

# Billboard

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NEWSPAPER



VOLUME 99 NO. 26

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 27, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Buyers Vote For Price On Expanded Compact Disks

BY DAVE DIMARTINO

LOS ANGELES Dollar-conscious consumers are showing strong acceptance of the growing number of specially priced "two-on-one" compact disks.

**A SPECIAL BILLBOARD ANALYSIS**

Two titles debuting on this week's Top Pop Compact Disks chart—the Smiths' "Louder Than Bombs" and the Cure's "Kiss Me, Kiss Me, Kiss Me"—are marketed as single CDs—while their vinyl counterparts are two-record sets. The same is true of the Ozzy Osbourne/Randy Rhoads "Tribute" CD, at No. 14

## CD Capacity Bests Sales

PALM SPRINGS, Calif. Global compact disk production capacity will top projected sales this year by 150 million units.

Worldwide CD sales for 1987 are expected to go over the 250-million-unit mark. But the total annual capacity of the world's 35 CD plants is

## EMI/Manhattan Merger Is On, P. 6

in excess of 400 million.

In the U.S. alone, rapidly growing CD plant capacity is expected to approach 200 million units this year, almost twice the anticipated number of domestic sales in 1987.

The world figures were revealed here recently by Pieter Strooker, the PolyGram marketing manager  
 (Continued on page 92)

in its third week on the chart.

Similarly, the newest releases by Judas Priest, Jonathan Butler, Stevie Ray Vaughan, Husker Du, Billy Bragg, and Roy Orbison mirror what appears to be a growing trend: CD buyers are increasingly  
 (Continued on page 92)

## Radio Edit For George Michael Hit Stations Want Love, Not Sex

BY KIM FREEMAN

NEW YORK A tape of an edited version of George Michael's "I Want Your Sex," with the word "love" replacing "sex," has quietly surfaced at some radio stations.

The 15-ips tape appeared during the same week that Michael stressed that his song is meant to promote monogamy. The singer made his remarks in a national radio special and during an unusual introduction to his video, done for MTV.

Mark Benesch, vice president of promotion at Columbia, Michael's label, says the company sent the tape to a "few" stations in the hope that it would be more programmable. Certain radio stations had said they feared the song's lyrics could be interpreted by listeners as advocating promiscuity.

Benesch stresses that Columbia had nothing to do with making the edit, but he would not reveal the source of the tape.

"We do not believe in altering artists' music," he says. "There are several stations around the country who created their own edited versions and have had great success with them."

(Continued on page 93)

## 'Whitney' Does It: Debuts At No. 1

BY PAUL GREIN

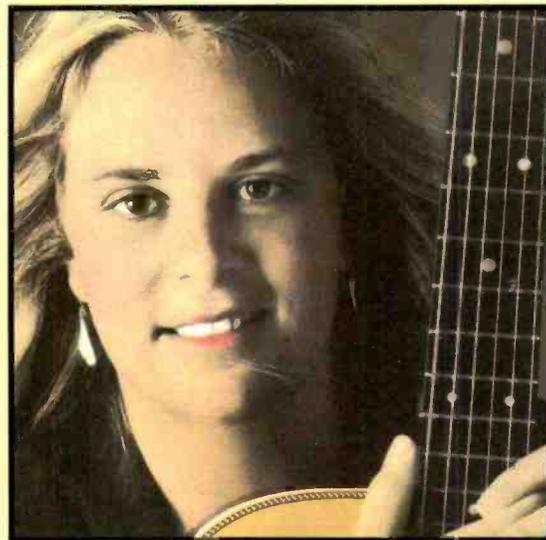
LOS ANGELES Whitney Houston this week becomes the first female artist in pop history to debut at No. 1 on Billboard's Top Pop Albums chart. The Arista star also becomes the first female artist to string together four consecutive No. 1 hits

on the Hot 100. Houston accomplishes these feats as her second album, "Whitney," and its leadoff single, "I Wanna Dance With Somebody (Who Loves Me)," soar to the top.

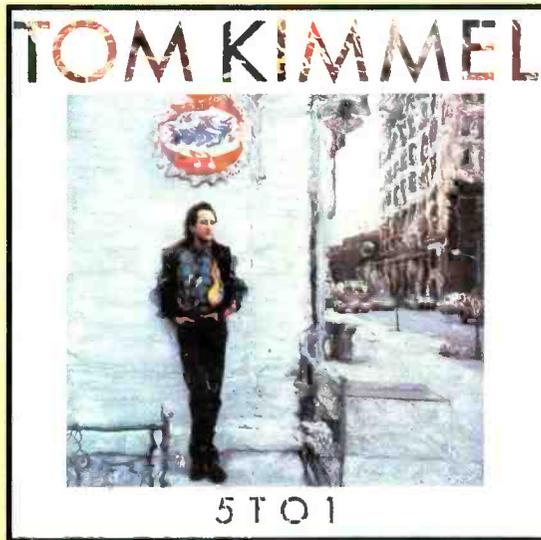
"Whitney" is the first studio album to enter the pop chart at No. 1 since Stevie Wonder's Grammy-winning "Songs In The Key Of Life" in October 1976. Only three other albums have debuted at No. 1 in the modern pop era: Elton John's "Captain Fantastic And The Brown Dirt Cowboy" and "Rock Of The Westies" in 1975, and "Bruce Springsteen & The E Street Band Live/

(Continued on page 93)

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## DAT Makers Misrepresent Copycode—IFPI

BY MIKE HENNESSEY

HAMBURG, West Germany The board of directors of the International Federation of Phonogram & Videogram Producers is accusing the makers of digital audiotape recorders of deliberately misrepresenting the effect of the CBS Copycode device on recorded music.

In a strongly worded statement issued to coincide with the IFPI board and council meetings here, June 9-11, the federation said: "By false statements and contrived demonstrations, the DAT industry maintains that Copycode will distort recorded music and thus cheat consumers who buy it. Wrong! The Co-

(Continued on page 86)



*Casanova*  
 the new single by  
**LEVERT**

Produced by Reggie Calloway Co-Produced by Vincent Calloway for Colloco, Inc.

Last year "(POP, POP, POP, POP) GOES MY MIND," from Levert's debut album, *Bloodline*, topped Billboard's R&B Singles Chart. This year "CASANOVA" will entice everyone into clubs and record stores as Levert changes speeds with their patented vocal blend. Flirt with Levert and find yourself in love with them all over again.

From the forthcoming album, **THE BIG THROWDOWN** (81773)  
 Produced by Gerald Levert, Marc Gardon & Craig Cooper for Trevel Productions; except "Temptation" and "Casanova" produced by Reggie Calloway Management: Harry J. Caombs



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# What is New Progressive Rock? Who is Cinema? And why should I care?



In the early 70's when progressive rock was hustled out by disco, the progressive rock record buyer was largely forgotten.

For the last 15 years or so, he's been hoping that the record industry would remember him and release some *new* progressive rock.

The time is now.

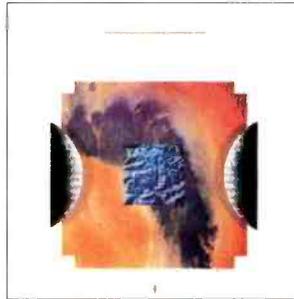
## Introducing Cinema: The New Progressive Label.

Distributed and marketed by Capitol, Cinema is the New Progressive label for the 80's and beyond.

With its roots in groups like Pink Floyd, Genesis, and Yes, Cinema artists will appeal to the record buyer who enjoys complex yet melodic music.

Cinema is for the consumer who doesn't require or desire music video to explain music. He prefers creating his own images in his own mind—hence the name Cinema.

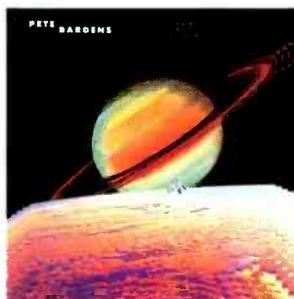
### Our first two releases.



①

Happily, Patrick Moraz lives up to his reputation as “keyboard genius” with *Human Interface*, his first lp on the Cinema label.

It has “instrumental of the year” written into every groove.



②

And Cinema is very pleased as well to present Pete Bardens, the keyboard founder of Camel and ivory behind Van Morrison. His debut solo lp, *Seen One Earth* greets and guides you through miles of musical mind travel. It's an excursion you won't want to miss.

Although completely different stylists, both Moraz and Bardens create visual audio adventures unlike any you've seen or heard since *Dark Side of The Moon*.



### Why you should care.

Cinema's marketing strategy specifically targets the 70's progressive rock record buyer. We intend to bring him and his substantial purchasing power back into your stores.

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And if there ever was a reason for a retailer to care, that's got to be it.



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VOLUME 99 NO. 26

JUNE 27, 1987

## VSDA REPORTS '86 GAINS

Fueled by both increased sales and rental volumes, business rung up by video stores in 1986 outpaced 1985 volume, according to the annual Video Software Dealers Assn. survey. Video retailing editor Geoff Mayfield reports. **Page 4**

## Nashville's Fan Fair A Huge Success

The 16th annual International Country Music Fan Fair, held June 8-14 at the Tennessee State Fairgrounds, drew some 24,000 country music lovers. The event is one of Nashville's biggest single sources of tourist income. Edward Morris tells the story. **Page 37**

## TOWER'S STORE DESIGN INFLUENTIAL

The design of Tower Records' downtown Manhattan store, which bowed in November 1984, has influenced the look and style of many other record stores. Mary Forsell explores the thinking behind the store's design innovations, created by New York architectural firm Buttrick White & Burdis. **Page 41**

## Spotlight On Jazz

After a period of widespread neglect and indifference, every major label is involved to a greater or lesser degree in releasing jazz albums—newly recorded work by both developing and established artists as well as reissues. Jazz editor Peter Keepnews reports. **Follows page 48**

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# NBS: No Money For Copycode Test

## Lawmakers Press For Swift Resolution

BY BILL HOLLAND

WASHINGTON Government testing of the CBS Copycode system could be delayed by as much as four months because, the National Bureau of Standards claims, there are no funds available for the study.

Congressional copyright leaders, dissatisfied with the NBS response to their directive to hold the test, last week called NBS officials to the Hill to underscore their desire for fast action.

The June 17 meeting here goes hand in hand with a strongly worded letter about to be sent to NBS from four members of the Senate and House Copyright subcommittees, including the two subcommittee chairmen. The letter accuses NBS of dragging its heels on the month-old mandate to evaluate the Copycode system.

The fate of pending House and Senate bills requiring the Copycode system in digital audiotape players depends heavily on the outcome of the test. Critics of the system say it can be defeated and that it degrades prerecorded sound. Testing, sources say, could cost as much as \$150,000.

The letter is signed by subcommittee chairmen Sen. Dennis DeConcini, D-Ariz., and Rep. Robert Kastemeier, D-Wis., as well as Sen. Orrin Hatch, R-Utah, and Rep. Carlos Moorhead, R-Calif., the two ranking Republicans on the subcommittees.

An unsigned draft of the letter has

already been leaked to the Commerce Department, under which the NBS operates. It points out to NBS officials that the Copycode system protection has been proposed by President Reagan, in his State of the Union address, as a solution to unauthorized copying of digital recordings

## 'Even if testing is smooth, we're talking deep fall or winter'

(Billboard, Feb. 21).

Congress expects funding for the NBS test to come from the existing Commerce Department budget, but there have been suggestions from within Commerce that, as one source put it, "they might have to cut off funding to another program to come up with the money."

As the funding problem came to light, suggestions for alternative monies also surfaced. Sources say there were suggestions from the Office of Patents and Trademarks, also under Commerce, and from several opponents and proponents of the pending DAT legislation in the House and Senate (H.R. 1384 and S. 506) that U.S. record companies pay for the testing. That suggestion was turned down by legislators because of concerns over possible charges of

bias. Sources say the Recording Industry Assn. of America has informally offered to split the cost of testing with Japanese DAT manufacturers.

Sources now say the timetable for testing of the Copycode system has been extended from a projected four to six weeks to three to five months.

The testing process, once funding is found, will be conducted in three parts: an examination of system specifications and circuitry; an audibility test to determine if the system degrades signal and can be "heard," which will be subcontracted to outside psychoacoustic experts; and a study on the difficulty of bypassing the system.

"Even if they find the funding," a source admits, "and even if the testing goes smoothly, we're talking about deep fall or winter."

Record companies and other proponents of DAT Copycode legislation, however, are running against the clock because of a May 30 announcement by Marantz that it intends to ignore a congressional request to refrain from bringing DAT machines into the U.S. Marantz says it will begin selling the machines without any anticopying device in October.

Japanese manufacturers allied with the Home Recording Rights Coalition have also refused the congressional request to delay bringing DAT machines into the U.S. (Billboard, June 30), citing antitrust concerns.



**Honoring The Arts.** Industry notables gather with Sen. Edward Kennedy, D-Mass., left, during the music industry's first salute to the John F. Kennedy Center's Very Special Arts division. Shown with Kennedy are, from left, Very Special Arts founder and national chairman Jean Kennedy Smith, Kennedy's sister; Gladys Knight; RIAA president Jay Berman; and Katz and Cherry law firm principal Joel Katz.

## Execs To Gather In Los Angeles June 22-27

# A&M Prepares For First Worldwide Meet

LOS ANGELES Some 250 representatives of A&M Records' domestic and international operations will gather here this week for the first worldwide conference in the label's 25-year history.

The conference, set to run Monday-Saturday (22-27) on A&M's Hollywood lot, will include business meetings, a&r presentations, and performances by label artists John Hiatt, Suzanne Vega, Squeeze, Thrashing Doves, and Barry White & the Love Unlimited Orchestra.

More than 120 participants at the conference will be A&M affiliates and licensees, from such countries as Yugoslavia, Uruguay, Korea, Argentina, Bolivia, Sweden, Israel, and New Zealand, including representatives from Australia's Festival Records and PolyGram, A&M's licensee for Europe, Southeast Asia, and Latin America.

Featured speakers at the gathering will be David Puttnam, chairman and CEO of Columbia Pictures; Jann Wenner, publisher of Rolling

Stone; Russ Solomon, president and founder of Tower Records; A&M artist Joe Jackson; and Windham Hill artist and founder Will Ackerman.

Artist performances are scheduled to take place at the conference site and at Hollywood's nearby Roxy Theater. Also slated for the international audience is a screening of the hit film "The Untouchables," the soundtrack of which is distributed by A&M.

DAVE DIMARTINO

# Unique Push For 'Working Girls'

## Theatrical Return Aids Home Vid Bow

BY AL STEWART

NEW YORK Can the theatrical release of a movie spark home video interest?

Movie producer Miramax Films and video supplier Embassy Home Entertainment will find out in a unique promotion on behalf of the Aug. 12 videocassette release of "Working Girls."

In an effort to create increased recognition for the title, Miramax will rerelease the controversial film in theaters in 12 cities to coincide with the video release.

"It's a classic case of the tail wagging the dog," says Embassy's vice president of sales, David Cline, referring to Miramax's efforts to promote the video. "That's the beauty of videocassette sales. Theatrical box office's significance is great, but a movie can do even better as a home video even if it is not a box-office success."

The dimensions of the promotion are also unprecedented for a title of this nature. Released to theaters in February, "Working Girls" is a stark, often graphic look at life in a New York brothel. No major stars appear in the film, which generated less than \$3 million during its initial theatrical run. Its producers say it was not submitted to the Motion Picture Assn. of America for fear of being saddled with an X rating.

In addition to the theatrical rerelease, the New York-based, 20-store chain RKO/Warner (formerly Video Shack) is planning to place major emphasis on the video with extensive point-of-purchase materials and

a Meet The Girls Of "Working Girls" promotion that will feature in-store appearances by the actresses. The film, which will be released by Embassy's Charter Entertainment division, will also be promoted with incentives offered to distributors and sales reps.

The incentives will be awarded through a "Working Girls" trivia contest with labor-saving prizes like microwave ovens and telephone answering machines. Participants will have to search through solicitation

materials and the film's trailer to find the contest answers.

Still, the most compelling aspect of the video promotion appears to be the involvement of Miramax.

Embassy's Cline says that the re-emergence of the movie is likely to spark additional publicity for the title as a videocassette. Even though the movie was made with a budget of less than \$300,000, the film was the center of a controversy when first released. The film was written

(Continued on page 87)



**Golden Cure.** Elektra Records executives present gold plaques to members of the Cure for sales of "Standing On The Beach." The band has been touring to promote its latest release, "Kiss Me, Kiss Me, Kiss Me." Shown are, from left, senior VP of marketing and promotion Mike Bone, group members Laurence Tolhurst and Simon Gallup, Elektra/Asylum chairman Bob Krasnow, group members Robert Smith and Boris Williams, and group manager Chris Parry.

## VSDA Reports 1986 Gains

### Rentals And Sales Top 1985

BY GEOFF MAYFIELD

NEW YORK Fueled by increases in both rental and sales volumes, business rung up by video stores in 1986 outpaced 1985 volume, according to the annual survey just released by the Video Software Dealers Assn.

By category, action/adventure and comedy titles led the field, as they did in the previous year.

The 1986 VSDA survey is based on responses from some 800 members—a universe that represents more than 7,500 stores.

Of responding dealers, 96.2% said they tallied more software sales transactions than they did in 1985; 88.2% reported an increase in rental transactions. Likewise, re-

spondents said volume from both types of transactions increased in 1986 over the previous year: 95.4% of the dealers saw sell-through dollars increase; 89.5% saw a gain in rental dollars.

As sales and rental volumes increased, the consumer's cost for both types of transactions was reduced. The average purchase cost of a prerecorded video dropped from \$37.23 in 1985 to \$29; the average rental fee fell from \$2.66 to \$2.40.

Of the survey's respondents, 7.8% saw their rental transactions slip; a slightly higher portion of the stores, 10%, said their rental dollars were lower than in 1985. Similarly, those who saw a dip in

(Continued on page 93)

## Executive Turntable

**RECORD COMPANIES.** Frank Welzer is named vice president and general manager of CBS Discos, based in Miami. He was vice president of marketing for CBS' Latin American operation.

A&M Records Canada appoints Jean Pierre Guilbert vice president of promotion and James Monaco vice president of publicity. Guilbert was director of national promotion. Monaco has been with the company for 11 years.

Debbie Sandridge is promoted to director of a&r for Motown Records in



WELZER



GUILBERT



MONACO



SANDRIDGE

Los Angeles. She was assistant to the vice president of that area.

Andy McKaie is appointed director of a&r special markets and products for MCA Records in Universal City, Calif. He was director of national publicity for the label.

Elektra Records in New York appoints Kenny Ortiz national director of dance music. He was working independently with Supertronic, RCA, and Are N' Be Records.

Private Music in New York names Jeff D. Klein vice president of marketing and sales. He was serving as a consultant to the company.

Antonia Sneed becomes financial administrative coordinator for Elektra Records. She was upped from assistant, administration.

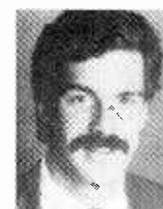
PolyGram Records promotes Don Coddington to Seattle local promotion



ORTIZ



BONHAM



LOUBET



WELLS

manager. He was a local promotion representative in North and South Carolina. Coddington will be succeeded by Joe Riccitelli, who was a college promotion manager for the label. Additionally, Chris Lopes becomes manager of college promotion, based in New York. He was involved in artist management.

Bob Bernstein is appointed manager of public relations & communications for EMI Music, North America, based in Los Angeles. He was an account executive and staff writer for Dennis Davidson Associates.

Jayne Grodd is promoted to manager of a&r administration for Manhattan Records in New York. She was senior coordinator for that area.

Relativity Records in Jamaica, N.Y., makes the following appointments: Jim Kozlowski as director of artist development; Mike Corcione, national promotion director; and Matt Pollack, national album promotion.

**HOME VIDEO.** Lorimar Home Video in Irvine, Calif., promote Rob Bonham to vice president of sales and Pierre Loubet to vice president of business development. Bonham was director of sales. Loubet was vice president of new markets.

Cathy Mantegna becomes vice president of advertising and publicity for Forum Home Video in Stamford, Conn. She was director of publicity and promotion for Vestron. Also, John Scott is upped to national sales manager for Vestron. He was national sales manager for Lightning Video.

Leslie O'Brien is named vice president of marketing for New World Video in Los Angeles. She was with Mattel Toys.

Dana Plautz is appointed director of business development for Embassy

(Continued on page 84)

## System Adds New Dimension To 3-D

BY STEVEN DUPLER

NEW YORK In the 1983 sci-fi movie "Brainstorm," a headset device allowed people to experience three-dimensionally filmed events so completely that some of the characters died from fright while viewing the

futuristic productions.

Although it is not quite in that league, a prototype image processor that allows an ordinary videocassette recorder to be used as a 3-D viewing machine has been developed by Space Robot Technologies, a small aerospace firm in Winston-

Salem, N.C. The firm has also patented a process for converting 3-D films to video.

The SRT system could pump new life into the 3-D movie by providing the home video and pay-per-view industries access.

The Stereo Vision system, for which SRT holds a patent listing 67 different applications, consists of three basic parts: a viewing headset, an image processor, and a camera subsystem.

The wrap-around headset generates two separate images—one for each eye—by means of twin liquid-crystal displays and related optics. The images appear within the headset—no television monitor is required—and they can be drawn from live camera shots or such prerecorded sources as videocassettes and TV, or even be generated by computer.

Seeing the image reproduced in this manner "puts the viewer right in the picture in a way that has never been achieved before," says John Dobbins Jr., SRT's president.

The image processor—a black box that is the heart of the system—allows the user to "view, record, or play back stereo video or audio" using a standard VCR, says Dobbins. "It combines the two complete video images in such a way that the combined image can then be recorded on a standard videocassette using a standard VCR," says Dobbins.

(Continued on page 87)

## More Freedom For Soviet Artists Touring Abroad

BY PETER JONES

MOSCOW There are signs here that Soviet leader Mikhail Gorbachev's policy of *glasnost*, or openness, is spreading to commercial aspects of the entertainment world, with particular repercussions outside of the Soviet Union.

Following an appeal to the new culture minister, Vladimir Sakharov, by a group of some 20 influential figures in the world of the performing arts, the authorities have lifted two regulations that the artists say restricted their work.

The three-month limit imposed on artists performing abroad in any year will be ended. As a result, they will be able to sign contracts wherever and whenever they like.

Also, the state-run agency Gos-

concert has lifted its monopoly on representing such artists abroad. The performers argued that they should have the right to find their own agents in foreign countries and to negotiate their own fees—roles which Gosconcert had assumed in the past.

The state agency already had admitted that it was too large to look after all artists on an individual basis and appreciate fully their personal qualities and needs.

The only stipulation put by Sakharov, who was appointed by Gorbachev last fall, is that artists who seek their own agents abroad will have to pay a small percentage to Gosconcert.

Among the artists who signed the appeal was the acclaimed orchestral conductor Gennadi Rozhdestvensky.

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# Sal Licata Named CEO Of N.Y.-Based Operation EMI/Manhattan Revamp Confirmed

NEW YORK The rumors can finally stop. The EMI America and Manhattan labels have been merged to form a new New York-based company, EMI America/Manhattan Records.

**LATE NEWS**

Details of the merger were announced by Joe Smith, vice chairman of Capitol Industries-EMI Inc., June 18 at the Capitol Tower

in Hollywood.

Sal Licata, president of distribution for RCA-A&M-Arista, has been named chief executive officer of the new label. He will assume the position in July and will report directly to Smith.

The reshuffling has precipitated Jim Mazza's resignation as president of EMI America; Manhattan topper Bruce Lundvall will become president of EMI America/Manhattan, reporting to Licata on the creative aspects of the company,

with emphasis on a&r duties for the new label and the Blue Note imprint.

"Together, Licata and Lundvall form a strong team in both the creative and marketing fields," says Smith. "The new label will also have the advantage of a powerful combined artist roster as well as an effective marketing unit to promote and sell their product."

Jack Satter, Manhattan vice president of pop promotion, will become head of promotion for EMI America/Manhattan; Gerry Griffith, Manhattan senior vice president of a&r, will be head of a&r for the new label. There has been no official word on other personnel changes.

EMI America/Manhattan will use the field promotion staff previously shared by the two labels. The company's West Coast operation will be based in the Capitol Tower in Hollywood. **STEVE GETT**



**Here's Billy.** Artist Billy Vera, center, accepts a gold award for "By Request: The Best Of Billy Vera & The Beaters" from Johnny Carson, left, and Rhino Records executive Stan Becker, following a recent taping of "The Tonight Show." A special trophy was presented to the television show in appreciation for Vera's numerous guest appearances during the last few months.

## Special Music Bows Midline CDs Of New Sessions

NEW YORK For most labels, putting out midline or budget compact disks usually means dipping into the vaults.

But Dick Greener—who operates the Special Music Co., which has specialized in budget cassettes since its start several years ago—is getting into CD midlines with newly recorded product.

Greener, who left CBS Records two years ago after a 16-year stint, is ready with five debut CDs whose adult-MOR direction is hinted at by the tag line, "Music lovers' music!"

The CD releases, housed in jewel boxes, which in turn are enclosed in individually themed 6-by-12 boxes, are sold direct to accounts at an under-\$7 price tag, Greener says.

The first five releases—to be followed by at least seven more this

year—are "Ragtime Piano Favorites," featuring Dick Wellstood; "26 Happy Honky Tonk Favorites" by Dave Jasen; "Derek Smith Plays The Passionate Piano"; "The Sensual Sound Of The Soulful Oboe," with Bert Lucarelli; and "Romantic Guitar," with Jay Berliner. Veteran producer Bugs Bower handled all the dates. The CDs are being pressed by Sony's DADC plant in Terre Haute, Ind.

The cassette line of the Special Music Co., which is based in Hackensack, N.J., sports major artist compilations licensed from such labels as CBS, RCA, and PolyGram.

Greener says that the CD catalog will be made available on cassette sometime in the future, an approach he believes warrants recognition as an industry first. **IRV LIGHTMAN**

## Total Experience Bankrupt Calif. Label Files For Chapter 11

BY CHRIS MORRIS

LOS ANGELES Total Experience Records, the Hollywood-based label whose roster includes such popular black acts as the Gap Band and Yarbrough & Peoples, is seeking Chapter 11 protection in federal bankruptcy court here.

The company's petition, filed May 27, is unusual in that Total Experience lists greater assets than liabilities: \$9.5 million vs. \$8.5 million.

At the heart of the petition is a \$6 million debt to RCA Records, which

has distributed the company's product since 1984. The nature of the unsecured credit is unexplained in the document.

Total Experience spokesman Ron Ashford says that RCA will continue to release the label's product, adding that new Gap Band and Yarbrough & Peoples albums are due soon. An RCA spokesman confirms the assertion, saying, "Our distribution agreement is still in effect."

"We're definitely in business and will continue to stay in business," *(Continued on page 87)*

## Radio To Salute U.S. Hits

LOS ANGELES British invasion? What British invasion?

With the July Fourth weekend just days away, patriotic music fans in the U.S. may want to take stock in their country's greatest export—hit records.

There are revolutions, and there are revolutions per minute. One glance at Billboard's Hot 100 since the fabled British invasion of the mid-'60s concisely proves that the U.S. has licked the U.K. not once but twice: in 1776 and even during the Beatles' heyday.

Proof? The best gauge, as always, is the Hot 100. From 1964-

77, U.S. artists have consistently dominated its No. 1 slot. In fact, had Simon & Garfunkel's "Sounds Of Silence" reached its No. 1 spot just one week earlier—Dec. 25, 1965, rather than Jan. 1, 1966—it would have been a clean sweep. Regardless, during that 1964-77 span, U.S. artists claimed more No. 1 hits than their British counterparts in every year but 1965.

The facts—as researched for a radio special to be presented by United Stations Radio Networks in conjunction with Billboard—speak for themselves: *(Continued on page 87)*

## 'I Wanna Dance' Produces Third No. 1 In Three Months For Narada Michael Walden

**WHITNEY HOUSTON'S** "I Wanna Dance With Somebody (Who Loves Me)" is the third No. 1 hit in less than three months for producer **Narada Michael Walden**, following **Starship's** "Nothing's Gonna Stop Us Now" and **Aretha Franklin & George Michael's** "I Knew You Were Waiting (For Me)." Only two other producers in the last 10 years have landed three No. 1 hits in the space of just three months. **Quincy Jones** did it in early 1983 during the "Thriller" blitz, and the **Bee Gees, Karl Richardson, and Alby Galuten** scored in early 1978 during "Saturday Night Fever" mania.

Walden, once a drummer with **John McLaughlin's Mahavishnu Orchestra**, first hit the r&b chart as a solo artist in 1977. He landed his first top 10 r&b hit in 1979 with "I Don't Want Nobody Else (To Dance With You)," which, judging from the title, at least, could be an answer record to Houston's current smash.

Walden has also placed several albums on the Top Pop Albums chart, the most successful being "The Dance Of Life," which climbed to No. 74 in 1980. But clearly, Walden has achieved his greatest success as a producer. He landed his first top 10 pop hit two years ago with **Aretha Franklin's** "Freeway Of Love" and scored the first of his four No. 1 hits in February 1986 with Houston's "How Will I Know."

Only five other producers have amassed as many No. 1 pop hits in the '80s. **Lionel Richie** is out front with six (four produced in collaboration with his long-time partner, **James Anthony Carmichael**). **Quincy Jones, Daryl Hall & John Oates, and Hugh Padgham** are tied for second place with five No. 1 hits in the '80s.

Everything else you could possibly want to know about Whitney Houston—except her home phone number—can be found in the story on page one.

**L.L. Cool J's** "Bigger And Deffer" leaps from No. 52 to No. 13 in only its second week on the Top Pop Albums chart, becoming the fastest-breaking rap album to date. **Run-D.M.C.'s** "Raising Hell" took four weeks to crack the top 20 last year, and the **Beastie Boys' "Licensed To Ill"** took eight weeks to crack the top 20 in January. **Whodini**, the other platinum-level rap act, has yet to hit the top 20. Its highest charting albums, "Escape" and "Back In Black,"

both peaked at No. 35.

L.L. Cool J's previous album, "Radio," was a sleeper pop hit last year. It remained in the top 100 on the Top Pop Albums chart for 22 weeks but never climbed above No. 46. It fared better on the Hot Black Albums chart, where it peaked at No. 6.

**FAST FACTS:** With Whitney Houston debuting at No. 1 on this week's Top Pop Albums chart, **Motley Crue** has to be content with a No. 2 finish for "Girls, Girls, Girls." But the group has a consolation prize of sorts: Its entire catalog returns to the chart this week.

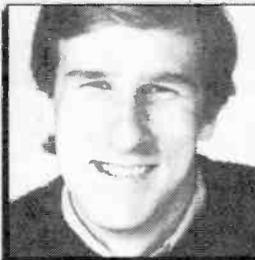
**Heart's** "Bad Animals" jumps to No. 6 on this week's Top Pop Albums chart. The album took just three weeks to climb into the top 10, compared with nine weeks for the

group's last release, "Heart." The first single, "Alone," jumps to No. 4 on the Hot 100. It was written by the team of **Billy Steinberg** and **Tom Kelly**, who have a flair for writing hits for female pop/rock stars. They wrote **Madonna's** "Like A Virgin" and **Cyndi Lauper's** "True Colors," both of which reached No. 1.

**Richard Marx**, whose "Don't Mean Nothing" jumps to No. 2 on this week's Album Rock Tracks chart, is no stranger to chart success. But the last time he was riding high, it was on a different chart and he was working behind the scenes. Marx co-wrote the **Kenny Rogers/Kim Carnes/James Ingram** hit "What About Me," which reached No. 1 on the Hot Adult Contemporary Singles chart in November 1984. To go from writing AC ballads to performing hit album rock tracks in less than three years is a remarkable career transition.

**WE GET LETTERS:** Dan Kraft of Boston notes that **Pseudo Echo's** "Funkytown," which jumps to No. 16 on this week's Hot 100, is the first remake of an '80s hit to crack the top 40. The original version, by **Lipps Inc.**, was No. 1 for four weeks in 1980. "Funkytown" is one of three remakes of former No. 1 hits in this week's top 30. **Kim Wilde's** update of the **Supremes' "You Keep Me Hangin' On"** dips to No. 17; the **Nylons'** remake of **Steam's** "Na Na Hey Hey Kiss Him Goodbye" surges to No. 26 (minus the "Na Na" and the "Hey Hey").

**CHART BEAT**



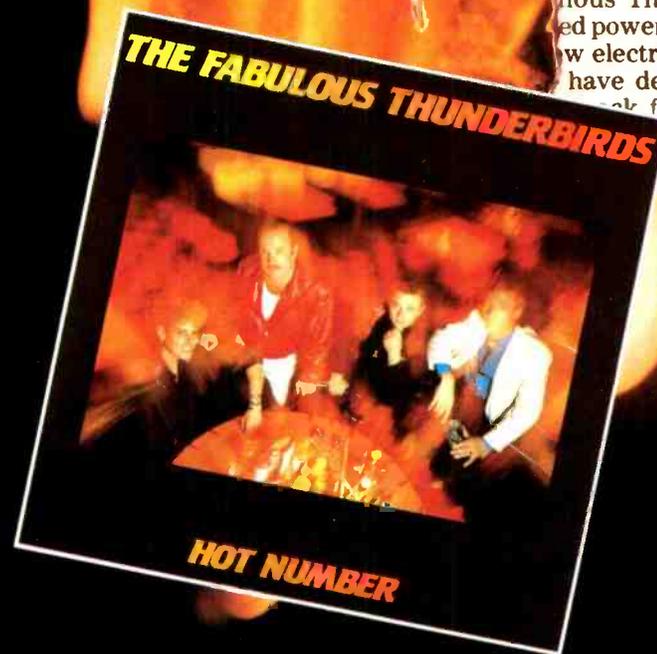
by Paul Grein

# THE FABULOUS THUNDERBIRDS GOT YOUR NUMBER... AND IT'S A HOT ONE!

"Hot Number." The sizzling new album from the No. 1 Texas rock 'n' boogie band, The Fabulous Thunderbirds!

"Hot Number" is the follow-up to The Fabulous Thunderbirds' Top-10 album, "Tuff Enuff." Like its predecessor, "Hot Number" is produced by Dave Edmunds.

And like its predecessor, it's a sure shot for the top!



**Take a Number!**  
**"HOT NUMBER."**  
 The new album from  
 The Fabulous Thunderbirds.  
 Featuring the hit single, "Stand Back."  
 On CBS Associated Records, Cassettes  
 and Compact Discs.

Produced by Dave Edmunds for Dave Edmunds Productions, Ltd.  
 Management: Mark Proct for Mark I Productions.  
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**THE FABULOUS THUNDERBIRDS IS NEW**

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# Emmylou Harris

From her Hot Band days to the hit LP Trio, Emmylou Harris has always given new spirit to traditional country music. For her brand new Angel Band album, she gathered 12 special songs and some distinguished friends, then went into the studio live and turned on the heat. It's 100% Emmylou Harris, at her very best.

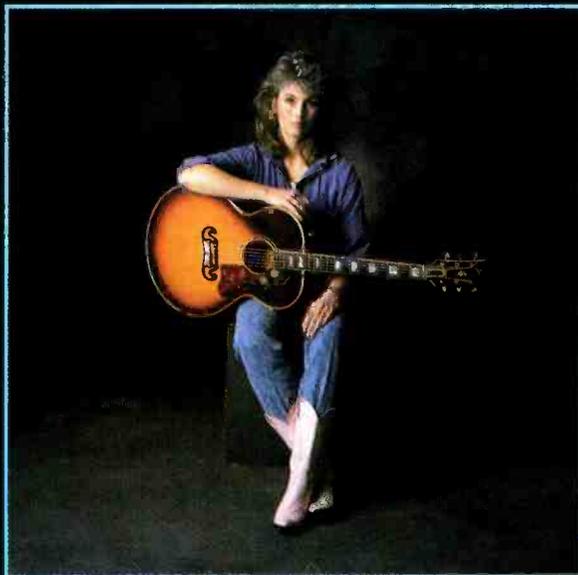
## Angel Band

(1/4/2-25585)

The New Album • Produced by Emory Gordy, Jr.  
and Emmylou Harris • Featuring the Hit Single  
"Someday My Ship Will Sail" (7-28302)

Management: Mark Rothbaum & Associates, Inc.

On Warner Bros. Records, Cassettes and  
Compact Discs



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## New Approaches Needed

## THERE IS A MARKET FOR MUSIC VIDEO

BY KEVIN WALL

It has become increasingly apparent that the music industry is less than enthusiastic about the sell-through potential of music video. Philosophically and financially, major record companies have tightened their purse strings and are re-evaluating their commitment to the format.

Can ancillary companies and retailers that helped ignite "the video boom" survive, or have record companies and retailers created a mindset about the industry's viability that will cause it irreversible damage?

I'd like to outline some of the problems and how I believe they can be solved.

First, the industry seems to have realized that it's detrimental to compare the music video business to the theatrical video business. In just about every aspect (acquisition, unit pricing, shipping, profit margin, volume, etc.) music video sales would seem paltry by comparison.

However, one only has to recall the origins of the record business to find a more valid comparison to the present state of the MV sell-through business. Record companies started pretty much as a "pennies," businesses with low profit and high volume. Sales from singles helped solidify a broad consumer base. And once that base was established, record companies expanded into albums. As the industry grew, it introduced new products—tape, the cassette, the compact disk—and passed on most of those costs to the consumer.

What happened in MV is that the business was created backward. It was created as the recording industry approached the difficult years of 1982 and 1983. Funding and staffing of video departments, which had been dispensing huge amounts of cash for grandiose concepts, collided with a slowdown of record sales. Production fees were arbitrarily set

with little concern for the labels' chances for recoupment.

MTV convinced record companies that videos should be "free goods" and that hit videos translate into hit records. Some superstar acts, thanks to pay television, did earn back substantial revenue. But neither cable broadcasts nor other exploitation made any real impact on

couraging, and there are other industry trends there that forecast even greater potential revenues. But in the U.S., the industry's perception of itself continues to fluctuate.

Music product is filling a void for networks in many countries. Spain, Iceland, Malaysia, West Germany, and France are now buying product

lease should be coordinated with other market releases. Longform concerts have traditionally been marketed as one-time-only specials, but both these concerts and home video releases should be strategically timed and distributed to provide marketplace continuity. Time lag can severely cut the shelf life and appeal of the MV product.

The third area is the length and configuration of the music program. The program released in home video should be tailored to the viewer's lack of response to longform concert programming. The fact is that this particular format has yielded minimal sales.

Probably the single most encouraging sign for a solid music video market is PolyGram's CD video, a new product that fuses all these elements into one package. The CD video will prove attractive to the consumer, and technically and creatively it will allow for better pricing and a more suitable configuration.

Whether CD video is developed in time to change the industry attitude remains to be seen, but the across-the-board creation of more "disposable programming" and its revenues will give much-needed incentives for record companies and retailers to build a stronger sell-through market.

Better configurations mean better pricing. Better pricing means more ample display space. And more retail space translates into improved consumer awareness and greater sales.

I urge record companies, managers, attorneys, and artists to readjust their attitudes toward traditional music video programming and be more responsive to the needs of the industry.

It will take coordinated effort to implement effective change. But then the music industry has everything to gain. It also has much to lose if it doesn't respond positively.



### 'Major record chains are enthusiastic, but video retailers have all but given up on the format'

Kevin Wall is chairman of Radio Vision International.

cost recoupment or made any progress toward creating a product produced, priced, and marketed as a mass consumer item.

Sell-through of music video in the U.K. has been successful because record companies there were committed from the outset and aggressively pursued the consumer. They bypassed video specialty stores, which they realized are intended largely for rentals or to serve consumers interested in movies, not music. And they built a competitive price structure supported by cross-promotions, merchandising, and in-store displays.

Once consistent sell-through was established, U.K. distributors took another step. They positioned the market to accept "premium" video product as well as lower-priced music video. Most recently, they also launched the music video "gift market," selling music videos in major chains like Woolworth's and Smith's.

Statistics in the U.K. are very en-

on a regular basis. In these same countries, new music video sell-through labels are being formed, generating more consumer purchases.

In our own country, the sell-through market for music videos grew by 35% in 1986 and accounted for some \$129 million in sales. Major record retailers are enthusiastic and show increased sales, while video retailers have all but given up on the format.

There are three areas that need to be addressed to exploit music product more efficiently. The first and most crucial is pricing.

For the most part, music videos have been overpriced, particularly because they've been competing with lower-priced albums, concerts, and merchandising products. It's easy for the consumer to ignore a secondary, higher-priced item after having already purchased other products by the artist.

The second area is timeliness and coordination. The home video re-

white and black audience.

In the early '80s, rock'n'roll melo-died, disco had "died," and r&b was sneaking its way into the radios of middle America. Then, in the mid-'80s, before you could say Madonna, a new sound was heard. It sounded a lot like disco but was labeled "dance music."

Black artists sing it; white producers produce it. White singers sing it; black producers produce it.

Could this be a demographic hell? No. As it turns out, this music may be heaven, because *everyone* is buying it.

If race is no longer an issue in the mind of the consumer, why then do charts labeled "black" still exist? We don't see this type of labeling in other art forms.

Today, the so-called black charts serve as a vehicle rather than a classification. In order to break a record in pop radio, it is often first promoted as black. Once it has proven its merit there, it is directed to pop stations. The black charts serve as the first

phase in the crossover of a record. Perhaps "phase 1" and "phase 2" would be more appropriate chart titles.

So we have the arrival of a new breed of radio stations. WQHT New York and KPWR Los Angeles are dance-music-oriented, playing music that defies racial demographics.

In an industry that has Phil Collins producing Philip Bailey, and Nile Rodgers producing Madonna, we need to rethink the racial separation that black charts imply.

Jae Delman  
Artist Management Division  
Radio City Music Hall Productions  
New York

#### EARING THE IMAGE

I have some comments with reference to Ken Joy's articles "Macrovision Tries To Mend Image" and "Suit Filed Over Anticopying System" (Billboard, June 13).

The ANS System-5 technology has been examined and carefully studied by patent attorneys at the firm of

Levisohn, Lerner and Berger in New York. Peter Berger, who is handling patent matters on our behalf, has advised us that ANS System-5 does *not* infringe Macrovision's patent.

ANS International Video Ltd. will indemnify all of its clients against any and all claims of patent infringement.

ANS System-5 has been shown to most major home video companies, and we are negotiating contracts with duplicators worldwide. Obviously our clients like our system. We have yet to find anyone who saw any degrading of the visual image.

Ahmed Tahir  
Marketing Chief  
ANS International Video  
New York

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.

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#### AN OUTDATED DEMOGRAPHIC

In what may be an idealistic yearning for fairness and accuracy, I've concluded that it is time for a change in the title of the black charts. Although others have raised this issue in the past, I think its importance warrants further discussion... and action.

At one time, they seemed to serve a purpose. During the early '70s, when there was a clear distinction between rock'n'roll and r&b, music charts helped clarify that distinction. There was really no way to get the white Led Zeppelin following confused with the black O'Jays following, and chart segmentation reflected this.

Then a strange new sound was heard, music that combined the hardness of a rock'n'roll beat with the soul of r&b—disco! A new demographic was born. Disco attracted a

## KPRS Celebrates Its Longevity Black-Owned Co. Desegregates Airwaves

BY KIM FREEMAN

NEW YORK When the KPRS Broadcasting Corp. marked its 36th anniversary recently, KPRS and KRPT Kansas City, Mo., the Carter family, and all station employees had much to celebrate. The company—wholly owned by the Carter family—holds the oldest black-owned, -operated, and -formatted stations in the country. Both stations are outstanding role models for minorities in any stage of a broadcasting career.

KPRS was founded by Andrew R. "Skip" Carter. To Carter and his wife and partner, Mildred, the company's success is only partially defined by Arbitron stats. More important, says Mildred Carter, is the opportunity KPRS has given minorities to prove themselves. She says the resulting evidence shows that whites and minorities can work together and win in the medium.

"Our main focus has been to show that all these people can work side by side," she says. "Our feeling is that if you are willing to put enough into something, it doesn't matter what color your skin is."

Skip Carter became interested in radio and engineering while attending Georgia State Univ. at Savannah. When he came out of the service in 1945, Carter set his sights on owning his own station.

"There were no black-owned stations at the time," recalls Mildred Carter. "Skip wrote a letter to Broadcast Magazine stating the need for black advertising and black radio and the fact that no blacks had ever been given a license. Gov. Alf Landon of Topeka, Kan., became interested in the article and contacted my husband to come to Topeka for an interview.

"[Landon] said he'd give him an opportunity to show what he could

do in radio." Carter proved effective, and Landon soon became a financial partner in backing him to apply for the license of an outlet in Oleta, Kan., that had discontinued broadcasting. Carter was granted the license in 1952, promptly moved the outlet to Kansas City, and KPRS was born. "There had been another license granted to a black man in Atlanta," recalls Mildred Carter. "But that station did not survive."

The KPRS calls were moved to the FM band in 1963, and the KPRT calls arrived on the original AM.

Exposing KPRS Broadcasting's purpose has been a key priority all along, according to Mildred Carter. "We belong to every organization in the country. My husband is on the board of directors for National Assn. of Black-Owned Broadcasters," she says. "It was all a matter of getting blacks exposure in the white population and business areas—areas where they had not gotten exposure before.

"We've come a long way in seeing the growth of blacks in broadcasting, but there's still a long way to go. Right now, there's about 100 black radio stations in the country, maybe 10 or 12 black-owned TV stations.

"There is much to learn about radio, primarily because blacks did not start to own their own stations until the last 10 or 12 years," she says, adding that training programs for Kansas City radio aspirants are an ongoing project at KPRS and KPRT. Mildred Carter says that as more minorities continue to pursue communications degrees in college, there are still not enough black-owned stations to handle those looking to enter the business. Therefore, KPRS Broadcasting's policy that all races can work together is being emphasized all the more.

The continued incorporation of minorities into radio must go far beyond Federal Communications Commission equal opportunity regulations, she says. "It takes more than that. We need to have more trained and capable people in radio. They can't just be figure-heads."

Letting listeners of urban-formatted KPRS and gospel/inspirational KPRT know that the stations are black-owned and -operated is an integral part of everyday programming. The recognition KPRS Broadcasting receives, however, is not restricted to Kansas City: The company has been honored numerous times by organizations of all sorts. "We've gotten recognition from congressman, governors, legislators," says Mildred Carter. "It's been a beautiful response."

For health reasons, the founders now live in Florida, but keep in daily touch with Kansas City through an elaborate computer setup. "I have a dedicated line to the station. Whatever happens at the station on a given afternoon, we know about it the next morning via the computers," she explains. Most of KPRS' management has been kept in the family, with the Carter's offspring holding various positions at the Kansas City outlets.

The couple recently promoted one of their grandsons, Mike Carter, to president of the stations. "He went on the air for the first time when he was 8," says Mildred Carter. "He learned how to manipulate the console and had his own regular show." Most of their children were bitten by the radio bug at an early age, she says. "My daughter decided she wanted to be a nurse. We said fine, and she got her degree in that, but she came back to radio."



**Ozzy At Ease.** KITS "Live 105" San Francisco succeeds in getting a relaxed glimpse of rock'n'roll wild man Ozzy Osbourne as he drops by to visit the Alex Bennett show. From left are KITS PD Richard Sands, Osbourne, show producer Christy Fraser, and GM Ed Kampf.

## OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

### BLACK/URBAN

Summer releases are starting up on a sizzling note, says WUSL "Power 99" Philadelphia PD **Tony Quartarone**, who has found a threesome of hot cuts. The first is Kool & the Gang's "Holiday" (PolyGram). "It's consistent to the group's sound, and they're singing about things listeners can easily relate to this time of year." Filling the same bill is the Cover Girls' "Spring Love" (The Fever), he says. And Natalie Cole's "Jump Start" (Manhattan) is an energetic dance track doing well at Power 99 with all demos. "She's got some name recognition with adults, who appreciate this record," says the PD, "whereas the younger end will be educated about her by hearing it." Not new but still burning up the request lines is Labi Siffre's "So Strong (Inside)" (Chrysalis). "First, this is a good song musically," says Quartarone, "and the message behind it hits you right in the gut." The song makes a moving case against apartheid and remains a top 10 request after seven weeks of play. "Programmers need to go out on this," he says.

### ALBUM ROCK

Sammy Hagar's "Give To Live" (Geffen) could be the "song of the summer," according to WLLZ Detroit PD **Doug Podell**. Dan Fogelberg's "She Don't Look Back" (Epic) has a "real good hook to it," he says, "and it's a real nice cross between top 40 and album rock." John Waite's latest, "These Times Are Hard For Lovers" (EMI America), is "the best record he's done since 'Missing You.' This could really cross over big." Podell says his personal favorite is Roger Waters' "Radio Waves" (Columbia), while Joe Walsh's "The Radio Song" (Warner Bros.) is among the biggest reaction tracks on WLLZ's list. Also included in that group are INXS & Jimmy Barnes' "Good Times" (Atlantic) and Neil Young's "Long Walk Home" (Geffen). "Both got incredible reaction after just a couple of plays," the PD says.

### CROSSOVER

Since WQUE New Orleans traded its rock lean for an urban slant last year, PD **Jay Stevens** has kept his ear close to the clubs for "those active records that make us sound fresher and different from WYLD and WEZB." This week, some of those finds include "Love Is A House" (Tommy Boy/Warner Bros.) from the Force M.D.'s. After less than a week of play, the track is a definite smash and is drawing outstanding reaction from females 18-34, Stevens says. Also jumping off the club floor is Bassix's cover of "Tears Of A Clown" (Epic), as the remake boom in New Orleans continues. "Younger people are familiar with the song, although they don't know quite why," says Stevens of remakes in general. "And of course our core demo remembers it well." Presumably, the Bassix single makes a nifty segue into Smokey Robinson's latest, "One Heartbeat" (Motown). Having just made a recurrent of Robinson's "Just To See Her," Stevens says "Heartbeat" is an even stronger track. Phyllis Hyman's "Ain't You Had Enough Love" (Manhattan) has "a pop feel with a Loose Ends sound to it." Hyman skews the older end of WQUE's target, and Stevens says this single is "one of those that you love the first time you hear it." Finally, the PD raves about "I.O.U. Me" (Capitol) by BeBe & CeCe Winans. "This is a perfect midday record because it's more mellow," he says. "As it gets familiar it could easily spread throughout the day." **KIM FREEMAN**

## newsline...

**EZ COMMUNICATIONS** creates a regional programming staff with the promotion of three of its PDs, who will all continue their PD duties in their new positions. Jim Richards, PD of WBZZ Pittsburgh, will oversee KYKY St. Louis, WEZC Charlotte, N.C., and WEZS Richmond, Va. WEZB New Orleans PD Shadow Stevens will be in charge of WAIV/WOKV Jacksonville, Fla., and WHQT Miami. And KRAK-AM-FM Sacramento PD Don Langford will supervise KMPS-AM-FM Seattle, KFYE Fresno, Calif., and KAMJ/KMYL Phoenix. Based in Fairfax, Va., EZ grew so much in the last year that the formation of regional posts was necessary. All three PDs will report to EZ VP/programming Dan Vallie.

**BRUCE HOLBERG** is promoted to president of TAK Communications' radio group. Holberg was president/general manager of urban outlet WUSL Philadelphia for the past five years. TAK purchased WUSL from Lin Broadcasting recently, and the company also owns WKIO-FM Champaign, Ill., and several television stations.

**WIN COMMUNICATIONS** makes two appointments within its chain: WQAL Cleveland general manager Mark Biviano is elevated to VP/GM of the station, and Paul Rogers joins new Win property WEJZ (formerly WLCS-FM) Jacksonville, Fla. Rogers arrives at the easy listener from president/GM posts at WFYV-FM and WPDQ-AM, both in Jacksonville.

## Washington Roundup

BY BILL HOLLAND

**ON JUNE 16**, the FCC upheld the decision of the commission's Mass Media Bureau to decline to issue an advance "advisory opinion" for the broadcast on Pacifica's WBAI-FM New York of a reading of certain portions of James Joyce's novel "Ulysses." Pacifica had asked for the up-front opinion back in May. The FCC sidestepped the issue by saying the request did not contain "sufficient grounds to warrant the relief requested."

**THE BROADCAST COMMUNITY** was abuzz with the still-unconfirmed rumor that FCC Mass Media Bureau Chief Jim McKinney would be leaving the commission to work on communications issues for the Reagan administration. Many are those who are saying, "Say it ain't" *(Continued on page 16)*

# JOHN WAITE ROVER'S RETURN

PRODUCED BY FRANK FILLIPETTI

AND JOHN WAITE

FEATURING THE HIT SINGLE

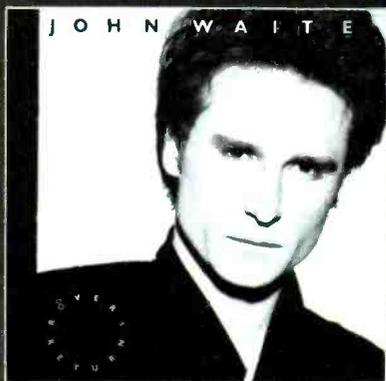
\* "THESE TIMES ARE HARD FOR LOVERS"

\* PRODUCED BY DESMOND CHILD, FRANK FILLIPETTI,

AND JOHN WAITE.

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# STARSHIP—ROCKIN' THE WORLD

**T**he last album, "KNEE DEEP IN THE HOOPLA" was a landmark in their career. It yielded two consecutive #1 hits, "We Built This City" and "Sara" at AOR, CHR, AC and a #1 video.

**T**hen from the yet unreleased new album came the biggest selling single of 1987 to date, **"Nothing's Gonna Stop Us Now,"**<sup>5109-7-G</sup> selling over 2.5 million copies worldwide.

#1 two weeks in the U.S.,  
#1 four weeks in England,  
#1 three weeks in Canada,  
Top Five in Germany, Norway,  
Portugal, Israel, Sweden, Switzerland,  
Finland, Australia and Holland.

**A**nd now, finally, comes the most eagerly anticipated album of this internationally acclaimed rock and roll band's career.

**"NO PROTECTION"**<sup>6413-1-G</sup>  
featuring the new hit single,  
**"It's Not Over ('Til It's Over)."**<sup>5225-7-G</sup>

**STARSHIP:** Donny Baldwin drums, Craig Chaquico guitars, Grace Slick vocals, Mickey Thomas vocals.

# LARRY CARLTON

has this summer's  
instrumental hit!

*"Minute By Minute"*

*Breaking at Adult Contemporary,  
Black/Urban and Jazz Radio.*



Larry serves up this summer's soundtrack to a good time! **"DISCOVERY"** featuring the graceful mastery of Carlton on acoustic guitar joined by Michael McDonald, reprising his original keyboards on "Minute By Minute" and saxman Kirk Whalum to complement his top-notch group.

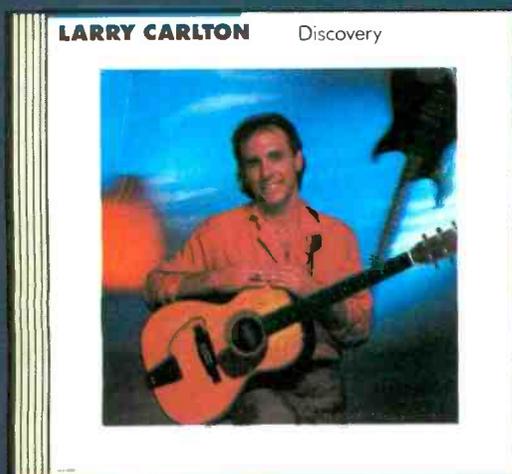
Larry Carlton, "guitarists' guitarist," sensitive composer and expert producer delivers what must be the highlight of an award-winning, innovative career.

Street Date: June 29  
Simultaneous CD, Cass, LP Release

**CHARLIE LICO**  
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Michael McDonald courtesy Warner Records Inc.  
Kirk Whalum courtesy Columbia Records



MCAD-42003

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## 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	6	BOB SEGER MCA		SHAKEDOWN
2	3	5	6	RICHARD MARX MANHATTAN		DON'T MEAN NOTHING
3	2	4	10	FLEETWOOD MAC WARNER BROS.		SEVEN WONDERS
4	6	16	3	SAMMY HAGAR Geffen		GIVE TO LIVE
5	8	13	5	BRYAN ADAMS A&M		HEARTS ON FIRE
6	4	3	7	HEART CAPITOL		ALONE
7	7	8	8	TOM PETTY & THE HEARTBREAKERS MCA		RUNAWAY TRAINS
8	5	2	14	U2 ISLAND		I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
9	11	20	4	HEART CAPITOL		WHO WILL YOU RUN TO
10	9	12	5	WARREN ZEVON VIRGIN		SENTIMENTAL HYGIENE
11	12	15	7	MASON RUFFNER CBS ASSOCIATED		GYPSY BLOOD
12	10	11	9	CROWDED HOUSE CAPITOL		SOMETHING SO STRONG
13	25	—	2	JOE WALSH FULL MOON/WARNER BROS.		THE RADIO SONG
14	16	19	4	ROGER WATERS COLUMBIA		RADIO WAVES
15	17	21	4	THE OUTFIELD COLUMBIA		SINCE YOU'VE BEEN GONE
16	21	28	3	JOHN WAITE EMI-AMERICA		THESE TIMES ARE HARD FOR LOVERS
17	15	18	6	SUZANNE VEGA A&M		LUKA
				★★★ POWER TRACK ★★★		
18	30	—	2	INXS & JIMMY BARNES ATLANTIC		GOOD TIMES
19	24	26	5	WHITESNAKE Geffen		HERE I GO AGAIN
20	23	22	5	MOTLEY CRUE ELEKTRA		GIRLS, GIRLS, GIRLS
21	13	7	9	DAVID BOWIE EMI-AMERICA		TIME WILL CRAWL
22	14	14	13	U2 ISLAND		BULLET THE BLUE SKY
23	26	27	4	OMAR AND THE HOWLERS COLUMBIA		HARD TIMES IN THE LAND...
24	19	17	6	DAN FOGELBERG EPIC		SHE DON'T LOOK BACK
25	28	—	2	NEIL YOUNG Geffen		LONG WALK HOME
26	20	10	11	BRYAN ADAMS A&M		INTO THE FIRE
				★★★ FLASHMAKER ★★★		
27	NEW ▶		1	THE FABULOUS THUNDERBIRDS CBS		STAND BACK
28	NEW ▶		1	STARSHIP GRUNT		IT'S NOT OVER ('TIL IT'S OVER)
29	NEW ▶		1	38 SPECIAL A&M		BACK TO PARADISE
30	29	34	3	CUTTING CREW VIRGIN		ONE FOR THE MOCKINGBIRD
31	27	33	5	ACE FREHLEY MEGAFORCE		INTO THE NIGHT
32	18	9	11	THE TRUTH I.R.S.		WEAPONS OF LOVE
33	33	—	2	TOM KIMMEL MERCURY		THAT'S FREEDOM
34	22	6	11	TOM PETTY & THE HEARTBREAKERS MCA		JAMMIN' ME
35	31	36	9	U2 ISLAND		WHERE THE STREETS HAVE NO NAME
36	41	—	2	JOHN HIATT A&M		THANK YOU GIRL
37	43	39	9	FLEETWOOD MAC WARNER BROS.		ISN'T IT MIDNIGHT
38	42	—	2	GREGG ALLMAN EPIC		CAN'T KEEP RUNNING
39	34	—	2	THE CULT BEGGAR'S BANQUET		LITTLE DEVIL
40	NEW ▶		1	STEVE EARLE MCA		I AIN'T EVER SATISFIED
41	45	—	2	Y&T Geffen		CONTAGIOUS
42	32	25	5	JON BUTCHER CAPITOL		HOLY WAR
43	40	45	5	TOM PETTY & THE HEARTBREAKERS MCA		THINK ABOUT ME
44	NEW ▶		1	CRUZADOS MCA		BED OF LIES
45	36	42	4	ANDY TAYLOR MCA		DON'T LET ME DIE YOUNG
46	NEW ▶		1	ROGER DALTRY ATLANTIC		TAKE ME HOME
47	39	23	12	LITTLE AMERICA Geffen		WALK ON FIRE
48	48	41	6	DAVID BOWIE EMI-AMERICA		BANG BANG
49	NEW ▶		1	U2 ISLAND		SPANISH EYES
50	38	30	9	FLEETWOOD MAC WARNER BROS.		TANGO IN THE NIGHT

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.

## WSHE Cease-And-Desist On Herman & McBean Brings Publicity To WGTR

THE HERMAN & McBEAN saga continues... The former WSHE Miami morning team, which arrived at rival rocker WGTR in February after waiting out a WSHE noncompete, was served a cease-and-desist order from a court employee via an on-air call June 15. The injunction restrains the duo from having any and all connection with WGTR until further notice.

WSHE had asked for the temporary injunction in November, and it was granted June 12. WGTR PD Bill Wise says that simply being served the injunction was not dramatic enough. WGTR's lawyer got a court rep to call the station, and Wise got the young woman to agree to read the injunction to Herman and McBean during their show. "WSHE has given us the greatest end-of-book promotion we could ever dream of," says Wise, in that the court rep offered an impromptu plug after reading the announcement and before WSHE posted the \$5,000 bond. "I think this kind of stinks," she said. "Once you left [WSHE] I started bopping around [the dial], and I've been listening to WGTR ever since they started promoting that you were there... Hang in there!" Three local TV crews were tuned in, says Wise, and rushed to film Herman & McBean's reaction to the injunction, broadcasting it on news shows throughout the day.

WGTR also had the weekend to air editorials, which referred to WSHE as "Brand X" and accused it of "doing everything in their power to kick us off the radio" in "violation of our freedom." The editorial urged listeners to protest the "gag order" by writing to Florida Gov. Bob Martinez.

"It's a legally complicated thing," says Wise. "Basically, we've filed for a stay of the injunction and are hoping to have word on that by next week. We're also hoping that an emergency trial will be called. A trial has to be called at some point because it still hasn't been decided who's right or wrong."

Wise says WGTR's position is that preventing a former employee from seeking employment elsewhere "cannot be the law. The contract can't be upheld; it's a slavery contract. This has become a big moral issue in Florida. If they win, that means bosses can have complete control over people after leaving."

Until the next development, WGTR will replace Herman & McBean with the "People's Morning Show," hosted by a variety of local guests. Television anchormen, a music writer, and a comedian were on the bill last week.

**EQUAL TIME TO WSHE:** The station's lawyer, Ira Marcus, calls WGTR's position a "convenient one" and stresses that Herman & McBean signed their contract with eyes wide open. "There is a statute in Florida that acknowledges that covenants not to compete under certain circumstances are permissible. Those circumstances include the prevention of solicitation of customers of former employers and engaging in a similar business." Marcus notes that Herman is a lawyer and that he and McBean participated in the negotiation of their noncompete clause. That clause prevented them from making any connection with a competitor. The original time frame was six months, which the team bargained down to four months. "They knew what they were doing," says Marcus.

"They decided to leave WSHE in September, and when they entered into a written agreement with WGTR, they thereby accepted employment," he says. According to Marcus, both personalities were paid \$5,500 a month between October and February, when they went on the air at WGTR. During that time, Marcus says that Herman & McBean assisted WGTR in recruiting personnel, and that WGTR used the duo's ratings at WSHE to woo advertisers and demonstrate the station's commitment to its then-pending change from WAIA to all-CD-rocker WGTR.

"By signing the agreement with WGTR, Herman &

McBean gave GTR a competitive advantage. Their name and reputation have significant value to an advertiser, and that's where the connection really hurt WSHE," says Marcus. He says he doubts the air talents were out to hurt WSHE and says that they probably thought staying off the air would represent sufficient compliance with the noncompete.

Herman & McBean had been working without a noncompete clause until they asked for more money. WSHE consented in exchange for the noncompete.

Marcus says the bottom line of WSHE's position is that it didn't get its part of that bargain. If WSHE wins, it will only mean that Herman & McBean will be kept off the air at WGTR for an additional two or three months.

Asked whether the battle has been worth it so far, CEO John Tenaglia of TK, which owns WSHE, had no comment.

**NOW TO RICK PETERS:** He'll be resigning his corporate VP/programming post at TK by the end of the month to form Peters Communications, and you can expect him and some yet-unnamed partners to buy a station soon. He will continue consulting WSHE through January.

Peters says he's got his acquisitive eyes on 23 cities and that a Florida market would be his first choice. He will also make himself available to consult (in non-TK markets) on a very limited basis. He can be reached at 305-475-2791.

**WWKX "Kix 106"** Nashville PD Michael St. John will be leaving the top 40, creating a hot opening at the Capitol station. Says the group's Bill Thomas, "I'm looking for someone with four or five years of medium- or large-market experience that wants to win in this head-to-head top 40 battle." Those interested can reach Thomas at 205-942-4133.

St. John, who was at WWKX for a year, now heads to the operations manager post at KOY-FM Phoenix. That's an AC station, and St. John's background is top 40. Don't jump to conclusions: KOY VP/GM Michael Horne says, "The possibility of us doing top 40 is unlikely, and the questions about it are a little premature. We're a 25-54 station and our intention is not to change that."

St. John's arrival in Phoenix is one of a trio of moves in the Edens chain. Effective July 6, KOY's current operations manager, Bob McNeil, will return to WRVA Richmond, Va., while WRVA's current PD, Gary King, is moving to Edens' WWDE Norfolk, Va.

**MIKE SCHAEFER** turns up as the new PD at KMAI Honolulu. The former KIIS Los Angeles programmer quit his most recent gig, in Virgin's promotion department, a while ago to get back into radio. As we recall it, Schaefer was hoping a top 40 shot would turn up in Los Angeles, but we don't think Hawaii is such a bad second choice.

**POECAT COUNT:** You will see MCA national dance and Gotham promotion man Bobby Shaw at the upcoming Bobby Poe. You might see him arrive in a new Porsche, which he won in the most recent AIR competition. He won it with his great pop ears, but let's hope he drives it with something else. You'll also see former WMMS Cleveland—and briefly WNCX Cleveland—programmer John Gorman, and you might get the real dirt on his departure from WNCX.

**JIMMY SMITH** assumes the PD-ship at urban leader WLUM Milwaukee after several years as MD at WHRK Memphis, Tenn. At WHRK, the former KMJM St. Louis-er will assume Smith's morning shift, while acting PD Gary Young picks up Smith's MD duties.



by Kim Freeman

## WASHINGTON ROUNDUP

(Continued from page 10)

so, Jim," because McKinney has done for FCC bureaucracy what Magic Johnson did for basketball, and he will be missed. McKinney's office is still saying, "no comment at this time."

**SPEAKING OF THE FCC**, here's probably the most quotable quote of the week: FCC Commissioner James H. Quello, speaking at an Atlanta luncheon for broadcast promotion and marketing executives about, among other things, the commission's revised indecency standards, said that the FCC is not on a "witch-hunt to exorcise evil disk jockeys or lewd students." He added that previous interpretations of the Supreme Court's Pacifica case "had the practical effect of obstructing the prosecution of patently indecent or obscene language on the air." Quello said the commission

can now "act on egregious violations."

**EDDIE FRITTS**, president of the National Assn. of Broadcasters, the chairman and the commissioners of the FCC, and others were on Capitol Hill June 17 testifying before the House Telecommunications Subcommittee. The group held hearings on H.R. 1187, the Broadcast Ownership Stabilization Act, the so-called antitrafficking legislation that would reinstate the old FCC rule that owners that buy stations must hold on to them for three years. The NAB takes a neutral stand, and the FCC commissioners are divided on the issue. Among the co-sponsors of H.R. 1187, authored by Rep. Al Swift, D-Wash., are the chairman of the subcommittee, Rep. Edward J. Markey, D-Mass., and the chairman of the Energy and Commerce Committee, Rep. John Dingell, D-Minn.

**THE NAB FILED COMMENTS** with the FCC supporting elimination of the one-to-a-market rule and modification of the AM duopoly rule, which prohibits a person from owning a radio-television combo in the same market or two or more radio stations where contours overlap. The NAB, however, opposes the FCC's elimination of the FM duopoly. The commission proposal would allow ownership of, say, an AM, FM, and UHF TV combo in the same market.

**CONTINUE TAX CERTIFICATE** policy to aid minorities in gaining station ownership... that's the gist of the NAB filing at the FCC. It also said that if the commission decides to eliminate the policy, any changes made should offer "financial incentives to minorities and others." The NAB filing says that this is "essential to the commission attaining its primary objectives of increasing minority ownership and participation."

**NAB'S JOHN SUMMERS**, senior executive vice president, says that organization strongly opposes a proposal on Capitol Hill that would allow advertisers to deduct only 80% of ad expenses in a given year. NAB is urging House Ways and Means Committee members to reject the proposal—a follow-up from a letter sent earlier this month by Fritts to members saying such a law would have a "devastating impact" on broadcast media.



**Texas Toast.** Kathleen Hudson talks up her national "Texas Heritage Music Series" to Asleep At The Wheel's Ray Benson, while celebrating the program's inclusion in the Longhorn Radio Network catalog. Hudson produces the show in Kerrville, Texas.

FOR WEEK ENDING JUNE 27, 1987

Billboard

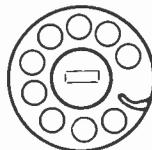
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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	3	7	WHITNEY HOUSTON ARISTA	★★ NO. 1 ★★ I WANNA DANCE WITH SOMEBODY
2	3	2	11	HERB ALPERT A&M	DIAMONDS
3	1	1	12	LISA LISA & CULT JAM COLUMBIA	HEAD TO TOE
4	4	6	6	THE WHISPERS SOLAR	ROCK STEADY
5	7	7	6	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
6	9	16	5	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
7	5	5	9	SURFACE COLUMBIA	HAPPY
8	15	23	4	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
9	6	4	14	ATLANTIC STARR WARNER BROS.	ALWAYS
10	11	10	15	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
11	17	20	4	JODY WATLEY MCA	STILL A THRILL
12	8	11	12	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
13	12	12	12	KLYMAXX CONSTELLATION	I'D STILL SAY YES
14	18	17	4	PSEUDO ECHO RCA	FUNKYTOWN
15	16	21	4	EXPOSE ARISTA	POINT OF NO RETURN
16	10	14	7	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
17	21	26	3	STEPHANIE MILLS MCA	I FEEL GOOD ALL OVER
18	NEW ▶	1	1	PRINCE PAISLEY PARK	IF I WAS YOUR GIRLFRIEND
19	20	22	4	GENESIS ATLANTIC	IN TOO DEEP
20	26	25	3	GLORIA ESTEFAN EPIC	RHYTHM IS GONNA GET YOU
21	29	—	2	JONATHAN BUTLER JIVE	LIES
22	NEW ▶	1	1	THE ISLEY BROTHERS WARNER BROS.	SMOOTH SAILIN' TONIGHT
23	13	15	9	KENNY G. ARISTA	SONGBIRD
24	NEW ▶	1	1	ALEXANDER O'NEAL TABU	FAKE
25	28	—	2	THE JETS MCA	CROSS MY BROKEN HEART
26	23	27	3	4 BY FOUR CAPITOL	WANT YOU FOR MY GIRLFRIEND
27	NEW ▶	1	1	WILL TO POWER EPIC	DREAMIN'
28	NEW ▶	1	1	HEART CAPITOL	ALONE
29	14	9	7	NONA HENDRYX EMI-AMERICA	WHY SHOULD I CRY
30	NEW ▶	1	1	L.L. COOL J DEF JAM	I'M BAD

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FOR WEEK ENDING JUNE 27, 1987

Billboard

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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	1	10	★★ NO. 1 ★★ IN TOO DEEP ATLANTIC 7-89316	GENESIS
2	4	5	11	MEET ME HALF WAY COLUMBIA 38-06690	KENNY LOGGINS
3	3	3	13	SONGBIRD ARISTA 1-9588	KENNY G.
4	6	8	7	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	WHITNEY HOUSTON
5	5	7	10	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL
6	2	2	14	ALWAYS WARNER BROS. 7-28455	ATLANTIC STARR
7	9	12	7	GIVE ME ALL NIGHT ARISTA 1-9587	CARLY SIMON
8	10	14	8	EVERY LITTLE KISS RCA 14361	BRUCE HORNSBY & THE RANGE
9	7	4	13	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	GLENN MEDEIROS
10	13	22	4	MOONLIGHTING (THEME) MCA 53124	AL JARREAU
11	8	6	24	THE LADY IN RED A&M 2848	CHRIS DE BURGH
12	11	9	16	JUST TO SEE HER MOTOWN 1877	SMOKEY ROBINSON
13	14	17	7	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
14	16	21	7	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
15	18	25	5	ALONE CAPITOL 44002	HEART
16	21	32	3	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	STEVE WINWOOD
17	15	11	12	IF SHE WOULD HAVE BEEN FAITHFUL ... WARNER BROS. 7-28424	CHICAGO
18	12	10	13	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	MADONNA
19	19	19	19	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
20	25	29	4	LOVE LIVES ON MCA 53077	JOE COCKER
21	17	13	13	SE LA MOTOWN 1883	LIONEL RICHIE
22	22	18	17	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	STEVE WINWOOD
23	23	16	14	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	ANITA BAKER
24	29	33	4	UNITED IN LOVE POLYDOR 885 760-7/POLYGRAM	COMMODORES
25	20	15	10	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
26	28	30	5	LIES JIVE 1038/RCA	JONATHAN BUTLER
27	31	39	3	UNDER THE BOARDWALK MOTOWN 1896	BRUCE WILLIS
28	34	38	3	CHICAGO SONG WARNER BROS. 7-28392	DAVID SANBORN
29	26	20	15	DON'T DREAM IT'S OVER CAPITOL 5614	CROWDED HOUSE
30	24	23	8	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	U2
31	30	34	5	YOU KEEP ME HANGIN' ON MCA 53024	KIM WILDE
32	27	24	8	ONLY LOVE KNOWS WHY WARNER BROS. 7-28383	PETER CETERA
33	NEW ▶	1	1	MARY'S PRAYER VIRGIN 7-99465	DANNY WILSON
34	33	26	15	BABY GRAND COLUMBIA 38-06994	BILLY JOEL FEATURING RAY CHARLES
35	38	—	2	HAPPY COLUMBIA 38-06611	SURFACE
36	37	—	3	ARE YOU STILL IN LOVE WITH ME CAPITOL 44005	ANNE MURRAY
37	32	27	22	YOU CAN CALL ME AL WARNER BROS. 7-28667	PAUL SIMON
38	39	—	2	SOMETHING SO STRONG CAPITOL 5695	CROWDED HOUSE
39	35	—	2	TELLING ME LIES WARNER BROS. 7-28371	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS
40	NEW ▶	1	1	LUKA A&M 2937	SUZANNE VEGA

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.



## Featured Programming



**Test Launching.** WPLJ New York morning man Jim Kerr teams with the ABC Radio Network as it launches the Levis 501 National Rock Test at New York's Hard Rock Cafe. The promotion will be carried on "American Top 40." From left are "American Top 40" host Casey Kasem, Kerr, WPLJ morning show producer Marisa Brown, ABC Radio Network president Aaron Daniels, and actress Jean Kasem of the television show "The Tortellis."

**CBS RADIORADIO** will give the July 4 weekend its all-American attention with a special three-hour edition of "Rock Connections." Included in the profile of 13 American classic rockers will be a segment from a rare interview with Jimi Hendrix, conducted by host Mike Harrison. The special is produced by Harrison's Goodphone Communications.

**WESTWOOD ONE** is throwing a prerelease album party for Starship fans Friday (26). The one-hour live-via-satellite sneak preview of the "No Protection" album originates in San Francisco and features the band discussing the new release and taking listeners' calls.

**REM COMMUNICATIONS**, New York, will be airing its second longform special of the year in a two-week window centering on the July 4 weekend. "Wanted Dead Or Alive" is an hourlong music/interview program that tracks much of the multiplatinum Bon Jovi album "Slippery When Wet" and features exclusive interview snippets. The music-intensive show was produced in conjunction with Neer Perfect Productions, New York.

REM's first longform special of 1987 was the one-hour Paul Simon show "Graceland, Before & Beyond," which aired in April and was also jointly produced with Neer Perfect. REMN was launched in March 1986 when founders Ed Milarsky and Richard Neuman combined their respective EMM Inc. and Newman Communications. The new company produced three longform specials last year, including a six-hour Billy Joel special, and is planning on producing four specials in 1987.

The company's first offering and only ongoing weekly at this time is the 90-second shortform "Sylvia Porter's Personal Finance Report." The series capitalizes on the

nationally recognized Porter name and delivers concise financial information that you don't need a Harvard M.B.A. to understand. REMN is researching a second shortform offering to bow later this year.

**THERE ARE REPORTS** of gospel syndications springing up all across the country. The **Satellite Music Network** of Dallas is so convinced that gospel is an active and growing format that it will premiere the "American Gospel Network" as its eighth format on July 4. The 24-hour satellite service is aiming to edge black gospel ever closer to urban contemporary as the format most listened to by the black 25-plus demographic. The network is partic-

ularly interested in targeting the women in that demographic group.

There were a number of elements that led to the decision to produce a 24-hour gospel service, according to **Jim Black**, the new format's operations manager. His research is showing that gospel record sales now account for almost 7% of the national record sales total, and most of those sales have been sparked by local concert appearances, not radio airplay. Until recently, gospel was recorded and marketed only by small record companies. Now that the majors have gotten involved, the production values rival urban contemporary product. Black says, "The music is there and has been there for some time." He sees the

"new gospel" getting good numbers on AM radio in the desired markets.

The format will actually be produced by **Satellite Radio Network** for distribution by SMN. Unlike most of SMN's other format services, the "American Gospel Network" will not try to localize its sound, trying instead to sound as national as possible. Gospel on radio has previously had to share much of its airtime with preachers. The network will be programming the "AGN" service with a secular approach. The service will aim foremost to present music, keeping its daypart hosts as unobtrusive as possible and devoting the majority of talk time to interview material. A top 40 gospel countdown, talent searches, the legends of gospel, and national promotions will all be featured in the programming.

Black believes that the new gospel is a direct response to the times and a growing listener need for records and a format that reflect a positive outlook. He says that if the network can put together a truly appealing format, the music will stand on its own.

PETER J. LUDWIG

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

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**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

June 26-28, **Steve Winwood**, Superstars Rock  
(Continued on page 22)

## PROMOTIONS

(Continued from preceding page)

librarian's dream, and a little guesstimating was involved in pegging the 2-millionth track.

**WIYY "98 Rock"** Baltimore is engaged in a similar contest keyed to the airing of its 1-millionth song. At stake is a 1987 Corvette with \$5,000

in the glove compartment.

### FREAKING OUT ON THE FOURTH

**WBJW-FM "BJ-105"** Orlando, Fla., turned a town crisis into a great show of community concern by re-

viving the city's annual fireworks display. The festivities at Lake Eola had become a tradition and were canceled this year as a result of scheduled construction at the display site. The building plans were actually delayed, but nobody moved to reinstate the fireworks—except BJ-105.

Acting on calls from disgruntled listeners, BJ-105 called around and discovered that the park would be available. The next step was raising money for the event, and BJ-105 recently began taking monetary support pledges during the Breakfast Bunch show. The station estimates that the show will cost \$15,000 and says it is taking donations from everybody. Counting on securing the financing, the Nationwide outlet is now in the process of arranging permits, entertainment, and concessions.

BJ-105's campaign reminds us of one of our favorite July 4th station efforts. Last year, a small-market Connecticut outlet came to the rescue when its local parade could not muster a band for the event. The station devoted its programming to marching music during the parade and encouraged all listeners to

bring their boom boxes to the sidelines.

July 4th plans at **WFLY Albany, N.Y.**, revolve around a Lisa Lisa concert, and Columbia Records has chipped in to support the deal. Keying into the group's "Head To Toe" hit, WFLY will outfit five couples from head to toe, including facials, manicures, pedicures, and a shopping spree for a complete wardrobe.

In York, Pa., AC outlet **WQXA** will dub Independence Day "All American Weekend," with giveaways encompassing such thematic items as baseball tickets, apple pies, and hot dogs. The campaign fits in nicely with WQXA's season-long Wet, Wild & Winning Summer theme, which involves giving away anything having to do with H<sub>2</sub>O: water beds, wind surfers, scuba-diving lessons, and tickets to the area's many amusement parks, most of which feature water rides of one sort or another.

KIM FREEMAN

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Gonna Fly Now (Theme From "Rocky")**, Bill Conti, UNITED ARTISTS
2. **Undercover Angel**, Alan O'Day, PACIFIC
3. **Got To Give It Up (Part I)**, Marvin Gaye, TAMLA
4. **Da Doo Ron Ron**, Shaun Cassidy, WARNER/CURS
5. **Looks Like We Made It**, Barry Manilow, ARISTA
6. **Dreams**, Fleetwood Mac, WARNER BROS
7. **Lonely Boy**, Andrew Gold, ASYLUM
8. **Angel In Your Arms**, Hot, BIG TREE
9. **Jet Airliner**, Steve Miller Band, CAPITOL
10. **Margaritaville**, Jimmy Buffett, ABC

### POP SINGLES—20 Years Ago

1. **Windy**, the Association, WARNER BROS
2. **Groovin'**, Young Rascals, ATLANTIC
3. **Little Bit O' Soul**, Music Explosion, LAURIE
4. **San Francisco**, Scott McKenzie, ODE
5. **She'd Rather Be With Me**, Turtles, WHITE WHALE
6. **Respect**, Aretha Franklin, ATLANTIC
7. **Can't Take My Eyes Off Of You**, Frankie Valli PHILLIPS
8. **Let's Live For Today**, Grass Roots, DUNHILL
9. **Come On Down To My Boat**, Every Mother's Son, MGM
10. **Don't Sleep In The Subway**, Petula Clark, Warner Bros

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. **I'll Be Leavin' Alone**, Charley Pride, RCA
2. **It Was Almost Like A Song**, Ronnie Milsap, RCA
3. **That Was Yesterday**, Donna Fargo, WARNER BROS
4. **I Can't Love You Enough**, Loretta Lynn/Conway Twitty, MCA
5. **Don't Go City Girl On Me**, Tommy Overstreet, ABC/DOIT
6. **If Practice Makes Perfect**, Johnny Rodriguez, MERCURY
7. **Luckenbach, Texas (Back To The Basics Of Love)**, Waylon Jennings, RCA
8. **If You Want Me**, Billy Jo Spears, UNITED ARTISTS
9. **Cheap Perfume And Candlelight**, Bobby Borchers, PLAYBOY
10. **I Don't Know Why (I Just Do)**, Marty Robbins, COLUMBIA

### SOUL SINGLES—10 Years Ago

1. **Best Of My Love**, Emotions, COLUMBIA
2. **Easy**, Commodores, MOTOWN
3. **Slide**, Slave, COTILLION
4. **Sunshine**, Enchantment, ROADSHOW
5. **A Real Motha For Ya**, Johnny Guitar Watson, DJM
6. **Got To Give It Up (Part 1)**, Marvin Gaye, TAMLA
7. **This I Swear**, Tyrone Davis, COLUMBIA
8. **Livin' In The Life**, Isley Brothers, EPIC
9. **See You When I Get There**, Lou Rawls, EPIC
10. **Baby Don't Change Your Mind**, Gladys Knight & the Pips, RCA

Are you hungry for a new sound?

DRIVEN RECORDS

Proudly Presents

**Diego's**

**DINER**

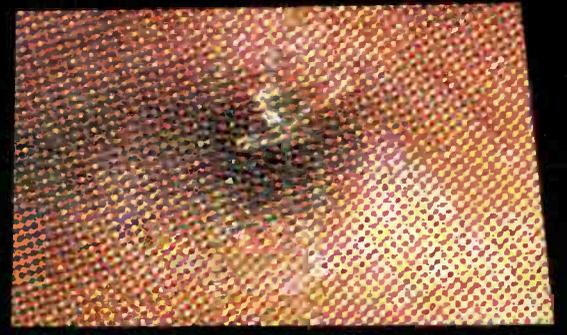
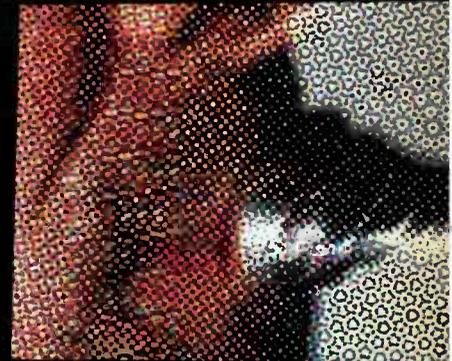
Got the Munchies

**WORLD TOUR**

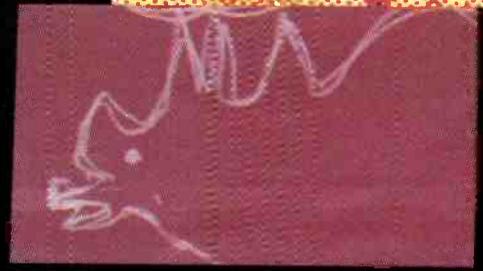
The Whiskey  
8901 Sunset Boulevard  
Los Angeles, CA  
June 26, 1987

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**M**



usic is more than numbers.

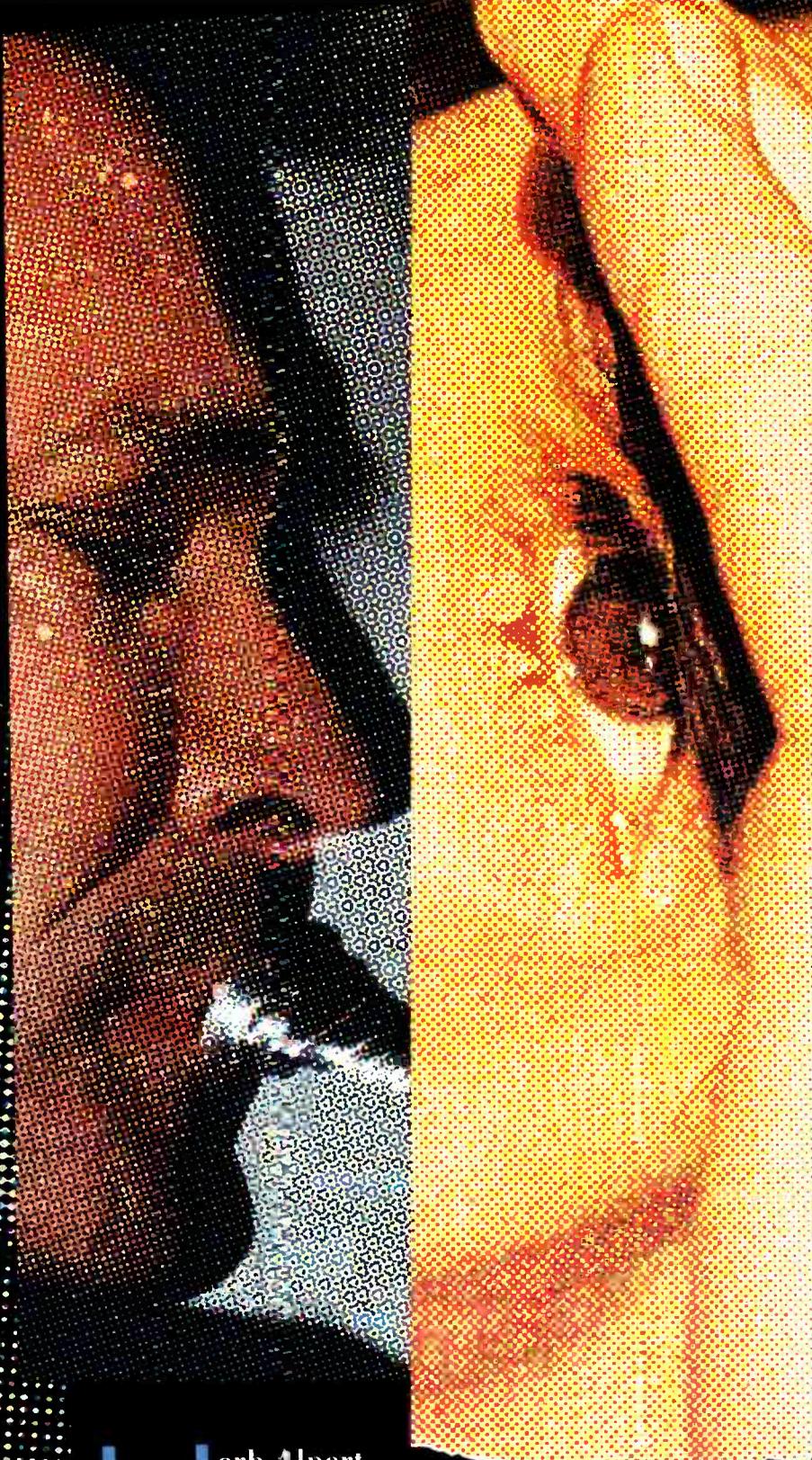


**E**

very day,  
everywhere, you  
see numbers.  
Chart numbers,  
sales numbers...  
numbers that  
don't tell the story  
and may not tell  
the truth. In the  
midst of a great  
year, A&M  
Records offers a  
few words about  
its music. Because  
numbers simply

aren't  
enough. 

**B**ryan Adams is an international star. He makes great rock & roll music. He plays stadiums worldwide. (You know how many copies *Reckless* sold—you sold them.) *Into The Fire* is Bryan's latest: a collection of topical rockers including the back-to-back hits "Heat Of The Night" and "Hearts On Fire?"



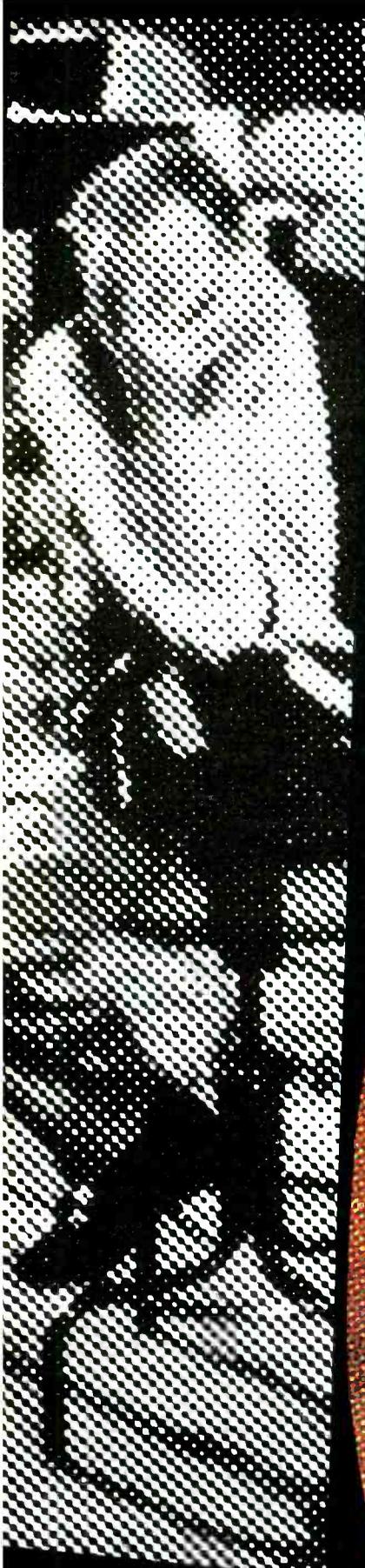
**H**erb Alpert gave diamonds to A&M for its Silver Anniversary—the international hit "Diamonds" from the album *Keep Your Eye On Me*. Janet Jackson sings; Grammy winners Jimmy Jam and Terry Lewis produce; Herb delivers the record of the year. "Making Love In The Rain" and "Keep Your Eye On Me" round out the LP's hits.



**W**e won't tell you how many hit singles are on Janet Jackson's *Control* album. We won't tell you how many million copies it's sold. (Hint: you can't count either on one hand.) We will tell you that in the last year, Janet emerged as one of music's most influential women. On radios and televisions worldwide, she shines.



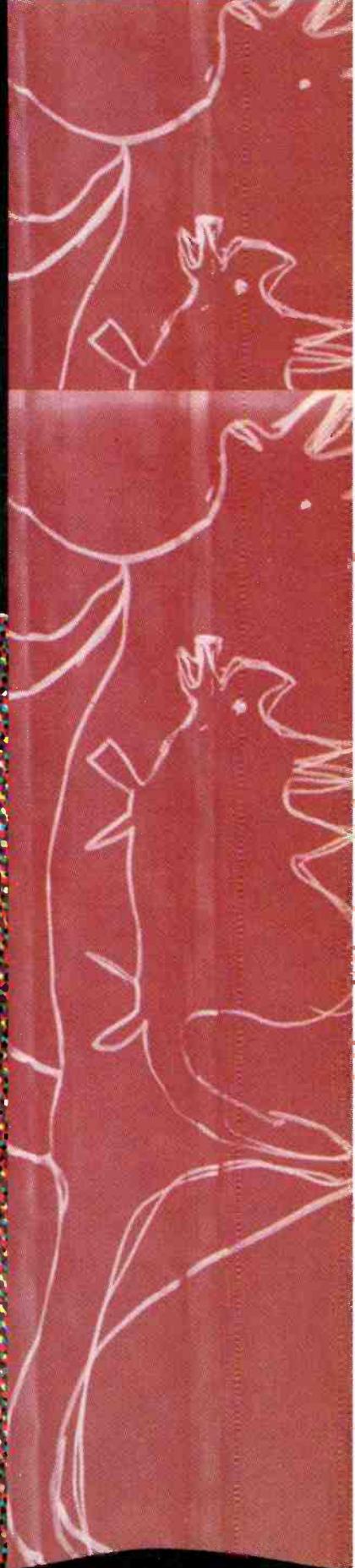
**W**e didn't know when Chris De Burgh would top the U.S. charts, but we knew he would. "The Lady In Red" is Chris' first bona fide hit stateside, though throughout the last decade he's delivered multi-Platinum international albums. Chris De Burgh's LP *Into The Light* also features the track "Fatal Hesitation."



**S**uzanne Vega is a star. Her debut album was a worldwide best-seller. She's sold out the Royal Albert Hall and appeared in the prestigious Prince's Trust Benefit, the only American selected for that honor. Now Suzanne comes home with *Solitude Standing*, the most critically-acclaimed album of recent years.



**W**hen Al Green sings "Everything's Gonna Be Alright," you know it is. Al's latest album, *Soul Survivor*, finds him both surviving and prospering. The record seems new and familiar at the same time. It's vintage Al Green in the Eighties — listen for "You Know And I Know."



**J**oe Jackson is a great musician, and like other great musicians, he's not, well... predictable. From *Body And Soul* to *Night And Day*, from *Look Sharp!* to *Big World*, Joe's work is always changing, and always creating its own audience. *Will Power* is Joe Jackson's first orchestral, instrumental album — a tour de force from the musician's musician.



**A**&M's affiliated labels keep stretching the boundaries of popular music. From Canada (on Open Air/Windham Hill Records) comes the a cappella band The Nylons. "Kiss Him Goodbye" is a huge hit, the first from the band's *Happy Together LP*. Previous hoisery-related album titles include *One Size Fits All* and *Seamless*.



**R**EM's *Dead Letter Office* is a collection of rare and unavailable B-sides from the band's old singles. Released in the wake of REM's biggest album ever, *Dead Letter Office* delivers.



## RADAR Report Shows No Major Usage Changes

NEW YORK The 1987 spring RADAR report indicates that radio usage in general is steady although the medium's 25-54 audience has increased slightly and overall 12-plus listening is down roughly 3% from last year.

The report is issued annually by Statistical Research Inc.'s RADAR audience measurement service, based in Westfield, N.J.

The study estimates that 96% of the total 12-plus population uses radio, while 83% of those tune into stations that are affiliates of RADAR subscriber networks: ABC, CBS, NBC, Mutual Broadcasting, the National Black Network, Sheridan Broadcasting Network, Satellite Music Network, Transtar Radio Network, and the United Stations Networks.

Morning-drive-time listeners represent roughly 84% of all persons, with half of that group listening at home and the other half in cars and other locations.

The study further reports that the FM share of total radio audience is back on the incline after leveling off in 1985 and 1986, and the band now captures 74% of the total 12-plus audience.

### FEATURED PROGRAMMING

*(Continued from page 18)*

Concerts, Westwood One, 90 minutes.

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

June 27, **Phil Collins/Tracy Ullman/Nylons**, Party America, ABC Radio Network, three hours.

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

June 27-28, **Animals/Traffic, Reelin' In The Years**, Global Satellite/ABC Radio Network, 90 minutes.

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

June 27-28, **Ray Davies/John Sebastian/Gerry Marsden, Let The Good Times Roll**, Global Satellite/ABC Radio Network, three hours.

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

June 27-28, **The Illustrated History Of Black Music**, RadioScope Special, Lee Bailey Communications, one hour.

June 28, **Starship/Tom Petty, Powercuts**, Global Satellite/ABC Radio Network, two hours.

June 28-July 3, **Phil Collins/George Harrison, Rock Over London**, Radio International, one hour.

June 28-July 5, **Journey, Part 2, Legends Of Rock**, NBC Radio Entertainment, one hour.

June 29, **Robert Palmer, Line One**, Westwood One, one hour.

June 29, **Crosby, Stills & Nash, Rockline**, Global Satellite/ABC Radio Network, 90 minutes.

June 29-July 5, **John Lennon, Classic Cuts**, MJI Broadcasting, one hour.

June 29-July 5, **Roddy Crowell, Live From Gilleys**, Westwood One, one hour.

June 29-July 5, **Los Lobos, Rock Today**, MJI Broadcasting, one hour.

June 29-July 5, **Pretenders/Faces/Who, Rock Clock**, DIR Broadcasting, one hour.

June 29-July 5, **Patti LaBelle, Part 2, The Miller Sound Express**, Westwood One, one hour.

**Country Corner tells what's hot in radio ... see page 39**

# Billboard's

## OFFICIAL TOP 40

## 'MADE IN THE USA'

## HITS OF THE ROCK ERA

**Coming July 4th—The First All-American Countdown In History!** Rock & Roll was born in the USA! And now, for the first time ever, Billboard Magazine has compiled the All-American Top 40!

British go home! It's a Revolutionary Top 40, just in time for the 4th of July! Three hours of the absolute biggest 'Made in the USA' rockin' records counted down in order!

Elvis! Motown! Beach Boys! Four Seasons! Who will be at the top? Who will have the most entries? You've never heard anything like it!

Everything great about American rock will be rollin' your way in this spectacular world premier event! It's the 4th of July Special that's guaranteed to blow your listeners away!

Billboard's Official Top 40 'Made in the USA' Hits of the Rock Era is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets. Call United Stations Radio Networks at 212-575-6146 immediately to reserve it for your station.

New York  
Washington, D.C.  
Chicago  
Detroit  
Dallas  
Los Angeles  
London





**Sunshine Supermen.** Jim White, left, morning man on classic hits outlet KZPS Dallas, finds a new friend in classic artist Donovan, who stopped by for an on-air interview.

## PSAs On Drug Abuse, Featuring Vesta, Offered

**NEW YORK** The minority-owned Orchid Communications public relations firm and the Jackson Limousine Service management firm here have teamed up to offer stations antidrug-abuse PSA spots.

The 40- and 60-second jingles feature A&M artist Vesta and were produced by Gary Taylor. They carry a "Do music, don't do drugs" theme.

The firms chose June—national Black Music Month—to kick off the campaign. They are offering the spots free to stations throughout the summer. For more information, call 201-807-0053.

## Consultant Gives Advice On Tape

**NEW YORK** Milwaukee-based marketing consultant and air-talent trainer Pat Martin is selling his advice to personalities on a six-hour audiocassette, titled "How To Improve Your Radio Career" and priced at \$79.85.

A former PD at WSPT Stevens Point, Wis., and WBCS Milwaukee, Martin is the author of "Major Market Method" and has spent much of the past year on the road giving air-personality seminars.

For more information, call 414-482-2638.

## Talk Show Guide

**NEW YORK** The "Fourth Annual Talk Show Directory" rolled off the presses recently, featuring a 96-page alphabetized index by topic to help producers find experts on subjects ranging from the serious to the offbeat.

The directory costs \$23.45, including postage and handling. For more information, call 202-333-4904.

## NMS8 KEYNOTE SPEAKERS: RICHARD BRANSON BILL GRAHAM

# There Is Only One New Music Seminar...

## The Eighth New Music Seminar, July 12-15, 1987 The Marriott Marquis Hotel, New York City

The only convention that brings together virtually the entire international music business. Look at the program of this year's meeting—it describes an unbeatable opportunity to increase your knowledge and contacts internationally. The daytime program, when combined with a nighttime program of performances by over 200 groups of every kind (applications to perform are being accepted now) in venues all over the city makes the NMS the only place to assure your future in the music business.

### SUNDAY — JULY 12

- 1:00 PM  
DJs & MCs: The Battle For World Supremacy—Trials
- 4:30 PM  
Nightclubbing Around The World  
American Rock Indies: A Reality Check  
Marketing Metal  
Songwriters & Publishers: A Mock Negotiation  
France/Benelux: A Market Survey
- 6:30 PM  
Recording Engineers  
Alternative AOR  
Dance Music Issues  
Imports Issue  
Censorship: Still A Burning Issue

### MONDAY — JULY 13

- 10:30 AM  
Keynote Address
- 12:30 PM  
Songwriters & Publishers: A Follow-Up Workshop  
A Million Dollars Worth of Mistakes  
Racism in the US Music Industry  
Merchandising: The New Profit Center

- Pool Directors Conclave
- 2:30 PM  
A & R (Arguments & Recriminations)  
Publicity Workshop  
Rhythm Radio: Meeting The Pop Challenge  
State of the Artist's Recording Agreement  
Australia: A Market Survey  
Album Radio Conclave
- 5:30 PM  
Managers  
DJs And Remixers  
Commercial Music: Is It Art?  
New Technologies: The Hardware Revolution  
International Publishers Debate: The European Licensing Controversy  
Crossover: The New Hitmakers

### TUESDAY — JULY 14

- 11:00 AM  
Rock Criticism  
Recording Contract: A Mock Negotiation  
Talent & Booking Workshop: Getting New Bands On The Road

- Radio G.M.s: The Big Guys Talk Music & Money  
Canada: A Market Survey  
College Radio Conclave (Radio Only)
- 12:45 PM  
The Future of Music Video  
Music For Peace  
Japan: A Market Survey  
Hi-NRG: Frontier or Boundary?  
Nightclubs In Crisis
- 2:30 PM  
Metal: Headbanging Around The World  
Songwriters  
Crossover: Pop Radio's New Attitude  
The Record Deal: A Follow-Up Workshop  
Dance & Alternative Rock Retail  
Dance-Oriented Rock
- 5:30 PM  
Record Producers  
UK Major Labels  
Big Record Retailers: Is There Room For New Music?  
Contemporary Instrumental  
Music Trends in the Underground

Attorney Clinic: The Whys & Wherefores of Getting a Good Lawyer

### WEDNESDAY — JULY 15

- 11:00 AM  
Talent & Booking  
Independent Labels & Distribution: The Big Comeback  
Copyright in the Digital Age  
College Radio: The Fresh(man) Format  
Germany/Austria/Switzerland/  
Scandinavia: A Market Survey  
Accounting & Bookkeeping Workshop
- 12:45 PM  
Alternative Promotion & Marketing  
International Talent & Booking  
Management Workshop  
Rap: America Surrender To The Street
- 2:30 PM  
DJs & MCs: The Battle For World Supremacy—Finals  
UK Independent Labels  
Small Club Booking Conclave  
Music Business Insurance Clinic
- 5:30 PM  
Artists

Make your plans now to attend the world's best-attended, forward-looking music meeting. Join more than 6,000 of your peers in NYC in July. Register by mail or use your credit card to register by telephone: tel. (212) 722-2115, telex 6971684 FUNK, fax (212) 289-3708. Registration fee \$225.00 (\$250.00 at the door). **ACT NOW!!!**

Remember, it's time to act if you want to use **marketing opportunities** the world's most effective business meeting. Sell, promote and shmooz to the max. Contact Joel Webber or Jim Levitt at the NMS or your local rep now!

**Press Contact:** Raleigh Pinsky, The Raleigh Group—tel. 212-265-4160, telex 4900006880 RALYU (Email), fax 212-247-8269.

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## NEW MUSIC SEMINAR

1747 First Avenue, New York, NY 10128  
Tel. (212) 722-2115, Telex 6971684 FUNK,  
Fax (212) 289-3708.



Name	_____
Company	_____
Address	_____
City	_____
State	_____ Zip _____
Country	_____ Postal Code _____
Telephone Number	_____
Telex	_____
Occupation	_____
<input type="checkbox"/> I am interested in marketing opportunities at the NMS, please send me more information.	
<b>RETURN THIS FORM TO:</b> New Music Seminar, 1747 First Ave., New York, NY 10128 Tel. 212-722-2115, Telex 6971684FUNK	

# ...The Unconventional Convention

# POWER PLAYLISTS™

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

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

### PLATINUM

**POWER 95**  
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	Herb Alpert, Diamonds
7	Genesis, In Too Deep
8	Glenn Medeiros, Nothing's Gonna Chang
9	Kim Wilde, You Keep Me Hangin' On
10	Kenny G, Songbird
11	Heart, Alone
12	Surface, Happy
13	U2, With Or Without You
14	Bon Jovi, Wanted Dead Or Alive
15	The System, Don't Disturb This Groove
16	Debbie Gibson, Only In My Dreams
17	Madonna, La Isla Bonita
18	Expose, Point Of No Return
19	Gloria Estefan And Miami Sound Ma
20	Bob Seger, Shakedown
21	U2, I Still Haven't Found What I'm Lo
22	Level 42, Lessons In Love
23	Kenny Loggins, Meet Me Half Way
24	The Breakfast Club, Right On Track
25	Nancy Martinez, Move Out
26	Cutting Crew, (I Just) Died In Your A
A27	Crowded House, Something So Strong

**400**  
WHTZ FM

New York P.D.: Scott Shannon

1	Atlantic Starr, Always
2	Lisa Lisa & Cult Jam, Head To Toe
3	Whitney Houston, I Wanna Dance With S
4	Genesis, In Too Deep
5	Chris De Burgh, The Lady In Red
6	Herb Alpert, Diamonds
7	Smoky Robinson, Just To See Her
8	Glenn Medeiros, Nothing's Gonna Chang
9	Bon Jovi, Wanted Dead Or Alive
10	Debbie Gibson, Only In My Dreams
11	Kenny G, Songbird
12	The System, Don't Disturb This Groove
13	George Michael, I Want Your Sex
14	Surface, Happy
15	Heart, Alone
16	Klymaxx, I'd Still Say Yes
17	U2, With Or Without You
18	Kim Wilde, You Keep Me Hangin' On
19	Madonna, La Isla Bonita
20	Motley Crue, Girls, Girls, Girls
21	Bob Seger, Shakedown
22	Expose, Point Of No Return
23	Cutting Crew, (I Just) Died In Your A
24	U2, I Still Haven't Found What I'm Lo
25	Gloria Estefan And Miami Sound Ma
26	Jody Watley, Looking For A New Love
27	Pseudo Echo, Funkytown
A28	Club Nouveau, Why You Treat Me So Bad
29	The Jets, Cross My Broken Heart
30	Paul Simon, You Can Call Me Al

**NLS**  
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	U2, With Or Without You
8	Smoky Robinson, Just To See Her
9	Level 42, Lessons In Love
10	The Nylons, Kiss Him Goodbye
11	Kenny Loggins, Meet Me Half Way
12	Crowded House, Something So Strong
13	Bob Seger, Shakedown
14	Steve Winwood, Back In The High Life
15	U2, The System, Don't Disturb This Groove
16	U2, I Still Haven't Found What I'm Lo
17	Cutting Crew, (I Just) Died In Your A
18	Restless Heart, I'll Still Be Loving
19	Smoky Robinson, Just To See Her
20	Level 42, Lessons In Love
21	The Nylons, Kiss Him Goodbye
22	Carly Simon, Give Me All Night
23	Jennifer Rush (Duet With Elton John), Starship, It's Not Over Till It's Ove
24	Steve Winwood, The Finer Things
25	Fleetwood Mac, Seven Wonders
26	Aretha Franklin & George Michael, I K
27	Starship, Nothing's Gonna Stop Us Now
28	Fleetwood Mac, Big Love
A28	T'Pau, Heart And Soul
A29	Gloria Estefan And Miami Sound Ma
A30	Robbie Nevil, Wo's It To Ya

**KHS**  
FM 102.7  
AM 1150

Los Angeles P.D.: Steve Rivers

1	Lisa Lisa & Cult Jam, Head To Toe
2	Genesis, In Too Deep
3	Atlantic Starr, Always
4	Whitney Houston, I Wanna Dance With S
5	Kenny G, Songbird
6	The Breakfast Club, Right On Track
7	Level 42, Lessons In Love
8	Kenny Loggins, Meet Me Half Way
9	Smoky Robinson, Just To See Her
10	Klymaxx, I'd Still Say Yes
11	Janet Jackson, The Pleasure Principle
12	Herb Alpert, Diamonds
13	Crowded House, Something So Strong
14	Surface, Happy
15	The System, Don't Disturb This Groove
16	Pseudo Echo, Funkytown
17	George Michael, I Want Your Sex
18	Glenn Medeiros, Nothing's Gonna Chang
19	Bruce Hornsby & The Range, Every Litt
20	Expose, Point Of No Return
21	Eddie Money, Endless Nights
22	Gloria Estefan And Miami Sound Ma
23	Kim Wilde, You Keep Me Hangin' On
24	The Whispers, Rock Steady
25	Billy Idol, Sweet Sixteen
26	Bob Seger, Shakedown
27	Heart, Alone
28	U2, I Still Haven't Found What I'm Lo
29	Bon Jovi, Wanted Dead Or Alive
30	The Jets, Cross My Broken Heart
31	The Nylons, Kiss Him Goodbye
32	Debbie Gibson, Only In My Dreams
33	Robbie Nevil, Wo's It To Ya
34	Cutting Crew, One For The Mockingbird

### GOLD

**98!**  
WCAU-FM

Philadelphia P.D.: Scott Walker

1	Whitney Houston, I Wanna Dance With S
2	Lisa Lisa & Cult Jam, Head To Toe
3	Genesis, In Too Deep
4	Heart, Alone
5	Smoky Robinson, Just To See Her
6	The System, Don't Disturb This Groove
7	Debbie Gibson, Only In My Dreams
8	Expose, Point Of No Return
9	Eddie Money, Endless Nights
10	Glenn Medeiros, Nothing's Gonna Chang
11	Herb Alpert, Diamonds
12	Level 42, Lessons In Love
13	T'Pau, Heart And Soul
14	Gloria Estefan And Miami Sound Ma
15	Klymaxx, I'd Still Say Yes
16	Bob Seger, Shakedown
17	Billy Idol, Sweet Sixteen
18	Club Nouveau, Why You Treat Me So Bad
19	Pseudo Echo, Funkytown
20	Janet Jackson, The Pleasure Principle
21	U2, I Still Haven't Found What I'm Lo
22	Kenny G, Songbird
23	Carly Simon, Give Me All Night
24	Aretha Franklin, Rock-A-Lot
25	Crowded House, Something So Strong
26	Partland Brothers, Soul City
27	Robbie Nevil, Wo's It To Ya
28	Jennifer Rush (Duet With Elton John), Starship, It's Not Over Till It's Ove
29	Bruce Hornsby & The Range, Every Litt
30	George Michael, I Want Your Sex
31	The System, Don't Disturb This Groove
32	Cyndi Lauper, Boy Blue
33	The Nylons, Kiss Him Goodbye
34	Pseudo Echo, Funkytown
35	Eddie Money, Endless Nights
36	Suzanne Vega, Luka
37	Jon Askey, Jane's Getting Serious
38	K.T.P., Certain Things Are Likely
39	Debbie Gibson, Only In My Dreams
40	Radio Heart Featuring Gary Noonan, Ra
EX	Fleetwood Mac, Seven Wonders
EX	The Whispers, Rock Steady
EX	The Jets, Cross My Broken Heart
EX	Gloria Estefan And Miami Sound Ma
EX	Cutting Crew, One For The Mockingbird
EX	Living In A Box, Living In A Box
EX	Al Jarreau, Moonlighting (Theme)
EX	Motley Crue, Girls, Girls, Girls
EX	Steve Winwood, Back In The High Life
EX	Nancy Martinez, Move Out
EX	Kool & The Gang, Holiday
EX	Starship, It's Not Over Till It's Ove
EX	Surface, Happy
EX	Jody Watley, Still A Thrill
EX	Smoky Robinson, Just To See Her
EX	Bruce Willis, Under The Boardwalk
EX	Richard Marx, Don't Mean Nothing
EX	Wang Chung, Hypnotize Me
EX	Bryan Adams, Hearts On Fire

**108 FM**

Boston P.D.: Sunny Joe White

1	Whitney Houston, I Wanna Dance With S
2	Heart, Alone
3	Expose, Point Of No Return
4	Level 42, Lessons In Love
5	Bob Seger, Shakedown
6	Nona Hendryx, Why Should I Cry?
7	Billy Idol, Sweet Sixteen
8	Club Nouveau, Why You Treat Me So Bad
9	T'Pau, Heart And Soul
10	Janet Jackson, The Pleasure Principle
11	U2, I Still Haven't Found What I'm Lo
12	Kenny G, Songbird
13	Carly Simon, Give Me All Night
14	Aretha Franklin, Rock-A-Lot
15	Crowded House, Something So Strong
16	Partland Brothers, Soul City
17	Robbie Nevil, Wo's It To Ya
18	Jennifer Rush (Duet With Elton John), Starship, It's Not Over Till It's Ove
19	Bruce Hornsby & The Range, Every Litt
20	George Michael, I Want Your Sex
21	The System, Don't Disturb This Groove
22	Cyndi Lauper, Boy Blue
23	The Nylons, Kiss Him Goodbye
24	Pseudo Echo, Funkytown
25	Eddie Money, Endless Nights
26	Suzanne Vega, Luka
27	Jon Askey, Jane's Getting Serious
28	K.T.P., Certain Things Are Likely
29	Debbie Gibson, Only In My Dreams
30	Radio Heart Featuring Gary Noonan, Ra
EX	Fleetwood Mac, Seven Wonders
EX	The Whispers, Rock Steady
EX	The Jets, Cross My Broken Heart
EX	Gloria Estefan And Miami Sound Ma
EX	Cutting Crew, One For The Mockingbird
EX	Living In A Box, Living In A Box
EX	Al Jarreau, Moonlighting (Theme)
EX	Motley Crue, Girls, Girls, Girls
EX	Steve Winwood, Back In The High Life
EX	Nancy Martinez, Move Out
EX	Kool & The Gang, Holiday
EX	Starship, It's Not Over Till It's Ove
EX	Surface, Happy
EX	Jody Watley, Still A Thrill
EX	Smoky Robinson, Just To See Her
EX	Bruce Willis, Under The Boardwalk
EX	Richard Marx, Don't Mean Nothing
EX	Wang Chung, Hypnotize Me
EX	Bryan Adams, Hearts On Fire

**96 TIC-FM**

Hartford P.D.: Lyndon Abell

1	Whitney Houston, I Wanna Dance With S
2	Kenny G, Songbird
3	Lisa Lisa & Cult Jam, Head To Toe
4	Expose, Point Of No Return
5	The System, Don't Disturb This Groove
6	Heart, Alone
7	Smoky Robinson, Just To See Her
8	Bob Seger, Shakedown
9	Atlantic Starr, Always
10	Chris De Burgh, The Lady In Red
11	Debbie Gibson, Only In My Dreams
12	Kenny Loggins, Meet Me Half Way
13	Jennifer Rush (Duet With Elton John), Starship, It's Not Over Till It's Ove
14	Surface, Happy
15	Club Nouveau, Why You Treat Me So Bad
16	Janet Jackson, The Pleasure Principle
17	Crowded House, Something So Strong
18	T'Pau, Heart And Soul
19	Nona Hendryx, Why Should I Cry?
20	George Michael, I Want Your Sex
21	Genesis, In Too Deep
22	The Cover Girls, Show Me
23	U2, I Still Haven't Found What I'm Lo
24	Gloria Estefan And Miami Sound Ma
25	Herb Alpert, Diamonds
26	The Jets, Cross My Broken Heart
27	Jonathan Butler, Lie's
28	Al Jarreau, Moonlighting (Theme)
29	Suzanne Vega, Luka
30	Danny Wilson, Mary's Prayer
31	Fleetwood Mac, Seven Wonders
32	Motley Crue, Girls, Girls, Girls
33	The Whispers, Rock Steady
34	Wang Chung, Hypnotize Me
35	The Nylons, Kiss Him Goodbye
36	Heart, Alone
37	Cutting Crew, One For The Mockingbird
38	Bryan Adams, Hearts On Fire
A38	Starship, It's Not Over Till It's Ove
A39	Living In A Box, Living In A Box
A40	Living In A Box, Living In A Box

**96.7**

Washington P.D.: Chuck Morgan

1	Atlantic Starr, Always
2	Kim Wilde, You Keep Me Hangin' On
3	Lisa Lisa & Cult Jam, Head To Toe
4	Bon Jovi, Never Say Goodbye
5	Bon Jovi, Wanted Dead Or Alive
6	Whitney Houston, I Wanna Dance With S
7	Heart, Alone
8	Kenny Loggins, Meet Me Half Way
9	Herb Alpert, Diamonds
10	Bryan Adams, Heat Of The Night
11	Bruce Hornsby & The Range, Every Litt
12	Motley Crue, Girls, Girls, Girls
13	Eddie Money, Endless Nights
14	Bob Seger, Shakedown
15	Expose, Point Of No Return
16	Robbie Nevil, Wo's It To Ya
17	Europe, Rock The Night
18	Pseudo Echo, Funkytown
19	Smoky Robinson, Just To See Her
20	Kenny G, Songbird
21	The System, Don't Disturb This Groove
22	Level 42, Lessons In Love
23	George Michael, I Want Your Sex
24	Cutting Crew, One For The Mockingbird
25	T'Pau, Heart And Soul
26	Gloria Estefan And Miami Sound Ma
27	The Jets, Cross My Broken Heart
28	Debbie Gibson, Only In My Dreams
29	Wang Chung, Hypnotize Me
30	Surface, Happy
EX	Hipway, Ask The Lord
EX	Crowded House, Something So Strong
EX	U2, I Still Haven't Found What I'm Lo
EX	U2, I Still Haven't Found What I'm Lo
EX	Suzanne Vega, Luka

### SILVER

**98!**  
WCAU-FM

Philadelphia P.D.: Scott Walker

1	Whitney Houston, I Wanna Dance With S
2	Lisa Lisa & Cult Jam, Head To Toe
3	Genesis, In Too Deep
4	Heart, Alone
5	Smoky Robinson, Just To See Her
6	The System, Don't Disturb This Groove
7	Debbie Gibson, Only In My Dreams
8	Expose, Point Of No Return
9	Eddie Money, Endless Nights
10	Glenn Medeiros, Nothing's Gonna Chang
11	Herb Alpert, Diamonds
12	Level 42, Lessons In Love
13	T'Pau, Heart And Soul
14	Gloria Estefan And Miami Sound Ma
15	Klymaxx, I'd Still Say Yes
16	Bob Seger, Shakedown
17	Billy Idol, Sweet Sixteen
18	Club Nouveau, Why You Treat Me So Bad
19	Pseudo Echo, Funkytown
20	Janet Jackson, The Pleasure Principle
21	U2, I Still Haven't Found What I'm Lo
22	Kenny G, Songbird
23	Carly Simon, Give Me All Night
24	Aretha Franklin, Rock-A-Lot
25	Crowded House, Something So Strong
26	Partland Brothers, Soul City
27	Robbie Nevil, Wo's It To Ya
28	Jennifer Rush (Duet With Elton John), Starship, It's Not Over Till It's Ove
29	Bruce Hornsby & The Range, Every Litt
30	George Michael, I Want Your Sex
31	The System, Don't Disturb This Groove
32	Cyndi Lauper, Boy Blue
33	The Nylons, Kiss Him Goodbye
34	Pseudo Echo, Funkytown
35	Eddie Money, Endless Nights
36	Suzanne Vega, Luka
37	Jon Askey, Jane's Getting Serious
38	K.T.P., Certain Things Are Likely
39	Debbie Gibson, Only In My Dreams
40	Radio Heart Featuring Gary Noonan, Ra
EX	Fleetwood Mac, Seven Wonders
EX	The Whispers, Rock Steady
EX	The Jets, Cross My Broken Heart
EX	Gloria Estefan And Miami Sound Ma
EX	Cutting Crew, One For The Mockingbird
EX	Living In A Box, Living In A Box
EX	Al Jarreau, Moonlighting (Theme)
EX	Motley Crue, Girls, Girls, Girls
EX	Steve Winwood, Back In The High Life
EX	Nancy Martinez, Move Out
EX	Kool & The Gang, Holiday
EX	Starship, It's Not Over Till It's Ove
EX	Surface, Happy
EX	Jody Watley, Still A Thrill
EX	Smoky Robinson, Just To See Her
EX	Bruce Willis, Under The Boardwalk
EX	Richard Marx, Don't Mean Nothing
EX	Wang Chung, Hypnotize Me
EX	Bryan Adams, Hearts On Fire

**98!**  
WCAU-FM

Pittsburgh P.D.: Jim Richards

1	Lisa Lisa & Cult Jam, Head To Toe
2	Whitney Houston, I Wanna Dance With S
3	Heart, Alone
4	Kenny Loggins, Meet Me Half Way
5	Kenny G, Songbird
6	Janet Jackson, The Pleasure Principle
7	Bob Seger, Shakedown
8	Smoky Robinson, Just To See Her
9	Eddie Money, Endless Nights
10	Pseudo Echo, Funkytown
11	Bob Seger, Shakedown
12	Genesis, In Too Deep
13	T'Pau, Heart And Soul
14	Steve Winwood, Back In The High Life
15	Gloria Estefan And Miami Sound Ma
16	The System, Don't Disturb This Groove
17	Atlantic Starr, Always
18	Expose, Point Of No Return
19	U2, I Still Haven't Found What I'm Lo
20	Bruce Hornsby & The Range, Every Litt
21	Robbie Nevil, Wo's It To Ya
22	Crowded House, Something So Strong
23	Pseudo Echo, Funkytown
24	Level 42, Lessons In Love
25	Motley Crue, Girls, Girls, Girls
26	Company B, Fascinated
27	Paul Simon, You Can Call Me Al
28	Fleetwood Mac, Seven Wonders
29	The Whispers, Rock Steady
A29	Bon Jovi, Wanted Dead Or Alive
30	Starship, It's Not Over Till It's Ove
A	The Jets, Cross My Broken Heart

**98!**  
WCAU-FM

Washington P.D.: Mark St. John

1	Lisa Lisa & Cult Jam, Head To Toe
2	Atlantic Starr, Always
3	Kim Wilde, You Keep Me Hangin' On
4	Bon Jovi, Wanted Dead Or Alive
5	Kenny Loggins, Meet Me Half Way
6	Whitney Houston, I Wanna Dance With S
7	Heart, Alone
8	Herb Alpert, Diamonds
9	Bon Jovi, Never Say Goodbye
10	Bob Seger, Shakedown
11	Kenny G, Songbird
12	Bruce Hornsby & The Range, Every Litt
13	Expose, Point Of No Return
14	The System, Don't Disturb This Groove
15	Al Jarreau, Moonlighting (Theme)
16	Surface, Happy
17	Restless Heart, I'll Still Be Loving
18	Klymaxx, I'd Still Say Yes
19	Level 42, Lessons In Love
20	Gloria Estefan And Miami Sound Ma
21	The Jets, Cross My Broken Heart
22	Debbie Gibson, Only In My Dreams
23	Smoky Robinson, Just To See Her
24	Pseudo Echo, Funkytown
25	Robbie Nevil, Wo's It To Ya
26	U2, I Still Haven't Found What I'm Lo
27	Chicago, If She Would Have Been Faith
28	Madonna, Where's The Party
29	George Michael, I Want Your Sex
30	Cutting Crew, One For The Mockingbird
31	Starship, It's Not Over Till It's Ove
32	Al Jarreau, Moonlighting (Theme)
33	EX
34	EX
35	EX
36	EX
37	EX
38	EX
39	EX
40	EX
41	EX
42	EX
43	EX
44	EX
45	EX
46	EX
47	EX
48	EX
49	EX
50	EX
51	EX
52	EX
53	EX
54	EX
55	EX
56	EX
57	EX
58	EX
59	EX
60	EX
61	EX
62	EX
63	EX
64	EX
65	EX
66	EX
67	EX
68	EX
69	EX
70	EX
71	EX
72	EX
73	EX
74	EX
75	EX
76	EX
77	EX
78	

## Rick Carroll Fashions KROQ's Unique Sound

BY TERRY WOOD

TEN YEARS AGO, KROQ Los Angeles was recognized by a small circle of friends as the flagship station of madhouse rock. At one point, the debt-burdened station used room 1228 of the Pasadena Hilton as its studio. Housekeepers frequently interrupted on-air jocks by vacuuming. Tales of drunkenness, blown cues, and huge gaps of dead air were trademarks of the KROQ school of radio.

In 1987, that perception of unbridled, off-center wackiness still clings to the station. In fact, KROQ PD Rick Carroll encourages it. He points to it as one of the reasons his station has been rated among Los Angeles' top 10 outlets in the last five ratings and why it fetched a record-setting stand-alone price tag of \$45 million when Infinity bought it last year.

"We've managed to create the illusion that the station is nonstructured," Carroll says as he scans the view from his posh ninth-floor office in Burbank's movie-studio district. "Actually, it's probably the tightest-programmed format in the country, where the PD chooses all the songs by hand. Yet, we're perceived to be the loosest."

It's easy to understand why. Few other stations claim as their core

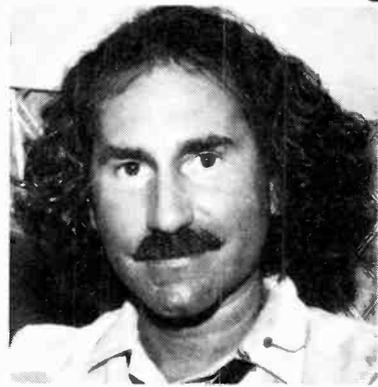
artists such bands as the Smiths, the Pet Shop Boys, the Cure, and Depeche Mode. Who else takes chances on acts like Tonio K., Killing Joke, Robert Wyatt, and Public Domain? Who else shrewdly integrates all this new material with album cuts from artists KROQ helped boost into the mainstream—the Police, INXS, the Pretenders, etc. Where else can you find jocks who so fully embrace the daffy? but hip mindset that KROQ projects?

As evidenced by KROQ's healthy 4.0 winter Arbitron, Carroll has injected method into the madness since he became PD in 1978.

"I REMEMBER WHEN we used to charge just \$25 a minute for ads," he says. "Now we're charging \$800 a minute and lots of our dayparts are sold out. Our consistency is one of our greatest strengths. We've been in the upper threes and low fours for a year and a half now."

Though KROQ is categorized as an album rock outlet, the 39-year-old Carroll describes it as a "mass appeal, progressive new music station. Mention KROQ to someone in Des Moines, Iowa, and he'll say, 'Oh, yeah, where all the jocks have purple hair,'" says Carroll. "People say we're too adventurous or too far out, and it's not true. We consider ourselves a unique station, but we're a lot more conservative than most people think."

"In the latest monthly Arbs, we experienced our highest adult share in the station's history—a 6.7 in 18-



Rick Carroll. Program director of progressive rocker KROQ and Billboard's PD of the week.

34 adults. That was unheard of just a few years ago. We're No. 2 in the market with teens, but we don't target them exclusively. Our primary audience is 17-32, which spills over both ways. A KROQ listener may be carrying a skateboard or a briefcase. Our adult shares will keep growing because all of those teens have gotten older and stuck with us.

"One of the great things about this format," Carroll adds, "is that we've remained consistent over the years. When a new station comes on the air, it doesn't affect us. A lot of people thought we'd be in trouble when [crossover outlet] KPWR 'Power 106' showed up. I was happy. I figured it would bring a lot more bodies down to our end of the dial [at 106.7]. We share 39% of our

audience with Power 106 and 41% with KIIS. But when they start playing [promotional] games with each other, we're not affected. Actually, I think we benefit because we appear unique."

DESPITE its irreverent, mod image, KROQ now stands as one of Los Angeles' "heritage" rock stations. Carroll, who has spent 16 years in Los Angeles radio, was hired by KROQ former owner Burbank Broadcasting in 1978 when ownership "decided it wanted to play hardball with the other guys," Carroll says.

Most of the current on-air staff came on board at the turn of the decade and gradually adjusted to Carroll's regimented new wave rotation. To this day, Carroll picks and sequences every song for every time slot, although the last song of each hour is reserved for "jock's choice." Jock suggestions, Carroll says, are his prime source of outside musical input.

BY MID-1982, KROQ caught, and later passed, album rock kingpins KLOS and the former KMET in the ratings. Carroll's influence sent ripples through the music industry that can still be noticed today, such as the mainstream ascendancy of acts like Billy Idol and Simple Minds.

Right after a profile on his programming appeared in Rolling Stone magazine, Carroll tried to take his "roq of the '80s" formula

nationwide as a consultant. It was a bust.

"I've learned my lesson," Carroll says. "I'm not going on the road this time. I learned that radio stations don't pay their bills, or leave you hanging, or just rip you off—which happened to me in Cleveland."

Ratings flopped in Los Angeles as well, as Carroll was removed from daily PD duties. "I was having music Federal Expressed to me," recalls Carroll, "and I was listening to it in taxis and on airplanes. I had no frame of reference to make sure everything was in sync. I just didn't have the same feeling." With Carroll back in a hands-on role, KROQ has flourished.

At age 14, Carroll finished working out with his high school swimming team, then hitchhiked to help anywhere he could at the new AM top 40 station, KLIV, in his hometown of San Jose. Several years and twists of fate later, Carroll was hired as PD of KKDJ Los Angeles (now KIIS), where he spent 2½ years. He was in his sixth month of vacation in Hawaii (Carroll loves to surf), following a 2½-year stint at KEZY Anaheim, when KROQ found him.

"Sometimes I'm surprised by myself when I think I've been a PD at one station for nine years," he says. "I'd still like to have a few more stations use this format across the country someday. Some are trying it, but I don't think they're doing it correctly."

11	6	Kenny G, Songbird
12	15	Kenny Loggins, Meet Me Half Way
13	10	Fleetwood Mac, Big Love
14	11	Company B, Fascinated
15	18	The System, Don't Disturb This Groove
16	14	Madonna, La Isla Bonita
17	16	Chicago, If She Would Have Been Faith
18	25	Expose, Point Of No Return
19	33	George Michael, I Want Your Sex
20	26	Level 42, Lessons In Love
21	29	T'Pau, Heart And Soul
22	31	Smokey Robinson, Just To See Her
23	24	Pseudo Echo, Funkytown
24	23	Bruce Hornsby & The Range, Every Little U2, With Or Without You
25	20	Psychedelic Furs, Heartbreak Beat
26	21	Janet Jackson, The Pleasure Principle
27	28	Europe, Rock The Night
28	30	Billy Idol, Sweet Sixteen
29	30	Cutting Crew, (I Just) Died In Your A
30	32	Debbie Gibson, Only In My Dreams
31	32	Cutting Crew, One For The Mockingbird
32	EX	Whitesnake, Still Of The Night
33	EX	Klymaxx, I'd Still Say Yes
34	EX	The Fat Boys, Wipe Out
35	EX	The Jets, Cross My Broken Heart
36	EX	Sammy Hagar, Give To Live
37	EX	The Cure, Why Can't I Be You?
38	EX	Robbie Nevil, Wo's It To Ya
39	EX	U2, I Still Haven't Found What I'm Lo
40	EX	Gloria Estefan And Miami Sound Ma

37	EX	John Waite, These Times Are Hard For
38	39	Level 42, Lessons In Love
A	—	Tom Kimmel, That's Freedom
A	—	Starship, It's Not Over Till It's Ove
A	—	Fabulous Thunderbirds, Stand Back

**KMEL 100**

San Francisco P.D.: Lee Michaels

1	7	The Whispers, Rock Steady
2	2	Whitney Houston, I Wanna Dance With S
3	1	Smokey Robinson, Just To See Her
4	8	Expose, Point Of No Return
5	14	U2, I Still Haven't Found What I'm Lo
6	12	Janet Jackson, The Pleasure Principle
7	4	Lisa Lisa & Cult Jam, Head To Toe
8	13	Klymaxx, I'd Still Say Yes
9	11	Pseudo Echo, Funkytown
10	6	Klymaxx, I'd Still Say Yes
11	14	Starship, It's Not Over Till It's Ove
12	18	Club Nouveau, Why You Treat Me So Bad
13	17	George Michael, I Want Your Sex
14	9	Genesis, In Too Deep
15	3	Kenny G, Songbird
16	24	Suzanne Vega, Luka
17	21	Bruce Hornsby & The Range, Every Litt
18	20	K.T.P., Certain Things Are Likely
19	27	T'Pau, Heart And Soul
20	23	Gloria Estefan And Miami Sound Ma
21	31	U2, I Still Haven't Found What I'm Lo
22	22	Billy Idol, Sweet Sixteen
23	26	Stacey Q, Insecurity
24	28	Debbie Gibson, Only In My Dreams
25	19	The System, Don't Disturb This Groove
26	30	Robbie Nevil, Wo's It To Ya
27	27	Eddie Money, Endless Nights
28	33	Living In A Box, Living In A Box
29	10	Kenny Loggins, Meet Me Half Way
30	32	Crowded House, Something So Strong
31	35	The Jets, Cross My Broken Heart
32	EX	Bob Seger, Shakedown
33	EX	The Nylons, Kiss Him Goodbye
34	16	Herb Alpert, Diamonds
35	EX	Jody Watley, Still A Thrill
36	EX	Freddie Jackson, Jam Tonight
37	EX	The Cover Girls, Spring Love
38	EX	Will Power, Dreamin
39	A	Jonathan Butler, Lie's
40	A	Pepsi & Shirley, Heartache

11	20	Bon Jovi, Never Say Goodbye
12	14	Crowded House, Something So Strong
13	29	Pseudo Echo, Funkytown
14	16	Billy Idol, Sweet Sixteen
15	15	Parland Brothers, Soul City
16	17	Eddie Money, Endless Nights
17	21	Kenny G, Songbird
18	19	Tom Petty & The Heartbreakers, Jammin
19	22	U2, I Still Haven't Found What I'm Lo
20	23	Heart, Alone
21	30	The Nylons, Kiss Him Goodbye
22	27	Wang Chung, Hypnotize Me
23	26	Motley Crue, Girls, Girls, Girls
24	24	Lu Gramm, Ready Or Not
25	25	Expose, Point Of No Return
26	28	T'Pau, Heart And Soul
27	32	Steve Winwood, Back In The High Life
28	31	Janet Jackson, The Pleasure Principle
29	32	World Party, All Come True
30	EX	Fleetwood Mac, Seven Wonders
31	34	Sammy Hagar, Give To Live
32	EX	Bryan Adams, Hearts On Fire
33	35	Club Nouveau, Why You Treat Me So Bad
34	EX	Gloria Estefan And Miami Sound Ma
35	EX	Cutting Crew, One For The Mockingbird
36	A	Poison, I Want Action
37	EX	The Jets, Cross My Broken Heart
38	A	Richard Marx, Don't Mean Nothing
39	EX	The System, Don't Disturb This Groove
40	EX	Carly Simon, Give Me All Night
EX	EX	Jack Wagner, Weatherman Says
EX	EX	Robbie Nevil, Wo's It To Ya
EX	EX	Company B, Fascinated
EX	EX	Europe, Rock The Night
EX	EX	INXS & Jimmy Barnes, Good Times
EX	EX	Surface, Happy

**EAGLE-106**

Philadelphia P.D.: Charlie Quinn

1	5	Lisa Lisa & Cult Jam, Head To Toe
2	2	Genesis, In Too Deep
3	3	Herb Alpert, Diamonds
4	1	Atlantic Starr, Always
5	6	Whitney Houston, I Wanna Dance With S
6	8	Heart, Alone
7	EX	The System, Don't Disturb This Groove
8	4	Kim Wilde, You Keep Me Hangin' On
9	15	Bob Seger, Shakedown
10	10	Level 42, Lessons In Love
11	14	Kenny G, Songbird
12	13	Smokey Robinson, Just To See Her
13	EX	Crowded House, Something So Strong
14	12	Kenny Loggins, Meet Me Half Way
15	11	Tom Petty & The Heartbreakers, Jammin
16	20	Expose, Point Of No Return
17	18	Pseudo Echo, Funkytown
18	19	Janet Jackson, The Pleasure Principle
19	27	Bruce Hornsby & The Range, Every Litt
20	21	Gloria Estefan And Miami Sound Ma
21	22	George Michael, I Want Your Sex
22	23	U2, I Still Haven't Found What I'm Lo
23	24	The Jets, Cross My Broken Heart
24	17	Fleetwood Mac, Seven Wonders
25	26	Debbie Gibson, Only In My Dreams
26	EX	The Whispers, Rock Steady
27	EX	Eddie Money, Endless Nights
28	A	T'Pau, Heart And Soul
29	A	Bryan Adams, Hearts On Fire
30	A	Starship, It's Not Over Till It's Ove

**94-Q**

Atlanta P.D.: Fleetwood Gruver

1	1	Kenny G, Songbird
2	3	Smokey Robinson, Just To See Her
3	4	Kenny Loggins, Meet Me Half Way
4	7	Atlantic Starr, Always
5	6	Madonna, La Isla Bonita
6	8	Restless Heart, I'll Still Be Loving
7	19	Whitney Houston, I Wanna Dance With S
8	12	Level 42, Lessons In Love
9	16	Heart, Alone
10	10	Kim Wilde, You Keep Me Hangin' On
11	13	Crowded House, Something So Strong
12	11	Genesis, In Too Deep
13	15	Parland Brothers, Soul City
14	14	Gino Vannelli, Wild Horses
15	5	Chicago, If She Would Have Been Faith
16	18	Carly Simon, Give Me All Night
17	2	Chris De Burgh, The Lady In Red
18	20	Bruce Hornsby & The Range, Every Litt
19	25	Steve Winwood, Back In The High Life
20	23	Bob Seger, Shakedown
21	24	The Nylons, Kiss Him Goodbye
22	26	Al Jarreau, Moonlighting (Theme)
23	27	Jennifer Rush (Duet With Elton John), Luffa Vandross with Gregory Hines, T)
24	17	Luther Vandross with Gregory Hines, T)
25	—	The System, Don't Disturb This Groove
26	30	Dan Hill, Can't We Try
27	31	U2, I Still Haven't Found What I'm Lo
28	33	Suzanne Vega, Luka
29	32	Robbie Nevil, Wo's It To Ya
30	34	Fleetwood Mac, Seven Wonders
31	21	Lionel Richie, Se La
32	—	Bryan Adams, Hearts On Fire
33	EX	Wang Chung, Hypnotize Me
34	EX	Richard Marx, Don't Mean Nothing

**KISS 106 FM**

Dallas P.D.: Kevin Metheny

1	1	Genesis, In Too Deep
2	3	Atlantic Starr, Always
3	5	Whitney Houston, I Wanna Dance With S
4	7	Kenny G, Songbird
5	8	Lisa Lisa & Cult Jam, Head To Toe
6	2	Kenny Loggins, Meet Me Half Way
7	10	Restless Heart, I'll Still Be Loving
8	14	Heart, Alone
9	4	Kim Wilde, You Keep Me Hangin' On
10	13	Smokey Robinson, Just To See Her
11	6	Chris De Burgh, The Lady In Red
12	17	Eddie Money, Endless Nights
13	15	Journey, Why Can't This Night Go On F
14	9	Chicago, If She Would Have Been Faith
15	19	Dan Hill, Can't We Try
16	11	Jennifer Rush (Duet With Elton John), Luffa Vandross with Gregory Hines, T)
17	23	The System, Don't Disturb This Groove
18	12	Glenn Medeiros, Nothing's Gonna Chang
19	22	Crowded House, Something So Strong
20	25	Level 42, Lessons In Love
21	16	Jody Watley, Looking For A New Love
22	27	Bruce Hornsby & The Range, Every Litt
23	29	Al Jarreau, Moonlighting (Theme)
24	28	Parland Brothers, Soul City
25	18	U2, With Or Without You
26	21	The Nylons, Kiss Him Goodbye
27	30	Jennifer Rush (Duet With Elton John), Luffa Vandross with Gregory Hines, T)
28	20	Cutting Crew, (I Just) Died In Your A
29	EX	Billy Idol, Sweet Sixteen
30	EX	Steve Winwood, Back In The High Life
31	A	Jonathan Butler, Lie's
32	EX	Debbie Gibson, Only In My Dreams
33	EX	Carly Simon, Give Me All Night
34	EX	Gloria Estefan And Miami Sound Ma

**all hit 97.1 NECL**

Dallas P.D.: John Roberts

1	3	Heart, Alone
2	2	Europe, Rock The Night
3	4	Motley Crue, Girls, Girls, Girls
4	1	Glenn Medeiros, Nothing's Gonna Chang
5	9	Journey, Why Can't This Night Go On F
6	17	U2, I Still Haven't Found What I'm Lo
7	18	Whitesnake, Still Of The Night
8	11	Eddie Money, Endless Nights
9	18	Bob Seger, Shakedown
10	6	Genesis, In Too Deep
11	5	Bon Jovi, Wanted Dead Or Alive
12	7	Kenny Loggins, Meet Me Half Way
13	12	Steve Winwood, The Finer Things
14	15	Lou Gramm, Ready Or Not
15	22	Billy Idol, Sweet Sixteen
16	10	U2, With Or Without You
17	19	Crowded House, Something So Strong
18	30	Richard Marx, Don't Mean Nothing
19	16	Bryan Adams, Heat Of The Night
20	21	Bruce Hornsby & The Range, Every Litt
21	28	The Outfield, Since You've Been Gone
22	20	Boston, Can'tcha Say (You Believe In
23	24	Survivor, Man Against The World
24	26	Poison, I Want Action
25	14	Cutting Crew, (I Just) Died In Your A
26	37	Bryan Adams, Hearts On Fire
27	15	Bon Jovi, Never Say Goodbye
28	13	Huey Lewis & The News, I Know What I
29	32	The Truth, Weapons Of Love
30	29	Cinderella, Somebody Save Me
31	32	T'Pau, Heart And Soul
32	34	Steve Winwood, Back In The High Life
33	31	Fleetwood Mac, Big Love
34	EX	Night Ranger, Heartbreakers, Jammin
35	EX	Tom Petty & The Heartbreakers, Jammin

**SILVER**

Boston P.D.: Harry Nelson

1	3	Atlantic Starr, Always
2	2	Smokey Robinson, Just To See Her
3	5	Lisa Lisa & Cult Jam, Head To Toe
4	4	Whitney Houston, I Wanna Dance With S
5	1	Genesis, In Too Deep
6	9	Level 42, Lessons In Love
7	10	Bruce Hornsby & The Range, Every
8	18	George Michael, I Want Your Sex
9	11	Bob Seger, Shakedown
10	6	Kenny Loggins, Meet Me Half Way

**WJOL 99%**

Minneapolis P.D.: Gregg Swedberg

1	2	Atlantic Starr, Always
2	3	Whitney Houston, I Wanna Dance With S
3	5	Heart, Alone
4	EX	Bon Jovi, Never Say Goodbye
5	6	Bruce Hornsby & The Range, Every Litt
6	9	Bob Seger, Shakedown
7	8	Crowded House, Something So Strong
8	13	The Nylons, Kiss Him Goodbye
9	11	Eddie Money, Endless Nights
10	12	Gloria Estefan And Miami Sound Ma
11	1	Lisa Lisa & Cult Jam, Head To Toe
12	14	Dan Fogelberg, She Don't Look Back
13	17	Parland Brothers, Soul City
14	18	T'Pau, Heart And Soul
15	19	The Jets, Cross My Broken Heart
16	7	Genesis, In Too Deep
17	20	Kenny G, Songbird
18	21	Expose, Point Of No Return
19	10	Chicago, If She Would Have Been Faith
20	4	Yellow, Oh Yeah
21	15	Stabilizers, One Simple Thing
22	24	Janet Jackson, The Pleasure Principle
23	29	Bryan Adams, Hearts On Fire
24	33	Suzanne Vega, Luka

**Z94**

Boston P.D.: Harry Nelson

1	3	Atlantic Starr, Always
2	2	Smokey Robinson, Just To See Her
3	5	Lisa Lisa & Cult Jam, Head To Toe
4	4	Whitney Houston, I Wanna Dance With S
5	1	Genesis, In Too Deep
6	9	Level 42, Lessons In Love
7	10	Bruce Hornsby & The Range, Every
8	18	George Michael, I Want Your Sex
9	11	Bob Seger, Shakedown
10	6	Kenny Loggins, Meet Me Half Way

## Murphy & Frank Buck The System Group Crosses Over With 'Groove'

BY NELSON GEORGE

NEW YORK This is a very important summer for the duo of Mic Murphy and David Frank, aka the System. The Atlantic group is coming off its first No. 1 single, "Don't Disturb This Groove," and is watching the record perform ever stronger on the pop chart.

The question remains, however, whether the System, which has been together since 1983, can become as much a force in the marketplace as it has been in the recording studio. As producer/writers, the System has worked with Chaka Khan ("This Is My Night"), Jeff Lorber ("Step By Step"), An-

gela Bofill, Nona Hendryx, Angelica Chaplin, Gavin Christopher, and acts on almost every major label. The System's landmark single, "You Are In My System," was covered by Robert Palmer. Yet, until now, this interracial team has never sold records at a level equal to its reputation.

Vocalist Murphy and keyboardist Frank cite three elements as being crucial to the success of "Groove," which they hope will continue to make 1987 their breakthrough year as recording artists.

The System signed with New York-based AMI Management (Ready For The World, Colonel

thought it was possibly the best song on the album but weren't sure it should be the first single. But she and [black a&r director] Merlin Bobb pushed for it, and they were right." Before the current "Don't Disturb This Groove" album, the System was signed to the Atlantic-distributed Mirage label. Murphy notes the irony that several ex-Mirage acts, including Whitesnake, have done well this year. "Maybe it just wasn't time for all this to happen at Mirage," says Murphy. "But [ex-Mirage president] Jerry Greenberg has remained in touch with us and been very supportive in advising us."

Murphy says "Don't Disturb This Groove" is as good as anything the System has done before, calling it "'You Are In My System' goes to college." He adds, "It is a romantic song, a relationship. Today people want to find a girl or a guy and stay with them awhile."

This summer the System, booked by the Norby Walters Agency, is opening 50 dates for Kool & the Gang, traveling with Chris Kellow on keyboards, guitarist Paul Pesco on guitar, and no drummer in keeping with the band's hi-tech sound.

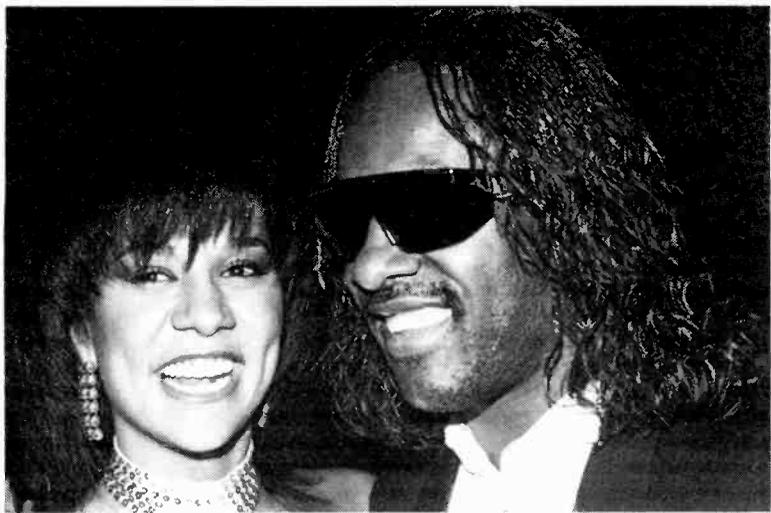
The System's desire to consolidate its black base is very much on the duo's mind. "Our goal has always been the black chart," says Frank. "We reached our goal with 'Groove,' and now if it does well on the pop chart that's extra gravy."

**'If it does well on the pop chart, that's just extra gravy'**

Abrams), who, according to Frank, "encouraged us to take our time and do the record right. From January to November we did no outside production work." Frank disagrees with those who say the System gave away some of its best material to others. "We never felt that," he says. "We always wrote the best songs we could for whatever project we worked on. 'Pleasure Seekers,' from the last album, though it wasn't the hit we thought it would be, generated offers to produce from all over the world."

The impact of Atlantic executives was also crucial, says Frank. "[Black music vice president] Sylvia Rhone picked 'Groove' as the first single," he recalls. "We

**Dexter Gordon gets back in the swing of things ... see page 49**



**Wonderlove.** At the recent ASCAP Pop Music Awards show in Beverly Hills, Calif., "Miami Vice" regular Olivia Brown ran into old friend Stevie Wonder. Brown accepted the awards for Jan Hammer and Glenn Frey for their work on the television series' soundtrack.

## Jam & Lewis Are Among The 'Honorees' Summer 'Yeas' & 'Nays' Hold Surprises

IT'S TIME FOR THE SUMMER edition of the Rhythm & the Blues' "Yeas" and "Nays," a column of boos and cheers. No hedging allowed. Let's get to it.

Yea once again to the team of Jimmy "Jam" Harris and Terry Lewis, but not for what you think. Sure, they pumped life into the record sales of Herb Alpert. Sure, they made Alexander O'Neal very timely. But they should really be recommended for their role as executive producers of Nona Hendryx's Manhattan album and that catchy single "Why Should I Cry?" Hendryx is one of the most idiosyncratic singer/songwriters in black music, one whose music and persona have never found a comfortable niche in the marketplace or on black radio. "Why Should I Cry?" is a major step in that direction.

Yea to two ex-Howard Univ. students, Angela Wimbush and Tawatha

Agee, who sang together while attending that grand Washington, D.C., institution. Wimbush is to be hailed for her production of the Isley Brothers' "Smooth Sailing Tonight," the summer's sexiest record, and Agee for (finally) making her long-awaited solo debut.

Nay to all those a&r men and women who are stuffing record stores and playlists with the clones of New Edition and the Jets. Success spawns imitators, but it's getting crazy out there. Looks like folks are scouting junior high school talent shows. That is not to say that some of these kids don't have talent or that all the records are frightfully silly, but too many of them don't and most of them are.

THERE HAS been an encouraging response to the announcement of the Bishop Desmond Tutu peace concert, scheduled to take place in Los Angeles in September. Many have called this office for information on how to be included. The person to call is Kendell Minter, a New York entertainment attorney, who is acting as talent coordinator. He can be reached at 212-809-2900.

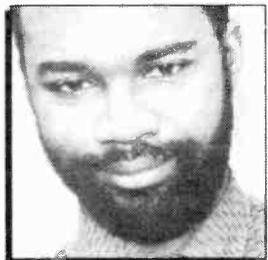
SHORT STUFF: Spike Lee will be directing the video for Anita Baker's next single, "No One In The World" ... Here's hoping the sure-fire success of Alexander O'Neal's "Fake" not only sets up his upcoming Tabu album for gold-plus sales but also turns attention back to his superb and underappreciated debut ... The Cover Girls' new single on Fever/Sutra Records is "Spring Love," a song co-written and produced by Rainy Davis ... DeBarge, now recording for Striped Horse Records, will be appearing on an upcoming episode of "Punky Brewster." Randy, Bobby, James, and Marty are featured in the program as well as Chico, who records solo.

DeBarge's new single is "Dance All Night" from the album "Bad Boys" ... Atlantic's Levert has another potential No. 1 black single in "Casanova," a sparse and superfunky track produced by ex-Midnight Starr members Reggie and Vincent Calloway. It fuses a Mtume/Club Nouveau groove with a strong melodic hook ...

Another possible hit but not yet established male vocal group is "Love Is A House" by the Force M.D.'s; the vocal arrangements are similar to those of "Casanova," but the groove is a tasty cloning of the Jam-Lewis sound. The latest addition to the black teen group sweepstakes (there seem to be new ones every week) is a trio of young ladies from Boston called Picture Perfect. The Atlantic album, "Boy Crazy," was produced, written, and arranged by Larry Wood and Gordon Worthy ... The Fat Boys recently

gave retired basketball star Julius Erving a book of raps penned especially in his honor ... The Timex Social Club is back with a single on Danya Records titled "Mixed Up World," from the "Vicious Rumours" album ... On the New York indie label Original J&S comes a cover of the Ashford & Simpson copyright "You're All I Need To Get By" by Johnnie & Joe. Original J&S can be reached at 212-399-1800 ... Bobby Bloom's classic one-shot, "Montego Bay," has been cleverly revived by Amazulu, an integrated British female trio on Island's Mango label ... Black female DJ Gail King is making a name for herself on the East Coast as a remixer. She just finished work on Robbie Nevil's "Wot's It To Ya" 12-inch on Manhattan ... On the whole, the "Beverly Hills Cop II" soundtrack is disappointing. One of the few bright spots is the Andre Cymone-produced "Better Way" by James Ingram. It is one of the few tunes to cut through the shootings and car crashes of the Eddie Murphy flick ... Philip Bailey and Maurice White are cutting tracks with Preston Glass for use on their revival of the Earth, Wind & Fire name. Whether any of the other key band members, including Larry Dunn and Verdine White, will be involved is unclear. Two new Capitol artists, Audrey Wheeler and Bert Robinson, are also working with those active folks at Glasshouse Productions ... Luther Vandross is so popular in England that he's appearing at London's Wembley Stadium from June 30 through July 8 ... Richie Havens has signed with RBI Records, a subsidiary of the Moss Music Group. An album, "Simple Things," and a single, "Drivin'," will arrive in July ... Marlon Jackson has officially left the Jacksons and is readying his solo debut for Capitol with the help of Fred Maher from Scritti Politti.

**The Rhythm and the Blues**



by Nelson George

FOR WEEK ENDING JUNE 27, 1987

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## HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 28 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
<b>JAM TONIGHT</b>					
FREDDIE JACKSON CAPITOL	8	10	18	36	75
<b>NIGHTTIME LOVER</b>					
THE SYSTEM ATLANTIC	7	7	19	33	36
<b>HOLIDAY</b>					
KOOL & THE GANG MERCURY	4	6	20	30	31
<b>COME BACK TO ME LOVER</b>					
MIKI HOWARD ATLANTIC	8	9	12	29	66
<b>I LOVE YOU BABE</b>					
BABYFACE SOLAR	6	4	17	27	44
<b>LAST TIME</b>					
THERESA RCA	6	5	14	25	34
<b>ONE HEARTBEAT</b>					
SMOKEY ROBINSON MOTOWN	8	2	13	23	79
<b>LET'S TALK IT OVER</b>					
VANESE THOMAS GEPFEN	3	9	9	21	82
<b>JUICY-O</b>					
SLAVE ICHIBAN	0	4	17	21	24
<b>JAMMIN' TO THE BELLS</b>					
CHUCK STANLEY DEF JAM	6	2	10	18	53

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.

# 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	1	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	1
2	3	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	2
3	2	ROCK STEADY	THE WHISPERS	6
4	4	STILL A THRILL	JODY WATLEY	3
5	7	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	5
6	10	WHY SHOULD I CRY?	NONA HENDRYX	9
7	6	NEVER SAY NEVER	DENIECE WILLIAMS	11
8	8	I FEEL GOOD ALL OVER	STEPHANIE MILLS	4
9	11	LIES	JONATHAN BUTLER	8
10	15	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	7
11	13	I'M BAD	L.L. COOL J	12
12	5	HEAD TO TOE	LISA LISA & CULT JAM	20
13	19	I COMMIT TO LOVE	HOWARD HEWETT	14
14	18	SHOW ME THE WAY	REGINA BELLE	10
15	9	HAPPY	SURFACE	30
16	24	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	13
17	21	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	17
18	22	DIRTY LOOKS	DIANA ROSS	15
19	17	SONGBIRD	KENNY G.	36
20	34	FAKE	ALEXANDER O'NEAL	16
21	23	FALLING IN LOVE	THE FAT BOYS	26
22	14	ALWAYS	ATLANTIC STARR	38
23	33	SATISFIED	DONNA ALLEN	19
24	37	MIXED UP WORLD	TIMEX SOCIAL CLUB	31
25	28	(IF YOU) LOVE ME JUST A LITTLE	LA LA	22
26	30	THE PLEASURE PRINCIPLE	JANET JACKSON	21
27	27	IF I WAS YOUR GIRLFRIEND	PRINCE	18
28	16	JUST TO SEE HER	SMOKEY ROBINSON	51
29	36	D.Y.B.O.	STARPOINT	25
30	29	DON'T BLOW A GOOD THING	VESTA WILLIAMS	23
31	20	GO ON WITHOUT YOU	SHIRLEY MURDOCK	47
32	12	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	50
33	32	HEY THERE LONELY GIRL	GERRY WOO	27
34	—	I'M IN LOVE	LILLO THOMAS	24
35	—	STILL WAITING	RAINY DAVIS	44
36	38	YOU CAN'T STOP THE RAIN	LOOSE ENDS	33
37	35	WHAMMY	ONE WAY	28
38	31	DON'T DISTURB THIS GROOVE	THE SYSTEM	67
39	—	THIGH RIDE	TAWATHA	29
40	—	WITHOUT YOU	TOUCH	48

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	6	I FEEL GOOD ALL OVER	STEPHANIE MILLS	4
2	2	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	2
3	1	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	1
4	7	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	5
5	5	STILL A THRILL	JODY WATLEY	3
6	10	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	7
7	8	LIES	JONATHAN BUTLER	8
8	13	SHOW ME THE WAY	REGINA BELLE	10
9	14	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	13
10	16	DIRTY LOOKS	DIANA ROSS	15
11	17	IF I WAS YOUR GIRLFRIEND	PRINCE	18
12	19	FAKE	ALEXANDER O'NEAL	16
13	18	SATISFIED	DONNA ALLEN	19
14	4	ROCK STEADY	THE WHISPERS	6
15	3	WHY SHOULD I CRY?	NONA HENDRYX	9
16	11	I COMMIT TO LOVE	HOWARD HEWETT	14
17	22	THE PLEASURE PRINCIPLE	JANET JACKSON	21
18	20	I'M BAD	L.L. COOL J	12
19	12	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	17
20	23	I'M IN LOVE	LILLO THOMAS	24
21	25	DON'T BLOW A GOOD THING	VESTA WILLIAMS	23
22	24	(IF YOU) LOVE ME JUST A LITTLE	LA LA	22
23	21	D.Y.B.O.	STARPOINT	25
24	27	THIGH RIDE	TAWATHA	29
25	9	NEVER SAY NEVER	DENIECE WILLIAMS	11
26	28	WHAMMY	ONE WAY	28
27	26	HEY THERE LONELY GIRL	GERRY WOO	27
28	30	ROCK-A-LOTT	ARETHA FRANKLIN	32
29	37	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	37
30	31	TINA CHERRY	GEORGIO	34
31	32	AIN'T YOU HAD ENOUGH LOVE	PHYLLIS HYMAN	35
32	40	JUMP START	NATALIE COLE	39
33	34	FALLING IN LOVE	THE FAT BOYS	26
34	35	MIXED UP WORLD	TIMEX SOCIAL CLUB	31
35	33	LATE NIGHT HOUR	KATHY MATHIS	40
36	29	YOU CAN'T STOP THE RAIN	LOOSE ENDS	33
37	—	JAM TONIGHT	FREDDIE JACKSON	42
38	39	IF YOU WERE MINE	CHERYL LYNN	43
39	—	KOO KOO	SHEILA E.	41
40	15	HEAD TO TOE	LISA LISA & CULT JAM	20

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (7)	9
Def Jam (2)	9
MCA (8)	9
Constellation (1)	7
MANHATTAN (4)	7
P.I.R. (2)	7
EMI-America (1)	7
WARNER BROS. (5)	7
Paisley Park (2)	6
CAPITOL	6
E.P.A.	6
Epic (3)	6
Tabu (2)	6
CBS Associated (1)	6
MOTOWN	6
RCA (3)	6
Jive (2)	6
Total Experience (1)	6
A&M	5
ELEKTRA	5
ARISTA	4
ATLANTIC (3)	4
21 Records (1)	4
POLYGRAM	4
Atlanta Artists (1)	4
Mercury (1)	4
Polydor (1)	4
Tin Pan Apple (1)	4
SOLAR	3
4TH & B'WAY	2
FANTASY (1)	2
Danya (1)	2
PROFILE (1)	2
Zakia (1)	2
AMHERST	1
CHRYSALIS	1
China (1)	1
EDGE	1
GEFFEN	1
ICHIBAN	1
Wilbe (1)	1
JAM PACKED	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.
85 711	(Century City, ASCAP/MCA, ASCAP)	
88 8TH WONDER OF THE WORLD	(J.I. ASCAP/WB, ASCAP)	
35 AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
70 ALL THE WAY WITH YOU	(Baby Love, ASCAP/Clarity, BMI)	
38 ALWAYS	(Jodaway, ASCAP) CPP	
97 BABY LET'S KISS	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
94 BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
69 CIRCUMSTANTIAL EVIDENCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
55 COME BACK TO ME LOVER	(Mardago, BMI)	
1 DIAMONDS	(Flyte Tyme, ASCAP)	
15 DIRTY LOOKS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
61 DO YOU REALLY LOVE ME	(Wilbe, BMI/Oatie, BMI)	
23 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
67 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP) CPP/ABP	
86 DON'T MAKE ME LATE	(Malaco, BMI)	
76 DON'T TAKE YOUR LOVE AWAY	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
25 D.Y.B.O.	(Philesto, BMI/Harrindur, BMI) CPP	
91 EVERYTHING'S GONNA BE ALRIGHT	(Pop Spiritual, BMI/Al Green, BMI/Irving, BMI) CPP/ALM	
16 FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
26 FALLING IN LOVE	(Fat Brothers, BMI/Lami-Lam, ASCAP)	
47 GO ON WITHOUT YOU	(Troutman's, BMI/Saja, BMI)	
96 GOTTA SERVE SOMEBODY	(Special Rider, ASCAP)	
30 HAPPY	(Brampton, ASCAP)	
20 HEAD TO TOE	(Forceful, BMI/Willesden, BMI) CPP	
81 HEY LOVE	(Promuse, BMI/Robert Hill, BMI)	
27 HEY THERE LONELY GIRL	(Famous, ASCAP) CPP	
83 HOLIDAY	(Delightful, BMI)	
95 I CAN DO BAD BY MYSELF	(Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)	
14 I COMMIT TO LOVE	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP	
73 I DON'T THINK I'M OVER YOU	(Digital Soul, BMI/Montegue, BMI)	
50 I DON'T WANT TO LOSE YOUR LOVE	(Su-ma, BMI/Bush Burnin', ASCAP)	
4 I FEEL GOOD ALL OVER	(Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)	
66 I KNOW YOU GOT SOUL	(Robert Hill)	
68 I LOVE YOU BABE	(Hip Trip, BMI/Hip Chic, BMI)	
37 I REALLY DIDN'T MEAN IT	(April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP) CPP/ABP	
5 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
64 I WANT YOUR SEX	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
90 I'D STILL SAY YES	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP	
18 IF I WAS YOUR GIRLFRIEND	(Controversy, ASCAP)	
22 (IF YOU) LOVE ME JUST A LITTLE	(Little Tanya, ASCAP/MCA, ASCAP/Forceful, BMI/Willesden, BMI)	
43 IF YOU WERE MINE	(Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	
12 I'M BAD	(Def Jam, ASCAP)	
24 I'M IN LOVE	(Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)	
63 I'M NOT GONNA LET YOU GO	(Bush Burnin', ASCAP)	
89 I'M SEARCHIN'	(Music Specialists)	
42 JAM TONIGHT	(Wavemaker, ASCAP)	
60 JAMMIN' TO THE BELLS	(Def Jam, ASCAP/First Impulse, BMI)	
39 JUMP START	(Colloco, BMI)	
84 JUST THE FACTS (THEME FROM DRAGNET)	(MCA, ASCAP/Flyte Tyme, ASCAP)	
51 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
41 KOO KOO	(Girlsongs, ASCAP/Sister Fate, ASCAP)	
79 LAST TIME	(Jay King IV, BMI)	
40 LATE NIGHT HOUR	(Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)	
82 LET YOURSELF GO	(Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
77 LET'S GET BUSY	(Romeo Dancer, BMI)	
46 LET'S TALK IT OVER	(Bush Burnin', ASCAP/KMA, ASCAP)	
8 LIES	(Zomba, ASCAP/Willesden, BMI)	
49 LIFETIME LOVE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
54 LONG TIME COMING	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP)	
52 LOVE ME RIGHT	(Akece, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	
98 LOW RIDER	(Far Out, ASCAP) CPP	
58 MERCURY RISING	(Nonpareil, ASCAP/Broozertoones, BMI)	
31 MIXED UP WORLD	(Danica, BMI)	
62 MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI)	
11 NEVER SAY NEVER	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM	
74 NIGHTTIME LOVER	(Science Lab, ASCAP)	
45 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)	
53 ONE LOVER AT A TIME	(Trinifold, BMI/Sweet Karol, ASCAP/Orca, ASCAP)	
21 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)	
87 POUR IT ON	(Pizzazz, BMI/Rightsong, BMI/Memphomaniac, BMI)	
56 PRIVATE CONVERSATIONS	(Stone City, ASCAP/National League, ASCAP) CPP	
75 RESCUE ME	(Beblica, ASCAP)	
17 RHYTHM METHOD	(Arrival, BMI)	
99 RIGHT ON TRACK	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP	
59 ROAD DOG	(Darwall, BMI/It's Mine/Electric Doll, BMI)	
6 ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP	
32 ROCK-A-LOTT	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM	
93 SAME OLE LOVE (365 DAYS A YEAR)	(Almo, ASCAP/He Cave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
19 SATISFIED	(Triage, BMI/Living Disc, BMI)	
10 SHOW ME THE WAY	(Almo, ASCAP/He Cave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
7 SMOOTH SAILIN' TONIGHT	(Angel Notes, ASCAP/USA Exotic, ASCAP)	
80 (SOMETHING INSIDE) SO STRONG	(MCA, ASCAP)	
36 SONGBIRD	(Brenez, BMI/Blackwood, BMI) CPP	
3 STILL A THRILL	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP	
44 STILL WAITING	(Controversy, ASCAP)	
57 TEAR JERKER	(A.Naga, BMI)	
92 TELL ME YOU WILL	(Membership, ASCAP/Idync-dert, BMI/Pure Delite, BMI)	
71 TESTIFY	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
100 THERE'S NOTHING BETTER THAN LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
29 THIGH RIDE	(Mtume, BMI/Do Drop In, BMI)	
34 TINA CHERRY	(Georgio's, BMI/Stone Diamond, BMI) CPP	
65 A TOUCH OF JAZZ	(Zomba, ASCAP)	
72 UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI)	
13 WANT YOU FOR MY GIRLFRIEND	(Baby Love, ASCAP/Clarity, BMI)	
28 WHAMMY	(Perk's, BMI/Duchess, BMI)	
9 WHY SHOULD I CRY?	(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)	
2 WHY YOU TREAT ME SO BAD	(Jay King IV, BMI)	
48 WITHOUT YOU	(Fred, ASCAP/Eric, ASCAP)	
78 WOT'S IT TO YA	(MCA, ASCAP)	
33 YOU CAN'T STOP THE RAIN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	

### SHEET MUSIC AGENTS

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

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

# HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	2	6	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT
★★ NO. 1 ★★ 2 weeks at No. One					
2	3	4	7	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	MEL & KIM
3	6	7	6	<b>IN LOVE WITH LOVE (REMIX)</b> GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY
4	4	5	7	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE
5	7	8	5	<b>ROCK-A-LOTT (REMIX)</b> ARISTA ADI-9575	ARETHA FRANKLIN
6	2	1	8	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON
7	8	9	6	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
8	5	6	8	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS
9	11	14	5	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON
10	10	10	6	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC
11	12	15	5	<b>MOVIN' ON</b> EMERGENCY PAL-7145	CAROLYN HARDING
12	13	16	9	<b>LESSONS IN LOVE (REMIX)</b> POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42
13	18	28	4	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO
14	14	18	7	<b>HEART AND SOUL</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
15	19	25	4	<b>V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD</b> COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE
16	21	36	3	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
17	16	21	6	<b>NO REASON TO CRY (REMIX)</b> PROFILE PRO-7137	JUDY TORRES
18	9	3	10	<b>HEAD TO TOE</b> COLUMBIA 44 06757	◆ LISA LISA & CULT JAM
19	20	26	4	<b>OUTLAW</b> A&M SP-12233	STRAFE
20	27	40	3	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN
21	17	22	5	<b>MODIGLIANI (LOST IN YOUR EYES) (REMIX)</b> SIRE 0-20650/WARNER BROS.	BOOK OF LOVE
22	28	35	4	<b>YOU CAN'T TAKE MY LOVE (REMIX)</b> 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO
23	24	31	4	<b>NEVER SAY NEVER (REMIX)</b> COLUMBIA 44-06761	◆ DENIECE WILLIAMS
24	25	29	4	<b>DON'T BELIEVE IN LOVE</b> MCA 23748	JEANNA CIE
25	40	—	2	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE
26	30	41	4	<b>BOOPS (HERE TO GO)</b> ISLAND DMD 1023/ATLANTIC	SLY & ROBBIE
27	31	39	3	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
28	34	—	2	<b>LIVING IN A BOX</b> CHRYSALIS 4V9 43119	◆ LIVING IN A BOX
29	22	23	5	<b>WHY YOU TREAT ME SO BAD (REMIX)</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU
30	32	38	3	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA
31	33	43	3	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
32	44	—	2	<b>ONE LOVE (REMIX)</b> A&M SP-12234	DOROTHY GALDEZ
33	15	11	11	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN
34	35	45	3	<b>SHUT UP</b> ATA ATA-JMM-1001	MOONFOU
35	43	—	2	<b>LET'S WORK IT OUT</b> QUARK QK002	EXIT
36	38	44	3	<b>MEAN SEASON</b> KLUB KR 512	8TH AVENUE
37	<b>NEW</b>	1	1	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	GEORGIO
38	47	—	2	<b>UH,UH, NO NO CASUAL SEX (REMIX)</b> MOTOWN 4580MG	◆ CARRIE MCDOWELL
39	26	13	10	<b>JUST ANOTHER MAN</b> STUDIO STU-1311	JEANNE HARRIS
40	49	—	2	<b>STRANGERS IN OUR TOWN</b> VIRGIN 0-96772/ATLANTIC	◆ SPEAR OF DESTINY
41	<b>NEW</b>	1	1	<b>I WANT YOUR SEX</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
42	<b>NEW</b>	1	1	<b>SATISFIED (REMIX)</b> 21 RECORDS 0-96775/ATLANTIC	DONNA ALLEN
43	<b>NEW</b>	1	1	<b>LET IT BE WITH YOU</b> CAPITOL V-15310	BELOUIS SOME
44	29	19	8	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501/WARLOCK	MONET
45	45	—	2	<b>LAY IT ON THE LINE</b> ATLANTIC 0-86701	ELAINE CHARLES
46	41	32	8	<b>SECOND CHANCE FOR LOVE</b> FEVER SF 815/SUTRA	◆ NAYOBE
47	<b>NEW</b>	1	1	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
48	<b>NEW</b>	1	1	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA
49	<b>NEW</b>	1	1	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
50	37	30	10	<b>AMERICAN SOVIETS</b> OAK LAWN OLR 125	C.C.C.P.
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.				
	1. JESUS ON THE PAYROLL (REMIX) THRASHING DOVES A&M				
	2. RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC				
	3. TOUCH NOHO.EPIC				
	4. HEARTACHE (REMIX) PEPSI & SHIRLIE POLYDOR				
	5. CRY OF THE LONELY (REMIX) J.M. SILK RCA				
6. BIG DECISION THAT PETROL EMOTION POLYDOR					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	1	9	<b>HEAD TO TOE</b> COLUMBIA 44-06757	◆ LISA LISA & CULT JAM
★★ NO. 1 ★★ 5 weeks at No. One					
2	2	2	12	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB
3	3	8	4	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT
4	4	4	6	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON
5	7	9	7	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	MEL & KIM
6	10	15	5	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO
7	11	11	6	<b>MOVIN' ON</b> EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING
8	12	16	6	<b>I'M SEARCHIN</b> JAM PACKED JPI-2008	DEBBIE DEB
9	18	27	4	<b>INSECURITY</b> ATLANTIC 0-86716	STACEY Q
10	6	5	13	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	TOUCH
11	13	14	7	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC
12	15	17	9	<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711	SANDEE
13	19	—	2	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON
14	14	20	6	<b>WHY YOU TREAT ME SO BAD</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU
15	8	6	19	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON
16	30	39	3	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
17	5	3	13	<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719	THE VOICE IN FASHION
18	23	48	3	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA
19	9	10	9	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.
20	16	19	8	<b>HAPPY (REMIX)</b> COLUMBIA 44 06739	◆ SURFACE
21	28	25	5	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN
22	22	26	5	<b>HEART AND SOUL (REMIX)</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
23	33	33	3	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
24	<b>NEW</b>	1	1	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772	GLORIA ESTEFAN & MIAMI SOUND MACHINE
25	20	35	7	<b>IN LOVE WITH LOVE (REMIX)</b> GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY
26	<b>NEW</b>	1	1	<b>I WANT YOUR SEX</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
27	27	23	7	<b>ALWAYS</b> WARNER BROS. 0-20660	◆ ATLANTIC STARR
28	29	38	4	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
29	25	24	6	<b>ROCK STEADY (REMIX)</b> SOLAR V-71153	THE WHISPERS
30	32	34	8	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
31	35	44	3	<b>LET ME BE THE ONE</b> CUTTING CR 212	SA-FIRE
32	31	42	3	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS
33	37	—	4	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
34	24	22	9	<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736	THE WILD MARYS
35	<b>NEW</b>	1	1	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
36	21	7	9	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501	MONET
37	40	49	3	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
38	41	—	2	<b>I FEEL GOOD ALL OVER</b> MCA 23740	◆ STEPHANIE MILLS
39	34	—	2	<b>IF I WAS YOUR GIRLFRIEND/SHOCKADELICA</b> PAISLEY PARK 0-20697/WARNER BROS.	PRINCE
40	39	37	5	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE
41	43	43	3	<b>DIRTY LOOKS (REMIX)</b> RCA 6416-1-RD	◆ DIANA ROSS
42	17	18	7	<b>PUTTING THE NIGHT ON HOLD/IRRESISTABLE LOVE</b> DICE DG-50/SUTRA	LAUREN GREY
43	<b>NEW</b>	1	1	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE
44	<b>NEW</b>	1	1	<b>LET'S WORK IT OUT</b> QUARK QK002	EXIT
45	<b>RE-ENTRY</b>			<b>CAN'T GET ENOUGH</b> STATE STREET SSR-1002	LIZ TORRES
46	<b>NEW</b>	1	1	<b>POINT OF NO RETURN (REMIX)</b> ARISTA ADI-9580	EXPOSE
47	<b>NEW</b>	1	1	<b>SILENT MORNING (REMIX)</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL
48	45	32	6	<b>MACHO MOZART</b> TIN PAN APPLE 885 567-1/TIN PAN APPLE,BMI	LATIN RASCALS
49	46	50	4	<b>NO REASON TO CRY</b> PROFILE PRO-7137	JUDY TORRES
50	26	13	10	<b>DON'T DISTURB THIS GROOVE (REMIX)</b> ATLANTIC 0-86741	◆ THE SYSTEM
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.				
	1. TINA CHERRY (REMIX) GEORGIO MOTOWN				
	2. DRAGNET THE ART OF NOISE CHRYSALIS				
	3. INTO MY SECRET ALISHA RCA				
	4. (GOODBYE BABY) VICTIM OF LOVE SWEET SENSATION NEXT PATEAU				
5. ONE LOVE (REMIX) DOROTHY GALDEZ A&M					

○ 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.

# Girls Just Want To Have Fun On The Charts

**D**ANCE MUSIC is the one musical genre in which women's voices predominate: The disco diva is one of our most characteristic icons. It's one of those weeks—not exactly uncommon—when almost every notable record has a female lead voice. And if Chartbeat will permit this statistical indulgence, it's an overall pop trend, too: At this writing three No. 1 singles in a row ("Always," "You Keep Me Hangin' On," and "Head To Toe") are female-sung, and the likely successors ("Alone," "I Wanna Dance," and "Diamonds") are also sung by women.

**I**T'S EASY to pick Cover Girls' up-

coming album as a major summer smash; "Spring Love" (The Fever), the second single, has a sweet pop near-ballad feel, produced by Rainy Davis and Pete Warner and given a stronger pulse by Bruce Forest's remix. The Cover Girls, TKA, and Sweet Sensation albums will chase each other up the charts, just watch.

**Fun Fun's** "Baila Bolero," a top hi-NRG spin for months that was picked up by radio while still in the import stage (need we say?), is now domestically available through ZYX, probably destined for the same wide play that "Boom Boom" enjoyed. It includes a mammoth, 11-minute mix, with typical smooth Continental feel



by Brian Chin

... **Janice's** "I Wanna Be With You" (4th & B'way) follows up the long-term sleeper "Bye Bye" in effect-filled go-go style, with the same slightly off sense of instrumentation that made "Bye Bye" so amusing... **Princess's** "Red Hot" (Polydor) teams her with **Richard James Burgess** in a surprising U.S.-style hard funk set-

ting, with a jolting **Dave "O" Ogrin** mix... Club favorite **Jocelyn Brown's** "Caught In the Act" (Jellybean/Warner) is a soulful midtempo song; it is the flip of the A-side ballad "Whatever Satisfies You"... **Force M.D.'s** "Love Is A House" (Tommy Boy) is in the lush, melodic low-tempo groove of "Human," with lovely, crooning choral voices... **Priority Club's** moody, all-instrumental "Midnight" (Emergency) features **James Bratton**, co-producer with **Delores Drewry** of the recent Sybil, Finchley Road, and Sonya Baines records... **Eastbound Expressway's** "Rainstorm" (VinylMania) is another shrewd amalgam of styles from Miami to Chicago, with that jazzy Karen Young feel. **Manny Lehman** mixed... "Use It Or Lose It" by **Cheveré** (Paris International) is catchy, midtempo Miami sound, with a meatier feel than standard.

**REMIXES:** The **Jets'** "Cross My Broken Heart" (MCA), already hit-bound at pop level, is remixed by **Shep Pettibone** with edits by Pettibone and **Tuta Aquino**, with excellent shifting textures halfway in... More from the "Beverly Hills Cop II" soundtrack: **James Ingram's** "Better Way," remixed by **Louil Silas Jr.** with strong echoes of "Higher Love" in content and form... **Atlantic Starr's** "One Lover At A Time" (Warner Bros.) gets a busy, teen pop sound in an **Arthur Baker** mix/**Gail King** edit, just the thing for a band that is set to break out of the ballad bag.

**BRIEFLY:** **Mozzart's** motoring Eurobeat "Money" (ZYX) is developing as a solid hi-NRG hit... **Maribell's** "Roses Are Red" (Criminal)

is classic Shannon-style teen drama, produced by **Nelson Cruz** and **Michael Levine**; flip is a Spanish-sung version... **Roxanne Shante's** "Have A Nice Day" (Cold Chillin'/Prism) is a cleverly understated, name-dropping rap, which makes its parting dis all the more dazzling... **M.C. Serch's** "Hey Boy" (Idlers, 718-372-0783) is developing in the underground; it's a swing-beat rap romance. "Beware Of The Death" is the white-boy rap flip... **Kid 'N' Play's** "Last Night" (Select) is a **Herb Azor** production immortalizing the now-closed Union Square club with some very funny lines.

**NOTES:** The New Music Seminar's program here will have any number of features of particular interest to club people: The hi-NRG panel, moderated by Casey Jones, will take up the question, "Frontier Or Boundary?" which we couldn't state any more succinctly. The panel of retailers, producers, and label and promotion people will also discuss the prolific German/Italian record mills and Asian and Arab subcults. Twenty acts will perform that night (Tuesday, July 14) at the Saint.

Another sign of the times: **VH-1** has produced a special series for its "Entertainment Watch" hourly spots, set for Friday (26) airing, on the resurgence of dance music. Expert witnesses will include **Jam & Lewis**, **Jheryl Busby**, **Full Force**, **Jody Watley**, **Exposé**, **Janet Jackson**, **Power-106's** **Jeff Wyatt**, **Debbie Gibson**, **Herb Alpert**, and **Billboard's** own **Michael Ellis**.

## SIB-MAGIS Exhibition Shows Growth Disco, Theater Technology In International Setting

BY GERMANO RUSCITTO

**MILAN, Italy** The SIB-MAGIS international exhibition for the entertainment industry's technical equipment sector, staged at the Italian resort of Rimini May 4-8, was the fifth in the series and was generally regarded as the most successful yet, with total attendance up 6% over the 1986 event.

Of the total 12,786 attendees, 1,870 were international professionals in the field. A further breakdown shows that of those from abroad, 31% came from West Germany, 13% from France, 9.5% from Switzerland, 8.7% from the U.K., 3.4% from Holland, and 3.2% from Spain. Sizable groups also arrived from Belgium, Finland, Yugoslavia, Norway, and other countries.

The international aspect of the 1987 event is emphasized by the organizers, who see SIB as well-established worldwide as a showcase for the latest technological advances in equipment for discos, dance halls, and other public venues.

There were 400 exhibitors in the SIB section this year and 70 for the MAGIS division, together up 15% over last year's event. SIB had a 25,000-square-meter exhibition space, and MAGIS had 5,000 square meters.

The organizers report that the 1988 exhibition has been moved up two months and is slated for March 7-11. **Mauro Malfatti**, general manager, says, "The sixth in the series is to be held earlier to cater to the best interests of exhibitors, who will be in a better position to gain new orders and make deliveries well in time for the money-spinning summer season."

He said it has not yet been decided whether MAGIS will be held in conjunction with SIB next year. However the MAGIS presence this year was characterized by the participation of leading international big-name companies, such as **Rosco** (U.S.), **Rank Strand Quartzcolor** (U.K.), **ARRI** (West Germany), **Coemar** (Italy), **ADB** (Belgium), **Teatro** (Italy), **De Sisti** (Italy), **Philips** (Holland), and **Spotlight** (Italy).

While SIB exhibits equipment for dance venues (including lighting, lighting effects, audio/video lines, and furnishings), MAGIS is

involved in technical equipment for theaters and cinema/television studios, a fast-growing development within the Italian industry.

**Nicola Ticozzi**, president of APIAD (the Italian association of manufacturers of dance venue equipment), says, "This year's market trend was strongly on light scanners controlled by computerized command and iodide lamps. The audio area showed a trend to more and more compact loudspeakers, plus a break of the old Technics monopoly in favor of other trademarks imported from the U.S. and U.K., including **Numark** and **Lad**."

During SIB, the European Federation of Entertainment Technology (to which APIAD is linked as are similar other European associations), announced it would be fully participating in the U.S. Disco & Bar Expo, to be held in Atlantic City, N.J., Nov. 3-5. And **Ticozzi** confirmed that APIAD will also be at the **PLASA** show in London, Sept. 6-9.

At SIB this year, **Clay-Paky**, a leading Italian company, introduced a new product line, called **No. 1**, which includes a series of light effects based on a compact light projector with halogen lamps, which can be transformed into a follow spot with electronic color and spot dimension control or adapted into light effects projects or into a scanner by the addition of a light-reflecting mirror. This new range of equipment was unveiled by **Clay-Paky** co-owners **Pasquale Quadri** and **Giulio Savoldi**.

**Bruno Dedoro**, president of the other Italian market leader, **Coemar**, says, "Our aim at SIB was to consolidate our firm international market status and also launch a new company, founded with an Englishman, **Mike Lowe**. The new division is called **Teatro** and is strong on lighting products for theaters and television studios."

He adds, "There's no doubting that SIB really is now the international market center. The change of dates next year will make it even better in terms of catering for market needs."

**Coemar's** new product for this year's SIB was the **Forte** light projector, operating with metallic iodides, which can be transformed into a scanner or a light-effects projector of a follow-up by means

of a series of accessories.

The Italian industry in the field covered by SIB-MAGIS takes in \$2 billion annually, spread over 600 companies with a total work force of around 10,000. The industry is concentrated mainly in the areas of the north, notably **Lombardy** and **Veneto**, and central Italy, **Emilia** and **Romagna**.

There are 7,000 dance venues in Italy and 50,000 in the Pan-European scene of operations, according to official figures from APIAD. In 1986, the Italian dance venues had an income of some \$800 million, with about half coming from ticket prices and the other half from first-drink revenues.

The APIAD companies manufacture lights, audio, video, and furniture. On average, they export 35% of production to Germany, the U.K., France, the U.S., and the Far East. But in the area of lighting technology, they export around 70% of their production, with **Clay-Paky** and **Coemar** leading the front-runner pack.

And thanks to the newly opened markets like **Japan**, **Australia**, and **China**, the estimate is that exports will be up around 20% this year.

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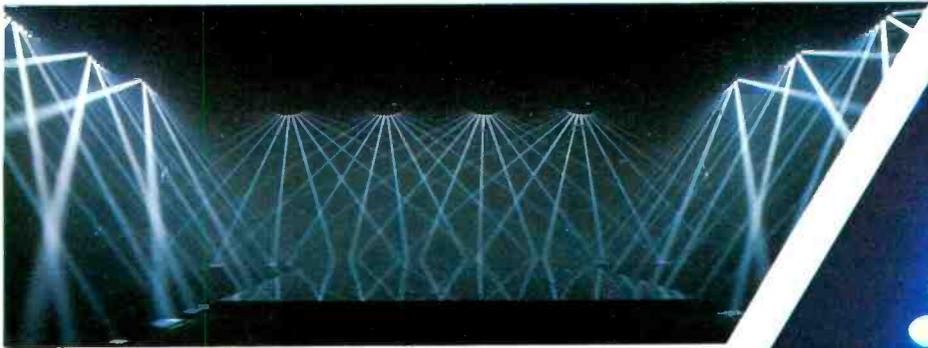
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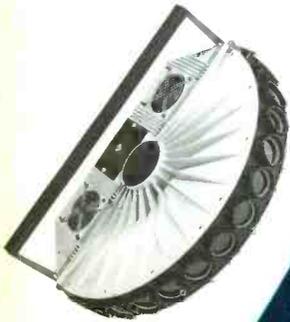
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# 'Priest Live' LP Tied To Video

BY LINDA MOLESKI

NEW YORK Judas Priest's latest Columbia release, "Priest Live," a two-record set, is being backed by a full-scale marketing campaign tied in with the simultaneous release of a 95-minute concert video on CBS/Fox Video Music. Like the double album, which is selling for roughly the same price as a single disk, the digitally recorded home video carries a deliberately low list price of \$24.98.

"The timeliness of a video in relationship to the life of an album is so important," says Debbie Newman, vice president of programming & sales for CBS Music Video Enterprises. "Generally, a video is released six months after an album comes out, and the record is usually dead by then. In this case, the video and album were completed at the same time."

Both the album—No. 47 with a bullet on the Top Pop Albums chart—and the home video were recorded during the group's 1986 Fuel

For Life tour. "We've never been able to try this with others, so this project presented a great opportunity," adds Newman. "We did something similar with an Ozzy Osbourne longform for 'Shot In The Dark'—the video was out when Ozzy was on the road. It wasn't simultaneous, but it was within the life of the record."

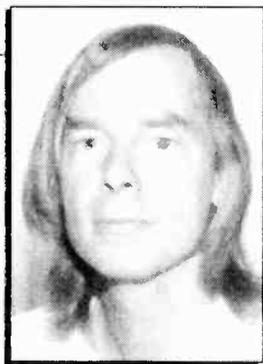
Newman says the simultaneous album and video release lends itself to numerous marketing possibilities at retail. "The packaging on the LP, cassette, CD, and video is the same," she says. "The video is a fourth configuration of the same product. Merchandisers can display them all together, which can make a tremendous impact."

Initial plans called for Judas Priest to hit the road in support of the live album, but the group has opted to start work on its next studio album. "We decided not to tour because we want to tour with a new studio record," says guitarist Glenn Tipton. "We're in the process of recording that, and so we plan go out

in full force early next year."

In lieu of live concerts, "Priest Live!" is being promoted on a 30-city video club tour, set to kick off June 15 in Dallas. Members of the group are expected to make guest appearances at some of the screenings. There will also be promotional tie-ins with local radio stations and retailers throughout the tour.

In addition, specially designed copper CD samplers—featuring two versions of the album's leadoff track "You've Got Another Thing Comin'" and three other cuts—were serviced to key album rock stations and major retail accounts prior to the album's release. "It got tremendous response, and really got people talking about the record," says Amy Strauss, Columbia associate director of product marketing. "It's hard to get metal on radio, especially live stuff. So we had to be very clear on what we were doing. But we found we're getting far more airplay on this than the group's past stuff."



## ONE TO ONE

**Bruce Fairbairn, who produced 'Slippery When Wet,' discusses his career**

Vancouver, British Columbia-based producer Bruce Fairbairn, whose credits include several Loverboy albums and Bon Jovi's multiplatinum "Slippery When Wet," has just completed Aerosmith's second Geffen album. In this week's One To One interview, Fairbairn discusses his work with Billboard talent editor Steve Gett.

**Q: As a producer with a formidable track record, do people often approach you with an attitude of "Can you do for us what you did for so-and-so?"**

A: It happens, but those bands I probably won't work with because they're just trying to jump on a trend and on somebody else's sound. If somebody comes to me and says, "You know what you did with Loverboy? We don't want to be that. You know what you did with Bon Jovi? We don't want to be that. Here's what we want to be—this is us—do you think you can do it?," then, I say, "Well, here are some guys who are thinking for themselves. They've got a sound they want to get across on record—let's try and go for it." When I make a record, I don't make a Bruce Fairbairn record, I don't make a Bon Jovi or Loverboy record, I make a record for the band I'm working with.

**Q: How actively do you pursue acts to work with?**

A: I don't. I think if somebody's interested in working with me, they'll hear something I've done, and they'll get a hold of me. I don't go out and say, "I want to make the next Dire Straits record with [Mark] Knopfler, so I'm going to get on the phone." Maybe some guys do that, but it's not my style.

**Q: When you're making an album, do you consider its radio accessibility?**

A: I've learned a lot of things from the guys I've worked with. One thing I learned from Jon Bon Jovi, although it may seem a little odd considering the commercial success of the album, is that the best thing to do is make records for the kids—not to make records for radio, the record companies, the managers, or necessarily to make records that are self-indulgent for yourself. I don't go out and make a record that radio can play because I've always found that radio is chasing somebody's tail. Radio wasn't playing rock bands like Bon Jovi when we made that record. Six months after that, they're playing lots of Bon Jovi and other bands like that. So now I look at it, I make an Aeros-

mith record, and I go, "Well, should we make a record like the Bon Jovi record that got tons and tons of airplay?" Absolutely not. If you do that, you're pandering to a medium that is in itself looking for direction.

**Q: Can in-demand producers basically get what they want in terms of fees and points?**

A: I guess you can get greedy if you want to do that. I haven't changed my points or my fees that significantly over the last five or six years. I figure I may as well make a record for \$150,000 and walk out of there with a reasonable fee that the band's not going to feel intimidated by and go, "Look at this guy—he's making as much as our recording budget." I'd rather take something more in proportion to what the budget is, so I don't feel awkward working with the band, because usually the bands

(don't make that much). When we were in doing the Bon Jovi record, those guys were scraping together per diems to go down

and have a beer at night. Who am I to be putting away thousands and thousands of dollars off the top when we didn't know whether the record was going to sell or not? I don't feel bad a year later getting a big royalty check, because I know those guys are all getting them. But I'd feel very bad if I walk out of the record with a ton of money, it doesn't sell, and I'm the only one that goes away smiling. That's really unfair, but I know it happens.

**Q: Does a successful producer have to be concerned with burning himself out?**

A: What happens to a lot of guys when they get hot is they tend to take on too much work. They tend to spread themselves too thin, spend too much time on the phone, too much time running around worrying about their careers—as opposed to the records they're making. You can see what happens after a year or so of that. Their records start going down the toilet. OK, they might be going for everything they can get while they're happening, but I think it's an injustice to the bands they're working with. And I think it's an injustice to themselves. Look at producers and just line up divorce rates, how many guys have alcohol or drug problems, how many guys have other personal problems. They get that by trying to run on 10 all the time. So, for me, I think I may as well work at a pace that I can handle comfortably, make good records, and keep my family together and stay a happy person.

## ARTIST DEVELOPMENTS

### SATURDAY NITE FEVER

Look for a major push from PolyGram behind "Saturday Nite," the leadoff track from the new Jeff Paris album, "Wired Up," due in stores July 6. The anthemic song is already starting to garner feedback from album rock radio stations, and the imminent launch of its accompanying videoclip will doubtless help increase exposure.

According to David Leach, PolyGram director of promotion, the label began its campaign on the Paris project by servicing stations with advance "triple-play" cassettes of "Saturday Nite."

"The triple-plays repeat the song three times, and we sent them out so that guys would know that this is a real hooky song," says Leach. "There are a lot of records by new artists and superstars out there at the moment, but we feel this is an audience-reaction type of song, and we're anticipating an overwhelming positive."

### SUZANNE VEGA

Sales of the new Suzanne Vega album, "Solitude Standing," are being boosted by across-the-board response to the first single, "Luka." The song was bulletted at No. 59 on last week's Hot 100 Singles chart.

According to Charlie Minor, A&M senior vice president of promotion, "This is the freshest new piece of music on the street, and it's such a change from the urban/dance situation. Suzanne is an artist, and I really have to pat radio on the back for being awake and aware."

Minor adds that having the video for "Luka" as a recent MTV Hip Clip of the Week "helped a tremendous amount and really made people want to go out and find the album."

Following a successful European



**Birthday Boy.** Jimmy Page, left, joins Les Paul at New York's Hard Rock Cafe during a birthday party thrown by the eatery and Gibson guitars in honor of Paul's 72nd birthday. (Photo: Chuck Pulin)

tour, Vega returns to the U.S. concert circuit in July, starting with a two-night stand, July 1-2, at New York's Carnegie Hall.

### BEAR FACTS

Sales of the debut album by guitarist Adrian Belew's band, the Bears—the first record from I.R.S. Records' offshoot label, Primitive Man—have taken off so quickly that parent company I.R.S. is stepping in.

"When Primitive Man was designed, the idea was to have one man concentrating on one or two projects on a very individual, store-

by-store level, trying to build up the ground support," says label president Sam Gennaway. "When the ground support is there, then the I.R.S. staff comes jumping in full force and starts working it like an I.R.S. project. Except I think we're doing this much faster than anybody anticipated."

Gennaway attributes strong sales on the Bears' album to a number of factors, including pre-existing press interest in guitarist Belew and considerable radio play.

"When we went to I.R.S. and said, 'Look, we're doing well, we've got a lot of radio stations that are playing the record and we just need that little something extra,' [I.R.S. president] Jay Boberg just said, 'OK, you've got it.'"

The Bears are touring the East Coast with label mates Tirez Tirez; their recent West Coast jaunt found them paired with Primitive Man's Balancing Act.

### SUICIDAL SALES

Manhattan-based indie Caroline Records is making its presence felt with *Suicidal Tendencies*' "Join The Army," bulletted at No. 113 on this week's Top Pop Albums chart. According to label chief Andrew Graham-Stewart, the record has already sold some 85,000 copies in vinyl and cassettes and another 6,000 on CD.

"The group built a following with its first album, 'Institutionalized,' which was released four years ago on Frontier Records," says Graham-Stewart. "It's one of those bands that is getting increasingly well known on the retail level."

The record, starting to cross over to commercial radio, "is getting very expansive specialty play, either through metal shows or jocks who are putting it in as a pick," says Graham-Stewart. He adds that a video for the first single, "Possessed To Skate," is getting exposure on MTV and other

(Continued on next page)

## ARTIST DEVELOPMENTS

(Continued from preceding page)

national and local video outlets. "MTV was a great supporter of the band's first album," he says.

"Join The Army" is also seeing strong support from retailers. "What's interesting about this record is the indication that an independent release—if properly distributed through independent channels—can be as readily available as this one is," says Graham-Stewart. "Our chart position proves that."

In addition to Caroline's own distribution arm, other outfits handling the release include Important, Twin Cities, Navarre, Dutch East, and Universal.

### EXPLOSIVE TALENT

"Tell No Tales," the new album from Mercury/PolyGram recording act TNT, is the latest in a series of rock titles garnering commitment from the label. "It's the band's second release, and it's already double the sales of their first album," says Harry Anger, PolyGram senior vice president of marketing. At press time, the record was reportedly approaching the 125,000-unit mark; this week, it moves to No. 107 on the Top Pop Albums chart.

"I think this is a band with tremendous potential, and the street reaction to this record has been wonderful," says Anger. "Right now they're completing a successful European tour, and we're looking for the right opportunity to bring them over here." Though there are reports that the band



**Downtown Girl.** Patty Smyth performs songs from her latest Columbia album, "Never Enough," during a show at New York's Ritz. (Photo: Chuck Pulin)

may be featured on the Stryper/Loudness bill, "nothing has been confirmed yet," says Anger.

A video for the first single, "10,000 Lovers (In One)," is getting exposure on MTV. "We had a modest response with '10,000 Lovers' at album rock radio, and we're about to come out with another track," says Anger. "We'll do everything we can to stay with this band until they break."

### YES OR NO?

Yes is finally mixing its next Atco/Atlantic album, "Big Generator." The veteran British rock group has spent a good deal of time working on the follow-up to its successful "90125" album. Producer Trevor Horn was involved in the early stages of the project; the band is completing the album with Paul Devilliers.

Yes is looking at a late-July release for the album, according to a spokesman from Lookout Management, who adds that the songs "Love Will Find A Way" and "Rhythm Of Love" are contenders

for the leadoff single. However, other sources are predicting that the Yes album may not surface until September.

ICM is reportedly planning U.S. dates for Yes starting in late September or early October.

### JAPANESE ATTACK

"It's going to be a building process," says Amuse America manager Bernie Mueller of breaking Japanese metal band E-Z-O's eponymous debut Geffen album in the U.S. market. The album, at No. 153 with a bullet on the Top Pop Albums chart, was produced by Gene Simmons and Val Garay.

"Our main focus was to get the band known and to build a base with the hard rock audience here," says Mueller. "That went successfully—every college metal show has been on the record."

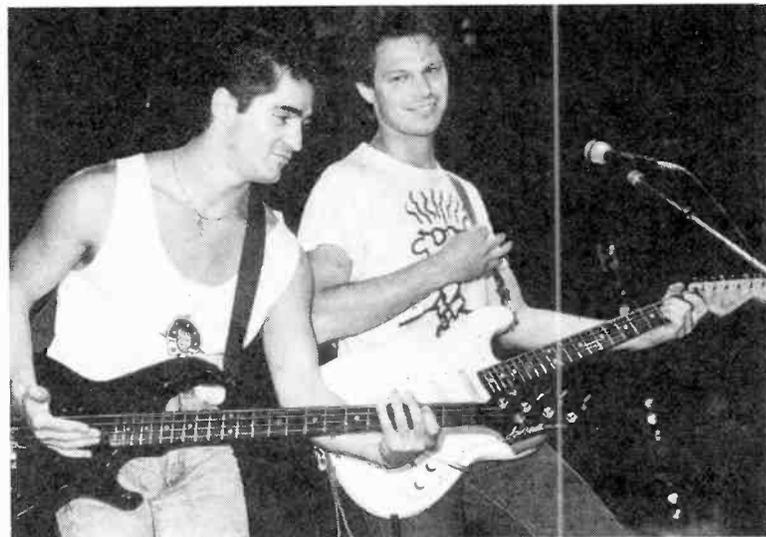
A videoclip for the first single, "Flashback Heart Attack," is getting exposure on MTV as well as a number of regional video outlets.

"We're working on [picking] the second single right now," says Mueller. "Realistically, the album's heavy for typical album rock radio, but for a station whose format is a little heavier there's a lot there."

Plans for a U.S. summer tour are in the works at ICM.

### JACKSON'S RAP

During a recent lecture at



**Funky Time.** Pierre Gigliotti, left, and Brian Canham, of the Australian band Pseudo Echo onstage at Manhattan's Ritz, playing "Funktown" and other songs from its RCA album, "Love An Adventure." (Photo: Chuck Pulin)

UCLA's Ackermann Union Grand Ballroom, Joe Jackson told the student audience that radio and video formats "are so formulized and so rigid that it's difficult for anything interesting or a bit different to break through."

Jackson, whose all-instrumental album, "Will Power," had a short run on Top Pop Albums chart, voiced his disgust with the industry's "corporate mentality" and the

current state of radio.

"Everyone's trying to play just what's really popular," he said. "Which means that everyone ends up playing the same thing, and nothing else gets a chance to become popular."

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

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## Def Lep, Twisted LPs Pack A Wallop

THE BEAT has been given sneak previews of upcoming albums by two celebrated hard rock acts—Def Leppard and Twisted Sister—both of whom have been away from the scene for a while. For Leppard, it's actually four years since the British band enjoyed multiplatinum success with its "Pyromania" album. On the Twisted front, the group has maintained a low profile since the commercial disappointment of its 1985 album, "Come Out And Play."

Based on initial spins of their upcoming releases, however, the two bands could be very much in the public's eye through the rest of the year—if not well into 1988.

The Beat listened to six tracks from Leppard's "Hysteria," due in August, and was most impressed. Definitely not a carbon copy of "Pyromania," the album rocks hard, but the material has an experimental edge and may take longer to sink in. Still, it's a pretty safe bet that Leppard will hit multiplatinum again. Be sure to check out "Love Bites"—a killer cut. The production is superb, but after four years there can be no excuses!

As for Twisted, the Long Island, N.Y., rockers have had their work cut out in attempting to recapture the double-platinum success of their 1984 album, "Stay Hungry." On their latest opus, "Love Is For Suckers," due in July, they worked with producer Beau Hill. The end result has a sharper focus than its predecessor and boasts a formidable selection of songs, highlighted by the title cut, the rebel-rousing "Me And The Boys," and the leadoff single, "Hot Love." Given the necessary radio and video exposure, Twisted Sister has an excellent chance of reestablishing itself.

Still on the subject of upcoming hard rock product, Elektra's Mike Bone is predicting that the next Dokken album will be a multiplatinum smash.

**MONKEY BUSINESS:** Michael Jackson's pet chimpanzee, Bubbles, recently made a surprise visit to Billboard's New York office. The amiable creature came

with Miles Herzog of Y&M Associates, Bob Michaelson's licensing company, which distributes Michael's Pets, the toy line modeled on the collection of animals in Wacko Jacko's private menagerie.

Though Bubbles told The Beat that she has been in the studio with the gloved one during sessions for the upcoming album, the cheeky chimp refused to give any details on the project—even when bribed with a bunch of bananas.

The Beat has since learned, however, that Jackson will launch his eagerly anticipated follow-up to "Thriller" with a new single in the third week of July. The superstar has reportedly changed his mind on numerous occasions as to what the leadoff single should be, but this week it looks like he's planning to return with a duet—quite possibly with an up-and-coming lass whose vocals have been featured on several Madonna cuts. Word has it that Jackson's album will surface in August.

**SHORT TAKES:** At the request of Dan Aykroyd, the Fabulous Thunderbirds will be providing the entertainment at a Hollywood party Tuesday (23) following the premiere of the new Aykroyd/Tom Hanks movie, "Dragnet." Meanwhile, the T-Birds are starting to garner positive album rock radio response on "Stand Back!" the leadoff track from their upcoming CBS Associated album, "Hot Number" . . . George Michael's ex-Wham! partner, Andrew Ridgely, has been cutting tracks in the Bahamas for his upcoming Columbia debut solo album . . . George Harrison and Ringo Starr were reunited on stage at the June 5 Prince's Trust charity concert in London. Accompanied by Eric Clapton on guitar, the former Beatles played three tunes from the good old days—"Here Comes The Sun," "While My Guitar Gently Weeps," and "With A Little Help From My Friends" . . . CBS prez Al Teller and other key label execs were on hand June 11 at New York's Bottom Line as the Def Jam Soul Song tour hit town.



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## Pink Floyd Tour Takes Off; Waters Sets Solo Dates

BY LINDA MOLESKI

**CLASS COMEBACK:** Pink Floyd will kick off a North American tour Sept. 16 at Cleveland's Municipal Stadium. With some 70,000 tickets sold, the opening date is already a sellout. The veteran U.K. rock band has also sold out a Sept. 30 show at Milwaukee's County Stadium and an Oct. 14-15 stint at the Hartford (Conn.) Coliseum. Additionally, two more dates have been added at Toronto's Exhibition Stadium (Sept. 21 and 24), where tickets for the first two shows sold out in record time. More Floyd dates will be announced shortly.

Meanwhile, ex-Pink Floyd singer-bassist Roger Waters will be launching the first leg of his Radio K.A.O.S. tour on Aug. 14 in Providence, R.I. A total of 28 shows are confirmed, with dates winding up Oct. 3 in Honolulu. Waters will be backed by the Bleeding Heart Band, which includes Andy Fairweather Low, Jay Stapley, Mel Collins, Graham Broad, and Paul Carrack. Upon completion of U.S. dates, the tour is set to continue in Japan, Australia, and Europe through the end of the year.

**METAL BRIGADE:** Dio is set to headline an all-star hard rock benefit concert Aug. 1 at Irvine Meadows in Los Angeles. Proceeds will go to the Children of the Night Shelter Fund, a local program for runaway kids, and to the Los Angeles chapter of Women in Music. Black'N'Blue and Armored Saint are on the bill, and there will also be an all-star jam featuring Quiet Riot's Carlos Cavazo, Frank Banali, and Paul Shortino, among others. The show reportedly will be Dio's only North American date this year, and the band is not expected to tour the U.S. until early 1986 in support of its upcoming Warner Bros. album, "Dream Evil."

**JAZZY CELEBRATION:** The

Modern Jazz Quartet will commemorate its 35th anniversary via an upcoming world tour to promote its new Atlantic album, "Three Windows," produced by WEA International chief Nesuhi Ertegun. Following a June 21 premiere performance at New York's Carnegie Hall, the quartet has appearances scheduled at Manhattan's Lincoln Center, San Francisco's Opera House, London's Royal Festival Hall, the Montreux Jazz Festival, and the Istanbul Festival.

**BACK FOR MORE:** Gary Moore will hit the U.S. club circuit July 24 in Seattle, supporting his Virgin album, "Wild Frontier." The former Thin Lizzy guitarist has not performed here since 1984, when he was promoting the Mirage/Atlantic release "Victims Of The Future." Some 27 shows are scheduled, with dates running through August. ICM is booking.

**SHORT TAKES:** David Bowie's Aug. 2 date at New Jersey's Giant Stadium sold out in 90 minutes, beating the venue's previous 2½-hour record, set by Madonna and Genesis. To help accommodate concertgoers, an Aug. 3 show has been added... Kitaro will embark on his first-ever U.S. tour Sept. 18 in Northampton, Mass., in support of his upcoming Geffen album, slated for a Sept. 1 release date. Some 32 dates are booked, including an Oct. 5 show at New York's Radio City Music Hall... Primitive Man/I.R.S. recording act Tirez Tirez just launched a summer club tour in Cleveland on June 8, with label mates the Bears. The longtime New York-based group is touring behind its recently released album, "Social Responsibility"... Stryper will be teaming up with fellow rockers Loudness for a series of U.S. summer dates.

Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BUDWEISER SUPERFEST: LUTHER VANDROSS, PATTI LABELLE, MAZE FEATURING FRANKIE BEVERLY, ATLANTIC STARR, GAP BAND, GLADYS KNIGHT & THE PIPS	RFK Stadium, Starplex Washington, D.C.	June 13	\$1,101,074 \$30/\$25	34,194 52,558	Al Haymon Prods. Dimensions Unlimited
JUNE JAM: ALABAMA, OAK RIDGE BOYS, CARL PERKINS, JOHN SCHNEIDER, RESTLESS HEART, PETRA, SAWYER BROWN, MICHAEL JOHNSON, RUBARB JONES, PAT UPTON, GEORGE "GOOBER" LINDSEY, CHARLIE DOUGLAS, THE SHOOTERS	Fort Payne High School Fort Payne, Ala.	June 13	\$959,004 \$18/\$15.95	56,412 sellout	Keith Fowler Promotions
THE GRATEFUL DEAD	Ventura County Fairgrounds Ventura, Calif.	June 12-14	\$754,056 \$18/\$16	46,685 54,000	Bill Graham Presents
BRYAN ADAMS THE HOOTERS	Cumberland County Civic Center Portland, Maine	June 8-9	\$266,040 \$15	18,210 sellout	Beaver Prods.
ALABAMA SWEETHEARTS OF THE RODEO	Buffalo Memorial Auditorium Buffalo, N.Y.	June 6	\$195,068 \$15.50/\$14.50	12,585 15,587	Keith Fowler Promotions Pate & Assoc.
HOWARD JONES FROZEN GHOST	Arena, Madison Square Garden Center New York, N.Y.	June 12	\$195,000 \$18.50/\$16.50	11,000 14,000	Ron Delsner Enterprises
BON JOVI CINDERELLA	Carver Arena, Peoria Civic Center Peoria, Ill.	June 9	\$168,563 \$15.50	10,875 sellout	Jam Prods. Ltd.
JIMMY BUFFETT & THE CORAL REEFER BAND	Mud Island Amphitheatre Memphis, Tenn.	June 9-10	\$166,766 \$16.50	10,107 sellout	Mid-South Concerts
BON JOVI CINDERELLA	Casper Events Centre Casper, Wyo.	June 13	\$155,260 \$16.50/\$15.50	10,424 sellout	Jam Prods. Ltd. Fly Concert Co.
BON JOVI CINDERELLA	Five Seasons Center Cedar Rapids, Iowa	June 10	\$155,000 \$15.50	10,000 sellout	Jam Prods. Ltd.
SANTANA RUBEN BLADES Y SEIS DEL SOLAR BATUCAJE	Greek Theatre Berkeley, Calif.	June 13	\$150,873 \$20/\$17.50	8,500 sellout	Bill Graham Presents
BON JOVI CINDERELLA	Rockford Metrocentre Rockford, Ill.	June 5	\$141,562 \$15.50	9,133 sellout	Jam Prods. Ltd.
FREDDIE JACKSON RAY, GOODMAN & BROWN NAJEE	Starlight Theatre Kansas City, Mo.	May 31	\$120,089 \$16.50/\$15	7,838 sellout	Contemporary Prods. PACE Concerts New West Presentations
JIMMY BUFFETT & THE CORAL REEFER BAND	Oak Mountain Amphitheatre Birmingham, Ala.	June 12	\$108,903 \$15/\$13.50	7,539 sellout	New Era Prods.
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Selland Arena, Fresno Convention Center Fresno, Calif.	May 27	\$106,160 \$16.50/\$13.50	6,795 10,748	North American Tours
KENNY G. THE RIPPINGTONS	Paramount Theatre Oakland, Calif.	June 12	\$102,324 \$18.50	5,531 sellout	Bill Graham Presents Larry Bailey Prods.
HANK WILLIAMS JR. & THE BAMA BAND EDDIE RAVEN	Sandstone Amphitheatre Bonner Springs, Kan.	May 29	\$95,073 \$18/\$15.50/\$14.50	6,560 10,000	Contemporary Presentations
KOOL & THE GANG KLYMAXX THE SYSTEM	Sun Dome Univ. of South Florida Tampa, Fla.	June 13	\$92,988 \$15.75	6,681 7,242	Silver Star Prods.
GENE WATSON RANDY TRAVIS	Central Alabama Music Park Jemison, Ala.	June 13	\$85,000 \$12.50/\$10	6,969 7,520 sellout	N.M. Bolton
MOODY BLUES THE PARTLAND BROTHERS	Mud Island Amphitheatre Memphis, Tenn.	June 13	\$83,375 \$16.50	5,053 sellout	Mid-South Concerts
KOOL & THE GANG KLYMAXX THE SYSTEM	Convention Hall Arena, James L. Knight Int'l Center Miami, Fla.	June 14	\$81,883 \$17.50	4,875 sellout	Fantasma Prods.
EDDIE MONEY HENRY LEE SUMMER THE TRUTH	Indianapolis Sports & Music Center Indianapolis, Ind.	June 7	\$67,657 \$15.50	4,367 6,000	Sunshine Promotions
STEVIE RAY VAUGHAN & DOUBLE TROUBLE GREGG ALLMAN	Met Center Bloomington, Minn.	June 9	\$62,682 \$15.50	4,248 7,500	Stardate Prods. Frank Prods.
THE BANGLES HOODOO GURUS	Mud Island Amphitheatre Memphis, Tenn.	June 12	\$62,175 \$15	4,145 5,000	Mid-South Concerts
BON JOVI CINDERELLA	Met Center Bloomington, Minn.	June 6-7	\$54,678 \$16.50	33,132 sellout	Jam Prods. Ltd.
WAYLON JENNINGS SWEETHEARTS OF THE RODEO	Concerts in the Country, Lanierland Cumming, Ga.	June 13	\$54,145 \$13	4,347 8,332	in-house
AMERICA THREE DOG NIGHT	Syria Mosque Pittsburgh, Pa.	June 14	\$40,748 \$15.75	2,784 3,500	DiCesare-Engler Prods.
LADYSMITH BLACK MAMBAZO DAVID LINDLEY & EL RAYO X	The Wilmett Theatre Los Angeles, Calif.	June 12	\$36,300 \$16.50	2,200 sellout	Bill Graham Presents
SAM KINISON CARL LABOVE	DeVos Hall, Grand Center Grand Rapids, Mich.	June 13	\$33,690 \$15	2,324 2,446	Belkin Prods.
THE NYLONS	Warfield Theatre San Francisco, Calif.	June 12	\$33,233 \$15.50	2,015 sellout	Bill Graham Presents
10TH ANNIVERSARY REGGAE SUNSPASH	Warfield Theatre San Francisco, Calif.	June 13	\$30,174 \$18.50	1,631 2,000	Bill Graham Presents
THE CHARLIE WATTS ORCHESTRA ROOMFUL OF BLUES	The Galleria San Francisco, Calif.	June 15	\$27,440 \$17.50	1,568 sellout	Bill Graham Presents
LEE GREENWOOD SAMMY KERSHAW ROUND-UP	Texas Club Baton Rouge, La.	June 11	\$16,650 \$15	1,184 1,100 sellout	in-house
JOHNNY WINTER	Janus Landing St. Petersburg, Fla.	June 6	\$15,921 \$12	1,355 1,500	Fantasma Prods.
JOHN MAYALL'S BLUES BREAKERS THE MICK TAYLOR BAND	The Ritz New York, N.Y.	May 29	\$14,991 \$15/\$13.50	1,000 sellout	Monarch Entertainment Bureau John Scher Presents
BAD COMPANY SCHOOL OF NIGHT	London Victory Club Rock & Roll America Tampa, Fla.	June 13	\$12,152 \$10.95/\$8.95	1,300 sellout	Silver Star Prods.
THE WAILERS AM-JAM	The Ritz New York, N.Y.	May 27	\$11,826 \$15/\$13.50	1,000 sellout	Monarch Entertainment Bureau John Scher Presents

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# Fan Fair Was Full—Of People And Good Times

BY EDWARD MORRIS

NASHVILLE A record 24,000 ticket buyers showed up for the 16th annual International Country Music Fan Fair, held June 8-14 at the Tennessee State Fairgrounds. The event, co-sponsored by the Grand Ole Opry and the Country Music Assn., drew 21,500 in 1986. Tickets for this year's fest were \$60 each.

Because of the duration of each Fan Fair, the event has become one of Nashville's biggest single sources of tourist income. The city's chamber of commerce had speculated that this year's fair would bring in \$6.4 million, based on a preliminary crowd estimate of 22,800 and a

per-person expenditure of \$278.70 (including ticket cost). According to figures kept by the chamber, Fan Fair has drawn a total attendance of 233,976 during its 16-year run.

The Grand Ole Opry provided approximately 280 personnel for the event to cover security, ticket-taking, parking, hosting, and other functions. The CMA had an additional 45 paid and volunteer staffers on hand. Rent for the fairgrounds came to \$1.75 per ticket, with a guaranteed minimum fee of \$25,000.

Well over 100 acts performed at the fairgrounds' grandstand stage during the week as part of the official event, and dozens of others appeared at local nightclubs to gain

the attention of country music's most hardcore fans.

On two successive nights at the Grand Ole Opry House, more than 50 established and new country acts performed for the Music Country Radio Network.

From an industry point of view, one of the most interesting label shows was the one that debuted the 16th Avenue Records roster. The new label, owned by Opryland USA, which also owns the Grand Ole Opry, has been building itself around country veteran Charley Pride. So far, Pride is the only one on the label who has released a record. However, the show bowed such other 16th Avenue acts as Johnny

Russell and Little David Wilkins as well as newcomers Lane Caudell, Vickie Bird, Robin & Cruiser, and Randy Vanwarmer. Except for Vanwarmer, who hit the pop charts in 1979 with his own composition, "Just When I Needed You Most," the label's acts lean toward tradi-

tional country.

According to the CMA, there were 324 display booths at the fair, the same number as last year. However, the booths spilled over into an extra building this year to accommodate the growing crowds. Artist  
(Continued on page 40)

## '80's Ladies' Strikes Successful Chord

### K.T. Oslin Took Long Road To The Top

HOW DOES A 45-year-old woman make it to the top strata of the Billboard Hot Country Singles chart after years of trying? With a little help from her friends—and a lot of determination, drive, and durability.

K.T. Oslin reaches a bulleted 19 on the chart with her "80's Ladies," the second charting single from her debut RCA album of the same name. A video version of the single is in heavy rotation on Country Music Television and is being added to VH-1. It seems like just another "overnight" success story.

Here's a prediction: K.T. Oslin, a true '80s lady, will become one of the major new talents to emerge from Nashville in this decade. As a writer and performer, she is going to score and score big. This borderline fool is crossing the border into national success that

could go far beyond the boundaries of country music. Her unlikely route has taken her from the South to Broadway and back. It's one of the most atypical success stories you'll find in show biz.

Born in Crossitt, Ark., Kay Toinette Oslin lived in various Southern cities before winding up in Houston. As a kid she got into Chuck Berry, Jimmy Reed, Patsy Cline, Patti Page, Teresa Brewer, and Ray Charles. When she began singing folk music, Joan Baez was her idol. With Guy Clark and David Jones, she formed a folk trio in the '60s and later teamed with Frank Davis, journeying to Los Angeles, where they recorded an album that was never released.

Oslin returned to Houston and took advantage of her theatrical training, auditioning for the national touring company of "Hello Dolly." She landed a part in the chorus and eventually moved to New York for the Broadway version of the musical. She appeared in the Lincoln Center revival of "West Side Story," "Promises, Promises," and other musicals, then worked as a studio backup vocalist and ad jingle singer. While touring on the college concert circuit, she started writing songs, made a demo tape, and sent it to SESAC's Dianne Petty. Oslin was soon signed to Elektra Records and released two unmemorable singles. "The first one charted for about a minute and a half," Oslin recalls. "It died a fiery death." The second single didn't fare much better, so she fled Nashville, returning to New York for television and jingle work. She awoke one morning and thought, "Oh, my God, I'm gonna die, and the only thing I'll be remembered for is a hemorrhoid commercial."

Oslin continued writing while making plans for her Nashville return. Gail Davies hit with Oslin's "Round The Clock Lovin'" in 1982. Dottie West and, later, Davies recorded "Where Is A Woman to Go"; Sissy Spa-

cek released "Lonely, But Only For You" as a single; and Judy Rodman recorded "Come Next Monday." Oslin co-starred in a 1984 Pacifica Radio special with Guy Clark, Rodney Crowell, Jerry Jeff Walker, Townes Van Zandt, and Mickey Newbury. She later put together a band, leased a Music Row club, and put on a showcase for invited country music executives. This proved to be the turning point in her career.

In the audience was Chuck Neese, then with Maypop Music. "He was the only one in town that responded to me, looked me in the eye, and wanted to sign me on the spot," says Oslin. "Quite honestly, if it hadn't been for Chuck sending me a little weekly note just to reaffirm that he thought I was great, I would have kicked it in—he gave me the lift that I needed, and I decided to hang in there." Neese told Oslin

that her timing was right and that the age factor could work for her instead of against her.

Also witnessing Oslin's performance was Harold Shedd, producer for Alabama and other acts. Attending the showcase at the suggestion of Petty, Shedd later told Oslin he'd make her a writing deal, take her to the studio to cut a demo tape, and pitch it. They finished three sides, Shedd took the tape to RCA Nashville chief Joe Galante, and the label head called the next morning offering a contract. The album was cut in only three sessions—three songs per session—and yielded a charting single, "Wall Of Tears," which peaked at No. 40 in February.

Thanks to Neese, Shedd, Galante, and her own un-sinkable spirit, Oslin has finally cracked the top 20 with "80's Ladies," a ballad of three girlfriends—a pretty one, a smart one, and a borderline fool—who must make the transition from one decade to another from the '50s through the '80s. Oslin unabashedly addresses the problems of growing older but not always up. In talking about the song, she points to the demographic strength of the baby boomers: "They're turning 40 this year, and they think 40 and 50 isn't so old. There's a big group of people out there saying, 'Hey, wait a minute, don't put me out to pasture.'" She hopes that men enjoy her songs, too. "I don't mean to exclude men at all. More than likely, if a woman has gone through [getting older], she went through it with a man."

The song seems to have struck a nerve. Oslin was besieged at Fan Fair here by women claiming to be the pretty one, the smart one, or the borderline fool.

Oslin's success is a tale of three cities. She says, "I have to thank Houston for my start, New York for my education, and Nashville for listening and saying, 'Yeah.'"



by Gerry Wood

## Travis Shines At Awards But Statlers Pull Top Honor

NASHVILLE Even though the perennially favorite Statlers won the entertainer-of-the-year honor at the Music City News Country Awards show June 8, the event clearly belonged to Randy Travis. The neotraditional whiz kid won in four of the five categories in which he was nominated. The Statlers, who historically sweep the fan magazine's annual subscribers poll, also won the top prize for vocal group and country music television special of the year.

Travis' triumphs were for top male vocalist, star of tomorrow, and single and album of the year. He was also in the running for the entertainer-of-the-year prize. Reba McEntire, the other of the three multiple winners, won female-vocalist and best-country-music-video awards.

Staged at the Grand Ole Opry House here, the sold-out show was broadcast live and taped for syndication. The dramatic high point of the event came when Loretta Lynn presented the living-legend award to George Jones. In addition to making apparent Lynn's adoration of Jones as a vocal stylist, the presentation showcased taped tributes to Jones from such famed admirers as Johnny Cash, Waylon Jennings, and Willie Nelson. In re-

sponse, Jones called the tribute "one of the proudest moments of my life."

Following the presentation, Jones took to the stage to sing his tribute to country music legends, "Who's Gonna Fill Their Shoes," as a way of introducing four up-and-coming country performers: Holly Dunn, Ricky Van Shelton, Patty Loveless, and Keith Whitley. Each of the newcomers sang abbreviated versions of their own recent chart singles.

Hank Williams Jr., Marie Osmond, and Johnny Cash, who jointly hosted the show, also performed. Williams opened the show with "Born To Boogie." Osmond did "Cry Just A Little," and Cash performed "16 Tons." Barbara Mandrell debuted her new single, a solid country weeper called "Child Support."

Also performing were the Oak Ridge Boys, with new member Steve Sanders; Reba McEntire; the Statlers; and Travis.

The other Music City News award winners were the Judds, for duet of the year; Ray Stevens, comedian of the year; "Nashville Now," country music TV series of the year; and the Hee Haw Gospel Quartet, gospel artist of the year.

(Continued on page 40)

FOR WEEK ENDING JUNE 27, 1987

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## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON CHART
<b>MAKE NO MISTAKE...</b>					
R. MILSAP/K. ROGERS RCA	19	33	45	97	99
<b>THREE TIME LOSER</b>					
DAN SEALS EMI-AMERICA	10	18	27	55	55
<b>YOU AGAIN</b>					
FORESTER SISTERS WARNER BROS.	6	19	29	54	57
<b>THE WAY WE MAKE...</b>					
ROSANNE CASH COLUMBIA	3	11	25	39	39
<b>DADDIES NEED TO...</b>					
THE O'KANES COLUMBIA	2	12	16	30	30
<b>THIS CRAZY LOVE</b>					
OAK RIDGE BOYS MCA	3	15	11	29	103
<b>MEMBERS ONLY</b>					
D. FARGO/B. J. ROYAL MERCURY	1	9	18	28	29
<b>PONIES</b>					
MICHAEL JOHNSON RCA	2	5	17	24	81
<b>MAKE ME LATE...</b>					
RONNIE MCDOWELL MCA/CURB	0	8	12	20	46
<b>BORN TO BOOGIE</b>					
HANK WILLIAMS, JR. WARNER/CURB	3	8	8	19	129

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

# 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	1	10	<b>FOREVER AND EVER, AMEN</b> K.LEHNING (P.OVERSTREET, D.SCHLITZ)	<b>★ ★ No. 1 ★ ★</b> 3 weeks at No. One ♦ RANDY TRAVIS WARNER BROS. 7-28384
2	4	5	13	<b>THAT WAS A CLOSE ONE</b> N.LARKIN, E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
3	6	8	9	<b>ALL MY EX'S LIVE IN TEXAS</b> J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
4	5	6	13	<b>CHAINS OF GOLD</b> S.BUCKINGHAM, H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
5	2	3	15	<b>YOU'RE MY FIRST LADY</b> R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
6	9	10	13	<b>LOVE YOU AIN'T SEEN THE LAST OF ME</b> J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
7	3	4	14	<b>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</b> D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
8	11	14	8	<b>I KNOW WHERE I'M GOING</b> B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
9	10	11	10	<b>ANOTHER WORLD</b> J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28373
10	12	15	10	<b>THE WEEKEND</b> T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	♦ STEVE WARINER MCA 53068
11	8	9	14	<b>IT'S ONLY OVER FOR YOU</b> J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
12	14	18	11	<b>CRIME OF PASSION</b> S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY)	♦ RICKY VAN SHELTON COLUMBIA 38-07025
13	15	20	9	<b>LOVE SOMEONE LIKE ME</b> T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
14	17	23	6	<b>SNAP YOUR FINGERS</b> R.MILSAP, R.GALBRAITH, K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
15	18	21	11	<b>OH HEART</b> K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
16	20	25	6	<b>ONE PROMISE TOO LATE</b> J.BOWEN, R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
17	19	22	8	<b>SOMEONE</b> J.BOWEN, L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53096
18	21	24	9	<b>LOVE CAN'T EVER GET BETTER THAN THIS</b> R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
19	23	26	10	<b>80'S LADIES</b> H.SHEDD (K.T.OSLIN)	♦ K.T.OSLIN RCA 5154-7
20	24	28	9	<b>CINDERELLA</b> R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
21	25	29	8	<b>FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)</b> C.YOUNG (L.GATLIN)	♦ LARRY GATLIN & JANIE FRICKIE COLUMBIA 38-07088
22	29	35	6	<b>A LONG LINE OF LOVE</b> S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	♦ MICHAEL MARTIN MURPHY WARNER BROS. 7-28370
23	28	34	6	<b>WHISKEY, IF YOU WERE A WOMAN</b> P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
24	26	33	7	<b>FALLIN' OUT</b> J.BOWEN, W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
25	33	39	5	<b>WHY DOES IT HAVE TO BE (WRONG OR RIGHT)</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP, D.LOWERY)	♦ RESTLESS HEART RCA 5132-7
26	31	36	5	<b>TELLING ME LIES</b> G.MASSENBERG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
27	27	32	8	<b>ARE YOU STILL IN LOVE WITH ME</b> J.WHITE (SPIRO, PORTER, WHITE)	ANNE MURRAY CAPITOL 44005
28	7	7	12	<b>LITTLE SISTER</b> P.ANDERSON (D.POMUS, M.SHUMAN)	♦ DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
29	34	42	6	<b>TRAIN OF MEMORIES</b> A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
30	22	13	18	<b>TIL' I'M TOO OLD TO DIE YOUNG</b> J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
31	37	47	5	<b>BRILLIANT CONVERSATIONALIST</b> B.LOGAN (J.HADLEY, G.NICHOLSON)	♦ T. GRAHAM BROWN CAPITOL 44008
32	40	49	3	<b>BORN TO BOOGIE</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
33	35	40	7	<b>I TURN TO YOU</b> B.SHERRILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
34	42	48	4	<b>SHE'S TOO GOOD TO BE TRUE</b> B.KILLEN (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07135
35	38	44	8	<b>PUT ME OUT OF MY MISERY</b> J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
36	13	2	14	<b>BABY'S GOT A HOLD ON ME</b> J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
37	16	19	11	<b>AMERICAN ME</b> J.STROUD (J.F.KNOBLOCH, T.SCHUYLER)	S-K-O MTM 72086/CAPITOL
38	45	54	4	<b>I'LL NEVER BE IN LOVE AGAIN</b> D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
39	53	66	3	<b>THIS CRAZY LOVE</b> J.BOWEN (R.MURRAH, J.D.HICKS)	OAK RIDGE BOYS MCA 53023
40	47	56	4	<b>WHY I DON'T KNOW</b> T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
41	NEW	1	1	<b>MAKE NO MISTAKE, SHE'S MINE</b> R.GALBRAITH, K.LEHNING (K.CARNES)	♦ ♦ ♦ HOT SHOT DEBUT ♦ ♦ ♦ RONNIE MILSAP & KENNY ROGERS RCA 5209-7
42	48	55	5	<b>THE HAND THAT ROCKS THE CRADLE</b> J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
43	46	52	5	<b>HOUSE OF BLUE LIGHTS</b> R.BENSON (D.RAYE, F.SLACK)	ASLEEP AT THE WHEEL EPIC 34-07125
44	36	37	8	<b>MIDNIGHT BLUE</b> B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377
45	54	64	3	<b>NOWHERE ROAD</b> T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE, R.KLING)	STEVE EARLE MCA 53103
46	30	12	17	<b>I WILL BE THERE</b> K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
47	57	70	3	<b>I'LL BE THE ONE</b> J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
48	52	62	4	<b>TOO OLD TO GROW UP NOW</b> M.WRIGHT (A.HARVEY, P.MCCANN)	PAKE MCENTIRE RCA 5207-7
49	58	71	3	<b>PONIES</b> B.MAHER (J.H.BULLOCK)	MICHAEL JOHNSON RCA 5171-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	32	16	13	<b>FULL GROWN FOOL</b> N.WILSON, M.GILLEY (A.REYNOLDS, K.S.TAYLOR)	MICKEY GILLEY EPIC 34-07009
51	39	17	17	<b>JULIA</b> J.BOWEN, C.TWITTY, D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
52	61	—	2	<b>I'LL BE YOUR BABY TONIGHT</b> T.WEST (B.DYLAN)	JUDY RODMAN MTM 7208972089/CAPITOL
53	41	31	8	<b>COUNTRY RAP</b> E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52834/MCA
54	59	65	4	<b>'TIL THE OLD WEARS OFF</b> W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-07131
55	62	68	4	<b>YOU LAY A LOTTA LOVE ON ME</b> S.CORNELIUS (D.HEAVENER)	THE WRAYS MERCURY 888 542-7/POLYGRAM
56	64	73	4	<b>I TALKED A LOT ABOUT LEAVING</b> R.BAKER (C.QUILLEN, T.STAMPLEY, B.KEEL)	LARRY BOONE MERCURY 888 598-7/POLYGRAM
57	NEW	1	1	<b>THREE TIME LOSER</b> K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 43023/CAPITOL
58	NEW	1	1	<b>YOU AGAIN</b> B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
59	49	50	7	<b>ANGER &amp; TEARS</b> J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
60	44	27	17	<b>TOO MANY RIVERS</b> J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
61	50	38	18	<b>DOMESTIC LIFE</b> B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
62	65	72	4	<b>TANYA MONTANA</b> B.SHERRILL (D.A.COE, B.SHERRILL)	♦ DAVID ALLAN COE COLUMBIA 38-07129
63	74	—	2	<b>MAKE ME LATE FOR WORK TODAY</b> B.KILLEN (C.PUTMAN, R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 53126/MCA
64	73	—	2	<b>AFTER ALL</b> E.GORDY, JR., T.BROWN (J.HINSON, H.STINSON)	♦ PATTY LOVELESS MCA 53097
65	70	79	3	<b>THE FIRST CUT IS THE DEEPEST</b> M.LLOYD (C.STEVENS)	RIDE THE RIVER ADVANTAGE/COMPLEAT 169-1/POLYGRAM
66	43	30	15	<b>HAVE I GOT SOME BLUES FOR YOU</b> R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
67	NEW	1	1	<b>THE WAY WE MAKE A BROKEN HEART</b> R.CROWELL (J.HIATT)	ROSANNE CASH COLUMBIA 38-07200
68	78	—	2	<b>LOOKING FOR YOU</b> R.CROWELL, B.T.JONES (R.CROWELL, R.CASH)	RODNEY CROWELL COLUMBIA 38-07137
69	66	46	11	<b>3935 WEST END AVENUE</b> D.MITCHELL (W.T.DAVIDSON, F.MYERS, S.DEAN)	MASON DIXON PREMIER ONE 112
70	77	87	3	<b>MAKE A LIVING OUT OF LOVING YOU</b> P.SULLIVAN (J.GAYDEN, M.GAYDEN, S.HOGIN)	RAZORBACK COMPLEAT 174/POLYGRAM
71	NEW	1	1	<b>DADDIES NEED TO GROW UP TOO</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
72	55	43	19	<b>IT TAKES A LITTLE RAIN</b> J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
73	NEW	1	1	<b>HYMNE</b> J.KENNEDY (VANGELIS)	JOE KENYON MERCURY 888 642-7/POLYGRAM
74	NEW	1	1	<b>MEMBERS ONLY</b> N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
75	75	80	3	<b>HANK DRANK</b> SNEED BROTHERS (D.MORGAN, B.L.SPRINGFIELD, S.DAVIS)	BOBBY LEE SPRINGFIELD EPIC 34-07110
76	60	53	12	<b>EVERYBODY'S CRAZY 'BOUT MY BABY</b> P.WORLEY (M.REID)	MARIE OSMOND CAPITOL/CURB 5703/CAPITOL
77	63	41	8	<b>WOULD JESUS WEAR A ROLEX</b> R.STEVENS (M.MARCHER, C.ATKINS)	RAY STEVENS MCA 53101
78	84	—	2	<b>SHE DON'T LOVE YOU</b> G.J.HORTON (MAYFIELD, BUTLER, CARTER)	SUSIE ALLANSON TNP 75005/ENIGMA
79	79	85	3	<b>SKIN DEEP</b> H.BRADLEY (J.WOOD, B.NASH)	BOBBI LACE 615 1008
80	72	69	22	<b>THE MOON IS STILL OVER HER SHOULDER</b> B.MAHER (H.PRESTWOOD)	♦ MICHAEL JOHNSON RCA 5091-7
81	NEW	1	1	<b>CALL ME A FOOL</b> J.STROUD, M.HUMPHRIES (D.LOGGINS)	DANA MCVICKER EMI-AMERICA 43017/CAPITOL
82	56	51	7	<b>DON'T IT MAKE YOU WANTA GO HOME</b> R.ALVES (J.SOUTH)	BUTCH BAKER MERCURY 888 543-7/POLYGRAM
83	NEW	1	1	<b>BUT I NEVER DO</b> B.COLE, M.DAVID (B.COLE)	BRENDA COLE MELODY DAWN 77701
84	NEW	1	1	<b>MOONWALKIN'</b> J.CARROLL (J.LEAP)	DON MALENA MAXIMA 1277
85	NEW	1	1	<b>RACHEL'S ROOM</b> G.KENNEDY (A.WILLIAMS)	BOBBY G. RICE DOOR KNOB 87-274
86	67	59	17	<b>DON'T TOUCH ME THERE</b> SNEED BROTHERS, W.MASSEY (M.P.HEENEY)	CHARLY MCCLAIN EPIC 34-06980
87	NEW	1	1	<b>I NEED TO BE LOVED AGAIN</b> D.GOODMAN (D.GOODMAN, P.RAKES)	LIZ BOARDO MASTER 03/NSD
88	NEW	1	1	<b>TAMING MY MIND</b> T.DEE, J.THOMPSON (T.DEE, A.J.MORTON)	TONY MCGILL KILLER 1006/T.N.T.
89	76	61	21	<b>CAN'T STOP MY HEART FROM LOVING YOU</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
90	81	75	21	<b>OLD BRIDGES BURN SLOW</b> N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
91	51	45	16	<b>HARD LIVIN'</b> B.MEIVIS (D.HALLEY)	♦ KEITH WHITLEY RCA 5116-7
92	80	78	21	<b>YOU'RE THE POWER</b> A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
93	69	60	15	<b>ASHES OF LOVE</b> P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
94	NEW	1	1	<b>JUST TRY TEXAS</b> R.PENNINGTON (D.KIRBY, W.ROBB)	MIKE LORD NSD 230
95	68	58	6	<b>SAVING THE HONEY FOR THE HONEYMOON</b> R.L.SCRUGGS (R.VITO, J.BARRY)	SAWYER BROWN CAPITOL/CURB 44007/CAPITOL
96	83	81	18	<b>PLAIN BROWN WRAPPER</b> G.MORRIS, B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
97	82	74	19	<b>TO KNOW HIM IS TO LOVE HIM</b> ♦ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS G.MASSENBERG (P.SPECTOR)	WARNER BROS. 7-28492
98	89	88	21	<b>SEÑORITA</b> D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
99	85	63	7	<b>WHEN A MAN LOVES A WOMAN</b> J.MORRIS (C.LEWIS, A.WRIGHT)	NARVEL FELTS EVERGREEN 1054
100	93	90	21	<b>A FACE IN THE CROWD</b> S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471

○ 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'S ROOST:** Still firmly planted in the No. 1 position, 416 points ahead of its nearest competitor, **Randy Travis'** "Forever And Ever, Amen" (Warner Bros.) becomes the first country single to occupy the top slot for three weeks since **Johnny Lee's** "Lookin' For Love" (Asylum) turned the trick Sept. 6-20, 1980. The Lee record also climbed to No. 5 on the Hot 100 chart, but so far Travis' strength is all country.

**RECORD PROMOTERS** are watching with alarm as more and more radio stations announce plans to cut back on the number of records on their playlist. This scenario, played out with greater frequency, gives rise to the industry fear that it will become increasingly difficult to develop new acts into solid performers. With shorter playlists and the large volume of records released each week, most available slots are going to proven names. In an effort to counteract this trend, our list of reporting stations was increased last week from 136 to 149, with many of the new stations sporting longer lists that make it possible to expose new acts.

On the upbeat side, three new acts are enjoying their first time inside the top 20. **Baillie & the Boys**, an RCA act, is at No. 15 with its first release, "Oh Heart." **K.T. Oslin** breaks in at No. 19 with "80's Ladies," also on RCA, and **Ricky Van Shelton's** second Columbia single, "Crime Of Passion," moves to No. 12. "It's our No. 1 phone record," says PD **Jim Murphy** of WOKQ Dover, N.H., about the Shelton record. "We've never before had that kind of reaction on a new artist."

"**IT'S GONNA BE THE ALBUM OF THE YEAR,**" says **Bobby Yarbrough**, MD at WSM Nashville, of **Holly Dunn's** "Cornerstone" (MTM). Especially strong is the "Why Wyoming" cut, Yarbrough says. Another Dunn supporter is PD **Don Langford** of KRAK Sacramento. "She has an incredible knack of working a song; she believes every word she sings," he says.

"**BORN TO BOOGIE**" carries **Hank Williams Jr.** (Warner/Curb) to No. 32 in just three weeks. Initial action on the cut is considerably stronger in the Midwest and South. "He's very hot here—this is Hank Jr. land," says MD **Lesley Welch** of KWKH Shreveport, La.

FOR WEEK ENDING JUNE 27, 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	2	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	3
2	1	FOREVER AND EVER, AMEN	RANDY TRAVIS	1
3	3	IT'S ONLY OVER FOR YOU	TANYA TUCKER	11
4	6	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	4
5	4	LITTLE SISTER	DWIGHT YOAKAM	28
6	10	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	2
7	5	YOU'RE MY FIRST LAOY	T.G. SHEPPARD	5
8	12	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	7
9	14	I KNOW WHERE I'M GOING	THE JUDDS	8
10	18	CRIME OF PASSION	RICKY VAN SHELTON	12
11	16	ANOTHER WORLO	CRYSTAL GAYLE AND GARY MORRIS	9
12	9	BABY'S GOT A HOLO ON ME	NITTY GRITTY DIRT BAND	36
13	13	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	6
14	20	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	18
15	19	WOULD JESUS WEAR A ROLEX	RAY STEVENS	77
16	23	AMERICAN ME	S-K-O	37
17	7	DOMESTIC LIFE	JOHN CONLEE	61
18	11	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	30
19	25	LOVE SOMEONE LIKE ME	HOLLY DUNN	13
20	26	SNAP YOUR FINGERS	RONNIE MILSAP	14
21	8	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	66
22	27	FROM TIME TO TIME	LARRY GATLIN & JANIE FRICKIE	21
23	28	THE WEEKENO	STEVE WARINER	10
24	—	ONE PROMISE TOO LATE	REBA MCENTIRE	16
25	15	FULL GROWN FOOL	MICKEY GILLEY	50
26	17	JULIA	CONWAY TWITTY	51
27	22	HARD LIVIN'	KEITH WHITLEY	91
28	—	SOMEONE	LEE GREENWOOD	17
29	21	I WILL BE THERE	DAN SEALS	46
30	—	ARE YOU STILL IN LOVE WITH ME?	ANNE MURRAY	27

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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 (13)	18
MCA/Curb (5)	
CAPITOL (6)	16
EMI-America (4)	
MTM (3)	
Capitol/Curb (2)	
16th Avenue (1)	
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
RCA (12)	13
RCA/Curb (1)	
COLUMBIA	10
POLYGRAM	10
Mercury (8)	
Advantage (1)	
Compleat (1)	
EPIC	8
NSD (1)	2
Master (1)	
615	1
ATLANTIC	1
Atlantic/America (1)	
DOOR KNOB	1
ENIGMA	1
TNP (1)	
EVERGREEN	1
MAXIMA	1
MELODY DAWN	1
PREMIER ONE	1
T.N.T.	1
Killer (1)	

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
69 3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
19 80'S LADIES	(Wooden Wonder, SESAC)	
64 AFTER ALL	(Goldline, ASCAP/Silverline, BMI)	
3 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
37 AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP	
59 ANGER & TEARS	(MCA Music) HL	
9 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
27 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
93 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
36 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
32 BORN TO BOOGIE	(Bocephus, BMI) CPP	
31 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
83 BUT I NEVER DO	(Melody Lane, BMI)	
81 CALL ME A FOOL	(MCA, ASCAP/Patchwork, ASCAP)	
89 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
4 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
20 CIMDERELLA	(Englishtown, BMI)	
53 COUNTRY RAP	(Bellamy Bros., ASCAP)	
12 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
71 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)	
61 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
82 DON'T IT MAKE YOU WANTA GO HOME	(Lowery, BMI) CPP	
86 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
76 EVERYBODY'S CRAZY 'BOUT MY BABY	(Lodge Hall, ASCAP) CPP	
100 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
24 FALLIN' OUT	(Keith Sykes, BMI)	
65 THE FIRST CUT IS THE DEEPEST	(Dutchess, BMI) HL	
1 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
21 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
50 FULL GROWN FOOL	(Aunt Polly's BMI/Pecan Pie, BMI)	
42 THE HAND THAT ROCKS THE CRADLE	(Contention, sesac)	
75 HANK DRANK	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	
91 HARD LIVIN'	(April, ASCAP/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
66 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
43 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
73 HYMNE	(WB, ASCAP)	
8 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Calgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
87 I NEED TO BE LOVED AGAIN	(Forrest Hills, BMI/Song Pantry, ASCAP)	
56 I TALKED A LOT ABOUT LEAVING	(Dejamus, ASCAP/Al Gallico, BMI/John Anderson, BMI/Mullet, BMI) CPP/HL	
33 I TURN TO YOU	(Tree, BMI) HL	
46 I WILL BE THERE	(Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	
47 I'LL BE THE ONE	(Stattler Brothers, BMI) CPP	
52 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
38 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
72 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
11 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL	
51 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
94 JUST TRY TEXAS	(Millstone, ASCAP/Almarie, BMI)	
28 LITTLE SISTER	(Elvis Presley, BMI/Rightsong, BMI) HL	
22 A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
68 LOOKING FOR YOU	(Granite, ASCAP/Coolwell, ASCAP/Atlantic, BMI/Chelcalt, BMI)	
18 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
13 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
6 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
70 MAKE A LIVING OUT OF LOVING YOU	(Coal Miners, BMI)	
63 MAKE ME LATE FOR WORK TODAY	(Tree, BMI/Strawberry Lane, BMI)	
41 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP)	
74 MEMBERS ONLY	(Malaco, BMI)	
44 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
80 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
84 MOONWALKIN'	(Revel, BMI)	
45 NOWHERE ROAD	(Goldline, ASCAP) HL	
15 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
90 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
16 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
96 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
49 PONIES	(April, ASCAP) CPP/ABP	
35 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
85 RACHEL'S ROOM	(Door Knob, BMI)	
95 SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeple Chase, BMI)	
98 SENORITA	(Almo, ASCAP/Little Memo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
78 SHE DON'T LOVE YOU	(Conrad, BMI)	
34 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) HL	
79 SKIN DEEP	(Music City, ASCAP)	
14 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
17 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
88 TAMING MY MIND	(Little Bill, BMI)	
62 TANYA MONTANA	(Warner-Tamerlane, BMI/Sherrill, BMI)	
26 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
2 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
39 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
57 THREE TIME LOSER	(Pink Pig, BMI)	
30 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
54 TIL' THE OLD WEARS OFF	(Rick Hall, ASCAP)	
97 TO KNOW HIM IS TO LOVE HIM	(Mother Bertha, BMI) CPP	
60 TOO MANY RIVERS	(Combine, BMI)	
48 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP	
29 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
67 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bit, BMI)	
10 THE WEEKEND	(Screen Gems-EMI, BMI)	
99 WHEN A MAN LOVES A WOMAN	(Pronto, BMI/Quinvy, BMI) CPP	
23 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
25 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Shedhouse, ASCAP)	
40 WHY I DON'T KNOW	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
77 WOULD JESUS WEAR A ROLEX	(Leona, ASCAP)	
58 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writers Group, BMI/Scarlet Moon, BMI)	
55 YOU LAY A LOTTA LOVE ON ME	(Stan Cornelius, ASCAP)	
5 YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
7 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
92 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	

### SHEET MUSIC AGENTS

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

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

## MUSIC CITY NEWS

(Continued from page 37)

The presenters included Sylvia, Ed-die Rabbitt, Charley Pride, Shelly West, Ricky Skaggs, Eddy Raven, Lorianne Crook, Charlie Chase, Kathy Mattea, Dan Seals, Irlene Mandrell, Sawyer Brown, Mel Tillis, the Forester Sisters, Mel McDaniel, Jerry Clower, Lane Brody, Ray Stevens, Johnny Rodriguez, T.G. Sheppard, Judy Rodman, Roy Clark, Loretta Lynn, and John Schneider.

Multimedia Entertainment, which owns Music City News, produced and will syndicate the show.

EDWARD MORRIS

## 16TH ANNUAL FAN FAIR

(Continued from page 37)

and fan booth spaces were rented for \$38 each, and commercial spaces went for \$638.

Music City Record Distributors, which set up its regular records-and-tapes concession at the fair, says that sales were "slightly down from last year." While the company refuses to cite specific figures, a spokesman says that of the entire dollar volume, 65% came from cassette sales, 25% from LPs, 8% from video, and 2% from CDs.

The best-selling artists, according to the spokesman, were Randy Travis, Reba McEntire, Ricky Van Shelton, and Charley Pride, in that

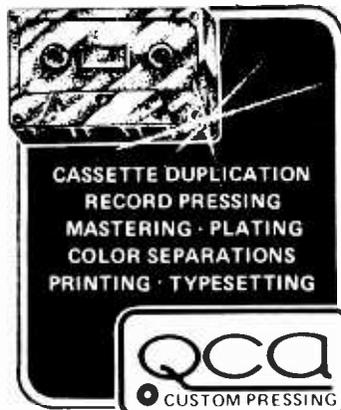
order.

Attendance at the Country Music Hall of Fame, which jumped 12% above normal during last year's fair, was up only about 3% this year, with total ticket sales at about 15,000 for the week. Across the street from the Hall of Fame, Barbara Mandrell Country experienced a slight drop in attendance from last year.

Observers say that the ticket-buying for Music Row attractions may have dropped or leveled off because the Fan Fair tickets were good for five days of attendance at the Opryland amusement park instead of the

three days allowed with last year's tickets.

Fan Fair registration was cut off this year at 24,000 to prevent overcrowding of the fairgrounds, and there has been speculation among industry insiders that the Grand Ole Opry and the CMA may go searching for another site. But a source at the Opry says there is no place else in the Nashville area that has the seating capacity and housing for booth spaces that Fan Fair now requires.



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CINCINNATI, OHIO 45225  
(513) 681-8400

FOR WEEK ENDING JUNE 27, 1987

# Billboard TOP COUNTRY 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	1	3	5	RANDY TRAVIS ● WARNER BROS. 25568-1 (8.98) (CD) 2 weeks at No. One	ALWAYS & FOREVER
2	2	1	7	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
3	3	2	14	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO
4	4	4	20	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
5	5	5	29	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
6	6	6	18	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
7	9	12	7	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
8	8	8	20	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
9	7	7	53	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
10	10	10	45	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	12	9	31	THE O'KANES COLUMBIA BL 40459	THE O'KANES
12	11	11	63	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
13	15	15	32	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
14	14	14	36	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
15	16	18	16	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
16	13	13	34	GEORGE JONES EPIC 40413	WINE COLORED ROSES
17	21	22	6	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
18	19	21	5	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
19	17	17	13	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
20	18	16	13	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
21	22	23	16	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
22	35	47	3	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
23	25	29	8	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
24	24	26	23	EDDY RAVEN RCA 5728-1-R (8.98)	RIGHT HAND MAN
25	28	30	36	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
26	23	27	70	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
27	20	19	38	LYLE LOVETT MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
28	26	28	84	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
29	27	20	17	OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
30	31	34	7	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
31	33	32	14	STEVE WARNER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
32	30	33	10	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
33	34	25	60	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
34	37	36	118	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
35	NEW ▶	1	1	HOLLY DUNN MTM 71063 (8.98)	CORNERSTONE
36	29	24	36	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
37	39	43	7	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
38	32	31	33	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	39	11	CHARLY MCCLAIN EPIC 40534	STILL I STAY
40	40	38	14	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
41	41	45	6	JOHN SCHNEIDER MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
42	42	35	19	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
43	43	40	55	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
44	53	53	13	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
45	47	41	19	WAYLON JENNINGS MCA 5911 (8.98) (CD)	HANGIN' TOUGH
46	38	37	29	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
47	44	42	17	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
48	51	55	136	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
49	NEW ▶	1	1	RAY STEVENS MCA 42020 (8.98)	CRACKIN' UP
50	48	50	9	MICKEY GILLEY EPIC 40670	BACK TO BASICS
51	50	54	301	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
52	46	48	40	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
53	64	—	2	MERLE HAGGARD, GEORGE JONES, WILLIE NELSON EPIC 40821	WALKING THE LINE
54	NEW ▶	1	1	T. GRAHAM BROWN CAPITOL 12552 (8.98)	BRILLIANT CONVERSATIONALIST
55	67	—	12	RAY STEVENS MCA 5918 (8.98) (CD)	GREATEST HITS
56	45	46	22	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
57	56	61	48	EXILE EPIC FE 40401 (CD)	GREATEST HITS
58	49	52	137	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	54	59	35	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
60	69	49	37	MICHAEL JOHNSON RCA AEL1-9501 (6.98)	WINGS
61	66	—	2	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98)	DESERT ROSE BAND
62	59	65	8	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
63	57	58	43	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
64	62	64	33	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
65	61	56	476	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
66	72	63	33	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
67	58	70	27	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	RE-ENTRY	—	—	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
69	71	62	36	DAN SEALS EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
70	70	—	2	RATTLESNAKE ANNIE COLUMBIA 40678	RATTLESNAKE ANNIE
71	65	71	11	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE ... AND DEATH
72	RE-ENTRY	—	—	RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
73	60	—	85	EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
74	73	67	74	OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II
75	68	73	22	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS

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.

# Architects Adapt Tower Design As Chain Expands

BY MARY FORSELL

NEW YORK Not long after Tower Records opened its landmark downtown Manhattan location in November 1984, the store's powerful neon-graphics design scheme began to influence the look and style of other record stores.

New York architectural firm Buttrick White & Burtis is the company that Tower president Russ Solomon called on to fashion that store's design innovations. BWB ordinarily takes on institutional and historic restoration projects, but it was interested in the challenge of defining Tower's store image.

Having firmly established the visual motifs of neon graphics, bold signage, and hot colors, BWB must now find ways to accommodate Tower's growth—in some cases on a very large scale, but also in smaller spaces. For example, the store now under construction in Boston will, at 39,000 square feet, be the chain's largest. In contrast, Tower's recently announced Long Island, N.Y., store—tentatively set for a March 1988 opening—will be one-third that size.

BWB and Solomon's staff have collaborated on a dozen stores, including the anchor store and classical-annex store recently opened in Philadelphia (Billboard, April 18). The firm also designed Tower's five New York units, including the downtown budget classical outlet and two video stores as well as one store each in Washington, D.C., London, and Torrance, Calif. (Billboard, Dec. 6, 1986).

For smaller stores, BWB has increasingly emphasized bold yet simple design elements. That tactic is particularly useful where space is at a premium, according to firm designer William Braham, as was the case at the chain's mall site in Washington, which, at 18,000 square feet, is small by Tower standards.

"We set up a very simple and very strong shift and play of color



The London store encourages customer traffic with its generously proportioned entryway, which is accentuated by neon ceiling bands and flanked by symmetrically placed video monitors.

and put [all design elements] exactly where they needed to be to get as much as they could on the floor," says Braham. "But we made something so special that each room had its own element. And we're trying to do that same thing in these mall stores, but only do it once. Or repeat one very simple design element three times."

Changes in the ambitious Boston store plan include glass-sided escalators trimmed in bright colors and a complexly interwoven "ceilingscape" of lighting and video banks turned on a different an-

gle from the floor racks so that the customer is visually drawn into the store. Says partner Harold Buttrick, "I think it will set a different tone from the other stores."

## 'Boston will set a different tone from the other stores'

The vast difference in the approaches for these latest Tower ventures points to the chain's flexibility in tailoring a design to a specific site. The architects readily admit that regional tastes affect a store's layout—for example, classical product is allotted more space at the two main stores in New York than in the Torrance store. But they maintain that designs are dictated more by specific characteristics of a site than by regional differences.

At the Torrance store, the first Tower store that BWB built from the ground up, windows were minimized to create a bolder architectural statement for passing motorists. Also, they learned from the downtown Manhattan store that windows detract from control of lighting, and so they refrained from adding them. The result, they say, is a very strikingly lit interior.

According to Buttrick, local regulations in Torrance prohibit exposed neon tubes, which forced them to use a plastic-covered neon sign rather than the characteristic oversize reverse italic letters. They compensated by stretching the logo into a "moving object"

that cuts through and around the building.

While Buttrick says his firm was "pretty much given carte blanche" to create Tower's look, he is quick to acknowledge Solomon's intimate involvement: He credits the Tower chief with initiating the use of neon and video monitors in the stores. Says partner Ted Burtis, "[Solomon] was one of the first few to perceive that he's not selling music: He's selling entertainment. Video is an aspect of entertainment, and therefore it is very

useful in selling records, compact disks, and tapes."

According to Burtis, the overall Tower design was conceived as a very social setting. He explains, "The notion of having a place where you can really hang out and be seen was what we came up with to meet [Solomon's] needs."

As a result of the shifting popularity of configurations, changes are planned for existing stores. Says Buttrick, "Chances are that the whole Fourth Street store [in New York] will be reconfigured next year. The video department will get larger; the classical department may get smaller. It is a dynamic situation, always changing."

According to Braham, a pass-around system, whereby actual rental tapes are put out on the floor, will be tested at the Lincoln Center video store. He also says the cassette departments will adopt the hotter colors used in the vinyl and CD rock/pop sections of the store.

Many of these decisions are instinctive, according to Buttrick. "That's one of the great things about working with Tower. They don't do research. They have very good, strong opinions," he says. An example of this is the midproject decision not to include a video department in the Philadelphia store because Solomon thought that there wouldn't be enough residential traffic to support it. Likewise, circumstances in Philadelphia led to creating a slightly pumped-up design for the classical annex, compared with the budget look used at New York's off-price annex.

With regard to further Tower innovations and how these will compare with other designs of the retail industry, Buttrick says, "I think we can stay ahead of the pack."

Mary Forsell is a free-lance writer and editor, based in New York.



A line of neon slices diagonally through the Philadelphia store, visually broadening the space. Custom-designed signage promotes various artists throughout.



The video chandelier in the freestanding Torrance outlet is surrounded by a herringbone-style neon pattern, whose effect is magnified in the metallic ceiling above. Tower's architects call this motif the "big top" because it draws attention to the central area of the store.

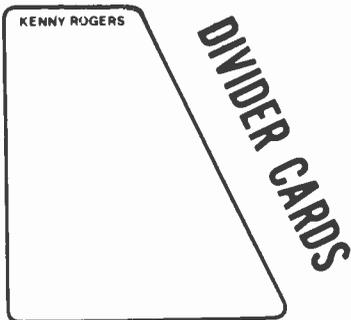
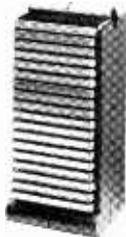
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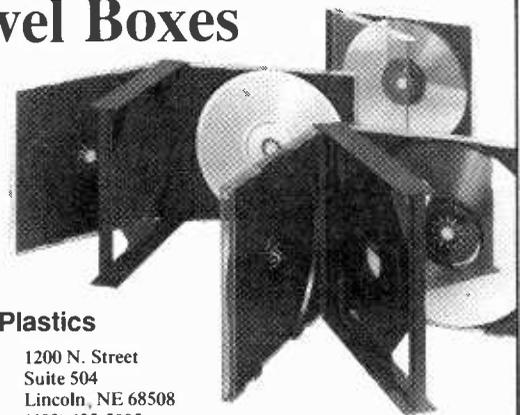
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FOR WEEK ENDING JUNE 27, 1987

# Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
<b>POP™</b> Compiled from a national sample of retail sales reports.					
★★ NO. 1 ★★					
1	2	—	2	THE BEATLES CAPITOL CPP 46442	SGT. PEPPER'S LONELY HEARTS CLUB BAND
2	1	1	13	U2 ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE
3	<b>NEW</b>	1	1	WHITNEY HOUSTON ARISTA ARCD 8405	WHITNEY
4	3	3	41	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
5	6	11	5	KENNY G. ARISTA ARCD 8427	DUOTONES
6	4	2	9	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
7	13	14	3	HEART CAPITOL CDP 46676	BAD ANIMALS
8	10	6	7	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
9	7	5	7	THE BEATLES CAPITOL CDP 46441	REVOLVER
10	5	4	7	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL
11	11	10	10	WHITESNAKE GEFEN 2-24099/WARNER BROS.	WHITESNAKE
12	9	23	3	MOTLEY CRUE ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
13	8	8	35	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
14	12	19	3	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZGK 40714/E.P.A.	TRIBUTE
15	17	22	6	THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038	LIVE AT WINTERLAND
16	14	7	46	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
17	19	15	6	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
18	16	13	50	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
19	15	9	7	THE BEATLES CAPITOL CDP 46439	HELP
20	18	12	19	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
21	<b>NEW</b>	1	1	THE CURE ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
22	22	16	5	TOM PETTY & THE HEARTBREAKERS MCA MCAD 5836	LET ME UP (I'VE HAD ENOUGH)
23	25	25	11	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
24	27	24	39	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
25	26	27	41	ANITA BAKER ELEKTRA 2-60444	RAPTURE
26	21	17	15	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
27	24	20	12	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
28	RE-ENTRY			PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
29	<b>NEW</b>	1	1	THE SMITHS SIRE 2-25569/WARNER BROS.	LOUDER THAN BOMBS
30	RE-ENTRY			CARLY SIMON ARISTA ARCD 8443	COMING AROUND AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLASSICAL™</b> Compiled from a national sample of retail sales reports.					
★★ NO. 1 ★★					
1	1	1	33	HOROWITZ IN MOSCOW DG 419-499	30 weeks at No. One VI ADIMIR HOROWITZ
2	2	2	12	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	4	3	51	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	3	4	11	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
5	5	15	4	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
6	6	5	42	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
7	8	11	7	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
8	7	7	32	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
9	10	10	10	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
10	9	6	13	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
11	12	9	66	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
12	14	14	109	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
13	13	16	6	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070	VARIOUS ARTISTS
14	11	8	44	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
15	15	13	18	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
16	16	18	3	DANCE PIECES CBS MK-39539	PHILIP GLASS
17	19	28	3	AN ENCHANTED EVENING PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
18	17	12	7	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
19	18	17	16	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
20	<b>NEW</b>	1	1	TELARC SAMPLER #4 TELARC CD-80004	VARIOUS ARTISTS
21	21	21	73	BACHBUSTERS TELARC 80123	DON DORSEY
22	23	24	77	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
23	20	19	8	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
24	<b>NEW</b>	1	1	COPLAND: LINCOLN PORTRAIT TELARC CD-80117	CINCINNATI POPS (KUNZEL)
25	25	—	2	POMP & PIAZZ TELARC 80122	CINCINNATI POPS (KUNZEL)
26	29	—	2	HANSON: SYMPHONY NO. 2 ANGEL CDC-47850	SAINT LOUIS SYMPHONY (SLATKIN)
27	<b>NEW</b>	1	1	PRIMO TENORE LONDON 417-713	LUCIANO PAVAROTTI
28	22	22	39	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
29	26	29	109	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
30	24	20	21	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)

## Rosy Outlook Seen For S-VHS, DAT Tape But Panelists Note Flat Blank VHS Cassette Sales

BY EDWARD MORRIS

CHICAGO Blank tape manufacturers have high hopes for sales of the new Super-VHS and digital audiotape configurations, a panel of reps reported at the summer Consumer Electronics Show here, June 1. But they also warned of an immediate flattening of videotape sales because of the apparent peaking of VCR purchases in the



U.S.

Stan Bauer, manager of the magnetic products division for Fuji, said there had been a leveling of videotape sales in the past six or seven months, leading to an overall growth in that period of only 15%-16%.

"We can see an overcapacity issue there that could see tremendous price reductions," added Bob Burnett, marketing director of consumer products. Mike Golacinski, vice president of consumer tape products for Maxell, said that causes for concern are slower VCR movement within the past 90 days and manufacturers oversupplying videotape.

The panelists noted that manufacturers will need a separate license to produce S-VHS tape and that Fuji, Maxell, 3M, and TDK have such licenses already. Burnett complained that JVC had not policed its VHS licensees very well. He predicted that the entire blank tape technology will shift upward because of S-VHS: "By the end of 1988," Burnett said, "I don't think you'll be able to buy a VCR that's not S-VHS."

Buyers of the new S-VHS hardware, the panelists agreed, will

probably jump their annual blank videotape purchases from the current three to 13.

"With the S-VHS," Bauer explained, "we're looking at something clearly different from the different grades of VHS. This isn't just an add-on [grade]." Burnett added that Super High Grade VHS "will go away," once S-VHS gets down in price to where the current top grade VHS is. He also predicted that since S-VHS will appeal to videophiles, they will not use it to record in the six-hour mode.

None of the panelists knew if there is an S-VHS in the T-160 length, but some said that length is "being explored."

Burnett estimated that around 5% of the U.S. blank videotape—"perhaps 10 million units"—is from unlicensed manufacturers. "We've counted 77 brands of videotape in the U.S.," he said. In the last six to nine months, Bauer said, mass merchants who have sold unlicensed videotape "have had unfortunate experiences and created headaches for their own consumers." Bill Flynn, director of marketing for BASF, said that one mass merchant reported that 10%-30% of his unlicensed tape was returned as defective.

In the realm of blank audiotape, Bauer predicted that DAT "will be a tonnage business right off the bat. It won't take nearly the time to grow that VHS will." That prediction, the speakers noted, depends on the outcome of proposals in Congress that only DAT recorders sold in the U.S. be required to have anti-copying chips installed.

Burnett said no license is required to manufacture DAT. Responding to the question of how one brand of DAT can be promoted over

another—assuming that all are of equal quality—Burnett said that manufacturers might point to such particular features as the drive mechanism.

Golacinski said the audiotape business has "absolutely exploded," adding, "We're looking at increases this year of over 20% for the industry."

Burnett disagreed: "I don't see the audiotape business growing 20%, except in dollars. The high end is growing like crazy, but I don't see it in units—I see about 5%."

But Bauer said his company's sales were up 14% or 15%, and Golacinski said his were up "higher than 30%."

Causes for the rosy retail picture varied from Bauer's notion that distribution is improving via audiotape's entry into new outlets, such as mass merchants. Diana Loreda, marketing product manager for Memorex tapes manufacturer Memtek, contended that the popularity of multipacks of four, five, and 10 units "has fueled the unit growth."

Peter Dyke, national sales manager for TDK, also sat on the panel, which was moderated by Stephen Booth, electronics and photography editor for Popular Mechanics.

## Rhino Charges Headfirst Into Conservation

LOS ANGELES Rhino Records will go to bat for two endangered species—the vinyl LP and the African rhinoceros—with a special promotion scheduled for the month of July.

The L.A. label's Save The LP campaign will offer retailers discounts on catalog LPs. Special point-of-purchase material, including T-shirts, bumper stickers, and pins, will focus on the LP's declining market share in the face of booming compact disc sales.

Rhino will donate 10 cents from every album sold between July 6 and 31 to Rhino Rescue USA, a nonprofit Washington, D.C., organization dedicated to preserving the wild rhino, now officially designated as an endangered species.

According to Rhino senior vice president of marketing Arnie Orleans, label sales director Bob Cahill originated the idea of a promotion devoted to the shrinking status of the LP at retail outlets. Cahill's original notion was ultimately refined and developed by label president Richard Foos.

"We said, 'Let's retrieve the vinyl LP from the dustbin of history,'" Orleans says. "Ninety million playback systems in the country can play vinyl LPs, and we thought that that was getting short shrift. Not that we're trying to reverse the tide of history, but there are still a lot of people out there that want to play vinyl LPs."

Orleans also notes that Rhino, which is primarily an oldies-oriented

(Continued on page 46)

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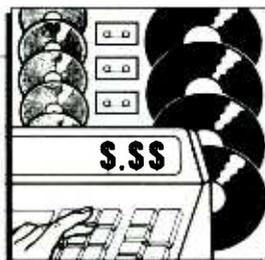
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## RETAIL TRACK



by Earl Paige

**VINYL HANGS TOUGH:** Considering that the 12-inch single is a vinyl configuration, tape and compact disk have not won the game. That's the word coming from many quarters that are watching vinyl's evolution. "The 12-inch single is the backbone of our business," declares **Steve Libman**, president of **Nova Distributing Corp.** in suburban Atlanta. "We're racking 36 **Turtle's Records & Tapes** with the top 100. You can't scratch with a cassette," Libman continues, pointing to the disco DJs "who do all their mixing from a disk." Libman claims he has won concessions from vendors who have underestimated the demand for vinyl, whether 12-inch, LP, or 45. He says "new wave, new age, country, jazz, and certainly disco" remain strong vinyl LP genres as black music starts to swing more to cassette. "But the 12-inch market has a strong black influence," says Libman, who claims the vinyl LP is still important in all genres. "We can't count vinyl out—its decline is not all-encompassing."

**OLD IS GOLD:** Meanwhile, another vinyl configuration is still up at bat—the 45 oldie single. That's the word from several sources, but most dramatically **Big State Distributing Corp.** The veteran Dallas wholesale firm has put together a marketing package, says its president, **Billy Emerson**. He really credits brother **Mike** with working out the details, like a shuck or special outer container. Title, artist, label, and account number are printed on the shuck, which becomes an

automatic replenishment slip when mailed back.

Also heralding the oldies single boom is **Wayne Volat**, president of **American Pie**, a Los Angeles supplier specializing in oldies for several years. "People are into songs," says Volat. "They buy oldies and make up tapes for their car or Walkman. Look at all the oldie stations," he says, contending that formats like classic rock have just added on to what was always there in terms of oldie programming.

**RACK RAP:** There ought to be plenty of rackjobber chatter, following the planning meeting of the **National Assn. of Recording Merchandisers** rack advisory committee June 18 in Chicago. New chairman is **Richard Greenwald**, **Interstate Group**. Other members (no change from last year): **Don Weiss**, **Arrow Distributing**; **Charles Blacksmith**, **Roundup Music Distributors**; **John Brenner**, **Southeastern Tape Distributors**; **George DeMartyn**, **D&H Distributing**; **Mario DeFilippo**, **Handleman**; **William Glaseman**, **Music Merchandisers of America**; **Sylvan Gross**, **Serv-Rite Record & Tape**; **William Hall**, **Sight & Sound Distributing**; **Jerry Hopkins**, **Western Merchandisers**; **Milton Kyle**, **Eurpac West**; and **Harold Okinow**, **Lieberman Enterprises**.

**SHORT REIGN FOR CD ONE-STOPS?** Yet another chapter in the CD revolution, the exclusive CD one-stop, may not grow as fast as CD specialty stores. At least that's the opinion of **Steve Libman** at **Nova Distributing Corp.** "The labels want a one-stop to service everything, not just one configuration. [CD one-stops] are going to find it rough going."

To reach *Retail Track*, call Earl Paige: 213-273-7040.

FOR WEEK ENDING JUNE 27, 1987

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## TOP MIDLINE ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	44	<b>LED ZEPPELIN</b> ATLANTIC SD-19129 (1971) (CD)	★ ★ NO. 1 ★ ★ 1 week at No. One LED ZEPPELIN IV
2	1	192	<b>AEROSMITH</b> COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
3	2	200	<b>ELTON JOHN</b> MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
4	5	44	<b>PHIL COLLINS</b> ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
5	8	32	<b>THE EAGLES</b> ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
6	13	36	<b>AC/DC</b> ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
7	27	20	<b>PATSY CLINE</b> MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
8	25	16	<b>FLEETWOOD MAC</b> WARNER BROS BSK-3010 (1977) (CD)	RUMOURS
9	22	20	<b>LED ZEPPELIN</b> ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
10	11	68	<b>STEVE MILLER</b> CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
11	10	52	<b>CHICAGO</b> COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
12	NEW ▶		<b>WHITESNAKE</b> GEFEN GHS 4018/WARNER BROS (1984) (CD)	SLIDE IT IN
13	17	24	<b>JAMES TAYLOR</b> WARNER BROS BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
14	14	72	<b>MEATLOAF</b> EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
15	30	12	<b>YAZ</b> SIRE 23737 (1982) (CD)	UPSTAIRS AT ERIC'S
16	12	200	<b>THE WHO</b> MCA 1691 (1971) (CD)	WHO'S NEXT
17	38	5	<b>JOURNEY</b> COLUMBIA TC-37408 (1981) (CD)	ESCAPE
18	NEW ▶		<b>GENESIS</b> ATLANTIC 80116 (1984) (CD)	GENESIS
19	6	158	<b>STEPPENWOLF</b> MCA 1599 (1973) (CD)	16 GREATEST HITS
20	31	44	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> ATLANTIC SD-19119 (1974) (CD)	SO FAR
21	9	198	<b>ELTON JOHN</b> MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
22	23	56	<b>STEELY DAN</b> MCA 1483 (1982)	GOLD
23	4	240	<b>DON MCLEAN</b> UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
24	NEW ▶		<b>LED ZEPPELIN</b> ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
25	15	40	<b>VARIOUS ARTISTS</b> MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
26	NEW ▶		<b>PHIL COLLINS</b> ATLANTIC 80035 (CD)	HELLO I MUST BE GOING
27	NEW ▶		<b>THE CARS</b> ELEKTRA GE 135 (1978)	THE CARS
28	16	206	<b>STEELY DAN</b> MCA 1688 (1977) (CD)	AJA
29	35	5	<b>THE SMITHS</b> SIRE 25065 (1984) (CD)	THE SMITHS
30	24	60	<b>THE WHO</b> MCA 1496 (1982)	THE WHO'S GREATEST HITS
31	NEW ▶		<b>THE RIGHTEOUS BROTHERS</b> VERVE 5020 (1967)	GREATEST HITS
32	7	120	<b>BRUCE SPRINGSTEEN</b> COLUMBIA PC-31903 (1973) (CD)	GREETINGS FROM ASBURY PARK
33	32	198	<b>LYNYRD SKYNYRD</b> MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
34	21	150	<b>THE GUESS WHO</b> RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
35	NEW ▶		<b>PETER GABRIEL</b> ATCO 36147 ATLANTIC (1977)	PETER GABRIEL
36	19	252	<b>THE MONKEES</b> ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
37	20	100	<b>NEIL DIAMOND</b> MCA 1489 (1974) (CD)	12 GREATEST HITS
38	NEW ▶		<b>THE THE</b> EPIC PE 39266 (1984)	SOUL MINING
39	26	256	<b>DAVID BOWIE</b> RCA AYL1-3843 (1972) (CD)	THE RISE AND FALL OF ZIGGY STARDUST
40	18	28	<b>BRUCE SPRINGSTEEN</b> COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE

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**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.

## Five New Appointees On NARM Retail Committee

NEW YORK There are five new faces among the 24 appointees named to the National Assn. of Recording Merchandisers 1987-88 retailers advisory committee by Russ Solomon, president of the trade group and chief of Tower Records.

The rest of the committee, including its chairman, Ira Heilicher, president of Great American Music, are returnees from last year. The advisory group's first meeting was June 15-16 in Chicago.

The annual summit with the NARM manufacturers advisory committee is scheduled for Sept. 28-Oct. 1 in San Francisco.

New to the retail committee are Bob Higgins, president of the 213-store Trans World Music Corp.; Frank Fischer, president of 75-store National Record Mart; Walter McNeer, vice president of retail for Western Merchandisers (125 stores, including the Hastings Books & Records chain); John Quinn, director of retail operations for 102-store Sound Warehouse; and Barry Bordin, general manager of the record division for The Wiz, the 20-store, metro New York hardware/software chain.

Four incumbent committee

members represent chains of more than 100 stores: Steve Bennett, The Record Bar; Arnie Bernstein, The Musicland Group; Lou Kwiker, Warehouse Entertainment; and Jim Bonk, Camelot Music. Bonk is also serving his first year on the trade group's board of directors.

Other returning committee members: Jerry Adams, Harmony House; Ned Berndt, Q Records & Tapes; Randall Davidson, Central South Music Sales/Sound Shop; Lou Fogelman, Show Industries/Music Plus; Rochelle Friedman, J&R Music World; Stan Goman, Tower Records; Bruce Imber, Record World; David Jacowitz, Peach- es Entertainment; Evan Lasky,

Budget Tapes & Records; Mary Ann Levitt, The Record Shop; James Rose, Rose Records; Carl Rosenbaum, Flip Side; and Mark Silverman, Waxie Maxie's.

Spec's Music president Ann Loeff, who was named to last year's committee but was unable to attend the September meetings in San Diego because of a scheduling conflict with her chain's convention, has also been appointed.

NARM board members who represent retail firms—Jack Eugster, Musicland; Roy Imber, Record World; Terry Worrell, Sound Warehouse; and Solomon—will also be invited to attend the San Francisco meet. **GEOFF MAYFIELD**

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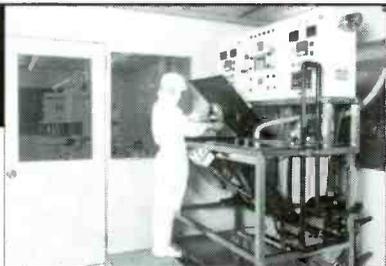
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## New Releases

### 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

- GRIM REAPER**  
Rock You To Hell  
LP RCA 6250-1-RB/\$8.98  
CA 6250-1-RB
- THE ICICLE WORKS**  
If You Want To Defeat Your Enemy Sing His Song  
LP Beggars Banquet 6447-4-HB/\$8.98  
CA 6447-4-HB
- SIMPLE MINDS**  
In The City Of Light  
LP A&M SP 6850/\$16.98  
CA CB 6850/\$16.98

#### COMPACT DISK

- BERLIN**  
Pleasure Victim  
CD Geffen 2-2036/WEA/\$15.98
- DEPECHE MODE**  
Catching Up With Depeche Mode  
CD Sire 2-253463/WEA/\$15.98
- PETER GABRIEL**  
Peter Gabriel  
CD Geffen 2-2035/\$15.98
- GRATEFUL DEAD**  
Anthem Of The Sun  
CD Warner Bros. 2-1749/WEA/\$15.98
- EMMYLOU HARRIS**  
Elite Hotel  
CD Reprise 2-2286/WEA/\$15.98
- LADYSMITH BLACK MAMBAZO**  
Shaka Zulu  
CD Warner Bros. 2-25582/WEA/\$15.98
- CAT STEVENS**  
Classics, Vol. 24  
CD A&M CD-2522/NA

### RHINO CAMPAIGN

(Continued from page 43)

label, still caters mainly to LP collectors.

Rhino sees the tie-in to Rhino Rescue USA as a natural one; in fact, the label was talking to the preservation group as long as a year ago about the possibility of mounting a promotion.

The timing of the label's campaign is ideal: This summer, Congress will begin a second series of oversight hearings concerning the horned animal. **CHRIS MORRIS**

**NEIL YOUNG**  
After The Gold Rush  
CD Reprise 2-2282/\$15.98

#### JAZZ

- GARY BURTON**  
Artist's Choice  
CD Bluebird 6280-2-RB/NA
- DUKE ELLINGTON**  
And His Mother Called Him Bill  
CD Bluebird 6283-2-RB/NA
- BENNY GOODMAN & HIS ORCHESTRA**  
Sing, Sing, Sing  
CD Bluebird 5630-2-RB/NA

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

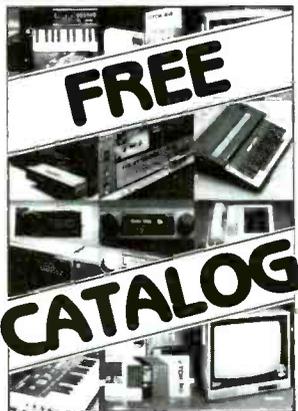


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## Turtle's Puts Spotlight On Employees Stores And Staffers Honored At Weekend Meet



**A Winning Team.** Turtle's Records & Tapes' advertising department picks up the 82-store chain's outstanding achievement award. Shown, from left, are Karen Preiss, director of promotions; Linda Harris, print buyer; Deborah Milewski, media buyer; Deanna Simmons, graphic artist; Wendy Weiner, copywriter; and Joe Martin, vice president of advertising.



**The Year's Best.** Gina Jones, who oversees store No. 12, receives the manager-of-the-year award from Wyn King, vice president of store operations.

**HILTON HEAD, S.C.** Seventeen central office and store employees were honored at a Turtle's Records & Tapes banquet during the chain's annual Getaway Weekend, held here May 20-22 (Billboard, June 6).

The Peachtree Battle store, No. 24, in Atlanta took the Turtle's "Oscar" prize for having the best movie rental department in the 82-outlet network. Store manager is Dee Murphy.

Store-of-the-year recognition went to Atlantic Village, No. 54, in Jacksonville, Fla., managed by Lisa Pistone. Gina Jones, manager of the Briarcliff Village unit, No. 12, Atlanta, received manager-of-the-year honors.

Named merchandiser of the year was the Springdale Plaza store, No. 53, Mobile, Ala., managed by James Irwin. Peggy Long, who works in the central office's accounts payable department, was serenaded with the unsung hero award. Troy Pope, manager of the Mall Corners unit, No. 38, Duluth, Ga., won the increased sales citation.

The accounting achievement award went to Debbie Barbeauld, central office, Atlanta, and office-mates Linda Harris, Deborah Milewski, Karen Preiss, Deanna Simmons, and Wendy Weiner each took home outstanding-achievement prizes.

Awards for five years of service were given to Harris; Josan McDaniel, No. 18, Atlanta; Jesse Miller, No. 30, Atlanta; Jeff Lindler, No. 49, Atlanta; Paul Wilson, No. 22, Atlanta; and Tyrone Thornton, No. 25, Columbus, Ga.

Columbia/Epic sponsored the awards dinner. **GEOFF MAYFIELD**



**The Store Is The Star.** Lisa Pistone, manager of store No. 54, accepts the store-of-the-year award on behalf of her staff from Wyn King, vice president of store operations.



**Three For Five.** Receiving five-year service awards are, from left, Jesse Miller, store No. 30; Tyrone Thornton, store No. 25; and Jeff Lindler, store No. 19.

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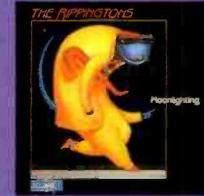
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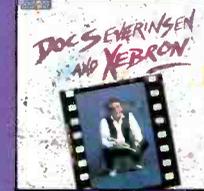
"Champion"

KASU MATSUI



"Is That The Way To Your Heart?"

DOC SEVERINSEN AND XEBRON



T LAVITZ



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STEVE KAHN



"Blades"

RANDY BRECKER  
& ELAINE ELIAS



"Amanda"

KEIKO MATSUI



"A Drop of Water"

BILL BERGMAN  
BILL EELMAN



"Midnight Sax"

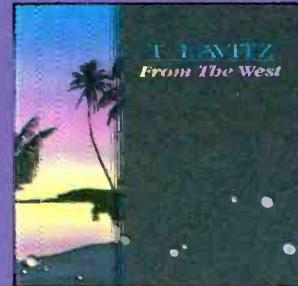
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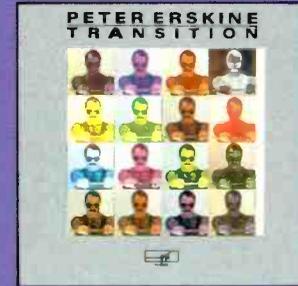
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# High Art Meets Hi-Tech On CD MODERN PLANS FOR A NEW ERA

By PETER KEEPNEWS

**J**azz, in all its myriad forms, styles, and moods, has always been a vital part of American culture. In recent years, there have been increasing indications that America is beginning to notice.

It may have taken a European director to make a feature film about jazz and jazz musicians as sympathetic and close to accurate as Bertrand Tavernier's "Round Midnight." But American audiences responded to Tavernier's vision: His movie about expatriate musicians in 1959 Paris, with Dexter Gordon giving a poignant performance as a down-on-his-luck saxophonist, was a surprise hit.

Even more surprising than the success of "Round Midnight" was its high profile at the Academy Awards. Gordon, heretofore best known as a musician, was nominated for an Oscar as best actor; he lost to Paul Newman, who's made a few

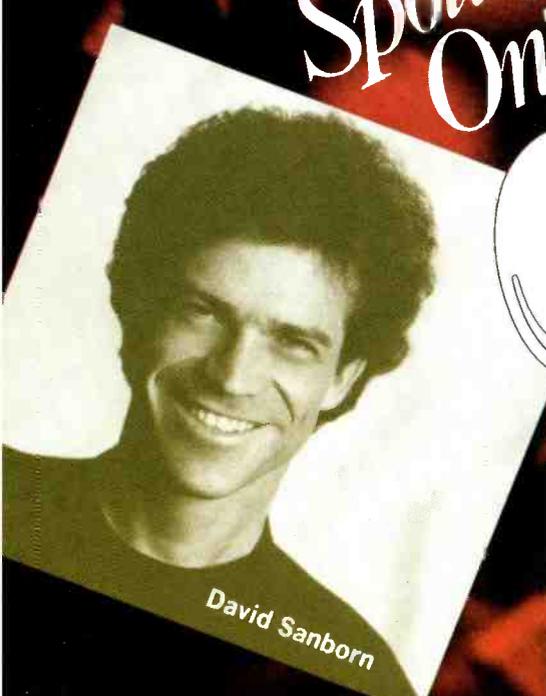
**Billboard**

more films, but Herbie Hancock won for his "Round Midnight" score, and delivered an eloquent acceptance speech invoking the names of Lester Young, Bud Powell, and other great jazz artists.

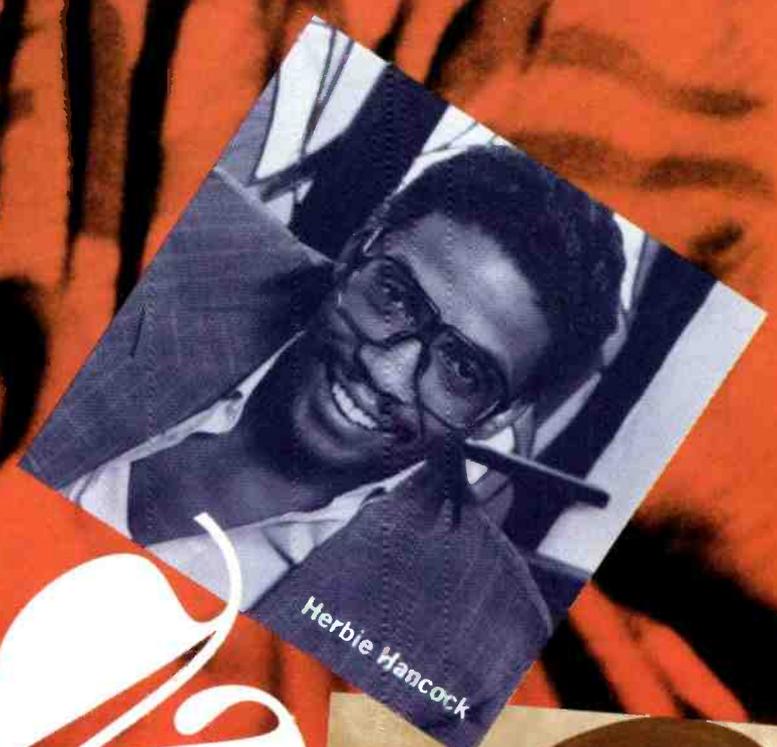
The fact that Dexter Gordon and Herbie Han-  
(Continued on page J-22)

Spotlight  
On

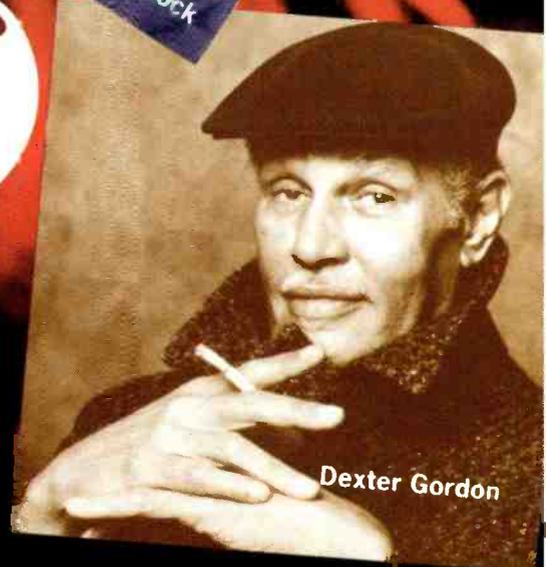
**JAZZ**



David Sanborn



Herbie Hancock



Dexter Gordon



Wynton Marsalis

Miles Davis (Photo:  
Attila Csupo)

# Fighting the Competition From Within

## JAZZ AT THE MAJORS: A WELCOME RETURN TO ROLE IN BOTTOM-LINE AND FUTURE STRATEGY

By GEOFF MAYFIELD

From a distance, it looks like a case of David and Goliath—the Modern Jazz Quartet vs. U2, Marlena Shaw vs. Bon Jovi. In simplistic terms, these are the realities that confront jazz marketers who work within the context of a major label situation.

On the plus side, big labels have big bucks and well-oiled distribution mechanisms, and compact disks are bringing the genre to a wider audience. But, in order to successfully get jazz product to the retail store—and into the consumer's hands—one must first get the attention of the distributor's sales force, the same people who solicit orders for the megahit pop and rock acts.

"When you're dealing with a minority music from within the confines of a major organization, credibility is what you really live and die by," says Ricky Schultz, executive director of **MCA Jazz** and **Zebra Records**. "If you're marketing jazz through a major label, your major competition is more from within the label than from other labels."

According to Bruce Lundvall, president of **Manhattan/Blue Note**—who also built significant jazz rosters when he headed CBS Records and Elektra—establishing "leader" acts in the sales pack is the quickest way to establish that essential credibility: "The first thing you really need to do in a large company is be lucky enough to land a couple of artists who sell like pop artists."

When Lundvall revived Blue Note three years ago, that "locomotive" seller turned out to be the label's first new signee, guitarist Stanley Jordan, but it wasn't the first time he'd enjoyed such success.

"Back at CBS, we had artists like Bob James, Weather Report, Chick Corea, and Hubert Laws who sold hundreds of thousands of records. And that helped us when we went to sign Dexter Gordon, Woody Shaw, Arthur Blythe, artists who were closer to the mainstream jazz tradition, who would not be expected to sell in those kinds of numbers," says Lundvall.

"Sometimes, it's a matter of realizing your place, whether it's the bottom of the totem pole, or second from the bottom," says MCA's Schultz. "When it works, you have a shot at the whole thing happening. You can't take the risk of being the guy who cried wolf too often."

"You have to convey your belief in the music, and bring that positive feeling to the people in the company," says Steve Backer, series director for **RCA's Novus** imprint and executive producer of its **Bluebird** reissues.

A key component, according to Backer and Blue Note's Lundvall, is to work personal relationships within the company, a process that helps ensure that projects get the attention they merit, and helps spread enthusiasm for key releases through to the distributor's local and regional field staff.

"You have to find out who the jazz fans in a large company are, allies in the company who really care about the music," says Lundvall.

Richard Seidel, vice president of **PolyGram Jazz**, has an advantage in this arena, by virtue of his company's structure. Seidel's department is one of six label groups serviced within PolyGram Classics, which is also comprised of three classical labels (Philips, DG, and London) and two other jazz divisions (**ECM** and **PSI**).

As such, PolyGram Jazz—which or-

chestrates all PolyGram-owned jazz imprints, including the revived **Verve** logo plus reissues from Verve, Mercury, Polydor, and MPS—has the advantage of being "in a division that's oriented toward catalog product," says Seidel. "There are five regional managers in the field who market both jazz and classics in the field through our 14 branches."

But similar momentum is happening with other vendors, too. Here, in alphabetical order, is a thumbnail sketch of each distributor's jazz commitments:

- **CBS:** The company is pouring energy into its Jazz Masterpiece Series, digitally remastered recordings from Columbia's rich archives. However, with a roster that includes Grover Washington Jr., and Wynton Marsalis, the young trumpeter who has already become a perennial Grammy winner, its eyes are not cast solely on recordings from the past.

- **CEMA:** Lundvall's Blue Note line is the Capitol label group's most conspicuous contributor to the jazz pipeline. But the activity doesn't stop there: EMI America's Najee has joined the ranks of jazz chart-toppers.

- **MCA:** It's full speed ahead for MCA Jazz and its Impulse line, dedicated to both reissues and new recordings. The division also handles Schultz's Zebra Records. And earlier

this year, GRP signed a distribution agreement with the label group, although it is not funneled through MCA Jazz.

- **PolyGram:** Rich in historic recordings, PolyGram was one of the first major distributors to mine its jazz riches with CD reissues, and now has ECM's catalog to add to its lineup. More catalog gems are found in its recently launched Walkman Jazz cassette series. New recordings come largely from the revived Verve logo and ECM.

(Continued on page J-14)

A Billboard Spotlight



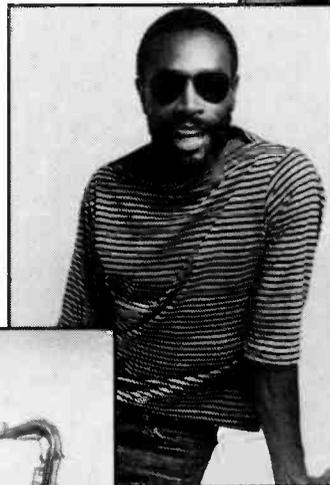
Left: Wayne Shorter



Right: Michael Brecker



Below: Michel Petrucciani



Right: Bobby McFerrin



Left: George Howard



Right: James Moody



Above: John Scofield



Left: Yellowjackets



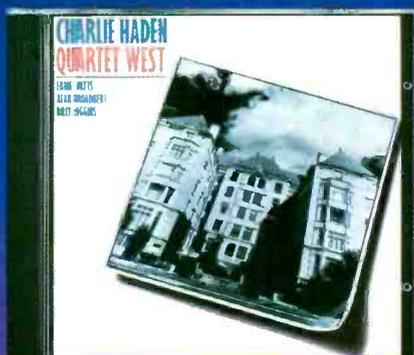
Bottom left: Marlena Shaw





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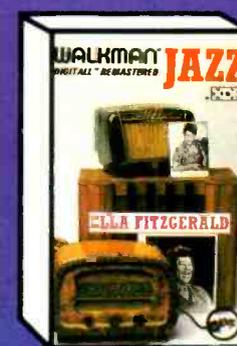
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## Jazz For the Hip



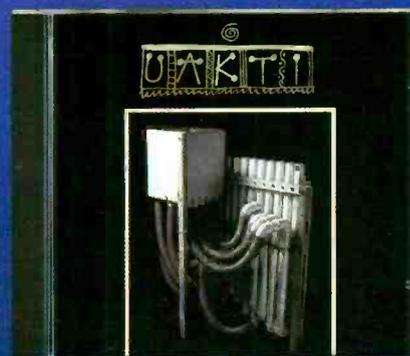
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# CD Is Catalyst, But Vinyl Still Primal JAZZ INDIES: WHILE SUCCESS TODAY CAN BE BIGGER, CHAIN-STORE BINS SEEM FURTHER AWAY

By FRED GOODMAN

**T**he story of the rise of the great jazz labels is frequently synonymous with the story of the independent record industry.

While most of the major labels can boast a commitment to jazz and ownership of some of the greatest historical catalogs of the music, few can lay claim to the role of pathfinder the way independent labels can.

Several factors have conspired to make jazz one of the areas where an independent can properly deal with the music and even prosper.

First, by nature of its continual artistic evolution, it has always been difficult to remain on the cutting edge of the music. Many of the finest jazz labels have been associated with the growth of a particular trend in the music, and their ability to be in the right place at the right time has frequently led to smaller labels establishing themselves as "homes" for new styles.

Second, many smaller labels are owned by either enthusiasts or musicians who take a somewhat different view of the business of making jazz recordings than publicly held corporations.

Finally, the comparatively smaller market for all but a handful of jazz recordings is simpler for an independent to tackle than a major. The low overhead of an independent makes an artist who sells 30,000 copies of an album very attractive indeed, while the major labels generally shy away from signing an artist in that sales range. In a branch system where salesmen rely on commissions and bonuses, you wouldn't really be surprised to see Fleetwood Mac or Bruce Springsteen getting the attention over the latest jazz signing.

Although several classic independent lines like **Blue Note** have moved to major label ownership, others have managed to remain independent, even with a change of ownership. **Riverside**, **Contemporary**, and most recently **Pablo Records** have all been acquired by leading indie **Fantasy**. And, in a reversal a few years ago, the comparatively tiny **Muse** label acquired **Savoy's** jazz catalog from Arista.

Today, **Muse/Savoy Jazz** owner Joe Fields says the independent scene is radically different than it was even a few years ago.

"In the last two or three years the independent business has changed beyond my wildest dreams," says Fields. "It's harder than it ever was for an indie. Distributors are an ever-changing scene and the retail business has really gone with the chains. And when you get airplay on a record, it's still difficult to get into those chain-store bins."

Fields concludes that today's independent label must be self-contained to survive.

"Twenty years ago you used to have real business people in distribution," he says. "Now you have a lot of little people in even the major markets. There's no such thing as having

# REISSUES: CD BOOM CONTINUES TO BRING OLD TREASURES INTO NEW LIGHT

By CHRIS MORRIS

**M**ajor U.S. labels are learning that there is gold to be mined in classic jazz, as the compact disk boom lures hordes of old and new jazz fans into retail stores.

The new interest has sparked a resurgence of catalog reissue activity on the jazz front, with the majors mounting pushes for their classic repertoire—much of which has been unavailable, except on budget titles, for many years—on LP, CD, and cassette. Some of the best-known titles, like Miles Davis' "Kind Of Blue" and John Coltrane's "Ballads," have even reappeared on Billboard's Top Jazz Albums charts.

Perhaps the most ambitious marketing approach to revitalizing the jazz classics has come from **Columbia**, which launched its Jazz Masterpieces line in late January. The label has released 19 digitally remastered titles in the series to date, with a total of 50-60 projected by the end of '87. LPs and cassettes are priced at the equivalent of a \$6.98 list, while CDs are moving at full price.

The program, which so far has featured reissues of existing albums and new compilations by such artists as Miles Davis, Duke Ellington, Dave Brubeck, Benny Goodman, Billie Holiday, Louis Armstrong, Charles Mingus, and Errol Garner, was launched with a wide-ranging marketing strategy featuring special point-of-sale material and publicity and promotion campaigns.

"We are being very meticulous about the whole thing," says George Butler, vice president/executive producer of a&r for jazz and progressive music at Columbia. "I wanted to come up with things that were fairly exciting to the



Right: David Benoit



Below: Bill Watrous

Right: Eddie Daniels



Below: Frank Potenza



Above: Leslie Drayton



Above: Russ Freeman of the Rippingtons

Right: Billy Mitchell

Left: Laurel Masse



Above: Coleman Hawkins



Left: Charles Mingus

consumer."

Some albums in the series, like the Louis Armstrong tributes to W.C. Handy and Fats Waller in the initial January release, make extensive use of alternate takes picked by Columbia's select Jazz Masterpieces committee of writers and producers. In some cases, the original producer is participating. (Continued on page J-16)

someone at your distributor who can really work that market."

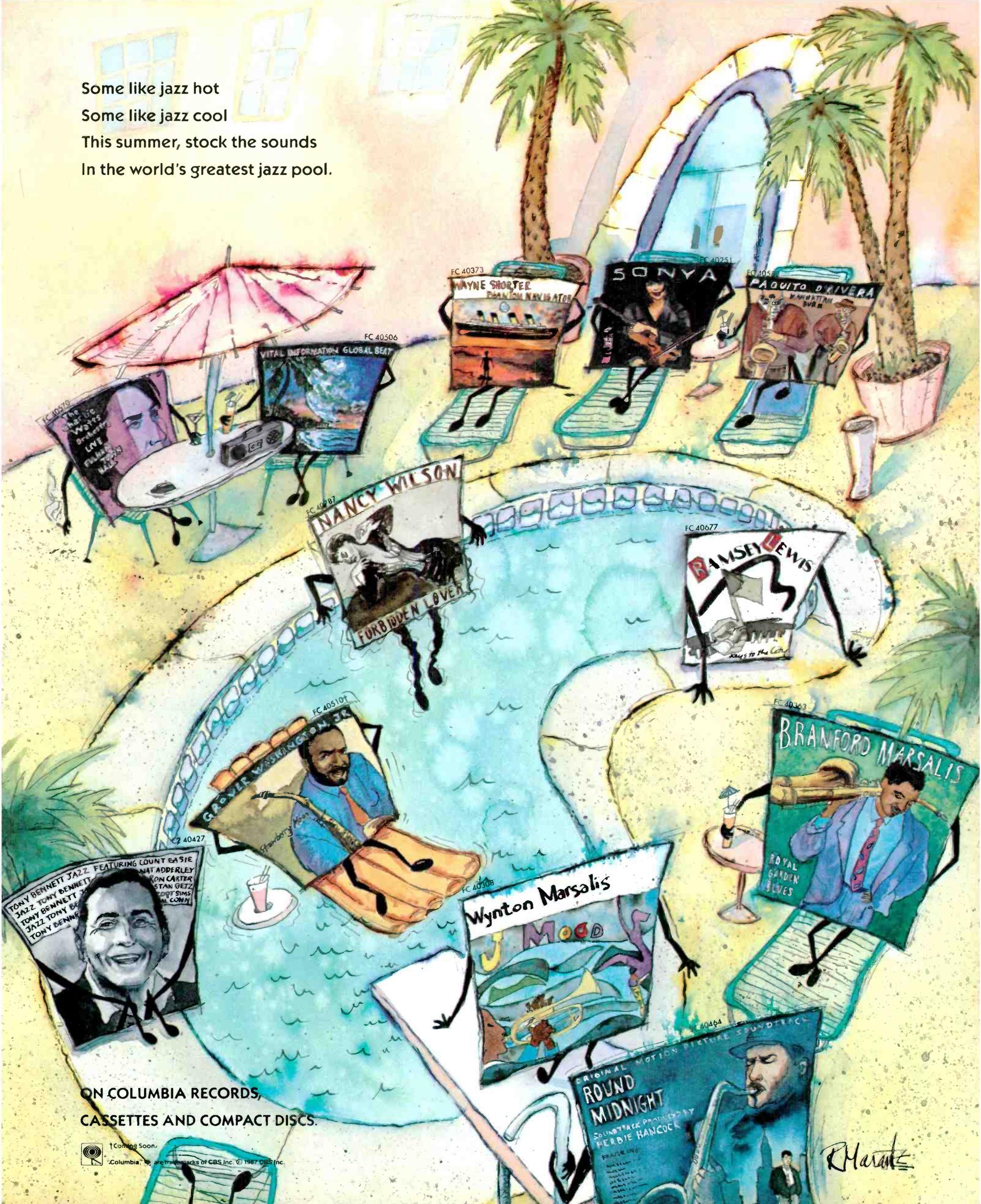
On the positive side, Fields says that a big record for an independent can be even bigger than ever.

"If you've got something to sell," he says, "then you really sell it. But that means you must be more selective in the records you choose to release."

That same advice was recently given to fledgling labels by (Continued on page J-14)



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# RISING TALENT: NEW GENERATION OF MUSICIANS PREFER PLAYING 'IN THE TRADITION' TO PUSHING THE VANGUARD

By FRED GOODMAN

No other American artform can boast the rich history of jazz. And for the recording industry, the historic and artistic legacy left by jazz's greatest artists has continued to fuel jazz sales decade after decade.

From its inception through the big band, swing, bebop, cool, new thing, and fusion movements, jazz's greatest artists have created music of enduring quality that manages to find an audience with each successive generation. And while we need to laud the music's greats, neither jazz's fans nor its producers can forget that history is the chronicling of change. And change is invariably carried on the wings of new artists.

Today's crop of new artists is remarkably diverse, and virtually every jazz label, from tiny independents to the majors, can boast a commitment to recording and introducing new talent.

While cynics might argue that the diverse field is indication of a lack of a clearcut direction in the music, the success of a mainstream artist like Wynton Marsalis most likely has more to do with the current willingness of labels to take a shot with young artists not associated with the latest trend.

On the heels of Marsalis, labels are evincing a greater willingness to invest in the careers of young, bop-inflected artists.

Looking for lightning to strike twice, Columbia—which signed, broke, and re-wrote the jazz marketing book with Marsalis—has inked the trumpet/saxophone duo of Terrence Blanchard and Donald Harrison. Like Marsalis, the pair came to attention as members of jazz's most famous showcase for new talent, drummer Art Blakey's Jazz Messengers. The move to Columbia comes after a debut outing on the Concord label.

Nor are Harrison and Blanchard the only post-Marsalis talent to wend their way out of the Jazz Messengers and into a solo contract. Trumpeter Wallace Roney, who replaced Marsalis in the Jazz Messengers, has recently inked with long-standing New York indie Muse Records.

What may be most striking about this generation of new players is an unusual dedication to playing "in the tradition." Unlike preceding generations of players, who pushed at the vanguard of the music's development, this generation has gone back to the music of the '50s as its jump-off point. One has to go back nearly a decade to the waning days of New York's loft movement when young artists like David Murray and James "Blood" Ulmer came up to find new players who made significant stylistic departures a part of their playing.

But if the new players here are proving retrospective rather than progressive, the situation is quite different in Great Britain, where a new school of decidedly British jazz musicians is beginning to flower.

Chief among them is 23-year-old saxophonist Courtney Pine. Although Pine plays from the hard bop and modern styles, his music is tinged with the rhythm of the West Indian music he grew up with. His outstanding debut album on Antilles, "Journey To The Urge Within," marks him as one of the most exciting and promising jazz artists to appear in several years.

While Pine's playing shows the continued influence of American jazz beyond our shores, other up-and-coming British musicians say they are seeking to create a voice that is distinctly non-American.

A booming London club scene has produced a generation of explorative new musicians. At the forefront is the 21-piece orchestra Loose Tubes, which takes a sly tact to subverting the big band tradition and remodeling

it to its own ends. Acting as a mothership, the group has also spun off its sidemen into other projects, such as the Charlie Watts Orchestra, and drummer Bill Bruford's Earthworks.

Bruford, a veteran best known for his years with experimental rock group King Crimson, welcomes the new generation of players, but is at a loss to explain their almost sudden appearance.

"Since the war, when visiting American jazz musicians came over, the British have been considered inferior jazz musicians," he says. "And rightly so. But over the last five years that's changed. The kids know the music. Nobody knows how—there aren't any schools for it or anything like the U.S. fusion academies. But they have enough confidence in themselves now to do something besides going to Ronnie Scott's to gape at Wayne Shorter."

The emerging scene is just beginning to be chronicled here. Aside from Pine, there are albums by the Charlie Watt Orchestra (Columbia) and Bruford's Earthworks (Passport/Jem), and a sampler featuring 10 new jazz groups ("Get Wise!" on Epic Records).

Trends aside, virtually every label with a commitment to jazz has been offering an unusually broad spectrum of new and developing artists.

Along with Harrison and Blanchard, Columbia boasts vi-

braphonist/synthesist Mark Sherman, fusion violinist Sonya Robinson, flutist Kent Jordan, and New York saxophonist Tim Berne.

Among the majors, MCA Records has taken what may be the most aggressive stance when it comes to new talent. The company is releasing jazz on the Zebra, MCA Masters Series, and reactivated Impulse label as well as under the MCA logo itself. A new distribution deal has also been struck with New York's GRP Records.

Guitarists have been holding much of the MCA spotlight. Among the instrument's newest artists are the labels' Henry Johnson, John Chiodini, David Becker, and David Bowerly.

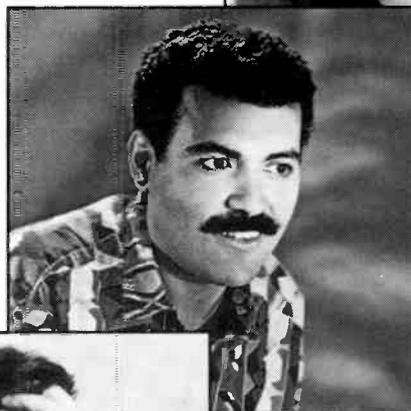
Other noteworthy newcomers include vocalist Kenya on the Zebra label, and the vocal quartet Perri, featuring four sisters who now back Anita Baker. For the MCA Masters Series, bassist Edgar Meyer is set to release the follow-up to his much lauded debut, "Dreams

Right:

Joachim Kuhn



Below: Curtis Lundy



Right: Hilton Ruiz



Left: Courtney Pine



Right: John Zorn



Of Flight." Pianist Henry Butler, the first new artist to appear on Impulse in more than a decade, will have a second album in stores this July. GRP has fusion group Skywalk and pianist David Benoit.

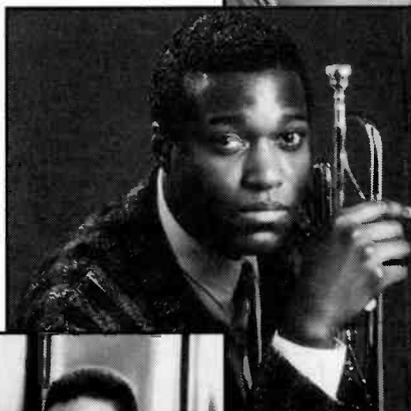
At RCA, the reactivated jazz department includes a string of new artists to complement the company's Bluebird reissue series.

Split between the Novus blue and red imprints—which represent jazz and contemporary instrumental recordings respectively—the RCA roster of new jazz artists includes pianists Hilton Ruiz and Alex De Grassi, quartet Night Ark, and guitarist Juan Martin.

(Continued on page J-20)

Right:

Wallace Roney

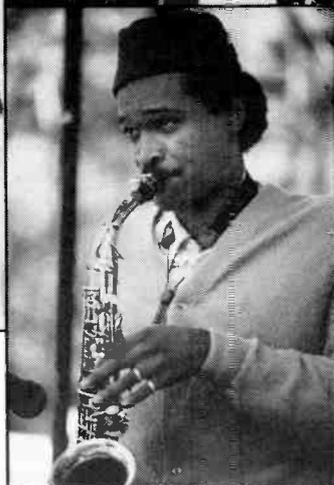


Left:

Sonya Robinson



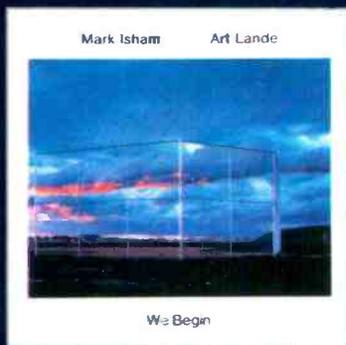
Above: Harrison Blanchard



Right: Robert Watson



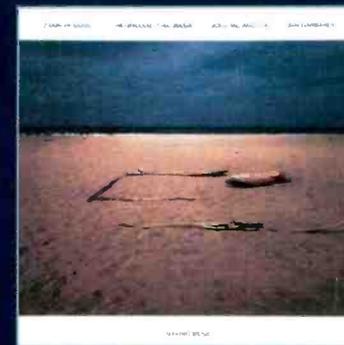
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ECM Spectrum Volume 1 831 623-2  
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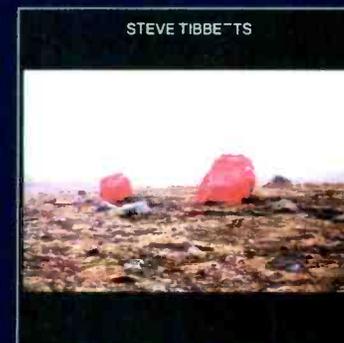
Zakir Hussain  
MAKING MJSIC 831 544



Terje Rypdal & The Chasers  
BLUE 831 516



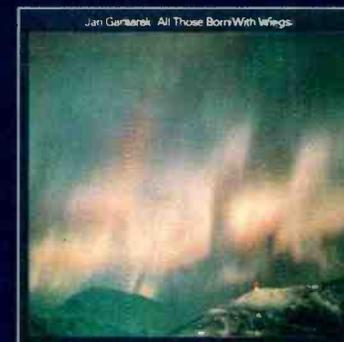
David Torn  
CLOUD ABOUT MERCURY 831 108



Steve Tibbetts  
EXPLODED VIEW 831 109



Gary Burton Quintet  
WHIZ KIDS 831 110



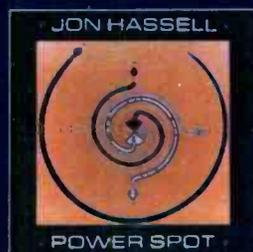
Jan Garbarek  
ALL THOSE BORN WITH WINGS 831 394

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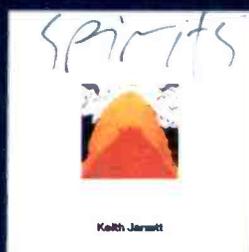
## Other Recent Releases:



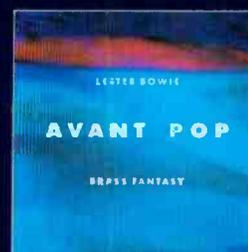
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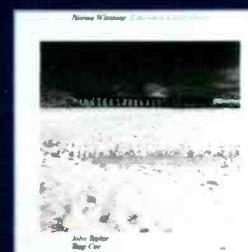
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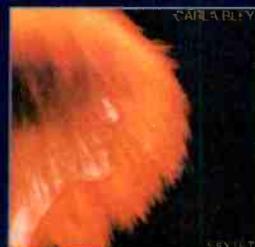
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**Bobby McFerrin *Spontaneous Inventions* BT-85110/CDP-7-46298-2** Two-time Grammy winner Bobby McFerrin continues to reinvent the art of the jazz vocal with this collection of live solo performances and duets with *Wayne Shorter* and *Herbie Hancock*. The world seems to have caught up with his innovations. *SPONTANEOUS INVENTIONS* is his biggest album to date and still selling steadily each week.

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**Tony Williams *Civilization* BT-85138/CDP-7-46757-2** Master drummer Tony Williams put together a working quintet and kept it out on the road for 5 months before recording *CIVILIZATION*. The band has been hailed as the finest modern mainstream group to emerge in years. And it is. The pioneer of fusion has turned his attentions to the jazz tradition and the results are extraordinary.

**James Blood Ulmer *America Do You Remember The Love?* BT-85136/CDP-7-46755-2** From funk to new wave, Blood Ulmer has established himself as an American original. Backed on his Blue Note debut by his visionary peers *Bill Laswell* and *Ronald Shannon Jackson*, Blood conjures up echoes of music from every corner of America and blends them into his own unique brew.

**Freddie Hubbard *Life Flight* BT-85139/CDP-7-46898-2** Two sides of Freddie Hubbard are explored on his first solo album for Blue Note since 1965. One side features the soulful guest artists *Stanley Turrentine, George Benson* and *Larry Willis*. The other side offers Hubbard with *Willis, Ralph Moore, Rufus Reid* and *Carl Allen*. Freddie's soulful, lyrical trumpet shimmers like never before.

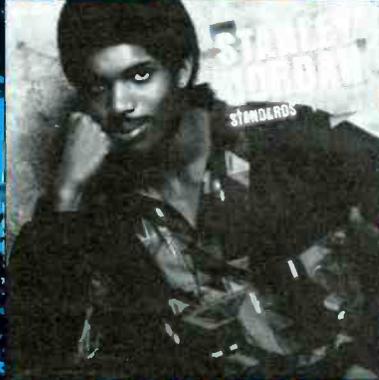
**OTB *Live at Mt. Fuji* BT-85141/CDP-7-46784-2** OTB moves from the studio to the festival stage for a performance that accurately reflects its power and excitement. As well received as the band's first two albums were, this one should signify a real breakthrough.

**Kenny Burrell *Generation* BT-85137/CDP-7-46756-2** Recorded live at the Village Vanguard, guitar master Kenny Burrell has assembled two of this generation's finest on that instrument *Rodney Jones* and *Bobby Broom* and a hot rhythm section for his richly orchestrated jazz guitar band.

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**James Newton *Romance and Revolution* BT-85134/CDP-7-46431-2** Flutist Newton's Blue Note debut *THE AFRICAN FLOWER* was voted #1 Record Of The Year in the Down Beat International Critics Poll. His new album is equally extraordinary and features music by the leader, *Charles Mingus* and *Ornette Coleman* arranged for an all-star octet.

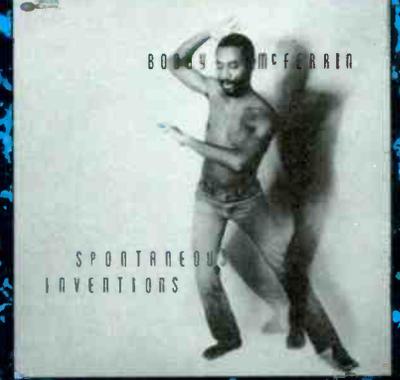
**COMING SOON:** The Blue Note debuts of *Dianne Reeves, Mose Allison* and *Charnett Moffett* as well as new albums by *Bennie Wallace, George Russell, Don Pullen, George Adams, Freddie Hubbard, Woody Shaw, Dexter Gordon & Bobby McFerrin*



Stanley Jordan *Standards* BT-85130/CDP-7-46332-2



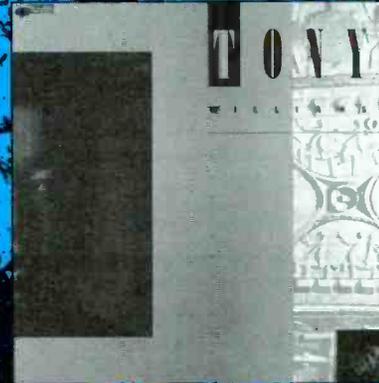
Dexter Gordon *The Other Side of Round Midnight* BT-85135/CDP-7-46397-2



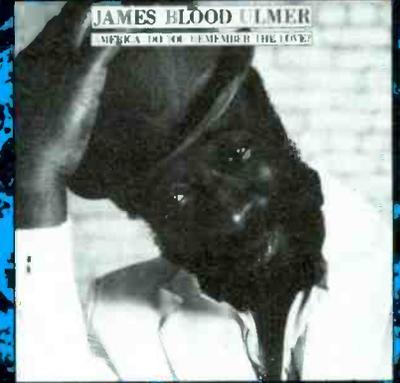
Bobby McFerrin *Spontaneous Inventions* BT-85110/CDP-7-46298-2



Stanley Turrentine *Wonderland* BT-85140/CDP-7-46762-2



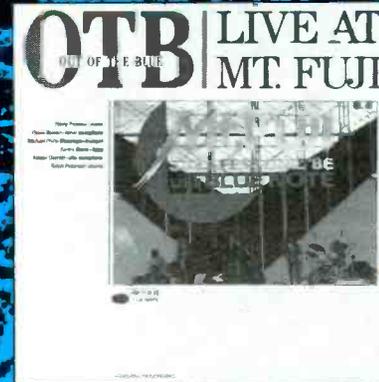
Tony Williams *Civilization* BT-85138/CDP-7-46757-2



James Blood Ulmer *America Do You Remember The Love?* BT-85136/CDP-7-46755-2



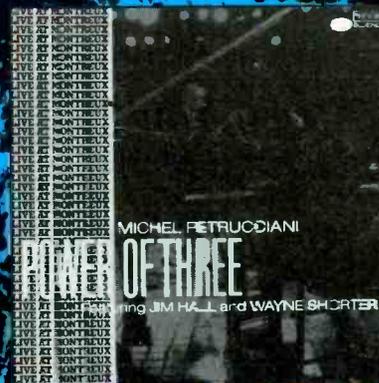
Freddie Hubbard *Life Flight* BT-85139/CDP-7-46898-2



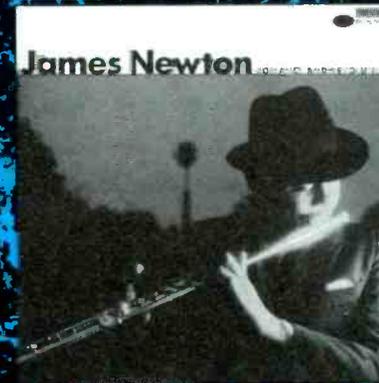
OTB *Live at Mt. Fuji* BT-85141/CDP-7-46784-2



Kenny Burrell *Generation* BT-85137/CDP-7-46756-2



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# DEVELOPING A GAMEPLAN: INDUSTRY AWAKENS TO MARKETING JAZZ IN CD BOOMTIME

By GEOFF MAYFIELD

Many of the same ingredients that fuel pop music are also found in successful jazz marketing plans. But, since the genre's artists tend to have less name recognition with many accounts—and yes, with some label sales staffs, too—jazz marketers within major labels must give careful consideration to all aspects of their gameplans.

In addition to tried and true industry methods, jazz music's unique consumer offers additional tools to major label marketing departments. Some jazz labels that are dis-

tributed through majors—including ECM, Blue Note, Verve, and GRP—have enough of an identity established with their catalogs to supplement their media attack with image advertising, a trick that would have little significance for the pop customer.

• **Advertising:** The proper execution of ad campaigns, both trade and consumer, are cited universally as a key priority in the marketing of jazz product—a detail so important to Manhattan/Blue Note president Bruce Lundvall that he retains noted jazz producer Michael Cuscuna to pen copy for all of Blue Note's ads.

"When you're writing ad copy for jazz, you better have someone who knows what they're talking about," says Lundvall. He adds that the sophistication of the jazz consumer demands this attention to detail.

Because RCA's Novus logo has a varied roster, series director Steve Backer stresses artist-oriented ads, rather than a multi-artist ad. But RCA's Bluebird reissues, says Backer, lends itself to label-oriented ads.

A catalog approach to advertising is also endorsed by Ricky Schultz, executive director of MCA Jazz and Zebra Records; Bud Katzel, senior vice president of sales and distribution for GRP, and Jack Rovner, CBS vice president of marketing, East Coast.

• **Newsletters:** Another way to emphasize catalog. Blue

Note's record sleeves are filled with news and notes about various label projects—a trick Lundvall used during his stints at Elektra and CBS. Copy is revised every six months.

Warner Bros., on the other hand, publishes a quarterly trade newsletter, Metro Notes, with information about radio play, reprints of product reviews, and other key selling points.

• **Point-Of-Purchase:** "If product like Bluebird and like Novus is not visible in the store in a tangible manner, rather than just part of a miscellaneous category, than all your effort is for naught," says RCA's Backer.

Thus, jazz demands attractive, sensible, and *useable* p-o-p display materials, particularly for series like Bluebird and the CBS Jazz Masterpiece series. CBS' Rovner and other executives note that since jazz product tends to be a catalog commodity—with a longer shelf life than many pop titles—the genre calls for "specialized marketing tools, those pieces that can withstand a long period of time."

Sensibly designed p-o-p lends itself to long-term display on the salesfloor, and in many cases such pieces can be stored away and then used again for later campaigns.

• **Release Schedules:** "We keep a regular flow of new releases or reissues coming out," says MCA's Schultz. "That keeps our marketing people and our sales people involved 52 weeks a year."

Lundvall warns, however, against flooding too many issues at once, as his firm did when Blue Note was revived two years ago. "You have a real glut out there—there's almost too much. It's becoming more difficult to present a retailer with more than one or two a month."

GRP's Katzel cites his label's move to MCA as another example of how a release schedule relates to marketing strategy. Normally, GRP strives to release one to two titles a month, but recently it held back albums so it could make a conspicuous splash during its first major promotion under MCA's umbrella. Four came out in April, with another four in May, to set up a its "GRP Month" campaign in June.

• **Compact Disks:** With improved production capability, the configuration has emerged as an ever-important catalyst for jazz.

"It's definitely getting easier as time goes on to market jazz, and a big reason for that is CD," says CBS' Rovner. Adds Skidd Weiss, national director of communications for WEA, "We don't know how long it's going to last, but CD has awakened the buying of classic stuff, including jazz and blues."

Many rave about the boon CD has provided for the genre, including MCA's Schultz, Blue Note's Lundvall, GRP's Katzel, and Bob Porter, the veteran producer who serves as consultant to Atlantic Records chairman Ahmet Ertegun. Some labels, including Atlantic and Blue Note, are taking advantage of the CD's longer playing time by adding previously unreleased tracks to reissued albums.

• **Working The Product:** "The last thing you want to do is just spring titles on everybody, have it just show up on the solicitation order with no explanation," says MCA's Schultz.

To that end, video has become an increasingly popular method of educating major labels' sales teams and the accounts that they call on. RCA's Backer says such tapes help explain the "why and how and wherefore" of key releases and campaigns. Similar videos have been utilized in recent months by CBS, RCA, GRP, and MCA.

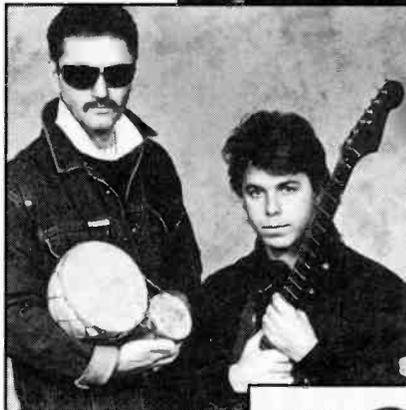
There are, of course, other ways to create awareness. For example, when the Verve logo was revived, PolyGram Jazz vice president Richard Seidel says the company programmed its schedule of new releases to reiterate the strength of its older titles, ganging together related types artists. A release featuring albums by singers Marlena Shaw, Nina Simone and Astrud Gilberto was a reminder of Verve's deep vault of vocalists; likewise new product from Milton Nascimento and Wagner Tiso recalled its Brazilian roots.

(Continued on page J-12)

Kenny G



Henry Butler



Special EFX

Chick Corea



The Leaders



Tony Williams



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Nippon Columbia Co., Ltd., Tokyo, Japan

# BRECKER ON DENON:

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RANDY BRECKER. HIS NEW DENON CD BRINGS NEW LIFE TO STRAIGHT-AHEAD BE-BOP JAZZ.

Trumpeter/composer Randy Brecker has just completed his first Compact Disc. And it's on the Denon label. We asked him to describe Denon's approach to jazz.

"Complete artistic freedom," is his immediate response. "Their catalog has a lot of different styles. All very high quality music and all amazingly different."

The title of Brecker's new disc, "In the Idiom," refers to the idiom of late 50s/early 60s be-bop. We thought it quite a departure from the 70s electrified funk of the Brecker Brothers. "I always wanted to do a record in this style," Brecker says. "I really wanted to do a totally acoustic album."

Brecker chose his sidemen specifically for their acoustic work: Ron Carter on bass, saxophonist Joe Henderson, pianist David Kikowski and Al Foster, all of whom Brecker calls "consummate musicians for this kind of music."

When we commented on the disc's live-on-the-bandstand tone, Randy Brecker points out that all the cuts were "live" direct-to-2-track takes. Then he launches into the quality of Denon's digital recording: "I love the sound. Digital is so much better to work with — even more so for acoustic music." Always welcome, praise for Denon digital recordings is nothing new. After all, the world's first commercial digital recording was by Denon.

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## MARKETING

(Continued from page J-11)

To make GRP's presence known within the MCA Distribution, Katzel says the label staged an all-out campaign, they called on radio- and retail- sponsored consumer contests, retail display contests, advertising, the release of a new CD sampler, and live artist appearances.

• **Deals:** Buy-in programs are cited as a key ingredient by most major-label jazz marketers. Discounts and extra dating lessens the fear of accounts who are unaware of the genre's potential.

"You've got to make it attractive for the buyer; make it attractive for the accounts to bring it in," says Atlantic's Porter.

"Any buyer is looking for what makes him more money—it doesn't matter if it's jazz or country or classical."

Recently WEA, Atlantic's distributor, implemented such a campaign for titles released prior to October, offering 150-day dating and discounts for all three product configurations.

Deals, of course, are an oft-used strategy for other labels, but RCA's Backer stresses that such programs must be flexible.

"Discounting alone is never effective," says Backer. "You need discount and dating, in tandem with co-op advertising, with [display] contests and all the other things."



Carla White



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### INDIES

(Continued from page J-6)

Gene Norman, president of the venerable California jazz label **GNP Crescendo**. Speaking at the NAIRD convention in San Francisco, Norman jokingly termed himself "president of America's oldest unsuccessful record company." But he stressed that independents need to be careful about what they release.

"I think I've done everything wrong that you can possibly do in 33 years of running a record company," said Norman. "But I have noticed that in the motion picture industry they have the guts not to release pictures they don't believe in. About 400 films are made each year but only around 200 are released. If you, as the head of a record company, know in your heart that a record won't sell, then don't release it."

With the advent of the compact disk, Fields notes that labels run the risk of "taking a vinyl bath" with the wrong titles. "People just won't extend themselves on marginal items," he says. But he adds that chains may be moving away from the LP configuration too fast for the jazz fan.

"The chains are rushing to destroy vinyl," says Fields. "These people should take heed: some smaller retailers are trying to grab that market." He adds that vinyl is still the most essential configuration for his label.

Carl Jefferson, founder of the successful **Concord Jazz** label, also says some stores are "premature" in their cutting of space for vinyl releases. "As long as the market hasn't gone over 10% penetration on CD player ownership, we're going to be seeing a lot of vinyl buyers for a long time," says Jefferson.

Jefferson, as a leading catalog label with over 70 titles in print, says the marketplace has been "quite steady. We are selling a lot of CDs, but also moving vinyl and cassettes."

If the game is tougher for independents, then how does a new label compete? One of the best places to search for answers is at **Optimism Records**. The year-old label has landed five albums on the Billboard jazz charts, with two of the albums crossing to the black chart.

Co-owner David Drozen admits he is not exactly a newcomer to independent label operations. "The trick was I owned half of Laff Records for 15 years," he says. Among the customers he had already established a relationship with was the U.S. Navy.

Drozen also credits his artists, especially Lesley Drayton, for helping to establish the label at retail. "Lesley gave us a great record, and from

(Continued on page J-22)

### MAJORS

(Continued from page J-4)

• **RCA/A&M/Arista**: At RCA, Backer's Bluebird series revives the past; his eclectic Novus imprint aims for the future. With a helping hand from VH-1, Arista has scored big with fusion sax man Kenny G. A&M has placed some of the better-known CTI dates that it retained from the days when Creed Taylor was associated with the label.

• **WEA**: Recently unleashed a generous buy-in program for jazz titles on all three labels. Atlantic is bringing classics from its catalog to CD and releasing current dates, too. Through its Nonesuch division, Elektra has the World Jazz Quartet and John Zorn. Meanwhile, Warner has embarked on its own four-month jazz campaign, to pump the likes of Miles Davis, David Sanborn, and Bob James.

"Entry for best vocal LP of the year"  
— *Cadence*, Mar. '85

STEVE CLAYTON & DEREK SMITH  
"INNER SPARK" (LP SOV-500)

"Good stuff indeed!"  
— *Steve Allen*, Jan. '87

STEVE CLAYTON & DEREK SMITH  
"ALL AGLOW AGAIN"  
LP SOV-501 Chrome CA SOV-C-501

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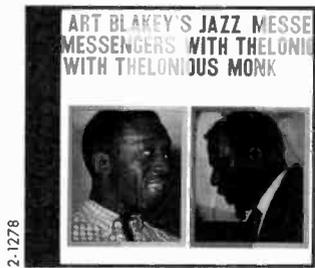
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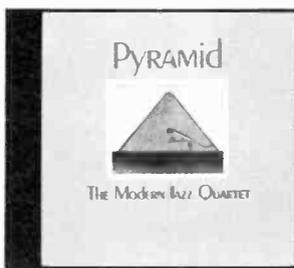
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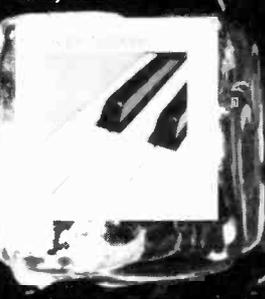
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## REISSUES

(Continued from page J-6)

pating in the digital remastering process.

**CBS Associated** is making a similar splash with material from Creed Taylor's CTI label. So far, 14 titles by Freddie Hubbard, George Benson, Joe Farrell, Hank Crawford, Ron Carter, Hubert Laws, and others have been issued on CD in digitally remastered form.

**MCA** has already issued 26 albums from the mammoth Impulse catalog on LP, CD, and cassette. At the end of the summer, the company will release between six and 10 "twofer" packages on CD; John Coltrane, Keith Jarrett, Gato Barbieri, Ahmad Jamal, McCoy Tyner, Milt Jackson, Charles Mingus, and Freddie Hubbard are among the artists under consideration for the first release.

"As a general rule, we will be able to include two complete albums," says MCA Jazz president Ricky Schultz. "One of the exciting things about the CD is the length of the program."

Schultz adds that selected tracks may be deleted if the combined running time of the two LPs runs over CD capacity.

More single albums will be forthcoming from the Impulse catalog. These will generally be restricted to extended works or to artists who cut a single date for the label, according to Schultz, who offers the Lambert, Hendricks & Ross album "Sing A Song Of Basie" as an example the type of record that will be a cornerstone of future Impulse releases.

As before, Impulse LP and CD releases will be simultaneous. "We've brought Impulse back as a CD label," Schultz says.

MCA has also been actively moving its own impressive catalog to CD: the Crusaders, John Klemmer, Joe Sample, B.B. King, and Spyro Gyra are all well-represented on the configuration.

Schultz adds that the fall will bring the first of a series of CDs from the vaults of another label, with the details to be announced shortly.

**Fantasy**, a leader in the reissuing of classic jazz since the inauguration of its twofer series in the early '70s, currently has 290 single-LP titles in its budget-priced line of single-LP facsimiles, Original Jazz Classics (OJC), drawn from the Prestige, Riverside, Milestone, Fantasy, and Contemporary labels.

This month, Fantasy is releasing the first 30 OJC compact disks at a suggested list price of \$14.98. Miles Davis, Sonny Rollins, Thelonious Monk, Bill Evans, John Coltrane, and Coleman Hawkins are only the most noteworthy of the artists represented.

"In instances where additional tracks are available that correlate to the sessions, we will be adding them," says Fantasy president Ralph Kaffel, who adds that producer Orrin Keepnews is actively researching the Riverside vaults for alternate material from the sessions he produced for the label.

"Orrin is finding takes and tunes that didn't see the light of day," Kaffel says. Five Riverside CDs in the first OJC release will include additional tracks.

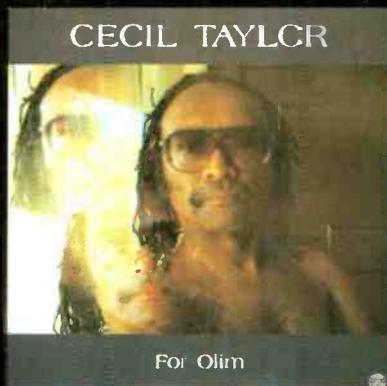
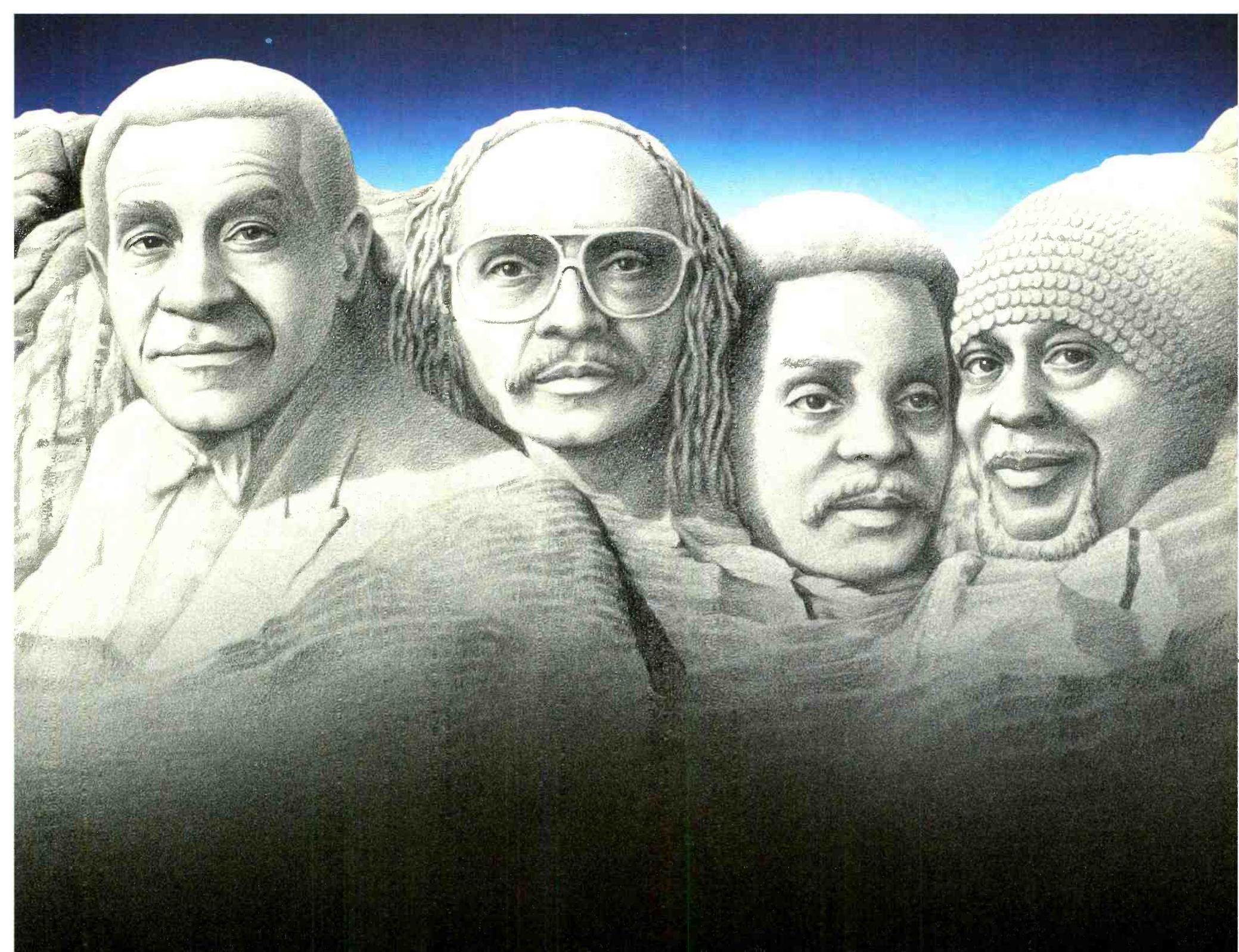
At this point, much of Fantasy's Contemporary material has been represented on CD by Japanese imports, but Kaffel says that he has stopped importing the foreign packages and will rerelease the albums at a lower price in the OJC CD series.

Fantasy has also issued 10 jazz titles in its 60 Series of CDs, featuring over 60 minutes of music in an anthology format.

The label is moving aggressively to reinstate the catalog of newly-acquired Pablo Records. Kaffel says that 60 Pablo titles will be available on CD by the end of June; he hopes to have 75-80 Pablos in the marketplace by the end of '87. Ten titles will be released as midline CDs by August.

Kaffel says that Fantasy will also be issuing CD versions of the comprehensive boxed sets of Miles Davis' Prestige recordings and Bill Evans' Riverside work, with the Evans set hopefully coming in September. Fantasy issued a 22-LP box set of Thelonious Monk's Riverside sessions late last year.

Jazz giant **Blue Note** has taken a second look at its LP  
(Continued on page J-18)



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## REISSUES

(Continued from page J-16)

reissue schedule, but is continuing to pursue the CD market aggressively: Between June and October, the company will reissue another 40 titles on CD, according to label manager Michael Cuscuna.

"We have cut back on the amount of LPs we're releasing because we saw the sales dwindling," says Cuscuna, who adds that the company is now issuing one or two vault titles as part of Blue Note's regular release, rather than pushing out 10 to 12 catalog titles at once. About 100 catalog items are currently available in LP and cassette configurations.

LP releases will veer away from such catalog linchpins as Miles Davis, Thelonious Monk, Dexter Gordon, and Sonny Rollins and toward the more esoteric, according to Cuscuna, who says that pianists Sonny Clark and Andrew Hill will be represented in this summer's album release. "I'm taking a lot of chances," he adds.

There are currently close to 60 Blue Note CD reissues available. Cuscuna says that future CDs will try to take advantage of the format's extended playing time. "We'll include extra tracks as long as they're different enough and good enough to put out," he says.

Blue Note's next major project will be the midline launch of the Pacific Jazz catalog. In July and August, the company will release 15 titles, by such artists as Art Pepper, Gerry Mulligan, Annie Ross, Zoot Sims, Art Blakey, and Chet Baker. Most of the packages will contain extra tracks. Albums will be listed at \$6.98, while CDs will be tagged at \$12.98, for a shelf price of close to \$10.

Cuscuna is also involved, along with Charlie Lourie, in a more specialized reissue operation, the mail-order Mosaic label. Mosaic has won critical plaudits, and respectable sales figures, for its exhaustively researched and annotated limited-edition boxed sets documenting the work of Monk, Mingus, Mulligan, and others with loving care.

Most but not all of the titles in the Mosaic catalog (which reaches 22 titles this summer) are culled from the Blue Note vaults, and most of them contain at least some previously unreleased material. Mosaic remains primarily a mail-order label, but its albums are now also available in some U.S. retail outlets.

PolyGram, which is mining the Verve, Emarcy, and Mercury catalogs, is currently active in moving jazz classics on both the CD and cassette fronts.

The company's cassette-only Walkman Jazz series (the label has licensed the Walkman name from Sony) was launched with 20 titles this March. The greatest-hits compilations of such vintage artists as Ella Fitzgerald, Stan Getz, Sarah Vaughan, and Count Basie are midline-priced at \$6.98.

A similar CD line, dubbed Compact Jazz, has just been launched. The 20 titles in the extended-play line are being marketed at a "lower price," according to PolyGram jazz promotion manager Donald Elfman. The company hopes to have 50 midline titles out by the end of the year.

The enormous Verve catalog is the subject of ongoing reissue activity at PolyGram. In July, the label will make its initial release in the Verve Alpha Plus CD series, with 20 to 30 titles projected for this year.

Alpha Plus packages will include additional tracks, Elfman says: "Someone has been hired to go through our tape library, and he's finding a lot of new material." For instance, a true rarity will be packaged in the July reissue of a Lester Young-Oscar Peterson date—the only known vocal by tenor saxophonist Young, a risqué version of "It Takes Two To Tango."

PolyGram's highly acclaimed import "The Keynote Collection" will be moved to CD in July and August. The 21-record compilation of material from the Keynote label will be issued on 10 CD sets, with a special four-CD set devoted to Coleman Hawkins and a two-disk package devoted to Roy Eldridge.

Elfman says there are also plans to convert the boxed set of Stan Getz's Verve bossa nova sessions to CD in the future.

PolyGram's ongoing reissue of Sarah Vaughan's Mercury sides will continue later this year with two sets of the sing-

(Continued on page J-20)

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# TALENT

(Continued from page J-8)

At Blue Note, where the prestigious imprint has been throwing its weight behind relative newcomers Out of the Blue, new signees also include trumpeter Jack Walrath and singer Dianne Reeves.

At the Jem-distributed Passport label, much attention has been focused on fusion foursome the Rippingtons featuring Russ Freeman, Kenny G., David Benoit and Brandon Fields. The label also boasts Brazilian-inflected fusion from Cañoneo, French horn player Ken Wiley, and saxophonist Bill Bergman.

The Fantasy group of labels has just released the first widely distributed album by New York vocalist Carla White on their Milestone logo. Bebop guitarist Joshua Breakstone has just debuted on the Contemporary imprint.

Newcomer Optimist Records boasts a strong roster of developing talent including Lesley Drayton & Fun, Fattburger, pianist Billy Mitchell, and Future Prospect featuring Dan Siegel.

Among the smallest independents, the Los Angeles-based New Note has been attracting attention with strong albums by Curtis Lundy, french horn player Tom Varner and the 29th Street Saxophone Quartet.



**CREDITS:** *Special Issues Editors, Ed Ochs (N.Y.) & Robyn Wells (N.Y.); Billboard Jazz Editor, Peter Keepnews; All editorial by Billboard writers; Cover & Design, Stephen Stewart.*

# REISSUES

(Continued from page J-18)

er's work from the '50s, totaling nine LPs. The same material will be packaged as a six-CD set. Two four-LP sets in what is projected as a 38- or 39-volume Dinah Washington retrospective will also be released in 1987.

**RCA Bluebird**, reactivated last fall, moves aggressively into the CD market this month with 16 CD-only compilations featuring Duke Ellington, Stan Getz, Bud Powell, Gary Burton, Benny Goodman, Fats Waller, and others. Seven of the 12 Bluebird titles currently available on LP are also out in CD form.

"We're picking and choosing for CD from our catalog, depending on the quality of the sound and the material," says Steve Backer, executive producer of the Bluebird line. "When we get into the pre-tape era,

you're dealing with fairly primitive recording techniques and surface noise."

Some of the previously released Bluebird titles are being issued with previously unavailable takes in the CD format. "Wherever we can, we are going to add to the thrust with additional tracks," Backer says.

**Atlantic** may have issued the splashiest single reissue of the year with its 12-volume, 15-record "Atlantic Jazz" boxed set. Atlantic jazz and r&b consultant Bob Porter says that the collection will be issued as a 12-CD set in July, with some track deletions and substitutions necessitated by the transfer of three dou-

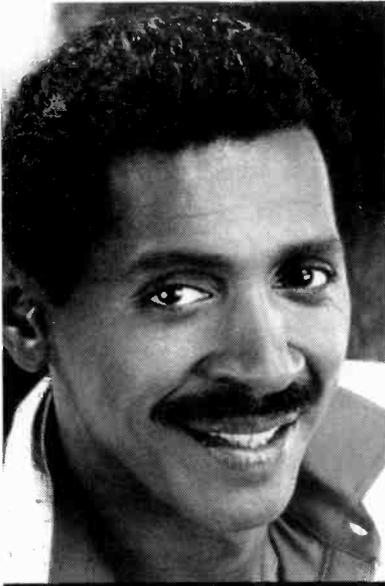
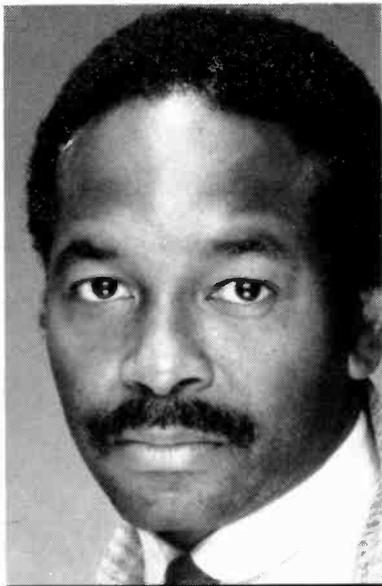
ble-album sets to the laser format.

Porter says that 23 jazz titles will be shipped on CD this month. "It's the first of what will be a continuing jazz presence on CD," he says. "We have stuff scheduled through the end of the year."

Some of the forthcoming CDs, such as Joe Turner's "Boss Of The Blues" and Charles Mingus' "Pithecanthropus Erectus," will be drawn from Atlantic's ongoing, six-year-old Jazz Lore reissue series. Currently at 30 titles, the series will issue seven more historic titles this fall.

"I think those will be CDs, too," Porter says.

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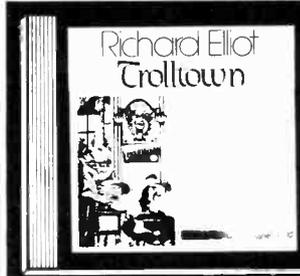
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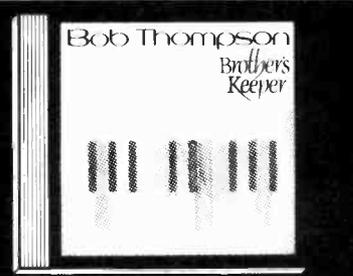
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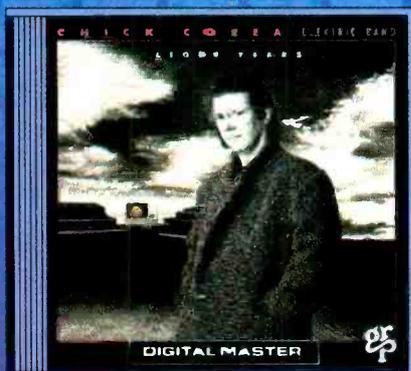
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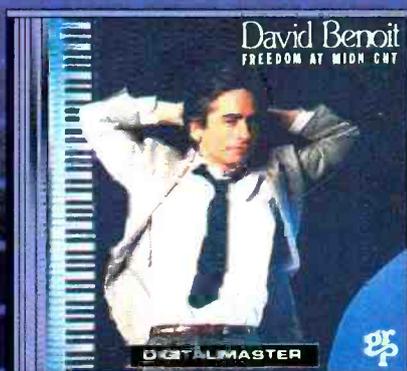
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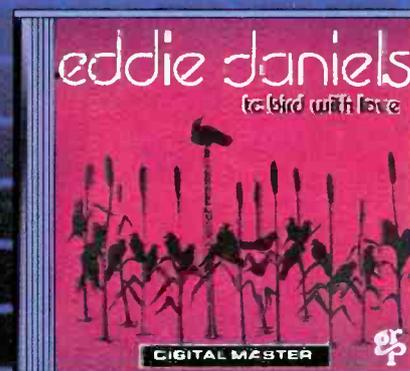
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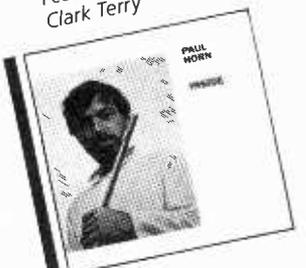
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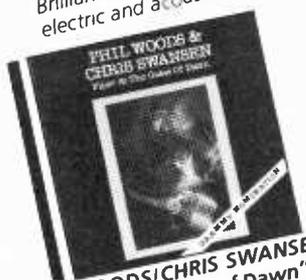
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## NEW ERA

(Continued from page J-1)

cock—and, by extension, the whole pantheon of modern jazz greats—were so visible at the Oscar ceremony shouldn't be taken to mean that jazz has finally "crossed over" to a mass audience. Neither should another "'Round Midnight"-related phenomenon: the exhilarating sight and sound of Bobby McFerrin stealing the show at the Grammys with his award-winning wordless vocal rendition of the Thelonious Monk composition that gave the film its title. But such occurrences are among the signs that America's most important home-grown art form is beginning to receive at least a modicum of the recognition it deserves in its native land.

There seems to be a growing willingness to take jazz seriously—an attitude that's even evident on Capitol Hill, where steps are being taken to make the music's status a matter of record. John Conyers, the Democratic Congressman from Detroit who has long been a dedicated supporter of jazz, has been fighting to get a resolution passed declaring the music "a national treasure." Passage of Conyers' proposed legislation might be more of a symbolic achievement than a real one, but it would be an important acknowledgement that the music is more than just something to pat your feet to or nod your head to in a smoke-filled nightclub.

That rather basic fact is being acknowledged more and more these days—in academia, in the media, and in the record industry. After a period of widespread neglect and indifference, every major label is involved to a greater or lesser degree in releasing jazz albums—newly recorded work by both new and established artists as well as reissues. To pick one of the most noteworthy examples, RCA has re-entered the jazz marketplace with a double-barreled attack including new releases on the Novus label (by veterans like James Moody and young artists like Hilton Ruiz) and lovingly compiled reissues on the Bluebird label (showcasing the likes of Duke Ellington, Charles Mingus, and Benny Goodman).

It's accurate, if perhaps a trifle cynical, to say that record companies don't get involved in anything unless they expect to make money from it. But while the motivation for the recent upsurge in jazz recordings and reissues is presumably financial as well as artistic, the results are still glorious for the serious fan—and for the casual listener who'd like to become a serious fan.

Many of those casual listeners seem to be discovering the wonders of jazz via the wonders of digital technology. The continuing compact disk boom has been a key factor in the current health of the jazz market—as evidenced by the growing number of jazz-oriented labels

eschewing the LP format entirely, and by such phenomena as GRP's recently released "Digital Duke" package of newly recorded Ellingtonia, the CD version of which contains roughly 20 more minutes of music than its LP and cassette counterparts. Another indication of the relation between the CD boom and jazz is CBS Records' decision to reissue some of the classic early and mid-'70s albums from the influential CTI catalog in CD form only.

The compact disk and the continuing success of the reissue market are probably the biggest stories on the business side of the jazz record business these days, but another interesting industry story involves the consolidation of labels. Within the last few months, there have been three significant developments in that area.

Veteran producer Norman Granz sold his Pablo label, which had been inactive for some time, to Fantasy, adding to that label's status as *the* jazz indie—the Pablo catalog joins those of Prestige, Riverside, and Contemporary, three of the most important jazz labels of the '50s and '60s, under the Fantasy aegis. Manfred Eicher's influential Munich-based ECM label ended a long relationship with Warner Bros. by switching its U.S. distribution to PolyGram—which also made news by reactivating the Verve label, and remains busy as an importer of jazz product through its PolyGram Special Imports arm. And GRP, one of the most active and successful of the independent jazz labels, turned its distribution over to MCA, already a potent force in the jazz world with its Impulse, Zebra, and Cranberry labels.

As awareness and appreciation of jazz grows, steadily if not spectacularly, the jazz record business grows along with it. In the process, it has grown into a business that its practitioners take very, very seriously. For proof of that, one need look no further than the annual JazzTimes Convention, an industry gathering of considerable substance and significance. It began life rather tentatively, but when industryites and musicians gather in New York this October for the sixth JazzTimes Convention, to discuss the complex relationship between jazz and the media, organizer Ira Sabin expects a large turnout and more industry support than he's ever had. Warner Bros., CBS, RCA, PolyGram, Manhattan/Blue Note, and Denon are all sponsoring luncheons or receptions—a very tangible sign that when it comes to business, the jazz business is clearly taking care of business.

Of course, we all know that music, not business, is what jazz is all about. But we also know that, if business isn't good, it makes it that much harder for the music to flourish. Happily, business *and* music seem to be doing very well at the moment.

## INDIES

(Continued from page J-14)

that point on it was easy to come back to accounts with more records," he notes. This year the label plans on releasing 18 albums, all contemporary titles with crossover potential.

Among the current crop of smaller independents are several that show signs of developing into tomorrow's leading tastemakers. Among them is the Canadian-based **Uptown** label, begun in the '70s as a collectors' label and today making some of the finest mainstream and bebop recordings on the market.

Among the more adventurous labels, the Texas-based **Caravan Of Dreams** has to be considered a comer. The two-year-old label's catalog boasts new recordings by Ornette Coleman, Ronald Shannon Jackson, and James Blood Ulmer.

Highlighting the rise of **Black-Hawk Records**, a division of the San Francisco-based Aspen Group, is the music of Stan Getz and Carmen Lundy. The Leaders are becoming festival favorites on the U.S. and European circuits, while pianist Jessica Williams has garnered the kind of reviews that might help propel her out of the Bay Area and onto the road to lift her to the next level

of recognition.

Also active in the Bay Area is **Landmark**, the current label venture of veteran producer Orrin Keepnews. Like his earlier indie labels, Riverside and Milestone, Landmark has a small but select roster with an emphasis on straight-ahead, post-bop jazz. Bobby Hutcherson, Jimmy Heath, and the up-and-coming pianist Mulgrew Miller are among Landmark's artists, and the label has also been reissuing much of Cannonball Adderley's Riverside catalog.

**Palo Alto/TBA**, based in Los Angeles, is experiencing a sales increase on guitarist Frank Potenza's rendition of "California Dreamin'," triggering the four-year-old California label's best surge yet. Also highly active are George Shaw & Jetstream and flutist Alvin Hayes. By year's end, the label will have 21 CDs on the market.

**Soundwings**, the Santa Monica jazz label owned by film/TV composer Patrick Williams, has had a noteworthy first year. Two of its first three LPs, by Tom Scott and Bill Watrous, received Grammy nominations. Williams, who just released a new LP, won his second Grammy for his instrumental arrangement of "Suite Memories" on Watrous' album.



George Shaw & Jetstream



Stanley Turrentine



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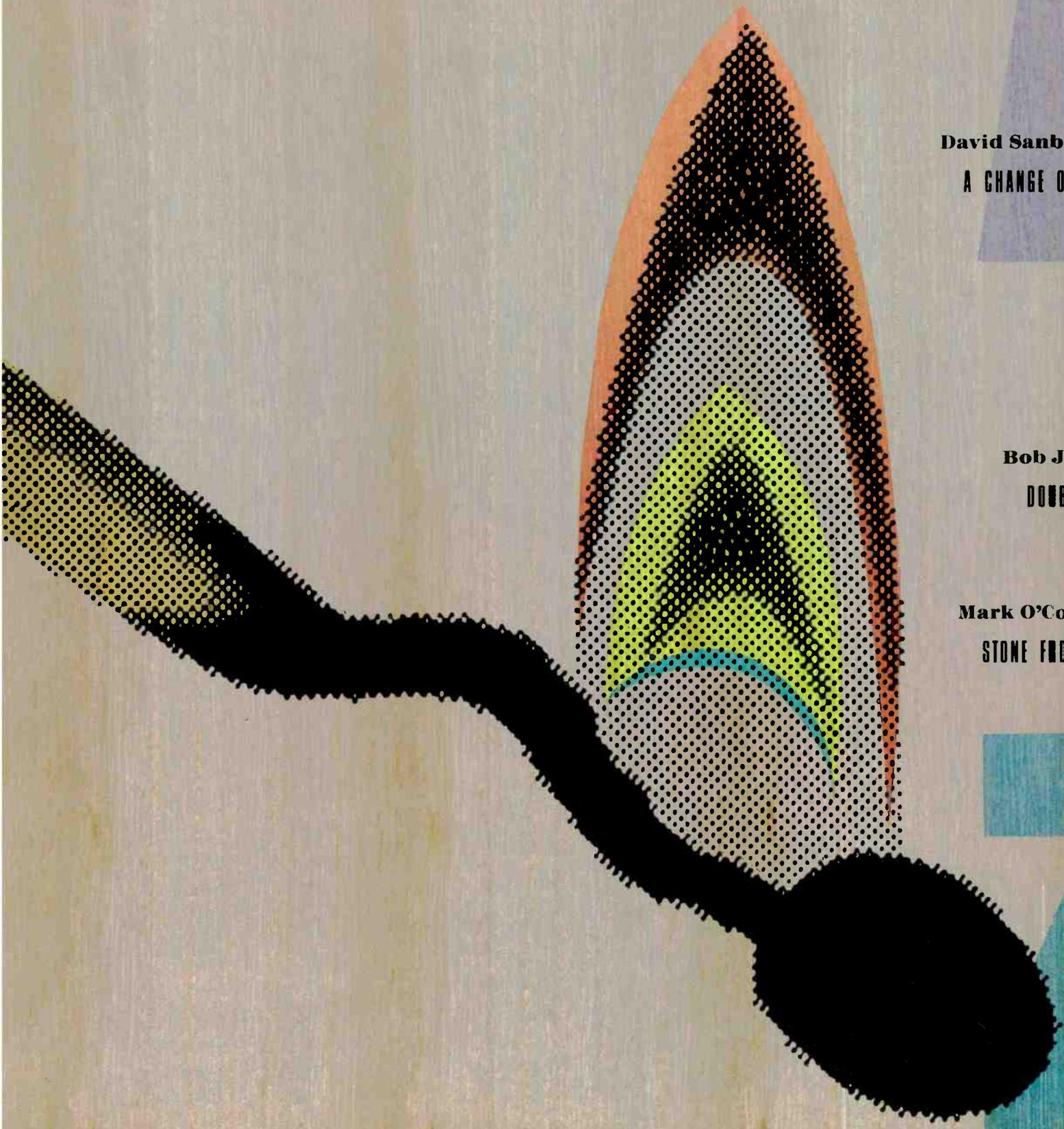
**Bob James**  
OBSESSION

**Bob James + David Sanborn**  
DOUBLE VISION

**Mark O'Connor**  
STONE FROM WHICH THE ARCH WAS MADE

**Madhouse**  
8

**Miles Davis**  
TUTU



# Gospel LECTERN



by Bob Darden

This is the second half of a two-part interview with the Technos.

ONCE KNOWN as Fish Co., Writz, Famous Names, and the Techno Twins, Steve Fairnie and Bev Sage are now just the Technos. They're also the latest signees of the Refuge Music Group. But the Technos aren't your average contemporary Christian music band. In fact, they aren't your average anything.

For one thing, Fairnie and Sage are well-known performance artists. In their earlier incarnations, they were more akin to Laurie Anderson or Startled Insects than to your friendly neighborhood pop band. They also had a couple of mainstream hits—including a hypnotic remake of Marlene Deitrich's "Falling in Love Again."

And that's not all. Fairnie is a successful painter and sculptor, with several shows to his credit. He's also done videos, including one for the recently signed Smalltown Elephants and another for the giant Greenbelt Music Festival. Sage is a much-in-demand designer of both costumes and makeup.

When I finally caught up with the husband-and-wife team, Fairnie was preparing to leave for a week of avant-garde fashion shows in Japan (where he was serving as both consultant and model). He was squeezing it in between commercial work (he often plays Charlie Chaplin for a certain well-known computer company) and creating children's television programming.

"We're still ironing out all the details," he says, "but it looks like we'll record the album this summer, possibly in New York. This is a new industry for us, so we're going slow. It's my understanding that we're to be on Refuge's new Alien label, which is specifically

aimed at crossover airplay."

Whatever else Fairnie and Sage do, they're also capable of creating haunting, utterly contemporary music. Tunes like "Falling In Love Again," their English and U.S. dance-floor hit "Foreign Lands," and the sobering "Lunatic Republic" are fully in the tradition of Steve Taylor and Charlie Peacock.

"Well, as David Byrne says, once you learn the creative process, it's all the same," Fairnie says. "I generally come up with the concept, Bev comes up with the melody—but that can get reversed. I play a little guitar and piano, but really, the studio is my instrument."

"We both write from a single image concept," Sage says. "Everything we do is extremely visual. So it's no surprise that the songs make good videos—or that we're moving more all of the time into video."

The Technos' goal is to be able to translate their brilliance in performing art—à la Art Of Noise or Talking Heads—into a concert setting. It's a feat pre-

## The Technos blend the best of both worlds

cious few artists with Christian backgrounds have attempted since Daniel Amos—although Steve Taylor sometimes comes close.

Since leaving the English label PRT, the Technos have recorded a number of demos. They were signed on the basis of those demos and the strength of the single "Foreign Lands." It's a risky venture in some respects for Refuge, even though its roster ranges from the instrumental "yuppie jazz" of Robin Crow to heavy metal head-bangers Leviticus and Messiah Prophet.

But musically, there's no risk at all. From the 10 demos—some of them recorded on a four-track machine in the family bedroom—it's easy to hear what Refuge's Gavin Morkel liked: strong melodies, Sage's soaring voice, and an incessant, strident beat. The new songs show a swing away from the synthesizer-based format of earlier releases toward a more guitar-based sound.

# Jazz BLUE NOTES



by Peter Keepnews

NEVER LET IT BE SAID that Dexter Gordon does things in a predictable fashion. After being off the scene for several years because of health problems, the great tenor saxophonist made his long-awaited comeback last year, not on the nightclub or concert circuit but in the movies, winning critical acclaim and an Oscar nomination for his poignant performance as a troubled expatriate musician in the French film "Round Midnight." But despite his high profile in the wake of the movie's surprising success, Gordon's saxophone had remained silent until earlier this month. And when he finally performed in public, it was not in a typical jazz context, but at Avery Fisher Hall as a featured soloist with the New York Philharmonic.

Gordon performed "Ellingtones," a David Baker composition based on a number of Duke Ellington themes, at three benefit concerts given by the Philharmonic June 4-6. Pianist Tommy Flanagan and bassist Ron Carter accompanied Gordon, helping to bridge the jazz and symphonic elements of Baker's unusual, pastichelike piece. Gordon was featured only sporadically, but he made the most of his moments in the spotlight, displaying his characteristic lyricism and drive.

Gordon's concert appearance, on a bill that also featured excerpts from Ellington's ballet "The River" and two George Gershwin works, might be described as a highly unorthodox warm-up for his return to the jazz scene. He's about to hit the road for the first time in four years at the helm of a small

group, with a Saturday (27) performance set for the Montreal Jazz Festival, followed by a brief European tour. There are no current plans, however, for any U.S. gigs.

**MORE CONCERT NEWS:** Pat Metheny is currently winding up his first tour of the Soviet Union. The guitarist and his group, boldly going where few, if any, contemporary electrified jazz acts have gone before, began the three-city (Moscow, Leningrad, and Kiev) jaunt June 8 and conclude it Tuesday (23). A monthlong European tour follows, after which Metheny comes back to the U.S. for still more dates, through early September. Needless to say, he has a new album coming out soon . . . Dizzy Gillespie, who, believe it or not, turns 70 later this year, was

## Dexter digs in—with the New York Philharmonic

feted in grand style at a June 6 concert at Washington, D.C.'s Wolf Trap. Among the musicians who participated in the tribute were Sonny Rollins, Benny Carter, Carmen McRae, and Gillespie's fellow trumpeters Freddie Hubbard, Wynton Marsalis, and Jon Faddis. The event was filmed for subsequent airing on PBS; according to Billboard's man in Washington, Bill Holland, "The event was supposed to be solemn and serious, but Dizzy kept mugging for the camera." So what else is new? . . . British saxophonist/composer John Dankworth joins the San Francisco Symphony later this summer as principal guest conductor for the orchestra's Pops series. Among the guest artists who will perform under Dankworth's baton are two noteworthy vocalists, Ella Fitzgerald and Dankworth's wife and longtime collaborator, Cleo Laine.

FOR WEEK ENDING JUNE 27, 1987

Billboard

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# TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	65	SANDI PATTI WORD WR 8325/A&M	★★ NO. 1 ★★ 45 weeks at No. One MORNING LIKE THIS
2	1	45	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
3	5	17	THE IMPERIALS MYRRH 7-01-68350-65/WORD	THIS YEAR'S MODEL
4	NEW▶		DEBBIE BOONE LAMB AND LION LLR03011	FRIENDS FOR LIFE
5	34	5	DAVID MEECE MYRRH 7016864065/A&M	CANDLE IN THE RAIN
6	3	85	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
7	NEW▶		TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
8	10	41	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
9	4	29	STRYPYER ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
10	11	33	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
11	9	9	MARANATHA MARANATHA 7100180848/WORD	KIDS PRAISE 6
12	8	41	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANT'S HEART
13	13	49	DENIECE WILLIAMS SPARROW ST1039/CAPITOL	SO GLAD I KNOW
14	14	41	PETRA STAR SONG 7-102-07386-0/SPARROW	BACK TO THE STREET
15	30	105	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
16	6	53	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE
17	15	5	WAYNE WATSON DAYSRING 7014155016/WORD	WATER COLOR PONIES
18	12	73	CARMAN WORD WR 8321/A&M	THE CHAMPION
19	20	209	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
20	23	33	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
21	25	9	LESLIE PHILLIPS HORIZON SP-0757/A&M	THE TURNING
22	7	21	DALLAS HOLM DAYSRING 701-414301-8/WORD	AGAINST THE WIND
23	33	33	STEVE CAMP SPARROW ST41054/CAPITOL	ONE ON ONE
24	24	5	MICHAEL CARD SPARROW SPR1126	THE FINAL WORD
25	RE-ENTRY		MIKE WARNKE DAYSRING 7-01-414801/WORD	GOOD NEWS TONIGHT
26	17	145	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
27	NEW▶		IDOL CURE FRONT LINE R09008/BENSON	IDOL CURE
28	19	13	RAY BOLTZ HEARTLAND HR3866/BENSON	WATCH THE LAMB
29	27	45	FIRST CALL DAYSRING 7-01-4144014/WORD	UNDIVIDED
30	21	25	NEW GAITHER VOCAL BAND WORD 7-01-000733-0	ONE X 1
31	26	13	PHIL KEAGGY MARANATHA 7100149827/WORD	THE WIND AND THE WHEAT
32	18	9	THE BILL GAITHER TRIO STAR SONG SSR8079	WELCOME BACK HOME
33	NEW▶		DON FRANCISCO SPARROW SSR8097	THE POWER
34	35	29	MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
35	29	141	CHRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
36	22	258	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
37	38	29	PHILIP BAILEY MYRRH SP 754/A&M	TRIUMPH
38	36	21	THE MARANATHA KIDS MARANATHA 710-0183820/WORD	FIRST SUNDAY SINGALONG
39	16	33	DEGARMO AND KEY POWER DISC PWR 01087/BENSON	STREET LIGHT
40	39	53	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE

(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.

## Seminar: Keep Prices Down, Offer Extra Services

BY MOIRA McCORMICK

CHICAGO Video retailers can maintain their competitive edge by keeping rental prices in the \$2-\$3 range, offering a range of extra services for that higher rate, and setting themselves apart in as many ways as possible from the competition.



That was the consensus at a May 30 workshop at the summer Consumer Electronics Show here,

titled "Prerecorded Video: Winning Success Strategies."

Barry Rosenblatt, president of the 33-store, San Diego-based Video Library, began by stating a simple formula for success: "Buy something and sell or rent it for more. You definitely must charge a fair price that you can make a profit with."

"We charge \$2.99 for rentals, and we have tough competition; Wherehouse rents for \$1 at Christmastime. People who want \$1 worth of service will go to those places."

Higher rental prices mean more movies, said Rosenblatt. "We buy 40-50 copies of the hits for each store, so when people come in we have them," he said. Even the B and C titles, according to Rosenblatt, rent an average of four times a month. "You need to work your movies, to get the most out of the smallest amount," he said.

In general, said Rosenblatt, a successful video store needs to have a good location, more copies of the hits, fast transactions ("Ninety-six percent of our customer base say they never wait more than two to three minutes, even with 70 people in the store"), a sufficient number of employees, and a high enough price to keep titles stocked and service above average.

Allan Caplan, chairman of Omaha-based Applause Video, with 21 company-owned stores and 17 franchise units, concurred with Rosenblatt's pricing philosophy. He said that after he urged a colleague to raise his rental rates from \$2 to \$2.99, the man "lost 3% of his business, and his gross income rose 30%." He detailed Applause's numerous marketing methods, including placing bench ads near competitors' stores, putting up billboards in strategic locations, constructing children's play castles in each store, and selling popcorn and candy to create a movie-theater atmosphere. "You have to be different," said Caplan. "I hear too much whining about how 'the little video dealers will disappear.' If you think you're little, you are."

Steve Savage, president of the five-store, New York City chain New Video, said he charges a \$65 annual rental club fee in order to compete with such major players as Tower. "We tried to create a club that people would want to belong to," he said.

"We believe in charging more and giving more. We have a staff that cares about movies." Savage said many of his employees are film students.

All of the retailers on the panel agreed that video store proprietors should concern themselves less about what "the guy down the street" is doing, and more on the finer points of their own operations. "We don't waste time or money telling people why we're better, and we don't name anybody else," said Rosenblatt. "You're doing well when over 50% of

your customers say they were referred by a friend."

Savage suggested utilizing as many promotional ideas as possible, in order to differentiate one's stores from the competition. "It's a challenge, because we're competing for our customers' free time," he said. "The business used to be demand-driven. Now, you've got to figure out new ways to bring customers in." One of New Video's most recent innovations, he said, was to stock travel videos and advertise them with signs such as, "Barbados—\$1.99."

Panelists James Lahm, head of J. Lahm Consultants Inc., which specializes in advising video vending machine operators, and Don Edwards, director of Stars To Go, which supplies more than 5,000 convenience stores and other nontraditional outlets with video product, spoke about their own areas of expertise.

Lahm described typical settings for video machines, which he preferred to call "video-dispensing machines," including work places, office buildings, convenience stores, con-

(Continued on page 55)

FOR WEEK ENDING JUNE 27, 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	35	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	8	3	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
3	2	91	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
4	3	3	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	4	54	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
6	17	3	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
7	6	3	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
8	5	53	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
9	13	54	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
10	24	2	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
11	7	3	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
12	9	63	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
13	15	28	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
14	10	3	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
15	12	54	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
16	20	33	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
17	11	86	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
18	14	91	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
19	23	3	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
20	16	16	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
21	22	24	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
22	18	16	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
23	25	37	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
24	RE-ENTRY		LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
25	19	15	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95

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

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## Brit Dealers Join For Charity Fete

LONDON More than 1,500 U.K. video dealers took part in Video Charity Day here May 23, raising about \$500,000 for the National Children's Home.

The brainchild of West London retailer Peter Myson, the charity push was backed by the trade organization British Videogram Assn., with major distributors and service companies participating in the fund-raising effort.

Among the hundreds of events staged were walks, parachute drops, shaves, wash-ins, discos, sports contests, limbo dancing, and photo sessions with a boa constrictor.

Rank Video's Race Night raised \$16,000 and a Warner/CIC/VCS gold tournament a further \$100,000, but the bulk of the income came from U.K. dealers, who provided in-store collection boxes and also donated the sterling equivalent of 80 cents for every rental transaction carried out on May 23.

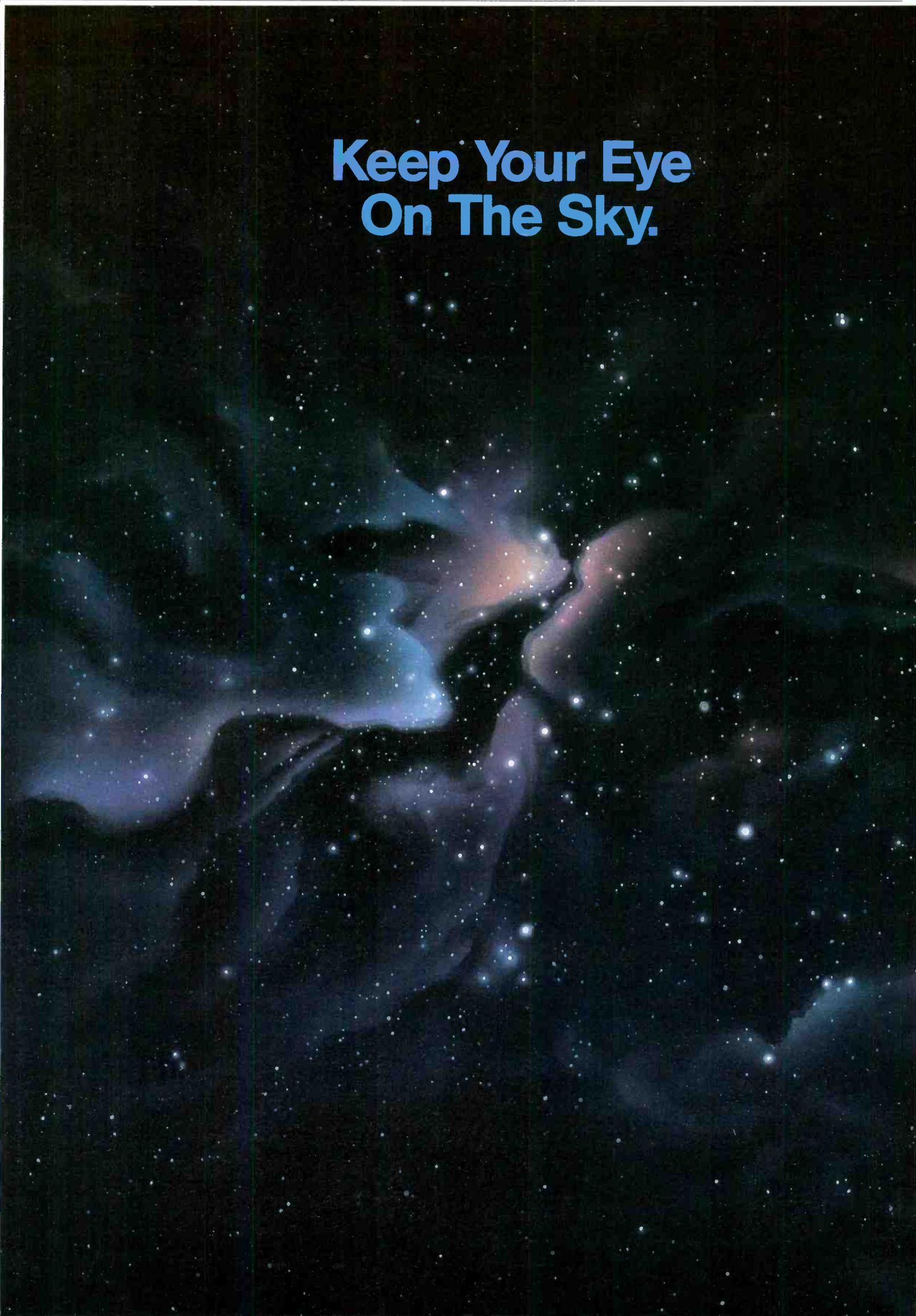
BVA chairman Stewart Till says, "The day was an outstanding success, and the dealers responded fantastically. It looks as if we will have raised well over \$425,000, and that is a figure the industry can be proud of. We've also generated enormous amounts of positive public relations for the industry in all sorts of consumer media, and finally we have a great sense of the industry working together."

Myson adds: "It was hard work, but those dealers who took part probably learned something which, if they apply it to the everyday running of their businesses, could help them over low spots such as the summer."

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## Role Of Convenience Stores As Rental Outlets Discussed Confab Panelists Debate Rental Pricing

BY EDWARD MORRIS

CHICAGO An upbeat mood prevailed at the Consumer Electronics Show's Video Software Issues And Answers Conference held here May 31. But the participating panelists disagreed on such matters as sell-through and rental pricing and the role of convenience stores as rental outlets.

**CES  
REPORT**

Steve Strome, vice president of the video division of Handleman Co., the nation's largest rackjobber, explained that his company handles only sell-through videos and asserted that convenience stores do not offer adequate space for a sell-through program.

Jim Jimirro, president of J2 Communications, reported that his new company is getting its videos into the market via the avenues of video stores, mass merchants, and, through reps, special-interest stores. "We're going the route of paperbacks and magazines," Jimirro said. "That's where the highest traffic is."

Jim Fifield, president and CEO of CBS/Fox Video, said all of these different outlets are "complementary" for his product.

Richard Abt, executive vice president of Philadelphia-based West Coast Video, which has 108 company-owned and franchised video locations, expressed skepticism about convenience-store video departments: "I call them 'inconvenience stores' when it comes to renting videos. They're never going to really hurt a well-stocked video store. They've been able to make a dent because the parent companies can devote a lot of money to them."

Peer Ghent, vice president of movie management for Stars To Go—which racks convenience stores—responded to Abt's evaluation with, "We have 6,000 stores, we're computerized, and we are making money."

Mass merchants are a promising outlet for videos, said Ralph King, senior vice president of marketing and general manager of International Video Entertainment. "A lot of the mass merchants have doubled or tripled their space, and they offer us a

chance to reach an audience that video specialists don't."

There was some obvious nervousness among the panel members on the rising retail prices of videos, particularly the \$89.95 level that has been adopted for some titles. "We're still in the process of feeling our way with \$89.95," Fifield said, noting that "Peggy Sue Got Married" and "Jumping Jack Flash" are being released at that price.

Asked if the \$89.95 price point encourages piracy, Abt said, "I'm worried about higher prices, not just from the piracy angle, but also on where it will end. I'm not at all sure that [suppliers] are convinced that the video renters are their allies. There's no question in my mind that there will be fewer videos sold to the stores like West Coast Video."

Added Star To Go's Ghent, "We'll buy fewer titles, or we'll go to the used market."

Jerry Rutenbur, senior vice president of sales at HBO Video, said, "We're taking some of the increased revenue and putting it back into advertising." King reported that IVE has spent \$125 million on title acquisitions within the past five months, some of which, he said, will be at

\$89.95. At the other end of the pricing scale, Jimirro said that it's possible for a supplier to make a profit on \$14.95 titles. "But I tell you it's marginal. It gives you precious little margin to work with in terms of what mass merchants demand."

Strome told those who had gathered to hear the panel that sell-through is becoming a "year-round business," explaining that "over the last three months, we've seen just about a 10% decline in unit sales [compared with the holiday peak]. I'd estimate another 10% drop during the coming months, and then it will come back up."

Rutenbur said HBO Video is putting together theme-oriented sales programs on a quarterly basis, and Fifield noted, "When we see an event coming up, we try to see how we can capitalize on it." He cited the anniversary of Elvis Presley's death as a case in point.

Other vendors on the panel were Peter Pirner, president of Media Home Entertainment, and Paul Culberg, president of New World Video.

According to Strome, Handleman's sell-through activity is mushrooming: from \$1.5 million in sales in fiscal 1985 to \$43.5 million in fiscal 1986.



**No Prisoners.** Armed to the teeth and dressed to kill, Tower Video's West Hollywood store and the sales force from Warner Home Video seek a captive audience for the debut of Clint Eastwood's "Heartbreak Ridge." Poised for the attack are, clockwise from front, tank driver Abe Shieppe, Warner sales rep Patty Dignam, Clint Eastwood look-alike Jefferson Wagner, and Michael McLeod, Western regional sales manager of Warner Home Video. (Photo: Michael Jacobs)

## Chicago Dealer Merchandises Tapes Like Records

BY DAVID WYKOFF

NEW YORK Videocassettes should be merchandised like records, says Howard Rosen, president of Chicago One-Stop.

Rosen's firm manufactures and markets a record-bin-style video-merchandising system, which he says is a more efficient and profitable method of displaying movies.

"The whole concept of putting tape boxes on the walls has always rubbed me wrong," says Rosen, a former owner of the Windy City's Downtown Records and Video chain.

"That form of merchandising wastes space by displaying only 80-100 tapes in a 6-foot space. It discourages browsing, a very important element in music or movie shopping, because it spreads out

the inventory too much and places product in places that are hard to see," he says.

Rosen's answer to these merchandising difficulties comes out of his experience as a record retailer: Put the tape box jackets in clear, flat plastic covers and display them in traditional record browser bins.

His Video Browser Pak (patent pending) is 12 inches high and 8 inches across, and, according to Rosen, "holds the smallest to the largest covers, flattened out." This size allows dealers to fit three rows of videos in the same space that would house two rows of LPs. "As has been done for compact disk merchandising, the traditional record store fixtures can easily be adapted to hold the Video Browser Paks," Rosen adds.

The design also accommodates a 2-inch flap at the top of the pack for a title strip, which identifies the video's title, length, rating, stock number, category, and price information.

By flattening out the cover boxes in packs of uniform size, Rosen says, stores can merchandise a video inventory in one-fifth the space that they would use if they displayed the different size boxes on conventional video store racks or shelves. "With the browser boxes that we provide, a retailer can display 200 movies in a 17- by 18-inch portion of counter space," he says.

To test his new merchandising idea, Rosen opened a video store, Belmont Harbor Movie Store, in the heavily populated, upper-middle-class Chicago suburb. And he's very pleased with the results.

"In a retail space of less than 1,000 square feet, we had the capacity to display and store 10,000 tapes. We used adjusted record browser bins and divided the tapes into their usual categories and alphabetized the titles with each category. And we had one browser pack out for each movie we had in stock, including multiple copies, so all the customer had to do was bring the pack to the counter. People didn't need to keep asking whether we had any more copies of a certain movie in stock, because if it was in the browser, then we had it. If it wasn't, then we didn't," he says.

"We found that customers were more comfortable with the more traditional method of browsing. Because the different categories weren't so far apart, we found customers renting a wider range of videocassettes. They also did a lot more multiple rentals and seemed

to go deeper into the catalog in certain categories."

Rosen created a 17- by 18-inch, 200-unit cardboard browser, which he now offers free with the purchase of 200 Paks. He recommends that the box be used near the cash register, an area in which customers make impulse purchases and rentals.

"We had a lot of success with taking unused titles and renting them on a much more frequent basis," says Rosen. "We could also emphasize certain movies by merchandising them at the register counter and rented them much more frequently, at least 100% more, by placing them there."

Such merchandising techniques can be applied to most video specialty retailers, he says, and also to other retailers looking to enter the video business. "The 200-unit box is the perfect way for a retailer, music or otherwise, to give video a shot," says Rosen.

Though he did not initially plan to do so, Rosen now produces and sells wooden fixtures to carry his Video Browser Paks. "Demand has been great for them, and it seemed to us that the fixtures could be a profitable way to offer our customers another service," he says. He currently offers three separate fixtures: a double-sided island display, a one-sided wall display, and a counter display with rear storage. All three have a capacity of 600 tapes.

Rosen looks for the browser concept to make a real dent in urban markets. "Where space is at a premium, this is the perfect merchandising technique. You don't need 7,000 or 8,000 square feet to display 10,000 tapes," he says.

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## New Releases

### HOME VIDEO

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

- ♠♥  
**ANATOMY OF A SEDUCTION**  
 Rita Moreno, Jameson Parker  
 ♠♥ HBO/Cannon/SBI/\$79.95
- THE BIRTHDAY BOY**  
 Jim Belushi  
 ♠♥ Vestron 1080/\$29.98
- THE BREAKFAST CLUB**  
 Emilio Estevez, Anthony Michael Hall, Judd Nelson  
 ♠♥ MCA 80167/\$24.95
- FEAR IN THE CITY**  
 Michael Constantin, Fred Williamson  
 ♠♥ Mogul 1022/SBI/\$59.95
- GROUCHO**  
 Gabe Kaplan  
 ♠♥ J2 Communications 0011/SBI/\$29.95
- THE HAUNTED STRANGLER**  
 Boris Karloff  
 ♠♥ MPI 3074/SBI/\$39.95
- THE KINDRED**  
 Rod Steiger, Kim Hunter  
 ♠♥ Vestron 5210/\$79.98
- MASTER BLASTER**  
 Jeff Moldovan, Donna Rosae  
 ♠♥ Prism 2458/\$79.95
- THE MEN'S CLUB**  
 Roy Schieder, Craig Wasson, Treat Williams  
 ♠♥ Atlantic/SBI/\$79.95
- OVER THE TOP**  
 Sylvester Stallone  
 ♠♥ Warner 11713/\$89.95
- PRIVATE LESSONS**  
 Eric Brown, Howard Hesseman  
 ♠♥ MCA 71008/\$24.95
- ALL QUIET ON THE WESTERN FRONT**  
 Lew Ayres, Louis Wolheim  
 ♠♥ MCA 55018/\$29.98
- RETURN TO HORROR HIGH**  
 Vince Edwards, Alex Rocco  
 ♠♥ New World 86320/SBI/\$79.95
- RUNNING WILD**  
 W.C. Fields  
 ♠♥ Paramount/SBI/\$29.95
- SWEET CHARITY**  
 Shirley MacLaine, Chita Rivera, Sammy Davis Jr.  
 ♠♥ MCA 55044/\$59.95
- WANTED DEAD OR ALIVE**  
 Rutger Hauer  
 ♣ New World 86230/SBI/\$79.95
- WISDOM**  
 Emilio Estevez, Demi Moore  
 ♠♥♣ Warner 37081/\$79.95

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

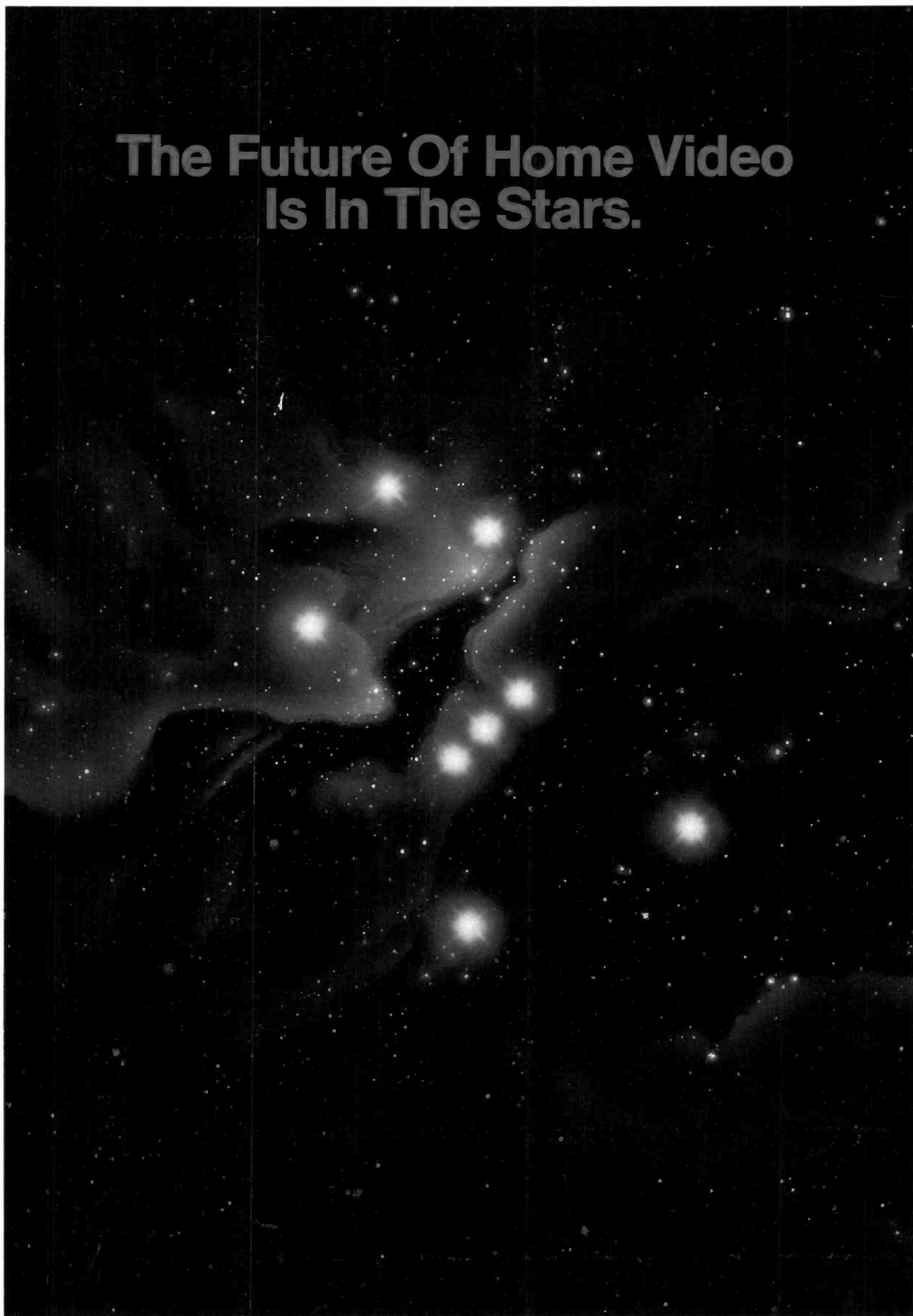
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# The Future Of Home Video Is In The Stars.



## Video Plus



The Whistle Switch allows consumers to turn television sets appliances—on and off from a distance of 50 feet.

BY EDWARD MORRIS

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

**WHISTLE STOP:** Hudson-West (617-342-4190) has come up with a handy noise-maker called "Whistle Switch." The device is used to turn television sets, stereos, and other household appliances on and off with a whistling sound. The unbreakable, hand-held whistle acti-

vates the power without wires, cords, or batteries from up to 50 feet away.

Packaged in colorful, clamshell blister packs in a display carton with a four-color header card, each unit carries the suggested retail price of \$19.95. The product is UL and CSA listed, according to the company literature.

**MACHINE SHOP:** Actual and potential video retailers may wish to look into two computerized vending systems, both of which were heavily promoted at the recent Consumer Electronics Show in Chicago. The machines are free-standing units, accessible with credit cards and designed for such markets as convenience stores, service stations, supermarkets, drugstores, video libraries, factories, and apartment complexes. Prices range from "under \$7,000" for the Tredegars Home Entertainment THE Machine (619-229-0809) to as much as \$18,000 for the Keyosk systems made by Keyvend (813-646-1809). Low-end Keyosk machines start at \$10,000.

**RAINBOW REWARDS:** For those normally happy spirits who are becoming dangerously depressed by the endless string of videotapes housed in black casings, here's a remedy from Keystone Video (201-546-2800): Le Clic Vivideos. Called

(Continued on next page)

FOR WEEK ENDING JUNE 27, 1987

Billboard®

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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	5	<b>THE COLOR OF MONEY</b>	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
2	3	5	<b>CHILDREN OF A LESSER GOD</b>	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
3	5	4	<b>HEARTBREAK RIDGE</b>	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
4	2	7	<b>PEGGY SUE GOT MARRIED</b>	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
5	4	9	<b>FERRIS BUELLER'S DAY OFF</b>	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
6	12	2	<b>JUMPIN' JACK FLASH</b>	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
7	6	9	<b>LEGAL EAGLES</b>	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
8	11	12	<b>STAND BY ME</b>	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
9	7	14	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
10	8	10	<b>BLUE VELVET</b>	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
11	<b>NEW ▶</b>		<b>THE MORNING AFTER</b>	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
12	<b>NEW ▶</b>		<b>THE MOSQUITO COAST</b>	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
13	10	5	<b>FIREWALKER</b>	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
14	9	7	<b>NOTHING IN COMMON</b>	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
15	13	9	<b>SOUL MAN</b>	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
16	15	11	<b>THE FLY</b>	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
17	14	16	<b>RUTHLESS PEOPLE</b>	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
18	17	5	<b>MONA LISA</b>	HBO Video TVR9955	Bob Hoskins	1986	R
19	21	15	<b>ALIENS</b>	CBS-Fox Video 1504	Sigourney Weaver	1986	R
20	16	11	<b>A ROOM WITH A VIEW</b>	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
21	18	11	<b>TOUGH GUYS</b>	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
22	19	2	<b>WANTED DEAD OR ALIVE</b>	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
23	20	6	<b>SID AND NANCY</b>	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
24	22	20	<b>BACK TO SCHOOL</b>	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
25	32	13	<b>SHE'S GOTTA HAVE IT</b>	Island Pictures Key Video 3860	Spike Lee	1986	R
26	24	5	<b>TAI-PAN</b>	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
27	27	16	<b>ABOUT LAST NIGHT . . .</b>	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
28	23	17	<b>RUNNING SCARED</b>	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
29	30	19	<b>THE KARATE KID PART II</b>	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
30	29	4	<b>WRESTLEMANIA III</b>	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR
31	<b>NEW ▶</b>		<b>THE MEN'S CLUB</b>	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R
32	25	3	<b>STREETS OF GOLD</b>	Roadhouse Productions, Inc. Vestron Video 5199	Klaus Maria Brandauer	1986	R
33	28	13	<b>52 PICK-UP</b>	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
34	33	28	<b>SHORT CIRCUIT</b>	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
35	31	8	<b>TRUE STORIES</b>	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
36	35	15	<b>MANHUNTER</b>	DEG Inc. Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
37	34	8	<b>FROM BEYOND</b>	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
38	26	11	<b>THE NAME OF THE ROSE</b>	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
39	36	3	<b>DANGEROUSLY CLOSE</b>	Cannon Films Inc. Media Home Entertainment M848	John Stockwell Carey Lowell	1986	R
40	37	4	<b>QUIET COOL</b>	New Line Cinema RCA/Columbia Home Video 6-22768	James Remar	1986	R

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

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**CES SEMINAR**

*(Continued from page 50)*

miniums, vacation spots, universities, and supermarkets. He predicted that 50,000-100,000 vending machines would be in operation in five years and named their major manufacturers, Group One of Los Angeles and Nelson Holdings of Toronto.

Lahm said the advantages of video-vending units include convenience, security, and low labor cost. "Dispensing machines won't hurt well-run video stores," he said. "The smart independent specialty retailer will utilize vending machines. They can be a good adjunct to your operation, as satellites for your stores. You can set up anterooms with machines for 24-hour operation. Some retailers have filled entire stores with vending machines. [Machines have been] bringing in an excess of \$6,000 per month in some stores."

Applause's Caplan insisted, "We wouldn't even consider using vending machines. People come to our stores because we sell candy and coupon books and have 50 copies of 'Ferris Bueller.' And machines don't say, 'Thank you.'"

But Video Library's Rosenblatt said his chain will be "testing video dispensing machines as well as home delivery of movies."

Stars To Go's Edwards said that video rentals rank high on the list of heaviest contributors to convenience stores' business, noting that "44% of the average convenience-store renters are female and 50% are college graduates." Stars To Go, he said, currently services 5,000 outlets, with 6,000 more under contract. "Our focus is on fast transactions, hours of operation (24 hours), [and the fact that] convenience stores make an ideal location for Stars To Go's video displays. The convenience store is like a movie theater with a 2,000-square-foot concession area."

Edwards described convenience-store video as "a complement to the video specialty store and an alternative to superstores." Average rental rate, he said, is "over \$2, but not much over."

Agreeing with Caplan's view that convenience stores should charge a premium rental rate for the convenience, Edwards said, "We may be taking away your business. But if we are, you're not doing what these guys say you should."

**VIDEO PLUS**

*(Continued from preceding page)*

"the first color cassettes in the dull videocassette market," the brightly hued, U.S.-manufactured T-120 VHS tapes are displayed and sold in a lucite "library rack" of four at a suggested retail price of \$29.95. Customers may opt for a mixed-color batch (pink, blue, green, and red casings) or for one of a single color. Retailers who buy 24 of the packs get a free display unit.

**Blank tape vendors predict video trends: a CES report ... see page 43**

**Something Major Is Happening.**



**ORION**  
HOME VIDEO

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## Frank Zappa Forms Alternative Outlet, Honker

BY JIM BESSMAN

NEW YORK Frank Zappa, who has fashioned one of the most bizarre and controversial careers in the record business, now threatens to do the same in home video.

The prolific musician, who heads his own record company, Barking Pumpkin, has formed Honker Home Video, naming it after his own profound proboscis, which is also the company logo. Honker will be distributed in the U.S. and Canada by MPI Home Video, which released Zappa's "Does Humor Belong In Music?" concert videocassette in 1985.

While Honker's initial release schedule calls for four Zappa titles by the end of the year, Zappa says that the label will eventually acquire outside material that he feels might otherwise be unavailable through traditional home video and television programming channels.

"We're basically going to provide state-of-the-art weirdness for the home video market," says Zappa, characterizing his label as "an alternative outlet for artists that find their material too risky or obscure for other companies to pick up." He says that Honker will look for features, documentaries, animated pieces, "unusual" short films for compilations, and anything else fitting under the rubric "optional entertainment." While music video programming also qualifies, Honker isn't particularly keen on it.

"Interest in music video and in stocking it has waned over the last

few years," Zappa says. "Before video stores think that what I do is anywhere near rock video, they better look because it's a completely different animal."

But since the first Honker releases are Zappa-related, not surprisingly, music does play a role. "Baby Snakes"—The Complete Version," to be released in September at \$79.95, is a re-edited, three-hour packaging of Zappa's 1980 concert film. This two-cassette program also includes a visit to Zappa's Barfko-Swill warehouse as well as the videoclip to "Peaches 'N Regalia."

"Video From Hell," Honker's October release, is, according to Zappa, "what I would program if I ran a TV network." The one-hour tape, which will be priced at either \$27.95 or \$29.95, satirizes recent rock videos and also includes excerpts of the other scheduled Honker releases as well as forthcoming product in a "magazine-show" format.

Scheduled for release in November is the one-hour "The True Story Of '200 Motels,'" which contains documentary footage shot during the filming of the 1970 United Artists feature. This will be followed in December by "Uncle Meat," a 100-minute feature film project originally begun by Zappa 20 years ago. It contains material shot in 1967, 1968, 1970, and 1982, mostly by filmmaker Haskell Wexler.

Zappa says that at least four titles will be released by Honker in 1988, including "Bunny, Bunny,

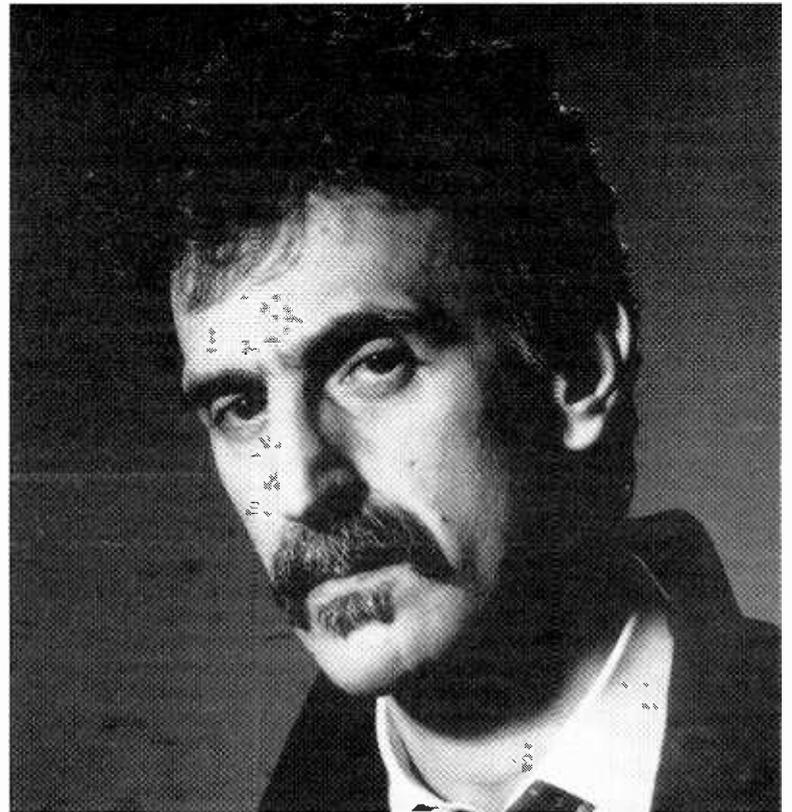
Bunny," a "really bizarre, punk Ionesco-type play" made by daughter Moon Unit Zappa with two of her friends.

Additionally, Zappa intends to release "An American Dissident," which he describes as "a collection of my most obnoxious interviews and documentary stuff," primarily concerning his much publicized fight against censorship. "It deals with points of view on politics and social issues which don't get widespread coverage in the U.S.," he adds. He hopes to be able to air the program in this country as well as in the U.S.S.R.

Zappa says that he decided to start his own video company following the "disastrous" experience with "Does Humor Belong In Music?" A Picture Music International release that was originally intended for distribution by Sony Video, the tape included a brief interview segment containing partial female nudity. It was taken to MPI when Sony requested a warning label.

"They still sold 5,000 units in spite of the fact that a lot of stores weren't carrying it," says Zappa, adding that Honker plans to re-release the title. Notes MPI president Waleed Ali, "We discovered an incredibly loyal following [for Zappa] in tracking its [original] sales."

According to Ali, Honker will become the first outside label distributed by MPI. "While Honker will start out with a lot of Zappa programming, it will evolve into a whole new universe because he's one of the few people in show business with a point of view," he says. "My job is just to do what he says,



Writer/musician Frank Zappa is bringing his unique talents to the home video industry with the creation of Honker Home Video. Zappa says the new company's name is a reference to his distinctive nose.

which is easy because we're not a bureaucratic company."

Ali adds that Honker product "fits perfectly" with the MPI release schedule, which is "designed not to saddle retailers with a lot of product but a few titles per month

that we can get behind."

To help retailers, Ali says that standup displays and No-D Glasses will be provided. The latter item, explains Zappa, uses "opaque cardboard and a built-in nose shield for do-it-yourself censorship."

## Promo Budget For 'AAA' Titles Boosted New IVE Marketing Strategy

BY JIM McCULLAUGH

LOS ANGELES When International Video Entertainment releases the unrated version of "Angel Heart," the controversial film starring Mickey Rourke and Lisa Bonet, at \$89.95 in the fall—backed by a \$1 million campaign—it will signal the most visible shift in the company's new marketing philosophy.

IVE, which rocked the industry with its acquisition of rackjobber Lieberman (Billboard, June 13 and 20), plans to acquire 12-15 "triple-A titles" every year, a goal considered realistic now that the company is a Carolco Pictures subsidiary.

Other important films snared by IVE, according to Ralph King, senior vice president and general manager, include "Extreme Prejudice," the current Nick Nolte film, and such upcoming projects as "Dimi-tri," an Arnold Schwarzenegger action/adventure yarn, Sylvester Stallone's "Rambo III," and "Air America," a \$25 million comedy starring Bill Murray and Jim Belushi.

Affiliated long-term video output deals have also been inked with Daniel Melnick ("Footloose" producer) and Edward Pressman (producer of "Conan The Barbarian," "Das Boot," and "True Stories").

Several other major film and producer links are also very near completion, says King, who puts IVE's

acquisition budget at \$150 million over the next three years. Each major release will be backed by no less than \$175,000 in promotional support, and—as evidenced by the "Angel Heart" promo—as much as \$1 million worth.

"The nucleus will be the triple-A product," says King. And those box-office hits will be supplemented by at least two dozen lower-budget titles, which each played a minimum of 700 screens theatrically, as well as additional midline product.

The company, says King, hopes to abandon the television and low-budget horror/adventure titles that have been most closely associated with IVE. King says that while there was a significant demand for that type of product, that was when "the market was receptive to anything and video stores were opening every few hours. IVE is out of the schlock business."

IVE also will no longer release product on its sublabels Thriller Video, USA, and Adventure, although existing catalog product will be maintained. Instead, product will be released either under the IVE banner or on what King believes is the company's other strong line—Family Home Entertainment children's video.

FHE will become even more aggressive, vows King. Currently, (Continued on page 61)

FOR WEEK ENDING JUNE 27, 1987

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
				★ ★ NO. 1 ★ ★					
1	1	5	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	Laser	44.95
2	2	11	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	Laser	29.95
3	3	9	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
4	4	7	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	Laser	34.95
5	NEW ▶		FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	13	Laser	29.95
6	8	3	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	Laser	34.95
7	5	5	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	Laser	34.98
8	NEW ▶		CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R	Laser	39.95
9	10	11	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	29.95
10	6	9	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R	Laser	39.95

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

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**A Walk On The Mild Side.** Workout guru Richard Simmons, center, strolls through St. Petersburg, Fla., to promote his fitness video "Richard Simmons And The Silver Foxes." The Lorimar Home Video workout tape, which lists at \$24.95, addresses the fitness needs of older adults. With Simmons are some of the silver foxes who appear in the video. From left are Sal Pacino, Harry Hoffman, Shirley Simmons, Simmons, Jacqueline Stallone, and Pauline Fawcett.

## newsline...

**JERRY SHARELL EXITS MCA** for the live talent field, becoming the new executive vice president of Westwood One Mutual Broadcasting, the Los Angeles-based radio syndicator. He'll act as the chief link to the music industry. At MCA Home Video for the past four years, most recently as senior vice president of marketing, Sharell also is a veteran record label executive. MCA Home Video expects to announce a replacement shortly.

**ROBIN MONTGOMERY** has quit her job at Prism Entertainment to rejoin her former boss, Andre Blay. Montgomery will serve as president and chief operating officer for The Cinema Group, the parent company of Continental Home Video. She had worked for Blay when he headed Embassy Home Entertainment, and most recently she was senior VP and general manager of Prism. The move is among the first made by Blay, who recently teamed with producer Elliot Kastner to purchase a controlling interest in Cinema Group's home video and theatrical distribution divisions.

**A MASSIVE CONSUMER PUSH** is in the offing from Media Home Entertainment for its "A Nightmare On Elm Street 3: Dream Warriors," which is set for release Aug. 5. One element is a consumer sweepstakes in which the top prize is a part in "Nightmare 4." Media also plans for a limited time to package the first two movies in twin-packs at \$29.95. Distributors buying 10 "Nightmare 3" cassettes will be eligible to purchase a twin-pack. In another Media move, the company has announced that it will not reprice any title until it has been in the market for at least 12 months.

**MOVIES AT \$20:** RCA/Columbia Pictures Home Video is running a \$19.95 price promotion on 10 titles, beginning Aug. 8 and running through December. Included are "The Karate Kid," "The Karate Kid, Part II," "Jagged Edge," "Silverado," "Ghostbusters," "It Happened One Night," "Murphy's Romance," "The Wild One," "Care Bear Movies II," and "White Nights." A multimillion-dollar campaign, including television spots and ads in major consumer magazines, will back the effort.

**MORE MOVIES AT \$20:** Warner Home Video is set for the third installment of its Best Of The Lot promotion, which comprises 36 titles at \$19.98 and is due in stores Aug. 12. The first eight films in the Die Laughing phase of the promo are "The Amityville Horror," "Creepshow," "Cujo," "Pee-wee's Big Adventure," "Risky Business," "Salem's Lot: The Movie," "Screwballs," and "Vision Quest." Price reductions are permanent.

**A COMMEMORATIVE VIDEO** of Garrison Keillor's final June 13 "Prairie Home Companion" live radio broadcast will be released by Walt Disney Home Video at \$29.95, the first in a series based on the show. The studio plans to become more active in nontheatrical programming.

**VIDAMERICA WILL START DISTRIBUTING** its own product after ending a 3-year-old distribution deal with Vestron Video. "We are restructuring the VidAmerica organization to accommodate all areas of distribution," says VP and general manager Gary Needle. VidAmerica also plans to resurrect "Do It Debbie's Way." The workout video, starring Debbie Reynolds, was originally released by the now-defunct supplier Video Associates over three years ago. The 85-minute tape, which has reportedly sold over 130,000 copies, will be released on Aug. 11 for a list price of \$39.98.

**GLOBAL MEDIA** is set to release its first home video title, "Prayer For World Peace," in late July for \$29.95. This is the same company that engineered Live Aid and Sport Aid. The event, Pope John Paul's June 6 recitation of the rosary, was seen by an estimated 1.3 billion people in 40 countries. The company, which will shortly announce a distribution pact, plans additional home video product.

JIM McCULLAUGH & AL STEWART

FOR WEEK ENDING JUNE 27, 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	14	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	36	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	23	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	86	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	5	53	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
6	7	34	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	9	4	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
8	27	2	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
9	8	100	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
10	6	38	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
11	12	32	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
12	NEW ▶		THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R	79.95
13	38	2	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
14	RE-ENTRY		AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
15	18	4	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	89.95
16	24	2	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	Animated	1983	NR	14.95
17	13	11	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
18	NEW ▶		THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG	89.95
19	10	4	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
20	29	2	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R	89.98
21	19	4	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	NR	79.95
22	21	99	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
23	16	84	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
24	28	33	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
25	NEW ▶		DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
26	15	28	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
27	32	9	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
28	17	4	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR	39.95
29	23	5	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Marvin Hagler Sugar Ray Leonard	1987	NR	19.95
30	NEW ▶		HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
31	39	24	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
32	NEW ▶		THE MEN'S CLUB	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R	79.95
33	25	134	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
34	14	82	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
35	20	117	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
36	11	79	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
37	22	153	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
38	36	2	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	NR	29.95
39	30	82	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
40	40	63	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98

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## Video Reviews

**"Priest . . . Live!,"** CBS/Fox Video Music, 95 minutes, \$24.98.

In a genre where image and attitude are as important—if not more important—than the music itself, there's no better vehicle for exploiting that than live performance—particularly when it's captured on video, and captured well.

"Priest . . . Live," the much-anticipated follow-up to last year's gold-selling compilation "Fuel For Life," was taped in Dallas during Judas Priest's 1986 world tour. It was directed by Wayne Isham, the creative force behind Bon Jovi's most recent music videoclips.

Metal aficionados will definitely find this fast-moving, comprehensive package attractive: It includes Priest staples like "Hell Bent For Leather" and "You've Got Another Thing Coming" as well as cuts from the Brit band's last release, "Turbo." The project was digitally recorded, resulting in exceptional sound quality—something an arena often fails to offer. Rock on!

LINDA MOLESKI

**"New York Yankees (The Movie),"** Magic Video, 100 minutes, \$29.95.

The draw here is a team that has enjoyed countless shining moments. Trouble is, this "movie" comes off like a fragmented potpourri of highlights, with far too much emphasis on the early years and no cohesive structure. There is no one narrator to guide this tour of baseball history, and too much time is spent with talking heads droning on about their glory days. Also, one gets the impression the tape was made under the watchful eye of the Yankee brass. The program fast-forwards through the late '60s and early '70s, making no mention of the Horace Clarke era—Yankee hard times. This glaring omission is insulting to true fans who want the *whole* story.

However, there are some fine moments that will be a treat for Yankee fans, but credit them to the team's unparalleled success, not to the tape's producer.

AL STEWART

**"Bob Mann's Instant Karate,"** Video Reel, 42 minutes, \$14.95.

In his second how-to video, Mann claims that the karate techniques demonstrated will "reduce the quantity of martial arts disciplines to nine easy self-defense moves." Then, along with 1983's Miss America, Debbie Maffet, Mann demonstrates kicking and punching techniques as well as the knee thrust and the "back fist of champions."

With practice, these moves can be learned, yet their effectiveness is questionable. No real-life situations are depicted, and the demonstration resembles an aerobics workout. The techniques are often done sloppily because the performers are looking at the camera rather than at the target. The novice attempting to use these "moves" in a real-life situation could potentially cause more injury to himself than to an opponent.

DOUG REDLER

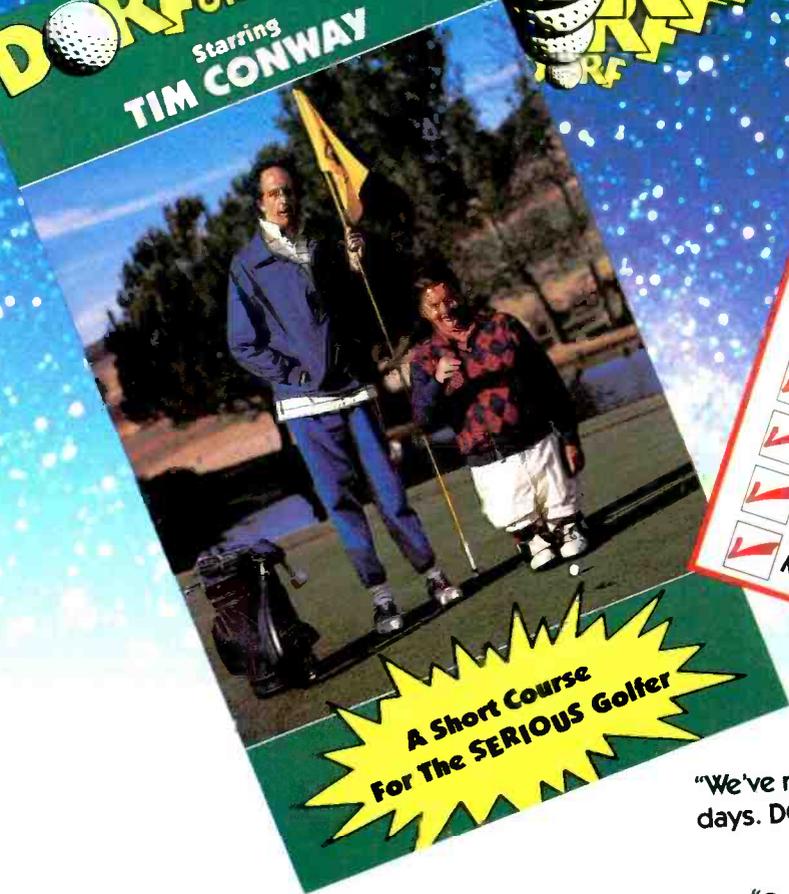
**"Billy Idol: Vital Idol,"** Vestron Video, 41 minutes, \$19.98.

Billy Idol's first home video is a  
(Continued on page 61)

## SUMMER 87's HOTTEST VIDEO STAR.

# DORF

**DORF ON GOLF**  
Starring  
**TIM CONWAY**



- DORF ON GOLF**  
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—Waldenbooks

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—Stan Meyers  
Baker & Taylor Video

Over 25,000,000 TV households have already seen Tim Conway promote DORF ON GOLF. And once they see it, they want it!

America's fallen in a big way for this little guy. That means orders and reorders for dealers stocking DORF.

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## VHS, 8mm Continue To Vie For Camcorder Format Lead

BY MOIRA McCORMICK

CHICAGO The camcorder format war appeared to be at a stand-off at the recent summer Consumer Electronics Show here, with proponents of both 8mm and VHS holding their own.



Sony and Fisher were among the major players who unveiled new 8mm camcorder models, while JVC, Matsushita/Panasonic, and a number of other manufacturers exhibited their latest inventions, most notably Super VHS camcorders.

Sony's Pak 7 system—touted by Sony video specialist Martin Brown as the "smallest and lightest" camcorder available—came out at the end of May priced at less than \$1,000. According to Brown, it utilizes the new CCD-M7U camcorder and EV-P10U portable videocassette recorder and weighs in at 2 pounds, 2 ounces "with tape and battery."

Sony was also exhibiting a top-of-the-line 8mm camcorder, the Handy-cam Pro, due in the fall at a suggested list of \$1,650. The company also exhibited the Betamovie Pro. Brown says that although 8mm is "doing better than Beta" in camcorder sales, "Sony will not phase out Beta."

Canon exhibited the 8mm Canonvision 8 camcorder, which was introduced in January at a suggested list of \$1,699. Spokesman Myron Matzkin says Canon's choice of the 8mm format resulted from 8mm having a "better image than VHS. We're a camera company, and we feel the image quality is much higher with 8mm. Plus, it lends itself much more to the videographer: The cassette is smaller, and it can record for two hours."

VHS proponent Steve Isaacson, JVC's national sales manager for video products, maintains that the two-hour recording time is an overrated feature. "Most home users only film in 20-minute bites, even if it's a wedding or a ball game," he says.

JVC was pushing its new VHS-C and S-VHS camcorders as well as a prototype of an S-VHS full-size hi-fi camcorder, the GFS 1000, which Isaacson says will be available in the fall. "By the fourth quarter, we will have five different new cameras, which will have come out between April and October," he says.

Isaacson predicts that VHS-C will ultimately be the dominant format, pointing at "the multitudes of VHS-C being offered from just about everybody" at CES.

Isaacson also points to the increasing numbers of camcorder

(Continued on next page)

FOR WEEK ENDING JUNE 27, 1987

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★ ★ NO. 1 ★ ★						
1	1	25	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	2	25	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	25	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	5	25	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	4	25	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	8	11	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
7	6	25	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
8	11	13	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
9	10	25	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
10	9	25	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
11	12	25	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
12	7	25	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
13	14	25	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
14	16	15	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
15	18	15	STOMACH FORMULA	Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95
16	13	25	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
17	RE-ENTRY		21 DAYS TO STOP SMOKING	Simon & Schuster Video Paramount Home Video	A unique, one-day-at-a-time program helps you to kick the habit.	29.95
18	RE-ENTRY		FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
19	NEW▶		REACH FOR FITNESS	Lorimar Home Video 091	Richard Simmons designed this program for the physically handicapped.	14.95
20	15	7	GET STARTED	Lorimar Home Video 066	Richard Simmons combines nutrition with exercise to get into shape.	24.95
<b>BUSINESS AND EDUCATION™</b>						
★ ★ NO. 1 ★ ★						
1	7	25	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
2	8	25	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
3	12	21	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
4	5	15	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
5	RE-ENTRY		THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
6	3	19	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
7	1	25	LIVING LANGUAGE SPANISH LESSONS	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
8	9	23	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
9	2	25	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
10	RE-ENTRY		CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
11	NEW▶		HOW TO HAVE A MONEymaking GARAGE SALE	J2 Communications	Phyllis Diller hosts this guide to staging a successful garage sale.	19.95
12	6	21	LIVING LANGUAGE FRENCH LESSONS	Crown Video	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
13	11	23	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
14	4	23	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
15	14	3	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95

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

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PARADE VIDEO.....

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PARADE VIDEO.....

**SUPER STOMACHS by Joanie Greggains** VID22  
# 19 on the Chart

PARADE VIDEO.....

VHS202  
**JAZZERCISE: THE BEST YET!** # 20 on the Chart

Soon to be on the Charts:

PARADE VIDEO.....**Denise Austin's TOTAL BODY WORKOUT**

PARADE VIDEO.....**BUNNETICS - The Buttocks Workout by Cal del Pozo**

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## IVE MARKETING

(Continued from page 56)

long-term exclusive agreements with several major toy and children's companies are in the works.

"The days of tremendous advances in children's product are behind us," says King. "Product can't hit the market at \$29-\$39 anymore. With some exceptions, children's product is primarily at \$14.95 because the mass merchants are finally making the commitment to kid video."

To bolster FHE as a line, IVE is spending at least \$1 million in June on publicity, including TV commercials and print ads. In addition, special monthly promotions are also planned year-round.

King, a former executive with the Record Bar retail chain, also says the company plans to create additional merchandising pizzazz, as evidenced by a major summer IVE promotional campaign that features rebates (Billboard, June 13).

## VIDEO REVIEWS

(Continued from page 59)

chronological compilation of the musician's nine music videos. It includes such well-known clips as "Dancing With Myself," "Rebel Yell," and "Eyes Without A Face" as well as Idol's most recent video, "Sweet Sixteen." The clips from Idol's first two albums are very similar in style. Except for a live version of "Rebel Yell," most are filmed in dimly lit interiors occupied by women clad in black leather. The videos aren't bad, but Idol's repetitious snarls and punches at the cameras become too predictable, as do the sets. The change in the style of the videos from Idol's latest album provides a welcome new look. Nonetheless, this video will appeal only to the already converted.

PAUL OESCHGER

## CES: CAMCORDER

(Continued from page 60)

sales. He says that by year's end, they will account for 30% of the video business. "There's too much focus on unit sales, but no manufacturer pays its bill in units," says Isaacson. "People need to focus on the fact that this is a big business, dollarwise."

Isaacson points to a "split in camcorder customers"—those who buy multifeature models priced at more than \$1,000 and those who prefer simpler units priced at less than \$1,000. He says, "We recognize that there are customers who want a single point-and-shoot unit, and we accommodate them. Recording and playback units, on the other hand, are for the person on the go who wants to make sure they can review in the field. Why force a customer to buy a record/playback camcorder when its usage will be primarily around the house?"

Isaacson expressed similar sentiments at a CES workshop titled "Camcorders: Marketing The Formats," held June 1 and moderated by Dan Shannon of Leisure Time Electronics.



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# Broad Programming Key For V32

## Fla. Channel Uses Live On-Air Talent

BY JIM BESSMAN

NEW YORK Live on-air talent, a broad-minded programming approach, and thin local cable penetration are the keys to success for V32, a Lakeland, Fla.-based, full-power VHF music video channel that operates around the clock.

Program director Debbie Brakke says she's so secure of V32's position in its crowded local television marketplace that even a complete lack of CBS Records videoclips is no cause for alarm.

"We make our own hits," says Brakke, noting that the station considers the CBS programming fees unreasonable.

Brakke's confidence seems well founded. With only an estimated 30% cable penetration in V32's 11-county, 1.2-million-household reach—which includes Tampa, Orlando, St. Petersburg, and part of Sarasota—Brakke assumes that the vast majority of her viewers are without MTV and therefore unaware of many of the CBS clips V32 is unable to program.

One of V32's strongest assets, from a program supplier's point of view, is that it offers a far greater variety of videos than most outlets, either dayparting them by genre or segmenting them into special shows.

"I watch every video that comes in, both majors and indies," says Brakke. "Production values—how a video jumps out of the screen—are important, as are how the tune sounds, how it's doing on the charts, and especially my gut feeling. But I'm also a firm believer in giving new music a chance."

Brakke says that both "programming flexibility" and maximum artist exposure are her two concerns in assigning rotation slots. She notes that while these factors are ultimately her decision, V32's video jocks are "granted a free hand" in programming their own shows to give them a more spontaneous feeling.

### 'I'm a believer in giving new music a chance'

Brakke prefers to describe V32's on-air approach in terms of "attitude and lifestyle." While videoclips make up the bulk of the programming, other offerings are also provided for the station's 12- to 34-year-old demographic.

These include a program featuring George Lowe, whom Brakke describes as a "bizarre" standup comic, who screens top 40 videos in between his strange *shticks*; a talk show whose diverse guest list has ranged from syndicated columnist Jack Anderson to music artist Kinky Friedman; and programs aimed at particular demographic segments and music genres.

One of these programs, "The No Soap Attitude," is presented from noon-4 p.m., as an alternative to soap operas. The fare consists of "crossover" country, jazz, and adult contemporary clips skewed to an older demo.

Special weekend programming includes Michael Bagley's two-hour "Relativity" show, featuring "alter-

native" new rock music; a three-hour kiddie rock show; a party/dance program; a "music for lovers" show; and even a Christian video show hosted by two local gospel radio DJs.

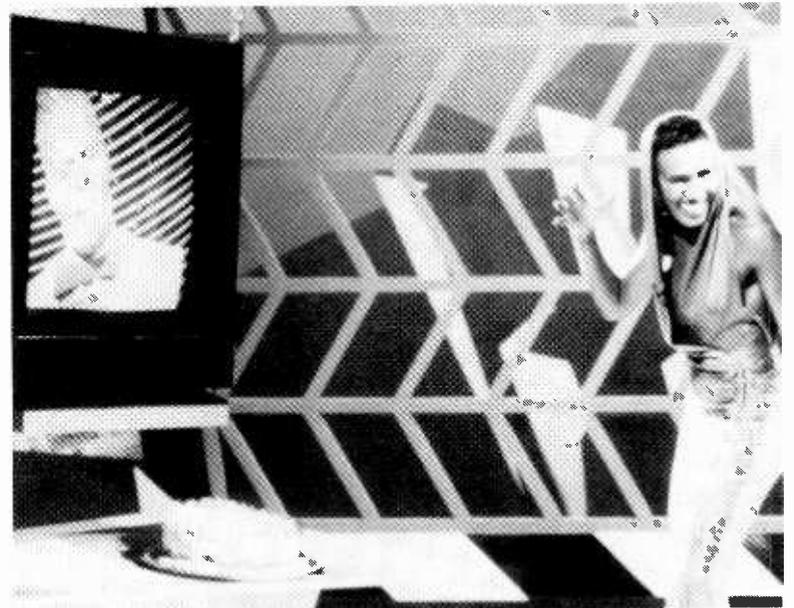
Any open slots in the schedule are filled by syndicated music video shows like "America's Top 10," "Hot Tracks," and "The MTV Video Countdown" as well as Saturday evening's "big draw"—"The Gorgeous Ladies Of Wrestling," and a home shopping service.

V32 attempts to maintain strong relationships with labels, according to Brakke. She says the station has tied in with record companies on artist promotions, and artists performing in the local area often call in for live interviews.

But Brakke says that "the labels could do better in supporting the station with advertising." Nonmusic-related ad accounts have been difficult to come by, she says, as the channel has yet to achieve a 3.0 Nielsen rating.

As far as the ratings go, however, signs look good, says Brakke. A Nielsen special station index study made on behalf of V32 for the February book showed that in the counties of Polk (which includes Lakeland) and Hillsborough, V32 enjoys a 6.1 rating during the "broad" daypart of 7 a.m.-1 a.m.

"We decided to go with music video when we realized that while this market is saturated with TV stations [in Orlando and Tampa], none of them are directed to a young audience," says Brakke. "So we're really targeting an untapped resource which, if done correctly, can be very successful."



**Grace To The Max.** From his own dramatic television series to guest VJ shots on MTV, computer-generated TV personality Max Headroom has done it all. Now, he has his own talk show, debuting July 23 on Cinemax. Headroom, left, is seen gabbing on the set at Unitel-New York with Grace Jones.

## Video Track

NEW YORK

**W**HILE MAKING a guest appearance on the latest *Grim Reaper* video, "Rock You To Hell," Japanese rockers E-Z-O were held in prison for some 20 minutes. It seems that a mechanism in the door of the 50-year-old jail cell where the clip was being shot failed to work, keeping the group members trapped until *Grim Reaper* set them free. When he was finally out, E-Z-O bassist Taro joked, "If I had to stay with singer Masaki in such a small room forever, I'd lose my mind!"

Style Council will soon release

"Jerusalem," a minimovie combining concert footage and song videoclips along with a narrative by Richard Coles of the *Communards*.

Four clips from *Bananarama's* gold-selling "True Confessions" album have been digitally remastered. Among them are videos for the No. 1 hit "Venus" and "Do Not Disturb," which has never been released in the U.S.

LOS ANGELES

**S**TEPPENWOLF RECENTLY completed filming for "Hold On (Never Give Up, Never Give In)," the first single from its upcoming Qwil album, "Rock'n'Roll Rebels." Performance segments were produced and directed by John B. House and were integrated with footage from the film "Grunt—The Wrestling Movie."

After successfully completing the first leg of its North American tour, *Oingo Boingo* will begin shooting a video for "We Close Our Eyes," the second single from its latest MCA album, "BO-INGO."

**Vivid Productions** wrapped Island recording act *La Compagnie Creole's* debut clip, for "A.I.E." It was directed by Peter Scammel and produced by Richard Bell.

Other activity for Vivid includes the *Thrashing Doves'* new video, for "Grinding Stone," directed by Andy Morahan. Luc Roeg produced. The piece supports the first single off the group's A&M album, "Dumb Poet."

OTHER CITIES

**DIRECTOR DAVID HOGAN** of *Limelight Productions* is completing postproduction work on new videos from Virgin recording group *Cutting Crew* and Arista act *Cruzdodos*, after which he's scheduled to fly to Paris to begin work on *Prince's* next production. Other projects recently completed by Hogan include clips for *Sheila E.'s* (Continued on next page)

## Plan Would Expand Vidclip Exposure

# MuchMusic Seeks To Move To Basic Cable In Canada

BY KIRK LaPOINTE

OTTAWA Three proposals that could substantially broaden the exposure of videoclips in Canada will be presented to the government here by television outlet MuchMusic during a series of hearings opening July 20.

The Canadian Radio-television and Telecommunications Commission will hear an appeal from MuchMusic, the Toronto-based, English-language service, to switch from being a pay-TV service to basic cable in Canada.

Such a move could quadruple MuchMusic's current subscription base of 1 million and blanket the country with music video TV. Under the deal, cable systems would have the option of carrying the channel, but if they did, MuchMusic would be carried to all subscribers. The current 10-cent average price, charged cable systems per subscriber to carry MuchMusic on pay TV, would drop to 6 cents.

MuchMusic also proposes to significantly alter its program-

ming if it becomes a basic cable service. The channel says it would comply with "Canadian content" regulations relating to music video carried on conventional broadcast outlets by increasing domes-

### Move to basic cable could quadruple MuchMusic's subscription base

tic videoclips to 30% of all carried, up from the current 15% condition of its license.

But, in return, MuchMusic wants concessions from the CRTC to allow it to carry music-related films as well as independently produced longform videos. The allowance on the music films is bound to be opposed by conventional broadcasters, who earlier forced the CRTC to prevent MuchMusic from playing them.

Although the MuchMusic bid seems a bold move, it is actually a "defensive application," says Jay Switzer, director of programming for MuchMusic. Other specialty services now offered only as pay TV decided to apply to move to basic cable, and MuchMusic's bid stipulates that it would not like to move to basic cable unless the others go.

Conversely, if the others go to basic cable, it doesn't want to be left behind on pay TV. MuchMusic has earned profits in its two operating years, but could face isolation on the dial if The Sports Network or other pay services become part of a consumer's basic cable package.

Two proposals are also before the commission from the *MusiquePlus* organization, now owned and operated by CHUM Ltd. and CITY-TV in Toronto. One would formally gain a license for *MusiquePlus*, which now operates under an amendment to MuchMusic's license. That would prevent other firms from seeking a French-language broadcast li-

cense.

In return, MuchMusic has agreed to separate *MusiquePlus'* production facilities and move from a four-hour programming day repeated once (an eight-hour daily package) to a 24-hour programming day consisting of a six-hour program package repeated three more times. *MusiquePlus* would remain a discretionary service, with a 15-cent cost to cable companies per subscriber that would decrease according to the extent of subscriber penetration on a given cable system.

MuchMusic has also proposed, in a separate application, a 50-50 partnership between *MusiquePlus* and the Radio Mutuel broadcast group based in Quebec. As with the other *MusiquePlus* bid, the service would have a separate originating center in Montreal but would be aiming for basic carriage by giving cable companies the option to carry it to all consumers. The charge to companies would be 10 cents per subscriber and an additional cent for each year of the license.



# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	THE CALL I DON'T WANNA Elektra	BREAKOUT
	FROZEN GHOST END OF THE LINE Atlantic	BREAKOUT
	GRATEFUL DEAD TOUCH OF GRAY Arista	SNEAK PREVIEW
	MARILLION INCOMMUNICADO Capitol	BREAKOUT
	GEORGE MICHAEL I WANT YOUR SEX Columbia	SNEAK PREVIEW
	PSYCHEDELIC FURS SHOCK Columbia	BREAKOUT
	WALL OF VOODOO DO IT AGAIN I.R.S.	BREAKOUT
SNEAK PREVIEW VIDEOS	BRYAN ADAMS HEARTS ON FIRE A&M	2
	DAN AYKROYD & TOM HANKS CITY OF CRIME MCA	3
	BEASTIE BOYS NO SLEEP TIL BROOKLYN Columbia	5
	DAVID BOWIE TIME WILL CRAWL EMI America	2
	EUROPE CARRIE Epic	2
	LOU GRAMM READY OR NOT Atlantic	4
	INXS & JIMMY BARNES GOOD TIMES Atlantic	2
	CYNDI LAUPER BOY BLUE Epic	2
	MOTLEY CRUE GIRLS, GIRLS, GIRLS Elektra	3
	RDBBIE NEVIL WOT'S IT TO YA? Manhattan	3
	U2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island	2
	JOHN WAITE THESE TIMES ARE HARD FOR LOVERS EMI America	3
	WANG CHUNG HYPNOTIZE ME Geffen	4
	ROGER WATERS RADIO WAVES Columbia	3
	PETER WOLF CAN'T GET STARTED EMI America	4
HEAVY ROTATION	*BON JOVI WANTED DEAD OR ALIVE Mercury/PolyGram	9
	*CROWDED HOUSE SOMETHING SO STRONG Capitol	10
	*GENESIS IN TOO DEEP Atlantic	7
	*HEART ALONE Capitol	6
	*BRUCE HORNSBY & THE RANGE EVERY LITTLE KISS RCA	7
	WHITNEY HOUSTON I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Arista	3
	*BILLY IDOL SWEET SIXTEEN Chrysalis	9
	JANET JACKSON THE PLEASURE PRINCIPLE A&M	3
	LEVEL 42 LESSONS IN LOVE PolyGram	14
	KENNY LOGGINS MEET ME HALF WAY Columbia	15
	RICHARD MARX DON'T MEAN NOTHING Manhattan	5
	*EDDIE MONEY ENDLESS NIGHTS Columbia	9
	*TOM PETTY & THE HEARTBREAKERS JAMMIN' ME MCA	9
	*BOB SEGER SHAKEDOWN MCA	5
	WHITESNAKE STILL OF THE NIGHT Geffen	14
	KIM WILDE YOU KEEP ME HANGIN' ON MCA	8
	*STEVE WINWOOD BACK IN THE HIGH LIFE Warner Bros.	6
ACTIVE ROTATION	*CUTTING CREW ONE FOR THE MOCKINGBIRD Virgin	7
	DAN FOGELBERG SHE DON'T LOOK BACK Full Moon/Epic	2
	ACE FREHLEY INTO THE NIGHT Megaforce/Atlantic	5
	OZZY OSBOURNE CRAZY TRAIN CBS	8
	PSEUDO ECHO FUNKY TOWN RCA	6
	MASON RUFFNER GYPSY BLOOD CBS	6
MEDIUM ROTATION	JON BUTCHER HOLY WARS Capitol	2
	THE CULT LIL' DEVIL Sire/Warner Bros.	5
	DANNY WILSON MARY'S PRAYER Virgin	3
	IMMACULATE FOOLS TRAGIC COMEDY A&M	5
	NIGHT RANGER HEARTS AWAY Camel/MCA	2
	*POISON I WANT ACTION Capitol	6
	SIMPLY RED INFIDELITY Elektra	4
	*PATTY SMYTH DOWNTOWN TRAIN Columbia	4
	RONNIE SPECTOR WHO CAN SLEEP Columbia	3
	ANDY TAYLOR DON'T LET ME DIE YOUNG MCA	3
	THOMPSON TWINS LONG GOODBYE Arista	3
	T'PAU HEART AND SOUL Virgin	7
	SUZANNE VEGA LUKA Virgin	5
	WARREN ZEVON SENTIMENTAL HYGIENE Virgin	4
BREAKOUT ROTATION	ART OF NOISE DRAGNET Chrysalis	3
	JON ASTLEY JANE'S GETTING SERIOUS Atlantic	6
	STAN CAMPBELL YEARS GO BY Elektra	4
	JUDE COLE LIKE LOVERS DO Warner Bros.	4
	STEVE EARLE I AIN'T EVER SATISFIED MCA	2
	GEORGIA SATELLITES MYTH OF LOVE Elektra	2
	HIPSWAY ASK THE LORD Columbia	5
	STEVE JONES MERCY MCA	4
	TOM KIMMEL THAT'S FREEDOM Mercury/PolyGram	2
	LITTLE STEVEN TRAIL OF BROKEN TREATIES Manhattan	6
	LIVING IN A BOX LIVING IN A BOX Chrysalis	6
	ALISON MOYET IS THIS LOVE? Columbia	3
	OMAR & THE HOWLERS HARD TIMES IN THE LAND Columbia/CBS	2
	PARTLAND BROS. SOUL CITY Manhattan	8
	JENNIFER RUSH & ELTON JOHN FLAMES OF PARADISE Epic	3
	BERNIE TAUPIN CITIZEN JANE RCA	2
	TNT 10,000 LOVERS (IN ONE) PolyGram	4
	GINO VANNELLI WILD HORSES Epic	7
	WORLD PARTY ALL COME TRUE Chrysalis	3
	Y&T CONTAGIOUS Geffen	2

\* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

## 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.

Karolyi Ali  
Bill Parker

### ALEXANDER O'NEAL

**Fake**  
Hearsay/CBS Associated/Tabu  
Pamela Tarr  
Paula Walker

### RAY, GOODMAN & BROWN

**Let's Make Love Tonight**  
Take It To The Limit/EMI America  
Michael Owen  
Michael Oblowitz

### THE SILENCERS

**Fainted Room**  
A Letter From St. Paul/RCA

Martin Brierley/The Molotov Brothers  
Martin Brierley, Steve Lowe

### STARSHIP

**It's Not Over (Till It's Over)**  
No Protection/Grunt/RCA  
Paul Flattery/Split Screen  
Jim Yukich

### JOHN WAITE

**These Times Are Hard For Lovers**  
Rover's Return/EMI America  
Michael Adler, Michael Riffle  
Jeff Stein



**How About That, Folks?** The multitasking Herb Alpert, trumpeter and co-founder of A&M Records, is seen blowing his horn at the VH-1 studios in New York. Alpert stopped by to tape a spot on "Celebrity Hour With Roger Rose" and to promote his single "Diamonds."

### ABC

**When Smokey Sings**  
Alphabet City/PolyGram  
Paul Darbyshire  
Antha, Vaughn

### BRYAN ADAMS

**Hearts On Fire**  
Into The Fire/A&M  
Carl Wyant/The Company  
Wayne Isham

### DAVID BOWIE

**Time Will Crawl**  
Never Let Me Down/EMI America  
Glo Productions  
Tim Pope

### THE CALL

**I Don't Wanna**  
Into The Woods/Elektra  
Kim Dempster  
Doug Freel, Jean Pellern

### NATALIE COLE

**Jump Start**  
Everlasting/Manhattan  
Fiona O'Mahoney  
Nick Morris

### STEVE EARLE

**I Ain't Ever Satisfied**  
Exit Zero/MCA  
Karen Bellone/Bell One Productions  
Jim Hershleder

### GENERAL KANE

**Girl Pulled The Dog**  
Wide Open/Motown  
Kurt Phillips  
George Bloom

### GEORGIO

**Tina Cherry**  
Sex Appeal/Motown  
Karolyi Ali  
Bill Parker

### JOHN HIATT

**Thank You Girl**  
Bring The Family/A&M  
Frazier Penebaker  
D.A. Penebaker

### IMMACULATE FOOLS

**Tragic Comedy**  
Dumb Poet/A&M  
Vivid Productions  
T. Vanden Ende

### IN VITRO

**Man And Woman**  
In Vitro/Manhattan  
Karen Dahl/Yankee Pictures  
Fred Schepisi

### CHERYL LYNN

**If You Were Mine**  
Start Over/Manhattan

## VIDEO TRACK

(Continued from preceding page)

"Koo Koo" and Jon Butcher's "Holy War." A busy man indeed!

Limelight Productions was also responsible for David Bowie's clip for "Never Let Me Down," the title track off his new EMI America release. It was directed by John-Baptiste Mondino, who was the creative force behind Jill Jones' clip for "Mia Boca" and Chris Isaak's piece for "You Owe Me Some Kind Of Love."

Synthesist Suzanne Ciani recently appeared as guest host on VH-1's "New Visions" music video program. Besides videoclips, viewers were treated to a live performance, which included "The Eighth Wave," "The Velocity Of Love," and "Lay Down Beside 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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# Toscanini For A New Generation

## Archival Portrait Of Maestro At Work

BY STEVEN DUPLER

**NEW YORK** An arduous reconstruction of archival audio and video programs by Arturo Toscanini is enabling a generation unfamiliar with the legendary maestro to view him at work with the NBC Symphony Orchestra, during the period 1948-52.

The postproduction magic on the project was performed by a team of engineers, producers, and classically trained musicians at Howard Schwartz Recording Inc., based here. Co-producers on the programs are Sergio Getzel, administrator of international sales for NBC International Ltd., the program's distributor, and Wayne Stuart, producer/program manager for NBC Enterprises.

Toscanini died 30 years ago. The 10 programs HSR recently completed at its Studio West were culled from a series of televised concerts aired only once before, in 1952.

The audio/video material—now fully synced and cleaned up—is being offered to the international home video, educational, and broadcast television markets by NBC International Ltd.

"We showed the programs at MIP in Europe this year, and the response was phenomenal," says Getzel. While no home video or broadcast deals have yet been inked, he says there is "strong interest and

ongoing talks" with parties in Japan, Germany, Italy, and the U.K.

Getzel says he is also hopeful he will soon be able to announce a domestic syndication deal with a "PBS-type station" as well as a similar syndication arrangement in Canada.

According to Getzel, preproduction was perhaps even more time consuming and painstaking a process than the actual postproduction at HSR.

"The planning, negotiating, and implementation of this project has taken three years," he says. "Just finding all the material, deciding what was the best, gaining rights to all of it—it was a long road."

The archival material delivered to HSR last December was a chaotic mixture of 35- to 40-year-old kinescopes and audiotapes obtained from the Library of Congress, Lincoln Center Research Library, NBC Inc., RCA Records, Voice of America, the Toscanini estate, and a number of private collectors.

Roy Latham, an engineer who worked on the project at HSR, says the source materials were "noisy, distorted, and badly packed," with "many seriously damaged by water and mildew after years of being stored in a damp basement."

To make matters even more difficult, none of the source materials contained any synchronization references; many of the old kinescopes

were damaged and, in some cases, previously edited. Further, two of the 10 programs were operas, presenting serious lip-syncing challenges.

"The problem was that none of the picture and audio that we ended up using for these programs was ever intended to be synced, as the audio was for radio broadcast, and the picture was for separate television broadcast," says Latham.

"When we began the search for the materials we could use, we had the original kinescopes, which contained audio soundtracks along with the optical," says Getzel. "The problem was that the audio and video were recorded at different speeds, and they deteriorated in different ways."

Getzel says the team decided to  
*(Continued on page 66)*



**Faithful Friends.** Marianne Faithfull recently completed her new album for Island, "Strange Weather," at A&R Studios in New York. The project features an eclectic assortment of musicians, ranging from guitarists Bill Frisell and Robert Quine to keyboardists Dr. John and Garth Hudson. Shown at the console in A&R are, from left, engineer Joe Ferla, producer Hal Willner, bassist Fernando Saunders, and Faithfull.

## Fairlight Stresses Customer Service

**NEW YORK** When you buy a digital synthesizer that costs close to \$100,000, you have the right to expect more than just good service. To keep its well-heeled customers satisfied and to attract new ones, Fairlight Instruments of Sydney, Australia—the maker of the Computer Musical Instrument—says it is implementing an unusually comprehensive service plan.

The key element in Fairlight's program is specially trained service technicians the company calls "technical ambassadors." Three of these factory-trained Australians are already in place in the field—two in the U.S., one in England.

More will be assigned in the near future.

According to a Fairlight spokesman, the ambassadors are "totally familiar with all aspects of software design, hardware manufacture, and customer service."

In addition to "supporting and upgrading" local service personnel in their areas, the new technicians will travel extensively around the continents on which they are based. Most important, they will be available for house calls, performing on-site service and consultation for Fairlight owners.

During the warranty period, there is no charge for this service,

says the spokesman. Afterward, normal service charges will be in effect.

In addition to the ambassador program, the factory service department in Sydney is being beefed up. Customer service head Mario Paolino says he plans to institute a 24-hour-a-day phone hot line, through which Fairlight owners will be able to get advice and service information.

The U.K.-based ambassador is Greg Jones. The two U.S. specialists are Andrew Brent, based here, and Chris Pearce, in the Los Angeles Fairlight U.S. headquarters.

STEVEN DUPLER

## Audio Track

**NEW YORK**

**JOHN FAIR** was in at **Unique Recording**, producing "Illusions," **Dhar Braxton's** new single on **Sleeping Bag Records**. **Roey Shamir** was at the controls.

**Mallory Earl** has been mixing tracks on **MCA's Brenda K. Starr** at **Duplex Sound**. Also, **Anthony & the Camp** recorded and mixed two cuts, "Thought I Could Handle It" and "Don't Forget Your Way To My Heart," both for **Jellybean/Warner Bros. Records**. **Earl** handled mixing with producer **Deodato**. And **Dikki Deveraux** was in for **MEDE Productions** to record and mix two cuts, "Take Time Out For Love" and "You Minus Me

**Equals Nothing.** **Earl** produced and mixed.

**LOS ANGELES**

**WARNER BROS.' John Sieger** worked on overdubs with producer **Mitchell Froom** at **Sunset Sound Factory**. **Tchad Blake** engineered. **Lisa Hartman** finished up her album for **Atlantic Records** with **Bill Wray** producing and **Richard Bosworth** engineering. **Dave Knight** assisted on the project. **Jim Cox** was in producing tracks for **Albert Lee** for a masters series album on **MCA Records**. **Mark Howlett** engineered.

**Air Supply** recently cut tracks at **TMF Studios**. Group leader **Graham Russell** co-produced four tracks with **TMF's Ron Bloom**. **Bloom** played all instruments, handled arrangements, and programmed the studio's **Fairlight Series III** computer musical instrument.

**Fiesta Studios** recently hosted **Jesters Of Destiny**. In to record their EP of cover songs, "In A Nostalgic Mood" (slated for release in July), they also laid the foundation for their second LP, "No Laughing Matter." Both projects will be on **Dimension/Restless Records** with the EP serving as follow-up release to the **Jesters'** first LP, "Fun At The Funeral." **Bruce Duff** and **Ray Violet** produced the sessions.

*(Continued on page 66)*

## First U.S. Studer DASH Recorder Installed

### Disc Mastering Calls Machine 'Easy To Use'

**NEW YORK** Disc Mastering Inc. is the first U.S. recipient of Studer Revox America's long-awaited two-channel DASH format digital audio recorder, the D820X. The machine was installed in May.

Until now, the only two-channel DASH recorders on the market have been manufactured by Sony. Tapes recorded on either the Studer and Sony machines are compatible, says a Studer spokesman.

**Randy Kling**, owner and chief engineer of **Disc Mastering**, says the machine is "exceptionally easy to use. I had my 14-year-old son in over the weekend, and after a few minutes he was making copies on it."

In addition to the Studer deck, **Kling** has just received a **Neve DTC-1** digital transfer console, one of only three in the U.S. Thus, **Disc Mastering** is, for the moment, the only all-digital Studer/Neve combination studio in the country.

**Kling** says his first project with the hi-tech gear is CD mastering work for a Dallas-based client. He says he plans to use the Studer/Neve pair to archive rare old recordings from the **RCA Records** vaults.



**Randy Kling**, mastering engineer and owner of **Disc Mastering Inc.** in **Nashville**, sits in the driver's seat behind his new **Neve DTC-1** digital transfer console and his newly acquired **Studer D820X** digital DASH two-track deck. The Studer is the first delivered in the U.S.

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## Sound Investment

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

**POST EXPANSION:** Hollywood's **Post Group** is undergoing major expansion of its full-service postproduction facility. Included in the upgrade is the addition of an on-line edit bay, four off-line edit bays, a second film-to-tape transfer suite, a third audio-sweetening room, and a new motion-control shooting stage. Equipment additions include the **Da Vinci** color-correction system, an **Ampex AVC Century** switcher, and the **ODC** laserdisk mastering system. "The industry is growing, and we have to keep up with the changes," says **Rich Thorne**, senior vice president of the Post Group.

**HOW MANY WITH** hot sauce? Although **Taco Bell Corp.**, the Irvine, Calif.-based Mexican fast-food chain with 2,500 restaurants in 47 states, is more used to taking orders than placing them, the firm recently placed a gigantic take-out request: 1,400 **Sony EVM-8010** 8mm recorder/monitor combination VCR units. The machines will be used to train 70,000 employees.

**8-TRACK 10-PACK:** Here's a hot deal from **Tascam**. From now until Dec. 31, authorized Tascam dealers are offering a special 10-Pack promotion, giving away almost \$700 in studio equipment to purchasers of the firm's unique **Studio 8 (Model 388)** open-reel 8-track recording system. The Studio 8 is an integrated system, incorporating an 8-channel, 8-buss mixer with a 1/4-inch, 8-track recorder. Purchasers of the system will receive the 10-Pack at the point of purchase. This includes a Tascam power amp, a dual cassette deck, a pair of studio monitors, headphones, audio-cassettes, a tape cleaning kit, and a library of Tascam professional recording manuals.

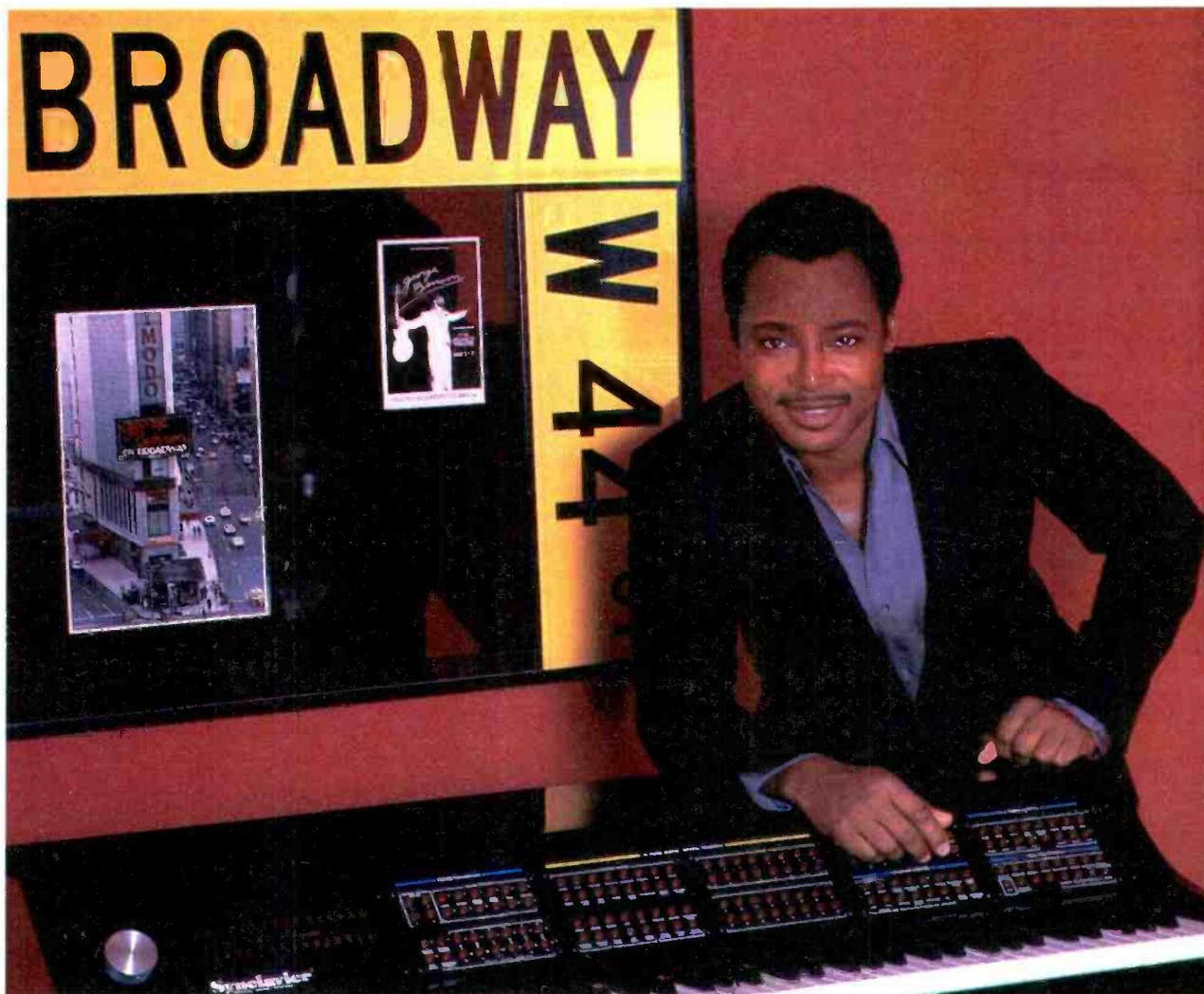
**WELCOME TO THE** monkey house . . . If you plan to be in London during Nov. 23-26, you might want to head to the London Zoo in Regents Park for the third annual **Digital Information Exchange**. The event is sponsored by **Sony Broadcast Ltd.** and **HHB Hire and Sales**, along with two British pro audio magazines. A look at the preliminary schedule shows the first day concerned with digital technology in broadcast, film, and video. Topics will range from direct-broadcast satellites to the use of digital audio in postproduction.

Days two and three will be devoted to audio-only recording and will cover the latest in digital multitrack equipment and digital signal processing as well as advances in professional DAT technology. For registration information, contact **Peter Woodcock** at 0992-583557.

**EXCLUSIVE DEAL:** **Limelite Video** of Miami has pacted with **Sony's** pro tape division to use Sony tape exclusively for all its production needs. Edited by **STEVEN DUPLER**

SPOTLIGHT  
ON ARTISTS

# Behind Every Synclavier® There's a Success Story



## Profile: George Benson

Grammy award-winning singer, guitarist and composer George Benson is one of the rare artists to have enjoyed both long-standing critical success and multiple chart-topping pop hits. Virtuosity, versatility and a commitment to "keeping it fresh" are the hallmarks of the Benson sound, and the Synclavier Digital Audio System is playing an important role in his continuing creative growth, as George explains:

"The Synclavier has truly been designed around the needs of the busy, working composer. With my schedule, my time to write is precious. So when inspiration strikes, I don't want to have to waste time stringing together a bunch of different machines. My Synclavier is a most powerful musical instrument, yet it is remarkably simple to learn and use. For me, the Synclavier - like my voice and guitar - has become a vital creative and expressive tool."

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## AUDIO TRACK

(Continued from page 64)

At Skip Saylor Recording, jazz keyboardist/producer Dan Siegel was in with Vinnie Colaiuta and Abe Laboriel putting down tracks for Siegel's upcoming CBS/Epic album. Tom McCauley engineered with second Joe Shay. Also, actress/director Ruth Buzzi was in to work on "Ladies Of The Night Club," a project for Rex Entertainment Group. Music director Jim Vukovich produced Estelle Reiner, Roslyn Kind, Freda Payne, Jo Ann Dearing, and Candi Milo on lead and backing vocals. McCauley engineered, assisted by Patrick MacDougall. Hemdale Film Corp.'s Joe Regis cut music cues for the upcoming DEG release of "Burnin' Love." McCauley ran the board with assistant Shay.

Engineer Ed Thacker was in at Master Control to mix the upcoming Loverboy album for CBS Records. Also, Virgin Records' Millions Like Us worked on mixes with engineer Bill Bottrell and assistant Sabrina Buchanek. Was Not Was dropped in to mix a 12-inch with producer Don Was and engineer Steve Pack. Toni Greene assisted.

### NASHVILLE

SIXTEENTH Avenue Sound Studio was recently the setting for country artist Billy Joe Royal's recording of several tunes for the Atlantic/America label. Nelson Larkin produced the tracks with Ron "Snake" Reynolds engineering. And British producer Paul Samwell-Smith (of Cat Stevens and the Yardbirds fame) was in with singer/songwriter Mark Germino working on his second RCA album. Frank Filipetti engineered

the sessions. Finally, Eddie Rabbitt and producer Richard Landis were in to set tracks and vocal overdubs for several new recordings. The RCA project was engineered by Csaba Petocz.

### OTHER CITIES

POP BAND CHARMER completed mixes at Seagrape Recording Studios, Chicago, on two songs for its upcoming record. Marty Feldman mixed the sessions and Mike Konopka engineered. Also, the Wild Caucasians tracked six sides for a forthcoming release. Joe Tortorici handled engineering duties. And Steven Boyd cut and mixed a four-song guitar symphony titled "Metal Fantasy." Tom Haban was at the board.

Columbia Records' Tony Bennett visited Hillside Sound Studios in Englewood, N.J., to work on his upcoming album, due for release in the fall. Guest artists on the project included Dizzy Gillespie, George Benson, and Dexter Gordon. Danny Bennett produced, and Paul Mufson and Daegal Bennett shared engineering credits.

Poverty Studio, Hartford, Conn., saw the rap group Funky Beat Investigators (F.B.I.) in to complete their first 12-inch, "Kidnapped," for Undercover Records. Cliff Harper produced and engineered.

At Boston's Mission Control Studio, Jimi Randolph was in to mix the upcoming single "Secret Wish" for Manhattan Records' artist Phaedra. Maurice Starr produced. Also, Delfeo Marsalis was in to produce tracks on his brother Branford Marsalis for his new CBS album.

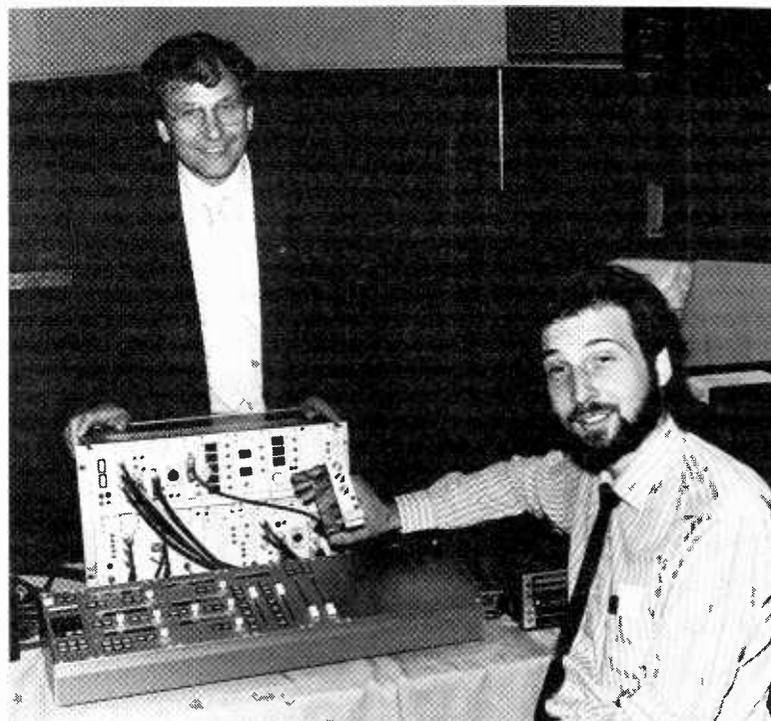
At Studio A, Dearborn Heights, Mich., r&b vocal group the Prize digitally mixed its first album with producer/engineer Eric Morgeson for EMP Productions Ltd.

The Rainmakers were in at Ardent in Memphis, Tenn., to record tracks for their new PolyGram album. Terry Manning produced and engineered. Also, Carl Perkins was in working on an album project for B&S Music.

At Criteria Recording, Miami, Eddy Higgins cut a live-to-two-track digital album. Mack Emerman controlled the board, assisted by Kurk Bergé. Julio Iglesias continued to work on his forthcoming American and Portuguese albums. Production was handled by Ramon Arcusa with Carlos Alvarez.

At Studio 4 Recording, Philadelphia, the Hooters recorded their second album, "One Way Home," with Ric Chertoff producing and Rod O'Brien and Phil Nicolo controlling the knobs.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.



**Digital Desk.** The newest digital mixer/equalizer to hit the scene is the BW-102 Tonmeister by Harmonia Mundi Acustica. The new console was introduced recently at a workshop/seminar hosted by Los Angeles-based audio dealer Audio Intervisual Design and New York's Gotham Audio and held at Capitol Studios in Los Angeles. Shown with the BW-102 are Juergen Wahl, western sales manager of Gotham Audio, left, and Jim Pace, vice president of AID.

## ARCHIVAL PORTRAITS OF TOSCANINI RESTORED

(Continued from page 64)

use other audio-only recordings of the same works on the kinescopes. These were done for radio broadcasts by Toscanini and the NBC Symphony Orchestra.

The first step in the reconstruction was to transfer all the audio material to new magnetic tape from either acetates or original 30 ips masters.

While some noise did result from the lacquer transfers, the "overall quality of the transfers was exceptional," Latham says. The actual logistics of the sound-to-picture synchronization process varied for each of the 10 programs, he continues.

"It mostly consisted of video-style editing on a 24-track digital recorder," he says, noting that it was necessary in some cases to cross-fade in order to ensure program continuity.

The synchronization of the newly created tracks was achieved by monitoring the approved soundtrack, while offsetting the original source material. But problems abounded during the project, with machines often needing to be re-cued in order to compensate for

phase cancellation that occurred. The source material was then edited to a digital recorder.

Frequently, however, the optical and source would "drift," and the process had to start all over again. And it was sometimes necessary to perform "multiple edits of 30-40 video subframes in rapid succession" in order to achieve synchronization of the material—a time-consuming and difficult process.

Once the performances were synchronized as well as possible, logos, opening music, and title tracks were added. The programs were then mixed to a "split mix format," in order to accommodate both North American NTSC and European PAL video formats.

"We also enhanced the video quite a lot, using the telecine," says Getzel. Getzel, Stuart, Latham, and audio consultants Robert Hupka and Jack Pfeiffer (both of whom had worked with Toscanini and "knew his tempos and movements") followed the score during the rebuilding of the video footage.

The 10 programs each run approximately one hour.



**Well-Defined Feature.** "Julia And Julia," the first feature film to be shot on high definition video, will be transferred to film for theatrical release this summer. HDVS offers 1,125 lines of resolution, compared with the 525 used in the NTSC North American standard. Shown here scoring the movie in Record Plant's Stage L on the Paramount lot in Los Angeles are film composer Maurice Jarre, left, and the film's director Peter Delmonte. Engineer Joel Moss is in the background. The audio portion of "Julia" should be as hi-tech as the video. The synthesized score was recorded and mixed entirely in the digital domain on a Sony 24-track deck.

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## NED Plans To Build New Headquarters

NEW YORK New England Digital, makers of the Synclavier digital audio work station/direct-to-disk multitrack recording system, says business has been so good over the past three years that it plans to spend \$3 million-\$4 million to build a new headquarters and double its current space.

Brad Naples, president of the White River Junction, Vt.-based hi-tech firm, says NED's sales revenues and personnel growth have expanded at a rate of 35% annually since 1984.

"We've grown to over 100 employees, opened three regional offices, and substantially strengthened our market position," he says. "In the next two years, we expect to substantially increase our sales and add employees," he adds.

NED now occupies 27,000 square feet over two locations. The proposed facility, which will be built in the Hartford, Vt., area, will be more than 60,000 square feet, says Naples.

STEVE DUPLER

The English-language videoclip outlet MuchMusic seeks to move to basic cable in Canada ... see page 62

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# Classical KEEPING SCORE



by Is Horowitz

**THE MOSCOW SESSIONS:** Recordings made in the Soviet Union and circulated in the U.S. via licensee are hardly rarities, although they have appeared somewhat less frequently in recent years. Now, both Mobile Fidelity and Sheffield Lab have put several out to market, but with a difference.

This column has documented how Sheffield sent a recording crew and a U.S. conductor to Moscow to share a three-record project with a Russian conductor and orchestra, the Russian directing American music and the American directing Russian music. Billed as a landmark in cultural cooperation, we leave to others its evaluation as a bridge builder between East and West.

Nevertheless, we do have the first auditory fruit of the Sheffield project at hand: three compact disks that offer diverse programs of Russian and American music. On paper, some of the sequencing may appear capricious, but it works pretty well and provides effective continuity.

As might be anticipated, recording techniques exhibit the greatest East-West differences. As **Lawrence Leighton Smith**, the American conductor on the project, points out, Russian instrumental techniques favor a darker oboe sound and some vibrato on French horn, particularly noticeable in the second movement of the Tchaikovsky Fifth Symphony, one of the major works recorded, but it was in microphone placement and concept of orchestral sound that the real differences emerged.

Sheffield's **Lincoln Mayorga** recalls that the Russian recording authority, Melodiya, has long been used to multimicrophoning, highlighting sections in

ways that purists decry. And, if anything, Sheffield has been dedicated to an approach in the use of mikes that posits the fewer the better.

Because of the characteristics of the recording location, Mayorga and his crew used eight microphones, for them an unusually high number. Still, the initial reaction of the Soviet conductor, **Dmitri Kitayenko**, was that the sound was too diffuse. But he came to appreciate the greater realism of the sound picture as the sessions proceeded, says Mayorga.

On some of the selections (to these ears) there is in fact some loss in detail, with some lines buried a bit too deeply in the orchestral texture, although the weight of an orchestra in full cry is impressively massive. On more lightly scored selections, the clarity is excellent.

The CDs were processed from digital tapes, but Sheffield, still an ardent supporter of analog technology, also recorded all the material on a Studer half-inch

## Sheffield, Mobile Fidelity CDs reflect Russian style

analog tape recorder. Cassettes will come from the analog tapes, says Mayorga, as well as a "collector" set of LPs. All the albums carry the rubric "The Moscow Sessions." Music ranges from Glinka to Ives.

Russian recording philosophy and its focus on highlighting orchestral sections is presented at its most sympathetic in the Mobile Fidelity CDs now appearing on the market. These recordings, produced by Melodiya in the Soviet Union, have been digitally reprocessed by Mobile Fidelity engineers. In line with its audiophile reputation, the label has made every effort to retain sonic integrity.

This is most evident in a classical CD sampler making use of Ultradisc processing, where a gold reflecting surface is said to provide greater error-free playback. Clarity is indeed excellent. The price is premium; audio buffs are the target. Silver-surface CDs of individual programs are being released at regular prices.

# Indie GRASS ROUTE



by Linda Moleski

**IMPORTANT RECORDS** of Jamaica, N.Y., is re-establishing itself in the Texas market, and in the process has moved its regional branch from Austin to Dallas. The new office will be helmed by **David Counter**, and the company will soon be adding an in-house promotion staff.

According to vice president **Howard Gabriel**, the move is an effort to strengthen and expand Important's retail base. "All the chains are there, and we want to have a closer association," says Gabriel. "The city's bigger, and there's more retail action out of there."

In addition, Important will soon open a satellite office in San Francisco, with **Kim Robins** serving as representative. That area is currently being covered by the company's Los Angeles and Seattle branches.

During the past two years, Important has switched its concentration from imports to domestic titles. Among the company's newest releases are the **Enemy** line—which includes two albums by **Exit** and a solo project by guitarist **Sonny Sharrock**—and an upcoming title by San Francisco-based pop-metal band **Heathen** (produced by **Ronnie Montrose**) on the **Combat** imprint.

**SEEDS & SPROUTS:** **Striped Horse** on the West Coast is starting to ship **DeBarge's** new 12-inch, "Dance All Night." The record doesn't include brothers El and Chico, but an advance listen reveals that it's a sure winner for pop radio. . . **Compass Distributing** has signed Connecticut-based rock outfit **Charlie Karp & the Name Droppers** to its **Grudge** label. The Nyack, N.Y.-based company has set a Thursday (25) release date for **Dave Mason's** new album, "Some Assembly Required," on **Chumley** . . . Manhattan-based

**Select Records** is gearing up for the release of **U.T.F.O.'s** next album, "Lethal," aiming at a July 17 street date . . . **Profile's Cory Robbins** says we can expect the next **Run-D.M.C.** album sometime in September . . . **Roadracer** has signed a number of metal acts. Among them are Toronto-based **Infernal Majesty**, New Jersey-based **Blessed Death**, Chicago-based **Snow White**, and New York-based **Cat**. The label will soon be putting out three new albums, from **Whiplash**, **Carnivore**, and **Mercyful Fate** . . . Contrary to last week's report, **Enpointe**, **Spindletop**, and **Nova** will not be merging to form their own distribution network . . . **Antone's Records & Tapes**, a recently formed blues label based in Austin, Texas, is offering product from the **Angela Strehli Band**, **Matt "Guitar" Murphy & Memphis Slim**, **Ronnie Earl**, and a live anthology album featuring **Buddy Guy**, **Albert Collins**, **Otis Rush**, and **James Cotton**, among others. Distributors handling the line include **Rounder**, **Rich-**

## Important begins expansion and repositioning

**man Bros.**, **House**, and **Bayside**. For more information, contact 512-322-0660 . . . **Big State's Noble Womble** entertained some 120 guests poolside last week during his seventh annual barbecue bash. Several members of the industry attended, including principles from **Select**, **Profile**, **Sleeping Bag**, and **Priority** as well as local radio and retail personnel . . . **Next Plateau** just released "Tramps," the fourth single from **Salt-n-Pepa's** "Hot, Cool & Vicious" album . . . **The Cover Girls' 12-inch**, "Spring Love," the follow-up to the hit "Show Me," is reportedly generating a good deal of airplay. It's the first single off the trio's debut **Fever/Sutra** album, "Show Me," and features mixes by **Bruce Forest**. **Rainy Davis** and **Pete Warner** wrote and produced it . . . High on college playlists is the **Butthole Surfers' latest effort**, "Locust Abortion Technician," on the **Touch & Go** label. It may be hazardous to your health, but check it out.

FOR WEEK ENDING JUNE 27, 1987

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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	5	<b>JULIO IGLESIAS</b> CBS	LO MEJOR DE TU VIDA
2	2	2	17	<b>AMANDA MIGUEL</b> PROFONO	EL PECADO
3	5	3	22	<b>BRAULIO</b> CBS	EN BANCARROTA
4	4	4	17	<b>LOS BUKIS</b> FONOVISA	TU CARCEL
5	9	9	9	<b>JORGE MUNIZ</b> RCA	AMIGO MIO
6	3	5	26	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI
7	6	6	18	<b>LORENZO ANTONIO</b> MUSART	DOCE ROSAS
8	7	7	19	<b>LUCIA MENDEZ</b> ARIOLA	CASTIGAME
9	19	23	8	<b>EMMANUEL</b> RCA	SOLO
10	17	22	7	<b>ROCIO DURCAL</b> ARIOLA	SIEMPRE
11	12	13	18	<b>ESTELA NUNEZ</b> ARIOLA	MALDITO SEA TU AMOR
12	20	18	14	<b>YURI</b> EMI	CORAZON HERIDO
13	13	12	11	<b>SONORA DINAMITA</b> SONOTONE	CAPULLO Y SORULLO
14	15	28	20	<b>JOSE JOSE</b> ARIOLA	CORRE Y VE CON EL
15	10	11	14	<b>LUNNA</b> A&M	SI VIVIR CONTIGO
16	24	21	7	<b>EDDIE SANTIAGO</b> TH	NADIE MEJOR QUE TU
17	21	26	9	<b>MARISELA</b> PROFONO	PORQUE TENGO GANAS
18	11	24	6	<b>YOLANDITA MONGE</b> CBS	AHORA AHORA
19	8	10	12	<b>DYANGO</b> EMI	GOLPES BAJOS
20	22	16	8	<b>BONNY CEPEDA</b> RCA	LA FOTOGRAFIA
21	18	20	5	<b>LA PATRULLA 15</b> TTH	TE QUIERO, TE QUIERO
22	26	27	4	<b>TATIANA</b> EMI	BAILA CONMIGO
				★★★ POWER PICK ★★★	
23	32	47	4	<b>TOMMY OLIVENCIA</b> TH	LOBO DOMESTICADO
24	14	8	16	<b>MIGUEL GALLARDO</b> RCA	DOS HOMBRES Y UN DESTINO
25	16	15	25	<b>EMMANUEL</b> RCA	ES MI MUJER
26	25	14	13	<b>FRANCO</b> PEERLESS	SOY
27	41	46	3	<b>FRANKY RUIZ</b> TH	DESNUDATE MUJER
28	43	48	9	<b>CARLA</b> A&M	NO ME TOQUES
29	44	—	2	<b>RAMON AYALA</b> FREDDIE	GAVIOTA
30	23	19	14	<b>FRANKY RUIZ</b> TH	QUIERO LLENARTE
31	29	35	34	<b>EDNITA NAZARIO</b> MELODY	TU SIN MI
32	33	50	3	<b>DYANGO</b> EMI	A FALTA DE TI
33	27	30	27	<b>VERONICA CASTRO</b> PROFONO	MACUMBA
34	30	31	14	<b>MARISELA</b> PROFONO	ARREPENTIDA
35	46	—	2	<b>DANIELA ROMO</b> EMI	VENENO PARA DOS
36	37	33	8	<b>BERTIN OSBORNE</b> EMI	OJOS DE COLOR CAFE
				★★★ HOT SHOT DEBUT ★★★	
37	NEW▶	1	1	<b>SUSSY LEMAN</b> TH	AMANTE PASADA DE MODA
38	31	17	19	<b>BRAULIO</b> CBS	NOCHE DE BODA
39	NEW▶	1	1	<b>ROCIO JURADO</b> EMI	QUIEN TE CREES TU
40	40	29	24	<b>EDDIE SANTIAGO</b> TH	QUE LOCURA ENAMORARME DE TI
41	NEW▶	1	1	<b>ESTELA NUNEZ</b> ARIOLA	CORAZON ERRANTE
42	NEW▶	1	1	<b>LOS YONICS</b> CBS	LASTIMA DE AMOR
43	48	44	8	<b>MANOELLA TORRES Y LOS DIABLOS</b> CBS	NO ME MIRES ASI
44	34	25	36	<b>DANIELA ROMO</b> EMI	DE MI ENAMORATE
45	NEW▶	1	1	<b>LAURA FLORES</b> MELODY	YA NO VOLVARE
46	NEW▶	1	1	<b>ROBERTO CASTILLO</b> CBS	HASTA QUE TE CONOCI
47	28	37	6	<b>FLANS</b> FONOVISA	HOY POR TI MANANA POR MI
48	39	38	33	<b>MARISELA</b> PROFONO	TU DAMA DE HIERRO
49	RE-ENTRY			<b>BASILIO</b> BMS	SI TE PREGUNTAN
50	35	—	4	<b>YESENIA FLOREZ</b> ROCIO	LA DISTANCIA

○ Products with the greatest airplay gains this week.

# Latin Notas



by Tony Sabournin

**T**ANGOS ALWAYS REMIND me of my father, who forced me as a youth to listen to those tales of unrequited love, broken hearts, and blood baths—the only civilized manner to cleanse *el honor*. Following the world's discovery of tangos in the decadent '10s, Carlos Gardel, best remembered as *El Zorzal Criollo*, used his raspy tenor and Hollywood-esque good looks to gain fame, fortune, and, eventually, legendary status after his tragic death in a plane accident more than 50 years ago. Many still swear that with that crash, along with *Carlitos* went the last vestige of the tango's popularity. But, since then, there are some, like the incomparable Astor Piazzolla and his multifaceted *bandoneón*, who keep the flame alive through cross-pollination with other musical forms and nonstop performing tours. Others, like Mario Peralta, are simply happy to play.

A resident of Atlanta, Peralta commenced playing professionally when he was 9 years old, debuting 10 years later in Carnegie Hall as a *bandoneón* soloist. For the past 20 years, Peralta has sustained an active performing schedule in the U.S. and Latin America. Notwithstanding the tango's present image as merely cultist in popularity and the incomprehensible truth that most stations refuse to play instrumental music, last April Peralta's "Juan Pablo II, Mensajero De La Paz," with lyrics by Jorge Pablo, became the most popular song in Uruguay, according to UPI. Some of

## Tangos are kept alive by performer Mario Peralta

the songs that followed this tribute to Pope John Paul II were José Luis Rodríguez's "Agárrense De Las Manos," Madonna's "La Isla Bonita," and Emmanuel's "Toda La Vida."

In May, Peralta was a performer at Miami's Cancer League Telethon, sponsored every year by Channel 23. His 40-pound *bandoneón*, valued by the owner at \$50,000, delighted the crowd with a funky rendition of "Mi Buenos Aires Querido," while the TV monitors (Continued on page 86)

# LA RADIO LATINA



by Carlos Agudelo

**T**HE PROGRAMMER'S VOICE: WLVH-FM "Super 94" Hartford, Conn., came back to life Jan. 1, when new owner Sage Broadcasting took over the station, previously known as "La Grande." The station, which is heard in Connecticut, Long Island, and parts of Massachusetts, is now being programmed by Mercedes Chinchilla, with a 60%-40% blend of contemporary pop music and tropical salsa-merengue-cumbia, respectively. According to Chinchilla, pop music with elements of rock and disco is the favorite among the station's listeners. This confirms talk of a nationwide trend toward a more danceable, young kind of rhythm as opposed to standard romantic tunes that, according to Chinchilla, are going out of style.

Rocio Banquells, Miguel Bose, Veronica Castro, Melissa, and Juan Pardo are some of the singers whose music is most requested at the station. Favorite songs include Richie Ricardo's "La Negra Se Movia," Ednita Nazario's "Tu Sin Mi," Emmanuel's "Es Tu

Mujer," and Julio Iglesias' "Lo Mejor De Tu Vida." Additionally, such salsa tunes as Franky Ruiz's "Quiero Llenarte" and "La Gozadera" by Conjunto Quisqueya are often played.

Chinchilla, who also is on the air from 7 a.m.-12 p.m. six days a week, says Sage's intention is to make WLVH—the only Spanish-speaking broadcasting station among the 13 it owns—the flagship of its Spanish-speaking broadcasting wing, which it intends to expand in the future. Because the FM outlet is near New York, where there is not one FM station that broadcasts in Spanish, WLVH is managed as if it were in fact competing with the four Spanish-speaking AM

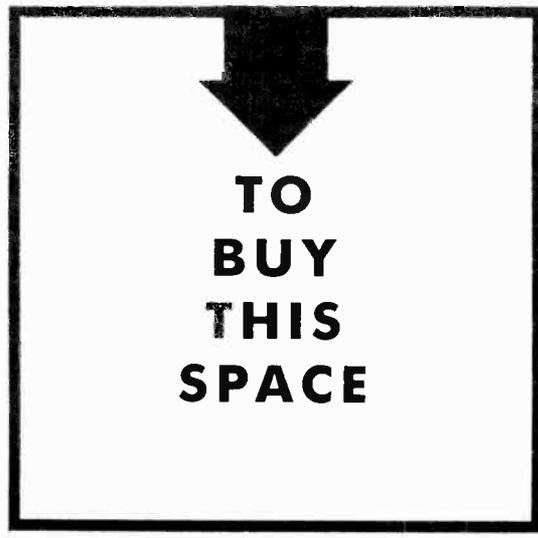
## WLVH-FM enlivens airwaves with danceable music

stations in the city, even though it doesn't reach the lower parts of the metropolitan area.

**S**PEAKING OF New York, Nando Alvericci and Mickey Melendez's Sunday program "Con Sabor Latino" on WBAI-FM has been extended from 1-7 p.m. every other week during the summer and will be aired from 1-6 p.m. starting in September. WBAI, a noncommercial station, is one of a handful of listener-support- (Continued on page 86)



The "CELEBRACION" (DR 10481) has begun. The 1st **DIABLOS** single "NO ME MIRES ASI" featuring Latin superstar **MANOELLA TORRES** started the "CELEBRACION" with a national hit. The 2nd single "TE AME/BASTA YA" will guarantee that the 18th anniversary "CELEBRACION" will continue. The L.P. is produced by Gary H. Mason for Discos Panamericanos, and is distributed worldwide by Discos CBS International.



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FOR WEEK ENDING JUNE 27, 1987

Billboard

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# TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	3	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	2	2	31	BRAULIO LO BELLO Y LO PROHIBIDO CBS 10452
	3	5	45	JUAN GABRIEL PENSAMIENTOS ARIOLA 6078
	4	4	33	JOSE JOSE SIEMPRE CONTIGO ARIOLA 5732
	5	3	25	EMMANUEL SOLO RCA 5919
	6	6	7	AMANDA MIGUEL AMANDA MIGUEL TELEDISCOS 102
	7	15	45	ROCIO DURCAL SIEMPRE ARIOLA 6075
	8	13	7	FRANCO DE VITA FANTASIA SONOTONE 1405
	9	8	27	DYANGO CADA DIA ME ACUERDO MAS DE TI EMI 5735
	10	10	5	YOLANDITA MONGE LABERINTO DE AMOR CBS 10382
	11	7	45	ISABEL PANTOJA MARINERO DE LUCES RCA 7432
	12	—	1	WILKINS SI YO FUERA MUJER MASA 014
	13	11	35	JOSE FELICIANO TE AMARE RCA 56109
	14	16	7	LUNNA LUNNA A&M 37022
	15	—	15	JOAN SEBASTIAN Y PRISMA OIGA BALBOA 6015
	16	20	23	MARISELA PORQUE TENGO GANAS PROFONO 90502
	17	14	35	BASILIO SERA QUE ESTOY SONANDO BMS 701
	18	12	33	EDNITA NAZARIO TU SIN MI MELODY 094
	19	19	9	MIGUEL GALLARDO DEDICADO RCA 5737
	20	22	11	LUPITA D'ALESSIO SOY AUTENTICA Y PUNTO DK 001
	21	—	29	CAMILO SESTO AGENDA DE BAILE ARIOLA 6100
	22	—	1	YORDANO JUGANDO CONMIGO SONOTONE 1404
	23	—	1	MECANO ENTRE EL CIELO Y EL SUELO ARIOLA 5719/RCA
	24	—	1	CHARYTIN DE REGRESO AL PASADO FUNNY 1500
	25	18	3	ESTELA NUNEZ CORAZON ERRANTE ARIOLA 6229
TROPICAL/SALSA	1	2	37	EDDIE SANTIAGO ATREVIDO Y DIFERENTE TH 2424
	2	1	13	FRANKY RUIZ VOY PA' ENCIMA TH 2453
	3	3	29	ANDY MONTANEZ MEJOR ACOMPAÑADO QUE NUNCA TH 3434
	4	4	11	WILFRIDO VARGAS LA MUSICA SONOTONE 1406
	5	5	71	EL GRAN COMBO NUESTRA MUSICA, Y SU PUEBLO COMBO 2045
	6	9	17	RUBEN BLADES AGUA DE LUNA ELEKTRA 960721-1
	7	6	7	WILLIE ROSARIO MAN OF MUSIC TH 145
	8	11	53	ROBERTO TORRES ELEGANTEMENTE CRIOLLO SAR 1043
	9	8	13	OSCAR D'LEON RIQUITIN TH 2456
	10	7	19	SONORA PONCENA BACK TO WORK INCA 1083
	11	16	3	CHEO FELICIANO SABOR Y SENTIMIENTO COCHE 356
	12	12	39	BONNY CEPEDA Y SU ORQUESTA DANCE IT!/ BAILALO RCA 7541
	13	13	13	CHARANGA DE LA 4 SE PEGO SAR 1044
	14	17	29	GILBERTO SANTAROSA GOOD VIBRATIONS COMBO 2049
	15	14	29	LA PATRULLA 15 ACARICIAME TH 1912
	16	10	37	JOHNNY VENTURA EL SENOR DEL MERENGUE CBS 10440
	17	—	1	TOMMY OLIVENCIA 30 ANIVERSARIO TH 2464
	18	15	7	RAY BARRETTO AQUI SE PUEDE FANIA 642
	19	19	13	ORO NEGRO EL BRILLO DE SALSOSO 1013
	20	—	15	WILLIE COLON ESPECIAL #5 SONOTONE 0100
	21	21	7	RICHIE RAY Y BOBBY CRUZ INCONFUNDIBLES VAYA 108
	22	—	3	JOCHY HERNANDEZ JOCHY HERNANDEZ CBS 10465
	23	18	35	HANSEL Y RAUL TROPICAL RCA 5701
	24	23	17	PAQUITO GUZMAN CHAMPANA Y RON TH 2411
	25	24	9	ORQUESTA INTERNACIONAL ORQUESTA INTERNACIONAL SONOTONE 1104
REGIONAL MEXICAN	1	1	27	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025
	2	2	13	SONORA DINAMITA CAPULLO Y SORULLO FUENTES 1612
	3	3	25	VICENTE FERNANDEZ HOY PLATIQUE CON MI GALLO CBS 163
	4	5	27	LOS TIGRES DEL NORTE GRACIAS AMERICA PROFONO 90499
	5	4	27	LITTLE JOE TIMELESS CBS 10458
	6	6	27	LOS YONICS CORAZON VACIO CBS 90489
	7	8	17	TROPICALISIMO APACHE REGRESO LA MEDALLITA CARRUSEL 5202
	8	7	19	JOAN SEBASTIAN OIGA MUSART 6015
	9	17	27	GRUPO EL TIEMPO TU EX-AMOR LUNA 1122
	10	13	37	LOS CAMINANTES DE GUANAJUATO PARA AMERICA ROCIO 1119
	11	—	15	GRUPO LIBERACION LA SUAVECITA TH 2406
	12	—	1	LOS CAMINANTES 21 EXITOS VOL. I LUNA 1135
	13	14	7	RAMON AYALA HASTA QUE TE PERDI FREDDIE 1385
	14	10	27	FITO OLIVARES LA PURA SABROSURA GIL 1031
	15	24	29	LOS BONDADOSOS REALIDADES PROFONO 90492
	16	9	15	LOS RAYOS CRUZ DE MADERA ECCO 26159
	17	—	67	LOS YONICS LOS YONICS PROFONO 90448
	18	—	1	LOS SAGITARIOS DE NUEVO LOS SAGITARIOS LUNA 1141
	19	20	9	FLACO JIMENEZ AY TE DEJO EN SAN ANTONIO ARIOLA 3021
	20	—	13	ANTONIO AGUILAR CON BANDA MUSART 2021
	21	15	41	ANTONIO AGUILAR LA TAMBORA MUSART 2021
	22	—	29	RAMON AYALA DEBAJO DE AQUEL ARBOL FREDDIE 1360
	23	—	3	RAMON AYALA 15 ANIVERSARIO FREDDIE 1375
	24	—	1	LOS INVASORES DE NUEVO LEON SE ME CERRO EL MUNDO FREDDIE 1388
	25	—	5	GRUPO LIBERACION PENSANDO EN ELLA TH 2406

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# Call For Defense Of Intellectual Property Rights Sounded IFPI Meet In Hamburg Reveals Signs Of Unity

BY MIKE HENNESSEY

HAMBURG, West Germany There is a new spirit of unity in defense of a common interest in intellectual property protection. That is what IFPI president Nesuhi Ertegun said he hoped was the implication of a historic meeting here when he was joined on the same side of the table by BIEM president Jean-Loup Tournier and GEMA president Erich Schulze.

The session was part of IFPI's three-day assembly, held here in recognition of the centenary of the invention in Germany of the disk record by Emil Berliner.

Said Ertegun: "I hope this will prove to be a symbolic meeting as we prepare to embark on a new series of negotiations. We have so much more in common than we have differences, and we must all work together in the constant defense of our intellectual property rights."

Echoing the sentiment, Schulze, in a short address, said he felt that the record industry and the authors' societies should concentrate on the thing that links them together—a healthy sense of business.

"Creators, performers, and producers can have only one thought—worldwide protection of their products," Schulze said. "The concept of protection requires defense against every parasitic exploitation of the performance of others. And parasitic use is not just piracy. Sales prospects

are also diminished by rentals and private reproduction."

On the subject of digital audiotape, Schulze said he thought prohibition is a "futile measure." Those damaged, he said, must be adequately compensated for their losses.

### 'We have more in common than we have differences'

Tournier said that the meeting represented a turning point in the relations between creators and producers of music, who must continue to work together to protect "the fragile economy" of musical creation and production. He said that although the enjoyment of music is well in advance of cinema and sport as the preferred leisure activity of young people, it is discriminated against by governments that accord greater privilege to books and motion pictures as cultural products. Music is regarded as a minor art form, a judgment, Tournier said, that is "unpleasant, absurd, and dangerous."

He disagreed with Schulze that the threat of DAT can best be surmounted by the provision of a tape levy. "This is the last resort in my view," he said, "and should be imposed not primarily to bring us compensation but to discourage private copying."

He argued that the most effective means of preventing unauthorized copying is a spoiler signal but recalled that substantial customs duties on imported hardware could also be efficacious—as was the case when the French government imposed heavy duties on imported VCRs from Japan. "This duty virtually killed the VCR business in France for a year or two," Tournier said.

Touching on the subject of the "phantasmagorical" concept of centralized mechanical royalty accounting in Europe, Tournier urged the record industry to recognize that if the five major corporations decide to pay their royalties to one central European collection agency, the result would be to demolish the political, economic, and cultural fabric of the national authors' societies. This destabilization of authors' societies would have a damaging effect on the record industry as well as on composers and publishers, Tournier said.

Turning to the recent decision of the German appeal court on the mechanical royalty dispute between the record industry and GEMA, Tournier welcomed the outcome and said it brings the GEMA agreement pretty much into line with the standard BIEM contract. He hopes that this signals the imminent return of GEMA to BIEM.

In response to a question from Tokugen Yamamoto, of the Japanese IFPI group, Tournier said he would

be happy to associate BIEM with the representations being made to the Japanese embassies in various countries on the questions of DAT controls and improvement of Japanese copyright laws in the areas of rental and duration of copyright on records.

RIAA delegate Stan Gortikov asked Tournier whether, in the new spirit of cooperation, the authors' societies are ready to contribute funds to the antipiracy campaign. Tournier replied that all authors' societies contributed to the antipiracy fight, and noted that SDRM, the French mechanical rights society associated with SACEM, has an antipiracy team of four people. BIEM is also helping the IFPI fight piracy and has contributed 400,000 francs (some \$70,000) to the antipiracy fund.

Tournier added that one impediment to collaboration is the fact that a number of legitimate record companies in Southeast Asia are not honoring their obligations in the matter of paying mechanical royalties.

IFPI director general Ian Thomas acknowledged that the IFPI has been trying to resolve this problem for some time. "We are conscious that the situation is unsatisfactory but the problem is extremely difficult where legitimate companies are operating in markets that are up to 80% and 90% pirate-controlled," he said.

## U.K. Dealers Gird For U.S. Web's Arrival

BY NICK ROBERTSHAW

LONDON Some 150 U.K. video retailers attended a seminar at the U.S. Embassy here June 10 to discuss how their industry will be transformed by the arrival of America's West Coast Video chain, which plans to open its first British outlet this fall and hopes to have 500 here by the end of the decade (Billboard, June 6). Most will open on franchise arrangements.

"We're going to put 500 stores in operation with you or without you," WCV franchising vice president John Barry told the dealers. He said seven locations around Britain had already been licensed.

"Everyone will have their own geographically defined protected area, and we expect most of the prime sites to be gone in six to eight weeks," he said.

Establishing the U.K. operation, with 50 corporate-owned stores and two warehouse/training centers, is expected to cost WCV up to \$13 million. The cost for would-be franchisees will also be high, about \$330,000 per store, according to Barry. In exchange for a 10-year renewable agreement, they will pay a \$6,600 franchise fee plus \$20,000 for staff training and WCV's computerized inventory system.

Store alterations and fittings will account for a further \$66,000, and stock of a minimum of 3,000 ti-

ties for about \$165,000. According to WCV projections, a 2,000-square-foot store could gross some \$600,000 in its third year, with profits coming after the 5% franchise and 2% advertising royalty payments and operating costs.

"Supermarketing of video rental

is here to stay," said Barry. "All new retailing ideas start with small shops; then the large chains move in and the small trader can't compete. By joining West Coast Video, you have an opportunity to secure your future in this business. Only 20% of independent

businesses succeed, but 95% of franchises do, and in the U.S. we have not had one closure. We are looking for people who know how to follow a successful formula."

Afterward, Ken Taylor, head of the U.K. West Coast Video operation, said the company had accepted reservations on 14 sites and would be considering the applications. It hopes to start up in late September with the simultaneous opening of six stores, three in the north of England and three in the south.

"The high start-up cost to franchisees is a major deterrent," Taylor conceded, "but that's because we want people with capital to do the job properly. We expect a considerable amount of absentee management. We'll appoint staff, install computer terminals in the franchise holder's home, and although it hasn't been officially announced yet, we plan to offer a monthly accounting service covering all the stores' activities."

Remarks made by Taylor and other speakers at West Coast Video's earlier Philadelphia press conference have fueled resentment within the U.K. video trade of an unwanted U.S. invasion. Taylor maintained his comments were misinterpreted, however. The optimistic schedule of U.K. store openings as compared with West Coast Video's stateside growth rate is misleading, he said.

(Continued on next page)

## U.K. Pirate Stations Can Keep Album Collections

LONDON The British government's efforts to clamp down on unauthorized radio broadcasters experienced a setback here when five law lords ruled unanimously that the Department of Trade & Industry has no power to confiscate records and tapes from pirate stations convicted of broadcasting without a license.

Awarding costs to a Liverpool-based pirate broadcaster, Jeffrey Rudd, they said records and tapes cannot be considered "apparatus" under the 1949 Wireless Telegraphy Act. Rudd was convicted in 1984, and a total of \$3,000 worth of equipment was confiscated, along with 310 disks and cassettes, including a number of rare recordings.

In April 1986, however, the Court of Appeal ruled that Rudd's record collection should be returned. The

Department of Trade & Industry then took the case to the lords, on the grounds that magistrates throughout the country had made similar forfeiture orders, and it was not clear what powers they had.

Handing down the latest verdict, the judge conceded the decision might cause problems for the enforcing authorities. A DTI spokesman said afterward: "This ruling removes an important economic weapon. Records and tapes are often the most expensive part of their equipment. Transmitters are worth only pennies in comparison."

One pirate station from which only the transmitter was confiscated had been closed down about 100 times, but had always restarted within days, the spokesman added, saying that more punitive legislation may now be needed.

## IFPI Speakers Urge Tough Stance With Hardware Manufacturers, Pirates W. German Meet Focuses On Building Industry Strength

BY MIKE HENNESSEY

HAMBURG, West Germany In seeking to safeguard its future prosperity and protect the integrity of the creative community, the record industry should remember that attack is often the best form of defense.

This was the clear message of two speakers at the three-day IFPI meeting here.

Outlining a strategy for what he termed the battle between technology and copyright, Stan Cornyn, president of the Record Group, urged the record industry to attack with its creative power. "The hardware and broadcasting industries are the groupies—we are the stars," he said. Instead of being dictated to by the hardware manufacturers, the record industry should dictate to hardware companies, he said.

Additionally, Nic Garnett, IFPI's legal representative, Asia and Pacific region, urged an attack policy for the record industry as a means of defeating piracy.

Pointing out that the Asia/Pacific region is the major economic growth area of the world, Garnett said that there is huge potential for the legitimate record industry. "The IFPI has a vital role to play in converting markets from the existing pirate domination to increasing reliance on legitimate sources," he said.

Cornyn, who titled his talk "The Best Defense," presented a survey of existing and future program carriers and repeatedly emphasized that the record industry is in the dominant position as creator of programming, which hardware depends on.

"We are in the driving seat," he said. "So let's drive." He urged the formation of an IFPI standards committee, which "would tell the hardware industry what we want and what we won't stand for." Cornyn said record companies must act now to prevent the optical disk from going through the battle of configurations that tape has experienced.

Cornyn spoke of a number of "battlefields" on which the record industry would have to engage its troops in the future.

One such area is that of the optical disk and its compact disk variants: CD Video, CD Interactive, and CD Interactive/Video. Cornyn warned that new, cheaper methods of optical disk production could bring down production costs so dramatically as to make CD piracy easy and inexpensive.

He produced a chain of CDs manufactured by a lamination process, not injection-molded, and said that CDs can be pressed for only 31 cents per copy by this process, compared with the conventional \$2 cost. Already, he said, a U.S. company using this process is planning a joint venture with a South Korean tape company.

Another war zone is the linear vs. interactive realm. He said that linear represents music and interactive describes consumer participation in games and computer programming. The disk is the only real medium for interactive programming because of instant random access, he added. "And interactive programs cannot be played from taped copies."

Cornyn said that another minefield is the digital audiotape. He said that there are two forms, DAT-R, with a rotary head, which is in existence but is "being restrained," and DAT-S, with a stationary head, yet to be launched. Cornyn said that in dealing with the DAT problem, the record industry should make it known to the Electronic Industries Assn. of Japan that the best way to market the system is to emphasize the glamorous software that could be made available provided that the hardware industry accepts the need for a spoiler device in the recorder.

"A joint campaign by both hardware and software elements offering new product on two-hour tapes would help promote DAT," Cornyn said. "But if there is no chip, then there can be no campaign."

He said that Digital Transmission is another prospect that constitutes a private copying threat.

Storage vs. use on CDs is also an area that will pose controversy, according to Cornyn. He said it is possible to have between four and 16 hours of music on one disk, or 10,000

hours of sound. "This is known as the 14-month CD." The random selection album never plays the same sequence twice.

Cornyn said that individual custom recording will play a role in the future. The system is pioneered by Personics and allows consumers to order tracks from a master catalog and receive a custom-duplicated cassette. Cornyn said that because of its built-in safeguards as far as royalty payments are concerned, the system is one that record companies should welcome as another means of marketing product.

Cornyn also stressed said that the merging of media means that the record industry can no longer consider itself alone in providing programming. He said that print, video software, and computer companies are all invading industries that are becoming involved with CDs and video music programs. As evidence, he referred to a Frank Sinatra CD that includes 20 songs, a history of his career, an audio interview, and lists of his recordings and awards. It was produced by the book publisher Doubleday.

In conclusion, Cornyn insisted that record companies should be a crucial force in the hardware marketing strategy. "The EIAJ should be running to catch up with us. We should be using our creative ingenuity to go faster than they do," he said.

In his presentation on the state of piracy in the Asia/Pacific region, Garnett said that the prosperity of the region is reflected in the growth of an extensive urban middle class with significant purchasing power, an increasing percentage of which is being devoted to entertainment and leisure activities.

"This growth in prosperity is leading to an opening up of these countries to foreign culture," he said.

According to Garnett, the combined populations of Malaysia, Indonesia, Thailand, Taiwan, Korea, and the Philippines is 300 million. The people spend an average of \$2 per person annually on records and tapes. "But available figures show that the legitimate producers' share of that \$600

million market is probably less than 20%," Garnett said.

He urged the record industry to invest in developing the potential of the region and said that Thailand alone offers a market for Western recordings worth about \$25 million a year, 90% of which is controlled by pirates.

Said Garnett, "The Asian/Pacific region is currently undergoing a copyright revolution which makes the climate more favorable for the legitimate industry to develop its involvement."

Garnett outlined many such changes: Singapore, Malaysia, Indonesia, and Taiwan have created new copyright law and have given full protection to U.S. and U.K. recordings pursuant to bilateral agreements; Thailand has amended its copyright law and has given full protection to U.S. and U.K. recordings; and Korea has drafted new copyright law and has acceded to the Universal Copyright Convention and the Phonogram Convention.

Garnett said that the record market in Singapore is now free from piracy, thanks to the momentum built up over five years by the IFPI anti-piracy team. He said that the battle had been won even before the new copyright law came into force.

"Sales figures for 1986 in Singapore show that turnover for the industry increased by \$5 million over the previous year. The total cost of the five-year anti-piracy campaign was less than \$1 million," he said.

David Attard, IFPI's legal representative for the Middle East, also reported encouraging progress against piracy and cited the market in Greece as an example. At the end of the '70s, he said, piracy there had been out of control and the situation was desperate. "But the IFPI took action, and the legitimate market grew from a unit sale of 2.5 million cassettes in 1981 to a total of 5.5 million in 1985," said Attard.

Peter Crockford, IFPI anti-piracy coordinator, said there are still massive piracy problems in Africa, but the potential for legitimate industry is enormous. He added that in some areas, the situation is beginning to change in favor of the industry.

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## 'Free' Radio Stations Debut In Greece State Broadcasting Monopoly Ended June 1

BY JOHN CARR

ATHENS Greece's state monopoly on radio and television broadcasting ended, for the first time in the country's history, on June 1, when municipal radio stations started operating.

What is hailed in the national press here as "free radio" is a government concession to the city councils of Athens and other large Greek cities to run their own radio stations free from state intervention.

But observers believe that the way is now open for fully commercial radio and, later, TV.

Daily radio programming has been started by the municipalities of Athens, Piraeus, and Thessaloniki,

whose mayors have been in the forefront of campaigning for nonstate radio rights since last year. "At last the state monopoly has been broken," said Andreas Andrianopoulos, mayor of Piraeus, when Piraeus Radio went on the air.

Despite initial enthusiasm, however, the government is financing some of the stations' operations, particularly in the initial stages, when they are expected to cost the drachma equivalent of \$750,000 a year to run. Advertising is expected to recover much of the expense, while unnamed private contributors are pitching in. Athens Radio is expected to become profitable from advertising alone after the first four months.

The format of the stations so far is a mixture of music and talk shows, which, in this politically aware country, means a lot of politics. This is itself a departure from state broadcasting practice, which always tended to avoid controversy on the orders of the party in power.

Record executives say it is too early to tell if the new "free" radio stations will boost a lackluster market. But all agree the breakthrough was long overdue and cannot help but give more exposure to artists.

The trend toward less state control started a year ago. In August, a private channel was set up in Athens, Channel 15, to provide an alternative to stodgy state programming.

## Sunday Shopping Likely Ontario Reassesses Laws

BY KIRK LaPOINTE

OTTAWA Small record and video outlets in Ontario are likely to soon be allowed to open Sundays.

The provincial government has indicated its willingness to pass into law a private member's bill from the opposition Conservatives—a move rare in Canadian

### Open stores would have to be no larger than 223 square meters

politics, but one seemingly most expedient to deal partly with controversial Ontario laws that disallow Sunday shopping in most areas.

The bill, introduced by Conservative George Ashe, would permit bookstores, art galleries, photographic studios, and record and video retailers to remain open Sunday. But there are two key provisions that will keep massive retailing from taking place: The stores must not be any larger than 223 square meters (about 250 square yards, or roughly 35 feet by 60 feet) and may not employ more than three people on that day.

Additionally, the Liberal provincial government appears to sup-

port amendments to Ashe's bill that reflect a legislative committee's recommendations to fine illegally open stores up to the amount they sell plus \$1,000.

Ontario Premier David Peterson has indicated that if Ashe were to accept such amendments, his government would be willing to pass the bill by the Thursday (25) summer recess of the legislature.

But the move isn't likely to be well-received by major retailers, some of whom have been campaigning vigorously for Sunday shopping, which they say could boost sales by as much as 25%.

Sam Sniderman, head of the major Sam The Record Man chain, had been spearheading a petition by downtown Toronto store owners to get the Sunday shopping laws overturned. The Supreme Court of Canada recently ruled that the constitutional right of store owners to open is infringed by current law, but not to the extent that it is unreasonable. As a result, stores are kept closed on Sundays in Ontario and most other provinces in Canada. There are some exceptions, however: Tourist attractions and sightseeing areas may remain open Sundays. But the main street in Toronto, Yonge Street, isn't such a designated area. Several record and video retailers maintain their flagship stores on the street.

## Maple Briefs

THE CANADIAN Radio-television and Telecommunications Commission has approved the proposal by Patterson Broadcasters Ltd. to sell CFDR and Q104 Dartmouth, Nova Scotia, near Halifax, to Newfoundland Capital Corp. Newfoundland's new broadcast subsidiary, Newcap Broadcasting Corp., recently hired industry veteran Pat Kiely as president and general manager.

IN AS NEW station manager at CILQ-FM Toronto, better known as Q107, is Don Shafer, a Toronto radio veteran who had most recently worked in Vancouver radio. At press time, a program director was still unnamed. Gary Slight recently left the station to become station manager at cross-town CKFM-FM and president of Standard Radio Broadcasting.

THE DEADLINE for a settlement loomed last week in the dispute between the country's letter carriers and the post office. Many record companies were readying contingency plans to get product to secondary markets, which are without direct representatives from the field. During the last postal strike, retailers helped deliver product to radio. The letter carriers entered a legal strike position June 16.

INDUSTRY RUMORS continue that the controversial video licensing legislation is to be shelved until

at least the fall, but a spokesman for Communications Minister Flora MacDonald says the bill will be introduced before Parliament recesses at the end of June. The bill would force many foreign-made videos to be distributed by Canadians.

JIM WATERS, manager and program director at CHUM-AM Toronto, takes issue with a recent description in this column of his station as having a gold format. There are about 25 current selections on the playlist, he notes. As for observations that the change of formats from contemporary hit radio had produced only so-so results, Waters says there is "no intention of changing anything."

THE RADIO, Television News Directors Assn. has thrown its support behind a Law Reform Commission of Canada report that encourages wider access to the courts by radio and TV broadcasters. The group says it would ensure better reporting of the court proceedings and better scrutiny of the justice system.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.*

## Indian Trade Group Comes Under Fire Record Company Charges Membership Delay

BY JERRY D'SOUZA

BOMBAY, India The Indian Phonographic Industry has come under attack from fast-growing Venus Records & Tapes after a yearlong delay in processing the company's application for membership.

"The IPI is a dictatorship that flouts all norms and regulations," charges Venus a&r chief N.A. Hasmi. "We have complied with the requirement for 25 album releases and are surprised it has taken no action. They gave Sagarika Acoustics membership after it had released only three albums."

IPI responds by saying it is free to make exceptions to membership rules and that Venus' admission is in any case imminent.

But behind the wrangle lies a belief that the IFPI-affiliated trade group, whose 17 members account for only 10% of the overall market here, is blocking the entry of dozens of cassette companies that collectively represent 75% of legitimate

sales.

Super Cassette Industries, which along with Venus has captured the lion's share of the lucrative film soundtrack market, is also a membership applicant, but one IPI committee member says: "Once SCI gets in, it will fill the IPI with members who will owe allegiance to it. It will then take over the IPI."

IPI president Pradip Chanda insists: "All genuine legitimate record companies operating in India are welcome to apply." But without mentioning SCI, whose T-Series cassettes were at one time on IPI's antipiracy warning list, he adds that the organization is anxious to screen applications so as to exclude pirates.

IPI's current difficulties are compounded by the financial problems of key members GRAMCO, Music India, and CBS, whose prosperity in the '70s was ended by the explosion of piracy at the beginning of this decade and the imposition of a 26.25% cassette tax by the Indian

government.

Hard lobbying by the IPI secured the abolition of the excise duty, and, despite lack of manpower and money, great efforts have been made to combat piracy, with more than 300,000 tapes seized over an eight-month period in Bombay, Calcutta, and elsewhere.

However, the 1984 Copyright Amendment Act has had no effect, and two recent cases saw the convicted pirates given sentences of one day in prison and fines of \$80 and \$120. Fresh moves have recently been made to awaken the government and courts here to the scale of the problem.

Amitabh Bachchan, a film actor, member of parliament, and former singer, promised assistance and said a subcommittee would be set up to study the special problems caused by piracy. But to date little headway has been made.

### W. German Series In 2nd Year

## Classical Festival Expands Programming

HAMBURG, West Germany Europe's newest classical music festival, the Schleswig Holstein Festival, plans a 30% increase in events for its second year. Founded by pianist Justus Frantz, the \$4 million showcase runs June 28-Aug. 23, encompassing 150 concerts in 25 cities and venues spread across West Germany's most northern state.

Major artists set to appear include Leonard Bernstein, who will conduct both the Concertgebouw Orchestra and a special international festival orchestra, and legendary pianist Sviatoslav Richter. Yehudi Menuhin will conduct the Royal

Philharmonic Orchestra; Giuseppe Sinopoli, the London Philharmonic; and Claudio Abbado, the Chamber Orchestra of Europe and the Gustav Mahler Youth Orchestra.

New works by Ruzicka, Rihm, Killmayer, Reimann, and Francaix will be premiered, and East German artists, including Siegfried Lorenze, Olaf Baer, and Ludwig Guettler, will be featured. Singers Dietrich Fischer-Dieskau, Peter Schreier, and Edith Mathis; pianists Alexis Weissenber, Andrei Gavrilov, and Grigori Sokolov; and chamber musi-

cians Gidon Kremer, Oleg Kagan, and Dimitri Sitkovskiy are also among musicians expected to perform.

Additional features of the event will be a series of concerts by international competition award winners and church performances of music by Bruckner, Mahler, and Mozart. Sergiu Celibidache will conduct an orchestra academy. The organizers expect 50% of costs to be covered by the 4,500 members of the festival association and by the event's numerous sponsors.

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## Marlboro Backs Talent Search In W. Germany

MUNICH, West Germany Marlboro is sponsoring a West German talent search mounted by concert promoter Fritz Rau, with a recording contract in store for the winning artist or band.

According to Stefan Droeger, head of the advertising agency involved, the campaign was mounted by Marlboro Music at Rau's initiation as a response to the desperate situation for young talent here.

A nationwide publicity push supported by Ariola, Sound Check, and World Of Music will seek out talented young rock and pop acts that do not yet have recording or publishing deals. A short list of three such acts will perform Nov. 6 at the first Marlboro Music Rock Festival to be held at the Circus Krone in Munich.

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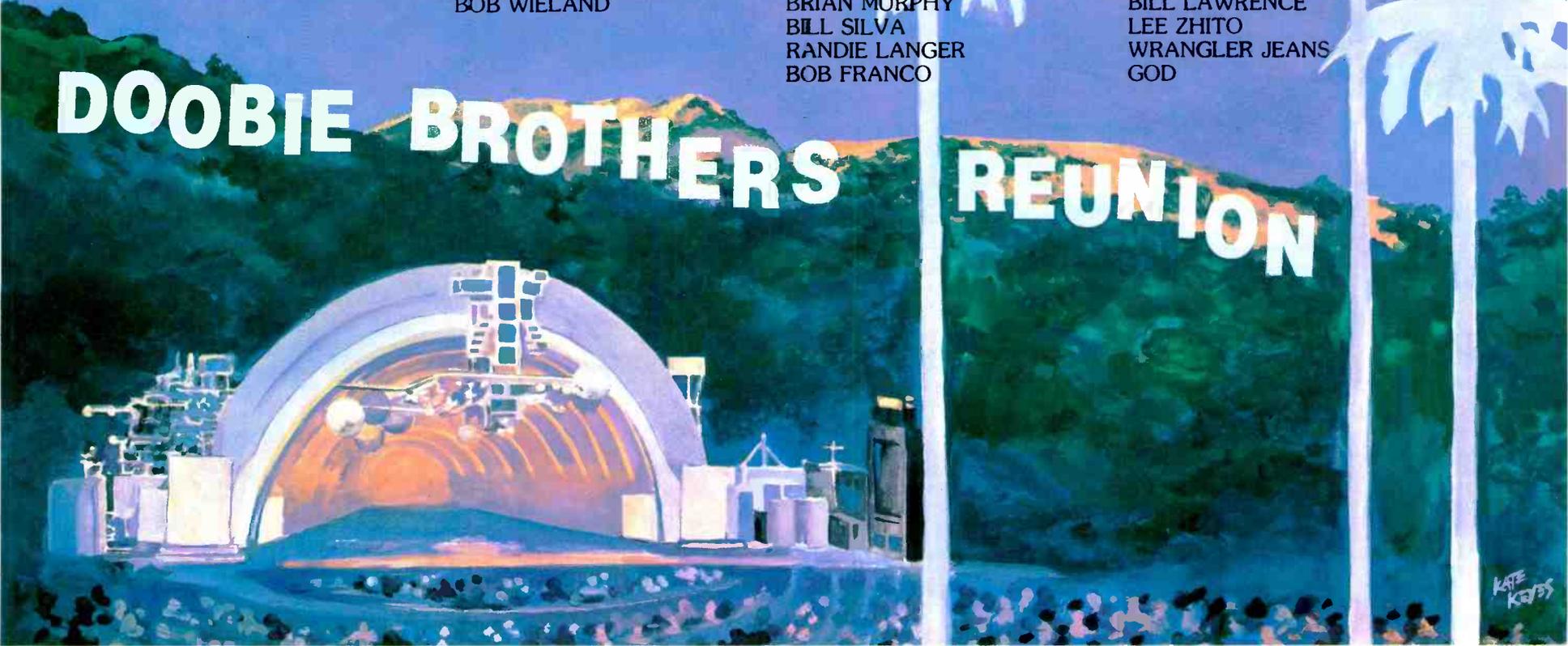
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DOOBIE BROTHERS REUNION

# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 6/11/87

SINGLES	
1	2 (I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
2	6 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
3	1 LA ISLA BONITA MADONNA SIRE/WEA
4	5 LOOKING FOR A NEW LOVE JODY WATLEY MCA
5	4 LEAN ON ME CLUB NOUVEAU WEA
6	7 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
7	9 YOU KEEP ME HANGIN' ON KIM WILDE MCA
8	8 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
9	3 WITH OR WITHOUT YOU U2 ISLAND/MCA
10	11 CLOSER TOGETHER THE BOX ALERT/POLYGRAM
11	10 LESSONS IN LOVE LEVEL 42 POLYGRAM
12	12 MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
13	17 ALONE HEART CAPITOL
14	15 TALK DIRTY TO ME POISON CAPITOL
15	19 WANTED DEAD OR ALIVE BON JOVI POLYGRAM
16	16 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
17	NEW SHAKEDOWN BOB SEGER MCA
18	18 BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
19	13 EVERYTHING I OWN BOY GEORGE VIRGIN/A&M
20	20 ALWAYS ATLANTIC STARR WEA

ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/MCA
2	3 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
3	5 THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
4	12 HEART BAD ANIMALS CAPITOL
5	NEW WHITNEY HOUSTON ARISTA/BMG
6	4 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
7	2 BRYAN ADAMS INTO THE FIRE A&M
8	10 MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA
9	6 PAUL SIMON GRACELAND WARNER BROS./WEA
10	7 CROWDED HOUSE CAPITOL
11	9 DAVID BOWIE NEVER LET ME DOWN CAPITOL
12	11 LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
13	8 GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
14	13 CUTTING CREW BROADCAST VIRGIN/A&M
15	16 RANDY TRAVIS ALWAYS AND FOREVER WEA
16	NEW VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
17	14 THE BOX CLOSER TOGETHER ALERT/POLYGRAM
18	NEW JODY WATLEY MCA
19	19 DWIGHT YOAKAM HILLBILLY DELUXE WEA
20	20 MADONNA TRUE BLUE SIRE/WEA

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/20/87

HOT 100 SINGLES	
1	1 LA ISLA BONITA MADONNA SIRE
2	2 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
3	6 HOLD ME NOW JOHNNY LOGAN EPIC
4	4 LET IT BE FERRY AID THE SUN/CBS
5	5 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
6	3 WITH OR WITHOUT YOU U2 ISLAND
7	8 LIVING IN A BOX LIVING IN A BOX CHRYSALIS
8	7 STRANGELOVE DEPECHE MODE MUTE
9	11 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
10	10 CALL ME SPAGNA CBS
11	9 BIG LOVE FLEETWOOD MAC WARNER
12	NEW DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
13	NEW NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
14	NEW VICTIM OF LOVE ERASURE MUTE
15	16 SERIOUS DONNA ALLEN PORTRAIT
16	19 LOOKING FOR A NEW LOVE JODY WATLEY MCA
17	18 I LOVE TO LOVE TINA CHARLES BLACK SCORPIO/CBS
18	NEW IT'S TRICKY RUN DMC LONDON
19	12 RESPECTABLE MEL & KIM SUPREME
20	NEW I WANT YOUR SEX GEORGE MICHAEL EPIC

HOT 100 ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND
2	2 SIMPLY RED MEN AND WOMEN WEA
3	4 PAUL SIMON GRACELAND WARNER
4	3 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
5	5 DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
6	11 THE CURE KISS ME KISS ME KISS ME POLYDOR
7	7 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
8	12 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
9	6 PRINCE SIGN OF THE TIMES PAISLEY PARK
10	8 MADONNA TRUE BLUE SIRE
11	9 GENESIS INVISIBLE TOUCH VIRGIN
12	10 ALISON MOYET RAINDANCING CBS
13	13 SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
14	14 SUZANNE VEGA SOLITUDE STANDING A&M
15	NEW WHITNEY HOUSTON WHITNEY ARISTA
16	16 CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
17	15 MEL & KIM FLM SUPREME
18	18 TINA TURNER BREAK EVERY RULE CAPITOL
19	17 BRYAN ADAMS INTO THE FIRE A&M
20	20 BON JOVI SLIPPERY WHEN WET VERTIGO

## BRITAIN (Courtesy Music Week/Gallup) As of 6/20/87

This Week	Last Week	SINGLES
1	13	STAR TREKKIN' FIRM BARK
2	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
3	4	I WANT YOUR SEX GEORGE MICHAEL EPIC
4	2	HOLD ME NOW JOHNNY LOGAN EPIC
5	3	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
6	17	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
7	6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
8	11	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
9	15	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
10	8	VICTIM OF LOVE ERASURE MUTE
11	5	JACK MIX II MIRAGE DEBUT
12	9	GOODBYE STRANGER PEPESI & SHIRLIE POLYDOR
13	18	LOOKING FOR A NEW LOVE JODY WATLEY MCA
14	21	WHEN SMOKEY SINGS ABC NEUTRON
15	10	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
16	22	IS THIS LOVE WHITESNAKE EMI
17	16	IT'S TRICKY RUN DMC LONDON
18	7	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN
19	14	NO SLEEP TILL BROOKLYN BEASTIE BOYS DEF JAM/CBS
20	23	IT'S NOT UNUSUAL TOM JONES DECCA
21	NEW	MISFIT CURIOSITY KILLED THE CAT MERCURY
22	12	SERIOUS DONNA ALLEN PORTRAIT
23	25	LUKA SUZANNE VEGA A & M
24	39	THE PLEASURE PRINCIPLE JANET JACKSON A&M
25	27	LET'S DANCE CHRIS REA MAGNET
26	40	COMIN' ON STRONG BROKEN ENGLISH EMI
27	35	DIAMONDS HERB ALPERT A&M
28	34	THE GAME ECHO & THE BUNNYMEN WEA
29	34	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
30	NEW	I PROMISED YOU A MIRACLE SIMPLE MINDS VIRGIN
31	NEW	WISHING WELL TERENCE TRENT D'ARBY CBS
32	NEW	IF I WAS YOUR GIRLFRIEND PRINCE PAISLEY PARK
33	36	FAKE ALEXANDER O'NEAL TABU
34	NEW	SCALES OF JUSTICE LIVING IN A BOX CHRYSALIS
35	24	CAN'T BE WITH YOU TONIGHT JUDY BOUCHER ORBITONE
36	20	A BOY FROM NOWHERE TOM JONES EPIC
37	NEW	LIFE TIME JOYCE SIMS LONDON
38	29	KEEP ME IN MIND BOY GEORGE VIRGIN
39	NEW	ALWAYS ATLANTIC STARR WARNER BROS
40	19	FIVE GET OVER EXCITED HOUSEMARTINS GO! DISCS

ALBUMS	
1	1 WHITNEY HOUSTON WHITNEY ARISTA
2	2 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
3	4 U2 THE JOSHUA TREE ISLAND
4	5 SUZANNE VEGA SOLITUDE STANDING A&M
5	8 CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
6	3 THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
7	7 THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
8	6 SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
9	10 ALISON MOYET RAINDANCING CBS
10	23 VARIOUS FRIENDS AND LOVERS K-TEL
11	15 ERASURE THE CIRCUS MUTE
12	17 VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
13	20 GENESIS INVISIBLE TOUCH VIRGIN
14	9 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
15	11 SIMPLY RED MEN AND WOMEN ELEKTRA
16	14 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
17	16 VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
18	35 BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
19	12 MEL & KIM FLM SUPREME
20	13 MADONNA TRUE BLUE SIRE
21	19 TOM JONES HIS GREATEST HITS TELSTAR
22	22 FIVE STAR SILK AND STEEL TENT
23	21 PAUL SIMON GRACELAND WARNER
24	26 ROGER WHITTAKER HIS FINEST COLLECTION CBS
25	24 PETER GABRIEL SO VIRGIN
26	27 VARIOUS MATADOR EPIC
27	29 HEART BAD ANIMALS CAPITOL
28	30 DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
29	NEW WHITESNAKE EMI
30	36 JANET JACKSON CONTROL A&M
31	18 CURE KISS ME KISS ME KISS ME FICTION
32	34 DIRE STRAITS BROTHERS IN ARMS VERTIGO
33	31 ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
34	39 LIVING IN A BOX CHRYSALIS
35	32 WHITNEY HOUSTON ARISTA
36	33 THE CULT ELECTRIC BEGGARS BANQUET
37	NEW BACK TO BASICS BILLY BRAGG GO! DISCS
38	28 BARBRA STREISAND ONE VOICE CBS
39	25 GO WEST DANCING ON THE COUCH CHRYSALIS
40	NEW SIGN OF THE TIMES PRINCE PAISLEY PARK

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/15/87

SINGLES	
1	3 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	2 HOLD ME NOW JOHNNY LOGAN EPIC/CBS
3	1 LA ISLA BONITA MADONNA SIRE
4	6 CROCKETT'S THEME JAN HAMMER MCA/WEA
5	4 LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
6	5 STRANGELOVE DEPECHE MODE MUTE/INTERCORD
7	11 SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
8	10 JET AIRLINER MODERN TALKING HANSA/ARIOLA
9	7 DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
10	8 WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
11	20 GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
12	9 LET IT BE FERRY AID CBS
13	17 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
14	13 MISS YOU SO BONNIE BIANCO METRONOME/PMV
15	15 LEAN ON ME CLUB NOUVEAU WARNER BROS./WEA
16	12 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
17	19 BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
18	14 LIVE IT UP MENTAL AS ANYTHING EPIC/CBS
19	16 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
20	NEW ARE YOU MAN ENOUGH C C CATCH HANSA

ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/ARIOLA
2	NEW WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
3	2 MIXED EMOTIONS DEEP FROM THE HEART EMI
4	4 JENNIFER RUSH HEART OVER MIND CBS
5	3 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
6	NEW THE CURE KISS ME KISS ME KISS ME METRONOME/PMV
7	NEW SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
8	5 HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
9	7 ALISON MOYET RAINDANCING CBS
10	8 LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
11	9 PAUL SIMON GRACELAND WARNER/WEA
12	6 SIMPLY RED MEN AND WOMEN WARNER/WEA
13	NEW COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
14	20 SUZANNE VEGA SOLITUDE STANDING A&M/DG
15	10 JOHN FARNHAM WHISPERING JACK RCA
16	15 SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY/PHONOGRAM
17	17 DEN HARROW DAY BY DAY BABY/ARIOLA
18	14 PRINCE SIGN OF THE TIMES PAISLEY PARK/WEA
19	18 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
20	11 YELLO ONE SECOND MERCURY/PHONOGRAM/PMV

## FRANCE (Courtesy of Europe 1) As of 6/6/87

SINGLES	
1	1 VIENS BOIRE UN P'TIT COUP A LA MAISON LICENSE IV C TALAR/EMI
2	2 I LOVE TO LOVE TINA CHARLES SCORPIO
3	3 IL FAUDRA LEUR DIRE FRANCIS CABREL CBS
4	6 PULL OVER BLANC GRAZIELLA DE MICHEL VIRGIN
5	7 RIEN QUE TOI POUR M'ENDORMIR EMMANUELLE AB PRODUCTIONS
6	5 CALL ME SPAGNA CBS
7	4 THAI NANA KAZERO RCA
8	14 LET IT BE FERRY AID CBS
9	NEW LA ISLA BONITA MADONNA WEA
10	8 ELECTRICA SALSA OFF CARRERE
11	15 PREMIERS FRISSONS D'AMOUR CHRISTINE ROQUE CBS
12	12 TRISTANA MYLENE FARMER POLYDOR
13	11 BABACAR FRANCE GALL WEA
14	9 CHANGE OF HEART CYNDI LAUPER CBS
15	13 EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
16	NEW DJEMILA DES LILAS JEAN-LUC LAHAYE PHONOGRAM
17	NEW WITH OR WITHOUT YOU U2 RCA
18	17 B O DU FILM LE PASSAGE FRANCIS LALANNE PATHE
19	10 J'OUBLIERAI TON NOM JOHNNY HALLYDAY/CARMEL PHONOGRAM
20	NEW CARRIE EUROPE CBS

## AUSTRALIA (Courtesy Kent Music Report) As of 6/22/87

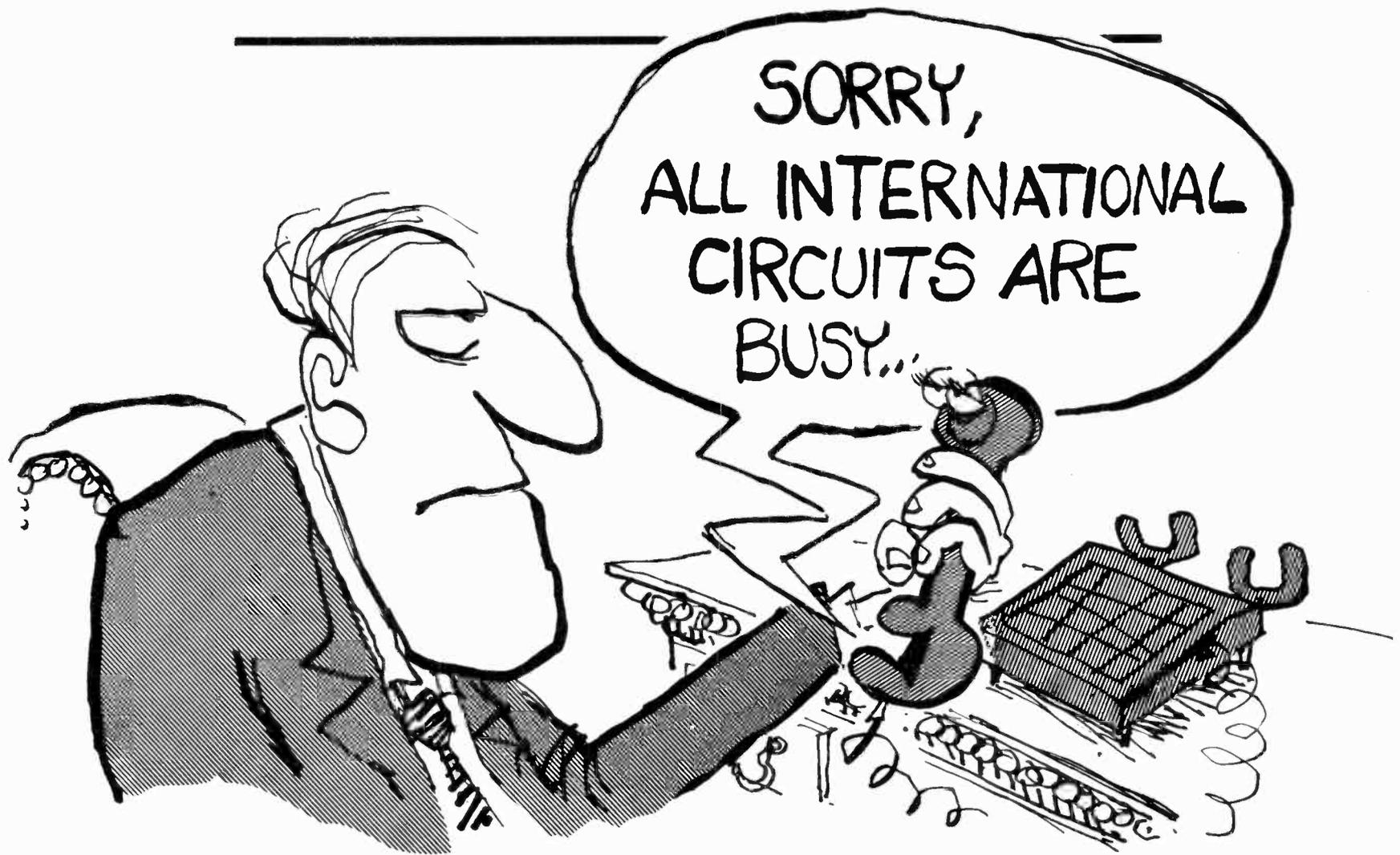
SINGLES	
1	1 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
2	2 SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
3	3 NOTHING'S GONNA STOP US NOW STARSHIP RCA
4	4 SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL
5	6 RESPECTABLE MEL & KIM LIBERATION
6	5 LEAN ON ME CLUB NOUVEAU WARNER/WEA
7	11 RIGHT ON TRACK BREAKFAST CLUB MCA
8	7 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
9	13 LOVE AND DEVOTION MICHAEL BOW CBS
10	12 (GLAD I'M) NOT A KENNEDY SHONA LAING VIRGIN
11	14 AT THIS MOMENT BILLY VERA & THE BEATERS RCA
12	16 TAKE ME BACK NOISEWORKS CBS
13	17 LOOKING FOR A NEW LOVE JODY WATLEY MCA
14	9 HYMN TO HER THE PRETENDERS REAL/WEA
15	10 LA ISLA BONITA MADONNA SIRE/WEA
16	8 WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
17	15 LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
18	19 LET'S GO WANG CHUNG WEA
19	NEW SHOWING OUT MEL & KIM LIBERATION
20	NEW WANTED DEAD OR ALIVE BON JOVI MERCURY

ALBUMS	
1	NEW WHITNEY HOUSTON WHITNEY ARISTA
2	5 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
3	2 CROWDED HOUSE CAPITOL/EMI
4	1 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
5	3 PAUL SIMON GRACELAND WARNER/WEA
6	4 THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
7	6 U2 THE JOSHUA TREE ISLAND/FESTIVAL
8	7 HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
9	8 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
10	9 THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
11	10 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
12	12 BILLY JOEL GREATEST HITS VOLUME 1 & 2 CBS
13	19 WORLD PARTY PRIVATE REVOLUTION CHRYSALIS
14	11 BILLY JOEL THE BRIDGE CBS
15	NEW SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
16	14 EUROPE THE FINAL COUNTDOWN EPIC/CBS
17	16 PRETENDERS GET CLOSE REAL/WEA
18	18 BRYAN ADAMS INTO THE FIRE A&M/FESTIVAL
19	15 CHRIS DE BURGH THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL
20	NEW MADONNA TRUE BLUE SIRE

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/20/87

SINGLES	
1	2 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	1 YOU WANT LOVE MIXED EMOTIONS ELECTROLA
3	3 HOLD ME NOW JOHNNY LOGAN CBS
4	8 CALL ME SPAGNA CBS
5	4 CROCKETT'S THEME JAN HAMMER MCA
6	NEW DON'T DREAM IT'S OVER CROWDED HOUSE EMI/BOVEMA
7	7 WILD HORSES GINO VANNELLI INDISC
8	NEW WATCHDOGS UB40 VIRGIN
9	5 LEAN ON ME CLUB NOUVEAU WARNER
10	NEW LIVING IN A BOX LIVING IN A BOX ARIOLA

ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND
2	5 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
3	NEW WHITNEY HOUSTON WHITNEY ARIOLA
4	2 VARIOUS MIAMI VICE 2 MCA
5	10 THE CURE KISS ME KISS ME KISS ME POLYDOR
6	4 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
7	3 PRINCE SIGN OF THE TIMES PAISLEY PARK
8	6 PAUL SIMON GRACELAND WARNER
9	7 SWING OUT SISTER IT'S BETTER TO TRAVEL PHONOGRAM
10	8 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
6	5 PIET VEERMAN CBS
8	9 MEL & KIM FLM RCA
9	8 ALISON MOYET RAINDANCING CBS
10	NEW VARIOUS NOW THAT'S WHAT I CALL MUSIC VOL 6 EVA



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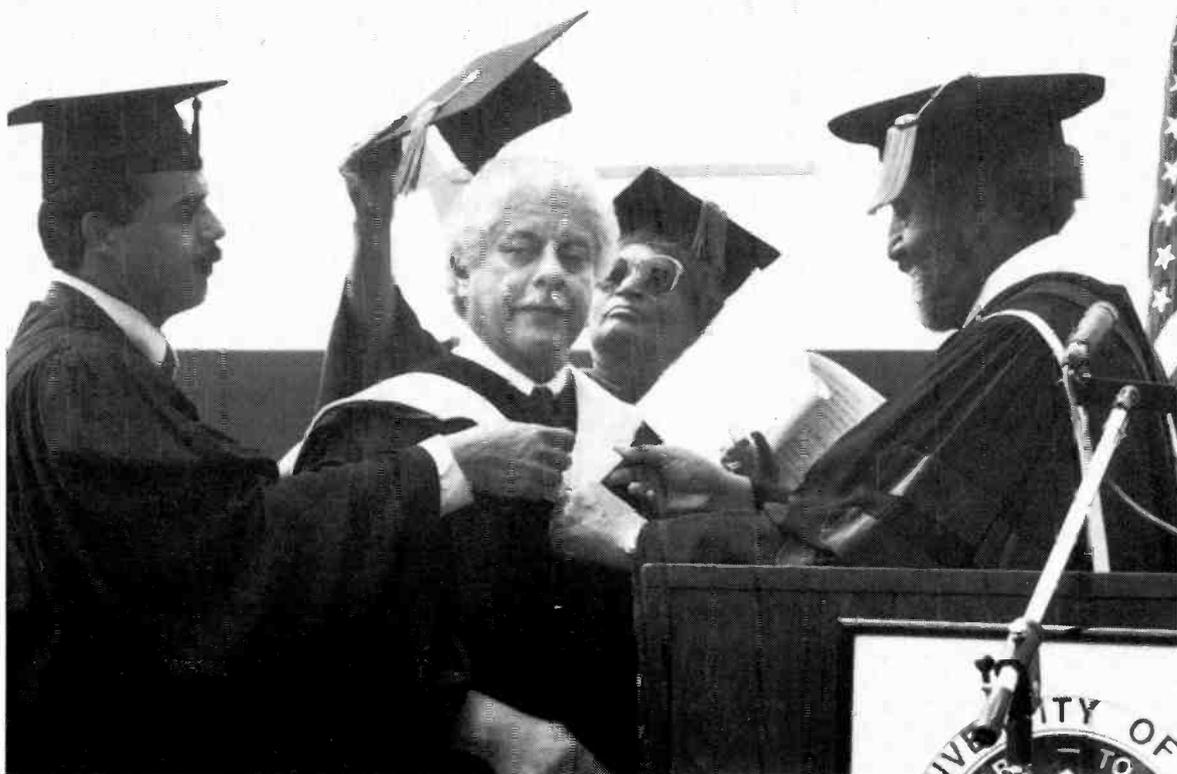
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**Music Scholar.** Musician/composer Ernest "Tito" Puente, center, receives an honorary doctor of music degree from members of the State Univ. of New York at Old Westbury. Pictured with Puente are professor Basileo Serrano, left, university president L. Eudora Pettigrew, and SUNY trustee John L.S. Holloman Jr.



**Double Take.** Welk Music Group executive vice president Dean Kay, left, presents songwriter Dean Kay with a platinum award for David Lee Roth's album "Eat 'Em And Smile," which includes a remake of Kay's composition "That's Life."



**International Flavor.** Island Music Worldwide president Lionel Conway, center, and Island Music Ltd. managing director Hein van der Ree, right, meet with Herb Moelis, Lefrak Entertainment executive vice president/chief operating officer, to sign an exclusive agreement whereby Island Music International will subpublish most of the company's catalog. The deal excludes North America.



**Lady In Platinum.** Chris De Burgh, second right, receives a double-platinum disk for Canadian sales on his latest A&M release, "Into The Light," and a platinum single for "Lady In Red" following a recent show in Vancouver, British Columbia. Pictured are, from left, band member Glen Morrow, artist manager Dave Margereson (partially hidden), band members Danny McBride and Ian Kojima, De Burgh, and A&M Records Canada director of national promotion J.P. Guilbert.



**Hit Event.** Gerry Goffin, left, and Dean Pitchford, right, congratulate fellow songwriters Cynthia Weil and Barry Mann, who were honored during a recent benefit for the National Academy of Songwriters. The party was hosted by the association's founding patrons, Dene and Ron Anton.



**Cheek To Cheeks.** PolyGram Records president Dick Asher congratulates Polydor Germany artist Judy Cheeks after her performance at the PolyGram International Conference in Palm Springs, Calif.



**Industry Champions.** MCA Records chief Irving Azoff, right, and songwriter Matt Yeclin display the trophy they won during the recent 14th Annual Music City Invitational Tennis Tournament in Nashville to benefit the Children's Hospital of Vanderbilt Univ. The event raised some \$20,000.

## Stars To Go Holds Upbeat Annual Meet Posts First Profitable Quarter

BY EARL PAIGE

LOS ANGELES Stars To Go Inc., claiming that it will have video rental in 8,000 convenience stores by year's end, is at last turning the profit corner and gaining recognition from Wall Street and Hollywood.

These and other points adding up to incredible but expensive growth were detailed at the firm's initial annual meeting, held here June 11, which saw the company announce its first profitable quarter.

Stars To Go's quarter ended March 31 pulled revenues of \$14.62 million and net income of \$336,000, or .04 cents per share. The firm had 4,000 video centers installed by the quarter's end.

By comparison, in the same quarter a year ago revenues were \$1.53 million and there was a net loss of \$412,000, or .06 per share, from just 470 stores.

More recognition from the financial community will come from a reduction in selling and general and administrative (SG&A) expense, with depreciation a key factor, according to Fred Atchity Jr., the board chairman, and Jerry Welch, the president/CEO.

As for acknowledgement from vendors in Hollywood, Atchity said, "[Studios] know we're around." He said 40% of the 200-220 movies in each store are now purchased direct rather than through distributors.

In an overview, Atchity described the growth of home video, which in 1985 "matched theatrical revenue to the studios, or \$4.2 billion," as "shocking." By the end of 1986, combining both rentals and sales, home video catapulted ahead "by \$6.1 billion to \$3.9 billion." He estimated that by the end of 1988, home video will be "2½ times" theatrical.

This tripling of home video revenue is now at the point that such rental sharing plans as pay-per-transaction may be a moot point, Atchity said. "We geared up for it 2½ years ago in our initial planning," he said, but the firm has not pursued it since then.

If Atchity and Welch are guessing correctly, convenience-store movie rentals could be bad news for the massive number of mom-and-pop video stores. "Up until 1986, 85%-95% of distribution had been in the form of mom-and-pop specialty stores," says Atchity. Long term, he sees convenience stores representing "at least 50%" of the total distribution and superstores "with 8,000-10,000 titles being the other end of the spectrum, with the mom-and-pops shrinking down to a very small portion."

In discussing competition within the 66,000-outlet, \$61.6 billion convenience-store business, Atchity claimed near dominance already.

His firm's largest single competitor is, curiously, a customer, too. Stars To Go has a five-year contract with 1,400 of Southland's 7-Eleven

stores. Another 1,500 Southland stores are serviced by regional suppliers, and Southland operates its own Movie Quik system in 4,000 of its stores.

Citing such leveraging possibilities as marketing to rental-customer mailing lists, Atchity claimed 2 million current card holders, a figure increasing by 250,000-300,000 annually.

Atchity and Welch told stockholders and analysts here at the Sheraton Grande that the company is attacking SG&A costs. "Fast-growing companies tend to stub their toe on the expense side of the profit equation," Atchity said.

Welch described a new central warehouse in Memphis that will replace current "labor-intensive" regional ones in Fresno, Calif., Boston, Washington, D.C., and Dallas. The firm's 240 field reps now each service 25 stores weekly and will be able to add more efficiently.

Despite trends toward higher-priced rental titles, Atchity sees Stars To Go's buying "clout" helping to drive down product costs.

He defended Stars To Go's three-year accelerated depreciation formula as "being more conservative than some of the other public chains." He said, "Essentially we write our balance sheet off every three years, and, accordingly, cash flow is going to be very strong. Three years is a rapid write-off."

## newsline..

**CRYSTAL-BALL GAZING FOR CBS:** Entertainment analyst Ray Katz of Mazon, Nugent & Co. projects a slowdown in record group sales for the second and third quarter because of a "lack of blockbuster releases." He adds that a late-third-quarter release of Michael Jackson's next album should produce a profit impact of \$15 million in domestic sales during the fourth quarter. In Japan, a 20% increase in CBS/Sony earnings—from \$20 million to \$24 million—is due to a weak dollar combined with strong local demand. For 1988, Katz sees new releases and catalog CD titles pushing earnings up 12% over the record group's 1987 figures.

**... AND AT SHOREWOOD:** PaineWebber analyst Lee Isgur has reaffirmed the "attractive" rating he gave Shorewood Packaging (NASDAQ/SHOR) after its initial public offering in September. Isgur, whose update follows a second offering of 500,000 shares, says the company's new prospectus contains "encouraging information" that leads him to raise earnings-per-share estimates for the recently ended 1987 fiscal year to \$1.07 and for fiscal 1988 to \$1.40-\$1.55, from \$1.06 and \$1.30, respectively.

**BUT HOW YOUNG DOES HE LOOK?** Dick Clark Productions Inc. (NASDAQ/DCPI) has tapped Ken Ferguson as its new CEO. Ferguson, formerly the vice president of finance for De Laurentiis Entertainment Group (NASDAQ/DEG), replaces Patricia A. Hall.

**'COSBY' CHALLENGE CANNED:** A motion by Carsey-Werner Co., the producer of the hit television program "The Cosby Show," for a temporary injunction to prevent the proposed merger of Viacom with a subsidiary of National Amusement was recently denied by a U.S. District Court in New York. The company was recently acquired by National Amusements Inc. through a merger. Viacom distributes "The Cosby Show."

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Close 6/9	Close 6/15	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	1225.8	41 1/2	43 3/4	+2 1/2
CBS Inc.	240.6	168 3/4	169 3/4	+1 1/2
Canon Group	247.9	5	4 1/2	- 1/2
Capital Cities Communications	201.6	363 1/2	376 1/2	+13
Coca Cola	4134	43 1/2	44 1/2	+ 1/2
Walt Disney	2221.8	66 1/2	67 3/4	+1 1/2
Eastman Kodak	5413.5	80	84 1/2	+4 1/2
Gulf & Western	1452.4	87 1/2	87 1/2	.....
Handleman	481.8	28	31 1/2	+3 1/2
MCA Inc.	1544.8	48 1/4	48 1/2	+ 1/4
MGM/UA	58.7	13 1/4	12 1/2	- 1/2
Musieland	24.7	28	28 1/2	+ 1/2
Orion Pictures Corp.	168.7	13 1/4	13 1/2	+ 1/4
Sony Corp.	993.6	22 1/2	26 1/2	+3 1/2
TDK	34.2	48 1/2	51 1/2	+3
Taft Broadcasting	76.5	150 1/2	150 1/2	.....
Vestron Inc.	110.5	4 1/4	4 1/4	.....
Warner Communications Inc.	2453.8	34 1/2	36	+1 1/2
Westinghouse	2989.2	63	65	+2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtrom	18.5	5 1/4	6	+ 1/2
Electrosound Group, Inc.	16.2	11 1/4	11 1/2	+ 1/4
Lorimar/Telepictures	1057.4	16 1/2	17 1/2	+ 1/2
New World Pictures	35.2	11 1/4	11 1/2	+ 1/4
Price Communications	162.5	12 1/2	12 1/2	.....
Prism Entertainment	7	6 1/2	6 1/2	.....
Turner Broadcasting System	87.1	21 1/4	24 1/2	+2 1/2
Unitel Video	2.1	11	10 1/2	- 1/2
Wherehouse Entertainment	330.5	7 1/2	8 1/2	+1 1/2
<b>OVER THE COUNTER</b>				
Crazy Eddie		7 1/2	7 1/2	+ 1/2
Dick Clark Productions		5 1/2	5 1/2	.....
Infinity Broadcasting		19 1/2	19 1/2	+ 1/2
Josephson Intl.		12 1/2	12 1/2	.....
LIN Broadcasting		40 1/2	41 1/2	+ 1/2
Lieberman Enterprises		19 1/2	19 1/2	.....
Mairite Communications Group		11	11 1/4	+ 1/4
Recoton Corporation		5 1/4	6	+ 1/4
Reeves Communications		10	10	.....
Satellite Music Network Inc.		4	4 1/4	+ 1/4
Scripps Howard Broadcasting		83	81 1/2	- 1 1/2
Shorewood Packaging		17 1/2	17 1/2	+ 1/4
Sound Warehouse		9 1/2	9 1/2	.....
Spec's Music		8 1/2	8 1/2	.....
Stars To Go Video		10 1/2	11 1/2	+ 1/2
Trans World Music Corp.		36 1/2	36 1/2	- 1/4
Tri-Star Pictures		9 1/2	9 1/2	.....
Wall To Wall Sound & Video Inc.		4 1/4	5	+ 1/4
Westwood One		25 1/2	25	- 1/2

## Music Industry Strongly Supports Cuts

### France Moves To Lessen Value Added Tax

BY PHILIPPE CROCCQ

PARIS France's culture and communication ministry has come out in favor of a cut in the rate of the 33% Value Added Tax levied on records and tapes here. The declaration has been widely welcomed by the music industry, which has long pressed for a reduction and now hopes to see sales recover lost ground.

However, the budget ministry does not appear to share the view expressed by culture ministry officials. If the tax were reduced to the 7% charged on cultural goods, the state would lose revenues of about \$110 million annually.

The proposed cut is therefore regarded as one of many possible fiscal options being submitted as part of next year's budget, says the budget ministry.

But if the cut were not introduced in 1988, the reduced level of VAT would at least be given priority in the context of harmonizing French fiscal policy with those of other member states of the European Economic Community, a step planned for 1992. With neighboring countries charging 16%, it will then be impossible for France to maintain the 33% tax.

In five years at the latest, therefore, it is likely that the fiscal burden that has caused considerable damage to the French music business will be lightened if not removed. The lower software prices

that would then become possible are expected to do much to rekindle optimism in a national industry that has suffered more than its neighbors from declining sales.

The effect of reduced taxes can be judged from the experience of the country's biggest retailer, FNAC. Last year and between April

and June of this year, the chain slashed prices by operating as if 7% were the actual rate of VAT. Besides demonstrating retail hostility to an exorbitant impost, the initiative boosted sales dramatically, with FNAC's Paris-Montparnasse store reporting an average 40% increase in earnings.

## AKM Grosses \$43 Million

BY MANFRED SCHREIBER

VIENNA Austrian copyright society AKM grossed \$42.6 million last year, some 5% ahead of the 1985 figure. Overseas earnings were \$4.1 million, up 13%, but AKM paid out \$9.3 million to foreign copyright societies. Administration costs were 17.2% of income.

The overall increase is explained by higher concert ticket prices, higher income for national broadcaster ORF, and a nearly 3% boost in the number of AKM contracts, now about 37,000. Live events netted \$8 million for the society, while ORF paid \$15.36 million.

Other significant revenue sources were recorded music (\$9.5 million), cable and satellite broadcasters (\$640,000), cinemas (\$536,000), and classical festivals and concerts (\$528,000). Such festivals are big business here: The Salzburg Festival nets \$24 million and the Bregenz

Festival \$8 million. Among major concert halls, the Vienna Konzerthaus earned \$5.6 million last year and the Vienna Musikverein \$4 million. Overall, AKM estimates that live single-concert events grossed about \$104 million.

Under a Supreme Court ruling, Austria's 325,000 cable-connected households pay 64 cents monthly, with AKM taking 25%. Income from cable television operators last year totaled \$488,000. AKM is also entitled to collect royalties from satellite-TV services distributed by cable. Britain's Sky Channel and Super Channel, Germany's SAT 1 and 3 SAT, Luxembourg's RTL Plus, and France's TV5 are all seen here.

AKM expects copyright problems once Austrian households are able to receive DBS programming. Says legal adviser Walter Dillenz: "We believe that the copyright owners should also get money for these programs."

## POP

### PICKS

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**The Lost Boys**  
PRODUCER: Joel Schumacher  
Atlantic 81767

New movie from Schumacher, who also brought us "St. Elmo's Fire," features such heavyweights as Edward Herrmann and Academy Award-winner Dianne Wiest. Soundtrack is equally distinguished: INXS & Jimmy Barnes are already charting with knock-'em-dead cover of Easybeats' "Good Times," and new material from Lou Gramm and Roger Daltrey is also included.

#### ANDY SUMMERS

**X Y Z**  
PRODUCERS: David Hentschel, Andy Summers  
MCA-42007

Police axeman Summers, who has already shown off his instrumental chops on two duet albums with Robert Fripp, applies his grainy pipes to a set of pop-style tunes reminiscent of his home band. While not quite smooth enough for tiptop-of-the-charts acceptance, tracks like "Love Is The Strangest Way" are appealing enough to pull radio support.

#### X

**See How We Are**  
PRODUCER: Alvin Clark  
Elektra 9 60492

Much-praised L.A. rockers concoct their most commercial-sounding sides yet, with a big assist from Gene Loves Jezebel collaborator Clark. "4th Of July," penned by now-departed guitarist Dave Alvin, is gathering radio acceptance; booming rock ballad is exemplary of album's bold sound.

#### THE DOORS

**Live At The Hollywood Bowl**  
PRODUCER: Paul A. Rothchild  
Elektra 60741

Specially priced six-"song" EP coincides with extended video release of the same name; record features an invigorating 8:15 version of "Light My Fire" as well as two song-poems culled from the epic "Celebration Of The Lizard." Sales will receive a boost from big 20th-anniversary promotion planned for July.

### RECOMMENDED

#### TIREZ TIREZ

**Social Responsibility**  
PRODUCERS: Mikel Rouse, Julie Baer  
Primitive Man/I.R.S.-42016

Slightly art-damaged pop music by versatile musician Rouse will remind some listeners of early Talking Heads efforts, which bodes well for liftoff at alternative and college enclaves.

#### THE CALL

**Into The Woods**  
PRODUCERS: Michael Been & the Call, Don Smith  
Elektra 9 60739

Latest from Santa Cruz, Calif.-based quartet hinges on hard-rocking, high-anxiety themes; front man Been's melodramatic vocal style, an acquired taste, continues to be band's chief artistic asset and commercial debit.

#### MICHAEL FEINSTEIN

**Sings Irving Berlin**  
PRODUCER: Herb Eisman  
Parnassus/Elektra PR 0-102

Homage to the 99-year-old master songwriter by the popular, sophisticated saloon singer/pianist includes a medley with Liza Minnelli. Otherwise, he's on his own and as winning as ever. Among the 19 songs is a rare Berlin nugget, "Looking At You (Across The Breakfast Table)."

#### NANCY WILSON

**Forbidden Lover**  
PRODUCER: Dr. George Butler  
Columbia FC 40787

Wilson, always welcome to the album catalog, puts out her 50th entry. Other than the impassioned title track (a duet with Carl Anderson), the lovely MOR oldie "I Was Telling Him About You," and the closer, Leon Russell's "A Song For You," material is a letdown, especially for so distinguished a singer.

#### GO-BETWEENS

**Tallulah**  
PRODUCERS: Richard Preston  
Big Time/RCA 6042

"Right Here" is a wonderful ditty with the good-timey feel of '60s AM radio; unfortunately, everything else on this Aussie band's fifth album pales in comparison. Still, substantial cult following should eat it up.

#### SPIRIT OF THE WEST

**Tripping Up The Stairs**  
PRODUCER: Paul Hyde  
Philo/Rounder PH-1113

Canadian folk trio spins moving tunes in a distinctly contemporary vein. Socially conscious lyrics are punched across with skillful playing, with the emphasis on Geoffrey Kelly's flute and pipes. Folk specialists, take note.

#### SILOS

**Cuba**  
PRODUCERS: the Silos  
Record Collect RC-22

N.Y.C. group garnered press galore—N.Y. Times, Rolling Stone, Village Voice—on its first album, ensuring a warm reception for this, its second. Ghostly rock, ever so slightly infected with country and featuring a violin—not a fiddle—is elusively endearing.

#### CHASTAIN

**The 7th Of Never**  
PRODUCER: David T. Chastain  
Leviathan LA 871

Powerhouse metal act, led by guitarist Chastain (also of Cincinnati group CJSS), attempts to deepen its niche in the rock market with third release. Group has been garnering raves in fanzines and is currently playing a number of club dates. Contact: P.O. Box 399107, Cincinnati, Ohio 45239.

#### DAVID LANZ & PAUL SPEER

**Natural States**  
PRODUCERS: David Lanz, Paul Speer  
Narada Equinox N-63001

Pianist Lanz teams with guitarist Speer to create a new age album filled with energy. The opening track, "Miranova," is highlighted by Speer's aggressive playing, while Lanz's synthesizer textures on "First Light" offer an atmospheric perspective. For those who like a little bite in their mood music.

#### ROYAL CRESCENT MOB

**Omerta**  
PRODUCERS: Jonathon Wyner, Royal Crescent Mob,  
Montie Temple  
Moving Target/Celluloid MT-009

Grinding punky funk from Columbus, Ohio, quartet may remind some of a less polished Red Hot Chili Peppers. "Red Telephone" and James Brown's "Payback" will heat up alternative radio and off-the-wall clubs.

#### DIVINE WEEKS

**Through And Through**  
PRODUCER: Vitus Matare  
Down There/Restless 72206

Rugged L.A. combo (formerly known as the Need) busts loose with garage-bred enthusiasm on an energetic sortie that plays like Dylan meeting the Standells. Good outlook for alternatives.

#### DIVINE HORSEMEN

**Middle Of The Night**  
PRODUCERS: Chris D., John Burnham  
SST 090

L.A. band's folk-punk hybrid, fueled by sweet'n'sour vocals of Julie Christensen and Chris Desjardins, runs gamut from rough-and-tumble

## NEW AND NOTEWORTHY

**K.T. OSLIN**  
**80's Ladies**  
PRODUCER: Harold Shedd  
RCA 5924-R

With stops in Houston, Los Angeles, and New York (where she appeared on Broadway), Oslin settled on Nashville and country music as her ticket to success. Her brilliant album, titled after hot hit single, is also distinguished by "Wall Of Tears" and "Do Ya." With sass and sagacity, Oslin's songs provide a view of love in the '80s from the perspective of a woman in her 40s.

originals to provocative covers of "Field Of Stone" and "Gimme Shelter."

#### BILLY PEEK

**Can A White Boy Play The Blues?!**  
PRODUCER: Billy Peek  
Rivertown Records RT-001

Debut LP from longtime Chuck Berry and Rod Stewart sideman answers title question with an emphatic "yes." Six originals by guitarist Peek stand tall next to three oldies; piano by "the legendary" Johnnie Johnson is so good it stands out despite being way down in the mix. Contact: P.O. Box 92, Arnold, Mo. 63010.

#### THE RED HOUSE

**There Is A Window**  
PRODUCERS: the Red House  
Random Records RHR223

Progressive rock avoids frequent failing of the genre, overambitiousness. With a seasoned producer behind the controls to bring out pop undertones, N.J. group could go places. Contact: 447 Somerset St., N. Plainfield, N.J. 07060.

## BLACK

### PICKS

#### TAWATHA

**Welcome To My Dream**  
PRODUCERS: James Mture  
Epic 40355

Dance tracks "Are You Serious" and "Love Goes Higher" are perfectly balanced by subtle yet soulful vocals on "No More Tears" and "Did I Dream You." Heavy airplay on first single, "Thigh Ride," should pave the way to well-deserved exposure.

### RECOMMENDED

#### CLAUDJA BARRY

**I, Claudja**  
PRODUCERS: Various  
Epic 40622

Success of "Down And Counting" and "Can't You Feel My Heart Beat" is sure to be repeated with other tracks, most notably "Hot To The Touch." "Change Of Heart" proves that Barry can also succeed with slower-paced material, but dance cuts will propel album's sales.

#### L.J. REYNOLDS

**Tell Me You Will**  
PRODUCER: F.L. Pittman, Claytoven  
Fantasy F-9654

Long-delayed follow-up album to semisuccessful "Tomorrow" single marks ex-Dramatics front man's bow on Fantasy after stints at the majors. Playful "Magic Love," featuring the O'Jays, could give powerhouse singer more leverage on the charts than current single, "Tell Me You Will."

#### PICTURE PERFECT

PRODUCERS: Larry Woo, Gordon Worthly  
Atlantic 81758

Lead vocalist LaTamra Smith's high-tension vocals put across this distaff trio's effort. So-so material doesn't help commercial picture, although "A Picture Perfect Love Affair" could make a dent.

#### COMPANY B

PRODUCERS: Ish, Rick Quintero  
Atlantic 81763

Trio of Miami women made leap from indies when its Ish-penned single, "Fascinated," scored on the dance circuit. But the album's other tunes are far from fascinating, limiting chances at gaining a wider audience.

## COUNTRY

### PICKS

#### LEE GREENWOOD

**If There's Any Justice**  
PRODUCERS: Jimmy Bowen, Lee Greenwood  
MCA MCA-5999

In this first album without original producer Jerry Crutchfield, Greenwood maintains his distinctively rough-edged vocal style, but the material and the arrangements are less country, more MOR. Best cuts include "Somebody Stop Me (Before I Love Again)" and "Touch And Go Crazy."

#### SYLVIA

**Greatest Hits**  
PRODUCERS: Various  
RCA 5618-R

Sylvia's first greatest-hits package includes two new songs—"Never My Love" and "Straight From The Heart"—in addition to seven of her standards.

### RECOMMENDED

#### THE WHITSTEIN BROTHERS

**Trouble Ain't Nothin' But The Blues**  
PRODUCER: Jerry Douglas  
Rounder 0229

The Whitsteins call to mind all the other great brother duets in country music—as well as such modern acts as the O'Kanes. Excellent collection showcases classics like "Trouble In Mind" and "I Don't Believe You've Met My Baby" as well as such relatively new numbers as "Showboat Gambler" and "Ozark Mountain Lullaby."

## JAZZ

### PICKS

**GEORGE BENSON & EARL KLUGH**  
**Collaboration**

PRODUCER: Tommy Li Puma  
Warner Bros. 25580

Benson's electric guitar and Klugh's semiacoustic axe melt together nicely on a classy duet foray heavy on medium-tempo jazz radio fodder. No big surprises, but all-star players (Greg Phillinganes, Marcus Miller, Harvey Mason, Paulinho Da Costa) keep it moving at a soothing pace.

### RECOMMENDED

#### CHARLIE HADEN

**Quartet West**  
PRODUCER: Hans Wendl  
Verve/PolyGram Classics 831 673

Bassist Haden fronts a superb quartet featuring saxophonist Ernie Watts, pianist Alan Broadbent, and drummer Billy Higgins. The unique lineup lends an unusual chemistry, making this a fine addition to Haden's already outstanding catalog.

#### BUDDY FITE

**Tasty**  
PRODUCER: Robert Mersey  
Pinnacle/Compass PNL 7779

Ballads, blues, and jazz from an early session show why critics grope for new plaudits when they describe Fite's technique; the guitarist has dazzling chops but, wisely, resists overwhelming. One criticism: Liner notes credit neither Mersey nor musicians.

#### ERNESTINE ANDERSON

**Be Mine Tonight**  
PRODUCER: Carl E. Jefferson  
Concord CJ-319

Singer's 10-year anniversary with Concord finds Benny Carter's saxophone highlighting top-notch standards like "In A Mellotone" and an upbeat "Sunday In New York." Prime outing for jazz vocal fans.

#### WILLIAM ALLAUDIN MATHIEU

**Available Light**  
PRODUCER: William Ackerman  
Windham Hill WH-1059

Although this LP of impressionistic, almost Satie-like solo piano studies falls squarely into the new age category, interest of jazz listeners may be piqued by participation of vocalist Bobby McFerrin on one track.

## CLASSICAL

### RECOMMENDED

**GROFÉ: GRAND CANYON SUITE/GERSHWIN: CATFISH ROW—SYMPHONIC SUITE FROM PORGY & BESS**  
Cincinnati Pops Orchestra, Kunzel  
Telarc CD 80086

The audiophile plus here is the repeat of the "Cloudburst" movement with a separately recorded thunderstorm overlay. It's loud enough to warrant warning issued with the disk, a cautionary note that will attract rather than repel any red-blooded collector. Gimmick aside, performance and recording of both works are first-rate.

**BOCCHERINI: CELLO CONCERTO IN B FLAT/J.C. BACH: SYMPHONIE CONCERTANTE FOR VIOLIN & CELLO; GRAND OVERTURE FOR DOUBLE ORCHESTRA**  
Yo-Yo Ma, Pinchas Zukerman, St. Paul Chamber Orchestra, Zukerman  
CBS M-39964

Recorded several years ago but just released, these expert performances will be welcomed by Ma fans, to whom the Concertante will come as an attractive novelty. The Boccherini is, of course, a standard of the cello literature.

**DVORAK: THE COMPLETE TRIOS, VOLS. 1 & 2**  
Suk Trio  
Denon CD-1409, CD-1410

Label has repackaged the four trios in two convenient and generously timed CDs. Idiomatic performances and warm sound set standards unmatched by most competing versions.

**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.

**WHITNEY HOUSTON SCORES** a rare double No. 1 this week, as her single "I Wanna Dance With Somebody (Who Loves Me)" (Arista) hits the top of the Hot 100 Singles chart and her "Whitney" album debuts at No. 1 on the Top Pop Albums chart. The single is No. 1 in both sales and airplay points; it is tied with Heart's "Alone" (Capitol) for the most widely added song on the chart, with 221 of the 225 pop stations reporting it. Heart's single is Houston's strongest challenger for the top slot next week, but Houston has a wide lead.

**ON** TIMES SINCE Power Picks were introduced on the Hot 100 has been awarded the Power Pick/Sales & Airplay, signifying the point gain in both sales and airplay of any record not yet in the chart. This week, U2's "I Still Haven't Found What I'm Looking For" becomes the 11th winner. All 10 combined Power Picks have reached No. 1, the most recent being U2's previous single, "With or Without You." The two runners-up for the airplay pick are both making their first appearance on the Hot 100: T'Pau with "And Soul" (Virgin), which moves up four places to No. 23, and Vega with "Luka" (A&M), which jumps 12 positions to No. 41. Vega's single is also the most-added record already on the chart (46 adds) and has 24-17 at Q-105 Tampa, Fla., 33-24 at WLOL Minneapolis, and 24-16 at KMEL San Francisco. At KMEL, new PD Keith Naftaly says the Vega album and single are top 10 in sales in the Bay area, and the record is consistently among his top three requests. "The lyrics are responsible for the record's success," says Naftaly.

**SAN FRANCISCO IS ALSO** leading the way on the single "Living In A Box" by the new English band Living In A Box (Chrysalis), with moves of 28-25 at KITS and 33-28 at KMEL. Nationally it has 40 adds, the second most of any record already on the chart. Another big mover is "Good Times" by Australian artists INXS & Jimmy Barnes (Atlantic), with the biggest jump on the chart, 22 places to No. 73, fueled by 36 adds. New artist Richard Marx has a strong week at radio, with 32 adds and early jumps of 37-22 at WOMP Wheeling, W.Va., 28-20 at KHTZ Reno, Nev., and 30-18 at KEGD Dallas. English group the Cure scores its first stateside pop success with "Why Can't I Be You?" (Elektra). It's a breakout in the West, moving 15-11 at KMY Salt Lake City, Utah, and 9-7 at KATD San Jose, Calif., and reaching No. 82 nationally.

**QUICK CUTS:** Three artists enter the Hot 100 for the first time: Jon Astley from England debuts with "Jane's Getting Serious" (Atlantic); Jonathan Butler from South Africa, already top 10 on the Hot Black Singles chart, enters the Hot 100 at No. 75 with "Lies" (Jive); and Will To Power makes its chart bow with "Dreamin'" (Epic), already the No. 1 record on Y-100 and Power 96 in the group's hometown of Miami.

FOR WEEK ENDING JUNE 27, 1987

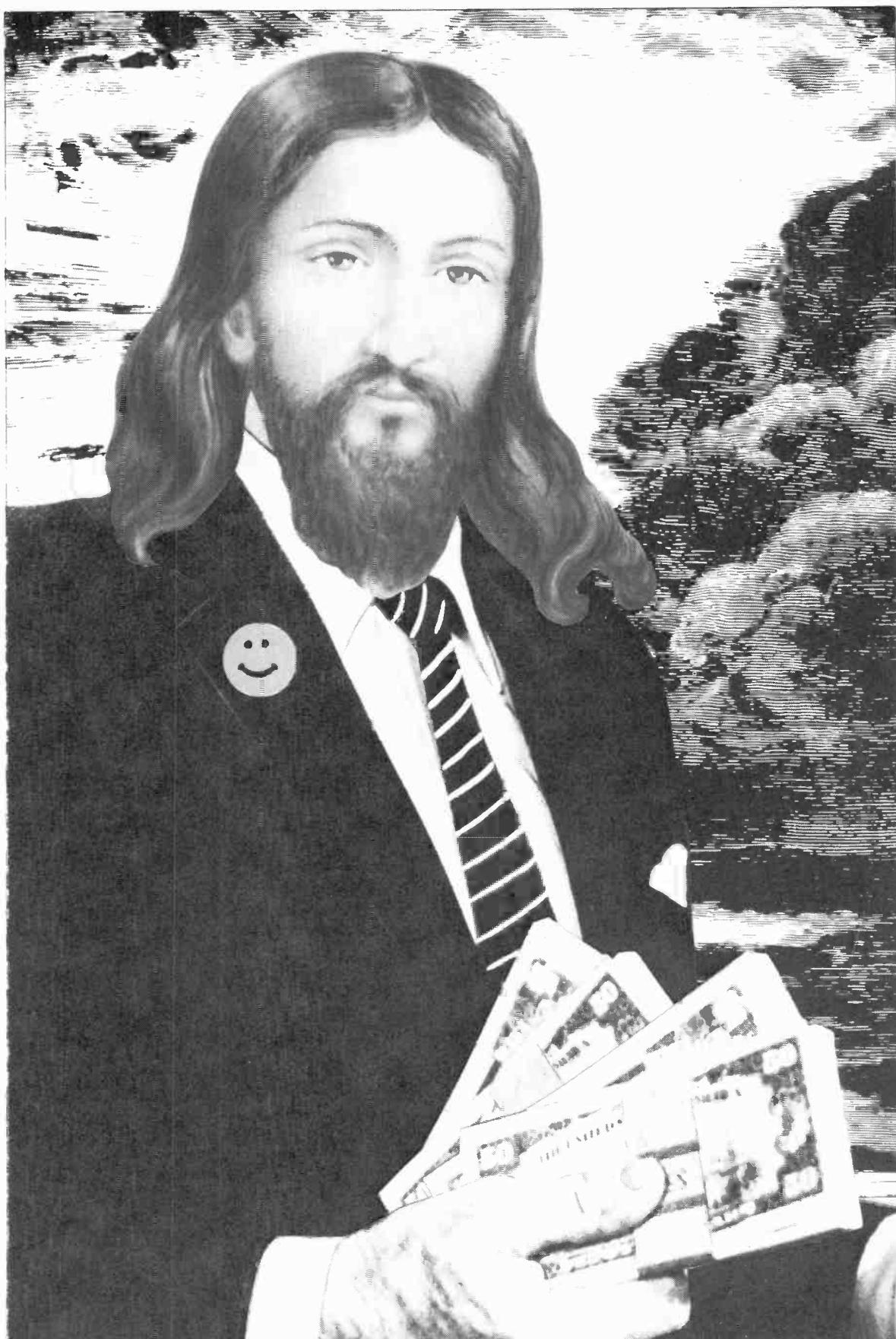
**Billboard**

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## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 149 REPORTERS	TOTAL ADDS 227 REPORTERS	TOTAL ON CHART
<b>IT'S NOT OVER ('TIL IT'S OVER)</b> STARSHIP GRUNT	12	16	56	84	84
<b>LUKA</b> SUZANNE VEGA A&M	6	9	31	46	138
<b>LIVING IN A BOX</b> LIVING IN A BOX CHRYSALIS	6	9	25	40	75
<b>GOOD TIMES</b> INXS & JIMMY BARNES ATLANTIC	2	6	28	36	63
<b>DON'T MEAN NOTHING</b> RICHARD MARX MANHATTAN	3	9	19	31	142
<b>SEVEN WONDERS</b> FLEETWOOD MAC WARNER BROS.	2	7	18	27	154
<b>HAPPY</b> SURFACE COLUMBIA	0	4	21	25	136
<b>HEARTS ON FIRE</b> BRYAN ADAMS A&M	1	4	18	23	150
<b>LIES</b> JONATHAN BUTLER JIVE	2	5	16	23	41
<b>LA BAMBA</b> LOS LOBOS SLASH	0	2	21	23	36

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.



## Jesus On The Payroll

E/W Sympathy For The Devil

SP-12238)

The new 12" single from

## Thrashing Doves

Produced by Thrashing Doves and Bruce Lampcov  
Remix and Additional Production by Bruce Forest  
On A&M Records

From the album **BEDROCK VICE**



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# New Companies

**Elumba Recording Studios**, a full-service recording studio, formed by Marie Josephine Dabany. Company offers audio and video equipment. 1538 N. Cahuenga Blvd., Hollywood, Calif. 90028; 213-461-4515.

**Suntown Records Corp. Inc.**, a division of Meriwether Investments Inc. Company produces established artists and new talent. Current release on the r&b-formatted label is "Gone With Your Bad Self" by Walter Reed. 2007 Opa Locka Blvd., Miami, Fla. 33054; 305-688-4901.

**Marquee Public Relations**, a division of E.Z. Money Productions, formed by Susan Marquardt and Louis Jay Meyers. A full-service company handling public relations for nightclubs, bands, agents, managers, and concert promotions. P.O. Box 50063, Austin, Texas 78763; 512-451-9984.

**The Orpheus Entertainment Corp.**, formed by Charles A. Brownley III. A continuation and expansion of the sole proprietorship founded under the same name. Company offers production of jazz, folk, and blues concerts in New Jersey; talent buying services at large; production and marketing of video and sound recordings; and public relations and marketing services. P.O. Box 647, Orange, N.J. 07051; 201-375-5671.

**C-Trap Records**, formed by Chip Taylor, songwriter, producer, and former creative head of PolyGram Records. Company is distributed by Macola Records. First releases are "Good Time Hold-Up" by Blanca and "Followin' The Fox" by Green-N-Waters. Suite 15-0, 405 E. 54th St., New York, N.Y. 10022; 212-751-7800.

**Kenny Hinson Productions**, formed by Kenny Hinson. Company houses two record labels, Fireheart and Lightheart Records. P.O. Box 566, Hendersonville, Tenn. 37077-0566; 615-824-3279.

**Harris-Richardson Music Group**, formed by Judy Harris and Debra Richardson. Company represents a variety of country music songwriters. 1102 17th Ave. S., Nashville, Tenn. 37212; 615-329-0603.

**Jackie Peters & Associates**, formed by Jackie Peters. Company serves as a contract/copyright/royalty administration company. Other

services include radio promotion and reviews of unsolicited material. P.O. Box 22106, Nashville, Tenn. 37202; 615-832-4534.

**Windy City Records**, formed by Greg Simmons. Company offers in-house publishing under the name Rock N' Sweet Music. First release is "You're My Best Friend" by Michael Jeff. Suite 404, 850 Foxworth Blvd., Lombard, Ill. 60148; 312-495-7380.

**Platinum Plus Productions**, formed by Carl D. Washington and Terrence D. Miller. An independent company offering writing, producing, arranging, promotions, and publishing. Company plans to expand to feature a 24-track recording facility. Interests include pop, rock r&b, jazz, gospel, and dance music. P.O. Box 378293, Chicago, Ill. 60637.

**Roll On Music Group**, formed by J.C. Arney. A full-service music publishing company with an open-door policy toward new material. P.O. Box 24454, Nashville, Tenn. 37202; 615-320-5496.

**Cold Cuts Records**, formed by Quentin R. Lewis. Company concentrates on production of independent projects and has formed an independent label emphasizing rap and Chicago's house music. First release is "Peer Pressure" by the rap group In Sync. P.O. Box 37-8813, Chicago, Ill. 60637; 312-288-5880.

**NRB Productions**, a full-service production, promotion, management, and publishing company, formed by Nick Boldi. Roxtown Records, an independent label, releases company's product. Current releases include "Aerobic Rock N' Roll" by Big Lou and "You Rub Me The Right Way" by Danny Pellegrini. 2124 Darby Drive N.W., Massillon, Ohio 44646; 216-833-2061 or 216-832-3903.

**Hip-Rock Records**, an independent record company, formed by Britt "Dion" Dixon and E.J. Roberts. Company specializes in rap and dance music. First releases are "Reality" and "Fresh Off The Block" by the Beat Street Crew. P.O. Box

15036, Cleveland, Ohio 44115; 216-771-1869.

**Off-Beat Records and B.G.C. Communications**, formed by Barry Grant Clark. Off-Beat distributes manufacturer overstock and mid-line product to independents and chains. B.G.C. houses the independent Off-Beat Records label as well as concert and talent promotion. 93A Mill Park, Springfield, Mass. 01108; 413-788-9988.

**Caruso Inc.**, formed by Mike, Joe, Dave, and Rob Caruso. Company manages and markets pop band Caruso. Suite 224, 200 Saint Joseph St., Trenton, Mich. 48183; 313-671-5441.

*Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*



**Soulful Performance.** PolyGram Records executives greet Shannon Gibbons following a recent show in New York. Gibbons just completed a new recording for the PolyGram-distributed Soul Note label. Pictured with Gibbons are PolyGram Special Imports chief Paul Del Campo, left, and PolyGram regional classical manager Gilbert Hetherwick.

# Lifelines

## BIRTHS

Girl, Tanya Elisabeth, to David and Billie McAleer, May 13 in London. He is managing director of S-O-U-N-D (Recordings) Ltd.'s record-production and promotion company.

Girl, Katherine Carol, to Michael and Michelle Wildenhaus, May 19 in Acworth, Ga. He is store manager for Camelot Music in Kenesaw, Ga.

Boy, Tory Marshall, to Glenn and Jill Blake, May 21 in Los Angeles. He is an executive with Chole Theatrical Rental. She is the daughter of Jay Morgenstern, executive vice president/general manager of Warner Bros. Music.

Girl, Miranda Jane, to Tom and Sharon Finch, May 25 in New York. He is director of production for Elektra Records.

Boy, Jack Michael, to John and Megan Shahinian, June 8 in Cleveland. He is a partner in The Record Exchange stores there.

Boy, Ian William, to William W.

and Jennifer Doyle, June 8 in Santa Monica, Calif. He is senior vice president of TEN (The Entertainment Network) International, the overseas sales arm of the Los Angeles-based television program distributor.

Girl, Wendy Elaine, to Lou and Nancy Viola, June 8 in New York. He is director of artist management for Catch A Rising Star Inc.

## MARRIAGES

Andy St. John to Debi Walley, May 3 in Fort Wayne, Ind. He is music director and evening air personality at WLKI-FM Angola, Ind.

Dick Sherman to Linda Jordan, May 29 in Honolulu. He is senior vice president of marketing at JCI Records in Agoura, Calif.

Bob Goodman to Jane Lippman, June 14 in Bethel, N.Y. She is vice

president of marketing at MJI Broadcasting.

## DEATHS

**Cruce Haskell Trice**, 76, following a lengthy illness, May 30 in Oklahoma City, Okla. Trice was the founder of Trice Wholesale Electronics, one of the largest independent distributors of electronics in the U.S. Trice is survived by four daughters, a son, a sister, seven grandchildren, and two great-grandchildren.

**Jerome Konowitch**, 65, following a lengthy illness, June 8 in Philadelphia. He was the father of Abbey Konowitch, vice president of video and artist development at Arista Records.

*Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*

# Calendar

*A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## JUNE

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 Marquis, 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. 9-12, National Assn. of Broadcasters—Radio '87, Anaheim Convention Center, Anaheim, Calif. 202-429-5300.

Sept. 17, Eighth Annual Licensing Industry Symposium, Pierre Hotel, New York City. 602-948-1527.

Sept. 27-29, Focus on Video '87, Skyline Hotel, Toronto, Regina Knox or Angela Abromaitis. 416-763-2121.

Sept. 27-29, Amusement Business/Billboard's Dallas Sponsorship Seminar, Fairmont Hotel, Dallas. 615-748-8120.

## FOR THE RECORD

In the June 13 New Companies section, the name of the Drivin' Record Co. group Diego's Diner was misspelled.

In the June 20 issue, the review of Glenn Medeiros' single "Watching Over You" carried the wrong phone number to call for information. The correct number is 716-883-9520.

## EXECUTIVE TURNTABLE

*(Continued from page 4)*

Home Entertainment in Los Angeles. She was upped from manager of customer service.

**PUBLISHING.** L. Barry Knittel is promoted to director of licensing for ASCAP in New York. He was director of national sales, general licensing.

Lisa Wells is named professional manager for Geffen Music, the newly formed publishing division of Geffen Records, in Los Angeles. She was with Screen Gems-EMI Music.

**PRO AUDIO/VIDEO.** Franklin B. Sullivan is appointed vice president of marketing and sales for New England Digital Corp. in White River Junction, Vt. He was director of sales and marketing for Analogic Corp.'s Industrial Technology Group.

**RELATED FIELDS.** Harry Lojewski is promoted to vice president of motion picture and television music for MGM/UA Communications Co. Music Division in Los Angeles. He was director of music.

MTV Networks in New York names Steve Leeds director of on-air talent and Laurie Goldstein director of production management for MTV: Music Television. Leeds was program director for U-68. Goldstein was with Motown Productions.

# 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	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	1
2	1	HEAD TO TOE	LISA LISA & CULT JAM	2
3	4	IN TOO DEEP	GENESIS	3
4	7	ALONE	HEART	4
5	5	DIAMONDS	HERB ALPERT	8
6	6	WANTED DEAD OR ALIVE	BON JOVI	10
7	10	SONGBIRD	KENNY G.	6
8	9	JUST TO SEE HER	SMOKEY ROBINSON	9
9	2	ALWAYS	ATLANTIC STARR	5
10	13	SHAKEOWN	BOB SEGER	7
11	12	LESSONS IN LOVE	LEVEL 42	12
12	15	DON'T DISTURB THIS GROOVE	THE SYSTEM	11
13	11	MEET ME HALF WAY	KENNY LOGGINS	13
14	17	POINT OF NO RETURN	EXPOSE	14
15	19	SOMETHING SO STRONG	CROWDED HOUSE	15
16	21	FUNKYTOWN	PSEUDO ECHO	16
17	8	YOU KEEP ME HANGIN' ON	KIM WILDE	17
18	23	SWEET SIXTEEN	BILLY IDOL	20
19	24	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	19
20	14	THE LADY IN RED	CHRIS DE BURGH	22
21	25	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	18
22	27	I'D STILL SAY YES	KLYMAXX	29
23	26	ENDLESS NIGHTS	EDDIE MONEY	21
24	18	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	35
25	16	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	32
26	31	SOUL CITY	PARTLAND BROTHERS	27
27	—	I WANT YOUR SEX	GEORGE MICHAEL	28
28	33	HEART AND SOUL	T'PAU	23
29	34	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	24
30	20	FASCINATED	COMPANY B	40
31	35	THE PLEASURE PRINCIPLE	JANET JACKSON	30
32	39	KISS HIM GOODBYE	THE NYLONS	26
33	—	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	25
34	30	ROCK THE NIGHT	EUROPE	33
35	37	HAPPY	SURFACE	31
36	29	I'LL STILL BE LOVING YOU	RESTLESS HEART	37
37	—	ONLY IN MY DREAMS	DEBBIE GIBSON	39
38	22	WITH OR WITHOUT YOU	U2	38
39	—	MOONLIGHTING (THEME)	AL JARREAU	42
40	—	CROSS MY BROKEN HEART	THE JETS	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	1
2	1	HEAD TO TOE	LISA LISA & CULT JAM	2
3	5	ALONE	HEART	4
4	3	IN TOO DEEP	GENESIS	3
5	4	ALWAYS	ATLANTIC STARR	5
6	12	SHAKEDOWN	BOB SEGER	7
7	9	SONGBIRD	KENNY G.	6
8	11	JUST TO SEE HER	SMOKEY ROBINSON	9
9	13	DON'T DISTURB THIS GROOVE	THE SYSTEM	11
10	7	DIAMONDS	HERB ALPERT	8
11	6	YOU KEEP ME HANGIN' ON	KIM WILDE	17
12	15	POINT OF NO RETURN	EXPOSE	14
13	14	LESSONS IN LOVE	LEVEL 42	12
14	18	FUNKYTOWN	PSEUDO ECHO	16
15	19	SOMETHING SO STRONG	CROWDED HOUSE	15
16	16	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	18
17	10	MEET ME HALF WAY	KENNY LOGGINS	13
18	8	WANTED DEAD OR ALIVE	BON JOVI	10
19	22	HEART AND SOUL	T'PAU	23
20	21	ENDLESS NIGHTS	EDDIE MONEY	21
21	26	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	25
22	24	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	24
23	25	KISS HIM GOODBYE	THE NYLONS	26
24	32	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	19
25	27	SWEET SIXTEEN	BILLY IDOL	20
26	33	I WANT YOUR SEX	GEORGE MICHAEL	28
27	29	SOUL CITY	PARTLAND BROTHERS	27
28	17	THE LADY IN RED	CHRIS DE BURGH	22
29	35	CROSS MY BROKEN HEART	THE JETS	34
30	37	HAPPY	SURFACE	31
31	36	WOT'S IT TO YA	ROBBIE NEVIL	36
32	31	ROCK THE NIGHT	EUROPE	33
33	38	THE PLEASURE PRINCIPLE	JANET JACKSON	30
34	28	NEVER SAY GOODBYE	BON JOVI	—
35	40	FLAMES OF PARADISE	JENNIFER RUSH (DUET WITH ELTON JOHN)	41
36	—	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	43
37	—	SEVEN WONDERS	FLEETWOOD MAC	45
38	23	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	32
39	—	HEARTS ON FIRE	BRYAN ADAMS	44
40	—	I'D STILL SAY YES	KLYMAXX	29

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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)	14
Geffen (3)	
Island (2)	
Paisley Park (1)	
Sire (1)	
Slash (1)	
MCA (8)	10
Constellation (1)	
I.R.S. (1)	
ATLANTIC (7)	9
Island (2)	
COLUMBIA	9
CAPITOL (6)	8
Enigma (2)	
E.P.A.	8
Epic (5)	
CBS Associated (1)	
Full Moon/Epic (1)	
Portrait (1)	
A&M (6)	7
Open Air (1)	
RCA (3)	6
Grunt (2)	
Jive (1)	
ARISTA	5
POLYGRAM	5
Mercury (4)	
Polydor (1)	
VIRGIN	4
CHRYSALIS	3
MANHATTAN	3
ELEKTRA	2
EMI-AMERICA	2
MOTOWN	2
AMHERST	1
SOLAR	1
SUTRA	1
Fever (1)	

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
4 ALONE	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	(C'est, ASCAP/Back Mac, BMI) HL
5 ALWAYS	(Jodaway, ASCAP) CPP	(Wavemaker, ASCAP)
43 BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI) WBM	(WB, ASCAP/Nine, ASCAP) WBM
57 BIG LOVE	(Now Sounds, BMI/Warner-Tamerlane, BMI) WBM	73 GOOD TIMES (FROM "THE LOST BOYS")
74 BOY BLUE	(Rella, BMI/Perfect Punch, BMI/Liquid Crystal, ASCAP)	(CBS Unart, BMI) CPP/B-3
66 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	31 HAPPY
98 CERTAIN THINGS ARE LIKELY	(MCA, ASCAP)	(Brampton, ASCAP)
34 CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP) CPP	2 HEAD TO TOE
8 DIAMONDS	(Flyte Tyme, ASCAP) WBM	(Forcetul, BMI/Willesden, BMI) CPP
100 DIRTY WATER	(Screen Gems-EMI, BMI/Rock And Hyde, PROCAN) WBM	23 HEART AND SOUL
11 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP) CPP/ABP	(Virgin, ASCAP) CPP
97 DON'T DREAM IT'S OVER	(Roundhead, BMI) CLM	44 HEARTS ON FIRE
50 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI)	(Adams Communications, BMI/Calypso Toonz, BMI/Irving, BMI) CPP/ALM
89 DREAMIN'	(Thrust, BMI)	64 HEAT OF THE NIGHT
21 ENDLESS NIGHTS	(Arista, ASCAP) CPP	(Adams Communications, BMI/Calypso Toonz, BMI/Irving, BMI) CPP/ALM
18 EVERY LITTLE KISS	(Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM	93 HOLIDAY
40 FASCINATED	(Blackwood, BMI/Toy Band, BMI) CPP/ABP	(Delightful, BMI)
83 THE FINER THINGS	(F.S.Limited, PRS/WB, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI) WBM	54 HYPNOTIZE ME (FROM "INNER SPACE")
41 FLAMES OF PARADISE	(Broozertones, BMI/Nonpareil, ASCAP) CPP	(Chong, BMI/Warner-Tamerlane, BMI) WBM
16 FUNKYTOWN	(Intersong, ASCAP) CHA/HL	55 (I JUST) DIED IN YOUR ARMS
19 GIRLS, GIRLS, GIRLS	(Motley Crue, BMI/Krell/Sikki Nixx, BMI/Mick Mars, BMI)	(Virgin-Nymph, BMI) CPP
63 GIVE ME ALL NIGHT		65 I KNOW WHAT I LIKE
		(Hulex, ASCAP) CLM
		25 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
		(Chappell, ASCAP/U2, ASCAP)
		1 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
		(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
		69 I WANT ACTION
		(Sweet Cyanide, BMI) HL
		28 I WANT YOUR SEX
		(Chappell, ASCAP/Morrison Leahy, ASCAP) HL
		29 I'D STILL SAY YES
		(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP/CHA/HL
		92 IF I WAS YOUR GIRLFRIEND
		(Controversy, ASCAP) WBM
		52 IF SHE WOULD HAVE BEEN FAITHFUL...
		(April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM
		37 I'LL STILL BE LOVING YOU
		(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM
		3 IN TOO DEEP
		(Anthony Banks, BMI/Philip Collins, ASCAP/Michael Rutherford, BMI/Hidden Pun, BMI) WBM
		67 IT'S NOT OVER (TIL IT'S OVER)
		(MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP)
		79 JAM TONIGHT
		(Screen Gems-EMI, BMI)
		32 JAMMIN' ME
		(Gone Gator, ASCAP/Wild Gator, ASCAP/WB, ASCAP/Special Rider, ASCAP) WBM
		91 JANE'S GETTING SERIOUS
		(A-Sharp, PRS)
		9 JUST TO SEE HER
		(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL
		26 KISS HIM GOODBYE
		(M.R.C., BMI/Unichappell, BMI) CHA/HL
		84 LA BAMBA
		(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)
		58 LA ISLA BONITA
		(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM
		22 THE LADY IN RED
		(Almo, ASCAP) CPP/ALM
		12 LESSONS IN LOVE
		(Level 42 Songs, WBM/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL
		75 LIES
		(Zomba, ASCAP/Willesden, BMI)
		68 LIVING IN A BOX
		(WB, ASCAP/Brampton, ASCAP) WBM
		53 LOOKING FOR A NEW LOVE
		(April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL
		47 LUKA
		(Waite-songs, ASCAP/AGF, ASCAP)
		71 MARY'S PRAYER
		(Copyright Control)
		13 MEET ME HALF WAY
		(GIMP, ASCAP/Go-Glo, ASCAP) CPP
		42 MOONLIGHTING (THEME)
		(American Broadcasting, ASCAP/ABC Circle, BMI) WBM
		35 NOTHING'S GONNA CHANGE MY LOVE FOR YOU
		(Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM
		99 NOTHING'S GONNA STOP US NOW
		(Publisher Pending) WBM
		49 ONE FOR THE MOCKINGBIRD
		(Virgin-Nymph, BMI) CPP
		39 ONLY IN MY DREAMS
		(Creative Bloc, ASCAP)
		30 THE PLEASURE PRINCIPLE
		(Flyte Tyme, ASCAP) WBM
		14 POINT OF NO RETURN
		(Screen Gems-EMI, BMI)
		94 PRIMITIVE LOVE RITES
		(Doo Dah, BMI/Walsing, BMI/Copyright Management)
		59 READY OR NOT
		(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP/WB, ASCAP) WBM
		24 RHYTHM IS GONNA GET YOU
		(Foreign Imported, BMI) CPP
		48 RIGHT ON TRACK
		(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) ASCAP) CPP
		46 ROCK STEADY
		(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP
		33 ROCK THE NIGHT
		(Screen Gems-EMI, BMI) WBM
		87 ROCK-A-LOTT
		(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM
		45 SEVEN WONDERS
		(MMA, APRA/Welsh Witch, BMI) WBM
		7 SHAKEDOWN
		(Famous, ASCAP/Gear, ASCAP/Kilauea, ASCAP/Swindle, GEMA/WB, ASCAP) CPP
		88 SHE DON'T LOOK BACK
		(Hickory Grove, ASCAP/April, ASCAP) CPP/ABP
		95 SHOW ME
		(Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
		60 SINCE YOU'VE BEEN GONE
		(Warning Tracks, ASCAP/Warning Tracks, PRS)
		15 SOMETHING SO STRONG
		(Roundhead, BMI/Wyoming Flesh, ASCAP) CLM
		6 SONGBIRD
		(Brenez, BMI/Blackwood, BMI) CPP/ABP
		27 SOUL CITY
		(Colgems-EMI, ASCAP/Colgan Nites, CAPAC)
		76 STILL A THRILL
		(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP) CPP/ABP/CHA/HL
		81 STILL OF THE NIGHT
		(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM
		20 SWEET SIXTEEN
		(Beneidol, ASCAP/Rare Blue, ASCAP) CLM
		96 TALK DIRTY TO ME
		(Sweet Cyanide, BMI) HL
		70 THAT'S FREEDOM
		(Tom Kimmel, BMI/Atlantic, BMI/Warner-Tamerlane, BMI/Magic Song, BMI) WBM
		78 THESE TIMES ARE HARD FOR LOVERS
		(April, ASCAP/Desmobile, ASCAP/Red Admiral,

### 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.



# ASCAP Southern Region Members Meet

BY GERRY WOOD

NASHVILLE Some 450 writers and publishers from ASCAP's Southern region gathered June 16 for the society's annual Nashville membership meeting.

ASCAP president Morton Gould chaired the session held at the Vanderbilt Plaza Hotel. Gould brought the members up to date on ASCAP activities, including the continuing focus on the legislative campaign against the source-licensing bills. He complimented the "extraordinary growth" of country music and noted ASCAP's success on the coun-

try charts. An audio/visual presentation documented ASCAP's highlights of the past year, including its awards presentations in New York, Nashville, and Los Angeles.

Gloria Messinger, ASCAP managing director, recanted the financial report, noting ASCAP's 1986 receipts totaled \$252.2 million. The organization's general counsel Bernard Korman updated the membership on current legal matters.

A question-and-answer period produced an interesting exchange between one member and the ASCAP executives. Buddy Landon, a Nashville writer, said ASCAP

needs to improve its logging system for syndicated television performances. Landon claimed he wrote a song performed on "The Benny Hill Show" carried over 102 U.S. stations and rerun two times. "Something's wrong with ASCAP distribution," he charged. "I got \$3.58 in Canada and nothing in the U.S., even though it played 306 times on TV."

ASCAP officials admitted that no survey system is perfect and that increasing the accuracy might result in higher survey costs, which would reduce the royalty payments made to members picked up on the

survey.

"I'm sympathetic to the way you feel," Gould told Landon, revealing that before he became ASCAP president he had asked basically the same question. "I'm still waiting for an answer." Gould, a composer, had his work performed on 26 prime time PBS TV shows, yet drew a blank on his royalty statement for those performances. "The whole thing went into a big crack," said Gould, who promised to ask the ASCAP board to seek methods to improve the syndicated TV survey system.

## 'WORKING GIRLS'

(Continued from page 4)

and directed by a feminist, Lizzie Borden, but its explicit depiction of prostitution prompted some critics to label it as pornographic.

"I have a feeling this will do better on video than most art films," says Borden, who spent two years making the movie.

"People went to see it in the theater out of curiosity, and a lot of them went to afternoon shows alone. It transgresses certain bounds, and it can make people feel uncomfortable to watch it in a group. Audiences may feel more comfortable watching it at home. Look at 'Crimes Of The Heart'—it was a disaster at the box office, but it has done well as a video," says Borden.

Officials at Miramax say their decision to rerelease "Working Girls" comes from a belief that home video complements, rather than competes with, box-office activity. The film's producer was also mindful of a 12-picture deal recently signed by Embassy and Miramax and wanted to demonstrate support for the video supplier.

The two principals of Miramax, brothers Harvey and Bob Weinstein, say they felt they owed Embassy a return on its investment.

"They are now two very distinct markets that do not compete with one another—video is 100% in harmony with theatrical," says Harvey Weinstein.

"We are theatrical distributors who believe that we should see our projects all the way through—and that includes home video," adds Bob Weinstein.

## JULY FOURTH U.S. HITS RADIO SPECIAL

(Continued from page 6)

• **1964:** Americans scored 14 No. 1 hits in this, the year of the Beatles. Beginning with Feb. 1's "I Want To Hold Your Hand," the Fab Four led their countrymen to 13 No. 1s.

• **1965:** Only in this year were U.S. artists topped by Brits. Grand total: U.K., 14; U.S., 13.

• **1966:** Beginning with Simon & Garfunkel's smash "The Sounds Of Silence," U.S. artists whipped the British competition. Score: U.S., 20; U.K., 7.

• **1967:** The Buckingham's "Kind Of A Drag" led the way to a 14-4 U.S. sweep.

• **1968:** With new competition from South Africa (Hugh Masekela) and France (Paul Mauriat), only the Beatles' "Hey Jude" managed to squeak in to No. 1 for the British. The U.S. stood proud with 12 big chart-toppers.

• **1969:** Peter, Paul & Mary left on

a jet plane, while the Beatles insisted we come together. End result: Only three Brits flew in, but 13 Americans came—starting the year with "Crimson And Clover" and finishing up with "Someday We'll Be Together."

• **1970:** The U.S. came in strong with 16 No. 1s, while the U.K. floundered with three. Meanwhile, the Dutch group Shocking Blue hit big with a pre-Bananarama "Venus," and Canada's Guess Who edged in with, appropriately, "American Woman."

• **1971:** Dawn opened the year up with "Knock Three Times" and Melanie closed it with "Brand New Key." Score: U.S., 14; U.K., 3.

• **1972:** The year of "American Pie" was a near shutout: one U.K. hit vs. 19 American.

• **1973:** At this point, the British Invasion of nine years previous had

eroded to one hit for Elton John, one for the sturdy Rolling Stones, and one apiece for Paul McCartney & Wings, George Harrison, and, yes, Ringo Starr. Score: U.S., 21; U.K., 5.

• **1974:** Internationally, competition was fierce, but the grand total was as follows: U.S., 25; U.K., 5; Canada, 2; Australia, 2; Sweden, 1.

• **1975:** The U.S. had 26 No. 1s this year, a record number, up against the reborn Bee Gees' "Jive Talkin'," which preceded what would soon become a barrage of one-shot disco records. The U.K. had a total of six No. 1s.

• **1976:** Score: U.S., 21; U.K., 4.

• **1977:** "You Don't Have To Be A Star (To Be In My Show)" opened the year, and the Bee Gees closed it with "How Deep Is Your Love." The U.S. did it big 21 times; England held strong with four big ones.

The three-hour United Stations

Radio Networks special will document the biggest of these U.S. hits over the coming July Fourth weekend. Those U.S. records that made the greatest chart showing during the 1964-77 era will be aired in countdown format on the special.

Titled "Billboard's Official Top 40 'Made In The U.S.A.' Hits Of The Rock Era," the show will again prove the U.S. is No. 1 where it counts.

The Beatles take center stage on another United Stations Radio Networks three-hour special, "Billboard's Official Top 40 Hits Of The Beatles," to be aired over the Labor Day weekend. It will also feature special Billboard-originated research on the group.

## STEREO VISION PROCESS

(Continued from page 4)

The headset can also be used to view regular two-dimensional TV broadcasts, Dobbins says, thus allowing a viewer to "watch TV lying down rather than staring straight ahead at a screen."

Home entertainment applications for the system abound. A few cited by Dobbins include using stereo cameras to shoot live sporting events in 3-D; allowing viewers to see prerecorded 3-D TV programs and films; marketing videocassettes converted to Stereo Vision, in much the same way Dolby Surround Sound is used as a premium consumer incentive; and producing exceptionally realistic computer games, such as a flight-simulator package with which the viewer actually perceives himself to be in the plane's cockpit.

So far, SRT has only a black-and-white working version of the system. But Dobbins says a color version, with a resolution of 512 pixels, will be finished by the end of the year.

SRT is holding talks with a number of VCR manufacturers, including Sharp, Sony, and JVC, about licensing the technology, says Dobbins.

"We may go with a licensing deal with a VCR maker, or we may end up making a deal with a cable company that could incorporate the technology into its cable boxes and then air Stereo Vision 3-D films on a pay-per-view basis," says Dobbins. "At this point, the possibilities are

limitless."

In addition to the hardware, SRT has developed and patented a process for converting 3-D films into video so that standard VHS software can be made available for the system.

Dobbins says the Stereo Vision consumer product concept is based upon work the firm has been doing for NASA's space-station program.

"The system was originally conceived as a way of allowing astronauts in space to remotely control robots, from either the space shuttle or a space station," says Dobbins.

## TOTAL EXPERIENCE RECORDS

(Continued from page 6)

Ashford says. "RCA will live up to its contract, and we will live up to our contract. This is a reorganization to make up for some of our mistakes in the past.

"We're not doing anything more than Texaco did," adds Ashford.

Total Experience's second largest creditor is songwriter-producer Jonah Ellis, who penned Yarbrough & Peoples' "Don't Stop The Music" (a top 20 pop hit for the duo in 1981) and produced the Gap Band's "Goin' In Circles." The label says it owes Ellis \$1.25 million.

According to Ellis' attorney, Cy Godfrey, the songwriter filed suit against Total Experience in federal court in Los Angeles in February, charging copyright infringement

bins.

In this application, two cameras are mounted on the robot (left and right "eyes"), giving the astronaut the feeling of being present on the scene, or "telepresence," as SRT calls it.

While it is still too early to project accurately costs for the system, Dobbins says a package consisting of the headset and processor would "probably go for about \$2,000. We figure it will roughly track the same price progression as the VCR did—expensive at first and then getting cheaper."

and nonpayment for his work for the label. Godfrey says that no settlement has been reached in the litigation.

Other unsecured claims against the label are for far less significant sums, ranging from to \$3,300 to \$160,000. Four lending institutions are among the creditors.

Founded in the early '80s by entrepreneur and club owner Lonnie Simmons, Total Experience logged its greatest successes with the Gap Band, which charted two platinum and two gold albums, and Yarbrough & Peoples, whose album "The Two Of Us" went gold in the wake of their hit "Don't Stop The Music."

The mystery unravels in

BILLBOARD'S

5th Anniversary Salute to

ENIGMA ENTERTAINMENT GROUP

NEW MUSIC SEMINAR ISSUE JULY 18

AD DEADLINE: JUNE 23

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ENIGMA

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
				★★ NO. 1 ★★	
①	NEW ▶		1	WHITNEY HOUSTON ARISTA AL 8405 (9.98) (CD)	1 week at No. One WHITNEY
②	3	5	3	MOTLEY CRUE ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
3	1	1	13	U2 ▲ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
4	2	2	11	WHITESNAKE ● GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
5	4	3	42	BON JOVI ▲ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
⑥	12	29	3	HEART CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
⑦	7	10	8	LISA LISA & CULT JAM COLUMBIA FC 40477 (CD)	SPANISH FLY
8	6	6	8	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
9	5	4	48	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
⑩	8	13	43	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
11	11	9	8	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
12	10	8	9	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
⑬	52	—	2	L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFER
14	9	7	42	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
15	13	11	31	BEASTIE BOYS ▲ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
16	14	12	11	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
17	15	14	15	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
⑱	35	60	3	SOUNDTRACK MCA 6205 (9.98) (CD)	BEVERLY HILLS COP II
19	18	18	15	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
20	17	19	53	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
21	16	15	21	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
22	20	23	8	TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
23	19	21	10	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
24	21	20	35	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
25	25	31	20	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
26	26	30	14	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
27	23	22	69	JANET JACKSON ▲ A&M SP-5106 (9.98) (CD)	CONTROL
28	27	24	50	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
29	29	28	50	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
30	22	16	11	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
31	24	26	63	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
32	32	32	54	BRUCE HORNSBY & THE RANGE ▲ RCA AFL-1-5904 (8.98) (CD)	THE WAY IT IS
⑳	37	37	5	RANDY TRAVIS WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
⑳	39	41	12	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
35	30	33	28	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
36	28	17	14	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
37	33	35	42	HUEY LEWIS & THE NEWS ▲ CHRYSLIS OV 41534 (CD)	FORE!
38	38	39	19	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
39	34	27	28	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
40	41	34	50	MADONNA ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
41	36	36	6	DAVID BOWIE EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
42	31	25	15	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
43	43	44	6	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
④	72	—	2	THE CURE ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
④	93	—	2	GLORIA ESTEFAN AND MIAMI SOUND MACHINE EPIC OE 40769 (CD)	LET IT LOOSE
④	66	92	3	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM	CRUSHIN'
④	83	—	2	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE
48	42	47	10	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
④	49	49	7	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
50	40	40	13	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
51	45	46	10	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
⑤	54	74	5	THE WHISPERS SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME
53	46	42	17	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
54	44	38	37	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON

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55	48	43	14	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
⑤	60	63	5	SURFACE COLUMBIA BFC 40374	SURFACE
57	57	62	44	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
58	51	51	22	TESLA GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
59	53	56	118	WHITNEY HOUSTON ▲ ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
60	50	48	33	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
61	47	45	17	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
⑥	67	67	15	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
63	63	68	11	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
⑥	130	—	2	DAN FOGELBERG EPIC OE 40271 (CD)	EXILES
65	62	52	7	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
66	56	53	40	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
67	68	71	12	ANTHRAX MEGAFORCE 90584/ISLAND (8.98)	AMONG THE LIVING
68	61	54	44	LIONEL RICHIE ▲ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
69	58	50	14	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
70	59	58	55	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
⑦	79	113	6	THE NYLONS OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER
72	64	61	34	BILLY IDOL ▲ CHRYSLIS OV 41514 (CD)	WHIPLASH SMILE
73	73	76	5	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
74	69	66	18	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
⑦	82	73	12	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
76	55	55	7	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
77	65	64	18	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
⑦	85	106	5	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
79	76	79	120	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
80	80	82	167	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
⑧	90	89	31	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
⑧	97	77	13	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
83	71	59	55	RUN-D.M.C. ▲ PROFILE 1217 (8.98) (CD)	RAISING HELL
⑧	106	125	3	LITTLE STEVEN MANHATTAN ST 53048/EMI-AMERICA (8.98) (CD)	FREEDOM NO COMPROMISE
85	84	88	168	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
86	74	69	32	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
87	78	72	18	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
88	87	85	27	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
⑧	122	136	3	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
90	75	75	56	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
⑨	119	121	72	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
92	88	80	20	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
93	99	83	11	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
94	92	91	33	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
⑨	111	108	90	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
96	96	101	6	NONA HENDRYX EMI-AMERICA ST17248 (8.98) (CD)	FEMALE TROUBLE
97	70	57	74	BANGLES ▲ COLUMBIA FC 40039 (CD)	DIFFERENT LIGHT
⑨	139	—	2	RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
99	77	70	23	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
100	81	96	30	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
101	86	78	11	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
102	104	93	13	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
⑩	128	—	2	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
104	91	81	29	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
105	108	86	20	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
106	110	90	37	BOSTON ▲ MCA 6188 (9.98) (CD)	THIRD STAGE
107	109	100	6	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES
108	105	84	12	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
109	95	98	10	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE

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.

# **JEAN MICHEL JARRE**

**IN CONCERT**

**HOUSTON  
LYON**

**WITH  
ORCHESTRA  
AND  
CHOIR**



# ANDY SUMMERS

**X Y Z** MCA-42007

THE NEW ALBUM

FEATURING

**LOVE**

**IS**

**THE**

**STRANGEST**

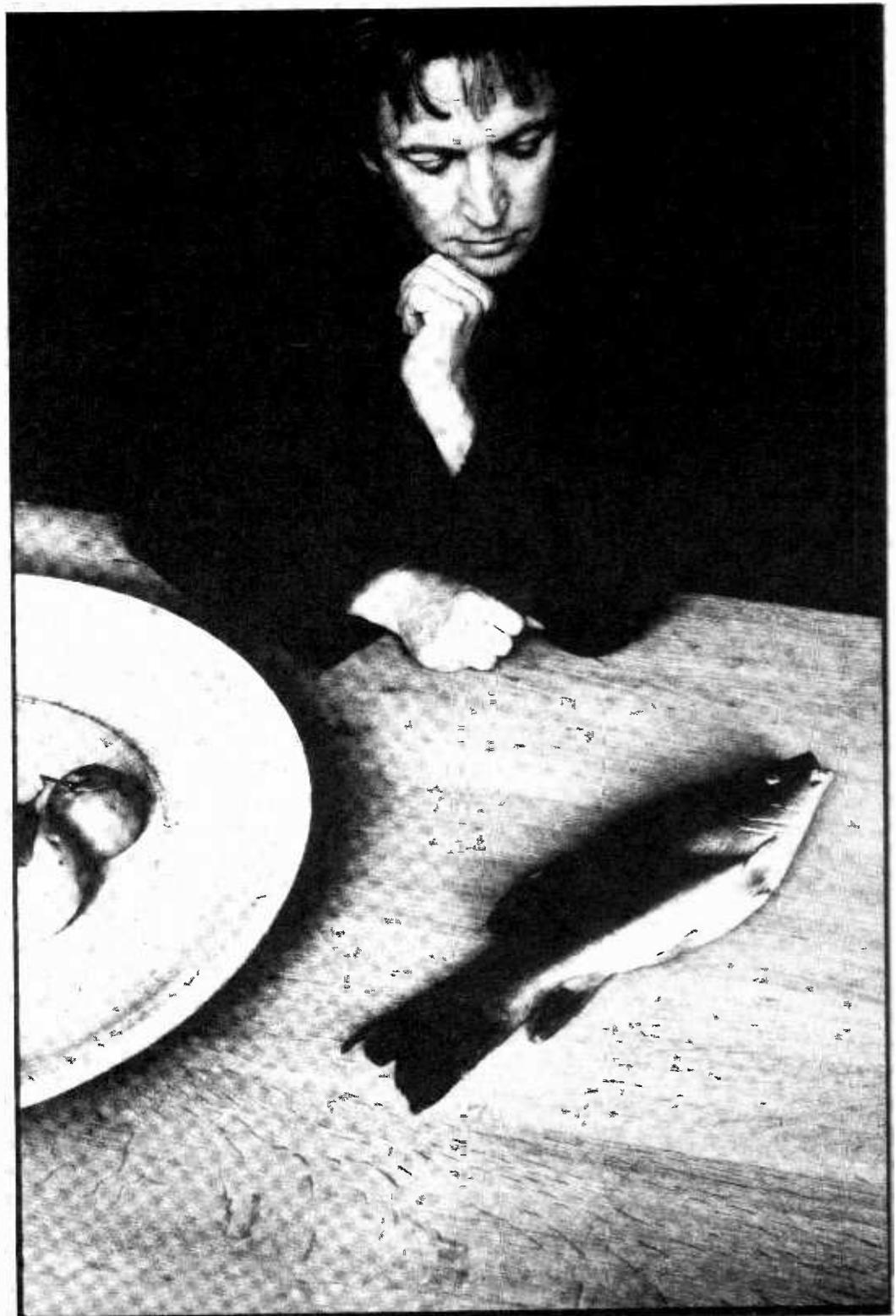
**WAY** MCA-53112

PRODUCED BY DAVID HENTSCHEL  
AND ANDY SUMMERS

MANAGEMENT BY FIRSTSTARS INC.

AVAILABLE ON MCA COMPACT DISCS,  
HQ CASSETTES AND RECORDS

MCA RECORDS



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# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	103	104	11	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
111	114	94	9	ROCK AND HYDE CAPITOL ST-12569 (8.98) (CD)	UNDER THE VOLCANO
112	116	161	3	STEVE EARLE MCA 5998 (8.98) (CD)	EXIT O
113	117	129	6	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
114	94	109	37	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
115	100	95	40	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
116	98	103	27	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
117	152	—	2	ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95) (CD)	LES MISERABLES
118	138	157	4	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
119	134	158	3	MASON RUFFNER CBS ASSOCIATED BFZ 40601	GYPSY BLOOD
120	107	107	35	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
121	170	—	2	ALISON MOYET COLUMBIA BFC 40653	RAINDANCING
122	102	97	10	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
123	120	102	10	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
124	101	87	35	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
125	118	110	13	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
126	NEW ▶	1	1	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98)	SENTIMENTAL HYGIENE
127	112	105	20	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
128	89	65	14	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
129	126	128	48	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
130	125	122	10	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
131	123	111	28	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
132	121	116	39	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
133	115	115	5	THE TRUTH I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
134	129	134	36	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
135	113	99	60	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
136	143	152	3	SOUNDTRACK MCA 6205 (9.98)	THE SECRET OF MY SUCCESS
137	133	118	50	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
138	NEW ▶	1	1	STEPHANIE MILLS MCA 5996 (8.98)	IF I WERE YOUR WOMAN
139	136	142	6	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
140	124	112	15	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
141	137	131	9	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
142	140	123	84	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
143	141	132	60	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
144	NEW ▶	1	1	OMAR AND THE HOWLERS COLUMBIA BFC 40815	HARD TIMES IN THE LAND OF PLENTY
145	147	119	12	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
146	150	148	20	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
147	148	155	12	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
148	145	124	14	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
149	132	114	20	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
150	146	146	5	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
151	163	188	7	GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
152	158	141	37	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
153	161	191	3	EZO GEFEN GHS 24143/WARNER BROS. (8.98)	EZO
154	181	—	2	ANNE MURRAY CAPITOL ST 12562 (8.98) (CD)	HARMONY
155	NEW ▶	1	1	KEEL MCA 42005 (8.98)	KEEL

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156	142	126	15	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
157	131	127	20	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
158	151	130	46	BILLY JOEL ▲ <sup>2</sup> COLUMBIA OC 40402 (CD)	THE BRIDGE
159	127	120	9	HOODOO GURUS BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
160	162	162	6	GINO VANNELLI CBS ASSOCIATED BFZ40337/E.P.A. (CD)	BIG DREAMERS NEVER SLEEP
161	RE-ENTRY			MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
162	135	140	12	FROZEN GHOST ATLANTIC 81736 (8.98) (CD)	FROZEN GHOST
163	154	154	4	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
164	149	133	46	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
165	165	176	5	WAR PRIORITY SL 9467 (8.98) (CD)	THE BEST OF WAR
166	153	147	20	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
167	RE-ENTRY			MOTLEY CRUE ELEKTRA 60174 (8.98) (CD)	TOO FAST FOR LOVE
168	157	149	10	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
169	NEW ▶	1	1	PARTLAND BROTHERS MANHATTAN ST 53050 (8.98) (CD)	ELECTRIC HONEY
170	184	189	41	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
171	168	196	121	PHIL COLLINS ▲ <sup>9</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
172	156	167	55	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
173	173	160	48	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
174	178	150	682	PINK FLOYD ● HARVEST SMAS1 1163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
175	RE-ENTRY			MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
176	182	169	55	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
177	144	117	35	GREGORY ABBOTT ● COLUMBIA FC 40437 (CD)	SHAKE YOU DOWN
178	155	138	22	DEEP PURPLE MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
179	164	137	50	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
180	169	144	26	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
181	167	143	15	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
182	195	194	35	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
183	171	153	13	SOUNDTRACK ATLANTIC 81742 (9.98) (CD)	PLATOON
184	189	—	2	PRETTY MAIDS EPIC BFE 40713	FUTURE WORLD
185	RE-ENTRY			KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
186	NEW ▶	1	1	4 BY FOUR CAPITOL ST 12560 (8.98)	4 BY FOUR
187	166	173	13	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
188	NEW ▶	1	1	JENNIFER RUSH EPIC BFE 40825	HEART OVER MIND
189	190	170	63	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
190	187	163	36	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
191	176	135	13	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
192	159	151	17	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
193	192	192	64	VAN HALEN ▲ <sup>3</sup> WARNER BROS. 25394 (8.98) (CD)	5150
194	186	165	5	MONTROSE ENIGMA ST 73264/CAPITOL (8.98) (CD)	MEAN
195	197	164	38	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
196	175	177	12	2 LIVE CREW LUKE SKYYWALKER XR 100 (8.98)	2 LIVE CREW
197	NEW ▶	1	1	MC SHY-D LUKE SKYYWALKER XR 1004 (8.98)	GOT TO BE TOUGH
198	NEW ▶	1	1	SHY RCA 6311 (8.98)	EXCESS ALL AREAS
199	185	197	9	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98)	UPTOWN
200	198	180	66	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 Live Crew 196	The Robert Cray Band 35	Genesis 20	Gary Moore 151	Poison 9	Patty Smyth 140	Vangelis 104
4 By Four 186	Crowded House 21	Georgia Satellites 124	Motley Crue 2, 175, 161, 167	Pretty Maids 184	SOUNDTRACKS	Gino Vannelli 160
Gregory Abbott 177	The Cult 50	Georgio 168	Alison Moyet 121	Prince 30	Beverly Hills Cop II 18	Suzanne Vega 51
Bryan Adams 16	The Cure 44, 176	Glass Tiger 179	Shirley Murdoch 92	Pseudo Echo 62	Platoon 183	Wang Chung 182
Donna Allen 187	Cutting Crew 42	Lou Gramm 77	Anne Murray 154	Psychedelic Furs 61	The Secret Of My Success 136	War 165
Gregg Allman 53	Chris De Burgh 25	Al Green 141		R.E.M. 65	Stand By Me 170	Jennifer Warnes 157
Herb Alpert 19	Kool Moe Dee 93	Heart 6		REO Speedwagon 87	Top Gun 90	Jody Watley 17
Anthrax 67	Deep Purple 178	Nona Hendryx 96		Run-DMC 83	George Strait 146	The Whispers 52
Atlantic Starr 23	Duran Duran 131	Hoodoo Gurus 159		Run-D.M.C. 83	Barbra Streisand 173, 11	Whitesnake 129, 4
Autograph 145	EZO 153	Bruce Hornsby & The Range 32		Mason Ruffner 119	Stryper 86	Kim Wilde 49
Anita Baker 31	Steve Earle 112	Whitney Houston 1, 59		Original London Cast 147	Suicide Tendencies 113	Hank Williams, Jr. 166
Bangles 97	Gloria Estefan And Miami Sound	Phyllis Hyman 152		ORIGINAL CAST	Surface 56	Bruce Willis 105
Beastie Boys 15	Machine 45	Billy Idol 72		Phantom Of The Opera 139	The System 63	Steve Winwood 29
Bon Jovi 95, 91, 5	Europe 24	Iron Maiden 195		Ozzy Osbourne/Randy Rhoads 8	TNT 107	Peter Wolf 101
Boston 106	Expose 38	The Isley Brothers 103		Robert Palmer 142	Andy Taylor 128	World Party 116
David Bowie 41	The Fat Boys 46	Janet Jackson 27		Shy 198	Tesla 58	XTC 99
The Breakfast Club 55	Fleetwood Mac 12	Freddie Jackson 60		Carly Simon 48	Thompson Twins 130	Dwight Yoakam 189, 76
Jon Butcher 82	Dan Fogelberg 64	Bob James/David Sanborn 172		Paul Simon 14	Randy Travis 33, 137	Warren Zevon 126
Jonathan Butler 78	Aretha Franklin 94	D.J. Jazzy Jeff & The Fresh		Simply Red 69	The Truth 133	
Cameo 66	Ace Frehley 43	Prince 109		The Smiths 164	Tina Turner 115	
Chicago 114	Frozen Ghost 162	The Jets 143		The Smithereens 164	U2 120, 3, 125, 85, 79, 80, 110	
Cinderella 28	Kenny G. 10	Billy Joel 158		The Smiths 122	Van Halen 193	
Eric Clapton 88	Peter Gabriel 70	Journey 135			Luther Vandross 54	
Club Nouveau 39		Judas Priest 47				
Phil Collins 171		The Judds 102				
		Keel 155				
		Klymaxx 185				
		Kool & The Gang 100				
		L.L. Cool J 13				
		Cyndi Lauper 132				
		Level 42 34				
		Huey Lewis & The News 37				
		Lisa Lisa & Cult Jam 7				
		Little Steven 84				
		Little America 123				
		Loose Ends 191				
		Los Lobos 149				
		MC Shy-D 197				
		Madonna 40				
		Megadeth 134				
		Richard Marx 98				
		Reba McEntire 163				
		Bobby McFerrin 156				
		Glenn Medeiros 89				
		Metallica 200				
		Stephanie Mills 138				
		The Mission U.K. 192				
		Eddie Money 57				
		Montrose 194				
		Melba Moore 180				

## SPECIALLY PRICED TWO-ON-ONE COMPACT DISKS

(Continued from page 1)

getting more bang for their buck.

Also significant is the chart action of Prince's "Sign 'O' The Times." A two-LP/two-CD set, the album ranks higher than both the Cure's "Kiss Me" and the Smiths' "Louder" on the Top Pop Albums chart this week, but is absent from the CD chart.

The Prince double CD is listed at \$24.98, compared with the Smiths' \$17.98 and the Cure's \$15.98. Consumers may recognize the greater comparative value of the lesser-priced sets. Total time for the Prince set is 80 minutes and three seconds; the Smith set's time is 72 minutes and 45 seconds; and the Cure package runs 72 minutes and nine seconds. The maximum programming capacity of a single CD is 74 minutes and 23 seconds.

Also outselling the Prince CD is the Jimi Hendrix Experience's "Live At Winterland" CD on Rykodisc, with reported sales already more than 50,000. Though only available on CD, the Hendrix set clocks in at 71 minutes and 45 seconds and would clearly translate to a two-LP set on vinyl.

The Hendrix CD is significant on yet another level: It was, from inception, designed for the compact disk format. The growing number of two-on-one CDs bearing stickers claiming "over 70 minutes of music on one disk"—including Butler's—may indicate that some recordings are conceived as CD projects from their inception.

"We went after the CD market on [the Butler album]," says Ed Strait, product director for Jive Records at RCA. "Our [CD] percentage was high on his last album, so we knew he was a CD-type act."

Strait says he sees an obligation to use CD's full time capacity whenever possible. He says, "A 20-minute CD at full price is not a good value, especially with the way things are going—with less and less reliance on records. They're such a small percentage now." Strait points out that the Butler album is available on a single cassette as well. "We were more into those configurations on this album than the actual LP," he says.

In one sense, however, the Butler album is a special case. List price for both cassette and LP configurations is \$8.98. The CD list price, at \$15.98, is Jive/RCA's standard. The company, says Strait, purposely took royalty cuts "to get Butler out there in the marketplace." In most other instances, however, such royalty cuts are not feasible.

Danny Yarbrough, vice president of sales for Columbia, points out that the company's new live Judas Priest album, a two-on-one CD, is "priced a little higher than a regular CD package would be" because it contains more material. CBS has no uniform list-pricing policy; the new Judas Priest CD, however, costs \$2 more than "regular" CDs in at least one West Coast retail outlet.

"From a marketing standpoint, it would be better if we had two CDs," says Yarbrough. "Everyone would know it's a two-record set, and you would have two CDs. The problem with that is that our manufacturing cost doubles if we do that. Our packaging cost goes up astronomically. We would have to raise the price, therefore not passing along the value to the consumer. So, since the CD will accommodate it, we're able to bring it to the marketplace at a

much better price for the consumer. It's a pricing consideration, not a marketing ploy, by any means."

Yarbrough adds that he doubts that any special 74-minute ceiling was initially placed on the project. "After a&r had the final album together and timed out, a decision was made immediately that we would come out with one CD."

Jim Swindell, vice president of sales at Virgin Records, says, "The music is first and foremost—and if it requires being a double disk, it will be a double disk." Virgin's recent David Sylvian album, a two-LP set, was released here as a single CD with three tracks excised as a result of timing constraints. The company's new Orbison album, however, another two-LP set, fits the single CD format perfectly.

"I think that we're being more price-conscious for CD," says Swindell. "If we can do a single CD and keep the price reasonable, it's obviously a better approach."

Echoing that line of economic reasoning is Robert Smith, director of product management at Epic. Two recent Epic projects are two-on-one CDs: the Osbourne/Rhoads album and Vaughan's live set. Though the former fit perfectly within the single CD's 74-minute constraint, one song had to be snipped from the Vaughan album.

"To put a pop double record on a double CD makes it cost a lot of money," says Smith. "And I think the Stevie Ray or Ozzy buyer, unlike the person who's buying multiple-CD classical pieces, generally has less money. Any time you take a cut off, you may feel like you're cheating the consumer. But in the case of Stevie Ray, it's really a question of which is better for the consumer—going in and buying a

solid 70 minutes of music for \$12.99 or whatever or giving them 73 minutes and charging them \$20."

At retail levels, the effect of two-on-one CDs is already being strongly felt. In some instances, it is vastly altering usual LP/CD sale ratios.

CD-conscious consumers at San Francisco's 23-store Rainbow Records chain, for instance, have put the Osbourne/Rhoads record in the web's CD top 10 and are favoring the Cure and Smiths CDs at a 3-1 ratio over the LP, according to assistant buyer Jimmy Heikkala.

"In a way, it's a case of apples and oranges," Heikkala says of CDs competing with LPs. "Most people prefer the CD because it's physically less difficult to deal with."

However, adds Heikkala, the cost becomes a factor in the case of a two-CD package. He says, "Resistance on a two-CD package is on the price—\$20-\$29 retail is a lot of freight for most people."

"As price parity comes more into effect, it's going to do nothing but improve CD sales," he continues. "There are a lot of kids out there with CD players."

Laurie Shaw, audio buyer for Los Angeles-based Music Plus, reports that CD sales on "Louder Than Bombs" are commensurate with LP and cassette sales at the 45-store chain, while CD tallies on the Osbourne/Rhoads package are outdoing those for other configurations.

While Shaw says that it is still too early to gauge configuration breakdowns on the Cure release, she adds, "It's a really great deal because the LP and CD pricing are so close."

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

## Amherst Label Bursts Into Limelight Again

BY LINDA MOLESKI

NEW YORK Longtime independent label Amherst Records is once again making its presence felt.

The imprint, which has had sporadic success with a broad array of product over the last 15 years, claims total sales of 500,000 units on a pair of recent albums by Doc Severinsen & the Tonight Show Band and just enjoyed a hit single with Glenn Medeiros' "Nothing's Gonna Change My Love For You."

### 'We send tons of LPs to retail for in-store play'

which peaked at No. 12 on the Hot 100 singles chart.

Currently, the teen vocalist's self-titled debut album is bulletted at No. 89 on the Top Pop Albums chart after only three weeks in release. Earlier this year, the first Doc Severinsen album picked up a Grammy in the jazz instrumental/big band category.

Additionally, Amherst recently signed a multiartist production deal with artist Rick James. The first release is Val Young's debut single, "Private Conversations," which just entered the Hot Black Singles chart.

In explaining Amherst's recent burst of activity, Larry Silver, executive vice president of the Buffalo, N.Y.-based outfit, says, "We got back into the swing of things by signing Doc Severinsen. 'The Tonight Show Band, Volume 1' album went into the 60s on the Top Pop Albums chart, and both volumes 1 and 2 were on the CD chart. The only other act to have that distinction is the Beatles."

"Then we got real lucky and signed Medeiros," he says. "We just shipped the album, and that's already over 400,000 [units]." Meanwhile, the label is working Medeiros' second single, "Watching Over You."

Silver says aggressive promotion is the key to the label's current hot streak. "We're a very promotion-minded company," he says. "We send tons of LPs to retailers for in-store play and call every college and high school station in the country—we're not proud."

In addition, Amherst holds the rights to the Avco/Embassy catalog, which contains product from such artists as the Stylistics and Van McCoy as well as a number of soundtracks.

Independent distributors handling Amherst are Action, Big State, CRD, Navarre, M.S., Universal, Malverne, Associates, Aquarius, Bib, Select-O-Hits, Great Bay, and Music Craft.

## BET, A&M In Benefit

NEW YORK Black Entertainment Television and A&M Records are working together to raise \$20,000 for the Children's Defense Fund, a national organization lobbying for children's rights.

The campaign—designed to coincide with Black Music Month—kicked off June 1 on BET's "Video Soul" program. VJ Donnie Simpson made a direct appeal to the show's viewers to match A&M's \$10,000 pledge to CDF. The Simpson spots will continue to run during prime time, dayparts, and late-night slots

until the goal is reached, says a BET spokesman.

In conjunction with the BET campaign, A&M has produced a series of promotional spots for Black Music Month, highlighting contributions made by contemporary and historic black musical artists.

In one, Janet Jackson talks about the life and music of Billie Holiday, while other spots feature Jeffrey Osborne, Herb Alpert, Barry White, the Brothers Johnson, Vesta Williams, and other artists.

## CD CAPACITY

(Continued from page 1)

responsible for CD coordination.

If current plans are realized, U.S. manufacturing capacity could double in 1988, while CD sales are expected to rise to about 175 million, further accentuating the lead capacity is assuming over demand.

Strooker said that in 1983 PolyGram had the only CD plant in Europe, and there were five in Japan. "But in the last two years there has been a mushroom growth—with 14 plants now in Europe, eight in the U.S., nine in Japan, two in Canada, and two in the rest of the world. And there are another 50 plants on the drawing board or already under construction."

The result of this huge overcapacity will most likely be that market forces will take over, and the ensuing fierce competition could bring down pressing costs and, thus, retail prices. "This is a classic example of the bandwagon effect of a new product," Strooker said. "But I believe lower CD prices are essential to keep the market buoyant."

In the U.S., there are indications that the scenario has already begun to unravel. Labels report that new CD manufacturing plants are offering prices of \$1.50 per disk—\$1 less than last year's going price—and the effect is starting to trickle down to retailers.

Howard Applebaum, vice president of the 27-store Kemp Mill chain, says his average monthly

per-piece cost for CDs has dropped 3%-4% in the past six months. "Labels are clearly dealing on CD like they've never done before," says Applebaum.

Software costs remain comparatively high worldwide. But in Japan—where an LP sells for 2,800 yen and a CD for 3,200 yen, approximately \$19 and \$22, respectively—sources say labels expect CDs to sell at parity with LPs by year's end. CDs already account for more than 40% of Japan's prerecorded music sales.

At the end of last year there were 9 million CD players in use throughout the world. By the end of this year the figure will have more than doubled, to 21 million.

"But we still have a long way to go," says Strooker. "While 80% of households in the industrial world have a record player, only 5% so far have a CD player. I expect this figure to increase to 10% by the end of this year—and, at the present rate of growth, it will take CD 13 years to achieve the same penetration as record and cassette players."

Strooker said that currently, the highest CD penetration levels are in Switzerland (16%), Japan (13%), and West Germany (10%).

This story was prepared by Mike Hennessey. Assistance was provided by Is Horowitz and Fred Goodman in New York.

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## VSDA ANNUAL SURVEY SHOWS PROFIT INCREASE FOR 1986

(Continued from page 4)

sales dollars, 4.5%, represented a greater share than the 3.6% who said sales transactions decreased.

Prerecorded video software, the dominant money maker in last year's survey, increased its lead in 1986 as the product category that grossed the most dollars, moving from 73.3% in 1985 to 82.2% in 1986. Greater emphasis on sell-through accounts for some of prerecorded video's increase, as does the increasing trend of video stores moving away from extensive hardware inventories.

As a product category, hardware accounted for 6.8% of responding members' volume in 1986, compared with 10.6% the previous year and 30.2% in 1984. Blank videotape's share also dropped: After jumping from 5.5% in 1984 to 7.3% in 1985, the category slid to 5.4% in 1986. While expanded business for prerecorded video may account for the percentage declines in these two product categories, there is additional evidence to suggest that video stores may be losing sales of these products to other types of retailers: The Electronic Industries Assn. says that VCR sales rose from 11.8 million in 1985 to 13.1 million in 1986, as blank video sales

## VSDA Sets 5-Year Penalty For Piracy

NEW YORK The Video Software Dealers Assn. has strengthened its stance against pirate product, with five-year suspensions to be invoked against members who are convicted of such crimes.

The resolution, which was voted unanimously by the trade group's national board of directors during its May meeting in Los Angeles, supplements the one-year penalty adopted in the fall (Billboard, Dec. 27, 1986) and is one of several moves being made by the retail trade group to thwart the spread of piracy.

The five-year suspension will be invoked against any company convicted of video piracy or that has a principal officer, controlling owner, or controlling shareholder who has been convicted of video piracy.

In addition to active VSDA members, the penalty would also be applied to applicants convicted of piracy. In both cases, the five-year banishment would start from the date of conviction.

According to Carol Pough, chairwoman of the trade group's anti-piracy committee, VSDA's Washington, D.C., law firm—Arent, Fox, Kintner, Plotkin & Kahn—is working in tandem with the Motion Picture Assn. of America security office "so we can bring civil action against pirates based on unfair competition, loss of business, or other factors."

At the Los Angeles VSDA chapter meeting June 16, chapter president Jeff Leyton noted improvement in the servicing of VSDA's antipiracy hotline. Previously,

members have complained that they had reached an answering machine when they used the toll-free hotline to report such infractions, with no follow-up calls from VSDA or MPAA to confirm receipt of said complaints.

Leyton told delegates, "I know you are often frustrated calling VSDA's antipiracy hotline. I have been, too. But hang in there. I reported two incidences, and I know there was follow-up."

Contacted after the meeting, Pough added, "The hotline is working better. I call it myself, not using my name. They are returning calls."

*This story was prepared by Geoff Mayfield with assistance from Earl Paige in Los Angeles.*

jumped from 293 million units in 1985 to 367 million in 1986.

Adult video's role in VSDA stores continues to decline. Of survey respondents, 77% said they carry

adult titles, compared with 82.9% in the 1985 report. However, for dealers that do stock adult product, the category's percentage of business increased over its 1985 software-

dollar share, from 10% to 12.7%.

VSDA again separated genre breakouts of retailers who do carry adult videos from those who do not to give a clearer indication of each

video category's percentage of dollar volume. The trade group first segregated adult and nonadult inventories in its 1985 survey.

The two prerecorded categories that led the field in 1985, action/adventure and comedy, were again dominant, although both rang in with lower 1986 shares. For stores that stock adult, action titles slipped from 18.5% to 17.8%, comedy from 18.5% to 17.9%. Action slid from 23.1% to 20.2% for stores without adult product, with comedy dropping from 21.3% to 19.6%.

Drama, horror, and children's programming continued to show strongly in 1986, as in 1985. Breakouts for remaining categories in stores that carry adult product, in order of rank, are as follows: drama, 13.5%; horror, 10.7%; children's 9.5%; science fiction, 7%; classics, 2.9%; sports/martial arts, 2.5%; music video, 1.7%; foreign, 1.3%; how-to, 1.1%; and titles not falling into the above areas, 1.4%.

Shares for those same genres in stores without adult tapes are drama, 14%; children's, 11.8%; horror, 10.6%; science fiction, 6.4%; sports/martial arts, 3.8%; classics, 3.6%; how-to, 3.3%; music video, 2.3%; foreign, 1.4%; and others accounting for the remaining 3%.

Respondents said that in the life of an A title, such tapes average 80 rental turns, with B titles turning 42 times, and C titles turning 31 times.

Store profiles suggest continued sophistication and growth among VSDA members, with the average number of titles per store increasing to 2,417 from 1,968 in 1985; units per store moving to 3,478 from 2,589; and average number of stores per member rising from 7 in the previous year to 9.5.

Strip centers rank as the most preferred type of location, with 59.9% of the survey group. Free-standing stores are next, with 26.8%. Average floor space per store is 2,089 square feet.

## STATIONS WANT LOVE, NOT SEX

(Continued from page 1)

Benesch would also not comment on where the tape came from. But it may be the custom version created by hit outlet WZGC Atlanta. Says the station's music director, Lindsay Burdette, "We had some negatives when we first played the record, so we came up with a special edit, 'I Want Your Love,' and I believe some copies were sent to CBS."

This week, "I Want Your Sex" was being played by 126 of the 225 stations reporting to Billboard's Hot 100 chart. The record has made tremendous jumps on several reporting stations that are playing it, but it has stalled for the last two weeks in terms of the number of new stations adding it. However, sales continue to be strong, and the single moves up to No. 28 on this week's chart.

MTV rejected both the original and an edited version of the "I Want Your Sex" video. Refusing MTV's request to make a second edit, Michael and his management agreed instead to record a 15-second "ex-

planatory statement" to precede the video every time it airs.

Michael also stated his case June 17 on a special Westwood One Radio Network broadcast. The special featured an exclusive interview with Michael as well as comments from programmers on the pros and cons of playing the record. The program was delivered on a nonexclusive basis via satellite for any station to air live or to tape for later broadcast.

The edited song seems to have been sent first to WPLJ New York. "I didn't ask for it," says PD Larry Berger, who had not added "I Want Your Sex" at press time but says the station has been "giving it serious consideration" all along. The song generated only 13 requests last week, Berger notes, but sales in New York jumped significantly during the same time frame. Berger says feedback to call-out research on the record has been "overwhelmingly neutral."

Berger says the "I Want Your Love" tape will not influence his decision. "I'd rather not play the rec-

ord at all than play this version. It sounds like something is missing. The only thing that will tip our decision on this record is if we see signs that New York has accepted it and is interested in hearing this record."

WLS Chicago PD John Gehron says a local Columbia rep told him to expect the new edit. "It would take away one of our major problems with the record," Gehron says. "It would allow us to judge it on its musical value rather than the lyric issue."

At WLS' sister FM, WYZZ, PD Brian Kelly says he also "understands that the tape is on the way," but he says he won't be needing it. "We've gotten no complaints at all from the record," says Kelly. "I think the whole thing is a little overexposed. I mean, 99% of the country songs out there are just as bad, if not a lot worse, with their references to cheating on your wife, etc."

Kelly's comments on collecting few, if any, negative listener reactions to the record are consistent with those of most programmers

playing "I Want Your Sex."

Arriving in the midst of the AIDS crisis, "I Want Your Sex" was bound to generate controversy among those who feel that Michael's promonogamy message is not clear. In a recent interview with the U.K. press, Michael was quoted as saying, "I knew I was setting myself up by doing this single, but you can't run your career in fear of the press. I refuse to."

Since the single's release, Columbia has put heavy emphasis on the monogamy element, both in print advertisements and in titles on the various mixes included on the promotional "I Want Your Sex" CD. In the video, one scene shows Michael writing the words "explore monogamy" on the back of his real-life girlfriend, apparently illustrating his point.

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## 'WHITNEY' DEBUTS AT NO. 1

(Continued from page 1)

1975-85" in November.

The difference between Houston and these other artists is that she is still a relative newcomer. This is only her second album, whereas the other superstars had built up to this level of out-of-the-box success over the course of many releases. "Songs In The Key Of Life" was Wonder's 16th chart album, "Captain Fantastic" was John's 12th, and "Live" was Springsteen's eighth. At 23, Houston is also younger than these other artists. Springsteen was 37 when he debuted at No. 1, John was 28, and Wonder was 26.

"Whitney" enters the chart exactly one year after "Whitney Houston" logged its 14th and final week at No. 1. Houston is the first artist

to hit No. 1 with his or her first two albums since the Monkees scored with their first four releases in 1966-67. Only two other artists in the rock era have hit No. 1 with their first two major label albums: Elvis Presley on RCA and the Beatles on Capitol.

Houston is the first artist to amass four consecutive No. 1 pop hits since the Bee Gees scored with six in a row in the late '70s. She's the first solo artist to collect four straight No. 1 hits since Elvis Presley had five in a row on three separate occasions in the late '50s and early '60s.

"I Wanna Dance" follows Houston's earlier No. 1 hits, "Saving All My Love For You," "How Will I

Know," and "Greatest Love Of All." Houston's only single to fall short of No. 1 was her first solo release, "You Give Good Love," which peaked at No. 3 in July 1985. This .800 batting average is the best for a new act since the Jackson Five hit No. 1 with its first four chart hits in 1970.

"I Wanna Dance" is Arista Records' ninth No. 1 pop hit in less than three years. Significantly, all nine have been by black crossover stars: Houston, Billy Ocean, Ray Parker Jr., Aretha Franklin, and Dionne Warwick.

Houston's march to No. 1 is also good news for producer Narada Michael Walden. (See Chartbeat, page 6.)

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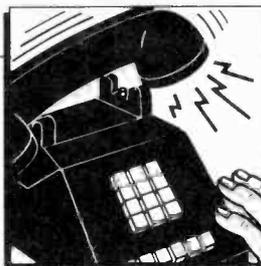


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## INSIDE TRACK



*Edited by Irv Lichtman*

**EXCLUSIVE ON EXCLUSIVES:** Look for a new video-clip exclusivity deal to be signed by **MTV** and **CBS Records** in the next few weeks. The companies have been wrangling over terms of the agreement ever since the original expired almost eight months ago. Now a source close to the situation says the deal is imminent. The lack of an exclusivity contract has not stopped MTV from world premiering CBS vidclips on a case-by-case basis, but both parties “want the situation to be resolved,” says the source.

**SEEING THE LIGHT?** Philips and Magnavox execs met with a number of compact disk hardware manufacturers last week to urge the formation of a CD video group to promote the new configuration. They also sought commitments from manufacturers to produce appropriate players. Word is that most held back on grounds that they had yet to see evidence of a strong commitment for CDV software on the part of record labels.

**A NEW LABEL** has been formed in New York by **Marv Schlachter**, called **Martru Records**. Schlachter, who formerly operated the dance label **Prelude**, says he'll have similar dance and disco sounds on **Martru**, starting with **Carl Hall's** 12-inch “I Love Making Love” in a few weeks. An indie distrib network is now being lined up.

**MORE THAN A RUMOR:** A rumor in this week's Washington Roundup was confirmed at press time: **Jim McKinney**, formerly mass media bureau chief of the **Federal Communications Commission**, has been named director of the White House military office, effective July 1. Superbureaucrat McKinney helped push for AM revival.

**NO. 1 WITH A DINNER:** Honored with a creative achievement award at the annual awards dinner of the music and performing arts unit of **B'nai B'rith** in New York June 16, **Arista Records'** superstar **Whitney Houston** was recognized by outgoing unit president **Joe Cohen** for another creative achievement: Her new album, “Whitney,” had just entered **Billboard's Top Pop Albums** chart in the No. 1 slot, a rare achievement indeed. **Kool & the Gang** received the unit's humanitarian award. Among the group's many endeavors to help people in need—and its charitable endeavors go on and on—is the campaign **It's Kool To Stay In School**. The best one-liner from **PolyGram's Harry Anger**, who introduced the members of the dais, concerned former unit president **Herb Goldfarb**, who spent many years as a key executive at **London Records** when it was an indie. “He brought London to what it is today: a subsidiary of **PolyGram Records**,” Anger said.

**ON TRACK WITH INTERSOUND INC.:** A film/TV soundtrack label, **Cine Disc**, bows June 22 with the **Steve Martin/Daryl Hannah** feature film, “**Roxanne**,” which opens June 19. The all-configuration release will be followed by at least 15 other soundtrack albums this year, promises **Don Johnson**, president of Minneapolis-based **Intersound**, whose international licensees and distributors will handle the line. The classical **ProArte** and **ProJazz** labels are part of the **Intersound** family, too.

**PLAINTIFFS & DEFENDANTS:** **ASCAP** claims, in a suit filed June 8 in a New York Supreme Court in Manhattan, that it's owed a total of \$478,390.40 from a number of radio and television stations now under the **Gannett Co.** umbrella. The action contends that an **ASCAP** audit showed that the performance rights society received insufficient fees over a period that ranged from 1978-83. In addition to **Gannett Co.**, the defendants listed in the suit are **Combined Communications Corp.**, **Combined Communications Corp. of Oklahoma Inc.**, **Globe Broadcasting Co. Inc.**, **Pacific & Southern Co. Inc.**, **Detroit News Inc.**, **KVUE-TV Inc.**, and the **Eleven-Fifty Corp.** . . . Singer **Barbara Cook** claims in New York Supreme Court that she has been denied royalties from theater producer **Arthur Cantor** under terms of a deal she negotiated with him when he

made a live recording of her appearance at Carnegie Hall Sept. 14, 1980. The resulting album, “**It's Better With A Band**,” was marketed by **Moss Music Group**, which is not a party to the action. **Cook** contends that **Cantor** agreed to pay her 50 cents for each recording sold, \$1.126 for each record of the first 5,000 mail-order sales, and \$2.25 for each mail-order sale over 5,000. **Cook** seeks \$100,000 in judgment and damages. . . . The **National Music Publishers Assn.'s** annual meeting has been set for July 20 at the Park Lane Hotel in New York. In addition to reports on the trade group, including its licensing service, the **Harry Fox Agency**, 18 directors will be elected from a slate of 25 nominees to serve a term of two years. . . . Composer **Sammy Fain**, whose evergreen songs include “**I'll Be Seeing You**,” “**I Can Dream Can't I**,” and Oscar winners “**Secret Love**” and “**Love Is A Many-Splendored Thing**,” turned 85 on June 17. **Fain** is still a familiar face at **ASCAP** functions. . . . **Polydor** has rereleased (CD included) a 30-year-old studio recording of the first American musical production by **Kurt Weill**, “**Johnny Johnson**.” With book and lyrics by **Paul Green**, the show had a fervent antiwar theme and failed to win over 1936 Broadway audiences; it ran for only 68 performances. But some hold that it contains much of **Weill's** finest music.

**BACK & FORTH:** **Greg Peck** decided not to take the job as head of **Epic's** black music department, so he's staying at **Island**. . . . **Barry Korkin**, longtime a&r exec at **A&M**, has left the label. He most recently coordinated the label's classics CD series. . . . **Allan Tepper** has left **Peer-Southern Music** to join **Columbia Pictures Music Group** as director of music publishing, East Coast. . . . **RCA Records'** pending distribution deal with **U.K.'s** **Beggars Banquet** label is for the U.S. only. **Track's** item last week included **Canada**, where the line will continue to be handled by **PolyGram**. . . . **Kenny Ryback's** **Promotion Department** indie firm has a new telephone number, 213-468-1010.

**FROM ERIC CLAPTON, THE WORKS:** **PolyGram** will celebrate **Eric Clapton's** career with a 25th-anniversary retrospective now in the works for release next spring. Plans call for a six-record set stretching back to the **Yardbirds**. The set will include **Cream** outtakes and tracks from a never-released second **Derek & the Dominos** studio album. **PolyGram's** **Bill Levenson**, who is researching the project, says he hopes to follow the set with a second box, with **Clapton's** session work.

**DAT IN REVIEW:** True, digital audiotape recorders may not yet be available for sale in the U.S. (except on the gray market), but that hasn't stopped July-dated consumer hi-fi magazines and **Popular Mechanics** from printing hands-on test reports on **DAT** machines. The unit tested by **Popular Mechanics** is a **Sharp RX-X100**, which **PM** bought in Japan for about \$1,300. The magazine's conclusion: It sounds good, but the tape-handling characteristics are still too much like **VCRs**. In its July issue, **Stereo Review** claims first U.S. tests of two units, **Sony's** **DTC-1000ES** and the **Victor (JVC) XD-Z1100**, while the July issue of **Audio** tries out four units, the **Technics SV-D1000**, **Sony DTC-1000ES**, **Luxman KD-117**, and a prototype **Mitsubishi** car player. . . . **Moss Music Group** chief **Ira Moss** corrects **Track** in its comment last week that **Moss** indicated to **RIAA** president **Jay Berman** in a **B'nai B'rith** talk that labels' anti-DAT stand would harm cassette sales. Actually, **Ira** says, he indicated the campaign is hurting **CD** player sales.

**VIEWERS' VOICE:** Consumers will determine the best video titles, to be announced at this summer's **Video Software Dealers Assn.** convention. National newspaper **USA Today** will run mail-in ballots in early July, and video stores will also compile ballots July 20-27 to select the **VSDA** Most Popular Video Awards. The ballots are free to **VSDA** members; the toll-free number to order them is 1-800-257-5259. Nonmembers can get ballots, too, at a cost of \$10 for 1,000. Deadline to order is July 10. . . . The vid trade group's newsletter, **VSDA Reports**, will go full color next fall.

**TRACK HAS MORE DETAILS** on **HBO's** July 4 “**Welcome Home**” tribute to Vietnam vets at **D.C.'s** **RFK Stadium**. The all-day event will feature some 20 superstars, including **James Brown**, **Linda Ronstadt**, **Anita Baker**, and **Crosby, Stills & Nash**. **HBO** will show a tape-delayed cablecast from 9 p.m. to midnight. Proceeds from the nonprofit **Welcome Home Inc.** will go to aid veterans' projects. Phone donation number is toll-free: 1-800-USA-1987.

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MASTER  
LOOK

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