

# Billboard

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NEWSPAPER

**VIDEO  
STARTS**
**ON PAGE 43**

VOLUME 99 NO. 27

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 4, 1987/\$3.95 (U.S.), \$5 (CAN.)

## VCA Agrees To Purchase CBS/Fox's Duping Plant

BY JIM McCULLAUGH

LOS ANGELES VCA Technicolor plans to acquire the CBS/Fox Video manufacturing facility in Livonia, Mich., establishing VCA as the largest video duplicator in North America.

Terms of the deal, which is expected to be finalized in July, were not disclosed. According to an informed source, VCA paid roughly \$35 million for the operation, which consists of some 10,000 slave duplication machines.

CBS/Fox, which recently added Walt Disney Home Video as a major client, is among the three largest video duplicators, according to analysts. Bell & Howell and VCA round out the trio of companies responsible for

almost 70% of the more than 100 million cassettes produced last year.

CBS/Fox is the only major home video company to own a manufacturing facility, although both Paramount and Columbia have a financial stake in Bell & Howell/Columbia Paramount Video Services, which has

(Continued on page 85)

## RIAA/NARM Survey For '86 CDs Sail Past LPs In \$ Volume

BY CHRIS MORRIS

LOS ANGELES Cassettes continued to rack up the music industry's biggest gross sales in 1986, but compact disks overtook LPs in dollar volume for the first time, according to findings of the second annual joint

market research project conducted by the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers.

The survey, which polled only NARM members, indicates the continuing market growth of the CD and a concurrent precipitous decline for

the vinyl configuration.

The trade groups' survey of 107 regular NARM members (who represent 90% of the group's membership in terms of product volume) found cassettes accounting for 56% of 1986 music-product dollars. The figure indicates a slight drop from 1985, when cassettes totaled 59% of the industry's dollar volume.

More significant changes in market share are reflected in the figures for CDs and LPs, with the configurations virtually exchanging percentage gains and losses.

The CD posted 19% of the industry's dollar volume in 1986, rising from only 8% in 1985. The LP logged 18% of the volume last year, dropping

(Continued on page 84)

## PMRC Is On The Warpath Again

BY BILL HOLLAND

WASHINGTON Watch out, Beastie Boys. Take cover, "Girls, Girls, Girls." The Parents Music Resource Center is threatening to go back on the prowl against "violent and sexually explicit" lyrics.

The group has called for a meeting with board members of the Recording Industry Assn. of America to discuss the lyrics on at least 10 recent albums—among them top-sellers by the Beastie Boys, Motley Crue, Cinderella, Poison, and Ozzy Osbourne & Randy Rhoads.

Jennifer Norwood, a PMRC spokeswoman, said at press time that she has not yet heard from the RIAA, but an RIAA spokesman told Billboard that the industry group has made a decision not to allow the group to address board members at

(Continued on page 78)

## New Russian Revolution: Pop Charts

BY VADIM YURCHENKOV

MOSCOW The Soviet Union's policy of *glasnost*, or openness, is sailing on new, uncharted seas—music charts.

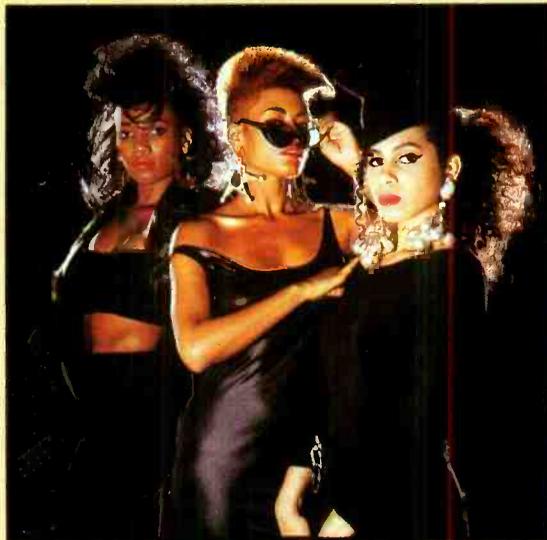
The country's first singles and album sales charts have recently been introduced by the state-owned record company, Melodiya.

Based on data gathered by the Tass news agency in more than 100 cities, the charts cover the top 10 placings in both categories and give the first true picture of the relative popularity of major national artists here.

Veteran singer Alla Pugatchova dominates the listings with three

(Continued on page 75)

ADVERTISEMENTS



X-PECT THE UN-X-PECTED from MADAME X. "Just That Type Of Girl" (7-89216), the x-ceptional first single from the x-tradinary forthcoming album, *Madame X* (81774). Produced by Bernadetta Cooper for Slap Me One Productions. On Atlantic Records, Cassettes & Compact Discs.



in vitro- 1. Shandra Beri. 2. Peter Snell. 3. Catharsis. 4. Joy. 5. Spit. 6. Madness. a. As in "So? So what. We had fun." An important new band has delivered a stunning debut album. The lead track and video is "Man and Woman". Produced by Davitt Sigerson. In Vitro. On Manhattan Cassettes (4XT-53032), Records (ST-53032) and CDs (CDP-7-46758-2)

## Stevie Wonder To Congress: I Like My DAT

WASHINGTON Stevie Wonder can count himself as the first industry superstar artist/writer to publicly oppose legislation to place the CBS Copycode system in digital audiotape machines.

In a two-page letter sent last week to the Senate Communication Subcommittee, Wonder spells out for legislators the benefits of digital audiotape technology to artists and states that, in his view, the encoding chip will distort music played back on the machines and will limit the new technology.

After Wonder's statement, two other artist/writers, Joe Jackson and Frank Zappa, went on record in a manner that challenged major la-

(Continued on page 79)

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"CROSS MY BROKEN HEART"  
**THE JETS**

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MCA RECORDS

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VOLUME 99 NO. 27

JULY 4, 1987

## JULY SPARKLERS FIRE RELEASE SKED

Retailers will see a number of hot albums in July, including new releases from Twisted Sister, Def Leppard, Sheena Easton, and the Hooters. Jean Rosenbluth tells the story. **Page 4**

## Washington Radio Offers Variety

D.C. radio is noted for its richness and variety, with more than 30 stations broadcasting in the Washington area. The market is healthy and is going through an energetic cycle of changes. Washington bureau chief Bill Holland surveys the scene. **Page 10**

## ORION TO TEST PPV IMPACT

In an effort to gauge the effect pay per view has on home video revenues, Orion Home Video will not make its first release, "Malone," starring Burt Reynolds, available to PPV cable services. Home video editor Al Stewart reports. **Page 43**

## Industry Alarmed By New Wholesale Tax

The Canadian government is shifting a 12% sales tax from the manufacturing to the wholesaling level on tapes, records, and compact disks. Industryites have called the move inflationary, and some indies say they could driven out of business. **Page 68**

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# Joe Smith's Capitol Tower Rises

## EMI America/Manhattan Is 'Strong'

BY STEVE GETT

NEW YORK "Now we have enough to make a very strong label." That's how Joe Smith, vice chairman of Capitol Industries-EMI Inc., views the recent merger of the EMI America and Manhattan labels to form the new New York-based label EMI America/Manhattan (Billboard, June 27).

And after major restructuring at Capitol during his four-month tenure at the company, Smith says, "Our overall philosophy now is to decentralize and build up the labels so that they have their own responsibilities and identities."

When Smith assumed his position in February, speculation was already rife that the Los Angeles-based EMI America and New York-based Manhattan labels would be combined into one entity. He says the situation "looked very awkward," particularly from a geographical standpoint, and that it was likely that something had to be done. He adds, however, that he wanted to study the overall picture. "I was prepared to see how it did work," says Smith.

During his first few weeks at the Capitol tower, Smith decided to focus on restructuring the Capitol label. "Capitol was the first priority. That's the name on the building. I had to work out how to best pump up the label. So we made a number of changes, which seem to have been received very well."

"I felt we needed to create a strong black music presence. It was already there in terms of the artists, but not on the business end. So we brought in [Capitol vice president/general manager of black music] Step Johnson to build things up the way he saw fit. I also felt we needed to improve our pop promotion presence. We wanted to find the best man for the job, and John Fagot was just that."

With former Capitol a&r chief Don Grierson moving to Epic immediately prior to Smith's arrival, Tom Whalley was promoted to fill that position. "Then we hired Simon Potts, who is a real superstar and has a great profile," adds Smith. "He's a 'floater,' going back and forth, spending about half his time in London. There was an awful lot of pressure on EMI in the U.K. to be

the sole [talent] source in such a productive area. So it's a great plus having our own guy there."

Meanwhile, despite ongoing rumblings about the EMI America-Manhattan merger, Smith says no decision could be made until it had been determined how best to tackle the consolidation in terms of "how things would be structured, where it would be located, and who was going to do what."

"Then the rumors really started flying about six or seven weeks ago," he says. "That's when we had to make the decision that it had to be." Still, says Smith, "We weren't just going to jump into it, and it ended up taking about six weeks to sort it out. I had to spend time working out all the logistics, like space, who would stay, and who would move to New York."

Smith notes that the most important factor was to find the right CEO for the new label. "We were after a guy with strong marketing and administrative skills. Sal Licata is definitely one of the two or three best in the business. He was a key RCA player, though, and [contracted on page 78]

## Decision Applies Even If Original Is Public Domain

# Ruling: Colorized Films Can Get Copyright

BY AL STEWART

NEW YORK A ruling by the U.S. Copyright Office is likely to paint a rosy picture for companies that invest in the costly practice of colorizing black-and-white movies.

The long-awaited ruling identifies computer-colored movies as "derivative works" that are entitled to copyright protection. As a result, companies that have engaged in the controversial practice of adding color to a movie can obtain a copyright for the colorized work, even if the black-and-white version is a public domain title with no valid copyright.

While the decision does not address the ongoing debate over the artistic merits of colorization, it has "cleared up some of the hazy issues," according to Peter Hyman, vice president and secretary of Video Cassette Sales Inc., a company that markets colorized videos through its Video Treasures division (Billboard, May 9). "Maybe now people will come to grips with the fact that the American public prefers colorized video," says Hyman. "Having a government agency recognize the rights of [companies involved in colorization] can only help lift some of the haze that has surrounded the issue."

Even so, the coloring of classic films has been criticized harshly by a number of directors, including Woody Allen and Sidney Pollack. While the anticolorization camp does not dispute the copyright ruling, it points out that copyrights will be granted on a case-by-case basis.

In a statement released in response to the Copyright Office decision, the Directors Guild of America says the issue has not been resolved by the "narrow ruling." The statement points out that each colorized

work will be examined by copyright officials to determine if "significant human involvement in the coloring process has occurred."

Ralph Oman, the register of U.S. copyrights, explained his position on colorization June 24 in an Op-Ed piece for the New York Times. "For a film to be copyrighted, it must embody original human creativity that makes it more than a trivial varia-

tion of the underlying black-and-white film," wrote Oman.

He also asserted, "Until Congress changes the law to give directors a moral right, I have to apply the existing copyright law, which merely permits me to decide whether a colorized version meets the standards of ownership."

Indeed, Rep. Richard Gephardt, (Continued on page 84)

## The Subject Is Movies

# On New Cable Channel

BY JIM McCULLAUGH

LOS ANGELES The home video industry may soon have a major booster in a new, MTV-styled, seven-day, 24-hour cable channel devoted exclusively to the film business.

The Los Angeles-based Movie-time Channel will be launched Aug. 1. Larry Namer, president and chief operating officer, projects that between 1.5 million and 2.5 million cable-equipped homes will receive the channel. Available on Satcom IV, the service will be free to cable subscribers and cable operators.

Namer, who points out that MTV began with 750,000 homes, projects that the channel will reach 8 million homes by June 1988.

The channel, says Namer, will be patterned and formatted much like MTV, even including five "movie hosts" instead of VJs as well as celebrity guest hosts.

The channel will be sponsored by advertisers, with commitments from five major Hollywood stu-

dios already locked in, Namer says. Mike Sobel and Stuart Ross, former MTV ad sales executives, are in charge of advertising.

Also being solicited for advertising are soft drink and candy makers, personal-care products manufacturers, consumer electronics companies, and record labels. Local co-op advertising, market-specific advertising for national companies test-marketing new products, and movie-related merchandise are also viewed as future revenue producers.

Music in movies will receive major play on the channel, says Namer, as the channel will highlight songs, scores, and videos of music for films. Music-related promotions and contests with record labels and film studios are already being planned.

Namer says the channel will initially focus on first-run motion pictures and original cable productions. Later, other areas like home video will be incorporated.

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# Def Leppard, Hooters, Easton Lead The Parade Sparklers Light Up July Sked

BY JEAN ROSENBLUTH

NEW YORK Retailers can look forward to fireworks throughout July from the explosive sales potential of new albums by Twisted Sister, Def Leppard, Sheena Easton, the Hooters, Dio, Hank Williams Jr., and Wendy & Lisa, among many others.

Generating the most heat, however, may be Sire's "Who's That Girl" soundtrack, which includes four new songs by Madonna and a score by Breakfast Club member and longtime Madonna collaborator Stephen Bray. It's due July 21. Other hot soundtracks on the way: MCA's "Moonlighting," featuring Al Jarreau's hit single "Moonlighting (Theme)" and songs by the television series' stars, Bruce Willis and Cybill Shepherd (July 13); and "Dirty Dancing" on RCA, the first single from which will be a duet by Jennifer Warnes and former Righteous Brother Bill Medley, "The Time Of My Life" (July

14). Several albums originally scheduled to be released in June won't see the light of day until July. Sheena Easton's "No Sound But A Heart," coming July 17 from EMI America, will be led off by "Eternity," written for Easton by Prince. The Grateful Dead's "In The Dark" (Arista) has been rescheduled for July 6. And Columbia has set July 7 as the new release date for the Hooters' "One Way Home," produced by Rick Chertoff—who steered the group's debut album, "Nervous Night," to platinum status. The label's new date for "Wendy & Lisa," the duo's first post-Revolution album, is July 17.

Heavy metal mania continues unabated with new releases from Twisted Sister, Def Leppard, Dio, and Faster Pussycat. Atlantic will issue Dee Snider and crew's "Love Is For Suckers" July 3. The group hopes to improve on the gold success of its last album, "Come Out

And Play"; 1984's "Stay Hungry" went double platinum. Def Leppard's "Hysteria," due July 27 on Mercury/PolyGram, is the band's first album since the multiplatinum "Pyromania" in 1983 and the tragic car accident of drummer Rick Allen. Though Allen lost an arm in the crash, he continues to play with the group. On July 21, Warner Bros. will issue Dio's "Dream Evil," the follow-up to the gold "Sacred Heart." And Elektra is counting on Poison producer Rick Browde to give a lethal dose of his formula for success to new act Faster Pussycat, which takes its name from a cult movie directed by Russ Meyer. The album is due July 10.

Several country acts are making their voices heard in July. Hank Williams Jr. follows up the gold "Montana Cafe" with "Born To Boogie," coming out July 7 on Warner Bros. The record is co-produced by Barry Beckett and Jim Ed Norman; Nor-

(Continued on page 85)

## Nesuhi Ertegun Retires From WEA Int'l Announcement Comes At Co.'s Worldwide Meet

BY MIKE HENNESSEY

LONDON Nesuhi Ertegun, one of the international record industry's most distinguished senior statesmen and founder of WEA International,

has resigned as chairman and CEO after heading up the division for 17 years.

The announcement of Ertegun's departure was made by Robert Morgado, executive vice president of par-

ent Warner Communications Inc., during the opening session of WEA International's annual worldwide meeting of managing directors, held in Venice, Italy, June 17-20.

Ertegun is succeeded by Ramon Lopez, who now becomes chairman and chief executive after 26 months as vice chairman and co-CEO. Ertegun will continue to work for WCI; he has signed a five-year contract to work on special projects, including the opening up of affiliates in developing record markets and maximizing exploitation of WEA back catalog.

He will also devote more time to his first love—record production—and may well implement a long-standing ambition to create a new label.

Although it had been expected that Ertegun would eventually step down as chairman this year, many in WEA International were surprised at the timing of the announcement, expecting that it was being scheduled for the end of the year. It is thought that the timing was advanced at Ertegun's request in order to give Lopez the chance to take over sole direction of international operations in time for the new product season.

Lopez, who joined WEA International in April 1985 after spells as managing director of EMI U.K. and chairman and CEO of PolyGram Leisure, has maintained minimal visibility during his time with WCI, partly out of deference to his senior partner at the helm and partly in order to familiarize himself fully with the entire international operation before introducing what are widely expected to be significant changes in the organization.

Lopez first came to the attention of WCI as a potential CEO during his involvement in the abortive Warner-PolyGram merger project in 1984.

He told the Venice meeting: "Working alongside a personality like Nesuhi for the past two years has been a delight for me and I look

(Continued on page 79)



Opening WEA International's annual worldwide managing directors meeting in Venice, Italy, are, from left, Ramon Lopez, newly named chairman of WEA International; Bob Morgado, executive vice president of WCI; and Nesuhi Ertegun, founder and former chairman of WEA International.

## AFM Ousts Fuentealba, Installs Emerson As Chief

BY IS HOROWITZ

NEW YORK Resentment of the leadership of the American Federation of Musicians by key locals, which peaked late in 1986 during negotiations for a new recording agreement, led to the ouster of Victor Fuentealba as president of the 210,000-member organization June 18 at the union's convention in Las Vegas.

Fuentealba was replaced by secretary-treasurer emeritus Marty Emerson in a bitterly fought campaign laced with charges of dictatorial control leveled at the outgoing AFM chief.

Emerson nosed out Fuentealba by a delegate vote of 708 to 650.

The record industry contract, which became effective Dec. 1, calls for deep cuts in the Music Performance Trust Funds and the Special Payments Fund. The funds are financed by royalties on sales of recordings produced with union musicians. Record labels have long attempted to eliminate or reduce the royalty obligation.

During the negotiations, representatives of major locals, among them New York, Los Angeles, Nashville, and Chicago, walked out rather than be party to what they felt was a capitulation on the fund issue.

Emerson and his supporters hailed what they described as an

(Continued on page 84)

## Executive Turntable

**RECORD COMPANIES.** Ramon Lopez is named chairman of WEA International, succeeding Nesuhi Ertegun, who has resigned from that position. Lopez was vice chairman and co-chief executive officer for the company. Ertegun will continue as head of special projects within the WCI Record Group (see story, this page).

Sal Licata is appointed chief executive officer for the newly merged EMI America/Manhattan Records, based in New York. He was president of RCA/A&M/Arista Distribution. Bruce Lundvall is named president of the new label. He was head of Manhattan Records (see story, page 3).

MCA Records in New York promotes Andy McKaie to director of a&r, special markets and products. He was director of national publicity.

Darryl Minger joins Capitol Records in Los Angeles as director of media and artist relations, black music. He was associate director of press and public information, West Coast, for Columbia. Rachel Matthews is named West Coast a&r representative for the label. She was a buyer for Wherehouse Entertainment.

PolyGram Records in New York promotes Patricia Drosins to senior director of advertising and creative services. She was director of advertising. Also appointed in the creative services department are Michael Bays, director; Elena Petrone, manager; and Libby Fried, administrator. Bays was



LOPEZ



LICATA



MINGER



BARTLETT

with Leber Katz advertising. Petrone was a buyer in the label's purchasing department. Fried was upped from administrative assistant.

The Welk Music Group in Santa Monica, Calif., appoints Bernie Grossman to the national marketing manager position. He was director of sales and marketing for Zebra Records.

**MANUFACTURERS.** Digital Audio Disc Corp. in Terre Haute, Ind., names Scott Bartlett director of sales and marketing. He was national sales manager for Data Packaging Corp.

Praxis Technologies in Mississauga, Ontario, names Anthony Tuxford executive vice president and chief operating officer. He was with Mitel Corp.

**RETAILING/DISTRIBUTION.** Associated Video Hut in Albany, N.Y., appoints Brian Woods executive vice president of marketing. He was vice president of marketing and advertising for Ingram Video.

Blockbuster Entertainment in Dallas names Rob Castleberry senior vice president. He was president of the company.

Metro Video Distributors in Hasbrouck Heights, N.J., appoints Henry Schwartzstein senior vice president. He joins from an extensive background in marketing and sales.

Rainbow Records in San Francisco names Larry Tessler executive vice president and general merchandising manager. He was with Mervyn's.

**HOME VIDEO.** Joseph Adelman is named president of CST Entertainment, a division of Color Systems Technology in Marina Del Rey, Calif. He will continue as senior vice president of Color Systems.

Worldvision Home Video in New York appoints Robert Day manager of its Eastern Division and Rebekah Ingalls director of publicity. Day was with Backer & Spielvogel advertising. Ingalls was with Showcase magazine.

**PRO AUDIO/VIDEO.** Teleport Communications in New York names H. Howard Smith vice president of sales and marketing. He was with AT&T.

Richard Meixner resigns as senior vice president of the ElectroSound Group in Hauppauge, N.Y., to pursue other interests.

Rich Ellis is appointed director of sales and marketing for Video Transitions, a Los Angeles-based postproduction house. He was with Complete Post.

John Cooper is named director of manufacturing for Personics in Menlo Park, Calif. He served in a similar capacity at Dolby Laboratories.

Dan Ryman becomes chief engineer for Syncro International Studio in San Anselmo, Calif. He joins from an extensive background in music and sound engineering.

Windsor Total Video in New York promotes Matthew Fine to manager of sales. He was an account executive.

Bruce Borgerson resigns as public relations manager from Studer Revox America in Nashville to pursue other interests.

**PUBLISHING.** Susan Henderson is appointed manager of creative services, East Coast, for MCA Music Publishing in New York. She has been with the company for the last year.

**RELATED FIELDS.** Tom Hunter becomes vice president of music programming for MTV in New York. He was program director for KBPI-FM Denver.

ICM Artists names Rob Robbins Midwest sales representative and John Dolbashian Northeast sales representative. Robbins was an assistant sales representative for the company. Dolbashian was a booking manager with Thea Dispeker Artists.

Carol Radel joins Public I Publicity in New York. She was a free-lance writer.

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# Recordings Maintain Astaire Legacy

## Major Movies Available On Home Video

BY IRV LICHTMAN

NEW YORK Recording sessions by Fred Astaire, the premier dancer/singer who died of pneumonia June 23 in Los Angeles at the age of 88, spanned more than 60 years. In addition, the home video catalog has a goodly sampling of his long career in musical films, which began in 1933 and ended in 1968.

Slight of voice yet a master of immaculate phrasing, a lyric writer's dream, Astaire introduced many songs that would go on to become evergreens.

In the '20s, Astaire and his sister Adele, who died in 1981, were favorites of the New York and London musical stage, where they danced and sang to scores by George & Ira Gershwin, among others.

In the mid-'20s, the pair made "original cast" recordings for EMI, long before it was the practice to do so in the U.S. RCA Victor Records, experimenting with 33 $\frac{1}{3}$  rpm in the early '30s, made a long-playing record featuring Astaire and his sister

singing songs from 1931's "The Band Wagon," with an introduction by Arthur Schwartz & Howard Dietz, who wrote the score. After their appearance in "The Band Wagon," Adele Astaire married Lord Cavendish and her brother went out on his own.

Astaire's material, with few exceptions, flowed from the pens of America's greatest songwriters, including Jerome Kern, Irving Berlin, Cole Porter, George & Ira Gershwin, Vincent Youmans, Harry Warren, Harold Arlen, Arthur Schwartz & Howard Dietz, Johnny Mercer, and Burton Lane & Alan Jay Lerner.

Astaire was a songwriter himself. His most successful effort as a writer was "I'm Building Up To An Awful Letdown," which he wrote with Johnny Mercer. Two of his other better-known efforts—"Just Like Taking Candy From A Baby" and "Sweet Sorrow"—were among a number of songs he wrote with Gladys Shelley.

The songs he introduced included

"Fascinating Rhythm," "Night And Day," "Dancing In The Dark," "Top Hat," "Cheek To Cheek," "Let Yourself Go," "They All Laughed," "Isn't This A Lovely Day," "A Foggy Day," "Nice Work If You Can Get It," "Let's Call The Whole Thing Off," "Lovely To Look At," "'S Wonderful," "Oh, Lady Be Good," "I Concentrate On You," "This Heart Of Mine," "Dearly Beloved," "One For The Road," "The Way You Look Tonight," "A Fine Romance," "They Can't Take That Away From Me," "My Shining Hour," "That's Entertainment," and "Something's Gotta Give."

Astaire's most ambitious record—*(Continued on page 84)*



**Industry Honors.** B'nai B'rith officials congratulate Whitney Houston and members of Kool & the Gang at the association's 23rd Annual Dinner Dance at New York's Sheraton Centre, June 16. During the awards ceremony, Houston was presented with the Creative Achievement Award, while Kool & the Gang was awarded the Humanitarian Award. Pictured are, from left, unit president-elect and dinner chairman Larry Goldberg, Kool & the Gang's George Brown and Curtis Williams, Houston, Kool & the Gang's Robert Bell, and unit president Joseph Cohen.

## \$6.98 CD Samplers Due From Rykodisc, MMG

NEW YORK Two labels are about to hit a new low—in compact disk sampler pricing, that is.

Both Rykodisc and the Moss Music Group are readying 21-title samplers with \$6.98 lists. To date, MCA has offered the lowest-priced CD sampler, an eight-title, 60-minute set culled from its Master Series. It lists for \$8.98.

"We're taking full advantage of the format," says Rykodisc president Don Rose, adding that the sampler, titled "Steal This Disc," features 72 minutes of music.

Among the artists featured on "Steal This Disc" are Frank Zappa, Jimi Hendrix, Richie Havens, Devo, Schoolly-D, and John McLaughlin. The sampler's July 12 release date coincides with the start of the New Music Seminar in New York.

The MMG sampler, a classical collection titled "The Best Of Vox Prima," is set for an August release. In addition to the 21 cuts, the sampler

contains a redemption coupon entitling purchasers to \$1 off on their next three purchases of Vox Prima CDs. Coupons and sales slips are returned to Moss in New York.

"Manufacturing costs have dramatically changed," says Ira Moss, "so we're able to put out a low-priced CD sampler, which also serves to reinforce our CD wallet packaging." The company uses a cardboard package for its midline series.

Moss says accounts can make a full markup on his sampler or sell it for as little as \$4.98 and still come out ahead. The Moss release will be backed by consumer magazine and radio advertising.

Rose says the Rykodisc sampler was made possible because the artists were willing to waive their royalties "with the intent of getting an exceptional value out there to stimulate the catalog."

IRV LICHTMAN & FRED GOODMAN

## BASF Tape Findings Applaud Chrome Study Makes 'Sound' Case

BY GEOFF MAYFIELD

NEW YORK The sound quality of prerecorded audiocassettes is a major concern for 93% of consumers, and eight out of 10 perceive that the use of chrome tape enhances a cassette's sonics, according to a study commissioned by BASF Corp. Information Systems.

The findings, compiled by independent research firm Sibley Associates Inc., are based on comparison listening tests conducted with a total of 229 consumers in Boston, Atlanta, and Columbus, Ohio.

Of all tape manufacturers, BASF has made the most aggressive efforts in recent years to have its tape used by major record labels. A&M

has used BASF chrome for all of its front-line cassettes since 1982—beginning with Supertramp's "Famous Last Words"—and has touted that fact on its cassette packaging and in its consumer ads.

Since A&M signed its long-term pact with BASF, the tape supplier has made inroads with other labels, too. Among the labels that have duplicated on BASF chrome are Columbia, RCA Red Seal, Arista, Time-Life Music, and American Gramophone. In some cases, record companies have elected to mark their cassettes with the BASF chrome logo, even when there is no contractual obligation to do so.

The Sibley study—and the an—*(Continued on page 78)*

## Exposé Single Hits Top 10 After 2 Years; Whitney Entrenched In Several Formats

WE'VE HEARD of "work records," but this is ridiculous: Exposé's "Point Of No Return" cracks the top 10 on this week's Hot 100, more than two years after it broke into the top 10 on the Hot Dance/Disco Club Play chart. "Point Of No Return" entered the top 10 on the club chart in March 1985. To show you how long ago that was, Whitney Houston was still unknown (except to her immediate family and members of the Grammy screening committee) and George Michael still had a G-rated image.

The Exposé record isn't the only belated crossover hit in this week's top 10. The System's "Don't Disturb This Groove" jumps to No. 7, three months after hitting the top 10 on the Hot Black Singles chart. And Smokey Robinson's "Just To See Her" inches up to No. 8, 2½ months after reaching the black top 10.

### WHITNEY HOUSTON

mania continues this week, with her single and album both holding at No. 1 on the pop charts. In addition, "I Wanna Dance With Somebody (Who Loves Me)" moves up to No. 1 on the Hot Adult Contemporary singles chart and jumps to No. 2 on the Hot Black Singles chart. The single's success at those two formats—when it was clearly designed for pop and dance play—dramatizes how solidly entrenched Houston is and underscores her mass appeal.

Also, Houston has edged past Barry Manilow as the Arista artist with the greatest chart-topping success. Houston has amassed two No. 1 pop albums and four No. 1 pop singles. Manilow had one No. 1 album and three No. 1 singles in the mid-'70s.

Mike Perini of Ypsilanti, Mich., notes that "Whitney" is the first album to debut at No. 1 in both the U.S. and the U.K. The previous albums to debut at No. 1 in the U.S. all fell short on the other side of the Atlantic. Elton John's "Captain Fantastic And The Brown Dirt Cowboy" debuted at No. 2 in the U.K., his "Rock Of The Westies" bowed at No. 5, Stevie Wonder's "Songs In The Key Of Life" opened at No. 18, and "Bruce Springsteen & The E Street Band/Live 1975-1985" entered at No. 4.

And Alan Jones of London notes that "I Wanna Dance" is the second No. 1 hit in less than nine months to open with a laugh. The other is Janet Jackson's "When I Think Of You." If you were No. 1, you'd be laughing too.

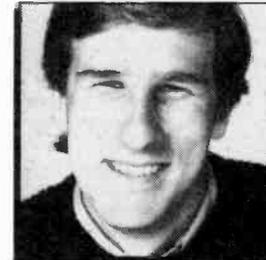
**FAST FACTS:** Bon Jovi's "Slippery When Wet" finally drops out of the top five on the Top Pop Albums chart after 38 consecutive weeks. Only two albums in the '80s have had longer runs in the top five: Michael Jackson's "Thriller" (71 weeks) and Bruce Springsteen's "Born In The U.S.A." (66 weeks). Lionel Rich-

ie's "Can't Slow Down" is tied with "Slippery" at 38 weeks.

Heart's "Bad Animals" jumps to No. 5 on this week's Top Pop Albums chart. The album took just four weeks to crack the top five, compared to 19 weeks for the group's last album, "Heart."

Stephanie Mills took seven years to land her first No. 1 hit on the Hot Black Singles chart, but she needed just 14 months to land her second. Mills first topped the chart last year with "I Have Learned To Respect The Power Of Love" and returns to the top this week with "I Feel Good All Over."

WE GET LETTERS: Matt Wilson of Watermark notes that Elton John this week moves into second place on the list of artists who have cracked the top 40 on the Hot 100 in the most consecutive years. Elton's duet with Jennifer Rush,



by Paul Grein

"Flames Of Paradise," jumps three notches to No. 38, making this the 18th consecutive year that he has cracked the top 40. The leader in this category is Elvis Presley, who reached the top 40 in 22 consecutive years (1956-77). Sharing third place are Perry Como and Paul McCartney, who scored in 17 straight years. Other artists with active top 40 streaks are Lionel Richie (14 years), Daryl Hall (11 years), and Billy Joel (10 years).

Don Beckman of Seattle notes that several long top 40 streaks recently snapped. Journey's "Why Can't This Night Go On Forever" ended a streak of 14 consecutive top 40 hits, while Tina Turner's "Break Every Rule" and REO Speedwagon's "Variety Tonight" both broke streaks of 11 straight top 40 hits.

William Simpson of Los Angeles agrees that Pseudo Echo's version of Lipps Inc.'s "Funkytown" is the first remake of an '80s hit to crack the top 10, but he points out that another remake of an '80s hit cracked the top 40. Well, sort of. "Weird Al" Yankovic's "Eat It," a parody of Michael Jackson's "Beat It," reached No. 12 in 1984.

Joseph Scancarella of Cliffside Park, N.J., notes that the last single before Lisa Lisa & Cult Jam's "Head To Toe" to reach No. 1 on the pop, black, and dance/disco charts was Prince & the New Power Generation's "Kiss." We had stated that it was the first since Ready For The World's "Oh Sheila" and Stevie Wonder's "Part Time Lover."

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**T A K E A B I T E O F**

# *Great White*

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## True Brilliance

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*Defining The Issues*

**WE'RE HANDLING THE DAT PROBLEM POORLY**

BY IRA L. MOSS

A young professional acquaintance recently told me that he wanted to hear and evaluate digital audiotape in order to determine the best playback system for recordings. He would then be in a position to choose between compact disk and DAT as the best medium for new record purchases.

This statement and others like it have echoed around the world since the rash of publicity about the excellent quality of DAT and the threat that the new configuration holds over the future of the CD.

Actions by the Recording Industry Assn. of America and individual record companies thus far have strengthened this "wait-and-see" attitude rather than deter it. The consumer is facing a dilemma to which we are not responding properly.

An RIAA spokesman was recently quoted in the New York Times as saying, "DAT is a superior system." The concern of the record industry, however, is centered on the position that, left unbridled, DAT will create absolutely perfect master tapes in the homes of consumers everywhere.

This would seem to indicate that DAT quality is unsurpassed and that DAT will in effect offer the consumer better performance as well as the ability to reproduce all of our recorded treasures without any investment.

Let's face it, the consumer is not at all concerned about our problem with home taping. Those who are interested in doing so already have unrestricted access to home recording units of a wide quality range. Actually, much of the excellent

quality of sound offered by both CD and DAT extends far beyond the ability of 90% of consumers to hear or appreciate.

While we are obligated professionally to make our product as excellent as possible, the quality level that has been achieved has not come about because the general public has demanded it. In fact, most people throughout the world are very satisfied with commercial cassettes

ed than focusing on the threat of home duplication.

A further indication of the quality level sought by the consumer is the public's lack of enthusiasm for full-priced cassettes of classical and general-catalog merchandise. This is so despite the hundreds of millions of cassettes sold in the U.S., Japan, and Europe. Most people find lower-priced cassettes entirely adequate.

themselves with cassettes that no longer deliver the quality of music they expect.

When DAT was introduced in Japan, it was anticipated that monthly sales of 5,000 units would be enjoyed from the outset. This didn't happen. Now we know that there are technical difficulties with the players that lead to malfunctions.

Wouldn't it be far better to respond to all of the glowing DAT reports with a factual account of poor performance to date?

We believe that the CD is here to stay. It has to be made available to the consumer at an acceptable price level, and those prices are now coming into line. It is a permanent mode of delivery and is compact and comfortable for use and storage.

DAT, when it is perfected and affordable, might ultimately replace analog cassettes. At that time it could provide us with a higher-priced cassette as a quality companion product line to the CD.

Today our company finds it virtually impossible to develop acceptable rates of sale on classical mid-priced or full-priced analog cassettes.

We are in the music delivery business, and we are not unconcerned about home taping. But we believe that it is unstoppable in and of itself. However, it can be successfully diminished by the creation and sale of good prerecorded product. That product must be attractively packaged with good content and informative notes and must meet the consumer's price expectations.

We need to quadruple the CD machine population quickly in order to maintain our software opportunity. It can't be done by confusing the consumer.

**'The consumer is facing a dilemma, and we are not responding properly'**

*Ira Moss is president of Moss Music Group Inc., which has its headquarters in New York.*



or home-duplicated analog cassettes. They are often played on portable units in environments that do not in fact demand top-quality prerecorded performances.

If top-quality performance is desired, there is already an opportunity to tape from CD to stereo VCRs or on the new Bang and Olufson equipment.

We have compared LPs to cassettes and CDs in our office facilities before top musical experts. Where the quality of the delivery mode was high, even the experts were unable to discern any difference in quality.

It would seem that a better argument against DAT being mount-

The cassette market in Europe has actually declined in recent years. And classical cassettes were never accepted in Japan at all. The reason is that early cassettes did not offer good quality and most discriminating Japanese music listeners preferred to continue with the LP record. Now that the LP is dying, this consumer has switched to CD or is waiting to find out more about the possibility of DAT.

To further aggravate the perception of poor cassette quality, many consumers have learned that tape has a tendency to stretch and that the moving parts of cassette housings wear. A few years after their purchase, consumers may find

ers than the 2% cited by Farrow.

Max O. Preeo  
Show Music  
Las Vegas

the-art compact disks, a medium that mandates quality and attention to detail:

- There are too many dropouts on the Crosby, Stills, Nash & Young "Deja Vu." It is a fact that a lot of old master tapes show wear. But severe dropouts indicate poor storage and handling.

- The song "Cathedral," written by Graham Nash, is slow. Was the wrong sampling rate used?

- The last 15 or so seconds were lopped off "In My Time Of Dying" from the Led Zeppelin "Physical Graffiti" CD.

- The final 20 seconds of "My God" is missing from Jethro Tull's "Aqualung."

It could be that individuals responsible for mastering these CDs are too old to care, or too young to know any better. What appeared to be the touchstone of the recorded medium has turned out to be another shuck-and-jive dance.

Paul Bassette  
Surfside, Calif.

**AN AWFUL MISTAKE**

I couldn't help but notice the ad for Thrashing Doves (Billboard, June 27). It's saddening that A&M would associate itself with such blasphemy.

The artwork of this ad is vile, but

**SHUCK & JIVE**

Here are some examples of how the recording industry utilizes state-of-

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**ENCODING MISERIES**

Macrovision president Victor Farrow's response to problems brought on by his company's videotape encoding (Billboard, June 13) is so much bull.

The bottom line is this: Nonencoded tapes play perfectly on my video equipment; Macrovision encoded tapes do not. Am I supposed to buy all new gear in order to watch tapes I've paid inexpensive prices for?

Incidentally, I'm not talking about tape problems with the controversial "Back To The Future" (I bought this on LaserDisk, and it's beautiful). I'm referring to MGM/UA's "Great Musicals," which is a budget line. None of the ones I purchased before that company added Macrovision encoding gave me problems. All the ones I bought since "flag" at the top of my television screen.

If Macrovision is serious about taking care of complaints, it should print a service address where consumers could write that company. I think it would then find it has a much higher percentage of dissatisfied tape buy-

the titles tell a story, too: "Jesus On The Payroll" and the B side, "Sympathy For The Devil," which shows the true meaning behind the marketer's scheme.

Our industry has really gone too far this time. My sympathy goes out to A&M and everyone else associated with this project for making the awful mistake of mocking God.

Bobby Orlando  
Bobcat Records  
New York

**GETTING THE MUSIC AROUND**

The issue of digital audiotape is beginning to make me sick.

I can appreciate the problems of home taping where they concern artist royalties. But I feel it's important to keep in mind that when an artist is starting out he would be overjoyed if someone made a copy of his album. Anything to get the music around.

Jonathan Block  
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, Billboard, 1515 Broadway, New York, N.Y. 10036.

## D.C. Makes Room For New Top 40 & Fresh Format

BY BILL HOLLAND

WASHINGTON Newcomers and visitors here are always surprised by the richness and variety of Washington radio. There are more than 30 stations serving up quite distinct and well-defined slices of the mainstream pie. But, at heart, it is a market rich in the heritage of mixing urban and top 40 in an exciting musical rous.

The recent switch of WCLY-FM back to the hallowed call letters WPGC-FM is a good example. For years, WPGC was the top of the top 40s here, and in its new guise, the station plans to position itself between WAVA-FM, the leading top 40, and WKYS, the top-rated urban outlet that steadfastly stays among the overall top three in town.

The market is also unique for the high percentage of up-scale demos in its population. That element makes WGMS-AM-FM one of the most-listened-to classic outlets in the country and provides a nice backdrop for the forthcoming adoption of John Sebastian's eclectic rock/new age format on current album rocker WBMW-FM (see Vox Jox, page 15).

The Washington market is healthy and is going through an energetic cycle of changes. Managers and programmers agree that the work in the trenches is hard, but it's also a lot of fun.

Most of the action takes place around the staid, giant oaks of easy-listener WGAY-FM and MOR traditional WMAL-AM. But even there, revamped AC WASH-FM has begun to nip at the lower end of those stations' audience. Urban WDJY, too, has begun to woo listeners away from WKYS-FM and WHUR, its cross-town, older-skewed competitor.

The top 40 battle, at least this year's battle, is being soundly won by WAVA-FM, largely as a result of the success of its morning zoo team of Don Gerinomo and Mike O'Meara. The recent hiring of Jim Elliott to follow in the midday slot—he used to work mornings at WRQX-FM, WAVA's competitor and a slipping goliath—should further consolidate WAVA's gains.

WBMW-FM, which put up the white flag and left the top 40 field two months ago, is gearing itself up for the high-brow, atmospheric route, with an all-CD approach that

mixes classic and current rock cuts with those of AC artists.

That forthcoming move on WBMW's part lays to rest speculation that WXRK New York/WYSP Philadelphia morning man and so-called shock jock Howard Stern would simulcast his early shift in Washington, too. But the market is not without a controversial morning man. While album rocker WWDC-FM continues to buoy itself with mid-4 shares, its morning man, Doug "the Greaseman" Tracht, is tied for No. 3 in town, and the station also finds itself near the very top in total billings.

With WPGC-FM shifting away from AC, WLTT-FM and WASH-FM duke it out in the light rock sweepstakes with only a few tenths of a point separating them. The revamped WASH, however, has bounced back from the almost-dead in the recent Arbitrons after a near-fatal attempt at top 40 and a stumbling start-up time for its current "Easy 97" format.

A lot of the excitement—and sometimes frenzy—in the market stems from the number of stations that have changed formats and ownership in the last 18 months. New-parent moves include: WAVA, from Doubleday to Emmis; WASH, from Metromedia to Metropolitan in an in-house buyout; WMAL/WRQX, from ABC to Cap Cities in a merger; and WBMW, from EZ Communications to Infinity. It has also been announced that Metroplex's WCXR-FM, the only classic rock outlet in the market, is on the block for a suggested price of \$24 million-\$26 million in a leveraged buyout move.

In an earlier life, WCXR was WPKX, the only country competition to WMZQ-FM, which continues to thrive by jumping nearly 1.5 points in the last six months to a fifth-ranked 5.8 winter share.

In a recent format-change announcement, Greater Media's WWRC-AM will soon open the exit door to its veteran big band/nostalgia announcers—including D.C. legends Ed Walker and Felix Grant—and switch to an all-talk format.

One other commercial station of note—although it beams in from Annapolis, Md., and splits ratings both here and in Baltimore—is WHFS-FM, one of the few remaining "progressive" or "no-format" rock stations in the country.

It jumps early on records by new artists and often serves as a national testing ground for acts more mainstream stations can't or won't yet take chances on. It has an influential audience, some of whom have been listening to WHFS since its days as a 5,000-watter in Bethesda, and continues to make its own way very nicely.

There are also three noncommercial FMs in town—WETA-FM, Pacifica's WPFM-FM, and the Univ. of D.C.'s WDCU—that bring programming to this increasingly international city. Each has a small but intensely loyal listenership that gobbles up the jazz, reggae, folk, blues, and other forms of music those stations can provide.



Programmers reveal why they have jumped on certain new releases. In honor of this week's Bobby Poe Convention in Washington, D.C., this week's column focuses on that market.

### TOP 40

"We just added Whitesnake's 'Here I Go Again' [Geffen], and it's doing extremely well," says WZYQ Frederick, Va., PD Tom Armstrong, who adds that the group's first single, "Still Of The Night," is still generating requests. "We're also getting good reaction to the Fabulous Thunderbirds' new song, 'Stand Back' [CBS Associated]." Other records that are moving up the station's playlist are Poison's "I Want Action" (Enigma/Capitol) and Richard Marx's "Don't Mean Nothing" (Manhattan). Most popular with the station's listeners is Heart's "Alone" (Capitol).

### BLACK/URBAN

Proving to be a strong record for WKYS Washington is the remix of Freddie Jackson's song "Jam Tonight" (Capitol), according to MD Greg Diggs. Two album cuts that are generating "very good response," he says, are a jazzy instrumental remake of Cameo's "Word Up" by Members Only (Muse/Savoy, 212-873-2020), and a rap ballad, "I Need Love," by L.L. Cool J (Def Jam/Columbia). New records that are on the rise, Diggs adds, are Levert's "Casanova" and the System's "Nighttime Lover," both on Atlantic. The station's most requested song is Herb Alpert & Janet Jackson's collaboration, "Diamonds" (A&M).

### ALBUM ROCK

WHFS Annapolis/Washington program director David Einstein says two new live albums that are working well for the outlet are the Fixx's "React" (MCA) and Simple Minds' "In The City Of Light" (A&M). Also fitting in well with the station's progressive format, he says, are two 12-inch singles, the Silencers' "Painted Moon" (RCA) and Figures On A Beach's "No Stars" (Sire). Still doing phenomenally well is U2, says Einstein, who adds that the station is playing several cuts from the group's "Joshua Tree" album (Island) as well as "Spanish Eyes," the B side of the group's latest single. Other artists topping WHFS's playlist are the Cure (Elektra) and Suzanne Vega (A&M).

LINDA MOLESKI

## newsline...

**CAP CITIES/ABC** announces that it will purchase Malrite's KMVP/KRXY Denver for \$10.7 million. Pending Federal Communications Commission approval, the purchase would bring the Cap Cities/ABC ownership count to 11 AM and 10 FM outlets.

**STEVE PERUN** is promoted to top 40 national program coordinator for Capitol Broadcasting. He retains his PD duties at Capitol's KBEQ. In the new responsibilities, Perun will now oversee WNVZ Norfolk, Va., and WKEE Huntington, W.Va.

**CARY PAHIGIAN** has left his station manager post at leading full-service AC WBZ Boston and is reportedly heading for the VP/operations post at Sconnix Broadcasting.

**PETER SMYTH**, general manager of Greater Media's WMEX/WMJX Boston, is named vice president for the oldies/AC combo. He has been GM there for just over a year and was previously GSM at WROR Boston.

**LEGRAND "RANDY" MATHIS** is named GM of KDAB-FM "the Quiet Storm" Ogden, Utah.

**DAN HALYBURTON**, VP/GM of KLIF/KPLX Dallas/Fort Worth, has been elected chairman of the Arbitron radio advisory council, a one-year term.

## NEXT WEEK, HUNDREDS OF RADIO EXECUTIVES WILL LEAVE THEIR STATIONS!

*Conclave*  
KEYNOTE:

Dr. Timothy Leary

They will be attending the twelfth annual Upper Midwest Communications Conclave July 9 - 12 at the Radisson University Hotel in the Twin Cities.

Join these programming, management, and record/music leaders for the industry's most uniquely educational, multi-format, professional-yet fun, seminar. And the Conclave is a non-profit organization; a portion of its fees may be considered tax deductible.

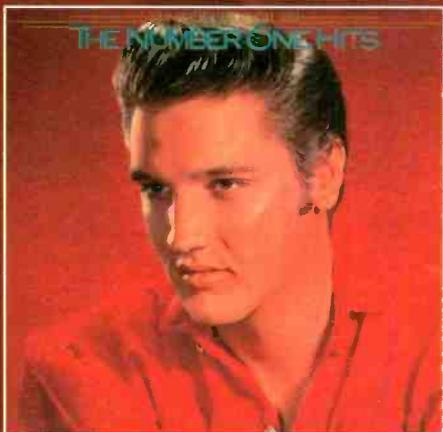
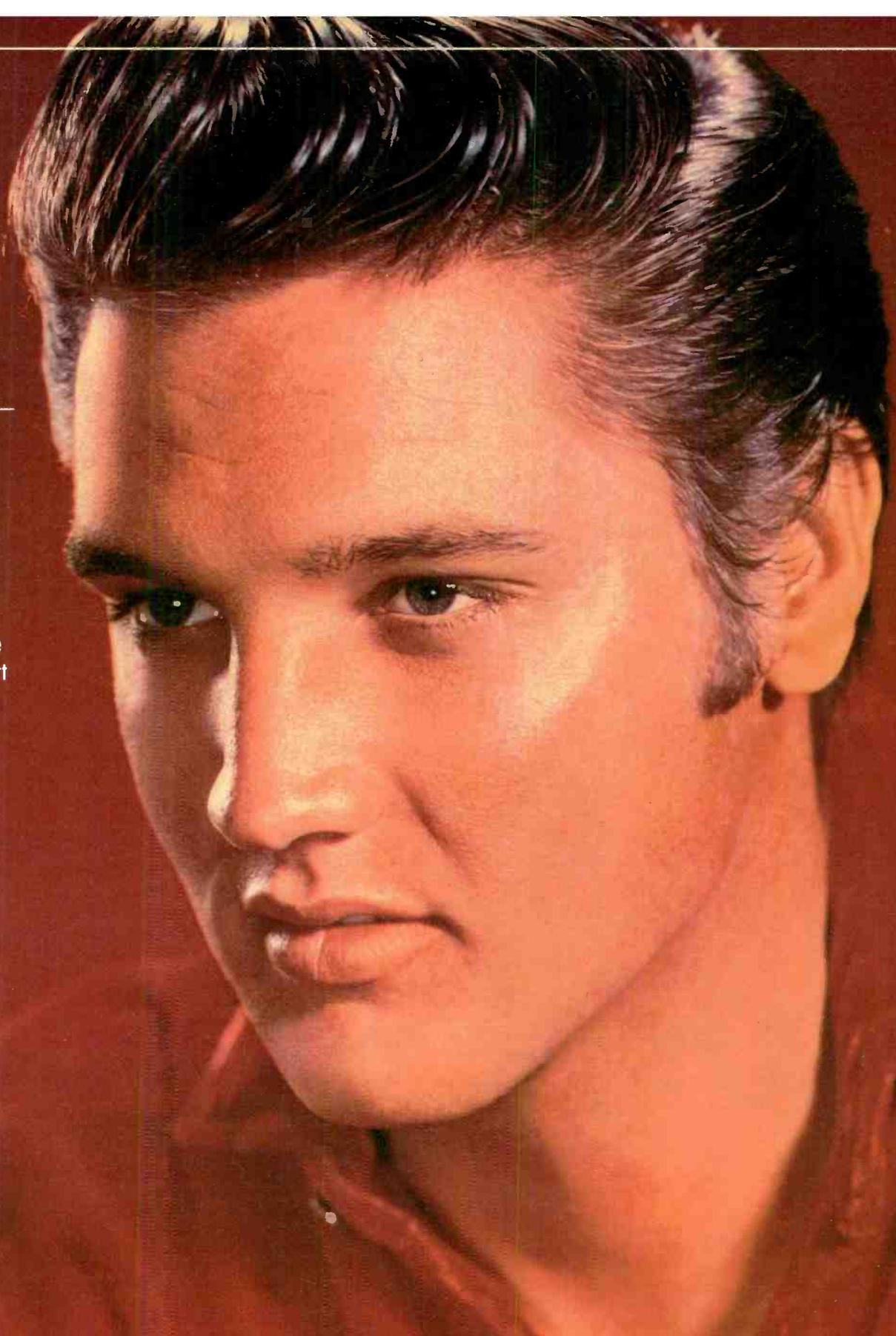
Tuition: \$95

FOR MORE INFORMATION, CALL 612-927-4487

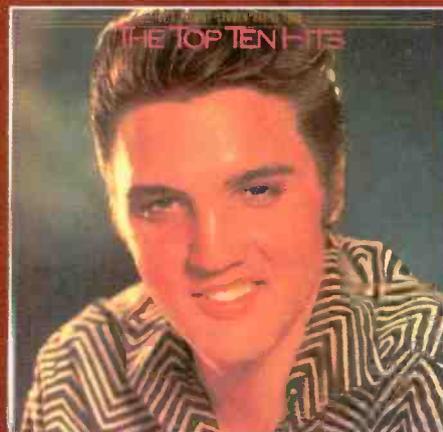
# Elvis

## THE 1987 COMMEMORATIVE RELEASES

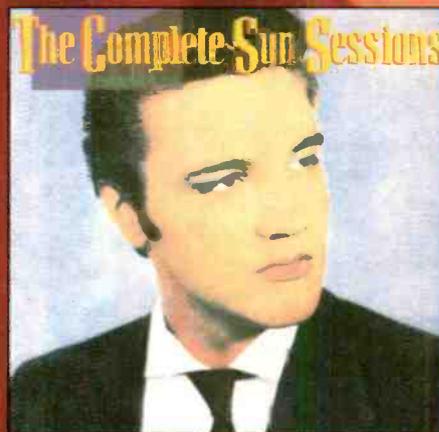
RCA Records is proud to present a fitting tribute to the undisputed King of Rock and Roll. Four state-of-the-art recordings, including newly-discovered tracks, all digitally remastered so fans can hear them with a clarity that was never present before.



**THE NUMBER ONE HITS** (6332-1-R)  
Includes all 18 of his #1 hits, available on 1 LP, 1 CD and 1 cassette.



**THE TOP TEN HITS** (6383-1-R)  
Includes all 38 of his Top Ten hits, available on 2 LPs, 2 CDs and 1 long-play cassette.



**THE COMPLETE SUN SESSIONS** (6414-1-R)  
Elvis' first recordings. The historic 1954-1955 sessions, plus newly discovered tracks, on 2 LPs, 1 CD and 1 long-play cassette.



**THE MEMPHIS RECORD** (6221-1-R)  
The January-February 1969 sessions — 23 songs on 2 LPs, 1 CD and 1 long-play cassette.

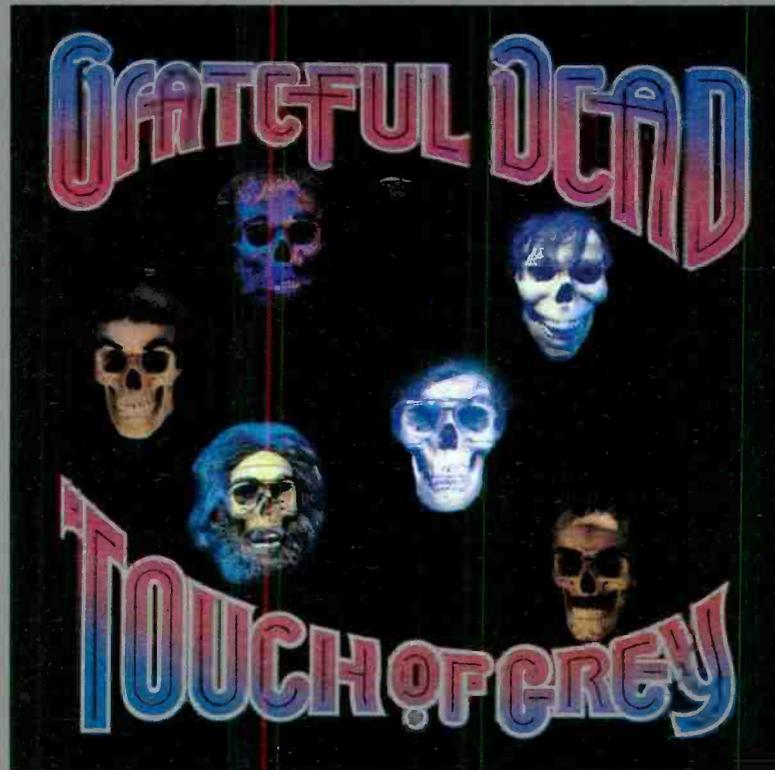
# THEIR FIRST STUDIO



INCLUDES  
"TOUCH OF GREY"  
"WEST L.A. FADEAWAY"  
"WHEN PUSH COMES TO SHOVE"  
"HELL IN A BUCKET"  
AND MUCH MORE.

AVAILABLE SIMULTANEOUSLY ON ARISTA CHROME CASSETTES, RECORDS AND COMPACT DISCS.  
THE CASSETTE VERSION CONTAINS A SPECIAL BONUS TRACK  
NOT AVAILABLE ON THE ALBUM OR COMPACT DISC.

# ALBUM IN 7 YEARS!



FEATURING THE FIRST SINGLE AND VIDEO "TOUCH OF GREY."

CATCH THE GROUP ON THE BIGGEST  
SOLD OUT TOUR OF THE SUMMER!

6/26-28 ALPINE VALLEY MUSIC THEATER-East Troy, WI  
6/30 KINGSWOOD MUSIC THEATER-Toronto, Ont.  
7/2 SILVER STADIUM-Rochester, NY  
7/4 SULLIVAN STADIUM-Foxboro, MA w/ Bob Dylan  
7/6 PITTSBURGH CIVIC CENTER-Pittsburgh, PA  
7/7-8 ROANOKE CIVIC CENTER-Roanoke, VA  
7/10 JFK STADIUM-Philadelphia, PA w/ Bob Dylan  
7/12 GIANTS STADIUM-East Rutherford, NJ w/ Bob Dylan  
7/19 AUTZEN STADIUM-Eugene, OR w/ Bob Dylan  
7/24 OAKLAND COLISEUM-Oakland, CA w/ Bob Dylan  
7/26 ANAHEIM COLISEUM-Anaheim, CA w/ Bob Dylan  
8/11-13 RED ROCKS-Boulder, CO  
8/15-16 TOWN PARK-Telluride, CO  
8/18 COMPTON TERRACE-Tempe, AZ  
8/20 PARK WEST-Park City, UT  
8/22-23 MT. AIRE-Callaveras, CA  
9/7-9 CIVIC CENTER-Providence, RI  
9/11-13 CAPITOL CENTER-Landover, MD  
9/15-19 MADISON SQUARE GARDEN-New York, NY  
9/21-23 SPECTRUM-Philadelphia, PA

IT'S GOING TO BE A DEAD SUMMER!

# ARISTA RECORDS. DEDICATED TO THE DEAD.

**ARISTA**  
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ALMO & IRVING MUSIC  
CELEBRATES  
TWO NO.1 RECORDS WITH  
WHITNEY HOUSTON  
"HOW WILL I KNOW"  
MERRILL/RUBICAM/WALDEN  
ASCAP SONG OF THE YEAR

---

"I WANNA DANCE  
WITH SOMEBODY"  
MERRILL/RUBICAM  
CONGRATULATIONS  
TO OUR WRITERS  
GEORGE MERRILL &  
SHANNON RUBICAM



MERRILL/RUBICAM (BOY MEETS GIRL)

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Direct  
Management  
Group



## Featured Programming



**Double Duty.** Host Cousin Brucie Morrow does double duty on WROR Boston as he introduces his own weekly CBS RadioRadio show, "Cruisin' America," and then sits in for WROR's live "Saturday Night Live At The Oldies." Morrow discussed the music, memories, and superstars of the oldies on the live Saturday night show with its host, Joe Martelle. From left are Morrow, WROR MD Lou Josephs, and WROR producer John Dodge.

FOR WEEK ENDING JULY 4, 1987

Billboard

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## HOT CROSSOVER 30™

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

IN ADDITION TO July 4th specials, there will be at least two other simulcasts... With Elton John giving his vocal chords the year off, Westwood One and Showtime cable television will fill the Captain Fantastic void with a 90-minute simulcast on July 11. The concert of greatest hits was recorded in December in Australia and will be preceded by a special 15-minute interview... MJI Broadcasting will be doing its second simulcast of the season with HBO on July 25 with "Carly Simon In Concert, Coming Around Again." The 90-minute program will be fed at 10:30 p.m. in each time zone. MJI's "Welcome Home," a live tribute to Vietnam veterans, to be broadcast from Washington, D.C., will air from 9 p.m.-midnight EDT on Saturday (4).

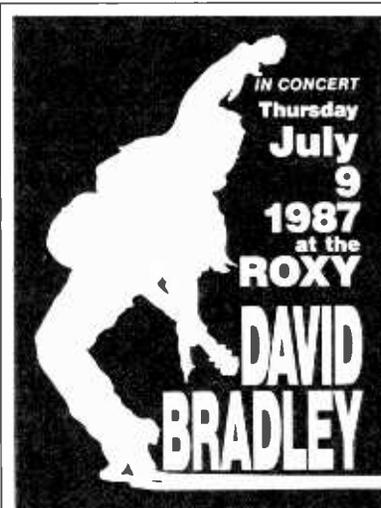
"HITLINE USA" delivered its June 21 show from backstage at the the Greek Theater in Los Angeles, as Run-D.M.C. guested on the live listener call-in. The show aired from 8 p.m.-9 p.m., PDT time, with opening act Beastie Boys performing. Run-D.M.C. hit the Greek's boards shortly after the Hitline credits rolled.

CONTINUING on the gospel track from last week... Starmagic Radio of Teaneck, N.J., started up in November with an urban music magazine, a Saturday night dance show, and a gospel program—in that order. Nine months later, that order has been turned upside down. One factor, of course, is the intense competition in the urban music magazine format. Another is company president Ed Ellerbe's perception of gospel's place in the market. His views are similar to those of Jim Black, who is shaping the Satellite Music Network's new gospel format. (Billboard, June 27.)

Starmagic's shows have all undergone fine tuning since they bowed. Ellerbe says that the gospel show is doing the best of the programs, and the company has changed the show's name from "Gospelodeon" to "Inner City Insight." He echoes Black in saying that it's the combination of gospel's positive message and the record's production quality that is fueling the format's growth.

Although "Inner City Insight" is basically programmed with a secular approach, it delivers 10- to 45-

(Continued on page 19)



FOR WEEK ENDING JULY 4, 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	4	6	8	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	★★★ NO. 1 ★★★ 1 week at No. One ◆ WHITNEY HOUSTON
2	1	1	11	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS
3	2	4	12	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
4	5	5	11	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL (DUET WITH VONDA SHEPARD)
5	3	3	14	SONGBIRD ARISTA 1-9588	◆ KENNY G.
6	7	9	8	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
7	8	10	9	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
8	6	2	15	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
9	10	13	5	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
10	15	18	6	ALONE CAPITOL 44002	◆ HEART
11	9	7	14	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	◆ GLENN MEDEIROS
12	16	21	4	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
13	13	14	8	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
14	14	16	8	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
15	12	11	17	JUST TO SEE HER MOTOWN 1877	◆ SMOKEY ROBINSON
16	11	8	25	THE LADY IN RED A&M 2848	◆ CHRIS DE BURGH
17	20	25	5	LOVE LIVES ON MCA 53077	JOE COCKER
18	18	12	14	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	◆ MADONNA
19	17	15	13	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
20	26	28	6	LIES JIVE 1038/RCA	◆ JONATHAN BUTLER
21	19	19	20	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
22	27	31	4	UNDER THE BOARDWALK MOTOWN 1896	◆ BRUCE WILLIS
23	33	—	2	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
24	24	29	5	UNITED IN LOVE POLYDOR 885 760-7/POLYGRAM	◆ COMMODORES
25	28	34	4	CHICAGO SONG WARNER BROS. 7-28392	DAVID SANBORN
26	35	38	3	HAPPY COLUMBIA 38-06611	◆ SURFACE
27	40	—	2	LUKA A&M 2937	◆ SUZANNE VEGA
28	NEW	—	1	SEVEN WONDERS WARNER BROS. 7-28317	◆ FLEETWOOD MAC
29	23	23	15	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
30	22	22	18	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
31	21	17	14	SE LA MOTOWN 1883	◆ LIONEL RICHIE
32	31	30	6	YOU KEEP ME HANGIN' ON MCA 53024	◆ KIM WILDE
33	38	39	3	SOMETHING SO STRONG CAPITOL 5695	◆ CROWDED HOUSE
34	29	26	16	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
35	36	37	4	ARE YOU STILL IN LOVE WITH ME CAPITOL 44005	ANNE MURRAY
36	NEW	—	1	FLAMES OF PARADISE EPIC 34-07119/E.P.A.	◆ JENNIFER RUSH (DUET WITH ELTON JOHN)
37	30	24	9	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	◆ U2
38	25	20	11	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
39	39	35	3	TELLING ME LIES WARNER BROS. 7-28371	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS
40	NEW	—	1	LOVE POWER ARISTA 1-9567	◆ DIONNE WARWICK & JEFFREY OSBORNE

○ 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.

# SIMPLE MINDS LIVE

IN THE CITY OF LIGHT

(SPT-6R50)

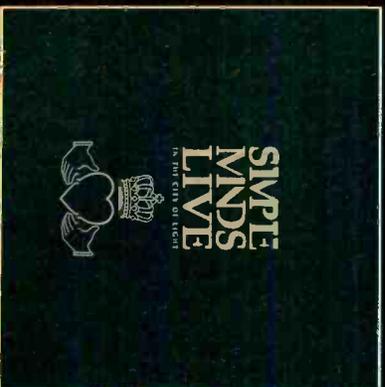


16 IN-CONCERT CLASSICS  
FROM ONE OF ROCK'S MOST  
EXPLOSIVE LIVE ACTS,  
IN A 70-MINUTE 1-WORKING-DAY  
COMPLETE WITH 16 PAGES  
OF FULL COLOR PHOTOGRAPHS.

LIVE IN THE  
CITY OF LIGHT.

The First Live Album  
From SIMPLE MINDS.

Produced By BRUCE LAMPICOV



On A&M Records, Compact Discs and  
BASF Chrome Tape



ENTERED  
THE BRITISH  
ALBUM CHART  
AT #1!

 **WESTWOOD ONE RADIO NETWORKS**

P R E S E N T

# The Pretenders



Get set for a truly super July 4th edition of the *Superstar Concert Series* as Chrissie Hynde and The Pretenders take to the stage for 90 minutes of musical pyrotechnics exclusively on the Westwood One Radio Networks.

This outstanding set was captured by Westwood One's Concertmaster I mobile recording studio at the Chicago Pavillion, on March 24, as the band hit high gear during their recent *Get Close* tour.

Hynde, and band members Robbie McIntosh, Blair Cunningham, Malcolm Foster and Rupert Black deliver explosive renditions of the greatest songs from the four Pretenders LPs, including "Don't Get Me Wrong" and "My Baby" from the latest album, *Get Close*.

Declare your station's independence from the competition by getting this exclusive holiday edition of the *Superstar Concert Series* on the air in your market first. For details, call your Westwood One Representative today at (213) 204-5000 or Telex 4996015 WWOONE.

 **WESTWOOD ONE  
RADIO NETWORKS**

## Washington Roundup

BY BILL HOLLAND

**WATTS UP, PRESUNRISE:** That's what the FCC proposed June 19—to review current rules permitting daytime AM stations to begin presunrise hours on the first Sunday in April. The new rule would allow a minimum presunrise power of 10 watts and stems from a congressional directive to give daytimers a break.

**PRESIDENT REAGAN** vetoed legislation June 20 that would have made the fairness doctrine part of federal law. He called the 37-year-old rule—which the FCC also considers constitutionally suspect—a violation of broadcasters' First Amendment rights. Congressional supporters are expected to take the bill and amend it to another bill that Reagan can't afford to veto. Broadcaster opponents have sworn they will go to the courts for a final remedy.

**THE NAB JOINT BOARD** met here last week to discuss the issues.

Broadcasters want relief from the comparative renewal process, but some are worried that the trade-offs—guidelines for what's called "meretorious service"—might go too far. Edward Fritts was re-elected as NAB president, and Jefferson-Pilot president Wallace Jorgenson was elected joint board chairman. Also, the NAB agreed to oppose H.R. 1187 (see the next item).

**"SHORT-TERM 'fast-buck' artists** do not have the time, the inclination, or the economic incentive to meet the needs of the communities they serve." So said Rep. Edward Markey, chairman of the House Telecommunications Subcommittee, during a recent hearing on H.R. 1187, the pending bill that would reinstate the old FCC rule requiring broadcasters to hold stations three years before selling them. FCC Chairman Dennis Patrick disagreed, saying that "free trade" had not had any "deleterious effect" on the public interest.

### FEATURED PROGRAMMING

(Continued from page 16)

second inspirational, nondenominational messages.

The show has been cleared on all of the top 25 black ADI markets, with a total clearance of 66.

**ATTENTION SYNDICATORS:** The Radio Program Direct Report's editor, Mike Ratner, wants to compile a comprehensive, cross-referenced index of syndicators and programs. Plans call for a 60-word description of each show. The working title is "The Active Radio Syndicator Guide," and he hopes to have it ready for the NAB convention in September. Any interested syndicator can contact him in San Francisco at 415-550-8285.

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.

July 1-5, The Top 40 Of The '80s ... So Far, ABC Radio Networks, four hours.

July 2-5, Fourth Of July Celebration, Creative Radio Network July Special, three hours.

July 2-5, American Music All-Stars, MCA Radio

Network Special, three hours.

July 2-5, The British Invasion, On The Radio Broadcasting Special, 12 hours.

July 3-4, Bruce Hornsby, On The Radio, On The Radio Broadcasting, one hour.

July 3-5, The 13 Original All Americans From The Golden Age Of Album Rock, Rock Connections special, CBS RadioRadio, three hours.

July 3-5, Dave Grusin, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

July 3-5, Pretenders, Superstars Concert Series, Westwood One, 90 minutes.

July 3-5, Spirit Of Summer Series Special, CBS RadioRadio summer special, three hours.

July 3-5, Beach Boy Bonanza, Cruisin' America Special, CBS RadioRadio, three hours.

July 3-5, The Rock Of Your Life, Summer Holiday Special, NBC Radio Entertainment, 20 hours.

July 4, Treasure Island Special, Part 1, Music Of America, ABC Radio Network, 90 minutes.

July 4, America's Concert In The Country, Holiday Special, Mutual, three hours.

July 4, '60s At The Beeb, Part 2, Holiday Special, Westwood One, six hours.

July 4, The Beat Goes On, Part 2, Holiday Special, Westwood One, two hours.

July 4-5, T.G. Sheppard July 4 Special, Country Close-Up Special, ProMedia, one hour.

July 4-5, 1987 Summer Beach Party, United Stations Special, three hours.

July 4-5, Jets/Pointer Sisters/Isley Brothers, Streetbeat, MCA Radio Network, one hour.

July 4-5, Oak Ridge Boys, Country Six Pack, United Stations, three hours.

July 4-5, Tom Petty/Cult, Rock Of The World, MCA Radio Network, one hour.

July 4-5, The Jefferson Starship/Airplane: 20 Years of Rock, United Stations Special, three hours.

July 4-5, Billboard's Official Top 40 'Made In The USA' Hits, United Stations Special, three hours.

July 4-5, Beach Boys' Fourth Of July Radio Special, United Stations Special, three hours.

July 4-5, Dick Bartley's All-Time Favorite Oldies Countdown, United Stations Special, five hours.

July 5, Robbie Nevil/Jody Watley, Hitline USA, James Paul Brown Entertainment, one hour.

July 6, Heart, Line One, Westwood One, one hour.

July 6, Fabulous Thunderbirds/Mason Ruffner, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Undercover Angel**, Alan O'Day, PACIFIC
2. **Da Doo Ron Ron**, Shaun Cassidy, WARNER/CURB
3. **Looks Like We Made It**, Barry Manilow, ARISTA
4. **Gonna Fly Now (Theme From "Rocky")**, Bill Conti, UNITED ARTISTS
5. **I Just Want To Be Your Everything**, Andy Gibb, RSO
6. **Got To Give It Up (Part I)**, Marvin Gaye, TAMLA
7. **Angel In Your Arms**, Hot, BIG TREE
8. **Jet Airliner**, Steve Miller Band, CAPITOL
9. **Margaritaville**, Jimmy Buffett, ABC
10. **My Heart Belongs To Me**, Barbra Streisand, COLUMBIA

### POP SINGLES—20 Years Ago

1. **Windy**, the Association, WARNER BROS
2. **Little Bit O' Soul**, Music Explosion, LAURIE
3. **Can't Take My Eyes Off Of You**, Frankie Valli, PHILLIPS
4. **San Francisco**, Scott McKenzie, ODE
5. **Don't Sleep In The Subway**, Petula Clark, WARNER BROS
6. **Come On Down To My Boat**, Every Mother's Son, MGM
7. **Up Up And Away**, 5th Dimension, SOUL CITY
8. **Let's Live For Today**, Grass Roots, DUNHILL
9. **Groovin'**, Young Rascals, ATLANTIC
10. **The Tracks Of My Tears**, Johnny Rivers, IMPERIAL

### TOP ALBUMS—10 Years Ago

1. **Barry Manilow Live**, ARISTA
2. **I'm In You**, Peter Frampton, A&M
3. **Rumours**, Fleetwood Mac, WARNER BROS
4. **Book Of Dreams**, Steve Miller Band, CAPITOL
5. **Superman**, Barbra Streisand, COLUMBIA
6. **Love Gun**, Kiss, CASABLANCA
7. **Commodores**, MOTOWN
8. **Foreigner**, ATLANTIC
9. **Little Queen, Heart**, PORTRAIT/CBS
10. **Here At Last ... Live**, Bee Gees, RSO

### 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**, MGM
10. **Mamas & the Papas Deliver**, DUNHILL

### COUNTRY SINGLES—10 Years Ago

1. **It Was Almost Like A Song**, Ronnie Milsap, RCA
2. **I'll Be Leavin' Alone**, Charley Pride, RCA
3. **I Can't Love You Enough**, Loretta Lynn/Conway Twitty, MCA
4. **Rolling With The Flow**, Charlie Rich, EPIC
5. **If Practice Makes Perfect**, Johnny Rodriguez, MERCURY
6. **That Was Yesterday**, Donna Fargo, WARNER BROS
7. **Cheap Perfume And Candlelight**, Bobby Borchers, PLAYBOY
8. **I Don't Wanna Cry**, Larry Gatlin, MONUMENT
9. **Making Believe**, Emmylou Harris, WARNER BROS
10. **I Don't Know Why (I Just Do)**, Marty Robbins, COLUMBIA

### SOUL SINGLES—10 Years Ago

1. **Easy**, Commodores, MOTOWN
2. **Slide, Slave**, COTILLION
3. **Best Of My Love**, Emotions, COLUMBIA
4. **Sunshine**, Enchantment, ROADSHOW
5. **Livin' In The Life**, Isley Brothers, EPIC
6. **This I Swear**, Tyrone Davis, COLUMBIA
7. **Strawberry Letter 23**, Brothers Johnson, A&M
8. **See You When I Get There**, Lou Rawls, EPIC
9. **A Real Motha For Ya**, Johnny Guitar Watson, DJM
10. **Baby Don't Change Your Mind**, Gladys Knight & the Pips, RCA

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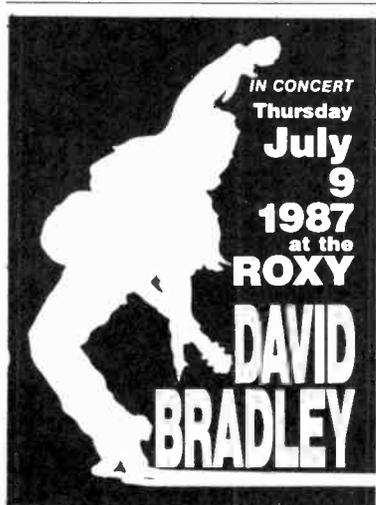
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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM WPLJ-FM RADIO 95.5 P.D.: Larry Berger New York 1 Whitney Houston, I Wanna Dance With S...

KIIS 102.7 FM 102.7 P.D.: Steve Rivers Los Angeles 1 Whitney Houston, I Wanna Dance With S...

96.1 TIC-FM P.D.: Lyndon Abell Hartford 1 Whitney Houston, I Wanna Dance With S...

Power 94 B94 FM P.D.: Jim Richards Pittsburgh 1 Whitney Houston, I Wanna Dance With S...

100 WZZM P.D.: Rick Stacy Detroit 1 Whitney Houston, I Wanna Dance With S...

Power 96 WZZT FM P.D.: Rick Gillette Detroit 1 Whitney Houston, I Wanna Dance With S...

400 WHTZ FM P.D.: Scott Shannon New York 1 Whitney Houston, I Wanna Dance With S...

104.1 WJLB P.D.: Harry Nelson Boston 1 Atlantic Starr, Always

107 WJLA P.D.: Chuck Morgan Washington 1 Atlantic Starr, Always

WAVA 103.5 P.D.: Mark St. John Washington 1 Whitney Houston, I Wanna Dance With S...

100 WZZM P.D.: Rick Stacy Detroit 1 Whitney Houston, I Wanna Dance With S...

104.1 WJLB P.D.: Harry Nelson Boston 1 Atlantic Starr, Always

WLS AM 89.4 P.D.: John Gehron Chicago 1 Atlantic Starr, Always

104.1 WJLB P.D.: Harry Nelson Boston 1 Atlantic Starr, Always

107 WJLA P.D.: Chuck Morgan Washington 1 Atlantic Starr, Always

Z93 Atlanta's Hit Radio P.D.: Bob Case Atlanta 1 Whitney Houston, I Wanna Dance With S...

100 WZZM P.D.: Rick Stacy Detroit 1 Whitney Houston, I Wanna Dance With S...

104.1 WJLB P.D.: Harry Nelson Boston 1 Atlantic Starr, Always

WBBM-FM 96.1 P.D.: Buddy Scott Chicago 1 Whitney Houston, I Wanna Dance With S...

108 FM P.D.: Sunny Joe White Boston 1 Whitney Houston, I Wanna Dance With S...

98.1 WCAU-FM P.D.: Scott Walker Philadelphia 1 Whitney Houston, I Wanna Dance With S...

Q103 TAMPA BAY P.D.: Mason Dixon Tampa 1 Whitney Houston, I Wanna Dance With S...

Wmms 100.7 FM O.M.: Kid Leo Cleveland 1 Whitney Houston, I Wanna Dance With S...

POWER 104 KRBE-FM P.D.: Paul Christy Houston 1 Whitney Houston, I Wanna Dance With S...

# Jeff Wyatt Plays It By Ear At KPWR Los Angeles

BY TERRY WOOD

It was a gorgeous, sun-drenched, Sunday along Southern California's beaches, and, as usual, Jeff Wyatt was all ears.

"Listening is a social distraction on my part," says the 32-year-old PD of enormously successful crossover outlet KPWR "Power 106" Los Angeles, explaining some of his techniques for monitoring an audience's musical preferences.



"People get frustrated around me, especially my wife.

"We were walking and talking along the Santa Monica Pier when I heard 'Lean On Me' coming out of 100 radios, and I said 'Shh' so I could hear the song and watch reactions. When we walked by a phone booth, I stopped to call the station to see if that was our song. When Brenda [Ross] said it was, I told her to say hi to the pier, because she was all over the place."

By occasionally sacrificing social grace for business acumen, Wyatt has helped transform Emmis Broadcasting's Los Angeles outlet from a perennial also-ran into a dominant market force in less than one year.

Since shifting from AC KMGG in early 1986 to Power 106—playing what Wyatt likes to call top 40 dance music—the station soared to prominence almost overnight, stun-

ning everyone by winning the fall 1986 Arbitrons with a 6.5 share. Winter ratings show Power 106 ranked third with a 5.7, trailing top 40 rival KIIS-AM and FM (6.4) and talk radio KABC (6.1).

Revenues reflect the station's dramatic ascent. By the end of April 1987, Wyatt points out, Power 106 had already earned as much revenue as KMGG had produced in all of 1985.

**THE KEY?** "Know your audience, and let them make the hits," Wyatt says, describing his target demos as 18-34 across the board with emphasis on females.

"We're hypersensitive toward females," Wyatt adds. "That's why you won't see us promoting a boxing match, but we have been involved in bridal shows and some day we may even try baby shows.

"My big hang-up is the local audience. Be damned with the national picture. If your audience tells you to play a song, that's when the trades would be right. It doesn't make a lot of sense to care about anything but your audience.

"That's why I listen so closely when I go to the beach," he says. "I noticed a lot of Hispanic kids playing tapes instead of the radio. That tells me there's something they want to hear that radio isn't giving them.

"We keep in touch with clubs, parties, the beach, plus do as much expensive research as anyone else. We're doing what musicians do



Jeff Wyatt, Program director of KPWR "Power 106," host of Westwood One's "American Dance Trax," and Billboard's PD of the week.

when they write successful songs: We're being observant and keying into the pulse of the people."

That sort of responsiveness spurred Wyatt to add a then-unknown, Stacey Q, to KPWR's playlist as a result of persistent phone requests.

Wyatt says, "Then I realized she's a local girl, and I thought, 'Oh, oh, all her friends are calling.' But before long we had an avalanche of phones, and our audience proved us right again.

"For a long time, Los Angeles

needed a mass-appeal radio station that capitalizes on the market's population, that shows greater sensitivity toward listeners. That's why I approached Emmis to program it."

Wyatt brought with him an impressive track record as PD for WUSL Philadelphia and as assistant PD at WXKS "Kiss 108" Boston, which was beautiful music outlet WWEL when Wyatt joined as a part-timer in the late '70s.

Armed with a degree in political science from Miami Univ. in Middletown, Ohio, Wyatt had moved to Boston to play guitar in local clubs—"a folk/jazz kind of thing," he says. Instead, he wound up playing records in the wee hours.

Less than 10 years later, Wyatt can now be heard nationwide as the host of Westwood One's weekly "American Dance Tracks." During its first four weeks, the syndicated program was already airing in 50 markets.

While he admits he "likes to be noticed," Wyatt has no plans to hang a gold star on the door of his office. He says he relies heavily on input from staffers like music director Al Tavara and Emmis' national programming team in Indianapolis, with whom he confers almost daily.

"We have a collective work environment here," he says. "There's a great deal of brainstorming on every level. Fortunately, Emmis has an executive level [Doyle Rose, Rick Cummings, and Jeff Smulyan] that really likes radio.

"We have a philosophy of 'May the best argument win.' We're human, so that's not always the smoothest way to reach decisions, but they have been very supportive in letting me do the job necessary for this market."

POWER 106's abrupt success has actually made Wyatt's role as a manager somewhat easier. He says, "At a new radio station like this, the on-air people and support staff are still very busy making contributions at the level where they are hired. We're only a year old. As a manager, you owe it to your people to let them make contributions where they want. If they're willing to be available and always ask, 'What can I do?' my job is to help them reach personal goals as fast as possible.

"The first job as a manager is to replace himself, to have someone ready to step up in case he is ready to move on. You owe it to your company to make that transition easy."

Wyatt says he plans to stay put, though. He says, "My long-term goal is to solidify this station's place in the market. No station, I feel, can be accurately evaluated until after three years, where you get your revenue to follow your ratings."

Promotion, Wyatt feels, is an essential component of success. "There's nothing scientific about rotating songs," he says. "But how you package it, how you create the sizzle around it, will make the difference."

20	17	Pseudo Echo, Funkytown
21	26	Sammy Hagar, Give To Live
22	35	The Fat Boys, Wipe Out
23	23	Bruce Hornsby & The Range, Every Little Bit
24	24	Billy Idol, Sweet Sixteen
25	29	Richard Marx, Don't Mean Nothing
26	32	The Outfield, Since You've Been Gone
27	31	Partland Brothers, Soul City
28	EX	Crowded House, Something So Strong
29	33	Tom Kimmel, That's Freedom
30	36	The Cure, Why Can't I Be You?
31	34	Robbie Nevil, Wo's It To Ya
32	40	Kool & The Gang, Holiday
33	37	John Waite, These Times Are Hard For
34	38	Cutting Crew, One For The Mockingbird
35	EX	INXS & Jimmy Barnes, Good Times
36	EX	The Jets, Cross My Broken Heart
37	EX	Starship, It's Not Over ('Til It's Over)
A38	EX	Gloria Estefan And Miami Sound Ma
A39	EX	4 By Four, Want You For My Girlfriend
A	EX	Suzanne Vega, Luka
A	EX	Will To Power, Dreamin'
A	EX	Laura Branigan, Kiss Goodbye
A	EX	Los Lobos, La Bamba
A	EX	The Nylons, Kiss Him Goodbye
A	EX	Debbie Harry, In Love With Love
A	EX	Fahrenheit, Lost In Love
A	EX	Jonathan Butler, Lies
EX	EX	Danny Wilson, Mary's Prayer
EX	EX	Dan Hill, Can't We Try
EX	EX	Jody Watley, Still A Thrill
EX	EX	Living In A Box, Living In A Box
EX	EX	Bruce Willis, Under The Boardwalk
EX	EX	Aretha Franklin, Rock-A-Lot
EX	EX	Al Jarreau, Moonlighting (Theme)

A35	EX	4 By Four, Want You For My Girlfriend
A	EX	Starship, It's Not Over ('Til It's Over)
A	EX	Suzanne Vega, Luka
A	EX	The Outfield, Since You've Been Gone
A	EX	John Waite, These Times Are Hard For
A	EX	The Whispers, Rock Steady
EX	EX	Bryan Adams, Hearts On Fire

*all hit*  
**97.1 KEGL**  
*The Eagle*

Dallas	P.D.: John Roberts	
1	1	Heart, Alone
2	6	U2, I Still Haven't Found What I'm Lo
3	3	Motley Crue, Girls, Girls, Girls
4	7	Whitesnake, Still A Thrill
5	5	Journey, Why Can't This Night Go On F
6	8	Eddie Money, Endless Nights
7	9	Bob Seger, Shakedown
8	2	Europe, Rock The Night
9	4	Glenn Medeiros, Nothing's Gonna Chang
10	18	Richard Marx, Don't Mean Nothing
11	10	Genesis, In Too Deep
12	15	Billy Idol, Sweet Sixteen
13	12	Kenny Loggins, Meet Me Half Way
14	14	Low Gramm, Who Found Who
15	13	Steve Winwood, The Finer Things
16	17	Crowded House, Something So Strong
17	24	Poison, I Want Action
18	16	U2, With Or Without You
19	20	Bruce Hornsby & The Range, Every Little
20	21	The Outfield, Since You've Been Gone
21	11	Bon Jovi, Wanted Dead Or Alive
22	23	Survivor, Man Against The World
23	26	Bryan Adams, Hearts On Fire
24	31	T'Pau, Heart And Soul
25	19	Bryan Adams, Heat Of The Night
26	32	Steve Winwood, Back In The High Life
27	22	Boston, Can'tcha Say (You Believe In
28	33	Sammy Hagar, Give To Live
29	29	The Truth, Weapons Of Love
30	30	Cinderella, Somebody Save Me
31	27	Bon Jovi, Never Say Goodbye
32	37	John Waite, These Times Are Hard For
33	35	Night Ranger, Hearts Away
34	EX	Tom Kimmel, That's Freedom
35	38	Level 42, Lessons In Love
36	EX	Fabulous Thunderbirds, Stand Back
37	36	Tom Petty & The Heartbreakers, Jammin
38	EX	Starship, It's Not Over ('Til It's Ov
A	EX	Stan Bush & Barrage, Crank That Radio
A	EX	Boston, Holy Ann
A	EX	Fleetwood Mac, Seven Wonders
A	EX	Suzanne Vega, Luka
A	EX	Dan Hill, Can't We Try
A	EX	The Cure, Why Can't I Be You?
A	EX	Cutting Crew, One For The Mockingbird
A	EX	Whitesnake, Here I Go Again

6	11	Surface, Happy
7	7	Lisa Lisa & Cult Jam, Head To Toe
8	12	Club Nouveau, Why You Treat Me So Bad
9	9	Pseudo Echo, Funkytown
10	3	Smokey Robinson, Just To See Her
11	21	U2, I Still Haven't Found What I'm Lo
12	16	Suzanne Vega, Luka
13	13	George Michael, I Want Your Sex
14	19	T'Pau, Heart And Soul
15	17	Bruce Hornsby & The Range, Every Little
16	5	Level 42, Lessons In Love
17	20	Gloria Estefan And Miami Sound Ma
18	18	K.T.F., Certain Things Are Likely
19	24	Debbie Gibson, Only In My Dreams
20	10	Klymaxx, I'd Still Say Yes
21	23	Stacey Q, Insecurity
22	27	Eddie Money, Endless Nights
23	26	Robbie Nevil, Wo's It To Ya
24	28	Living In A Box, Living In A Box
25	14	Genesis, In Too Deep
26	30	Crowded House, Something So Strong
27	35	Jody Watley, Still A Thrill
28	31	The Jets, Cross My Broken Heart
29	33	The Nylons, Kiss Him Goodbye
30	32	Bob Seger, Shakedown
31	EX	The Cover Girls, Spring Love
32	EX	Freddie Jackson, Jam Tonight
33	25	The System, Don't Disturb This Groove
34	EX	Will To Power, Dreamin'
35	EX	Papa S, Certain Things Are Likely
A	EX	Cutting Crew, One For The Mockingbird
A	EX	Jellybean, Who Found Who
A	EX	Los Lobos, La Bamba
A	EX	Force M.D.'s, Love Is A House
A	EX	Dan Hill, Can't We Try
EX	EX	Jonathan Butler, Lies

**SILVER**

**BIO4**  
MEANS MUSIC

Baltimore	P.D.: Brian Thomas	
1	2	Whitney Houston, I Wanna Dance With S
2	8	Genesis, In Too Deep
3	1	Lisa Lisa & Cult Jam, Head To Toe
4	5	Heart, Alone
5	3	Atlantic Starr, Always
6	12	Smokey Robinson, Just To See Her
7	6	Chris De Burgh, The Lady In Red
8	9	Bob Seger, Shakedown
9	13	Kenny G, Songbird
10	4	Bon Jovi, Wanted Dead Or Alive
11	14	Kenny Loggins, Meet Me Half Way
12	15	The System, Don't Disturb This Groove
13	7	Kim Wilde, You Keep Me Hangin' On
14	16	U2, I Still Haven't Found What I'm Lo
15	10	Herb Alpert, Diamonds
16	17	Al Jarreau, Moonlighting (Theme)
17	11	Cutting Crew, (I Just) Died In Your A
18	20	George Michael, I Want Your Sex
19	21	Expose, Point Of No Return
20	22	Restless Heart, I'll Still Be Loving
21	23	The Jets, Cross My Broken Heart
22	24	Gloria Estefan And Miami Sound Ma
23	18	U2, With Or Without You
24	27	Klymaxx, I'd Still Say Yes
25	26	The Nylons, Kiss Him Goodbye

26	28	T'Pau, Heart And Soul
27	7	Surface, Happy
28	25	Company B, Fascinated
A29	EX	Pseudo Echo, Funkytown
30	29	Chicago, If She Would Have Been Faith
A	EX	Dan Hill, Can't We Try
A	EX	Club Nouveau, Why You Treat Me So Bad
A	EX	Laura Branigan, Shattered Glass
EX	EX	Steve Winwood, Back In The High Life

**94-Q**  
94.1FM

Atlanta	P.D.: Fleetwood Gruver	
1	7	Whitney Houston, I Wanna Dance With S
2	2	Smokey Robinson, Just To See Her
3	1	Kenny G, Songbird
4	3	Kenny Loggins, Meet Me Half Way
5	5	Madonna, La Isla Bonita
6	9	Heart, Alone
7	6	Restless Heart, I'll Still Be Loving
8	8	Level 42, Lessons In Love
9	11	Crowded House, Something So Strong
10	4	Atlantic Starr, Always
11	10	Kim Wilde, You Keep Me Hangin' On
12	13	Partland Brothers, Soul City
13	16	Carly Simon, Give Me All Night
14	12	Genesis, In Too Deep
15	18	Bruce Hornsby & The Range, Every Little
16	19	Steve Winwood, Back In The High Life
17	20	Bob Seger, Shakedown
18	23	Jennifer Rush (Duet With Elton John),
19	22	Al Jarreau, Moonlighting (Theme)
20	21	The Nylons, Kiss Him Goodbye
21	25	The System, Don't Disturb This Groove
22	26	Dan Hill, Can't We Try
23	28	Suzanne Vega, Luka
24	27	U2, I Still Haven't Found What I'm Lo
25	29	Robbie Nevil, Wo's It To Ya
26	30	Fleetwood Mac, Seven Wonders
27	17	Chris De Burgh, The Lady In Red
28	EX	Richard Marx, Don't Mean Nothing
29	EX	Wang Chung, Hypnotize Me (From 'Inner
A	EX	Danny Wilson, Mary's Prayer

20	23	Bryan Adams, Hearts On Fire
21	33	The Whispers, Rock Steady
22	26	Danny Wilson, Mary's Prayer
23	28	U2, I Still Haven't Found What I'm Lo
24	30	Steve Winwood, Back In The High Life
25	29	Robbie Nevil, Wo's It To Ya
26	11	Lisa Lisa & Cult Jam, Head To Toe
27	32	The Outfield, Since You've Been Gone
28	35	Richard Marx, Don't Mean Nothing
29	16	Genesis, In Too Deep
30	34	Fleetwood Mac, Seven Wonders
31	31	The System, Don't Disturb This Groove
32	38	Debbie Gibson, Only In My Dreams
33	19	Chicago, If She Would Have Been Faith
34	21	Stabilizers, One Simple Thing
35	EX	Cutting Crew, One For The Mockingbird
36	EX	Surface, Happy
37	37	Pseudo Echo, Funkytown
38	EX	Living In A Box, Living In A Box
39	EX	Thang Chung, Hypnotize Me (From 'Inner
40	EX	Ana, Shy Boys
A	EX	ABC, When Smokey Sings
A	EX	Rod Stewart, Twistin' The Night Away
A	EX	George Michael, I Want Your Sex

**KILL**  
107.5

St. Louis	P.D.: Dave Robbins	
1	2	Whitney Houston, I Wanna Dance With S
2	1	Lisa Lisa & Cult Jam, Head To Toe
3	4	Heart, Alone
4	6	Bob Seger, Shakedown
5	5	Kenny G, Songbird
6	12	Pseudo Echo, Funkytown
7	7	Smokey Robinson, Just To See Her
8	EX	Atlantic Starr, Always
9	8	Bon Jovi, Wanted Dead Or Alive
10	EX	Kim Wilde, You Keep Me Hangin' On
11	EX	Expose, Point Of No Return
12	EX	Bruce Hornsby & The Range, Every Little
13	14	The System, Don't Disturb This Groove
14	16	T'Pau, Heart And Soul
15	13	Kenny Loggins, Meet Me Half Way
16	15	Eddie Money, Endless Nights
17	EX	Crowded House, Something So Strong
18	21	U2, I Still Haven't Found What I'm Lo
19	18	Al Jarreau, Moonlighting (Theme)
20	20	Gloria Estefan And Miami Sound Ma
21	26	The Nylons, Kiss Him Goodbye
22	24	Janet Jackson, The Pleasure Principle
23	23	The Jets, Cross My Broken Heart
24	22	Steve Winwood, Back In The High Life
25	25	Fleetwood Mac, Seven Wonders
26	27	Cutting Crew, One For The Mockingbird
27	30	Bryan Adams, Hearts On Fire
28	EX	Surface, Happy
29	30	Bruce Hornsby & The Range, Every Little
30	32	Robbie Nevil, Wo's It To Ya
31	33	Richard Marx, Don't Mean Nothing
32	31	John Waite, These Times Are Hard For
33	EX	Klymaxx, I'd Still Say Yes
A34	EX	Suzanne Vega, Luka
35	EX	Starship, It's Not Over ('Til It's Ov
A	EX	The Outfield, Since You've Been Gone
A	EX	Sammy Hagar, Give To Live
A	EX	Living In A Box, Living In A Box
A	EX	Danny Wilson, Mary's Prayer
A	EX	Los Lobos, La Bamba

St. Paul	P.D.: David Anthony	
1	2	Atlantic Starr, Always
2	1	Lisa Lisa & Cult Jam, Head To Toe
3	4	Whitney Houston, I Wanna Dance With S
4	8	Heart, Alone
5	3	Genesis, In Too Deep
6	10	Kenny G, Songbird
7	7	The Nylons, Kiss Him Goodbye
8	9	Bruce Hornsby & The Range, Every Little
9	6	Bon Jovi, Never Say Goodbye
10	12	The System, Don't Disturb This Groove
11	13	Bob Seger, Shakedown
12	17	Robbie Nevil, Wo's It To Ya
13	18	Klymaxx, I'd Still Say Yes
14	15	Gloria Estefan And Miami Sound Ma
15	21	U2, I Still Haven't Found What I'm Lo
16	11	Chicago, If She Would Have Been Faith
17	19	Partland Brothers, Soul City
18	25	Steve Winwood, Back In The High Life
19	EX	Gino Vannelli, Wild Horses
20	22	Dan Fogelberg, She Don't Look Back
21	23	Suzanne Vega, Luka
22	20	Europe, Rock The Night
23	31	The Whispers, Rock Steady
24	26	Danny Wilson, Mary's Prayer
25	28	The Jets, Cross My Broken Heart
26	16	Crowded House, Something So Strong
27	EX	Debbie Gibson, Only In My Dreams
28	30	Jennifer Rush (Duet With Elton John),
29	33	Richard Marx, Don't Mean Nothing
30	32	Bryan Adams, Hearts On Fire
31	35	Fleetwood Mac, Seven Wonders
32	EX	Living In A Box, Living In A Box
33	14	Kim Wilde, You Keep Me Hangin' On
34	EX	The Outfield, Since You've Been Gone
35	EX	Wang Chung, Hypnotize Me (From 'Inner
A	EX	Surface, Happy
A	EX	Tom Kimmel, That's Freedom
A	EX	Ana, Shy Boys
A	EX	Jonathan Butler, Lies
A	EX	Expose, Point Of No Return
EX	EX	Los Lobos, La Bamba
EX	EX	Aretha Franklin, Rock-A-Lot
EX	EX	4 By Four, Want You For My Girlfriend
EX	EX	John Farnham, You're The Voice

Houston	P.D.: John Lander	
1	1	Whitney Houston, I Wanna Dance With S
2	2	Atlantic Starr, Always
3	7	Bob Seger, Shakedown
4	6	Motley Crue, Girls, Girls, Girls
5	3	Lisa Lisa & Cult Jam, Head To Toe
6	5	

# Hagar Makes A Solo Outing

BY STEVE GETT



## ONE TO ONE

**Consultant Lee Abrams banks on comeback for progressive rock**

Co-founder of the Atlanta-based Burkhardt-Abrams radio consulting firm, Lee Abrams is also acting consultant to Cinema Records, the "new progressive rock" label headed by Denny Somach and Larry Mazer and distributed by Capitol. In an interview with Billboard's Los Angeles bureau chief, Dave DiMartino, Abrams discusses the intent of the label and the validity of the new progressive style of music.

**Q: What is your role at Cinema?**  
A: Well, I pretty much came up with the whole concept, so I guess my main role is the music and conceptual director. I work primarily with the artists—I just make sure that they're getting as in-sync as possible with the whole progressive rock movement. I'm working with them and making sure the records are as good as they can be.

**Q: A lot of years have gone by since the days radio stations would devote 20 minutes to playing one side of a Yes album.**

A: It's a lot different today, but there are a lot of new formats coming out that will be helpful in playing this music—modern, instrumental formats. And some of these records, at least in this country, probably won't get airplay. But I think the word of mouth will be tremendous. In many cases, they're more like jazz records. The music isn't jazz, but as far as the complexity goes, some aren't real obvious commercial records.

**Q: Why did progressive rock go away in the first place?**

A: I'm really convinced the audience for it has always been there, and it's bigger now than ever. But I just think it became unfashionable and wasn't the cool thing to do. I know a lot of bands in England that really loved this kind of music and played it, but what you started seeing in the late '70s was a lot of "fashion" music. The groups thought, "Oh, we'll never get signed playing this stuff" and agreed that it was dinosaur music. So they'd go away from their natural preference, which was orchestral rock, and move into something that they thought was going to get them a record deal.

**Q: You're obviously a fan of it yourself.**

A: I love this kind of music. At first I thought it was just *me*, and then we did a lot of very simple, basic research and saw that the audience is bigger than ever. One great example is to just look at the fact that Pink Floyd's "Dark Side Of The Moon" is still on the charts after about 700 weeks.

**Q: Couldn't there be a potential conflict of interest if you advise your client stations to program Cinema releases?**

A: Yes. If I actually do that, I'll be in trouble. I just have to be completely neutral about it and say absolutely nothing. And we've sort of trained our clients pretty well, in that they're not going to play anything unless it's really got it, whether I'm involved or not. So I'd like to maintain a really low profile, not talk about the records, and just let everybody know there is some involvement here.

**Q: Who are some artists you'd like to see at the label?**

A: At Cinema we have the "it" factor, artists that have "it." A lot of these people play in this kind of direction, but it just doesn't work. So I would say the guys that have

"it"—meaning, the new generation of progressive rock guys—balanced with . . . God, I'd love to have Keith Emerson types, too. And one thing that's

really important with the older guys, the ones that are more established—we're going to try to get them to not treat it like a hobby, but to try to treat it very seriously. A lot of times an artist will record with their band for a year, then go on tour for a year, and when they do a solo record, their attitude is, "Now I can just screw around," as if it were some sort of hobby. We want sort of the Phil Collins thing, where though Genesis is home, you make the solo record as good as Genesis'.

**Q: For some people, the distinctions are vague between "new progressive rock" and new age music. Are you trying to straddle the line?**

A: No, we are definitely staying away from anything that's *too* new age. We're trying to avoid the audio Valium sound. A lot of people have said to us, "Oh, you've got a new age label!" It's really not that at all. I think new age's roots are more folk; our roots are definitely early-'70s progressive rock.

**Q: Since it's admittedly your favorite kind of music and we're talking about people's "hobbies," is Cinema your own way of giving progressive rock a second run in the '80s?**

A: Oh yeah, there's a lot of that in there. It's just that jazz has ECM, new age has Windham Hill, classical has Deutsche Grammophon—I just think there needs to be a place for these kind of artists. Even though it may not be fashionable in music circles, I know there's a huge audience for it.

NEW YORK "I want everybody to understand that I'm *still* the lead singer for Van Halen," says Sammy Hagar, eager to dispel any rumors that the release of his new eponymous Geffen solo album represents a permanent return to his solo career.

Hagar was contractually obligated to record another solo album for Geffen when he joined Van Halen in fall 1985. Consequently, upon completion of the band's marathon tour in support of its "5150" album, he went into the studio to cut his own album, with Eddie Van Halen co-producing.

"I think that for the good of Van Halen it would have been great to do one more album with the band before doing mine, just to solidify the fact that my joining the group was not a one-off deal," says Hagar. "At the same time, though, the timing couldn't be better for me. I'd written so many good songs before

I joined the band, and when we were on tour I was inspired to write a lot more. By the time we came off the road, I must admit I was itching to go in and record them."

For its part, Geffen has launched heavy promotional and marketing drives behind the Hagar album. "We're coming out screaming with this one," says Marko Babineau, the label's national director of album promotion.

The leadoff single, "Give To Live," was serviced to radio on June 1, four weeks ahead of the album. "We serviced it straight to top 40," says Babineau. "We knew the album was loaded with rock and that it would jump out of the box at album rock radio. So we decided to come with the most commercial song."

Babineau acknowledges that Hagar's association with Van Halen is a definite plus factor. But, he adds, "You have to understand that we've had three Sammy Hagar albums—the first two went gold and the last

one, 'VOA,' went platinum. So he was already on a springboard to platinum when he went and joined Van Halen. He didn't *need* Van Halen. But I will say that their success enhanced his career and took him to the stratosphere of a really major artist."

Geffen's initial shipment on the Hagar album was "about 400,000 units," according to Babineau. "We could easily have shipped the record platinum," he adds. "But we wanted to get it out there and see a solid reorder pattern develop."

Hagar has filmed a videoclip for "Give To Live," but he will not be promoting the album with a solo tour. "We'll be starting the new Van Halen album in September," he says. "And I don't want people to start thinking I'm just a solo artist again."

Adds Babineau, "I think this is a strong enough album that it won't even need a tour behind it. We're expecting it to sell 3 or 4 million."

## ARTIST DEVELOPMENTS

### ON THE MARX

Manhattan's game plan for breaking Richard Marx at album rock radio (Billboard, May 30) has worked out just fine, with "Don't Mean Nothing," the leadoff single from the singer-songwriter's eponymous debut album, riding high on the Album Rock Tracks chart.

"We've been blasting the record at album rock radio for the last four weeks," says John Hey, EMI America/Manhattan national album promotion director. "We took the record to a bunch of key people one month before its release. Everyone we played it for gave us great feedback. Then, I went back and set up a campaign that got 117 [album rock] stations on it the first week it was out. There was a lot of coordination with the local promotion guys—it was just a textbook case of teamwork."

With a solid album rock base established, the next step is to break "Don't Mean Nothing" at top 40. Initial response from pop programmers has been "very positive," says Hey. The single was bulletted at No. 50 on last week's Hot 100 Singles chart.

Hey adds that the video for "Don't Mean Nothing"—currently being aired on MTV and other national and regional outlets—is "playing a tremendous part in terms of bringing Richard's image to the people." Plans are in the works for an extensive summer tour, to be booked by ICM. "We're trying to put him on a big tour as opener for an arena act," says Hey.

### HOMEGROWN ROCK

"Our theory behind this record is to concentrate on the grassroots level." That's what Lou Mann, MCA vice president of marketing, says about Keel's new self-titled album, which moves to No. 127 on this week's Top Pop Albums chart. "There's a network of about 150



**Rock New Orleans Style.** Mason Ruffner performs a special set at Manhattan's Cat Club, where he showcased songs from his new CBS Associated album, "Gypsy Blood."

starter stores that build these types of records," says Mann. "We sent advance cassettes to that group to let them know the album was coming. We also sent along flexidisks that contained Keel's logo, a short message from the band, and the first single, 'Somebody's Waiting,' for them to distribute to their customers. We wanted the ground swell to spill over into the mainstream stores."

Another element in MCA's campaign is to "utilize Keel in every market they go to on tour," says Mann. "For example, while they're playing in Phoenix, we've got them going to stores throughout the day,

rather than doing just one in-store appearance."

With bands like Bon Jovi, Whitesnake, and Poison breaking the top 40 barrier, Mann is optimistic that Keel will enjoy similar success. "The timing on this record is perfect; the acceptance factor is great. I think we'll have a good run at radio with it, but that's a bonus."

Keel is scheduled to open summer dates for Bon Jovi and Motley Crue.

### TOUGH RAP

Miami-based rapper MC Shy-D is creating a national buzz with his debut album, "Got To Be Tough," on the independently distributed Luke Skywalker label, which also released the controversial 2 Live Crew record. The MC Shy-D album, released in April, debuted on the Top Pop Albums chart last week at 197.

According to Darrell Butler, vice president of marketing and promotion for the label, the artist has been building a solid base audience through extensive touring and word-of-mouth. He adds that key markets in breaking the record—which at press time was at the 200,000-unit mark—were Miami, Los Angeles, and Atlanta.

To promote the release, Luke Skywalker has put together a merchandising campaign that includes 4-by-4s, bumper strips, posters, T-shirts, buttons, and caps. It is also setting up promotional giveaways with various retailers.

Additionally, a track from the album, "I'm Not A Star," is reportedly getting airplay on a number of urban and pop stations.

MC Shy-D will kick off a U.S. tour with 2 Live Crew on Friday (3).

### INDUSTRY SUPPORT

At least two record execs can find alternative careers as actors if "Success," the new video by Bob Pfeifer, is any indication. Cast in the video as "jaded record company executives," according to a Passport Records press release, are Jerry

(Continued on page 24)

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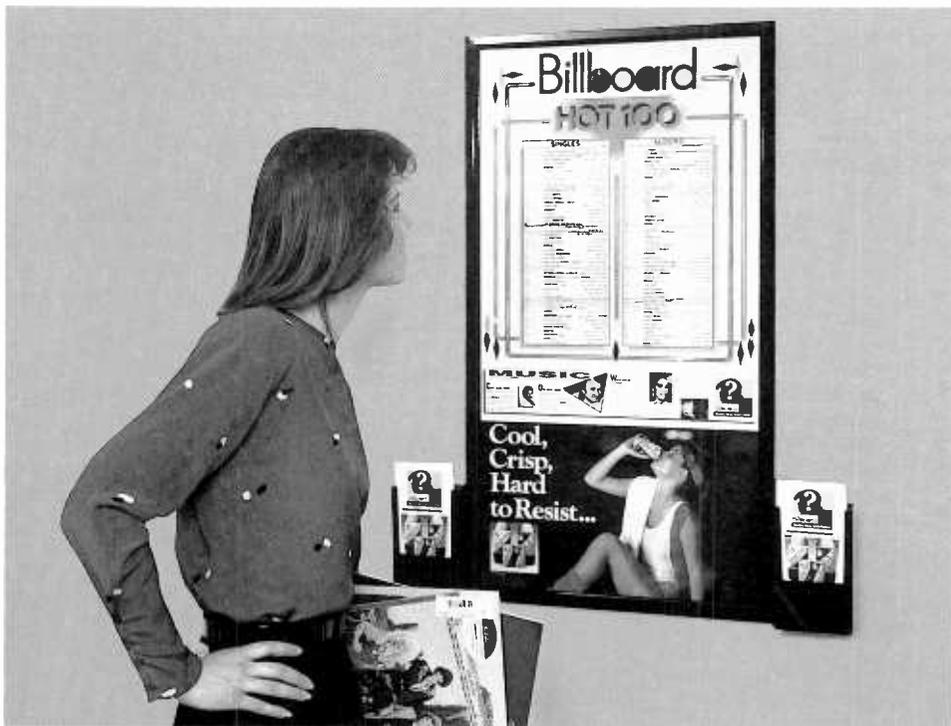
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Date \_\_\_\_\_ Number of stores \_\_\_\_\_

Average Weekly Traffic Per Store (Foot traffic, not transactions) \_\_\_\_\_

Phone Number \_\_\_\_\_

Billing Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**NOTES:**

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

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

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

## ARTIST DEVELOPMENTS

(Continued from page 22)

**Jaffe and Bruce Dickinson** of Warner Bros. and Chrysalis, respectively. Also putting in an appearance is **Finn Carter**, a regular on television's "As The World Turns" and the daughter of political commentator **Hodding Carter**.

Next up is a tour to promote both the song and its source—Pfeifer's debut album, "After Words"—according to **Marty Scott**, president of the JEM Records group. In the "Success" clip, Pfeifer, the leader of Ohio's critically lauded **Human Switchboard**, sings "success will be my revenge" to the small audience of a&r men—Jaffe and Dickinson.

"Our entire campaign this summer for Bob Pfeifer will be 'Success will be our revenge,'" says Scott. "All mail coming out of this office has a big sticker saying that. You can take it many different ways; that's exactly the point of it. It's a double-edged sword."

Pfeifer remains a critical favorite, says Scott. Thus, lined up to coincide with the July 12 opening of this year's New Music seminar in New York are a series of radio and newspaper interviews and a scheduled showcase performance.

### DOOBIES DELIGHT

Two performances at the Mountain Aire festival in California, June 20-21, officially drew to a close the series of 10 reunion concerts by the **Doobie Brothers**.

"It turned out better than any of the band expected it to," says longtime manager **Bruce Cohn**. "In all the years I've been talking to them about trying to get them back together, they were leery about whether people really cared about them anymore—if they were a '70s nostalgia band, if it was going to mean anything, or if they could even get along with each other after 12 years of touring together."

Doobie drummer **Keith Knusden's** approaching his former cronies about a possible Vietnam veterans benefit in Los Angeles, "opened the door," Cohn says.

Three benefits and seven paid regular shows soon followed, he adds, and the band loved it. And Cohn would like the touring to continue.

"We did the West Coast, basically. I'm trying to get them to go see their fans in the Midwest and the East Coast one time," says Cohn. "I don't know what they'll do. I know what I would like to do: I'd like to put them in the studio this winter, do a record, come out next spring with a new album, and then go do a regular tour. I don't know if that'll ever happen, but that's what I would like to see. Who knows?"

### SNAKES ALIVE

Geffen is "absolutely and unequivocally" determined to garner full-scale pop success with "Here I Go Again"—the second single from



**Two Plus One.** Smokey Robinson, center, greets ABC members Mark White, left, and Martin Fry during a recent taping for a Dutch music video program. The Motown legend inspired the duo's latest song, "When Smokey Sings," the first single off their new Mercury/PolyGram album, "Alphabet City."

**Whitesnake's** eponymous top 10 album—according to **Al Coury**, director of promotion operations.

"We've come with what we always felt was the ace in the hole on this album," says Coury. "The feedback we were getting from top 40

radio was that it was about time we gave them something they could play. And I can't see 'Here I Go Again' going anything less than top 10—maybe even top five."

Coury says the initial response to "Here I Go Again" from top 40 pro-

grammers has been extremely positive and that the song has met with less resistance than its predecessor, "Still Of The Night."

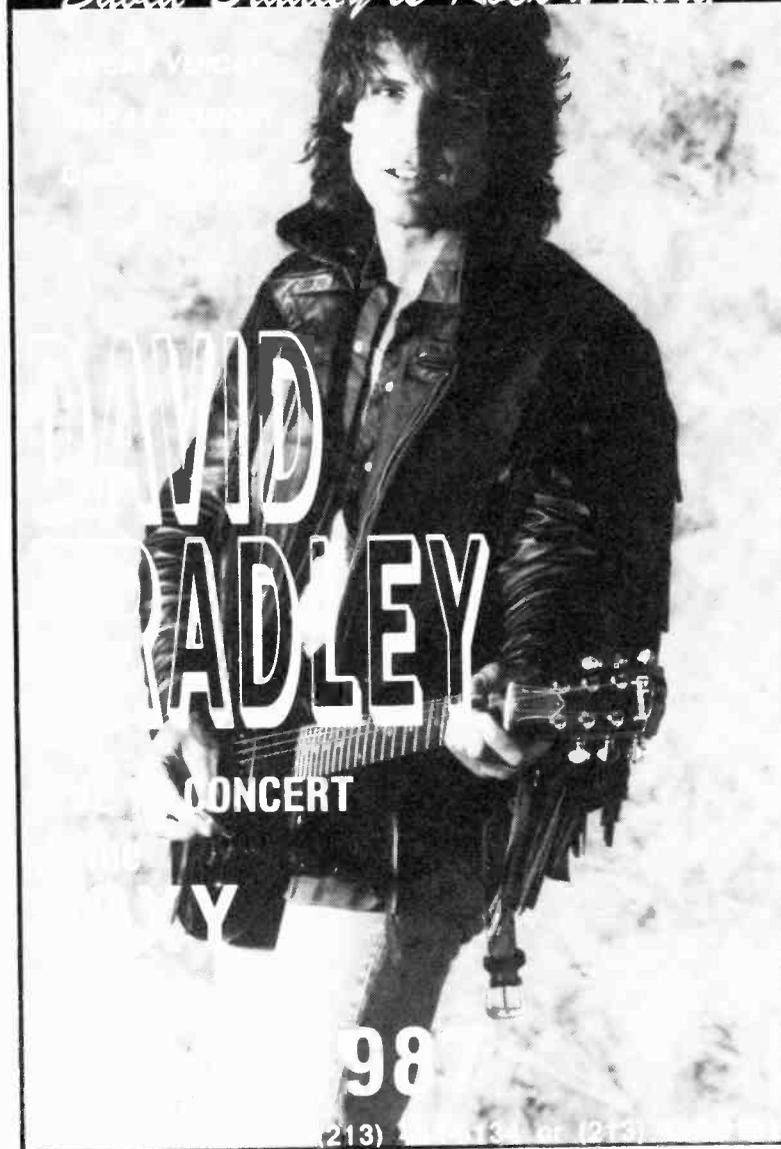
"'Still Of The Night' was such a big track at album rock radio and MTV's impact was so strong that we felt we had to give it a shot at top 40, even though we knew it would be an uphill battle to take it all the way," says Coury. "We figured we could get about 30-40 stations, knowing that the extra exposure would help us to sell significantly more albums."

"We definitely accomplished that goal. On the top 40 stations we got, the song became an instant smash through requests. But the remaining top 40 stations wouldn't budge on the record, and even though a lot of them got requests, it was too hard for them to program, which we could understand."

Geffen serviced top 40 stations with a pop edit of "Here I Go Again" on a promo-only CD-single. Additionally, album rock stations have been sent CD copies of the entire album. According to Coury, sales of "Whitesnake" are "well over 1.2 million and are expected to continue to grow now that the group is touring with Motley Crue."

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

David Bradley is Rock-n-Roll!



## 'Lost Boys' Should Find Many Buyers

**GOOD SOUNDTRACKS** tend to be few and far between. Definitely one of the better picks from this summer's crop of movie-associated releases is the Atlantic album for the Warner Bros. flick "The Lost Boys." The project is highlighted by the **INXS & Jimmy Barnes** collaboration "Good Times," **Lou Gramm's** "Lost In The Shadows," and **Echo & the Bunnymen's** excellent reworking of the **Doors** nugget "People Are Strange," produced by original member **Ray Manzarek**.

According to the film's director, **Joel Schumacher**, "The basic philosophy for the soundtrack was that the music had to be right for the movie. There was never a time when we went out, bought a song, and just shoved it in there."

Schumacher says most of the songs were gathered while the film was in production. "Lou Gramm was one of the first artists interested in the project," says the director. "He read the script and, without seeing the film, wrote 'Lost In The Shadows.'"

After Schumacher got Manzarek and Echo & the Bunnymen to cut "People Are Strange," ex-Who front man **Roger Daltrey** was tagged to record **Elton John's** "Don't Let The Sun Go Down On Me." Says Schumacher, "Then INXS—one of my favorite groups—visited the set and decided to get involved. All the artists were tremendously supportive, and I think that's why things turned out so well."

In addition to the name artists featured on "The Lost Boys" soundtrack, there are also cuts by three new and developing acts—**Eddie & the Tide**, **Mummy Calls**, and **Gerard McMann**.

**THAT GIRL:** Japanese scalpers were reportedly fetching \$700 a ticket at the June 21 opening date in Tokyo of **Madonna's** Who's That Girl tour. Photos from the concert show the material girl sporting her new slim-line figure—and making damn sure every-

body can see she's never looked trimmer!

Incidentally, **The Beat** recently acquired a Nipponese **Madonna** CD maxisingle featuring extended and instrumental versions of "La Isla Bonita," a remix of "Open Your Heart," and original versions of "Gambler" and "Crazy For You." Isn't it time U.S. labels started exploring the potential of CD maxisingles?

**GUITAR MAN:** Various Virgin executives gathered at the Manhattan Ocean Club here on June 22 for a dinner to salute Irish guitar ace

**Gary Moore**, in town to promote his latest album, "Wild Frontier." The new record is unquestionably his best to date, showcasing not only his outstanding six-string skills but also his capabilities as a singer and songwriter.

Moore has been visiting a number of U.S. cities on a brief promo trip, and he tells **The Beat** that he's looking forward to his upcoming tour, scheduled to start July 24 in Seattle. "I'm definitely prepared to spend a lot of time playing here," says Moore. Unlike previous U.S. treks, during which he has opened arena dates, Moore will basically be performing in small venues. "I'd rather headline the smaller places than do 40 minutes in front of someone else's audience. We'll be preaching to the converted on this tour!"

**SHORT TAKES:** **Amy Grant** appears in a new print ad for American Express, which notes that she has been a card holder since 1982... **A&M** threw a party for **Bryan Adams** at New York's Landmark Tavern immediately after his June 18 show at Madison Square Garden... Good news for PolyGram rocker **Tom Kimmel:** He's landed a number of opening dates on the **Heart** tour... Polydor has released the **Pepsi & Shirlie** single "Heartache," and—no apologies for stressing the point—it has S-M-A-S-H potential.

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
10TH ANNUAL TEXAS WORLD MUSIC FESTIVAL: BOSTON, AEROSMITH, WHITESNAKE, POISON, TESLA, FARRENHEIT	Cotton Bowl Stadium, Texas State Fair Coliseum & Cotton Bowl Stadium Dallas, Texas	June 20	\$1,800,670 \$25/\$22	80,929 sellout	Pace Concerts
THE DOOBIE BROTHERS HUEY LEWIS & THE NEWS BONNIE HAYES & THE WILD COMBO	Calaveras Co. Fairgrounds Angeles Camp, Calif.	June 20-21	\$672,327 \$28.50	23,556 30,000	Bill Graham Presents
BRYAN ADAMS THE HOOTERS	Arena, Madison Square Garden Center New York, N.Y.	June 18-19	\$621,819 \$18.50/\$17.50	34,764 38,800	Monarch Entertainment Bureau John Scher Presents
GRATEFUL DEAD	Greek Theatre Univ. of California-Berkeley Berkeley, Calif.	June 19-21	\$446,250 \$17.50	25,500 sellout	Bill Graham Presents Cal Performances
BON JOVI CINDERELLA	McNichols Sports Arena Denver, Colo.	June 14-15	\$422,959 \$17.05/\$15.95/\$14.85	25,384 29,000	Fey Concert Co.
PAUL SIMON HUGH MASEKELA LADYSMITH BLACK MAMBAZO MIRIAM MAKEBA	The Spectrum Philadelphia, Pa.	June 17-18	\$387,525 \$20/\$15	23,328 28,000	Electric Factory Concerts Dr. J. Ents.
JOHNNY MATHIS JEANNINE BURNIER	Fox Theatre St. Louis, Mo.	June 10-16	\$360,959 \$26.90/\$21.90/\$18.90/ \$15.90	20,172 32,655	in-house
BRYAN ADAMS THE HOOTERS	The Centrum in Worcester Worcester, Mass.	June 13-14	\$351,143 \$17.50/\$15	20,888 sellout	Don Law Co.
BON JOVI CINDERELLA	Kemper Arena, American Royal Center Kansas City, Mo.	June 11	\$249,349 \$15.50	16,417 sellout	Contemporary Prods. New West Presentations
GEORGE STRAIT KATHY MATTEA	Coliseum, Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz.	June 19	\$196,530 \$15	13,510 13,701	Varnell Ents.
CHICAGO	Jones Beach Theatre Wantagh, N.Y.	June 13	\$189,347 \$18.50	10,235 sellout	Ron Delsener Ents.
MOTLEY CRUE KEEL	Coliseum, Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz.	June 20	\$177,359 \$16/\$15	12,000 sellout	Evening Star Prods.
KENNY ROGERS T. GRAHAM BROWN	Warwick Musical Theatre Warwick, R.I.	June 13	\$173,182 \$30/\$25	6,572 6,656	in-house
KENNY ROGERS T. GRAHAM BROWN	Coliseum Theatre Latham, N.Y.	June 11	\$168,740 \$30/\$28.25	5,944 sellout	CDG Entertainment
RUN-DM.C. BEASTIE BOYS DAVY D.	San Diego Sports Arena San Diego, Calif.	June 19	\$154,544 \$16	10,259 14,873	Lewis Grey Attractions Concert Entertainment
STEVIE RAY VAUGHAN DOUBLE TROUBLE GREGG ALLMAN BAND	Red Rocks Amphitheatre Denver, Colo.	June 17	\$150,772 \$17.60/\$16.60	9,000 sellout	Fey Concert Co.
DURAN DURAN ERASURE	The Centrum in Worcester Worcester, Mass.	June 18	\$150,115 \$17.50	8,798 9,500	Don Law Co.
THE BANGLES HOODOO GURUS	Jones Beach Theatre Wantagh, N.Y.	June 19	\$147,450 \$17.50	8,500 10,000	Ron Delsener Ents.
CHARLES AZNAVOUR & PIA ZADORA	Radio City Music Hall New York, N.Y.	June 10	\$139,575 \$30/\$25	5,108 5,874	Radio City Music Hall Prods.
PIMPINELA	Radio City Music Hall New York, N.Y.	May 29	\$136,950 \$25/\$20	5,874 sellout	Radio City Music Hall Prods.
THE POINTER SISTERS AL ROMERO	Jones Beach Theatre Wantagh, N.Y.	June 20	\$126,800 \$18.50	7,000 10,000	Ron Delsener Ents.
GEORGE STRAIT KATHY MATTEA	Tucson Community Center Tucson, Ariz.	June 20	\$120,510 \$15	8,293 sellout	Varnell Ents.
MOTLEY CRUE KEEL	Arena, Tucson Community Center Tucson, Ariz.	June 19	\$119,717 \$15.50/\$14.50	8,098 8,582	Evening Star Prods.
THE DEF JAM '87: L.L. KOOL J, WHODINI, DOUG E. FRESH & THE GET FRESH CREW, ERIC B. & RAKIM, PUBLIC ENEMY	Baltimore Arena Baltimore, Md.	June 20	\$116,878 \$14/\$12.50	8,798 13,500	Stageright Prods.
HANK WILLIAMS JR. & THE BAMA BAND TANYA TUCKER	Civic Arena Pittsburgh, Pa.	June 20	\$111,165 \$15	7,400 12,500	Dicesare-Engler Prods.
THE DEF JAM '87: L.L. KOOL J, WHODINI, DOUG E. FRESH & THE GET FRESH CREW, ERIC B. & RAKIM, PUBLIC ENEMY	Greensboro Coliseum Greensboro, N.C.	June 19	\$110,038 \$12.50	9,301 15,781	Dimensions Unlimited
TOM PETTY & THE HEARTBREAKERS GEORGIA SATELLITES DEL FUEGOS	Met Center Bloomington, Minn.	June 16	\$103,618 \$15.50	7,048 10,000	Jam Prods. Ltd. Company 7
ONE FOR THE SUN: EDDIE MONEY, MARK FARNER OF GRAND FUNK, JON BUTCHER, OMAR & THE HOWLERS, AUTOGRAPH, WEBB WILDER, JIMMY HALL	Starwood Amphitheatre Nashville, Tenn.	June 20	\$103,000 \$12/\$10	11,000 15,000	Pace Concerts
GEORGE STRAIT KATHY MATTEA	Kansas Expocentre Topeka, Kan.	June 6	\$100,170 \$15	7,009 8,200	Varnell Ents.
PSYCHEDELIC FURS MISSION U.K.	The Centrum in Worcester Worcester, Mass.	June 12	\$95,939 \$15/\$13.50	6,628 9,500	Don Law Co.
TOM PETTY & THE HEARTBREAKERS GEORGIA SATELLITES DEL FUEGOS	Arena, Omaha Civic Auditorium Omaha, Neb.	June 15	\$89,459 \$15	6,376 9,500	Contemporary Presentations

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Kathy Vandercook in Nashville at 615-748-8138; Linda Deckard in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085; or Melinda Newman in New York at 212-764-7314. For research information contact Gina DiPiero or Karen Oertley in Nashville at 615-748-8120.

## Tina Turner Breaks Out; M. Jackson Heads East

BY LINDA MOLESKI

**TOUR BREAKER:** Tina Turner will launch the North American leg of her Break Every Rule world tour Aug. 10 at Portland, Maine's Civic Center. Geffen act Wang Chung is opening the initial run of dates. Turner will be on the road here through the end of the year, and she will be performing at indoor and outdoor venues. The tour is being sponsored by Pepsi-Cola, which is also backing David Bowie's Glass Spider tour.

**AYEN FOR JACKSON:** Our Japanese spies say Nippon Television will be the official sponsor for Michael Jackson's upcoming trek across the land of the rising yen, slated to take place in September. Financial details of the deal have not been disclosed, but insiders say Jackson's fee will be more than 1 billion yen (about \$7 million).

NTV has reportedly been negotiating since last year to sponsor the tour, to commemorate the network's 35th anniversary. More than 20 rival television stations and business operations were said to be bidding for the Jackson deal.

The gloved-and-masked one is extremely popular in Japan—even more so these days since "Captain EO" is being screened at Tokyo Disneyland. The Japanese leg of Jackson's world tour calls for nine dates, in Tokyo, Osaka, Nagoya, and Yokohama. During the Far Eastern leg, he is set to perform in Hong Kong (see story, page 64).

**SUMMER ACTION:** Donna Summer is set to embark on an extensive U.S. and European tour in support of her upcoming Geffen album, "All Systems Go." Summer has not performed in this country since she toured behind her hit 1983 release, "She Works Hard For The Money." Dates are scheduled to kick off Aug. 27 in Concord, Calif.; a series of indoor and outdoor stints are booked through the end of the year.

A spokeswoman for the artist says the tour was supposed to commence earlier on the East Coast, but seven dates had to be pushed back because the album's release date—the first week of September—was later than had been anticipated.

**SHORT TAKES:** Crossover artist Kenny G has been confirmed as the opening act on the second leg of Whitney Houston's tour, set for July 30-Sept. 20. He will be promoting his latest Arista album, "Duotones" . . . Genesis is wrapping its marathon Invisible Touch world tour with four dates at London's Wembley Stadium, concluding Saturday (4) with a benefit for the Prince's Trust. Following Saturday night's gig, the Brit band will have played 111 shows in 59 cities in 16 countries, for a total audience of

### ON THE ROAD

3.09 million and a reported gross in excess of \$60 million . . . The big July 4 show on this side of the Atlantic is the

Welcome Home concert, a tribute to America's Vietnam War veterans, which will take place at RFK Stadium in Washington. Among the artists scheduled to perform are Anita Baker; James Brown; Crosby, Stills & Nash; James Ingram; John Fogerty; Ben E. King; the Four Tops; comedian George Carlin; and others. The event will be broadcast simultaneously on HBO and various national radio outlets . . . Foreigner vocalist Lou Gramm is on tour promoting his Atlantic debut solo album, "Ready Or Not." The tour kicked off June 25 in Poughkeepsie, N.Y., with dates booked through mid-August. The members of Gramm's touring band are keyboardist Phil Ashley, drummer Ben Gramm, guitarist Bob Mesiano, and bassist Bruce Turgon . . . Maxell Corp. of America is sponsoring the 50-city Golden Boys Tour—featuring rock'n'roll veterans Chubby Checker, Fabian, and Bobby Rydell—set to commence June 25 at Philadelphia's Valley Forge Music Fair and winding up at Detroit's Premiere Theater.

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(417) 869-9433 or 869-3456



Def Jammin'. Two artists on the Def Jam Records roster, Allyson Williams, left, and Tashan, performed recently at the Bottom Line as part of the Def Jam Soul Songs tour, which just returned from England. Also performing at the show were Def Jam signees Chuck Stanley and Oran "Juice" Jones.

## Mantronik: Up From Underground Producer/Artist Has Distinctive Stamp

BY BRIAN CHIN

NEW YORK Producer/artist Curtis Khaleel, better known as Mantronik, has made a career of shifting between the underground and mainstream markets.

In the past year, his productions for Joyce Sims have made significant dents in the Hot Black Singles chart and the U.K. pop charts. Nocera's "Summertime, Summertime," postproduced and remixed by Mantronik, was an early-1987 U.S. pop breakout. And his own work in the duo Mantronix with rapper M.C. Tee has found mid-chart success on the U.S. black and U.K. pop lists.

All of his work, with the exception of a yet-unreleased mix on Duran Duran's "Vertigo," has been on the Sleeping Bag Records, an aggressive New York street label.

In his role as an artist, Man-

tronik says that he "still needs a hit, one solid hit." But he is firm about *not* changing the Mantronix

**'I won't tell an artist that I want to create a sound for him, but it's uncommercial'**

sound to suit the commercial market. In the meantime, Mantronix has a strong underground following, which bought both "The Album" and "Music Madness" in numbers disproportionate to the modest performances of the singles. And abroad, especially in the U.K., Mantronix attracts thorough coverage in the weekly pop press.

Mantronix's artistic identity should be improved by a videoclip for the single "Scream," which was filmed in London's Brixton-area club The Fringe. The duo will also contribute a song to Julien Temple's upcoming film, "Earth Girls Are Easy."

As a producer, however, Khaleel's musical approach is emphatically not meant to be avant-garde. "I don't want to put artists in the same category and try to convince them that it's going to work," he says. "I won't be telling an artist, 'I want to create a sound for you, but it's uncommercial.' I can't ask them to wait until the sound hits." Nevertheless, "(You Are My) All And All" and "Lifetime Love," Sims' singles, were conceived with a progressive viewpoint, as "soft

melodic songs with a hard driving beat," he says. "On an independent label, I couldn't see going off doing a sweet, straight-ahead pop song. A la-la tune would have lasted two weeks."

Sims' vocals, he notes, bring "more feeling to the music. She doesn't get lost in the sauce." On the "Lifetime Love" 12-inch, an early version of the song was included for that reason, even though the vocals were technically unsteady.

Khaleel's most radical creations, on his own albums and productions for another Sleeping Bag rapper, Just-Ice, are exercises in "refining my mistakes," he says. A popular remix of Just-Ice's "Cold Gettin' Dumb," for example, featured a drum pattern that was "falling all over itself and horn stabs that weren't in time. My actual mistakes couldn't be put out on record, but I mold and shape them until they're musically right."

Upcoming Khaleel productions under the Mantronix banner include a Joyce Sims album, postproduction for Nocera, a cut on the upcoming Hanson & Davis album, and tracks for vocalist Sidney King and DJ Cash Money.

### Double Album Covers 1945-55

## RCA Compilation Chronicles Early R&B

THE DECADE BEFORE 1955, the year the phrase "rock'n'roll" came into vogue, is one of the most fascinating in black music history. The swinging big bands could still be heard but were clearly in decline. There were many crooners in the Billy Eckstine mold and plenty of blues shouters, like Jimmy Rushing. Honking saxophonists like Illinois Jacquet and King Curtis were blowing on foot-stomping instrumentals; future rock'n'roll stars—Little Richard, for example—were still singing solely for black audiences in styles that mixed blues and gospel. In fact, it was this blurring of styles that was the hallmark of the 10-year period, something that becomes quite apparent listening to "The RCA Victor Blues & Rhythm Revue," a collection of popular black styles of the postwar period that suggests how difficult it is to place labels on music.

Two great examples are the songs on this double album by a raunchy vocal quartet called the **Du Droppers**. "Bam Balam," from 1953, and "Boot 'Em Up," from 1954, are prerock'n'roll but are as lusty and rocking as anything cut after 1955. The arrangements for these songs differ little from most early rock'n'roll hits. Listening to this material, one realizes that the crucial difference between r&b and rock'n'roll at the time was in who the records were intended for. "Bam Balam" and "Boot 'Em Up" were aimed squarely at black buyers. Once the term "rock'n'roll" came into use, black artists began writing explicitly for white teens. "RCA Revue" also shows the close links between big band music and the rise of the smaller r&b bands. Decca's **Louis Jordan** was the king of the then-hot "jump blues" style and, with his **Typhany Five**, a crucial transitional figure in stripping down the big band sound. This record contains many examples of others attempting this synthesis, from the little-remembered **Blow-Top Lynn & his House Rockers** ("Reliefin' Blues") to the great **Count Basie** ("Rooming House Boogie").

Among this collection's other pleasures are an amusing Basie novelty song called "Did You See Jackie Robinson Hit That Ball?," two up-tempo songs using food as a sexual metaphor (Jesse Stone's "Cole

Slaw," Mr. Sad Head's "Butcher Boy"), the **Isley Brothers'** hyperkinetic "Shout," and **Jerry Wexler's** wry, insightful liner notes.

**SHORT STUFF:** **Rick James** is now in the land of the rabbit. The creator of "punk funk" has signed with Warner Bros. and is cutting tracks in Buffalo, N.Y., for his label debut. Though as an artist he's been cold of late, James has a history of ups and downs. It wasn't long after his worst Motown album, "Garden Of Love," that he turned in his masterpiece, "Street Songs." So James just might be due . . .

**Schoolly-D**, the tough rebel rapper from Philadelphia, has just signed with Jive Records. Previously, the rapper had refused offers from major labels and had distributed his uncompromising (and often violent) records on his own label . . . Good house-rocking record on Alligator by **Big Twist & the Mellow Fellows** called "Live From Chicago." This integrated blues band isn't original, but it is fun, especially on songs like "300 Pounds Of Heavenly Joy" . . . Longtime staffer **Mindy Giles** has left Alligator to start her own management agency, American Outlines, at 545 W. Roscoe, Chicago, Ill. 60657; 312-327-1675 . . . **Wilson Pickett**, the great '60s Southern soul man, is now cutting for Motown. The Wicked One has an album, "American Soul Man," on the way and a single, "Don't Turn Away," in the marketplace. Pickett's voice is in excellent shape and, with a new record, could make a comeback in this retronuevo era . . . The **Valentine Brothers**, who cut the original version of "Money's Too Tight To Mention" on Bridge Records, make their EMI America debut with the single "No Better Love." An album, titled "Picture This," is on the way . . . **Al Bell's** Edge Records has moved to Suite 530, 6464 Sunset Blvd., Hollywood, Calif. 90028; 213-465-6611 . . . Backed by veteran soul masters drummer **Bernard Purdie**, guitarist **Cornell Dupree**, and pianist **Richard Tee**, saxophonist **Hank Crawford's** "Mr. Chips" on Fantasy is a gritty good listen . . . "I Ain't Into That" by the **Rappin' Reverend**, aka **Dr. C. Dexter Wise III**, is a Fantasy 12-inch single

(Continued on next page)

**The  
Rhythm  
and the  
Blues**



by Nelson George

**Behind the scenes at dance remix sessions, musicians and producers put punch in 12-inches . . . see page 58**

FOR WEEK ENDING JULY 4, 1987

Billboard

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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>CASANOVA</b>					
LEVERT ATLANTIC	11	12	26	49	50
<b>NIGHTTIME LOVER</b>					
THE SYSTEM ATLANTIC	6	7	17	30	66
<b>HOLIDAY</b>					
KOOL & THE GANG MERCURY	1	10	18	29	60
<b>LOVE IS A GANG</b>					
FORCE M.D.'S TOMMY BOY	8	11	10	29	39
<b>TELL IT LIKE IT IS</b>					
DIMPLES COLUMBIA	5	8	15	28	28
<b>LOVE POWER</b>					
D. WARWICK/J.OSBORNE ARISTA	4	12	11	27	27
<b>GIVIN' YOU BACK THE LOVE</b>					
ISLEY JASPER ISLEY CBS ASSOC	5	7	13	25	25
<b>GIRL PULLED THE DOG</b>					
GENERAL KANE MOTOWN	3	4	11	18	24
<b>I LOVE YOU BABE</b>					
BABYFACE SOLAR	2	6	9	17	61
<b>LAST TIME</b>					
THERESA RCA	2	3	10	15	48

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.

# DeBARGE

# HOT HOT HOT

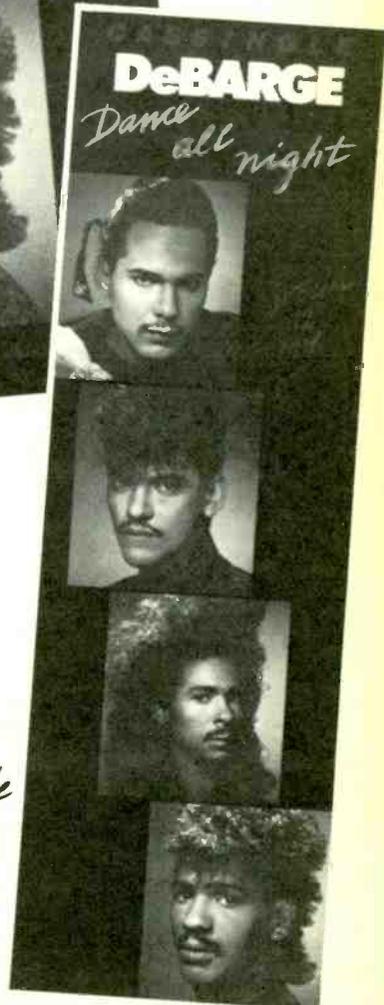
## 100,000 SHIPPED

*special  
12"  
mix  
SH 1204*

*Dance  
all  
night*



*Single  
SH 7004*



*Cassingle  
SHK 1204*

*from their new album "Bad Boys"*



# 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	4	STILL A THRILL	JODY WATLEY	3
2	8	I FEEL GOOD ALL OVER	STEPHANIE MILLS	1
3	1	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	7
4	5	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	2
5	2	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	4
6	9	LIES	JONATHAN BUTLER	5
7	3	ROCK STEADY	THE WHISPERS	13
8	11	I'M BAD	L.L. COOL J	9
9	10	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	6
10	14	SHOW ME THE WAY	REGINA BELLE	8
11	16	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	10
12	20	FAKE	ALEXANDER O'NEAL	11
13	18	DIRTY LOOKS	DIANA ROSS	12
14	6	WHY SHOULD I CRY?	NONA HENDRYX	22
15	12	HEAD TO TOE	LISA LISA & CULT JAM	24
16	17	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	26
17	13	I COMMIT TO LOVE	HOWARD HEWETT	23
18	21	FALLING IN LOVE	THE FAT BOYS	19
19	26	THE PLEASURE PRINCIPLE	JANET JACKSON	14
20	24	MIXED UP WORLD	TIMEX SOCIAL CLUB	21
21	7	NEVER SAY NEVER	DENIECE WILLIAMS	34
22	15	HAPPY	SURFACE	39
23	27	IF I WAS YOUR GIRLFRIEND	PRINCE	15
24	34	I'M IN LOVE	LILLO THOMAS	17
25	23	SATISFIED	DONNA ALLEN	16
26	30	DON'T BLOW A GOOD THING	VESTA WILLIAMS	18
27	22	ALWAYS	ATLANTIC STARR	48
28	39	THIGH RIDE	TAWATHA	20
29	33	HEY THERE LONELY GIRL	GERRY WOO	29
30	19	SONGBIRD	KENNY G.	49
31	25	(IF YOU) LOVE ME JUST A LITTLE	LA LA	33
32	29	D.Y.B.O.	STARPOINT	36
33	37	WHAMMY	ONE WAY	25
34	36	YOU CAN'T STOP THE RAIN	LOOSE ENDS	42
35	—	TINA CHERRY	GEORGIO	27
36	—	ROCK-A-LOTT	ARETHA FRANKLIN	28
37	—	AIN'T YOU HAD ENOUGH LOVE	PHYLLIS HYMAN	32
38	28	JUST TO SEE HER	SMOKEY ROBINSON	77
39	32	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	72
40	38	DON'T DISTURB THIS GROOVE	THE SYSTEM	80

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I FEEL GOOD ALL OVER	STEPHANIE MILLS	1
2	4	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	2
3	6	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	6
4	5	STILL A THRILL	JODY WATLEY	3
5	7	LIES	JONATHAN BUTLER	5
6	2	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	4
7	8	SHOW ME THE WAY	REGINA BELLE	8
8	9	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	10
9	12	FAKE	ALEXANDER O'NEAL	11
10	11	IF I WAS YOUR GIRLFRIEND	PRINCE	15
11	10	DIRTY LOOKS	DIANA ROSS	12
12	18	I'M BAD	L.L. COOL J	9
13	17	THE PLEASURE PRINCIPLE	JANET JACKSON	14
14	13	SATISFIED	DONNA ALLEN	16
15	20	I'M IN LOVE	LILLO THOMAS	17
16	3	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	7
17	21	DON'T BLOW A GOOD THING	VESTA WILLIAMS	18
18	24	THIGH RIDE	TAWATHA	20
19	29	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	30
20	26	WHAMMY	ONE WAY	25
21	32	JUMP START	NATALIE COLE	31
22	37	JAM TONIGHT	FREDDIE JACKSON	35
23	28	ROCK-A-LOTT	ARETHA FRANKLIN	28
24	30	TINA CHERRY	GEORGIO	27
25	33	FALLING IN LOVE	THE FAT BOYS	19
26	14	ROCK STEADY	THE WHISPERS	13
27	31	AIN'T YOU HAD ENOUGH LOVE	PHYLLIS HYMAN	32
28	27	HEY THERE LONELY GIRL	GERRY WOO	29
29	38	IF YOU WERE MINE	CHERYL LYNN	37
30	39	KOO KOO	SHEILA E.	40
31	—	ONE HEARTBEAT	SMOKEY ROBINSON	38
32	34	MIXED UP WORLD	TIMEX SOCIAL CLUB	21
33	—	LET'S TALK IT OVER	VANESE THOMAS	41
34	22	(IF YOU) LOVE ME JUST A LITTLE	LA LA	33
35	16	I COMMIT TO LOVE	HOWARD HEWETT	23
36	35	LATE NIGHT HOUR	KATHY MATHIS	45
37	—	LIFETIME LOVE	JOYCE SIMS	43
38	—	COME BACK TO ME LOVER	MIKI HOWARD	46
39	—	ONE LOVER AT A TIME	ATLANTIC STARR	44
40	—	LOVE ME RIGHT	MILLIE SCOTT	47

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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)	
MCA	9
WARNER BROS. (5)	8
Paisley Park (2)	
Tommy Boy (1)	
CAPITOL	7
MANHATTAN (4)	7
P.I.R. (2)	
EMI-America (1)	
MOTOWN	6
RCA (3)	6
Jive (2)	
Total Experience (1)	
ATLANTIC (4)	5
21 Records (1)	
ELEKTRA	5
E.P.A.	5
Tabu (2)	
Epic (2)	
CBS Associated (1)	
A&M	4
ARISTA	4
POLYGRAM	3
Mercury (1)	
Polydor (1)	
Tin Pan Apple (1)	
SOLAR	3
4TH & B'WAY	2
FANTASY (1)	2
Danya (1)	
PROFILE (1)	2
Zakia (1)	
AMHERST	1
CHRYSLIS	1
China (1)	
EDGE	1
GEFFEN	1
ICHIBAN	1
Wilbe (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)	
99 8TH WONDER OF THE WORLD	(J.I., ASCAP/WB, ASCAP)	
32 AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
67 ALL THE WAY WITH YOU	(Baby Love, ASCAP/Clarity, BMI)	
48 ALWAYS	(Jodaway, ASCAP) CPP	
98 BABY LET'S KISS	(Shockadella, ASCAP/Almo, ASCAP) CPP/ALM	
86 BETTER WAYS	(Famous, ASCAP/Ultrawave, ASCAP/April, ASCAP)	
70 CASANOVA	(Caloco, BMI/Hip Trip, BMI)	
62 CIRCUMSTANTIAL EVIDENCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
46 COME BACK TO ME LOVER	(Mardago, BMI)	
83 CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP)	
7 DIAMONDS	(Flyte Tyme, ASCAP)	
12 DIRTY LOOKS	(Black Lion, ASCAP/RC Songs, ASCAP/Matac, ASCAP)	
61 DO YOU REALLY LOVE ME	(Wilbe, BMI/Oatie, BMI)	
18 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
80 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP) CPP/ABP	
81 DON'T MAKE ME LATE	(Malaco, BMI)	
92 DON'T TAKE YOUR LOVE AWAY	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
36 D.Y.B.O.	(Philesto, BMI/Harrindur, BMI) CPP	
11 FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
19 FALLING IN LOVE	(Fat Brothers, BMI/Lami-Lam, ASCAP)	
69 GO ON WITHOUT YOU	(Troutman's, BMI/Saja, BMI)	
97 GOTTA SERVE SOMEBODY	(Special Rider, ASCAP)	
39 HAPPY	(Brampton, ASCAP)	
24 HEAD TO TOE	(Forceful, BMI/Willesden, BMI) CPP	
89 HEY LOVE	(Promu, BMI/Robert Hill, BMI)	
29 HEY THERE LONELY GIRL	(Famous, ASCAP) CPP	
63 HOLIDAY	(Delightful, BMI)	
76 I CAN I-O BAD BY MYSELF	(Zee-Kid, BMI/Triple Scale, BMI/Iwebbi, BMI)	
23 I COMMIT TO LOVE	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP	
72 I DON'T WANT TO LOSE YOUR LOVE	(Su-ma, BMI/Bush Burnin', ASCAP)	
1 I FEEL GOOD ALL OVER	(Gables, BMI/On The Move, BMI/Secret Lady, BMI)	
64 I KNOW YOU GOT SOUL	(Robert Hill)	
56 I LOVE YOU BABE	(Hip Trix, BMI/Hip Chic, BMI) CPP	
30 I REALLY DIDN'T MEAN IT	(April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP) CPP/ABP	
66 I THINK I'M OVER YOU	(Digital Soul, BMI/Monteque, BMI)	
2 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
58 I WANT YOUR SEX	(Chappel, ASCAP/Morrison Leahy, ASCAP)	
15 IF I WAS YOUR GIRLFRIEND	(Controversy, ASCAP)	
33 (IF YOU) LOVE ME JUST A LITTLE	(Little Tanya, ASCAP/MCA, ASCAP/Forceful, BMI/Willesden, BMI)	
37 IF YOU WERE MINE	(Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	
9 I'M BAD	(Def Jam, ASCAP)	
17 I'M IN LOVE	(Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)	
57 I'M NOT GONNA LET YOU GO	(Bush Burnin', ASCAP)	
91 I'M SEARCHIN'	(Music Specialists)	
87 I.O.U. ME	(Sparrow, BMI/World, ASCAP/Edward Grant, ASCAP/Skin Horse, ASCAP)	
35 JAM TONIGHT	(Wavemaker, ASCAP)	
52 JAMMIN' TO THE BELLS	(Def Jam, ASCAP/First Impulse, BMI)	
31 JUMP START	(Coloco, BMI)	
79 JUST THE FACTS (THEME FROM DRAGNET)	(MCA, ASCAP/Flyte Tyme, ASCAP)	
77 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
40 KOO KOO	(Girlsongs, ASCAP/Sister Fate, ASCAP)	
71 LAST TIME	(Jay King IV, BMI)	
45 LATE NIGHT HOUR	(Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)	
94 LET YOURSELF GO	(Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
96 LET'S GET BUSY	(Romeo Dancer, BMI)	
41 LET'S TALK IT OVER	(Bush Burnin', ASCAP/KMA, ASCAP)	
5 LIES	(Zomba, ASCAP/Willesden, BMI)	
43 LIFETIME LOVE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
54 LONG TIME COMING	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP)	
75 LOVE IS A HOUSE	(Tee Girl, BMI)	
47 LOVE ME RIGHT	(Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	
84 LOW RIDER	(Far Out, ASCAP) CPP	
55 MERCURY RISING	(Nonpareil, ASCAP/Broozertoones, BMI)	
21 MIXED UP WORLD	(Danica, BMI)	
60 MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI)	
34 NEVER SAY NEVER	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM	
59 NIGHTTIME LOVER	(Science Lab, ASCAP) CPP/ABP	
38 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)	
44 ONE LOVER AT A TIME	(Trinifold, BMI/Sweet Karol, ASCAP/Orca, ASCAP) CPP	
14 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)	
82 POUR IT ON	(Pizzazz, BMI/Rightsong, BMI/Memphomaniac, BMI)	
53 PRIVATE CONVERSATIONS	(Stone City, ASCAP/National League, ASCAP) CPP	
78 RESCUE ME	(Beblica, ASCAP)	
26 RHYTHM METHOD	(Arrival, BMI)	
68 ROAD DOG	(Darwall, BMI/It's Mine/Electric Doll, BMI)	
13 ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP	
28 ROCK-A-LOTT	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM	
100 SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP	
16 SATISFIED	(Triage, BMI/Living Disc, BMI)	
8 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
6 SMOOTH SAILIN' TONIGHT	(Angel Notes, ASCAP/USA Exotic, ASCAP)	
93 (SOMETHING INSIDE) SO STRONG	(MCA, ASCAP)	
49 SONGBIRD	(Brene, BMI/Blackwood, BMI) CPP/ABP	
3 STILL A THRILL	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP	
88 STILL WAITING	(Controversy, ASCAP)	
51 TEAR JERKER	(A.Naga, BMI)	
95 TELL ME YOU WILL	(Membership, ASCAP/Idync-dert, BMI/Pure Delite, BMI)	
90 TESTIFY	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
20 THIGH RIDE	(Mtume, BMI/Do Drop In, BMI)	
27 TINA CHERRY	(Georgio's, BMI/Stone Diamond, BMI) CPP	
65 A TOUCH OF JAZZ	(Zomba, ASCAP)	
74 UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI)	
10 WANT YOU FOR MY GIRLFRIEND	(Baby Love, ASCAP/Clarity, BMI)	
25 WHAMMY	(Perk's, BMI/Duchess, BMI)	
22 WHY SHOULD I CRY?	(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)	
4 WHY YOU TREAT ME SO BAD	(Jay King IV, BMI)	
50 WITHOUT YOU	(Fred, ASCAP/Eric, ASCAP)	
73 WOT'S IT TO YA	(MCA, ASCAP)	
42 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	Pear Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

# Jazz BLUE NOTES



by Peter Keepnews

**JAZZ HAS TRADITIONALLY GOTTEN** short shrift on broadcast television. This summer, at least one enterprising public station is working hard to correct that situation.

WNET, New York's PBS outlet, is presenting an 18-week series called "Jazz Tonight" every Thursday at 11 p.m. The series, which will premiere Thursday (2) and run through October, is being produced by **Marion Lear Swaybill**, the station's director of acquisitions.

Among the highlights of the series are "The Last Of The Blue Devils," director **Bruce Ricker's** acclaimed documentary about Kansas City jazz; **Burrill Crohn's** seven-part "Women In Jazz" series; and several "Live At The Village Vanguard" sessions, featuring performances by **Freddie Hubbard** and **Lee Konitz**, among other musicians, produced and directed by **Bruce Buschel**. Two different programs will be shown back to back each week. Most of the programs on "Jazz Tonight" have been seen on cable, but very few of them have been seen on broadcast TV.

New Yorkers, in fact, have two different sources of commercial-free jazz TV programming on a regular basis this summer. WNYC, the municipal station, is in the midst of a weekly series called "Jazz Hot Summer." WNYC's lineup is not nearly as impressive as WNET's, but it has already included performances by artists as diverse as **Dave Holland** and **Willie Dixon**, with the likes of **Stephane Grappelli** and **Rare Silk** on the July schedule.

Meanwhile, in Chicago, some of the finest jazz programs ever produced for TV are getting a screening—not on any local station, but at the **Museum of Broadcast Communications**, which is presenting an extensive exhibition of jazz TV shows through Aug. 30. The exhibit, assembled by jazz archivist **David Chertok**, is the same one presented two years ago at the **Museum of Broadcasting** in New York. It includes such classic shows as the 1957 CBS special "The Sound Of Jazz" with **Billie Holiday**, **Thelonious Monk**, and other greats, and **Duke Ellington's** 1957 "jazz fairy tale," "A Drum Is A Woman," also done for CBS.

## The tube comes alive with the sight of music

The museum is also sponsoring a series of jazz seminars, in cooperation with the **Jazz Institute of Chicago** and **Northeastern Illinois Univ. Jazz Society**.

**ALSO NOTED:** The latest entry in the jazz compact disk sweepstakes is the **Intercon Music Group**, via a licensing deal with Japan's **Eastwind** label. The first 11 ICM/Eastwind CDs, including titles by **Thelonious Monk**, **Art Blakey**, and **Mal Waldron**, were recently released. The label plans an aggressive marketing campaign for these and subsequent Eastwind releases, some of which have previously been available here on LP... Detroit's **Walter White/Rick Margitza Quintet** won the third annual **Hennessy Cognac Jazz Search**, and with it the customary Hennessy perks: a spot on the **Playboy Jazz Festival** bill at the Hollywood Bowl and a shot at a **Cranberry Records** contract... The recently reactivated **Verve** label, which has been putting much of its muscle behind vocalists, has signed two more: the great **Joe Williams** and the underappreciated **Shirley Horn**.

# Gospel LECTERN



by Bob Darden

**MARILYN BAKER** belongs to a select group of musicians. People like **Ray Charles**, **Stevie Wonder**, **Ken Medema**, and Baker are great artists who just happen to be blind.

She attended the Royal College of Music in the U.K. and was teaching oboe, clarinet, and piano in Watford, Hertfordshire, before giving it up in 1982 to devote herself full time to Christian ministry.

In the past few years she has recorded several albums. She is probably best-known in the U.S. for "Marilyn Baker," which was released more than a year ago for **Benson**. It is one of the best MOR albums of the past several years.

Baker's latest release, which is available only in the U.K., is "An Evening With Marilyn Baker" for **Word UK**. It was recorded live at several services in the isle of Jersey. The songs are simple, direct, and punctuated by Baker's spirit-filled comments between the cuts.

One song does stand out, **Lou Lewis** and **Lou Hayles'** achingly beautiful "He's Alive." It is, strangely enough, the only song Baker did not write.

"Lou was the girl who got me started in Christian music at the Royal Academy," Baker says. "I'd only just become a Christian, and I had no idea of the dramatic impact of a Christian song. Lou wrote fantastic songs, and I prayed that God would someday grant me the gift of songwriting to praise Him, which He did six years later.

"It was only through Lou that I realized what music could do. She's still writing wonderful songs, but decided to give herself to her marriage and a more personal ministry. Lou did finally record an album not long ago, 'Healing Stream' for **Window Records**."

"An Evening With Marilyn Baker" is a good representation of her talent. The concerts range from small church events during which only a piano accompanies Baker's voice to concerts with a full band in the Royal

Albert Hall. In the larger venues, she is often accompanied by **Paul Donally** on guitar and his wife, **Alison**, on supporting vocals.

"But even in the smallest halls, I always travel with a full-time sound engineer, an administrator, and my pastoral helper," says Baker. "Right now, **Tracy Williams** gives her testimony during my concerts and shares specific insights with people after the show. What's interesting about Tracy is that she's partially deaf herself.

"I believe my ministry is mostly one of encouraging believers, showing them the depths of God's love. Al-

## Marilyn Baker conveys her message with diverse styles

though a lot of people say what I do is praise and worship of music, I see it more in a teaching vein than anything else."

In addition to extensive tours throughout the U.K., she has performed elsewhere in Europe as well as in Australia, South Africa, and New Zealand. She is also a special favorite of Dutch evangelicals and has been featured on Dutch television on several occasions.

But like many English artists, she has not enjoyed the same kind of exposure in the U.S.

"I'm still hoping something will work out this summer," she says. "I'd certainly enjoy going. I recorded the Benson album in Nashville, and it was a great thrill. But if God wants me to go, He'll put it together. I don't mind if I don't get to go, but you always look forward to performing in an English-speaking country. That way you know they'll understand the deeper, spirit-filled truths that can only be communicated when you speak the same language.

"At the same time, I'm certainly busy enough here. I just don't have the contacts in the U.S. And, for another thing, I'm afraid what I do isn't exactly entertainment. It may not be dramatic enough for some audiences."

Dramatic or not, Baker has become one of the best-known Christian artists in England. A film on her life, "Marilyn Baker—Song Writer," has been shown a number of times on English television. Additionally, her albums have all become best sellers in the U.K.

FOR WEEK ENDING JULY 4, 1987

Billboard®

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	★ ★ NO. 1 ★ ★ <b>MICHAEL BRECKER</b> MCA/IMPULSE 5980/MCA (CD)	3 weeks at No. One <b>MICHAEL BRECKER</b>
2	2	19	<b>DEXTER GORDON</b> BLUE NOTE BT-85135/MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
3	3	9	<b>TONY WILLIAMS</b> BLUE NOTE 85138/MANHATTAN (CD)	CIVILIZATION
4	4	19	<b>CARMEN LUNDY</b> BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
5	6	7	<b>EDDIE DANIELS</b> GRP 1034 (CD)	TO BIRD WITH LOVE
6	9	3	<b>JACK DEJOHNETTE'S SPECIAL EDITION</b> MCA/IMPULSE 5992/MCA (CD)	IRRÉSISTIBLE FORCES
7	7	9	<b>ELVIN JONES/MCCOY TYNER QUINTET</b> BLACK-HAWK BKH 521-1/BLACKHAWK	REUNITED
8	5	19	<b>SOUNDTRACK</b> COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
9	15	3	<b>PATRICK WILLIAMS' NEW YORK BAND</b> SOUNDWINGS SW 2103 (CD)	10TH AVENUE
10	NEW ▶		<b>THE DUKE ELLINGTON ORCHESTRA</b> GRP 1038 (CD)	DIGITAL DUKE
11	8	11	<b>BILL WATROUS</b> SOUNDWINGS 2100 (CD)	SOMEPLACE ELSE
12	11	5	<b>CLAUDE BOLLING &amp; JEAN-PIERRE RAMPAL</b> CBS MASTERWORKS FM 42018	BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2
13	10	19	<b>MICHEL PETRUCCIANI</b> BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
14	14	5	<b>KENNY BURRELL &amp; THE JAZZ GUITAR BAND</b> BLUE NOTE ST-85137/MANHATTAN (CD)	GENERATION
15	13	19	<b>BRANFORD MARSALIS</b> COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES

## TOP CONTEMPORARY JAZZ ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	19	<b>KENNY G. ▲</b> ARISTA AL8 8427 (CD)	3 weeks at No. One DUOTONES
2	2	19	<b>NAJEE</b> EMI-AMERICA ST-17241 (CD)	NAJEE'S THEME
3	3	19	<b>BOBBY MCFERRIN</b> BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
4	4	19	<b>DAVID SANBORN</b> WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
5	7	5	<b>YELLOWJACKETS</b> MCA 5994 (CD)	FOUR CORNERS
6	5	19	<b>GEORGE HOWARD</b> MCA 5855 (CD)	A NICE PLACE TO BE
7	12	7	<b>DAVID BENOIT</b> GRP 1035 (CD)	FREEDOM AT MIDNIGHT
8	8	7	<b>JOE SAMPLE</b> MCA 5978 (CD)	ROLES
9	9	9	<b>STANLEY TURRENTINE</b> BLUE NOTE 85140/MANHATTAN	WONDERLAND
10	10	11	<b>FRANK POTENZA</b> TBA 222/PALO ALTO	SOFT & WARM
11	15	3	<b>THE CHICK COREA ELEKTRIC BAND</b> GRP 1036/MCA (CD)	LIGHT YEARS
12	13	13	<b>GEORGE SHAW &amp; JETSTREAM</b> TBA 223/PALO ALTO	LET YOURSELF GO
13	17	3	<b>JONATHAN BUTLER</b> JIVE/RCA 1032-1-J/RCA (CD)	JONATHAN BUTLER
14	6	13	<b>JOHN SCOFIELD</b> GRAMAVISION 18-8702-1/POLYGRAM (CD)	BLUE MATTER
15	14	19	<b>THE RIPPINGTONS</b> PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
16	11	15	<b>MAUREEN MC GOVERN</b> CBS MASTERWORKS BFM 42314 (CD)	ANOTHER WOMAN IN LOVE
17	20	7	<b>MONTREUX</b> WINDHAM HILL WH-1058	SIGN LANGUAGE
18	18	11	<b>BILL SHIELDS</b> RSVP 9001/OPTIMISM (CD)	SHIELDSTONE
19	19	11	<b>HERB ALPERT ●</b> A&M 5125 (CD)	KEEP YOUR EYE ON ME
20	21	9	<b>SPECIAL EFX</b> GRP 1033 (CD)	MYSTIQUE
21	25	7	<b>ALVIN HAYES</b> TBA TB 221	STAR GAZE
22	22	5	<b>RAMSEY LEWIS</b> COLUMBIA FC 40677	KEYS TO THE CITY
23	NEW ▶		<b>BILL BRUFORD</b> EDITIONS EG EGED 48 (CD)	EARTHWORKS
24	NEW ▶		<b>DAVE GRUSIN</b> GRP 1037 (CD)	CINEMAGIC
25	24	19	<b>BOB JAMES/DAVID SANBORN ●</b> WARNER BROS. 25393 (CD)	DOUBLE VISION

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

# HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.		
				★★ No. 1 ★★		
1	2	3	8	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703 1 week at No. One	◆ MEL & KIM	
2	3	6	7	<b>IN LOVE WITH LOVE (REMIX)</b> GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
3	1	1	7	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT	
4	9	11	6	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON	
5	5	7	6	<b>ROCK-A-LOTT (REMIX)</b> ARISTA ADI-9575	◆ ARETHA FRANKLIN	
6	7	8	7	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
7	10	10	7	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
8	11	12	6	<b>MOVIN' ON</b> EMERGENCY PAL-7145	CAROLYN HARDING	
9	4	4	8	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE	
10	13	18	5	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO	
11	16	21	4	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY	
12	8	5	9	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS	
13	14	14	8	<b>HEART AND SOUL</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
14	25	40	3	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE	
15	6	2	9	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON	
16	15	19	5	<b>V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD</b> COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE	
17	20	27	4	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN	
18	28	34	3	<b>LIVING IN A BOX</b> CHRYSALIS 4V9 43119	◆ LIVING IN A BOX	
19	19	20	5	<b>OUTLAW</b> A&M SP-12233	STRAFE	
20	22	28	5	<b>YOU CAN'T TAKE MY LOVE (REMIX)</b> 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO	
21	27	31	4	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS	
22	26	30	5	<b>BOOPS (HERE TO GO)</b> ISLAND DMD 1023/ATLANTIC	SLY & ROBBIE	
23	24	25	5	<b>DON'T BELIEVE IN LOVE</b> MCA 23748	JEANNA CIE	
24	32	44	3	<b>ONE LOVE (REMIX)</b> A&M SP-12234	DOROTHY GALDEZ	
25	30	32	4	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA	
26	23	24	5	<b>NEVER SAY NEVER (REMIX)</b> COLUMBIA 44-06761	◆ DENIECE WILLIAMS	
27	37	—	2	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO	
28	41	—	2	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL	
29	12	13	10	<b>LESSONS IN LOVE (REMIX)</b> POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42	
30	31	33	4	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE	
31	17	16	7	<b>NO REASON TO CRY (REMIX)</b> PROFILE PRO-7137	JUDY TORRES	
32	47	—	2	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL	
33	35	43	3	<b>LET'S WORK IT OUT</b> QUARK QK002	EXIT	
34	21	17	6	<b>MODIGLIANI (LOST IN YOUR EYES) (REMIX)</b> SIRE 0-20650/WARNER BROS.	BOOK OF LOVE	
35	34	35	4	<b>SHUT UP</b> ATA ATA-JMM-1001	MOONFOU	
36	<b>NEW</b>	1	1	<b>HEARTACHE (REMIX)</b> POLYDOR 885 929-1/POLYGRAM	PEPSI & SHIRLIE	
37	36	38	4	<b>MEAN SEASON</b> K LUB KR 512	8TH AVENUE	
38	18	9	11	<b>HEAD TO TOE</b> COLUMBIA 44 06757	◆ LISA LISA & CULT JAM	
39	38	47	3	<b>UH,UH, NO NO CASUAL SEX (REMIX)</b> MOTOWN 4580MG	◆ CARRIE MCDOWELL	
40	<b>NEW</b>	1	1	<b>IF YOU WERE MINE (REMIX)</b> MANHATTAN V-56054/CAPITOL	◆ CHERYL LYNN	
41	42	—	2	<b>SATISFIED (REMIX)</b> 21 RECORDS 0-96775/ATLANTIC	DONNA ALLEN	
42	43	—	2	<b>LET IT BE WITH YOU</b> CAPITOL V-15310	BELOUIS SOME	
43	29	22	6	<b>WHY YOU TREAT ME SO BAD (REMIX)</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
44	<b>NEW</b>	1	1	<b>PARTY GIRL (REMIX)</b> MANHATTAN V-56050/CAPITOL	GRACE JONES	
45	45	45	3	<b>LAY IT ON THE LINE</b> ATLANTIC 0-86701	ELAINE CHARLES	
46	<b>NEW</b>	1	1	<b>WE SACRIFICE</b> ATLANTIC 0-86698	SPIN	
47	40	49	3	<b>STRANGERS IN OUR TOWN</b> VIRGIN 0-96772/ATLANTIC	◆ SPEAR OF DESTINY	
48	48	—	2	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA	
49	<b>NEW</b>	1	1	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM	
50	49	—	2	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J	
<b>BREAKOUTS</b>				1. WHO FOUND WHO JELLYBEAN FEATURING ELISA FIORILLO CHRYSALIS 2. SILENT MORNING NOEL 4TH & B'WAY 3. PLAY WITH ME ABBY LYNN ATLANTIC 4. (GOODBYE BABY) VICTIM OF LOVE SWEET SENSATION NEXT PATEAU 5. DREAMIN' WILL TO POWER EPIC 6. WALK WITH AN ERECTION THE SWINGING ERUDITES AIRWAVE 7. FALLING IN LOVE/PROTECT YOURSELF FAT BOYS TIN PAN APPLE		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.		
				★★ No. 1 ★★		
1	3	3	5	<b>DIAMONDS (REMIX)</b> A&M SP-12231 1 week at No. One	◆ HERB ALPERT	
2	1	1	10	<b>HEAD TO TOE</b> COLUMBIA 44-06757	◆ LISA LISA & CULT JAM	
3	2	2	13	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB	
4	4	4	7	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON	
5	5	7	8	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	◆ MEL & KIM	
6	6	10	6	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO	
7	9	18	5	<b>INSECURITY</b> ATLANTIC 0-86716	STACEY Q	
8	7	11	7	<b>MOVIN' ON</b> EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING	
9	13	19	3	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON	
10	8	12	7	<b>I'M SEARCHIN'</b> JAM PACKED JPI-2008	DEBBIE DEB	
11	12	15	10	<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711	SANDEE	
12	18	23	4	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA	
13	10	6	14	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	◆ TOUCH	
14	26	—	2	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL	
15	14	14	7	<b>WHY YOU TREAT ME SO BAD</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
16	16	30	4	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY	
17	35	—	2	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL	
18	24	—	2	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE	
19	20	16	9	<b>HAPPY (REMIX)</b> COLUMBIA 44 06739	◆ SURFACE	
20	15	8	20	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON	
21	23	33	4	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS	
22	11	13	8	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
23	22	22	6	<b>HEART AND SOUL (REMIX)</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
24	19	9	10	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
25	25	20	8	<b>IN LOVE WITH LOVE (REMIX)</b> GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
26	31	35	4	<b>LET ME BE THE ONE</b> CUTTING CR 212	SA-FIRE	
27	28	29	5	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J	
28	33	37	5	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE	
29	29	25	7	<b>ROCK STEADY (REMIX)</b> SOLAR V-71153	THE WHISPERS	
30	32	31	4	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS	
31	30	32	9	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
32	21	28	6	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
33	38	41	3	<b>I FEEL GOOD ALL OVER</b> MCA 23740	◆ STEPHANIE MILLS	
34	34	24	10	<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736	THE WILD MARYS	
35	39	34	3	<b>IF I WAS YOUR GIRLFRIEND/SHOCKADELICA</b> PAISLEY PARK 0-20697/WARNER BROS.	PRINCE	
36	37	40	4	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM	
37	40	39	6	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE	
38	43	—	2	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE	
39	17	5	14	<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719	THE VOICE IN FASHION	
40	27	27	8	<b>ALWAYS</b> WARNER BROS. 0-20660	◆ ATLANTIC STARR	
41	41	43	4	<b>DIRTY LOOKS (REMIX)</b> RCA 6416-1-RD	◆ DIANA ROSS	
42	47	—	2	<b>SILENT MORNING (REMIX)</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL	
43	46	—	2	<b>POINT OF NO RETURN (REMIX)</b> ARISTA ADI-9580	◆ EXPOSE	
44	36	21	10	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501	MONET	
45	<b>NEW</b>	1	1	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO	
46	<b>NEW</b>	1	1	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN	
47	<b>NEW</b>	1	1	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA	
48	<b>NEW</b>	1	1	<b>TOUCH</b> EPIC 49-06817	NOHO	
49	<b>NEW</b>	1	1	<b>LAY IT ON THE LINE</b> ATLANTIC 0-86701	ELAINE CHARLES	
50	<b>NEW</b>	1	1	<b>DREAMIN' (REMIX)</b> EPIC 49-06830	WILL TO POWER	
<b>BREAKOUTS</b>				1. THREE TIME LOVER BARDEUX SYNTHICIDE 2. BAILA BOLERO FUN FUN ZYX		

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.

# Independent Labels Create CD Invasion

COMPACT DISK DJs, to a person, love the sound and fret about availability, quite rightly. It's a far-off dream to expect that key 12-inch releases will appear in the right version at anything resembling the right time. But the library of catalog material is increasing, and CD users will appreciate some upcoming releases: An A&M "Latin Dance Compilation" will include the Spanish version of **Liz Torres'** "Can't Get Enough"; Sleeping Bag's first two CDs will be "Greatest Mixes" compilations, with all its hot singles included and a Mantronix "Music Madness Plus," which will append the singles from "The Album" onto the newer album; and Tommy Boy's "Greatest Beats" CD will bring historic hip-hop hits, including "Planet

Rock," to the laser format.

A key factor here is the fact that availability of CD pressing facilities has made the format accessible to independent labels.

**NEW SINGLES:** **Gwen Guthrie**, who had the hit of last summer and all of 1986, should be twice as inescapable this year, with albums to come from 4th & B'way and PolyGram: First up is her moody recasting of the Beatles' "Ticket To Ride" (4th & B'Way), produced by **Sly & Robbie**. It should hit the yuppie crowd hard—simply for its '60s association—and satisfy the cult crowd, too, with its deep groove mixed by **Larry Levan** . . . **Pepsi & Shirlie's** "Heartache" (Polydor) has obvious across-the-board poten-



by Brian Chin

tial—for radio and pop clubs in its "Billie Jean"-ish original version and for all other clubs in an exciting, radical, house-style remix by **PWL's Phil Harding**, which is all but a walking advertisement for the cut-and-paste capabilities of the Publison studio unit . . . **Tramaine's** "The Rock" (A&M) is the best inspirational dance music since her own 1985 No. 1, "Fall Down"; two mixes are provided, an intensely focused **Levan/Robert Kasper** version and a **Shep Pettibone** mix/**Junior Vasquez** edit, busier and poppier, with **David Cole's** keyboards . . . **Theresa's** "Last Time" (RCA) is a stark, ungimmicky new-funk cut, fusing its own original twists of arrangement.

**Laura Branigan's** tremendous "Shattered Glass" (Atlantic), produced by the U.K. pop juggernaut **Stock/Aitken/Waterman**, brings real distinction to hi-NRG. Classic moves and perfect execution are common, but the writing here proves that it really is all in the song . . . Other noteworthy hi-NRG hits proven in the underground: **Tom Hooker's** "Looking For Love" (ZYX), unfrantic but exciting Eurobeat, with electro-Latin breaks; **Chip Chip's** "Never Say Goodbye," also a long-term hi-NRG mover, Abba with a gnawing synth hook;

**Bianca's** "One More Time" (JDC), skeletal synth-disco first heard on Belgian imports with a flip that is a good Disconet re-edit by **Steven Von Blau**; and **Jacqueline's** "Every Beat Of My Heart" (RJM), which is well-orchestrated electronic pop-disco.

**Professor Funk & the Chicago Hous'n'Authority's** "Visions" (DJ International) fuses house with a very '70s psychedelic soul feel and has a rare structure for a Chicago record . . . **Mr. Lee's** "I Can't Forget" (Trax) is spacey jack material . . . DJ International is releasing domestically the cleaner, recut version of "The House Music Anthem," which had been available on import, credited to **Marshall Jefferson & On The House**.

**BRIEFLY:** **Will To Power's** "Dreamin'" re-release on Epic is not exactly news anymore, but its quick appearance on the pop chart represents another step for Miami sound . . . **The System's** "Night Time Lover" (Atlantic) sports a steady midtempo groove, dramatic impact, and **Dave Ogrin** mix . . . **Val Young's** "Private Conversations" (Amherst) is up-tempo r&b, with roboto-Latin remix by **Bruce Forest** . . . **David Bowie's** "Time Will Crawl" (EMI America) is released in a fairly unassuming 12-inch mix from an inexplicably underrated album. The hit is surely the title track, "Never Let Me Down" . . . **Paradise's** "Who's Crying Now" (Megaton, 201-585-9003) has imperfect production but above-average lead and backup vocals; **Len Hernandez** mixed.

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<p>ZYX 6621-US FUN FUN—Baila Bolero ZYX 6620-US TOM HOOKER—Looking For Love ZYX 5629-US MOZZART—Money ZYX 5619-US CHIP CHIP—Never Say Goodbye ZYX 5571R-US PAUL LEKAKIS—Boom Boom (Remix) ZYX 5548-US OFF—Electrica Salsa ZYX 5559-US GINO SOCCIO—Magic ZYX 5558-US NASTY BOYS—I Was Made For Lovin' You ZYX 6603-US MIKE MAREEN—Love Spy ZYX 20076-US THE BEST OF EUROBEAT VOL. 1 (LP) also avail. Cass &amp; CD</p>	<p>ZYX 5695 — EDDY HUNTINGTON—Meet My Friend MEM 061 — KEN LASZLO—1,2,3,4,5,6,7,8 ZYX 5666 — SOLID STRANGERS—Gimme The Light ZYX 5665 — ITALIAN BOYS—Forever Lovers ZYX 5638 — SCOTCH—Pictures (Remix) ZYX 5655 — OFF—Step By Step ZYX 5650 — ROGER MENO—Loving All The Time ZYX 5649 — PLASTIC AGE—Interlace ZYX 5648 — SCOTT STRYKER—Less Than Lovers ZYX 5646 — ALAN BARRY—Ring The Bell ZYX 5645 — MIQUEL BROWN—Footprints In The Sand ZYX 5635 — GRANT MILLER—Wings Of Love ZYX 5634 — SECOND MISSION—Kyrieison ZYX 5621 — MICHAEL BEDFORD—Tonight ZYX 5617 — DANUTA—Touch My Heart ZYX 5615 — JOY PETERS—One Night In Love ZYX 5607 — EDDY HUNTINGTON—Up &amp; Down ZYX 5602 — CHARLY G.—L'tama Lamour</p>
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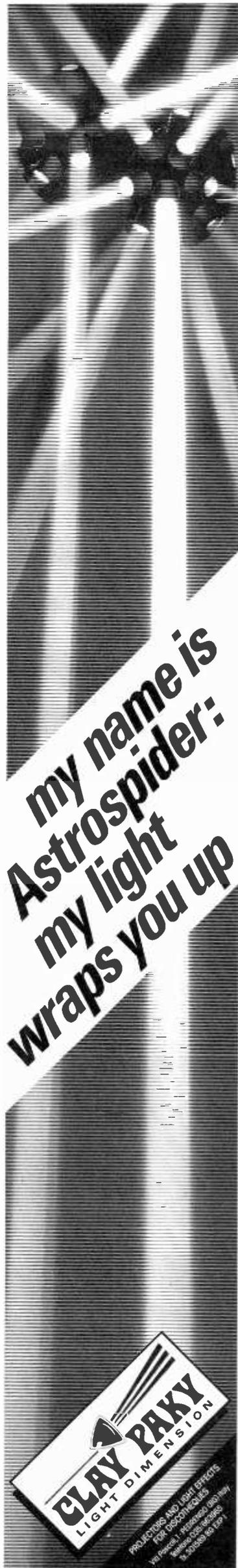
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# Louisiana Honors Native Music Industry Leaders

## Gov.'s Conference Gears Up With Panels, Showcases

BY GERRY WOOD

SHREVEPORT, La. The seventh annual Governor's Conference on the Music Industry drew to a successful conclusion here June 21. The event included a series of seminars and was highlighted by an awards luncheon featuring Gov. Edwin W. Edwards.

Co-sponsored by the Louisiana Music Commission and the Shreveport-Bossier Entertainment and Music Assn., the two-day fete drew more than 400 registrants, panelists, and honorees to this music business creative hotbed.

At the awards luncheon, June 20, Gov. Edwards dished out achievement honors to some of the top entertainment industry figures with Louisiana roots. Among those receiving the plaudits were Sam Phillips, founder of Sun Records; producer Jerry Kennedy; former Louisiana Hayride producer Horace Logan; D.J. Fontana; Dale Hawkins; Claude King; Larry Henley; Kix Brooks; Doug Kershaw; Tillman Franks; John Wesley Ryles; Laurie Muslow;

Myra Ann Smith; Merle Kilgore; Homer Bailes; Fred Carter Jr.; Margaret Warwick; T. Tommy Cutrer; Rick Hawkins; Jim McCullough; and James Stroud. Others receiving the Governor's Award included Hank Williams Jr.; James Burton; Jimmie Davis, a former Louisiana governor; Jerry Lee Lewis; Shelby Singleton; Johnny Seay; and Stan Lewis. Post-humous awards went to Hank Williams Sr., Johnny Horton, Leadbelly, and Red Sovine, whose award was accepted by the late country singer's son Roger, vice president, BMI, Nashville.

Gov. Edwards, who displayed a quick sense of humor while dispensing the award certificates, praised the entertainment industry stars and executives for their "willingness to help the young and the up-and-coming."

The panel discussions drew a wide range of attendees—most from Louisiana, Texas, and Arkansas. Topics included gospel music; television, film, and video; jazz and symphonic music; music publishing, performing

rights, and mechanicals; music industry education; and songwriting. Panels included "Dealing With Record Labels," "How Hits Are Cut," and "How The Stars Are Made." Radio/DJ panels titled "How The Songs Get On The Air & In The Charts" and "Just What Is A Billboard Reporting Station?" draw considerable interest.

Most of the panels went beyond their scheduled time because of a heavy barrage of questions from the audience. Among the panelists were producer Elliot Mazer; publicist Paul Shefrin; producer/writer Rick Hawkins; attorney Joel Katz; Merle Kilgore; publicist Laurie Muslow; manager/publicist John Lomax III; Herbie O'Mell, business manager for Chips Moman and his Four Alarm Studios in Memphis, Tenn.; Jerry Kennedy; Cosimo Mattasa; Robinhood Brians of Brians Studio in Tyler, Texas; writer/publisher Tillman Franks; Ralph Murphy, president of the Nashville Songwriters Assn. International; Ellis Paillet, entertain-

ment attorney; James Progris, dean of the Univ. of Miami School Of Music; Ted Ferguson of "98 Rocks" Shreveport; Larry Ryan, KEEL Shreveport; writer Larry Henley; Roy Haus, president of the Indie Bulletin; Bob Doyle, ASCAP/Nashville; and Roger Sovine and Harry Warner, BMI/Nashville.

Held at the Bossier City Hilton, the conference also included showcases, which took place at local clubs. A dazzling array of talent was displayed in the pop, rock, jazz, gospel, r&b, and country genres. From the bluesy vocalizing of Warwick to Charlie Walker singing on the fabled Louisiana Hayride, the Shreveport area was alive with the sound of music on this weekend of honors and advice. Lynn Orso, director of the Louisiana Music Commission, complimented the response of the Shreveport/Bossier area in hosting the conference: It was the first time in the event's seven-year history that it was held outside New Orleans.



**On the Road.** John Hartford, whose MCA single "Love Wrote This Song" was released recently, takes a break between sets at the June Days Music Festival in West Orange, N.J. (Photo: Jeff Nisbet)

## Talent Showcases Draw Younger Audience

# Fan Fair '87 Marks Record Attendance

**FAN FAIR FLOTSAM:** Fan Fair '87 has come and gone, leaving in its wake an exhausted country music community of artists, executives, and fans alike.

Judging from the record turnout of more than 24,000, heavy and frantic booth activity, and performances ranging from standard to sterling, Fan Fair '87 will go down in the books as the biggest, and just maybe the best, in history.

Adding relevance and poignancy to the festival were various peripheral events, including the showcases that displayed a wide spectrum of talent—from newcomer **David Lynn Jones** appearing at Music Row Showcase for Mercury/PolyGram (this guy is a talent to be reckoned with) to the incredible new **Byrds-like** reincarnation called the **Desert Rose Band**.

OK, before we really delve into the message and meaning of Fan Fair '87, let's conduct a knee-jerk Nashville Scene Post-Fan-Fair Pop Quiz. Ready troops? The winner gets to spend a week on **David Allan Coe's** tour bus. The runner-up gets two weeks on the bus.

Question: The average weight of the Fan Fair fan is:  
A. 105 pounds  
B. 198 pounds  
C. 247 pounds  
D. 383 pounds  
E. all of the above

Question: The average IQ of Fan Fair security guards is:  
A. 1  
B. 52  
C. more  
D. all of the above  
E. none of the above

Question: The favorite color of Fan Fair attendees is:  
1. chrome  
2. redneck

3. white socks
4. blue ribbon
5. sunburnt amber

Question: The favorite fabric of Fan Fair attendees is:

1. polyester
2. Spandex
3. rubber
4. gingham
5. elastic

Send all entries to: Nashville Scene, P.O. Box 24970, Nashville, Tenn. 37202. In case of ties, entrants will be required to answer the following question in 2,500

words or less: What do **Minnie Pearl** and **Perle Mesta** have in common?

**FAN FAIR FINALE:** Actually, the above questions don't point to the important new direction noted at this year's Fan Fair. Those fabled potbelly partisans of the country sound were out in abundance, as usual. But

the age demographics dropped dramatically this year—all you had to do was to check out those ladies pressing against the fence during the **Sawyer Brown** performance. Perhaps a teenybopper surge is about to penetrate the comfortable confines of country music. For the first time in Fan Fair history, the youthful influence was dramatically felt. And that could be the most important result and discovery of Fan Fair '87.

**FAN FAIR'S FINEST LINE:** When Warner Bros. winners **Richard Bowden** and **Sandy Pinkard** came on stage, Pinkard looked up into the audience of mainly middle-class people and asked the eternal question: "Why is it that you people always wait until you get to K mart to beat your kids?"

**FAN FAIR'S WORST MOMENT:** After giving out hundreds of autographs, RCA new artist **K.T. Oslin** automatically signed a piece of paper and handed it to  
(Continued on page 38)



by Gerry Wood



**A Rolls Is A Rolls.** After signing with the Jim Halsey Co. for exclusive worldwide representation, the Girls Next Door receive a Rolls Royce (for all of 30 seconds—enough time for a photo). Pictured with Halsey, from left, are band members Cindy Nixon, Tammy Stephens, Doris King, and Diane Williams, who are hamming it up outside of Halsey's Beverly Hills offices.

Billboard

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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>THREE TIME LOSER</b>					
DAN SEALS EMI-AMERICA	4	16	28	48	103
<b>CHILD SUPPORT</b>					
BARBARA MANDRELL EMI-AMERICA	4	14	28	46	47
<b>DADDIES NEED TO...</b>					
THE O'KANES COLUMBIA	1	11	24	36	66
<b>WHAT A GIRL NEXT DOOR...</b>					
GIRLS NEXT DOOR MTM	0	14	22	36	37
<b>CRAZY OVER YOU</b>					
FOSTER AND LLOYD RCA	1	13	22	36	36
<b>THE WAY WE MAKE...</b>					
ROSANNE CASH COLUMBIA	3	15	14	32	71
<b>MAKE NO MISTAKE...</b>					
R. MILSAP/K. ROGERS RCA	5	15	11	31	130
<b>YOU AGAIN</b>					
FORESTER SISTERS WARNER BROS.	3	11	11	25	81
<b>THIS CRAZY LOVE</b>					
OAK RIDGE BOYS MCA	10	8	5	23	126
<b>MEMBERS ONLY</b>					
D. FARGO/B. J. ROYAL MERCURY	2	7	13	22	51

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	14	<b>★ ★ NO. 1 ★ ★</b> THAT WAS A CLOSE ONE N.LARKINE, T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
2	3	6	10	ALL MY EX'S LIVE IN TEXAS J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
3	8	11	9	I KNOW WHERE I'M GOING B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
4	10	12	11	THE WEEKEND T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
5	9	10	11	ANOTHER WORLD J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28373
6	1	1	11	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28384
7	13	15	10	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
8	12	14	12	CRIME OF PASSION S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025
9	14	17	7	SNAP YOUR FINGERS R.MILSAP, R.GALBRAITH, K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
10	16	20	7	ONE PROMISE TOO LATE J.BOWEN, R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
11	4	5	14	CHAINS OF GOLD S.BUCKINGHAM, H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
12	17	19	9	SOMEONE J.BOWEN, L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53096
13	15	18	12	OH HEART K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
14	18	21	10	LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
15	19	23	11	80'S LADIES H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5154-7
16	6	9	14	LOVE YOU AIN'T SEEN THE LAST OF ME J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
17	20	24	10	CINDERELLA R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
18	22	29	7	A LONG LINE OF LOVE S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
19	23	28	7	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
20	24	26	8	FALLIN' OUT J.BOWEN, W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
21	26	31	6	TELLING ME LIES G.MASSENBURG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
22	25	33	6	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
23	11	8	15	IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
24	27	27	9	ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE)	ANNE MURRAY CAPITOL 44005
25	29	34	7	TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
26	32	40	4	BORN TO BOOGIE B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
27	5	2	16	YOU'RE MY FIRST LADY R.HALL (M.MCANALLY)	T.G.SHEPPARD COLUMBIA 38-06999
28	31	37	6	BRILLIANT CONVERSATIONALIST B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
29	34	42	5	SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07135
30	33	35	8	I TURN TO YOU B.SHERRILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
31	7	3	15	YOU'RE NEVER TOO OLD FOR YOUNG LOVE D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
32	35	38	9	PUT ME OUT OF MY MISERY J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
33	28	7	13	LITTLE SISTER P.ANDERSON (D.POMUS, M.SHUMAN)	◆ DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
34	38	45	5	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
35	41	—	2	<b>★★★ POWER PICK/AIRPLAY ★★★</b> MAKE NO MISTAKE, SHE'S MINE R.GALBRAITH, K.LEHNING (K.CARNES)	RONNIE MILSAP & KENNY ROGERS RCA 5209-7
36	39	53	4	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	OAK RIDGE BOYS MCA 53023
37	40	47	5	WHY I DON'T KNOW T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
38	43	46	6	HOUSE OF BLUE LIGHTS R.BENSON (D.RAYE, F.SLACK)	ASLEEP AT THE WHEEL EPIC 34-07125
39	42	48	6	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
40	21	25	9	FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN) C.YOUNG (L.GATLIN)	◆ LARRY GATLIN & JANIE FRICKIE COLUMBIA 38-07088
41	47	57	4	I'LL BE THE ONE J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
42	45	54	4	NOWHERE ROAD T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE, R.KLING)	STEVE EARLE MCA 53103
43	30	22	19	TIL I'M TOO OLD TO DIE YOUNG J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
44	49	58	4	PONIES B.MAHER (J.H.BULLOCK)	MICHAEL JOHNSON RCA 5171-7
45	57	—	2	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 43023/CAPITOL
46	48	52	5	TOO OLD TO GROW UP NOW M.WRIGHT (A.HARVEY, P.MCCANN)	PAKE MCENTIRE RCA 5207-7
47	52	61	3	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/2089/CAPITOL
48	54	59	5	TIL THE OLD WEARS OFF W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-07131
49	58	—	2	YOU AGAIN B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
50	55	62	5	YOU LAY A LOTTA LOVE ON ME S.CORNELIUS (D.HEAVENER)	THE WRAYS MERCURY 888 542-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	67	—	2	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	ROSANNE CASH COLUMBIA 38-07200
52	56	64	5	I TALKED A LOT ABOUT LEAVING R.BAKER (C.QUILLEN, T.STAMPELEY, B.KEEL)	LARRY BOONE MERCURY 888 598-7/POLYGRAM
53	37	16	12	AMERICAN ME J.STROUD (J.F.KNOBLOCH, T.SCHUYLER)	S-K-O MTM 72086/CAPITOL
54	36	13	15	BABY'S GOT A HOLD ON ME J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
55	71	—	2	DADDIES NEED TO GROW UP TOO K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
56	44	36	9	MIDNIGHT BLUE B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377
57	64	73	3	AFTER ALL E.GORDY, JR., T.BROWN (J.HINSON, H.STINSON)	◆ PATTY LOVELESS MCA 53097
58	63	74	3	MAKE ME LATE FOR WORK TODAY B.KILLEN (C.PUTMAN, R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 53126/MCA
59	65	70	4	THE FIRST CUT IS THE DEEPEST M.LLOYD (C.STEVENS)	RIDE THE RIVER ADVANTAGE/COMPLEAT 169-1/POLYGRAM
60	74	—	2	MEMBERS ONLY N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
61	68	78	3	LOOKING FOR YOU R.CROWELL, B.T.JONES (R.CROWELL, R.CASH)	RODNEY CROWELL COLUMBIA 38-07137
62	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> CHILD SUPPORT T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL EMI-AMERICA 43032/CAPITOL
63	73	—	2	HYMNE J.KENNEDY (VANGELIS)	JOE KENYON MERCURY 888 642-7/POLYGRAM
64	70	77	4	MAKE A LIVING OUT OF LOVING YOU P.SULLIVAN (J.GAYDEN, M.GAYDEN, S.HOGIN)	RAZORBACK COMPLEAT 174/POLYGRAM
65	51	39	18	JULIA J.BOWEN, C.TWITTY, D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
66	59	49	8	ANGER & TEARS J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
67	NEW ▶	1	1	WHAT A GIRL NEXT DOOR COULD DO T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72088/CAPITOL
68	NEW ▶	1	1	CRAZY OVER YOU B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5210-7
69	46	30	18	I WILL BE THERE K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 43077/CAPITOL
70	61	50	19	DOMESTIC LIFE B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
71	78	84	3	SHE DON'T LOVE YOU G.J.HORTON (MAYFIELD, BUTLER, CARTER)	SUSIE ALLANSON TNP 75005/ENIGMA
72	81	—	2	CALL ME A FOOL J.STROUD, M.HUMPHRIES (D.LOGGINS)	DANA MCVICKER EMI-AMERICA 43017/CAPITOL
73	87	—	2	I NEED TO BE LOVED AGAIN D.GOODMAN (D.GOODMAN, P.RAKES)	LIZ BOARDO MASTER 03/NSD
74	53	41	9	COUNTRY RAP E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52834/MCA
75	72	55	20	IT TAKES A LITTLE RAIN J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
76	84	—	2	MOONWALKIN' J.CARROLL (J.LEAP)	DON MALENA MAXIMA 1277
77	66	43	16	HAVE I GOT SOME BLUES FOR YOU R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
78	69	66	12	3935 WEST END AVENUE D.MITCHELL (W.T.DAVIDSON, F.MYERS, S.DEAN)	MASON DIXON PREMIER ONE 112
79	76	60	13	EVERYBODY'S CRAZY 'BOUT MY BABY P.WORLEY (M.REID)	MARIE OSMOND CAPITOL/CURB 5703/CAPITOL
80	62	65	5	TANYA MONTANA B.SHERRILL (D.A.COE, B.SHERRILL)	◆ DAVID ALLAN COE COLUMBIA 38-07129
81	80	72	23	THE MOON IS STILL OVER HER SHOULDER B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 5091-7
82	88	—	2	TAMING MY MIND T.DEE, J.THOMPSON (T.DEE, A.J.MORTON)	TONY MCGILL KILLER 1006/T.N.T.
83	83	—	2	BUT I NEVER DO B.COLE, M.DAVID (B.COLE)	BRENDA COLE MELODY DAWN 77701
84	NEW ▶	1	1	BRINGIN' DOWN THE HOUSE M.DANIEL, D.KNIGHT (J.DOWELL, B.H.DEAN)	SHURFIRE AIR/COMPLEAT 173/POLYGRAM
85	85	—	2	RACHEL'S ROOM G.KENNEDY (A.WILLIAMS)	BOBBY G. RICE DOOR KNOB 87-274
86	82	56	8	DON'T IT MAKE YOU WANTA GO HOME R.ALVES (J.SOUTH)	BUTCH BAKER MERCURY 888 543-7/POLYGRAM
87	86	67	18	DON'T TOUCH ME THERE SNEED BROTHERS, W.MASSEY (M.PHEENEY)	CHARLY MCCLAIN EPIC 34-06980
88	50	32	14	FULL GROWN FOOL N.WILSON, M.GILLEY (A.REYNOLDS, K.S.TAYLOR)	MICKEY GILLEY EPIC 34-07009
89	60	44	18	TOO MANY RIVERS J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
90	75	75	4	HANK DRANK SNEED BROTHERS (D.MORGAN, B.L.SPRINGFIELD, S.DAVIS)	BOBBY LEE SPRINGFIELD EPIC 34-07110
91	90	81	22	OLD BRIDGES BURN SLOW N.LARKIN (J.SOUTH, J.MCADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
92	NEW ▶	1	1	STILL DANCING L.HUTCHINS, C.TATZ (L.HUTCHINS)	LONEY HUTCHINS ARC 0005
93	92	80	22	YOU'RE THE POWER A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319-7/POLYGRAM
94	94	—	2	JUST TRY TEXAS R.PENNINGTON (D.KIRBY, W.ROBB)	MIKE LORD NSD 230
95	89	76	22	CAN'T STOP MY HEART FROM LOVING YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
96	95	68	7	SAVING THE HONEY FOR THE HONEYMOON R.L.SCRUGGS (R.VITO, J.BARRY)	SAWYER BROWN CAPITOL/CURB 44007/CAPITOL
97	79	79	4	SKIN DEEP H.BRADLEY (J.WOOD, B.NASH)	BOBBI LACE 615 1008
98	93	69	16	ASHES OF LOVE P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
99	96	83	19	PLAIN BROWN WRAPPER G.MORRIS, B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
100	77	63	9	WOULD JESUS WEAR A ROLEX R.STEVENS (M.ARCHER, C.ATKINS)	RAY STEVENS MCA 53101

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

**MILSAP MAGIC:** Ronnie Milsap is riding a strong current of airplay with two records moving up the chart. His remake of the classic "Snap Your Fingers" (RCA) is solidly at No. 9 after only seven weeks, playing on all 148 reporting stations. And coming up rapidly is his first duet pairing with label mate **Kenny Rogers**: "Make No Mistake, She's Mine," which made its Hot Shot Debut last week at No. 41 and climbs to No. 35, with 130 stations already reporting action.

**ALBUM INTEREST:** From **T. Graham Brown's** "Brilliant Conversationalist" (Capitol), WUSN Chicago MD **Sam Weaver** cites "Sittin' On The Dock Of The Bay" and "Talkin' To It" as good cuts. "He's on the new edge of country soul," says Weaver.

PD **Bill Bailey** of KIZN Boise, Idaho, picks "Life Turned Her That Way" as the strong contender from the **Ricky Van Shelton** album "Wild Eyed Dream" (Columbia).

"We play only a few album cuts," says MD **Jennifer Page**, KYGO Denver, "but one our listeners really respond to is the **Dan Seals** duet with **Emmylou Harris**, 'Lullaby,' from his 'On The Front Line' album [EMI America]."

**THE LUNCH-PACK SPECIAL** feature is helping KYGO determine which artists are most popular with its audience. Listeners are asked to vote for the artist they'd like to hear during the noon hour. A daily winner is drawn, who not only gets his choice spotlighted but is treated to lunch at a local restaurant. Most-requested artists are **Exile** (Epic) and **Marie Osmond** (Capitol/Curb).

KSSN Little Rock, Ark., listeners get to cast a vote for their favorites on the nightly "Top 10 At Ten." Call-in votes are tabulated and the countdown of the top vote getters begins on the hour. One of the hottest acts, says MD **Gail Daniels**, is **Restless Heart** (RCA), which always finishes among the winners.

**REGIONAL BREAKOUTS:** "Once In A Blue Moon" by **Sheryl Brewer** (Step One) is getting a lot of airplay at KWKH Shreveport, La. Says MD **Lesley Welch**, "People are missing the boat on this one."

**Marie Cain** is doing well in Amarillo, Texas, with "In My Time" (Encore), says KIXZ PD **Chris Taylor**. "The world needs this kind of positive message," Taylor says.

FOR WEEK ENDING JULY 4, 1987

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	2
2	3	IT'S ONLY OVER FOR YOU	TANYA TUCKER	23
3	4	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	11
4	6	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	1
5	2	FOREVER AND EVER, AMEN	RANDY TRAVIS	6
6	9	I KNOW WHERE I'M GOING	THE JUDDS	3
7	10	CRIME OF PASSION	RICKY VAN SHELTON	8
8	5	LITTLE SISTER	DWIGHT YOAKAM	33
9	13	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	16
10	11	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	5
11	19	LOVE SOMEONE LIKE ME	HOLLY DUNN	7
12	14	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	14
13	8	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	31
14	20	SNAP YOUR FINGERS	RONNIE MILSAP	9
15	24	ONE PROMISE TOO LATE	REBA MCENTIRE	10
16	7	YOU'RE MY FIRST LADY	T.G. SHEPPARD	27
17	15	WOULD JESUS WEAR A ROLEX	RAY STEVENS	100
18	22	FROM TIME TO TIME	LARRY GATLIN & JANIE FRICKIE	40
19	30	ARE YOU STILL IN LOVE WITH ME?	ANNE MURRAY	24
20	23	THE WEEKEND	STEVE WARINER	4
21	16	AMERICAN ME	S-K-O	53
22	—	I TURN TO YOU	GEORGE JONES	30
23	—	TRAIN OF MEMORIES	KATHY MATTEA	25
24	28	SOMEONE	LEE GREENWOOD	12
25	—	OH HEART	BAILLIE AND THE BOYS	13
26	—	BORN TO BOOGIE	HANK WILLIAMS, JR.	26
27	—	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	19
28	—	TELLING ME LIES	D. PARTON, L. RONSTADT, E. HARRIS	21
29	25	FULL GROWN FOOL	MICKEY GILLEY	88
30	18	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	43

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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 (5)	17
EMI-America (5)	
MTM (4)	
Capitol/Curb (2)	
16th Avenue (1)	
RCA (12)	13
RCA/Curb (1)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
POLYGRAM	11
Mercury (8)	
Advantage (1)	
Advantage/Compleat (1)	
Air/Compleat (1)	
COLUMBIA	10
EPIC	8
NSD (1)	2
Master (1)	
615	1
ARC	1
ATLANTIC	1
Atlantic/America (1)	
DOOR KNOB	1
ENIGMA	1
TNP (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.
78 3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
15 80'S LADIES	(Wooden Wonder, SESAC)	
57 AFTER ALL	(Goldline, ASCAP/Silverline, BMI) HL	
2 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
53 AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP	
66 ANGER & TEARS	(MCA Music) HL	
5 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
24 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
98 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
54 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
26 BORN TO BOOGIE	(Bocephus, BMI) CPP	
28 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
84 BRINGIN' DOWN THE HOUSE	(Hoosier, ASCAP/Triumvirate, BMI)	
83 BUT I NEVER DO	(Melody Lane, BMI)	
72 CALL ME A FOOL	(MCA, ASCAP/Patchwork, ASCAP)	
95 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
11 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
62 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writers Group, BMI/Bethlehem, BMI)	
17 CINDERELLA	(Englishtown, BMI)	
74 COUNTRY RAP	(Bellamy Bros., ASCAP)	
68 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyers Daughter, BMI)	
8 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
55 DADDIES NEED TO GROW UP TOO		
70 DOMESTIC LIFE	(MCA, ASCAP/Washion, BMI) HL	
86 DON'T IT MAKE YOU WANTA GO HOME	(Lowery, BMI) CPP	
87 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
79 EVERYBODY'S CRAZY 'BOUT MY BABY	(Lodge Hall, ASCAP) CPP	
20 FALLIN' OUT	(Keith Sykes, BMI)	
59 THE FIRST CUT IS THE DEEPEST	(Dutchess, BMI) HL	
6 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
40 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
88 FULL GROWN FOOL	(Aunt Polly's BMI/Pecan Pie, BMI)	
39 THE HAND THAT ROCKS THE CRADLE	(Contention, sesac)	
90 HANK DRANK	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	
77 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
38 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
63 HYMNE	(WB, ASCAP)	
3 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
73 I NEED TO BE LOVED AGAIN	(Forrest Hills, BMI/Song Pantry, ASCAP)	
52 I TALKED A LOT ABOUT LEAVING	(Dejamus, ASCAP/Ai Gallico, BMI/John Anderson, BMI/Mullet, BMI) CPP/HL	
30 I TURN TO YOU	(Tree, BMI) HL	
69 I WILL BE THERE	(Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	
41 I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
47 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
34 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
75 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
23 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL	
65 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
94 JUST TRY TEXAS	(Millstone, ASCAP/Almarie, BMI)	
33 LITTLE SISTER	(Elvis Presley, BMI/Rightsong, BMI) HL	
18 A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
61 LOOKING FOR YOU	(Granite, ASCAP/Coolwell, ASCAP/Atlantic, BMI/Chelkait, BMI)	
14 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
7 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
16 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
64 MAKE A LIVING OUT OF LOVING YOU	(Coal Miners, BMI)	
58 MAKE ME LATE FOR WORK TODAY	(Tree, BMI/Strawberry Lane, BMI) HL	
35 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP)	
60 MEMBERS ONLY	(Malaco, BMI)	
56 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
81 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
76 MOONWALKIN'	(Revel, BMI)	
42 NOWHERE ROAD	(Goldline, ASCAP) HL	
13 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
91 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
10 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
99 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
44 PONIES		
32 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)	
96 SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeple Chase, BMI)	
71 SHE DON'T LOVE YOU	(Conrad, BMI)	
29 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
97 SKIN DEEP	(Music City, ASCAP)	
9 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
12 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
92 STILL DANCING	(Appalachia, BMI)	
82 TAMING MY MIND	(Little Bill, BMI)	
80 TANYA MONTANA	(Warner-Tamerlane, BMI/Sherrill, BMI)	
21 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
1 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
36 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
45 THREE TIME LOSER	(Pink Pig, BMI)	
43 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
48 TIL' THE OLD WEARS OFF	(Rick Hall, ASCAP)	
89 TOO MANY RIVERS	(Combine, BMI)	
46 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP	
25 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
51 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bit, BMI)	
4 THE WEEKEND	(Screen Gems-EMI, BMI)	
67 WHAT A GIRL NEXT DOOR COULD DO	(Uncle Artie, ASCAP)	
19 WHISKEY, IF YOU WERE A WOMAN		

### 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.

## NASHVILLE SCENE

(Continued from page 34)

the next fan in line. The fan threw it back in her face and huffed, "I don't want this. I'm waiting here for **Restless Heart**." I hope this female "fan" has a restless heart forever and someday realizes that she threw back the good graces and autograph of someone who will one day become one of the biggest names in country music. Any type of music can do without fans like this.

**FAN FAIR'S BEST MOMENT:** The skies had been kind all week—hot, but kind, with no rain. But, though the rains never fall in Southern Cali-

fornia (according to musical lore), they do fall in middle Tennessee. Of all the labels that needed an effective showcase, MTM Records was at the top of the list. MTM has a roster that is new, mainly unknown, and in need of fans' attention. Unfortunately, the rains came as they paraded their talents on stage. But **Judy Rodman** walked to the tip of the stage, close to her drenched fans in the front rows, and—with the heavy rain pouring down onto her hair, creating rivulets over her forehead, eyes, and cheeks—began to sing. In the best show business fashion, she finished a rousing set

and, soaked to the core, said to her fans, "I love you so much for staying there in the rain and listening to me."

Judy, the favor was paid in reverse. Your fans loved sitting there in the rain and listening to you. And your heroic performance on stage is something they will never forget. You, more than anyone, demonstrated what Fan Fair is all about. Artists singing for their fans. No more. No less. And no more needs to be said.

**NEWSNOTES:** Tom T. Hall, the Storyteller, has combined two major

talents—songwriting and story telling—in his latest book, "The Songwriter's Handbook." Published by Rutledge Hill Press (hardcover, \$14.95), the book is written in conversational style and comprehensively covers the craft of songwriting. Previously published as "How I Write Songs; Why You Can," "The Songwriter's Handbook" is a revised version, with some added features... Country stars head for the kitchen in MVS Inc.'s recent video production, "Cooking with Country Music Stars." The one-hour videocassette features **Brenda Lee, Minnie Pearl, Charlie Daniels, Mel**

**Tillis, Hall, Bobby Bare, Ray Stevens, and the Forester Sisters.** Each video comes with a cooking pamphlet. In addition, a hardcover book of the same title is available from Marmac Publishing Co., Atlanta. The book contains color photos and biographies of 37 country music stars and more than 400 recipes from artists, including **Dolly Parton and Kenny Rogers**... "Gold Buckle Dreams: The Rodeo Life Of Chris LeDoux" is available through Quinlan Press, Boston. It profiles **Chris LeDoux**, the 1976 world-champion bareback rider and singer/songwriter.

FOR WEEK ENDING JULY 4, 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
★ ★ NO. 1 ★ ★					
1	1	1	6	<b>RANDY TRAVIS</b> ● WARNER BROS. 25568-1 (8.98) (CD) 3 weeks at No. One	ALWAYS & FOREVER
2	2	2	8	<b>DWIGHT YOAKAM</b> REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
3	4	4	21	<b>GEORGE STRAIT</b> ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	3	3	15	<b>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</b> ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO
5	5	5	30	<b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)	WHEELS
6	6	6	19	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
7	7	9	8	<b>REBA MCENTIRE</b> MCA 5979 (8.98) (CD)	GREATEST HITS
8	8	8	21	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
9	9	7	54	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
10	10	10	46	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	11	12	32	<b>THE O'KANES</b> COLUMBIA BL 40459	THE O'KANES
12	12	11	64	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
13	13	15	33	<b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
14	17	21	7	<b>ANNE MURRAY</b> CAPITOL 12562 (8.98) (CD)	HARMONY
15	15	16	17	<b>MOE BANDY</b> MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
16	19	17	14	<b>ASLEEP AT THE WHEEL</b> EPIC 40681	ASLEEP AT THE WHEEL
17	14	14	37	<b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
18	18	19	6	<b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
19	16	13	35	<b>GEORGE JONES</b> EPIC 40413	WINE COLORED ROSES
20	21	22	17	<b>RICKY VAN SHELTON</b> COLUMBIA 40602	WILD EYED DREAM
21	22	35	4	<b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98) (CD)	EXIT 0
22	20	18	14	<b>JOHN CONLEE</b> COLUMBIA 40442	AMERICAN FACES
23	23	25	9	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
24	25	28	37	<b>EARL THOMAS CONLEY</b> RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
25	27	20	39	<b>LYLE LOVETT</b> MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
26	24	24	24	<b>EDDY RAVEN</b> RCA 5728-1-R (8.98)	RIGHT HAND MAN
27	26	23	71	<b>ALABAMA</b> ▲ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
28	28	26	85	<b>THE JUDDS</b> ▲ RCA/CURB AHL-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
29	31	33	15	<b>STEVE WARINER</b> MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
30	30	31	8	<b>JANIE FRICKIE</b> COLUMBIA 40666	AFTER MIDNIGHT
31	29	27	18	<b>OAK RIDGE BOYS</b> MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
32	35	—	2	<b>HOLLY DUNN</b> MTM 71063 (8.98)	CORNERSTONE
33	34	37	119	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
34	33	34	61	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
35	39	36	12	<b>CHARLY MCCLAIN</b> EPIC 40534	STILL I STAY
36	38	32	34	<b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431	PARTNERS
37	36	29	37	<b>REBA MCENTIRE</b> ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
38	49	—	2	<b>RAY STEVENS</b> MCA 42020 (8.98)	CRACKIN' UP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	54	—	2	<b>T. GRAHAM BROWN</b> CAPITOL 12552 (8.98)	BRILLIANT CONVERSATIONALIST
40	44	53	14	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 1-25500 (8.98)	AMERICANA
41	37	39	8	<b>JOHNNY CASH</b> MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
42	41	41	7	<b>JOHN SCHNEIDER</b> MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
43	40	40	15	<b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
44	32	30	11	<b>CONWAY TWITTY</b> MCA 5969 (8.98) (CD)	BORDERLINE
45	42	42	20	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
46	46	38	30	<b>HOLLY DUNN</b> MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
47	48	51	137	<b>THE JUDDS</b> ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
48	61	66	3	<b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98)	DESERT ROSE BAND
49	53	64	3	<b>MERLE HAGGARD, GEORGE JONES, WILLIE NELSON</b> EPIC 40821	WALKING THE LINE
50	47	44	18	<b>KRIS KRISTOFFERSON</b> MERCURY 830 406-1/POLYGRAM	REPOSSESSED
51	43	43	56	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
52	50	48	10	<b>MICKEY GILLEY</b> EPIC 40670	BACK TO BASICS
53	55	67	13	<b>RAY STEVENS</b> MCA 5918 (8.98) (CD)	GREATEST HITS
54	56	45	23	<b>SCHUYLER, KNOBLOCH &amp; OVERSTREET</b> MTM ST 71058/CAPITOL (8.98)	SKO
55	57	56	49	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
56	52	46	41	<b>GARY MORRIS</b> WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
57	70	70	3	<b>RATTLESNAKE ANNIE</b> COLUMBIA 40678	RATTLESNAKE ANNIE
58	59	54	36	<b>RICKY SKAGGS</b> EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
59	63	57	44	<b>T.G. SHEPPARD</b> COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
60	60	69	38	<b>MICHAEL JOHNSON</b> RCA AEL-9501 (6.98)	WINGS
61	58	49	138	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	65	61	477	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
63	45	47	20	<b>WAYLON JENNINGS</b> MCA 5911 (8.98) (CD)	HANGIN' TOUGH
64	64	62	34	<b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
65	71	65	12	<b>DAVID ALLAN COE</b> COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
66	62	59	9	<b>JOHNNY PAYCHECK</b> MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
67	68	—	77	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
68	RE-ENTRY	—	—	<b>REBA MCENTIRE</b> ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
69	51	50	302	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
70	74	73	75	<b>OAK RIDGE BOYS</b> ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II
71	75	68	23	<b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM	WINNERS
72	67	58	28	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
73	69	71	37	<b>DAN SEALS</b> EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
74	73	60	86	<b>EARL THOMAS CONLEY</b> RCA AHL-7032 (8.98) (CD)	GREATEST HITS
75	66	72	34	<b>KENNY ROGERS</b> LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS

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.

## Panel Explores Role Of Accessories Merchandisers Stress Profit Potential

BY EDWARD MORRIS

CHICAGO Overlooked and undervalued as they may be, audio and video accessories can literally pay the rent if they're displayed and sold imaginatively. That was the message from a panel of manufacturers of the Consumer Electronics Show panel titled "Successfully Merchandising Accessories," held here June 1.

Asked what are some of the more common mistakes retailers make with accessories, Jack Battaglia, general manager of Memtek, which makes and markets Memorex tape and accessories, replied that deep discounting is bad business. The sentiment among the panelists on this point seemed to be that consumers don't comparison-shop accessories and do not require the appeal of excessively low prices in order to make purchases.

Bob Borchardt, president and chairman of the board of Recoton, said that instead of scattering accessories throughout their stores, retailers should highlight them through display in "a dedicated area."

Ken Thomson, general manager and vice president of Discwasher, said that sloppy displays are a sales

minus, particularly when they result in the accessories being left out of their proper category in the overall display. "Consumers don't always know what they need," asserted Larry Lide, executive vice president of Jasco.

**CES  
REPORT**

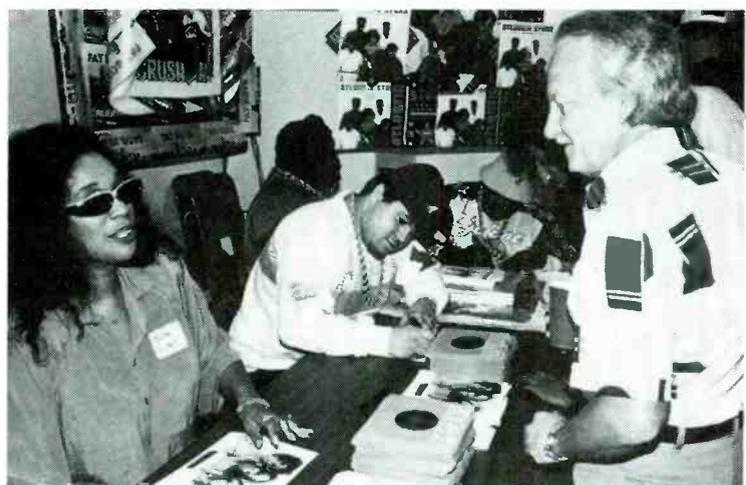
Electronic Industries Assn. is working on a new literature campaign that will focus on care, installation, and enhancement projects. Books on these topics, he said, should be out by the year's end.

In spite of the buzz about digital audiotape and Super VHS, Battaglia ventured, "I wouldn't be spending a lot of time on them this year."

Lide said that the second half of 1987 will be "absolutely tremendous" (Continued on page 42)

Dealers have a big job over the next few years, Borchardt said, in that they have to educate consumers to the cleaning needs of their CDs. Consumers are very confused and intimidated about accessories, Battaglia said. He pointed out that manufacturers all have programs to educate the dealers' sales staffs and that this training should be used, in turn, to educate consumers.

Borchardt told the small audience assembled to hear the panel that the



Anita Pointer of the Pointer Sisters and the Fat Boys—from left, Mark "Prince Markie Dee" Morales, Darren "the Human Beatbox" Robinson, and Damon "Kool-Rock" Wimbley—sign autographs during City-1-Stop's Black Music Day.

## Black Music Day Draws Major Talent City-1-Stop Honors Artists

LOS ANGELES Artists and retailers joined City-1-Stop in celebrating Black Music Month on June 12 as the Los Angeles-based wholesaler hosted its sixth annual Black Music Day.

Between 400 and 500 independent retailers, some from as far away as Bakersfield and Ventura, Calif., descended on the headquarters of parent company Show Industries near downtown Los Angeles to press the flesh with an array of major-label talent at a noontime buffet lunch.

The big traffic-stoppers at the event were the Fat Boys, who were flown in from Houston for the day by PolyGram.

Other artists seen chatting with retailers and signing autographs included Patrice Rushen, Ruth and Anita Pointer of the Pointer Sisters, Georgio, Barry White, Ready For The World, Howard Hewett, Ray

Parker Jr., Cheryl Lynn, Vesta Williams, Krystal, Sugar Babes, Hiroshima, Peggi Blu, World Class Wrecking Cru, Frank Potenza, and Alvin Hayes.

"It gets bigger and better every year," says City general manager Sam Ginsburg, organizer of the event. "It's something that I personally enjoy doing for my customers, and the retailers and employees enjoy meeting the artists."

"I like giving something back to my customers and being part of the community," Ginsburg continues. "I also enjoy making the manufacturers look good, because they help me so much."

This year's black music celebration, which followed a May solo appearance by Smokey Robinson at the one-stop, drew a large assemblage of top r&b and jazz acts.

CHRIS MORRIS



On hand to greet independent dealers at the Show Industries bash were Barry White and Shanice.

## Our Price Eyes U.S. Move

LONDON U.K. record retail chain Our Price is mulling a move into the U.S. and European markets.

Managing director Gary Nesbitt has handed over the day-to-day running of the company to former WEA U.K. executive David Clipsham in order to work full time on expansion plans.

Acquired last year by retailing giant W.H. Smith for \$69 million, Our

Price has since opened 22 new shops, giving it more than 170 U.K. outlets in all. Within the next three years, 95 additional stores are expected to open.

"I'm sure there is still a tremendous potential for this company," says Nesbitt. "I'm certain the successful formula we have in this country can be exploited overseas."

NICK ROBERTSHAW

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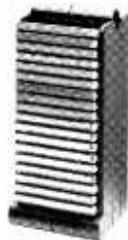
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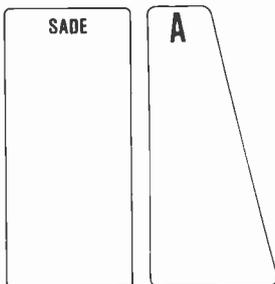
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FOR WEEK ENDING JULY 4, 1987

# Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	3	<b>THE BEATLES</b> CAPITOL CPP 46442	<b>★★ NO. 1 ★★</b> SGT. PEPPER'S LONELY HEARTS CLUB BAND 2 weeks at No. One
2	2	1	14	<b>U2</b> ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE
3	3	—	2	<b>WHITNEY HOUSTON</b> ARISTA ARCD 8405	WHITNEY
4	5	6	6	<b>KENNY G.</b> ARISTA ARCD 8427	DUOTONES
5	7	13	4	<b>HEART</b> CAPITOL CDP 46676	BAD ANIMALS
6	4	3	42	<b>PAUL SIMON</b> WARNER BROS. 2-25447	GRACELAND
7	6	4	10	<b>FLEETWOOD MAC</b> WARNER BROS. 2-25471	TANGO IN THE NIGHT
8	11	11	11	<b>WHITESNAKE</b> GEFEN 2-24099/WARNER BROS.	WHITESNAKE
9	21	—	2	<b>THE CURE</b> ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
10	13	8	36	<b>BON JOVI</b> MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
11	10	5	8	<b>THE BEATLES</b> CAPITOL CDP 46440	RUBBER SOUL
12	9	7	8	<b>THE BEATLES</b> CAPITOL CDP 46441	REVOLVER
13	16	14	47	<b>STEVE WINWOOD</b> ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
14	12	9	4	<b>MOTLEY CRUE</b> ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
15	15	17	7	<b>THE JIMI HENDRIX EXPERIENCE</b> RYKODISKS RCD 20038	LIVE AT WINTERLAND
16	17	19	7	<b>SUZANNE VEGA</b> A&M CD 5136	SOLITUDE STANDING
17	19	15	8	<b>THE BEATLES</b> CAPITOL CDP 46439	HELP
18	14	12	4	<b>OZZY OSBOURNE/RANDY RHOADS</b> CBS ASSOCIATED ZGK 40714/E.P.A.	TRIBUTE
19	8	10	8	<b>BARBRA STREISAND</b> COLUMBIA CK 40788	ONE VOICE
20	18	16	51	<b>GENESIS</b> ATLANTIC 2-81641	INVISIBLE TOUCH
21	20	18	20	<b>THE ROBERT CRAY BAND</b> MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
22	22	22	6	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA MCAD 5836	LET ME UP (I'VE HAD ENOUGH)
23	<b>NEW</b>		1	<b>JUDAS PRIEST</b> COLUMBIA CGK 40794	LIVE
24	24	27	40	<b>BRUCE HORNSBY &amp; THE RANGE</b> RCA PCD 1-8058	THE WAY IT IS
25	<b>NEW</b>		1	<b>ROGER WATERS</b> COLUMBIA CK 40795	RADIO K.A.O.S.
26	23	25	12	<b>BRYAN ADAMS</b> A&M CD 3907	INTO THE FIRE
27	<b>NEW</b>		1	<b>DAN FOGELBERG</b> EPIC EK 40271/E.P.A.	EXILES
28	29	—	2	<b>THE SMITHS</b> SIRE 2-25569/WARNER BROS.	LOUDER THAN BOMBS
29	<b>RE-ENTRY</b>			<b>HERB ALPERT</b> A&M CD 5125	KEEP YOUR EYE ON ME
30	26	21	16	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 2-25491	TRIO

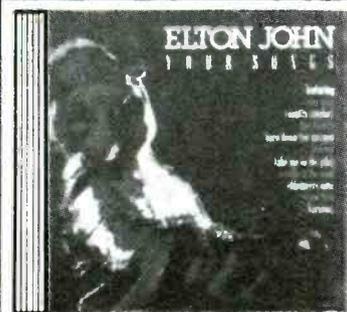
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	34	<b>HOROWITZ IN MOSCOW</b> DG 419-499	<b>★★ NO. 1 ★★</b> 31 weeks at No. One VLADIMIR HOROWITZ
2	2	2	13	<b>CARNAVAL</b> CBS MK-42137	WYNTON MARSALIS
3	3	4	52	<b>PLEASURES OF THEIR COMPANY</b> ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	5	5	5	<b>POPS IN LOVE</b> PHILIPS 416-361	BOSTON POPS (WILLIAMS)
5	4	3	12	<b>TRADITION</b> ANGEL CDC-47904	ITZHAK PERLMAN
6	6	6	43	<b>HOROWITZ: THE STUDIO RECORDINGS</b> DG 419-217	VLADIMIR HOROWITZ
7	7	8	8	<b>HOLST: THE PLANETS</b> LONDON 417-553	MONTREAL SYMPHONY (DUOIT)
8	8	7	33	<b>KATHLEEN BATTLE SINGS MOZART</b> ANGEL CDC-47355	KATHLEEN BATTLE
9	10	9	14	<b>IN IRELAND</b> RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
10	9	10	11	<b>BOLLING: SUITE FOR FLUTE &amp; JAZZ VOL.2</b> CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
11	11	12	67	<b>HOROWITZ: THE LAST ROMANTIC</b> DG 419-045	VLADIMIR HOROWITZ
12	12	14	110	<b>AMADEUS SOUNDTRACK</b> FANTASY WAM-1791	NEVILLE MARRINER
13	17	19	4	<b>AN ENCHANTED EVENING</b> PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
14	16	16	4	<b>DANCE PIECES</b> CBS MK-39539	PHILIP GLASS
15	13	13	7	<b>CBS MASTERWORKS DIGITAL SAMPLER</b> CBS MXK-42070	VARIOUS ARTISTS
16	14	11	45	<b>DOWN TO THE MOON</b> CBS MK-42255	ANDREAS VOLLENWEIDER
17	15	15	19	<b>ROUND-UP</b> TELARC 80141	CINCINNATI POPS (KUNZEL)
18	<b>NEW</b>		1	<b>GROFE: GRAND CANYON SUITE</b> TELARC 80086	CINCINNATI POPS (KUNZEL)
19	20	—	2	<b>TELARC SAMPLER #4</b> TELARC CD-80004	VARIOUS ARTISTS
20	<b>NEW</b>		1	<b>BUTTERWORTH/PARRY/BRIDGE</b> NIMBUS NI 5068 ENGLISH STRING ORCHESTRA (BOUGHTON)	
21	19	18	17	<b>THE CLASSIC EXPERIENCE</b> PRO ARTE CDM-800	VARIOUS ARTISTS
22	21	21	74	<b>BACHBUSTERS</b> TELARC 80123	DON DORSEY
23	18	17	8	<b>OPERA SAUVAGE</b> POLYDOR 829-663	VANGELIS
24	22	23	78	<b>BEETHOVEN: SYMPHONIES 5 &amp; 6</b> DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
25	23	20	9	<b>ATMOSPHERES</b> CBS MXK-42313	VARIOUS ARTISTS
26	26	29	3	<b>HANSON: SYMPHONY NO. 2</b> ANGEL CDC-47850	SAINT LOUIS SYMPHONY (SLATKIN)
27	27	—	2	<b>PRIMO TENORE</b> LONDON 417-713	LUCIANO PAVAROTTI
28	25	25	3	<b>POMP &amp; PIAZZA</b> TELARC 80122	CINCINNATI POPS (KUNZEL)
29	29	26	110	<b>TCHAIKOVSKY: 1812 OVERTURE</b> TELARC 80041	CINCINNATI POPS (KUNZEL)
30	30	24	22	<b>TIES AND TAILS</b> PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)

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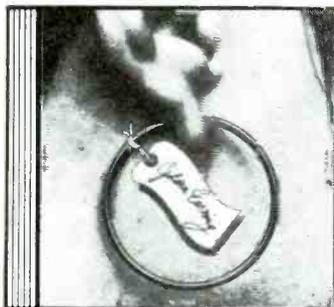
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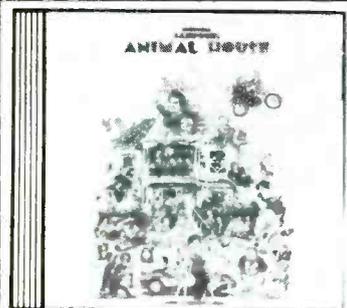


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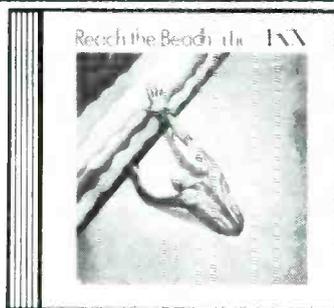


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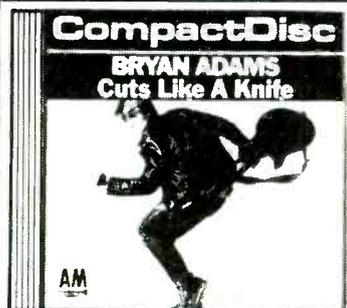


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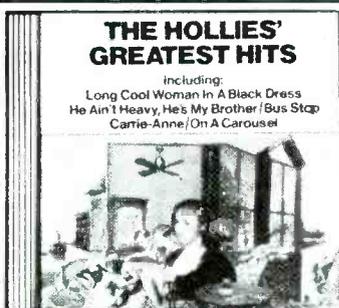


BRYAN ADAMS • CUTS LIKE A KNIFE CD 3284

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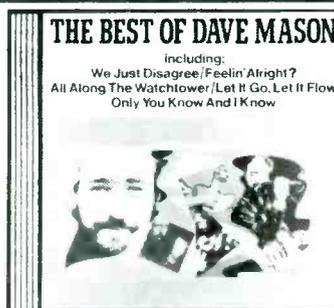


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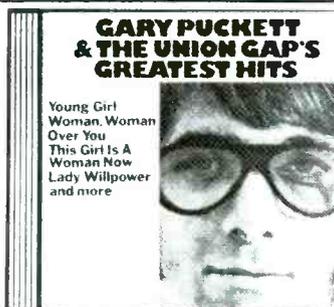


JOE JACKSON • LOOK SHARP! CD 3187

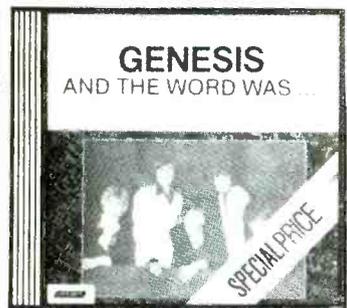


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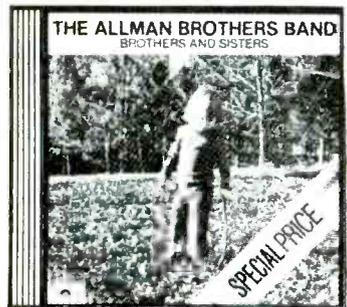
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BEST OF BEE GEES 831594-2

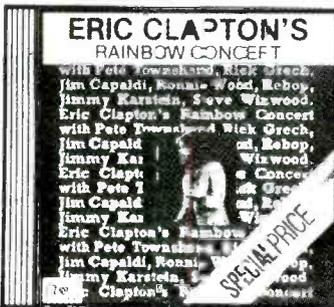
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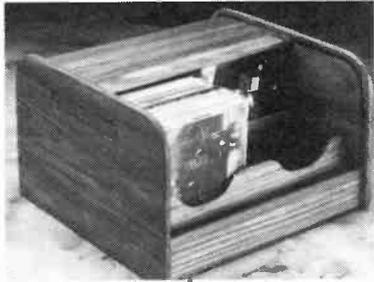
BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24,970, Nashville, Tenn. 37202.

**COMPACT DISKS TO GO:** Final Design (408-255-3377) has rolled out a new series of CD storage products—the Compact Discollater line—that stores the records in a staggered, upright formation for easy viewing and retrieval.

At the budget end is the CDSA model. It holds 20 CDs, is made of black plastic, and has a self-adhesive feature that secures the unit to any clean, flat surface. Measuring 10 1/4 inches by 6 inches by 6 3/8 inches, the holder bears a suggested retail price of \$6.95.

The CDSM model, with virtually the same measurements as its companion model, also stores 20 disks. It is slide-mounted, with a ball-bearing slide that enables it to be located between the shelves of a cabinet.



Eppco has bowed a line of teakwood compact disk cabinets. They can be used as either freestanding or wall-mounted units. The 36-disk model lists for \$39.95; the 60-CD unit lists for \$49.95.

Suggested price is \$18.95.

At the top of Final Design's line is the CDNS model Nulli Secundus, which is a hardwood storage cabinet. The outer case of the cabinet is made of red oak, teak, or black wal-

### ACCESSORIES

(Continued from page 39)

dous" for accessories. "We're very hopeful for a banner year," he said. Discwasher's Thomson agreed with this assessment. Battaglia reported, "Our sales are up 75% on a year-to-year basis."

Recoton's Borchardt contended, "When the economy gets rough, people buy more accessories." A member of the audience was almost evangelistic in his support of accessories as a profit center. He said he pays his \$10,000-a-month rent bill with these items, owing to their high markup and easy sale.

Thomson said that consumers should be reminded that rental videos are carriers of dirt and increase the need for frequent cleaning of their VCRs.

nut. It houses two model CDSM holders side by side, giving it a 40-CD capacity. The unit measures 8 3/8 inches by 12 1/4 inches by 16 1/4 inches and retails for around \$99.95.

**COMPACT DISKS AT HOME:** There are two new wooden CD cabinets available from Eppco (216-382-8300). They are made of teak and are equipped with a wooden roll top. Adjustable slats are included to keep the disks upright, regardless of the number being stored. Both models can be wall-mounted or used freestanding. Model 8136 holds a maximum of 36 CDs and retails for \$39.95. The 60-unit model 8160 sells for a suggested \$49.95.

**ANOTHER HOME** storage system comes from Bay Pacific (415-981-3930), a CD carousel with an 80-disk capacity. It is made of four CD towers attached to a carousel base and allows 80 records to be housed in a 1-cubic-foot space. Additional towers can be attached to the base either vertically or horizontally. The 726EK model is set to retail at \$69.95.

## 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.

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CA 6248-4-RB/\$8.98

**STARSHIP**  
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LP Grunt 6413-41-G/9.98  
CA 6413-1-G9/9.98

**WETTON/MANZANERA**  
Wetton/Manzanera  
LP Geffen 24147/8.98  
CA M5G 24147/\$8.98

**WHAT IF**  
What If  
LP RCA 5909-1-RB/\$8.98  
CA CB 5909-4-RB/\$8.98

#### COMPACT DISK

**HIGHWAY 101**  
Highway 101  
CD Warner Bros. 2-25608/WEA/\$15.98

**LITTLE FEAT**  
Dixie Chicken  
CD Warner Bros. 2-2686/WEA/\$15.98

**LITTLE FEAT**  
Feats Don't Fail Me Now  
CD Warner Bros. 2-3472/WEA/\$15.98

**EDDY RAVEN**  
Right Hand Man  
CD RCA 5728-2-R/NA

**SYLVIA**  
Greatest Hits  
CD RCA 5-2/WEA/NA

**HANK WILLIAMS JR.**  
Whiskey Bent & Hell Bound  
CD Warner Bros. 2-237/\$15.98

**STEVE WINWOOD**  
Talking Back To The Night  
CD Island 2-9777/WEA/\$15.98

#### JAZZ

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Remembered Live At Sweet Basil  
CD Pro Jazz CDJ 640/NA

**LESLIE DRAYTON & FUN**  
Innuendos  
CD Esoteric/Optimism 1005/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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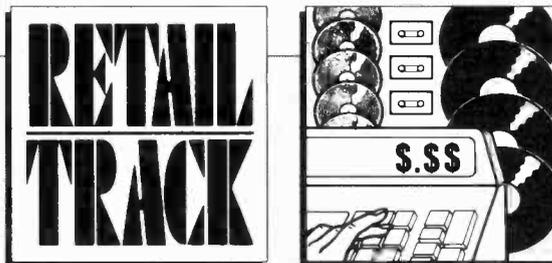
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by Earl Paige

**TOWER'S INDIE BLOWOUT:** Tower Records' 41 domestic stores will feature independent labels June 25-July 22 in what staffers claim is the biggest such sale they've ever heard of—500 titles from 87 vendors. "It's common to see WEA Month or CBS Month, but the indies rarely get that kind of shot," says Brian Griffith, managing editor of Pulse, the chain's tabloid.

Tower Advertising, Pulse, and Tower Records are coordinating what will basically be an advertising print campaign. "We'll use radio here and there, but mostly the 25 dailies in our various markets," says John Corley, Northern California regional advertising coordinator. A key element is Pulse's 92-page special section devoted to independent acts and labels.

The Village Voice, because of its early run date, will carry the first insertion Wednesday (1), announcing "freedom of choice," with daily ads hitting the Friday (3) editions. Theme posters, bin signs, and end-cap displays will all carry the theme with red, white, and blue graphics, "and every album will be stickered," says Griffith. Prices are set for \$6.99 on \$8.99 LP and cassette product, and compact disks are priced at \$11.99.

**CHECK OUT THE LIBRARY:** Michigan combo stores—and certainly video specialty outlets—are pushing a bill to curb tax-funded libraries from charging local residents for video rental. Bill proponents claim some libraries maintain as many as 2,000 titles. One library says it makes \$32,000 in yearly rental-fee revenues.

**PHILADELPHIA STORY SECOND TAKE:** Sentiment is hardening principally among black retailers over labels cutting back on black merchandising reps servicing stores in Philadelphia's black neighborhoods (Retail Track, May 2). "We will have all 22 black-owned stores on the second petition," says Bruce Webb, organizing leader of the effort. Webb, owner of

Bruce Webb's Department Store, hopes to air the controversy via local television talk shows and through other media.

**ONE-STOP SUMMIT:** The new One-Stop Advisory group of the National Assn. of Recording Merchandisers is chaired by new committee appointee Barney Cohen, Valley Record Distributing. Another new member is Bruce Hoberman, RTI Homer's. Serving again are the following: Jason Blaine, The Music People; Jeff Boyd, Vinyl Vendors; David Colson, Transcontinent Record Sales; Randall Davidson, Central South Music Sales; Stan Myers, Baker & Taylor; Patricia Moreland, City-1-Stop; Bruce Ogilvie, Abbey Road Distributing; Jay Perloff, Universal Record Distributors; Jerry Richman, Richman Bros. Records; and Terry Woodward, Wax Works. Rotating off the committee are James Callon, JDC Records, and Michael Mowers, Total Music.

NARM's 1987 Wholesalers Conference, a newly formatted event that bowed last year in Scottsdale, Ariz., is set for the Palm Springs Plaza Oct. 26-30, Palm Springs, Calif. Huddling first will be rackjobbers (26-28), then one-stops (27-29), followed by independent distributors (28-30). An extra full day is built in so rackers can meet with video vendors.

New chairman of the Independent Distributors Advisory Committee is Tony Delasandro, M.S. Distributing. A new member is Pat Monaco, Landmark Distributing. The following members are returning: Dennis Baker, Action Music Sales; Nick Campanella, Encore Distributing; Billy Emerson, Big State Distributing Corp.; Don Gillespie, JEM Distributing; George Hocutt, California Record Distributing; Joyce Heider-Lynn, Great Bay Distributing; Eric Paulson, Navarre Corp.; James Schwartz, Schwartz Bros.; and Jerry Winston, Malverne Distributing.

**BLANK T-120 AT \$3.20?** "I've had some of the minor brands hitting at me at \$3.20 [cost], but not the majors so far," says Mitch Perliss, director of purchasing at Los Angeles' Music Plus chain, on the topic of blank videocassette prices bottoming out. "With all the rebates we're seeing, the consumer's perceived value is \$3.99. Now the manufacturers are thinking of some way we can hit that price point without rebates and still stay alive."

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

## 'Malone' Will Only Be Available Through Rental Orion To Test Impact Of PPV

BY AL STEWART

NEW YORK In an effort to gauge the effect pay per view has on home video revenues, Orion Home Video says it will not make its first release available to PPV cable services.

Orion president Len White has long asserted that PPV's impact on video retailing is "more perception than reality" and is willing to test his theory when the company ships the Burt Reynolds film "Malone" on October 28.

White, who made the announcement to distributors on hand in Atlantic City, N.J., for a meeting with Orion, June 16-18, says there is still growing concern that PPV erodes video revenues.

"Retailers say that PPV affects them—I don't believe that," says White, who believes that suppliers are the ones who lose out if they do not exploit PPV.

"We'll compare the revenue we would have made if we had licensed the title to PPV to the revenue we make without it," says White, referring to total ancillary income. Even if the absence of "Malone" from PPV sparks greater rental activity—and in turn greater sales for Orion—White is convinced that his company will not recoup the lost PPV revenue.

Critics of PPV have argued that movies available on pay television don't have the same rental potential as other movies. As a result, some dealers buy fewer copies of a PPV title. White says that even if retailers place larger orders for non-PPV films, the test with "Malone" is likely to indicate that Orion would lose

money by not taking advantage of PPV.

Though White acknowledges that PPV is an important vehicle for companies like Orion that "hedge their risks by selling to PPV services," he insists that PPV does not have the penetration to hurt video stores. There are only 2 million PPV households in the U.S., according to White.

"PPV is not the biggest threat to [the home video industry]. The biggest threat is that people cannot get [the tape] they want when they go to the video store," says White.

Because rental activity for a popular title drops sharply after the first weeks of availability, retailers

### 'I don't think PPV affects retailers'

are inclined to purchase conservatively. The solution, says White, may be for suppliers to make it more inviting for a retailer to purchase additional units when a movie first hits the stores.

With an eye toward lessening the risk of such an order, Orion will also use the release of "Malone" to experiment with a buy-back program. Ninety days after the ship date, one large chain will be permitted to sell a portion of its "Malone" inventory back to Orion for half the original wholesale price. Under the terms of the agreement, the store will buy 20%-50% more copies of the movie than it would ordinarily handle.

White declined to identify the chain involved in the test but says

the program will allow stores to return copies of the movie should they find there is not enough rental activity to merit the added inventory. "If we get a lot [of product] back, we will say this program is no good," says White.

White says that if the company's involvement with buy-backs proves successful, Orion will eventually administer the program on a national level. He adds, though, that such a move would not be made until mid-1988.

Other announcements made by Orion during its meeting with distributors are the following:

- The company will adhere to one uniform wholesale price for both distributors and rackjobbers. "With a half dozen distributors announcing rackjobber divisions, who's kidding who?" says White of the price break traditionally offered to rackjobbers.

- Return privileges after 90 days of up to 10% on nondefective merchandise will be offered. Beta cassettes being returned will not be interchangeable with other formats.

- No movie released by Orion on home video will be available on PPV prior to the video release.

- No quotas will be placed on distributors, but incentives will be offered by the Orion sales force.

- The company owns the rights to 238 titles; 102 of them are likely to be released on video at some point in the future. White says it is conceivable that some of the titles will be packaged together in a sell-through promotion and be sold for a list price of either \$19.95 or \$29.95 each.



**Video's Heavy Hitters.** Officials from Magic Video and Forum Home Video discuss "New York Yankees (The Movie)," a 100-minute video that traces the history of the Bronx Bombers. The cassette will be released in early August for a list price of \$29.95 and will be distributed by both Magic and Forum. On hand for a preview screening of the videocassette are, from left, Cathy Mantegna, VP of advertising/publicity for Forum; Ray Markman, president of Magic; Kathy Callahan, VP sales/marketing for Forum; Leslie Flegel, chairman of Magic; and Michael Oliviri, president of Forum. (Photo: Charlie Massara)

## Panelists Debate Mass Merchants' Sell-Through And Display Tactics At Consumer Electronics Show

BY EDWARD MORRIS

CHICAGO Mass merchants represent an essential but still-developing market for prerecorded video, according to a panel of industry experts speaking at the recent Consumer Electronics Show here.

Pricing, floor-space allocations, and advertising were among the main topics considered by Larry Kieves, president and CEO of Congress Video; Wendy Moss, vice president, Hi-Tops Video; Saul Melnick, president, Tri-Star Home Video; and Robin Montgomery, the former senior VP of Prism Entertainment who was recently named president and chief operating officer of the Cinema Group. The session was moderated by Entertainment Merchandising's Kurt Indvik.

"People want to buy and own movies," Melnick said. But, he added, mass merchants need to give sell-through-priced video more floor space. He said that movie studios will "continue to burn out their catalogs" and predicted, "I don't think you'll see many studios bringing out new releases as sell-through." He said that \$19.95 would be the dominant price point for videos during the holiday season, with some as low as \$14.95.

"Mass merchants will always carry a limited number of SKUs in home video," said Montgomery, in response to Melnick's call for more space. "I believe it will remain that way," she added, estimating that video departments will top out at 500-600 units.

The challenge to suppliers, Montgomery said, will be to convince mass merchants to choose their own titles over those of the competitors—not to persuade merchants to allot more space. She said that mass merchants are still in a "testing mode" regarding how merchants determine the size of departments, where the displays are located, and how much of their customers can be expected to

pay for videos. Videos, she added, need to retail for about \$14.95 for buyer acceptance.

Hi-Tops' Moss said that children's video, her company's specialty, can be promoted as toys, entertainment, and "infotainment," depending on which the retailer wants. Parents generally prefer the educational mode, she said.

Moss said that mass merchant still seem undecided as to where to display kidvid. "It's handled in the video section now, but who knows where it will be next year," she said of her product. Moss said that studies to determine whether parents or children most often decide which kidvid titles are bought reveal that in a controlled environment, parents are likely to decide, but where children are allowed to run free, they choose. Children's top choices are generally videos based on familiar licensed characters, such as Teddy Ruxpin, Moss said.

Kieves disagreed with Montgomery's prediction that mass merchants will continue to confine video to a small and finite space. He said that the low prices of how-to videos are conditioning viewers to buy instead of rent. Congress Video, Kieves said, has 13 genres of videos, ranging from classic movies to how-tos: "We're the grab bag for mass merchandisers. I have to please the tastes of several different buyers. My challenge is to bring out a broad selection of titles." He said about 50% of Congress' revenue is derived from its old movies and about 25% comes from its how-tos.

One shortcoming with mass merchants, Kieves said, is that they "still see our product as a seasonal one." He conceded that having to sell videos to entertainment buyers only can be restricting.

Some panel members said that supermarkets and bookstores are natural areas of growth for video sell-  
(Continued on page 52)

## For Videophiles: Picture In A Picture Consumers Can Watch Two Channels At Once

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

BY MARK HARRINGTON

FOR THOSE TORN between watching Johnny Carson and Ted Koppel, or Koppel and "Carrie," a new generation of video products offers a solution true video schizophrenics will appreciate: Watch them both, simultaneously.

Known as picture-in-picture processors, these often costly accessories allow users to watch two pictures—one large, one small—on the same screen. Depending on the complexity of the processor, users can watch two live broadcasts or a broadcast and a video. More complex units let users freeze or strobe the action and can upgrade less expensive video systems to MTS stereo and full remote control. The PIP screen can be reduced or enlarged, interchanged with the primary screen, or shuffled around like the ace in three-card monte. They let users pretend even the



most outdated VCR is a digital VCR.

MultiVision offers a high-end processor as a \$529 step up to its basic PIP processor, which lists for \$299.

The San Jose, Calif.-based company is a PIP frontrunner. Its proprietary six-bit digital technology is the brains of the processors, which the company makes in its own U.S. plants. Soon its two PIP products will be joined by a high-end unit that offers a range of convenience features even some digital VCRs don't.

Company president Roy Wright says the impetus for these products is warranted by the millions of installed television sets and VCRs that aren't digital. He says the market for PIP products this year alone could be up around 50,000 units and predicts it is likely to double next year.

Such a prospect is probably one reason other companies are looking at the product. Rabbit Systems, the company that makes a box that transmits VCR signals to as many as four other TVs in a home, recently showed a PIP unit called Double Play. The unit is the rough equivalent of the basic MultiVision piece and will sell for around \$249 when it is released in mid-July.

MultiVision's Wright says the market for PIPs goes beyond people looking for a new VCR. It's for "the person who wants to upgrade his existing VCR or TV without having to go out and buy a new VCR," he says. "We're trying to give the consumer a range of products that fits particular needs in his current video system."

With the low-end unit, model 1.1, users must supply at least one tuner of their own—either in the TV or VCR. That unit also converts a TV to remote control if it doesn't already have that feature. Wright says the processors give users the same clean freeze-frame featured in the latest digital VCRs. "About the only thing it can't do that a digital VCR can is play a tape," he says.

The \$299 price for a low-end processor can upgrade even a \$200 VCR to digital. New digital VCRs, meanwhile, sell for as low as \$700, he says. The important consideration for someone with a \$200 unit is: Is a special-effects processor worth more than the VCR itself?

Wright clarifies that prices aren't necessarily locked in at \$299. "As we have a chance to look at the cir-  
(Continued on page 52)

## Video Reviews

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

**"Aretha Franklin: Riding On The Freeway,"** RCA/Columbia Home Video, 24 minutes, \$19.95.

The Queen of Soul is back to claim her territory with chart-rocking solos and a successful duet with popster George Michael. Those who remember what R-E-S-P-E-C-T really is will be happy to see this collection of five recent music videos, which serves as something of a barometer of the confidence Franklin increasingly exudes in her performances.

In the past, the voice belied the shyness the camera often showed. This was a woman who didn't seem to feel she deserved all that attention. But in the progression from "Freeway Of Love" to the "I Knew You Were Waiting (For Me)" finale, she seems ever more comfortable, and hence, easier to watch. Production is generally good, with nostalgic twists. There are nods to Motown and some cameos from stars of song and screen. Hook up the stereo speakers because, as Carmen McCrae said, "Aretha could sing the yellow pages." COLLEEN TROY

**"Conversations With Norman Vincent Peale: The Power of Positive Thinking,"** Lorimar Video, 60 minutes, \$29.95.

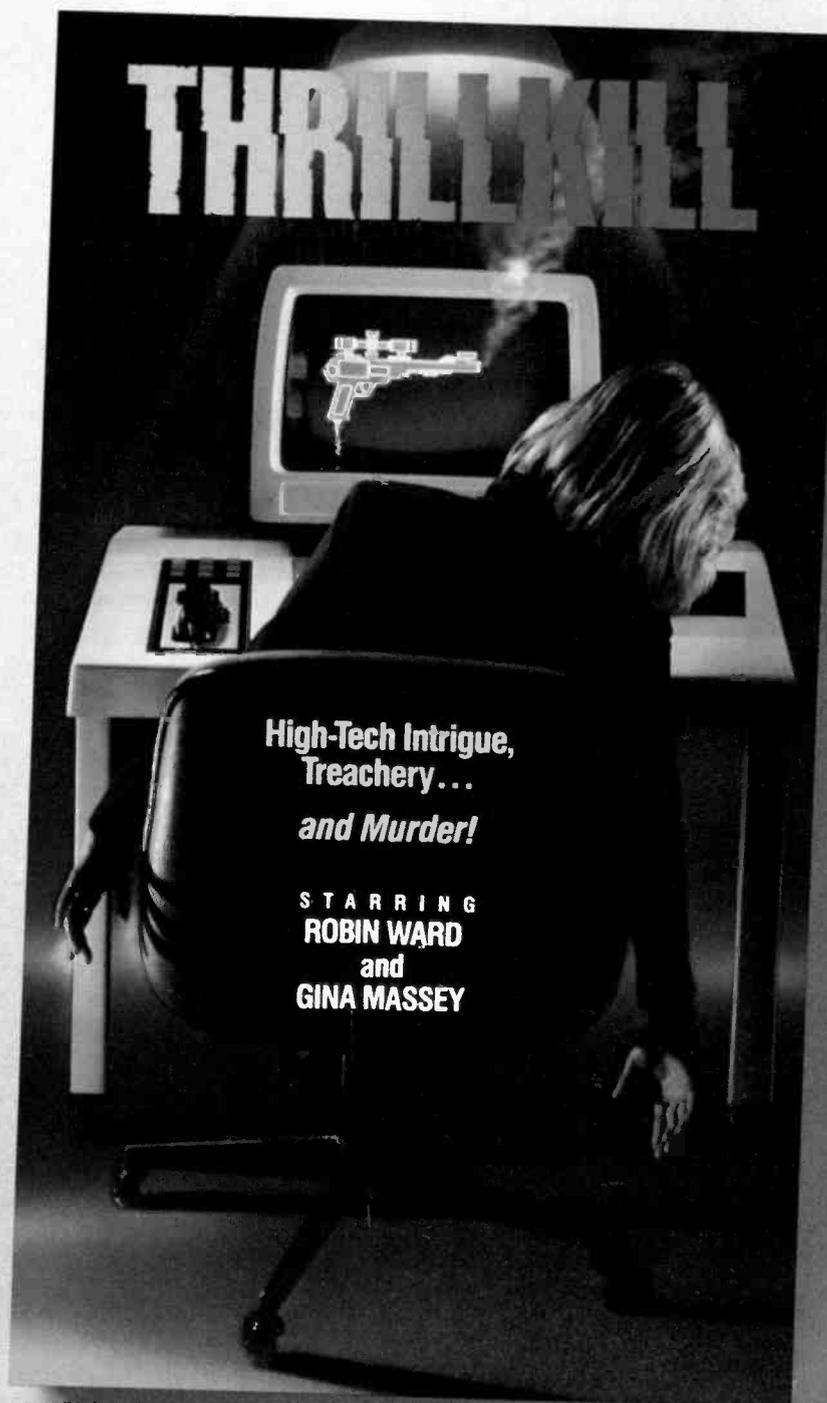
Adapted from the best seller of the same name, this video is a natural for people who would rather "wait for the movie" than read the book. The tape is geared to those who are looking to change their life and make it happier and more fulfilling. While the tape does not touch on all of the chapters from Peales' best seller, it hits on what he believes are the seven most important ones. Taped at the author's country home, Peale tells us how to adopt a more positive attitude, stay energized and young, and ultimately accomplish our goals through the "magic of believing." Perhaps the biggest plus of this video is that by having Peale himself discussing his views, the viewer gets the feeling of personally knowing the man who many believe to be the most motivational speaker of our time.

CHARLIE MASSARA

**"Elvis: Volume 1 (Heart & Soul)"/**  
**"Elvis: Volume 2 (The Untold Stories),"** New Image Video, 30 minutes and \$14.95 each.

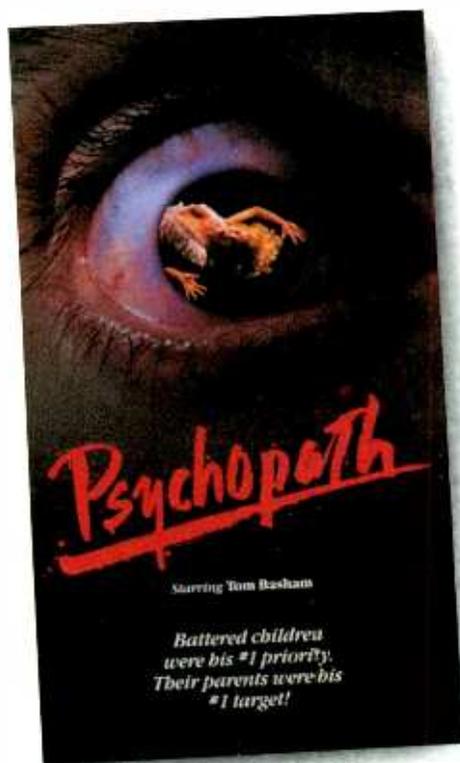
Even die-hard Elvis fans should find this two-volume set an unexceptional, perfunctory look at the man behind the cultural icon. Insufficient running time, paucity of actual Elvis footage, and rambling interviews conspire to widen rather than bridge the gaps in public knowledge about Presley's personal life. "Volume 1" is a sketchy tracing of Presley's Southern gospel and blues roots. Brief interviews with  
(Continued on next page)

# Our Lead Is A Big Draw.

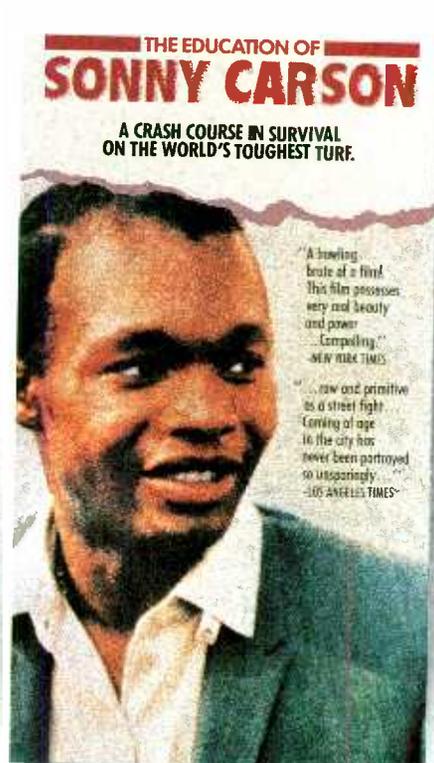


#FR0002, \$79.95

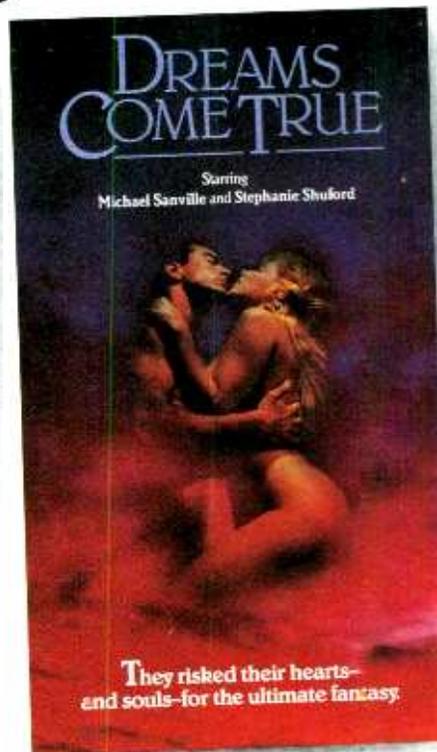
## So Is Our Supporting Cast.



#FR0031, \$59.95



#FR0005, \$59.95



#FR0004, \$59.95

Fox Hills Video's latest release stars "Thrillkill." A chart-topping, heart-stopping, high-tech adventure in the style of "War Games." Except this time, the game is murder.

Co-starring with "Thrillkill" are three screen gems with something for everyone.

Horror fans will find plenty to scream about in "Psychopath." Lighthearted customers will delight in the romantic fantasy, "Dreams Come True."

And nothing beats "The Education of Sonny Carson" for raw, powerful urban drama.

So, round out your inventory with Fox Hills' winning package. Order by July 22nd.



DISTRIBUTED BY FOX HILLS VIDEO  
2730 Wilshire Blvd., Suite 500  
Santa Monica, CA 90403  
213 829-7441

### VIDEO REVIEWS

(Continued from preceding page)

musical contemporaries range from incisive (B.B. King) to insipid (Sammy Davis Jr.). Presley songs on the soundtrack are great, but having them accompany travelog shots of Memphis, his hometown, and staged recording sessions is a yawn. "Volume 2" is more illuminating, though the brief home movies of Presley outshine documentary footage. Interviews with close friends, including his jeweler and hairdresser, reveal charming details about Presley's personality, from his love of banana popsicles to his generous bestowal of gifts to strangers and loved ones. Still, these two segments may hang in limbo without several more substantive volumes to complete the study. **ED BURKE**

**"The Bowling Masters: Practice Makes Perfect,"** New Image Video, 40 minutes, \$19.95.

This well-organized instructional video is right up the alley of enthusiasts who need step-by-step guidance in the fundamentals of bowling. Experts Wayne Webb and Lisa Wagner have knowledge and ability to spare as they share tips on how to throw strikes, avoid the gutter, and not go bananas attempting difficult splits. Slow-motion sequences successfully clarify proper technique and form. The sole drawback is the labored delivery of the hosts, who clearly are more comfortable demonstrating the game than addressing the camera. **E.B.**

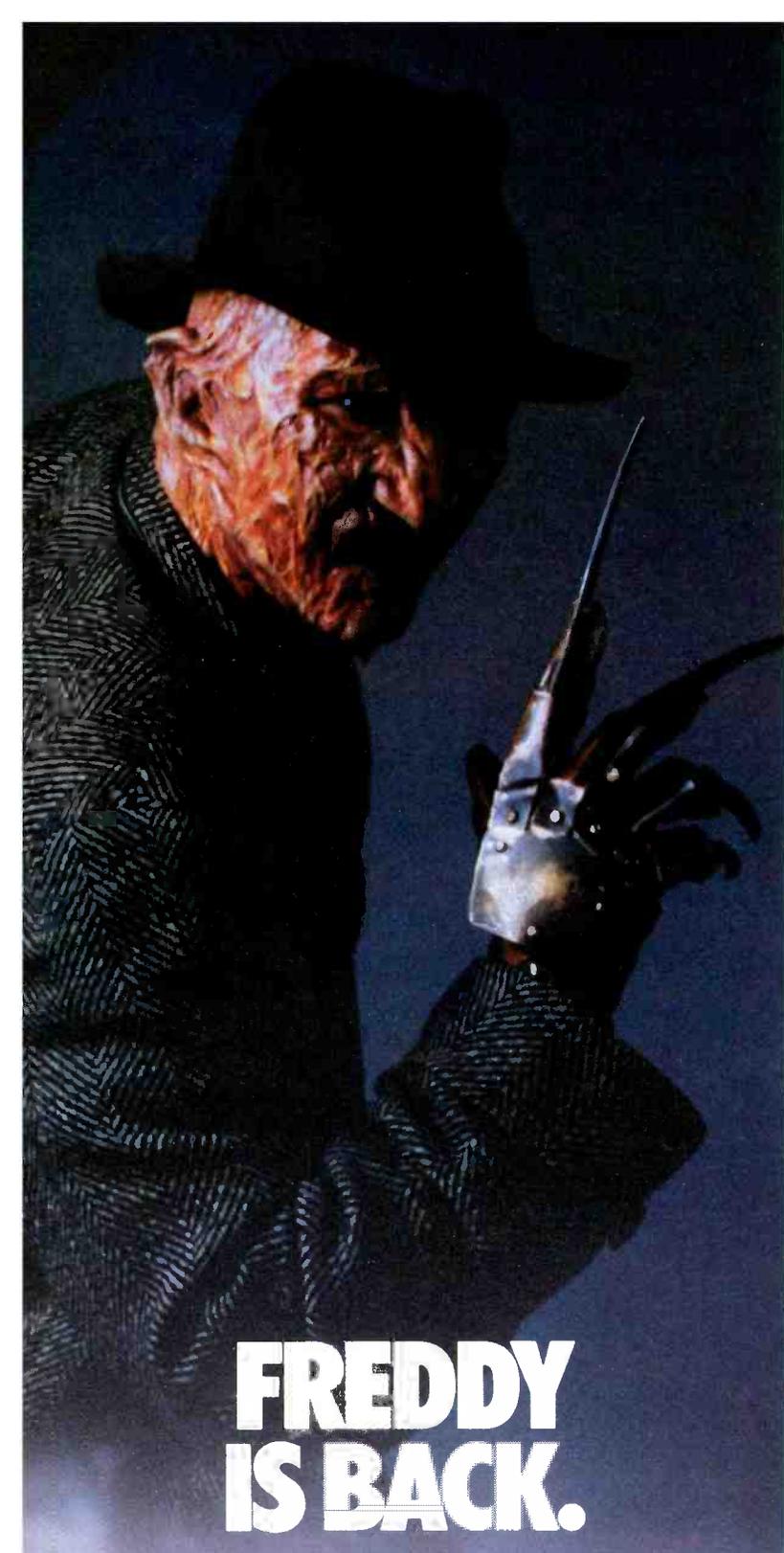
**"Kate Bush—The Whole Story,"** Sony Video, 55 minutes, \$29.95.

This program adds Bush's recent video for "The Big Sky" to a dozen earlier clips that accompany the songs on her current EMI America greatest-hits album collection. The earlier clips, dating back to her breakthrough hit, "Wuthering Heights," show off her considerable dance skills, yet they aren't particularly good videos. Nevertheless, the material is engrossing in its disturbing portrayal of the ethereally beautiful songstress as a tormented, darker Stevie Nicks type. Later clips progress from Bowie-esque surrealism ("Breathing") to bleak sci-fi ("Cloudbusting," which co-stars Donald Sutherland). Altogether, Bush fans should be ecstatic, though others may be mystified. **JIM BESSMAN**

**"Roller Derby's Greatest Highlights,"** Power Video, 28 minutes, \$19.95.

This compilation of hits—plus slaps, kicks, and spills—is no doubt part of an attempt to help roller derby reach the mass appeal now enjoyed by Hulk Hogan and the wrestling legions. An opening segment explains the sport's rules (certainly some will be surprised to learn that roller derby has rules), but most of the video finds members of the International Roller Skating League's four teams picking fights with one another—punching and shoving are two of the legal tactics involved in scoring points.

Appeal for this title seems limited: The video won't convert anyone convinced that this is a trash sport. Meanwhile, roller derby fans will find that a broadcast on ESPN lasts longer. **GEOFF MAYFIELD**



# FREDDY IS BACK.

Freddy Krueger's already grossed millions. Almost \$100 million at the box office, to be exact, for Nightmares 1, 2, and 3.

His latest, "A Nightmare on Elm Street 3: Dream Warriors," is the top grossing independent film in history.

Now it's time you got your cut. Nightmare 3 is now available on videocassette.

To make sure the response is mass hysteria, we're following through with dealer support beyond your wildest dreams. Our multi-million dollar consumer advertising and promotional campaign will reach over 14 million people. And Freddy's "Be in My Nightmare" Sweepstakes will generate fearsome traffic.

Don't get caught short. Order by July 16.

## A Nightmare ON ELM STREET 3 DREAM WARRIORS

MPAA  
RATED

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CAPTIONED

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WOLFGANG PETERSEN  
DIRECTOR OF PHOTOGRAPHY

FOR WEEK ENDING JULY 4, 1987

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# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★ NO. 1 ★★								
1	1	15	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	37	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	24	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	87	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	8	3	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
6	7	5	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
7	5	54	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
8	6	35	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
9	9	101	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
10	10	39	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
11	13	3	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
12	11	33	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
13	25	2	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
14	38	3	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	NR	29.95
15	19	5	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
16	15	5	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	89.95
17	40	64	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
18	34	83	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
19	28	5	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR	39.95
20	RE-ENTRY		CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
21	16	3	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	Animated	1983	NR	14.95
22	12	2	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R	79.95
23	37	154	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
24	NEW▶		ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13	79.95
25	14	35	AUTOMATIC GOLF ▲	Video Reef VA39	Bob Mann	1983	NR	14.95
26	30	2	HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
27	17	12	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
28	29	6	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Marvin Hagler Sugar Ray Leonard	1987	NR	19.95
29	18	2	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG	89.95
30	36	80	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
31	20	3	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R	89.98
32	22	100	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
33	31	25	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
34	24	34	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
35	26	29	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
36	21	5	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	NR	79.95
37	33	135	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
38	27	10	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
39	23	85	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
40	32	2	THE MEN'S CLUB	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R	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.

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
<b>RECREATIONAL SPORTS™</b>						
★★ NO. 1 ★★						
1	2	27	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
2	1	27	<b>AUTOMATIC GOLF</b>	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	5	21	<b>JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE</b>	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
4	9	21	<b>BEN CRENSHAW: THE ART OF PUTTING</b>	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
5	8	7	<b>THE SUPERFIGHT-HAGLER VS. LEONARD</b>	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
6	3	27	<b>JAN STEPHENSON'S HOW TO GOLF</b>	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
7	10	17	<b>GOLF LESSONS FROM SAM SNEAD</b>	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
8	11	21	<b>MARTY HOGAN: POWER RAQUETBALL</b>	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
9	6	13	<b>PETE ROSE: WINNING BASEBALL</b>	Embassy Home Entertainment 1106	Inside info on becoming a great hitter and how to develop the winning edge.	19.95
10	4	27	<b>HOW TO PLAY POOL STARRING MINNESOTA FATS</b>	Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
11	16	5	<b>THE RULES OF GOLF EXPLAINED</b>	Caravatt Video	Tom Watson and Peter Arliss explain all the official rules of golf.	39.95
12	14	19	<b>SUCCESSFUL WHITETAIL DEER HUNTING</b>	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
13	13	3	<b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
14	20	27	<b>BASS FISHING: TOP TO BOTTOM</b>	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
15	<b>NEW▶</b>		<b>DR. J'S BASKETBALL STUFF</b>	CBS-Fox Video	Highlights of Julius Erving's career as well as playing techniques are featured.	19.98
16	19	17	<b>MICKEY MANTLE'S BASEBALL TIPS</b>	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95
17	<b>NEW▶</b>		<b>GOLF WITH AL GEIBERGER</b>	Sybervision	Every element of golf is presented dozens of times to imprint perfection.	69.95
18	7	27	<b>WARREN MILLER'S LEARN TO SKI BETTER</b>	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
19	12	15	<b>T'AI CHI CH'AUN</b>	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
20	18	3	<b>CHARLIE LAU: THE ART OF HITTING 300</b>	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
<b>HOBBIES AND CRAFTS™</b>						
★★ NO. 1 ★★						
1	1	27	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	2	27	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	4	19	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
4	<b>RE-ENTRY</b>		<b>HUGH JOHNSON'S-HOW TO ENJOY WINE</b>	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
5	8	3	<b>CAKE DECORATING</b>	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
6	6	19	<b>MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE</b>	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
7	3	21	<b>JULIA CHILD: POULTRY</b>	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
8	10	21	<b>JULIA CHILD: SOUPS, SALADS, AND BREAD</b>	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
9	11	17	<b>CHEERS! ENTERTAINING WITH ESQUIRE</b>	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95
10	<b>RE-ENTRY</b>		<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
11	7	5	<b>CHET ATKINS: GET STARTED ON GUITAR</b>	Atkins Video Society	Chet's easy style of teaching makes learning guitar fun.	69.95
12	<b>NEW▶</b>		<b>READER'S DIGEST: SEWING BASICS</b>	Random House Home Video	Master the basics of sewing with this easy-to-follow program.	29.95
13	5	11	<b>CASINO GAMBLING WITH DAVID BRENNER</b>	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
14	12	3	<b>WIN AT BRIDGE</b>	Active Video	Expert Eddie Kantar reveals all the tricks players use to improve your skills.	29.95
15	13	21	<b>THE VICTORY GARDEN</b>	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.  
Next week: Health And Fitness; Business And Education.



## AND HE'S LOOKING FOR A FRESH FACE.

Freddy Krueger is celebrating his hellish return with the "Be in My Nightmare" Sweepstakes.

The grand prize gives your customers a chance to be in "A Nightmare on Elm Street 4" They'll fly to Hollywood for the ultimate "scream test." Or, win \$5,000 in cash.

They can win hundreds of other frightful prizes, too. Like video libraries of all three *Nightmare* titles. Freddy T-shirts. And Freddy posters.

Along with a massive consumer print advertising campaign, we're sponsoring MTV's Headbanger's Ball, Saturday Night, August 8 and 15. Legions of kids will be busting down your doors for a chance to claw their way to stardom. And to rent Freddy's latest hit. Don't run out! Order by July 16.

**ENTER FREDDY'S**  
*Be in my Nightmare*  
**SWEEPSTAKES!**

No purchase or proof of rental necessary to enter. Details and official rules at participating video stores. Prizes subject to availability. In the event the walk-on part in "A Nightmare on Elm Street 4" is not available, the alternate grand prize of \$5,000 will be awarded automatically. Sweepstakes open to residents of the US & Canada, excluding the residents of the Province of Quebec. For information on the Freddy Fan Club: P.O. Box 528, N.Y., NY 10028.

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**FROM THE PEOPLE WHO BROUGHT YOU "RAISING ARIZONA."**



**\$A**



**\$ALVATION!**

**SEX. POWER. MONEY.  
All in the name of God.**

A FILM BY BETH B

B MOVIES PRESENTS **SALVATION!** STARRING **STEPHEN MCHATTIE** **DOMINIQUE DAVALOS** **EXENE CERVENKA** **VIGGO MORTENSEN**  
FEATURING **ROCKETS REDGLARE** **BILLY BASTIANI** PHOTOGRAPHY **FRANCIS KENNY** EDITOR **ELIZABETH KLING** PRODUCTION DESIGN **LESTER COHEN**  
EXECUTIVE PRODUCER **NED RICHARDSON** ORIGINAL MUSIC **NEW ORDER, CABARET VOLTAIRE, THE HOOD AND ARTHUR BAKER**  
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A MANIPULATOR COMPANY PRODUCTION **R** RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN A CIRCLE FILMS RELEASE

# **SALVATION!**

**NEW BOX OFFICE SMASH CURRENT AS  
TODAY'S HEADLINES.**

***"Quirky, kinky take-off on electronic evangelism."*** —Judith Crist

***"Savagely funny turns."*** —NY POST

***"Satire of television evangelists so topical it could have been  
made yesterday."*** —Vincent Canby, NY Times

**"SALVATION!"** — the newest movie from the people who brought you "Raising Arizona".

**"SALVATION!"** is the up-to-the-minute satire movie on television evangelism. A holy roller's plans go to hell when a fervent viewer family blackmails T.V.'s Reverend Randall. Praise the Lord and get out those Visas and Mastercards. The devil's work has just begun.

Cash in now on the new movie smash that has everything. Sex. Power. Money.  
All in the name of God. **SALVATION!**

**A MUST-RENT MOVIE  
FROM VISTA HOME VIDEO**

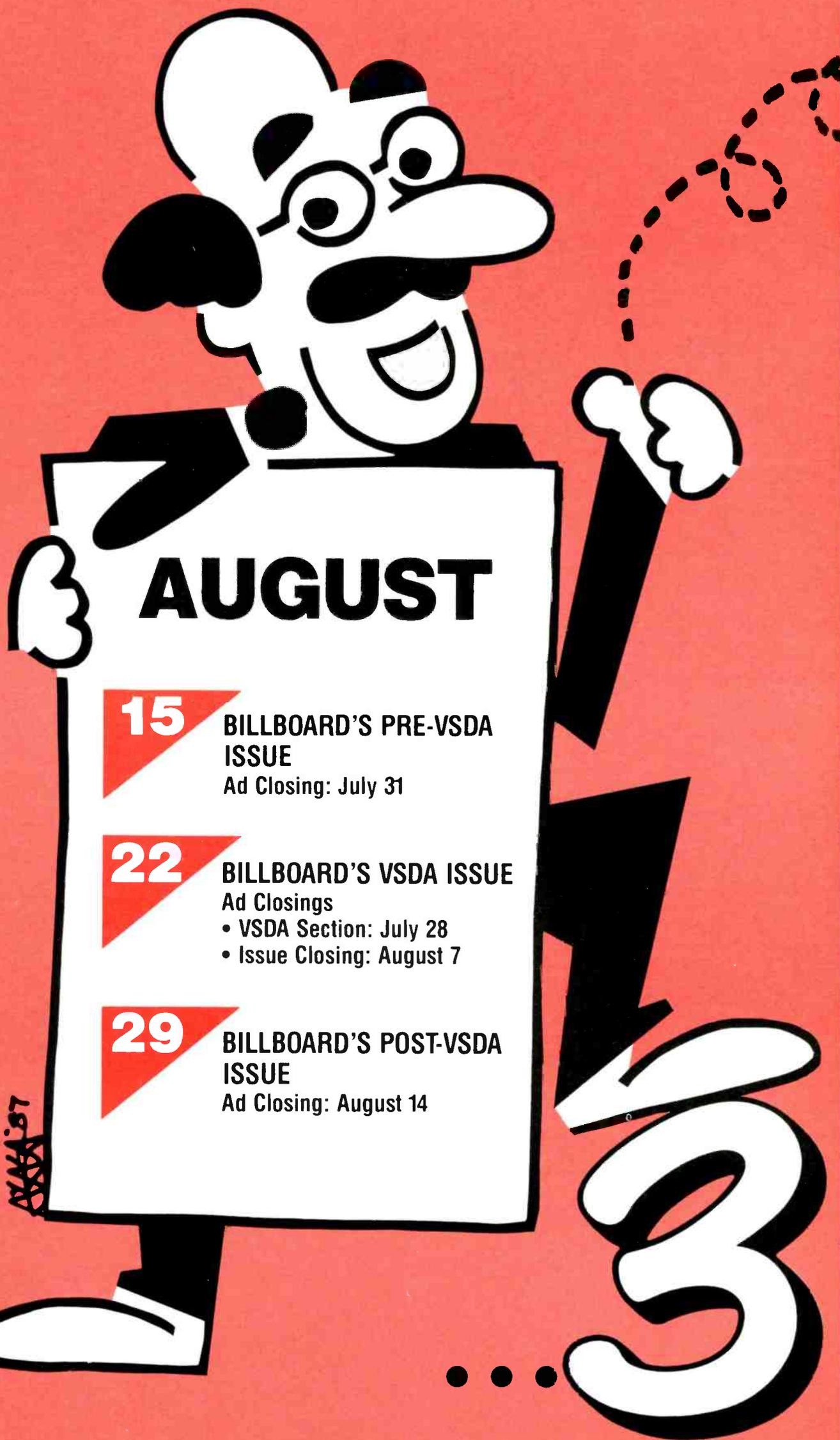
Code Number: VVA/VXA 0018

**Release Date: August 26, 1987**

To be included on the P.O.P. mailing list call 1-800-221-7700.



V  
S  
D  
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## AUGUST

**15**

**BILLBOARD'S PRE-VSDA  
ISSUE**

Ad Closing: July 31

**22**

**BILLBOARD'S VSDA ISSUE**

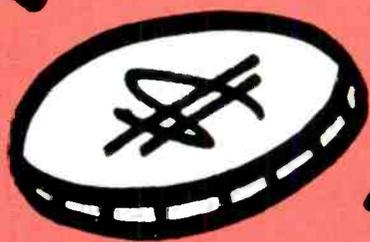
Ad Closings

- VSDA Section: July 28
- Issue Closing: August 7

**29**

**BILLBOARD'S POST-VSDA  
ISSUE**

Ad Closing: August 14



# **HEADS OR TAILS!** **YOU HAVE 3 CHANCES TO WIN** **NEW LEADS AND SALES IN ...**

**It's no toss-up!**

**Now you have three opportunities to reach important video buyers before, during and after the VSDA Convention. For the first time, Billboard gives you three tie-in issues that will saturate the market for a 21-day period.**

**We'll be there. So should you . . . with your ad message in Billboard. Reserve your space today!**

**BONUS DISTRIBUTION (August 22 issue) to attendees at VSDA**

**Billboard readers receive their issues every Monday morning. Weekly video coverage has been expanded to include: 9 weekly video charts, video reviews, up-to-the-minute news from page-one straight through to video retailing, home video, video music and the pro section. Hit makers get it. Smart buyers use it!**

# **BILLBOARD VSDA ISSUES!**

**FOR AD DETAILS CONTACT: NEW YORK: Gene Smith, Associate-Publisher (212) 764-7356 • Ron Willman, Director Of Sales: Video/Sound (212) 764-7350; LOS ANGELES: Mickey Grennan (213) 859-5313 Or Contact Any Billboard Sales Office**

## L.A. Lakers Tape Due From CBS/Fox Video

LOS ANGELES The Los Angeles Lakers, recently crowned kings of the 1986-87 pro basketball season, will be the subject of a new sports tape from CBS/Fox Video, set to be released at the end of July.

The one-hour, \$19.98 tape contains on- and off-the-court footage of the team during the season and in the championship series with the Boston Celtics.

According to Ken Ross, head of sports and music programming for CBS/Fox, before the season started, four teams that had the potential of making it to the NBA finals were selected to be filmed throughout the year—the Lakers, Celtics, Atlanta Hawks, and Houston Rockets.

The Hawks and Rockets tapes will also be marketed, as one-

hour titles listing for \$19.98.

The Boston Celtics tape, however, will be a two-hour program, combining footage of the past year with the 1985-86 season, when the team won the NBA title from the Houston Rockets. That tape will be \$29.98.

The tapes, says Ross, represent an extension of the company's association with the NBA. The first project in that link was Julius Erving's "Dr. J's Basketball Stuff." The CBS/Fox sports label also has two Mickey Mantle baseball tapes.

Sales and promotion for the basketball tapes will kick in shortly, says Ross. Regional campaigns, tie-ins with the NBA, direct mail, arena sales, and other marketing means will be tapped. **JIM McCULLAUGH**

## CES PANEL ON RETAILERS

(Continued from page 43)

through. Melnick said, "Sooner or later bookstores are going to have to get their act together." He also said that B. Dalton should "take a hard look" at why the chain got out of video. Kieves said that video rental stores ought to widen their scope to embrace sales: "If they don't begin to sell product, they're going to lose."

Among the other points made by panel members:

- To condition people to buying videos, push the product as gifts. Kidvid prices should stabilize at \$9.95-\$14.95; romance titles are "doing well" at \$11.95 and \$14.95. For Congress Video, \$9.95 has proven itself to be "good impulse" level.

- A reasonable retail markup for a tape is from 35% to 40%, according to Kieves.

- By adopting a new returns policy, Congress cut its returns from 40% a year ago to 11% or 12% this year. Returns for Hi-Tops and Prism have been small, their reps reported.



**Thanks A Million.** Dave Mishra, president of Creative Video Services, presents Sony representatives with the 1 millionth tape from the first Sony high-speed sprinter at CVS near Los Angeles. For the past two years, Sony and CVS have been collaborating to develop high-speed sprinters. CVS is also the only U.S. manufacturer to duplicate Macrovision at high speed. Shown, from left, are Thomas J. Hofbauer, major accounts sales manager, Sony Information Systems; Mishra; Kazuo Nagoaka, president, Sony Magnascale Inc.; and Tadahiko Nishizawa, assistant general manager, Sony Magnascale Inc.

FOR WEEK ENDING JULY 4, 1987

Billboard

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## TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
Compiled from a national sample of retail store sales reports.								
				★ ★ NO. 1 ★ ★				
1	1	23	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
2	6	3	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
3	3	29	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
4	2	29	LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
5	5	83	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
6	4	53	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
7	19	3	PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
8	9	31	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
9	8	7	DON JOHNSON: HEARTBEAT	CBS Video Music Enterprises CBS-Fox Music Video 3001	Don Johnson	1986	LF	19.98
10	7	5	KATE BUSH THE WHOLE STORY	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95
11	18	13	THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	C	34.95
12	14	45	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
13	10	31	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
14	13	23	DOKKEN ●	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
15	17	39	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
16	NEW ▶		R.E.M. "SUCCUMBS"	A&M Records Inc. A&M Video 61710	R.E.M.	1987	LF	19.98
17	11	29	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
18	12	31	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
19	NEW ▶		WOMEN IN ROCK	Delilah Film Productions MCA Home Video 80428	Various Artists	1987	D	29.95
20	15	77	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95

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

## newsline...

**EMBASSY HOME ENTERTAINMENT** has snared 13 films for home video release from Hemdale, including the controversial "River's Edge." Also in the multifilm deal are "Defense Of The Realm," "Burke And Wills," "A Flagrant Desire," "Blood Red," "Burnin' Love," "Time Guardian," "Dreamers," "High Tide," "Scenes From A Goldmine," "High Season," "Supergrass" and "Slate, Wyn, And Me." "River's Edge" and four others will be in EHE's fall release schedule. EHE is also planning a major classics promotion, with 12 films priced at \$19.95, including "The Little Foxes," "The Secret Life Of Walter Mitty," and "Wuthering Heights." Another classic, "The Best Years Of Our Lives," which is a double cassette, will be at priced at \$29.95. Order closing is July 27, and the street date is Aug. 12.

**MAJOR RELEASES:** MCA Home Video plans to issue Steven Spielberg's "An American Tail" on Sept. 3 at \$29.95, a lower price point than usual for an MCA A title. Word at MCA is that Christmas 1988 is the earliest release date for "E.T."—if then. Warner Home Video plans to release "The Mission," which stars Robert De Niro, on Aug. 26 at \$89.95.

**COLISEUM VIDEO** is the latest company in the Macrovision camp. The anti-piracy process will be used on all 1987-88 Coliseum releases. MCA, CBS/Fox, MGM/UA, Disney, Media, and HBO are all using the system.

**NATIONAL ASSN. OF VIDEO DISTRIBUTORS** has urged its vendor members to place UPC bar codes on their product. The NAVD suggests that the bar code, which also has VSDA approval, be placed on the upper right hand corner of the back panel.

## HARDWARE WATCH

(Continued from page 43)

cuitry and, in particular, the cost of digital circuitry, it's possible prices will come down."

On another front, PIPs may be in for some serious competition from TV-in-TV processors. For one thing, the TV-in-TV device is cheaper.

The products, now on the drawing board, allow a similar range of simultaneous viewing of broadcasts but lack some special effects that PIP units offer. TV-in-TV houses two TV tuners so that users can split the screen in half and watch two broadcast channels simultaneously. TV-in-TV can also position a smaller subscreen anywhere on the larger screen but will not allow the strobe, freeze frame, or better picture quality advantages of PIPs.

Jack Battaglia, general manager for Memtek Products, says his company would prefer TV-in-TV to PIPs mainly for the cost advantage.

If there is any down side to both devices, it is what David Rosen, a director of research at Link Re-

sources, calls "black towers."

"For years, we've had all these components in our living rooms just for audio. Now it seems we're developing the same black towers for video," he says.

But uses may nullify that aspect. He says PIP systems can be hooked up so parents can watch a movie while monitoring what a child views in another room or businesses can monitor multiple wire reports on one screen.

And while Rosen admits to a degree of video schizophrenia himself ("I don't think I've ever watched any game or movie to the end without changing the channel"), he says consumers are more apt to look for the features as part of a TV or VCR.

"Psychologically, consumers seem more prepared to go out and make the one big purchase rather than get nickled and dimed with all these enhancement boxes," he says.

## Dallas Co. Forms Midwestern Link Blockbuster Acquires Movies To Go

BY CHRIS MORRIS

LOS ANGELES Blockbuster Entertainment Corp., owner-licensor of the national superstore chain Blockbuster Videos, has acquired the St. Louis-based, 29-store Movies To Go web.

Dallas-based Blockbuster has not disclosed the cost of its first acquisition, which was announced June 16.

The Movies To Go purchase brings Blockbuster's store count to 67; it operates 16 company-owned outlets and licenses 22 other locations.

"We were impressed with the people at Movies To Go—they've done a nice job," says Blockbuster chief executive officer H. Wayne Huizenga. "We wanted to use their St. Louis office as a Midwestern regional office—as a steppingstone to expanding more aggressively in the Midwest."

Says Movies To Go president Jim Ellis, "Both of our goals were such that the two companies were mutually beneficial. We were both looking in the same direction."

Movies To Go stores will continue to report to the company's existing management, according to the Blockbuster CEO. The Movies To Go management team will report directly to Huizenga, Ellis says.

Huizenga says that the five Movies To Go outlets in Fort Worth and the Chicago area—both current Blockbuster strongholds—will be the first to be converted to the Blockbuster logo.

"The larger stores in St. Louis

will be the next to be converted to the Blockbuster concept," he adds. Movies To Go operates 24 stores in St. Louis and Springfield, Mo.

"As far as St. Louis, we'll play it by ear," Ellis says. "We're not in a

### 'We plan on increasing sell-through'

big hurry [to convert] in St. Louis. With all the presence and the advertising we have here, it wouldn't make sense to do it overnight."

A 10,000-square-foot store being built by Movies To Go in St. Louis will open under the Blockbuster name in July.

Ellis says that the Movies To Go team will be responsible for executing expansion in the St. Louis region.

"We had a stepped-up growth schedule before all of this, and growth is going to be substantially greater than what we were doing," Ellis says.

The Movies To Go acquisition is the climax of a period of broad expansion by Blockbuster. The company expects to have 120-125 stores by the end of 1987, according to Huizenga.

The Texas firm, which had only eight company-owned stores open at the end of 1986, now hopes to have 75 company outlets in operation by the end of this year.

"Movies To Go can open another

15 stores [this year], and we're planning to open another 40-plus licensed stores this year," says Huizenga. He says that 20 Blockbuster stores are under construction.

The Blockbuster-Movies To Go marriage looks like a natural one. The St. Louis company operates large-inventory stores, 16 of which are more than 5,000 square feet. Blockbuster, one of the chief exponents of the superstore concept, operates licensed outlets in the average range of 5,500-6,000 square feet (larger company-owned units run up to 10,000 square feet).

One significant difference between Blockbuster and Movies To Go is the St. Louis firm's profitable emphasis on sell-through via its in-store Marketplace section. Huizenga says, "We plan on increasing the sell-through program at Blockbuster."

Asked if the purchase of Movies To Go indicates a trend toward other future pickups, Huizenga replies, "We're not on an aggressive acquisition trail, but we would like to acquire other good companies."

At the same time that the Movies To Go deal was unveiled, Blockbuster announced that the company has granted exclusive area licenses for New Orleans and Baton Rouge, La., to Gulf Coast Entertainment Corp. The licensees have agreed to open at least nine Blockbuster superstores within the next 36 months.

The Louisiana agreement brings the number of committed Blockbuster superstore licenses to 215.

## Stars To Go Presents New Floor Plan Emphasis Is On Time-Saving Techniques

BY EARL PAIGE

LOS ANGELES Stars To Go, the growing rental-service firm that aims to have 8,000 convenience store locations by year-end, is busily refixturing existing outlets in 44 states and ensuring that new ones are more efficient.

Details of the locally based firm's game plan were explained to stockholders, analysts, and bankers here June 11 at the company's first annual meeting.

One dramatic example of the firm's revamped floor plan is the changeover from empty-box display in 5,000 stores to a boxless card system, "a rent-me card, if you will," explained Fred Atchity Jr., board chairman.

The merchandising concept is similar to the tag system used by many independent dealers. Customers browsing through the typical 200-220 movies in stock will find peel-off cards, which they will then present at the cash counter. When the cards are gone, the empty box remains with the message, "Sorry, I'm rented."

Much attention has been focused on reducing transaction time. The best commodity a convenience store sells is time itself, said Atchity, claiming customers are waited on in less than a minute with a wand-reading

computer system that also quickly calculates late charges. "Ten percent of our revenues comes from extra-day charges," added Atchity.

Stars To Go adjusts inventory constantly via overnight computer analysis keyed to several genre categories.

Another refinement to the plan is use of a video monitor playing trailers and previews. Playing commercials on these monitors is also being considered. As with video stores, more point-of-purchase materials, standees, banners, window signs, and other merchandising aids will be used.

Weekly servicing is provided by a field rep force that trains convenience store staffers—a vital point, in that store staffs typically turn over every 90 days, according to Jerry Welch, president/CEO, who explained some basics of the convenience store industry and store income sharing.

According to Welch, there are 66,000 convenience stores in the U.S., and the average one enjoys total merchandise sales of \$1.1 million annually. He added that pretax margin is 2.7%, or \$30,000. "In time we believe video rental revenues will be \$2,000 a month, from which customers receive 25%," he said. This results in an annual figure of \$6,000,

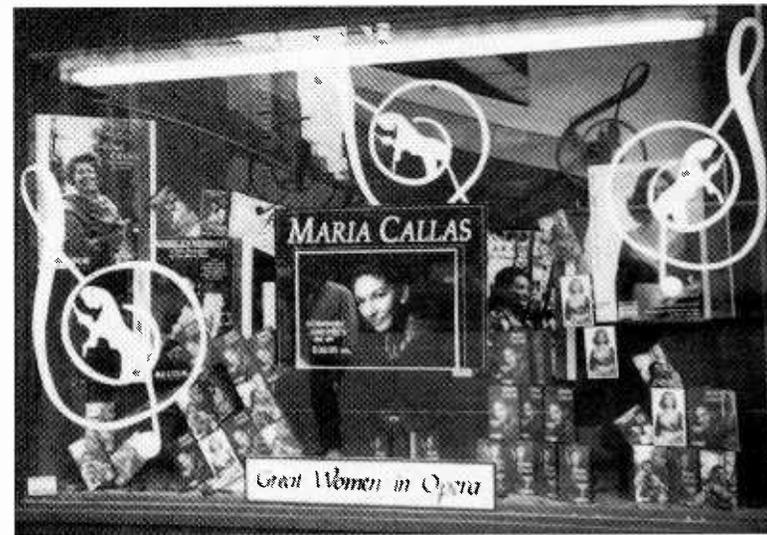
or a 20% pretax profit increase.

Rental income is just a plus to what Welch claims are several other benefits. First, he said, video rental traffic kicks up product sales 10%. Moreover, he said, video attracts a new, older (55% are 35 and older), and more affluent family consumer, "as opposed to the principally single, 18- to 34-year-old male in stores without video."

Atchity called the convenience store a "2,000-square-foot concession stand," where the customer can "come in, get cash from the cash machine, read, eat, drink, smoke, gamble, and take home a movie. The next morning he or she can return the movie, buy a cup of coffee and a sweet roll, and pick up a newspaper."

The company also presented data indicating that the typical convenience store has a 2,000-person customer base living in a half-mile radius; average traffic count is 800 persons daily. "We found we only needed 20 of those customers a day to be movie renters" for a profitable payoff, said Atchity.

In price trends, the firm has used a 99-cent introductory fee, but is steadily bumping up to where many stores are at \$1.99. "We see the point where we will feature new releases at \$2.49-\$2.99," said Atchity.



**Diva Display.** Video Shack's midtown Broadway store in New York, flagship for the RKO Warner Theatres Video chain, and the Kultur label devoted this window to five of opera's leading ladies: Montserrat Caballe, Janet Baker, Joan Sutherland, Shirley Verrett, and the late Maria Callas. The streetside splash, and a display inside the store, supported six \$39.95 titles.

## 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.

**THE AMITYVILLE HORROR**  
James Brolin, Margot Kidder, Rod Steiger  
♠♥ Warner 26010/\$19.95

**BLACK WIDOW**  
Debra Winger, Theresa Russell  
♠♥ CBS/Fox/\$89.98

**THE COLOR PURPLE**  
Whoopi Goldberg, Oprah Winfrey  
♠♥ Warner Bros. 11534/\$89.95

**CREEPSHOW**  
Ted Danson, Hal Holbrook  
♠♥ Warner Bros. 11306/\$19.98

**CRIMES OF THE HEART**  
Diane Keaton, Jessica Lange  
♠♥ Lorimar 421/\$84.95

**CUJO**  
Dee Wallace, Daniel Hugh-Kelly  
♠♥ Warner Bros. 11331/\$19.98

**THE DELIOS ADVENTURE**  
Roger Kern, Jenny Neumann  
♠♥ Trans World 46002/SBI/\$79.95

**THE GOLDEN CHILD**  
Eddie Murphy  
♠♥ Paramount/SBI/\$79.95

**KING KONG LIVES**  
Linda Hamilton, King Kong  
♠♥ Lorimar 420/SBI/\$89.95

**A NIGHTMARE ON ELM STREET 3, DREAM WARRIORS**  
Robert Englund, Heather Langenkamp  
♠♥ Media 900/SBI/\$89.95

**THE RETURN OF BRUNO**  
Bruce Willis  
♠♥ HBO/Cannon 0006/SBI/\$19.95

**RISKY BUSINESS**  
Tom Cruise  
♠♥ Warner Bros. 11323/\$19.98

**SCREWBALL ACADEMY**  
Ken Welsh, Christine Cattell  
♠♥ Trans World 46003/SBI/\$69.95

**THREE IN THE CELLAR**  
Joan Collins, Larry Hagman  
♠♥ HBO/Cannon 0003/SBI/\$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.

## New Video Snags CLIO For Institutional Ad

**NEW YORK** The five-store Manhattan chain New Video earned a CLIO award for one of the commercials in the institutional campaign it launched in the winter of 1986.

The CLIO is advertising's equivalent to the film industry's Oscar Award. This year's awards show, presented here June 15 at the New York State Theatre in Lincoln Center, drew more than 24,000 entries in several categories.

The New Video spot, titled "Multiple Maniacs," won best local commercial in U.S. cable. It

was one of 60 entries in that category. The 30-second piece was a montage of movie lovers of various ages recounting how many times they had seen their favorite films.

"Multiple Maniacs" was one of five New Video commercials that began airing on Manhattan cable systems on Valentine's Day in 1986 (Billboard, March 8, 1986). The campaign, comprising four 30-second spots and a single one-minute commercial, presented numerous vignettes of film buffs—including some independent—  
(Continued on next page)

## National Video Offers Film Role In Hollywood Contest

LOS ANGELES National Video will attempt to heat up traffic this summer with its exclusive Win Hollywood sweepstakes contest, scheduled to run from July 1 through Aug. 31.

### NEW VIDEO

(Continued from preceding page)

ent filmmakers— discussing their cherished movie-related memories.

The spots, including the CLIO winner, were developed by filmmaker Jeffrey Townsend, New Video president Steve Savage, and chain vice president Michael Pollack.

GEOFF MAYFIELD

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The grand prize is a role in a Hollywood film and \$10,000 cash. A replica 1954 Corvette, stereo color television sets, mink jackets, home stereo systems, and free movie rentals are also included in the booty. Over \$1 million in prizes will be distributed in the campaign, which is being co-sponsored by RCA/Columbia, 3M, Warner Lambert, Toshiba, and Coca-Cola.

The promotion will involve the distribution of 4 million break-open game tickets at National Video outlets. Players can win instantly; the grand-prize winner will have to collect tickets containing the titles of the six RCA/Columbia Pictures Home Video titles featured in the contest—"Ghostbusters," "Stand By Me," "Against All Odds," "Close Encounters of The Third Kind," "Starman," and "The Karate Kid, Part II."

National will support the campaign in its 700 U.S. and Canadian stores with a range of customized point-of-purchase material, including window posters, display signs, mobiles, balloons, and storefront banners. The contest will also be promoted in the franchiser's in-store movie magazine, Spotlight On Video, and via local market advertising.

CHRIS MORRIS

FOR WEEK ENDING JULY 4, 1987

Billboard®

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# TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
1	1	6	<b>THE COLOR OF MONEY</b>	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
2	2	6	<b>CHILDREN OF A LESSER GOD</b>	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
3	3	5	<b>HEARTBREAK RIDGE</b>	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
4	5	10	<b>FERRIS BUELLER'S DAY OFF</b>	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
5	4	8	<b>PEGGY SUE GOT MARRIED</b>	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
6	11	2	<b>THE MORNING AFTER</b>	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
7	12	2	<b>THE MOSQUITO COAST</b>	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
8	6	3	<b>JUMPIN' JACK FLASH</b>	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
9	8	13	<b>STAND BY ME</b>	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
10	22	3	<b>WANTED DEAD OR ALIVE</b>	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
11	13	6	<b>FIREWALKER</b>	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
12	7	10	<b>LEGAL EAGLES</b>	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
13	9	15	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
14	14	8	<b>NOTHING IN COMMON</b>	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
15	10	11	<b>BLUE VELVET</b>	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
16	15	10	<b>SOUL MAN</b>	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
17	17	17	<b>RUTHLESS PEOPLE</b>	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
18	<b>NEW ▶</b>		<b>ASSASSINATION</b>	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
19	16	12	<b>THE FLY</b>	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
20	18	6	<b>MONA LISA</b>	HBO Video TVR9955	Bob Hoskins	1986	R
21	20	12	<b>A ROOM WITH A VIEW</b>	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
22	21	12	<b>TOUGH GUYS</b>	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
23	19	16	<b>ALIENS</b>	CBS-Fox Video 1504	Sigourney Weaver	1986	R
24	23	7	<b>SID AND NANCY</b>	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
25	31	2	<b>THE MEN'S CLUB</b>	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R
26	24	21	<b>BACK TO SCHOOL</b>	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
27	<b>NEW ▶</b>		<b>'NIGHT MOTHER</b>	Universal City Studios MCA Home Video 80542	Sissy Spacek Anne Bancroft	1986	PG
28	28	18	<b>RUNNING SCARED</b>	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
29	<b>NEW ▶</b>		<b>SOLARBABIES</b>	MGM/UA Home Video 801027	Jami Gertz Lukas Haas	1986	PG-13
30	25	14	<b>SHE'S GOTTA HAVE IT</b>	Island Pictures Key Video 3860	Spike Lee	1986	R
31	27	17	<b>ABOUT LAST NIGHT . . .</b>	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
32	26	6	<b>TAI-PAN</b>	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
33	33	14	<b>52 PICK-UP</b>	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
34	34	29	<b>SHORT CIRCUIT</b>	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
35	37	9	<b>FROM BEYOND</b>	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
36	29	20	<b>THE KARATE KID PART II</b>	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
37	38	12	<b>THE NAME OF THE ROSE</b>	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
38	30	5	<b>WRESTLEMANIA III</b>	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR
39	39	4	<b>DANGEROUSLY CLOSE</b>	Cannon Films Inc. Media Home Entertainment M848	John Stockwell Carey Lowell	1986	R
40	32	4	<b>STREETS OF GOLD</b>	Roadhouse Productions, Inc. Vestron Video 5199	Klaus Maria Brandauer	1986	R

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Billboard Covers the

# Consumer

# Tape

Industry

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# Video Plus Thinks Bad Service Is A Big Minus

BY JIM BESSMAN

NEW YORK Superior customer service through tight inventory control was Richard Thorward's aim when he started the northeastern New Jersey chain Video Plus three years ago.

For Thorward, president of the six-store franchise, computerization has been the answer to that goal since day one.

The former record company executive, whose headquarters are at the Glen Rock flagship store, has also brought a wealth of marketing experience to his home video retail philosophy. But he specifically credits his "practical" computer system with being the "backbone" of the operation.

"We've been computerized from day one, before anyone I know," says Thorward, who feels that his self-written "medium-tech" software outperforms more sophisticated programs available to video retailers.

The Video Plus system, he points out, is geared toward practical store applications and is both employee- and customer-friendly. "It handles our pricing and reservations system and fully manages inventory, and since we installed it at the start, our customers immediately became used to it and gained respect for its accuracy."

Such accuracy is a key element in the web's reservations policy. The computer allows stores to control rentals strictly, enabling participants in the Plus 50 and Plus 100 discount programs to reserve tapes two days and one week in advance, respectively.

"If you're a Plus 100 member, you can come in on Saturday to pick up the tape you reserved last Saturday and at the same time reserve a new release for next Saturday," says Thorward. "So customers can plan ahead, and that's a real consumer need."

He adds that the computer also safeguards against a reserved tape leaving the store by mistake.

The other advantage of the discount programs, Thorward notes, is savings. For a \$37.50 up-front Plus 50 fee, members can rent 50 tapes at half the normal \$2.50-each cost, saving a total of \$25. The \$75 Plus 100 fee, along with a \$1-each rental charge for 100 tapes, produces a saving of \$75.

These ideas arose from Thorward's extensive marketing background in consumer package-goods companies and at RCA Records. He was vice president of marketing at RCA at the time of its entrance into home video, and his field observations suggested that most video dealers weren't doing as much as they could to maximize transac-

tions.

So he left the corporate world to establish a video store atmosphere that would be both entertaining and attentive to customers. The resulting Video Plus stores offer free popcorn with rentals. Inside, the stores have brightly colored sections to set specific video genres apart. According to Thorward, "Most people go after name recognition." Therefore, custom-designed wall units facilitate easier title reading through horizontal-side-out box display.

Store size averages 1,200 square feet but varies according to loca-

tion. Thorward notes that while the stores average 2,000 titles each, inventory is rotated on a quarterly basis to keep each outlet up to date; a "shuttle service" allows customers to request tapes from other outlets for delivery to their primary store on the following Tuesday.

Describing his franchisees (two stores, including Glen Rock, are company-owned) as "close-knit associations," Thorward says that he buys for the chain following weekly meetings attended by all store owners. The chain slogan is "More copies of the hits," and up to 50

units of hit titles are ordered for each store according to a formula based on box-office take and genre.

Thorward, who franchises his entire store operation at a \$15,000 fee plus 5% monthly royalties, expects to continue chain expansion in its Bergen County base. "We're already the biggest chain here, and there's enough population to cluster 25 stores in the area and then do more concentrated advertising," he says.

FOR WEEK ENDING JULY 4, 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	36	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	4	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
3	4	4	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
4	3	92	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	6	4	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
6	10	3	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
7	5	55	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
8	7	4	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
9	9	55	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
10	12	64	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
11	14	4	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
12	16	34	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
13	8	54	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
14	15	55	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
15	17	87	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
16	11	4	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
17	19	4	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
18	13	29	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
19	18	92	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
20	22	17	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
21	23	38	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
22	20	17	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
23	25	16	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
24	21	25	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
25	24	37	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing

● 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.

## AVE Ltd. Leads The Way In Greek Rental Upswing

BY JOHN CARR

ATHENS Greece's video rental trade is booming despite an economic recession here. AVE Ltd. is in the forefront and planning new marketing moves.

"Success is based on having good material available on a continuous basis, plus good service," says George Makzoumeh, AVE's president, a Lebanese-born businessman with records experience from his days at EMI. "We don't jump on the customer, and that makes a big difference here."

His strategy breaks new sales ground in Greece, where innovative marketing techniques in the home entertainment field have always been slow to take root. The result: AVE has just opened a new outlet, its third, in the Athens sea resort of Glyfada. It's already moving some 500 titles a day, far ahead of its nearest competitor.

In the four years since he opened his first Athens retail store, which sold Arabic records, Makzoumeh has built up his stock to about 7,000 movie titles after a quick switch to video. His sights are set on physical as well as product expansion.

He bucks industry opinion in his belief that there is an untapped compact disk market in Greece. AVE shop No. 4, he says, will sell only CDs and will be the first such outlet in Greece, perhaps in the Balkans.

While the Greek record industry and other home entertainment fields are bemoaning the current economic recession and the reduced consumer

purchasing power it is causing, Makzoumeh's success has caused some rethinking in business circles.

One unexpected boom for Greece's video rental trade was the imposition of a 36% value-added tax on consumer electronics on the first day of this year. The move had sparked a pretax buying spree on videos, creating a yawning market for tapes. Despite the proliferation of neighborhood video clubs in Athens during the past four years, Makzoumeh says business "has never decreased since I rented out my first videotape in September 1982."

Young customers are determining what goes into video programming, he says. "Anything new is sure-fire. Even music video, never given much consideration here, is doing well. I'm really surprised."

As for his coming CD infiltration, Makzoumeh forecasts that he will have an initial stock of 3,000 in his store now that import restrictions on them have been lifted. A CD in Greece sells for the drachma equivalent of \$25, a price expected to fall as the market opens up. But, as in the record industry, Greek video traffic has to compete with pirated product. Makzoumeh says about 25% of the videocassettes rented out in Greece are pirated. Most are made in Cyprus and distributed to smaller outlets.

Though they are of second-rate quality in all respects, the pirated cassettes have an edge, says Makzoumeh, in that they often offer movies not legitimately available in Greece.



**Serious Discussion.** Atlantic artist Jon Astley, right, recently appeared on MTV to plug his first single, "Jane's Getting Serious," from his debut album, "Everybody Loves The Pilot (Except The Crew)." The "Jane" video was a recent MTV hip clip. Shown interviewing Astley is VJ Alan Hunter.

## Video Track

### NEW YORK

**NOTED VIDEO DIRECTOR Jim Yukich** was responsible for Little Steven's clip for "Trail Of Broken Treaties." The striking performance piece supports the first single off Steven's new Manhattan album, "Freedom—No Compromise."

### LOS ANGELES

**PAULA ABDUL**, best known for her work on four Janet Jackson videos, choreographed the Dan Aykroyd & Tom Hanks clip for "Dragonet," the rap title track from their upcoming motion picture. It incorporates performance footage with action sequences from the film. Earlier this year, Abdul won the choreographer-of-the-year award from the National Academy of Video Arts & Sciences for her work on ZZ Top's clip for "Velero Fly."

### OTHER CITIES

**CARLY SIMON'S CLIP** for "Give Me All Night" is a spirited perfor-

mance piece that was shot on location in Martha's Vineyard, Mass. It was directed by **Kathy Dougherty**, who was also behind Simon's videos for "Coming Around Again" and "My New Boyfriend." **Joel Hinman** produced. "Give Me All Night" supports the latest single from Simon's Arista album "Coming Around Again."

**Gary Gutierrez** directed the Grateful Dead's video for "Touch Of Gray." It's an innovative performance clip in which group members are portrayed as skeletons. The piece is the band's first clip and supports the first single off its new Arista album.

Major metal outfit **Judas Priest** lensed a longform concert video in support of its latest Columbia release, "Priest . . . Live!" The project was lensed on location in Houston and Dallas with director **Wayne Isham** and **Curt Marvis**. A video club tour, which will use an edited version of the tape, has been booked by **Second Vision**.

Isham also directed **Motley Crue's** new video, for "Girls, Girls, Girls." (Continued on next page)

# Firm's Clips To Promote Home Vid First Release Is For 'Crimes Of Passion'

BY JIM BESSMAN

**NEW YORK** Videoclips have already been used to promote records, theatrical film releases, and their accompanying soundtrack albums. Now it may soon become commonplace to see them used to promote home video movie product not associated with a record.

Movie Music Videos, a promotion/production firm launched recently that produces clips culled from feature films available on the home video market (Billboard, Jan. 17), has completed its first clip, "It's A Lovely Life," from New World Home Video's "Crimes Of Passion."

Created by company principals Christopher Paul Denis and Andrew Frances, the video to the steamy 1986 feature, directed by Ken Russell and starring Kathleen Turner, uses footage partially edited by Russell, set to the song performed by keyboardist Rick Wakeman and singer Maggie Bell.

In conjunction with the clip's submission to MTV and other exposure outlets, New World is also promoting the videocassette with a major price reduction—from \$79.95 to \$24.95.

"Home video companies haven't utilized the promotional value of music video the way that record companies and film studios have," says Denis. "They run ads in the press for a title, which typically has a 30-day shelf life. Then you only hear about it again a year later, when it's repromoted. But the sell-through market offers a golden opportunity to resurrect such titles, and music video offers a hybrid approach for exploiting it there."

The videos to which Denis refers would include material from the film cut to a soundtrack song or other recognizable theme lifted from the movie's score. Dialog "sound bites" are also included.

The opening and closing credits

of the clip sport both the Movie Music Videos logo and the home video company's name as well as the song and film title.

"It's very cost-effective," says Denis. "You can make a movie music video for about \$10,000."

Frances says he hopes eventually to produce 50 clips per year; the company is now in the process of clearing seven new clips for such home video companies as Lorimar, HBO, and Media Home Entertainment, he adds.

According to Frances, recent discussions with HBO have yielded an agreement under which future

Wakeman.

"These things can't be done shotgun," says Culberg. "You have to analyze each project according to its market. 'Creepshow' is a horror film that did well at the box office, and teen-agers like horror films. The Wakeman soundtrack should make it of interest to MTV."

Jim Gullo, vice president of corporate communications of Media Home Entertainment, says he sees Movie Music Video's concept as a "fresh means of reaching an audience" for some of his firm's summer releases.

"They're almost like trailers, giving a synopsis of the movie and whetting the appetite," he says, adding that it is likely the August release of "Nightmare On Elm Street 3—Dream Warriors," which features music by metal act Dokken, will be promoted with a clip.

While MTV considers whether or not to air Movie Music Video's "Crimes Of Passion" clip, Denis says he feels that most of his company's productions—many of which will be gleaned from a video supplier's catalog—will be more suitable for VH-1.

Jeff Rowe, vice president of VH-1, says he will welcome future submissions. "I've seen very exciting and unusual preliminary product from Movie Music Videos, which, coming from the home video angle, is totally new," Rowe says. "While movie videos have been around a long time, these are packaged in a different way, giving us product we wouldn't normally have."

According to Denis, his firm hopes to eventually put out concert footage culled from videocassettes and is even looking at releasing "comedy bites" for use as fillers on music video outlets. He says the company is also trying to syndicate a half-hour program of its videos and is currently contracting for the necessary rights with its clients.

**'They're almost like trailers, giving a synopsis of the movie and whetting the appetite'**

HBO home video licensing deals will include a "promotional rights" clause, allowing production of these clips.

New World president Paul Culberg expects exposure of the "Crimes Of Passion" video to benefit rentals of the title. He cites previous experiences with similar in-house productions of videos for the movie cassettes "Tough Turf," "Godzilla," and "Girls Just Wanna Have Fun."

These, he says, were serviced to video clubs and television outlets through the Vis-Ability promotion firm and ultimately helped build public interest in the \$79.95 titles to the point that each achieved gold or platinum sales status.

Culberg says that he is currently considering a second Movie Music Video production, for "Creepshow," which also has a score by

## Bryan Adams, Lauper To Perform At Sept. 11 Show 5 Acts Confirmed For MTV Awards

BY STEVEN DUPLER

**NEW YORK** Bon Jovi, Cyndi Lauper, Bryan Adams, Crowded House, and Run-D.M.C. are the first acts confirmed to appear on the 1987 "MTV Video Music Awards Show."

The program will be cablecast live on MTV from the Universal Amphitheater in Los Angeles on Sept. 11 and simultaneously picked up via satellite for distribution to various networks overseas. MTV has not yet determined whether there will be any simultaneous live event here, as in previous years.

A spokesman for the channel says no deal has yet been struck for broadcast syndication in the U.S. for the show. However, it is "likely" that MTV parent company Viacom International will handle syndication, as it did last year.

Of the five initial talent signings, only Bon Jovi will not appear live on stage in Los Angeles. The band will instead be providing a live remote feed from London, says an MTV executive. Additional talent acquisitions will be announced soon, he adds.

**Program will be cablecast live; syndication deal called 'likely'**

Eighteen awards will be presented during the program, including special hall of fame and viewers' choice awards as well as technical prizes, selected by video production and postproduction

professionals.

The general category awards (best video, best new artist, etc.) are, as in previous years, being voted on by "select members of the video music community," including label executives, agents, producers, directors, press, attorney, and others.

A twist in the voting this year is that a representative from the independent marketing firm handling the balloting called each voter to take down responses, rather than having the committee members mail in their ballots, as in previous years. This is supposed to increase the response percentages and make the voting more accurate, says an MTV spokesman.



**Shooting In The Round.** Director Andrew Doucette, right, adjusts a unique revolving camera he designed for the shooting of What?/A&M Records act iDeOLA's first video, "Is It Any Wonder." Looking into the camera is band leader Mark Heard, who stars in the video. The clip is from the band's album debut, "Tribal Opera." Doucette has also directed clips for the Suburbs, the Untouchables, and Stan Ridgway.

# MTV PROGRAMMING

MUSIC TELEVISION This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
A-HA	Living Daylights Warner Bros.	BREAKOUT
ROGER DALTRY	Take Me Home Atlantic	BREAKOUT
FLEETWOOD MAC	Seven Wonders Warner Bros.	SNEAK PREVIEW
KEEL	Somebody's Waiting MCA	BREAKOUT
LOS LOBOS	La Bamba Warner Bros.	MEDIUM
MADONNA	Who's That Girl Warner Bros.	SNEAK PREVIEW
THE OUTFIELD	Since You've Been Gone Columbia	ACTIVE
STARSHIP	It's Not Over ('Til It's Over) RCA	SNEAK PREVIEW
38 SPECIAL	Back To Paradise A&M	SNEAK PREVIEW
BRUCE WILLIS	Under The Boardwalk Motown	BREAKOUT
BRYAN ADAMS	HEARTS ON FIRE A&M	3
DAVID BOWIE	TIME WILL CRAWL EMI America	3
EUROPE	CARRIE Epic	3
GRATEFUL DEAD	TOUCH OF GRAY Arista	2
INXS & JIMMY BARNES	GOOD TIMES Atlantic	3
CYNDI LAUPER	BOY BLUE Epic	3
GEORGE MICHAEL	I WANT YOUR SEX Columbia	2
MOTLEY CRUE	GIRLS, GIRLS, GIRLS Elektra	4
ROBBIE NEVIL	WOT'S IT TO YA? Manhattan	4
U2	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island	3
JOHN WAITE	THESE TIMES ARE HARD FOR LOVERS EMI America	4
WANG CHUNG	HYPNOTIZE ME Geffen	5
ROGER WATERS	RADIO WAVES Columbia	4
*DAN AYKROYD & TOM HANKS	CITY OF CRIME MCA	4
*CROWDED HOUSE	SOMETHING SO STRONG Capitol	11
*GENESIS	IN TOO DEEP Atlantic	8
*HEART	ALONE Capitol	7
*BRUCE HORNSBY & THE RANGE	EVERY LITTLE KISS RCA	8
WHITNEY HOUSTON	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Arista	4
*BILLY IDOL	SWEET SIXTEEN Chrysalis	10
JANET JACKSON	THE PLEASURE PRINCIPLE A&M	4
LEVEL 42	LESSONS IN LOVE PolyGram	15
KENNY LOGGINS	MEET ME HALF WAY Columbia	16
RICHARD MARX	DON'T MEAN NOTHING Manhattan	6
*EDDIE MONEY	ENDLESS NIGHTS Columbia	10
*TOM PETTY & THE HEARTBREAKERS	JAMMIN' ME MCA	10
T'PAU	HEART AND SOUL Virgin	6
*BOB SEGER	SHAKEDOWN MCA	8
*STEVE WINWOOD	BACK IN THE HIGH LIFE Warner Bros.	7
DAN FOGELBERG	SHE DON'T LOOK BACK Full Moon/Epic	3
ACE FREHLEY	INTO THE NIGHT Megaforce/Atlantic	6
*LOU GRAMM	READY OR NOT Atlantic	5
OZZY OSBOURNE	CRAZY TRAIN CBS	9
PSEUDO ECHO	FUNKY TOWN RCA	7
MASON RUFFNER	GYPSY BLOOD CBS	7
ART OF NOISE	DRAGNET Chrysalis	4
THE CULT	LIL' DEVIL Sire/Warner Bros.	6
*CUTTING CREW	ONE FOR THE MOCKINGBIRD Virgin	8
DANNY WILSON	MARY'S PRAYER Virgin	4
NIGHT RANGER	HEARTS AWAY Camel/MCA	4
OMAR & THE HOWLERS	HARD TIMES IN THE LAND Columbia/CBS	3
*POISON	I WANT ACTION Capitol	7
RONNIE SPECTOR	WHO CAN SLEEP Columbia	4
THOMPSON TWINS	LONG GOODBYE Arista	4
SUZANNE VEGA	LUKA A&M	6
WARREN ZEVON	SENTIMENTAL HYGIENE Virgin	5
JON ASTLEY	JANE'S GETTING SERIOUS Atlantic	7
JON BUTCHER	HOLY WARS Capitol	3
THE CALL	I DON'T WANNA Elektra	2
STAN CAMPBELL	YEARS GO BY Elektra	5
THE CURE	WHY CAN'T I BE YOU Elektra	6
STEVE EARLE	I AIN'T EVER SATISFIED MCA	3
FROZEN GHOST	END OF THE LINE Atlantic	2
GEORGIA SATELLITES	MYTH OF LOVE Elektra	3
TOM KIMMEL	THAT'S FREEDOM Mercury/PolyGram	3
LITTLE STEVEN	TRAIL OF BROKEN TREATIES Manhattan	7
LIVING IN A BOX	LIVING IN A BOX Chrysalis	7
MARILLION	INCOMMUNICADO Capitol	2
ALISON MOYET	IS THIS LOVE? Columbia	4
PARTLAND BROS.	SOUL CITY Manhattan	9
PSYCHEDELIC FURS	SHOCK Columbia	2
JENNIFER RUSH & ELTON JOHN	FLAMES OF PARADISE Epic	4
SIMPLY RED	INFIDELITY Elektra	5
BERNIE TAUPIN	CITIZEN JANE RCA	3
ANDY TAYLOR	DON'T LET ME DIE YOUNG MCA	4
GINO VANNELLI	WILD HORSES Epic	8
WALL OF VOODOO	DO IT AGAIN I.R.S.	2
WORLD PARTY	ALL COME TRUE Chrysalis	4
Y&T	CONTAGIOUS Geffen	3

\* 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



**Run To The Movies.** Run-DMC recently hosted its "Favorite Film Festival" on Showtime's The Movie Channel. Shown, from left, are band members D.M.C., Jam Master Jay, and Run, who were on New York's Lower East Side taping rap intros for each of the film choices, including "Psycho III," "Beverly Hills Cop," "Gremlins," "Once Bitten," and "Invasion USA."

## New Videoclips

This weekly listing of new video-clips 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.

**BELOUIS SOME**  
Let It Be With You  
Belouis Some/Capitol  
Julian Ludlow/4D Productions  
Willy Smax

**JON BUTCHER**  
Holy War  
Wishes/Capitol  
Tim Clawson/Limelight Productions  
David Hogan

**CAMEO**  
Don't Be Lonely  
Word Up/PolyGram  
Lenny Grodin  
Larry Blackmon

**CURIOSITY KILLED THE CAT**  
Misfit  
Keep Your Distance/PolyGram  
Vincent Fremont  
Andy Warhol, Don Munie

**EDDIE & THE TIDE**  
Waiting For The One  
Looking For Adventure/Atco/Atlantic  
Bobby Corona, Rodney McDonald/High Tide Productions  
Rodney McDonald

**4 BY FOUR**  
Want You For My Girlfriend  
4 By Four/Capitol  
Pam Gibson/Atlantis Productions  
Rolando Hudson

**FROZEN GHOST**  
End Of The Line  
Frozen Ghost/Atlantic  
Phillip Mellows/Champagne Pictures  
Stephen Surjik

**HELLOWEEN**  
Halloween  
Keeper Of The Seven Keys, Part I/RCA  
Mark Freedman/Mark Freedman Productions  
Mark Razyka

**HURRAH**  
Sweet Sanity  
Tell God I'm Here/Arista  
PMI  
Eric Watson

**INXS & JIMMY BARNES**  
Good Times  
The Lost Boys/Atlantic  
Kim Batteredhand, Gary Grant, Joel Schumacher/GASP and MMA  
Kim Batteredhand, Joel Schumacher

**AL JARREAU**  
Moonlighting (Theme)  
Moonlighting/MCA/Full Moon Records  
AWGO  
Maurice Phillips

**STEVE JONES**  
Mercy  
Mercy/MCA/Gold Mountain  
Silvey/Lee Productions  
Andrew Doucette

**KEEL**  
Somebody's Waiting  
Keel/MCA/Gold Mountain  
Mark Freedman Productions  
Claude Borenzweig

**THE KINKS**  
How Are You  
Think Visual/MCA  
Waterloo Films  
Ray Davies

**MARILLION**  
Incommunicado  
Clutching At Straws/Capitol  
Annie Crofts/PMI  
Julian Caidan

**GARY MOORE**  
Wild Frontier  
Wild Frontier/Virgin  
Lexi Godfrey/Media Lab  
Sebastian Harris

**NIGHT RANGER**  
Hearts Away  
Name Of The Big Life/Camel/MCA  
Calhoun Productions  
Larry Jordan

**JEFF PARIS**  
Saturday Nite  
Wired Up/PolyGram  
David Warfield  
John Dahl

**PEPSI & SHIRLIE**  
Heartache  
PolyGram  
Steve Hurrell  
Andy Earl

**READY FOR THE WORLD**  
Long Time Coming  
Long Time Coming/MCA  
Picturevision  
Peter Israelson

**SIMPLE MINDS**  
Promised You A Miracle  
Live In The City Of Light/A&M  
Radar Films  
John Scariett

**ANDY TAYLOR**  
Don't Let Me Die Young  
Thunder/MCA  
AWGO  
Mercelo Anclano

**URGENT**  
I Can't Take It No More  
Thinking Out Loud/Manhattan  
Film Ways Inc.  
Martin Kahan

**JODY WATLEY**  
Still A Thrill (remix)  
Jody Watley/MCA  
MGMM  
Brian Grant

**YELLOWJACKETS**  
Wildlife  
Four Corners/MCA  
N. Lee Lacy  
Michael Oblovitz

## VIDEO TRACK

(Continued from preceding page)

the title track from the group's new Elektra album. Playing off the theme of the song, it finds the bad boys of rock'n'roll taking part in their favorite pastime—touring local strip joints.

Vivid Productions just wrapped Echo & the Bunnymen's clip for "The Game," the first single off the group's upcoming self-titled Warner Bros. album. It was filmed on location in Sao Paulo, Brazil, with director Anton Corbijn, the creative force behind U2's videos for "With Or Without You" and "I Still Haven't Found What I'm Looking For." Richard Bell produced.

Congratulations to Houston-based Hit Video USA, which was recently honored with an Addy Award by the American Advertising Federation, 10th district, for its series of black and white ads designed for trade publications. The pieces were created by network owner and chief executive officer Constance Wodlinger and West & Associates' Stan Chrzanowski. Michael Rush was the photographer.

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.

# Remix Players Are Unsung Heroes

## Programmers, Musicians Spark 12-Inch

BY BRIAN CHIN

**NEW YORK** The elaborate multi-track overdub sessions associated with dance remixes have spawned a new, specialized breed of keyboard sessioneers and programming consultants who often have far more input on such projects than many people realize.

These musicians and programmers provide their often uncredited, behind-the-scenes services to such noted remix specialists as Arthur Baker and Shep Pettibone.

Such postproduction players as David Cole, Ed Terry, Fred Zarr, and Fred McFarlane are heard on dozens of the remixes done by the in-demand DJ consultants, playing piano and other keyboards and/or programming samplers and sequencers.

Typically, an overdub session can run from three hours to 20 because of in-studio experimentation. The total cost of an additional production-and-mix job can often be in the \$12,000-\$15,000 range or even as much as \$20,000.

However, says Jane Brinton, Pettibone's manager, labels feel the cost is worth it. They request drastically different, extended versions to combat radio burnout on the original album/single production as well as for overseas use, where a remix

can significantly extend a record's pop chart life. Remix costs are sometimes split between the U.S. and European branches for that reason, she says.

Often, the substantial reconstruction of tracks—particularly on pop records that need large amounts of work to be extended for dance—calls for a good deal of work from the keyboard player.

### 'We get lost in the sauce with label credits'

"Reconstructed bass, keyboard, percussion, and samples have to sound like they belong—like they were already there and someone forgot to bring them up in the mix," says Cole. Cole's specialty is sampled sounds and Emulator voice effects.

McFarlane, himself the co-producer (with Allen George) of hits by Jocelyn Brown, Soul Club, and the Belle Stars, often contributes piano and synthesizer solos.

Informal give-and-take is the usual modus operandi for exchanging ideas between the remix producer and the keyboardist/programmer. "Sometimes [remix producers]

know exactly what they want and don't know how to play it, but most people come to me for whatever I hear," says Zarr, whose Brooklyn, N.Y.-based Studio Z is his home base for his overdub work as well as for his production and arranging on recent tracks by Debbie Gibson, Jellybean, Cover Girls, and Gary Private.

Surprisingly, Zarr often hears a song for the first time when the tape is put up in the studio. "[Working on] the spur of the moment is the best," he says. Terry agrees, "I like to come in fresh and react. The first couple of takes are the most unplanned, the most natural."

Bruce Forest—whose first work with Cole was in the booth of New York's Better Days club, with Cole adding lines while Forest played records—points out that such hands-on experience helped develop his approach: "David sees people's reactions and remembers. It's kind of amazing: He'll play a hundred different things, and they'll all be very appropriate to the material. He's not outlandish unless you ask him to be."

Freddie Bastone, who often plays his own keyboard and guitar parts, says, "If I use a keyboard player because I can't sequence something or I want a live feel, it's McFarlane. We communicate well. Once you have someone you're comfortable with, it clicks, and you don't waste time. It's just a chemistry that develops."

This unconventional line of work fits in each player's overall career game plan differently. All have been producers as well as players.

Cole, heard on such massively re-built 12-inch singles as Baker's version of "Big Love" by Fleetwood Mac, the Pettibone mixes of Janet Jackson's "The Pleasure Principle," David Bowie's "Day-In Day-Out," and many of Forest's projects, has already produced his first single as an artist.

Because of the vagaries of label crediting, proper acknowledgement is not always given. "We get lost in the sauce," says Cole. "That's one reason why I wanted to be an artist myself."

McFarlane, on the other hand, has restricted his conventional session playing in favor of uncredited remix work because its less demanding pace leaves more time to work on his own productions. Also, he says, he must be careful not to possibly undermine the value of his productions by appearing as a regular session player.

McFarlane also cites the benefit of bouncing ideas off the remixers, which, he says, provides "a first-hand idea of what's going on stylewise in remixing and technology."

Zarr says he has recently been turning down remix work to concentrate on production and arranging. Terry, too, has been producing such artists as Tia and Donna Garraffa at his 24-track Terry Sound studio in between his recent overdub projects—primarily with remix team Steve Thomson and Michael Bar-

(Continued on next page)

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**North Of The Border.** Argentine artist Jeronimo, right, is pictured with producer Otis Stokes at Studio Masters in Los Angeles. The pair recently finished Jeronimo's first album for the Latin market and is now working on English-language tunes.

## Audio Track

NEW YORK

**MC HEAVY D & THE BOYZ** put finishing touches on their debut album for MCA/Uptown Entertainment at **Chung King House of Metal**. The project, "I'm Living Large," was engineered by **Jay Henry**, with special mixes by **Steve Ett**. Profile group **Run-D.M.C.** recorded and mixed a Christmas song with Ett at the controls. **MC Breeze** finished up his debut record on Def Jam. **La Posse** produced.

**Carol Cooper** was in at **Blank Tapes Inc.** with producers **Fred McFarlane** and **Allen George** to remix tracks for the **Clark Sisters**. **Bob Blank** engineered. Also **Timmy Regisford** mixed three songs for **Colonel Abrams'** new album. **Joe Arlotta** handled the controls, with **M. Weisinger** assisting. And **Paul Simpson** remixed **Curtis Hairston** tracks for Atlantic records. Blank was at the console.

At **Workshoppe Recording Studios** and **NRS Recording Studios**, producer/engineer **Aaron "Louie" Hurwitz** and music producer **Garth Hudson** worked on the audio mix of a one-hour, live television concert of the **Band** and special guests in New Orleans. **Kevin Kelly** was technical adviser on the project.

LOS ANGELES

**BRUCE SPRINGSTEEN** recently visited **Kren Studios Inc.** to work out tracks on a new album project with producer **Chuck Plotkin**. **Toby Scott** manned the controls for the Boss. Project was engineered by **Ken Suesov** and assisted by **Squeak Stone**. And **Hipsway** worked on cuts with producer **Phil Galdston**. **Ernie Schlesi** engineered, with assistance from Stone.

At the **Enterprise**, **Craig Huxley** and **Jerry Immel** cranked out the score for the fall premier episode of "Knots Landing" on the Synclavier.

**Jam Power Studio** has been jam packed lately. **Ralph Trevant**, lead singer of **New Edition**, was in to work on his new solo project.

**Dwayne Omar** produced the tracks, and **Mike Frankie** engineered. Producer **Chuckie Bocker** worked on cuts by the **Gents** for their current A&M project. Again, Frankie engineered.

**John Trubee & the Ugly Janitors Of America** visited **Trigon Studio** to record songs for their follow-up album to "Beyond Eternity/Lavender Flesh."

**Larrabee** has been full of sound, with **Jellybean Benitez** adding percussion to and mixing **Fleetwood Mac's** new single "Seven Wonders." **Michael Hutchinson** engineered with the help of **John Hegedes**. **Taavi Mote** mixed cuts for and produced **Walk The Moon** for MCA Records. Hegedes assisted. Also, MCA vice president **Louil Silas Jr.** remixed "Love/Hate," the **Andre Cymone** tune recorded by **Pebbles** for the "Beverly Hills Cop 2" soundtrack. Mote engineered.

At **Yamaha Research & Development Studio**, the **Jets** were tracking and overdubbing on several cuts with producer **Bobby Nunn** for an album project. **Barry Perkins** engineered. Also, **Roberta Flack** put vocals down for her upcoming album on Atlantic. **Andy Goldmark** handled production, and Perkins manned the board. And **El DeBarge** was in to mix tracks for a Motown album project. DeBarge produced, and Perkins steered the controls.

NASHVILLE

**BENNETT HOUSE** recently hosted New York's **Bob Kaminsky** of **Kaminsky & Co.**, who flew down to meet with **Conway Twitty** to mix a live radio show Twitty recorded in the Cayman Islands. **JB** engineered. The **Goads** mixed their new album, with **Bill Deaton** engineering. And producer **Michael Heaney** of **Multi-media** worked on a "Sally Jessy Raphael" spot.

OTHER CITIES

**CLUB NOUVEAU**, **Ray Parker** (Continued on next page)

## Sound Investment

This is a biweekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.

**MOVING TO THE COUNTRY:** **Sennheiser Electronic Corp.** will relocate from Manhattan to Old Lyme, Conn., in August. The new corporate headquarters, now under construction, will consist of 15,000 square feet of office and warehouse space. Sennheiser, long known for its high-quality microphones, headphones, and other electroacoustic products, also reports that its founder, **Fritz Sennheiser**, was recently honored with the Academy of Motion Picture Arts & Sciences' scientific and engineering award for his invention of the interference tube directional microphone.

**ROCK IN THE HEART** of Texas... The newest **Hard Rock Cafe**, in Dallas, boasts the finest sound system of all the chain's restaurants, according to **Howard Smith**, an acoustical engineer and one of the principals in the firm **Smith, Fause & Associates**, designers of both the New York and Dallas **Hard Rock** installations. The Texas-scale design features mostly **Ramsa** products and includes 150 WS-A10 compact speakers; 40 WS-A240 subwoofer systems; 24 WP-9220 power amps and seven WP-9110 amps (for a total for 16,500 watts); 14 WZ-9321 equalizers; 14 WZ-9421 crossovers; and a number of high-frequency horns and other elements. There are also

five compact Ramsa mixers scattered throughout the room as well as two large Ramsa boards, used for live performances and broadcast purposes.

An interesting feature of the system is its customized "smart electronics," says Smith. A computer-programmed seven-day "time clock" controls the entire system, and allows "tracking" of levels in various parts of the building for different times of the day and varying traffic patterns. Thus, the sound system will get louder during lunch and dinner rush periods and softer during the midafternoon cocktail time.

**PCS EXPANDS:** **Producers Color Service** has expanded its cassette duplication facilities, more than doubling capacity over last year. In addition, PCS is now offering the Macrovision antipiracy process for video duplication.

**NEW NETWORK** opts for Sony... The newly established, Miami-based **Hispanic Broadcasting Co.** has equipped its national and international news facilities with **Sony** Betacam and U-matic video gear. The station provides news in Spanish to six U.S. and four foreign affiliates.

**CARE & FEEDING:** **Ampex Corp.** has updated its "Care & Handling of Magnetic Tape" brochure and is reissuing it to the field. The company says response has been very

(Continued on next page)



**Sixteenth Avenue Royalty.** Country artist Billy Joe Royal, left, is shown with producer Nelson Larkin at Nashville's Sixteenth Avenue Sound. The pair was in cutting tracks for the Atlantic-America label.

## AUDIO TRACK

(Continued from preceding page)

Jr., and Ollie Brown visited **Mission Control** in Boston recently to check out **Michael Jonzun's** latest production projects. Currently included on Jonzun's list of projects is **Appolonia's** new Warner Bros. album.

At **Seagrape, Chicago, Fingers Inc.** completed tracks for an upcoming release by **Robert Owens** called "I'm Strong." **Larry Heard** produced, and **Mike Konopka** engineered. **Tony "The Slammer"** completed tracking for his new song "I Like It" for **Hot Mix 5 Records**. **Mickey Mixin' Oliver** produced the sessions, which were engineered by Konopka. Also, **Ralph Rosario** put the cap on mixes for "You Used To Hold Me," featuring **Xaviera Gold** on vocals and Konopka at the board.

Writer/producer **Otis Stokes** visited **Refraze Recording Studios** in Dayton, Ohio, to co-produce tracks

on his brother **Hakim Stokes** for **Curb Records**. Stokes' first single is "One Down, Two Down."

**Surina & the Daves** worked on 12 songs at **Lone Star Recording** in Austin, Texas. The sessions were produced by **Stan Coppinger**. **Mark Tester** engineered.

At **Sounds Unreel** in Memphis, **Jimmy Davis & Junction** recorded and mixed their debut record for **QMI Music/MCA**. **Jack Holder** and **Don Smith** produced and recorded the project, with engineering assistance from **Evan Rush**.

**Studio 4** in Philadelphia saw **Steady B** in to record its "Gangster Rockin'" album. **Lawrence Goodman** produced, and **Joe Nocolo** engineered.

Hard rock group **Mammoth** was in at **Battery Studios, London**, to work on tracks with producer/engineer **Simon Hanhart**.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203**.

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## REMIX PLAYERS

(Continued from preceding page)

chael Barbiero on singles by **Whitney Houston**, **Paul Simon**, and **Aretha Franklin**, among others.

The involvement of players as producers has resulted in some convoluted paths through which music has changed hands.

For instance, **Terry** played much of the original track of **Tia's "Boy Toy"**. Unknown to him, it was **Zarr** who added keyboard tracks to the re-released version mixed and post-produced by **John Morales** and **Sergio Munzibai**.

Even stranger, **Zarr** was the producer of **Debbie Gibson's "Only In My Dreams"**, signed to **Atlantic**. When the label assigned "Little" **Louie Vega** to remix, **Vega** hired **Zarr** as his keyboardist.

Work in the postproduction stage agrees creatively with each of the keyboardist programmers. For **McFarlane**, it's the serendipity of wondering, "Wow, what would it sound like if it were me playing?" and then getting to do so.

**Terry** considers it "sometimes more of a creative challenge to enhance something that's already done." However, while the perspective of someone entering the project in the postproduction stage is a critical one, **Terry** says that an overall respect for the original production is maintained. "The idea of the remix in general is getting other people in with different ideas," he says.

## SOUND INVESTMENT

(Continued from preceding page)

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**CD-I UPDATE:** **American Interactive Media**, the Los Angeles-based **PolyGram** subsidiary that is involved with **CD-I** and **CD-ROM** research and development, is currently building a **CD-I** studio. Already in place is an "image capture" board, and the firm plans to add video and audio encoders and decoders in the near future. Staffers already in place include an engineer, a program designer, and three consultants.

Edited by **STEVEN DUPLER**

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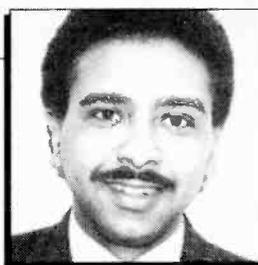
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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	6	<b>JULIO IGLESIAS</b> CBS	LO MEJOR DE TU VIDA
2	2	2	18	<b>AMANDA MIGUEL</b> PROFONO	EL PECADO
3	3	5	23	<b>BRAULIO</b> CBS	EN BANCARROTA
4	4	4	18	<b>LOS BUKIS</b> FONOVISA	TU CARCEL
5	6	3	27	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI
6	5	9	10	<b>JORGE MUNIZ</b> RCA	AMIGO MIO
7	7	6	19	<b>LORENZO ANTONIO</b> MUSART	DOCE ROSAS
8	8	7	20	<b>LUCIA MENDEZ</b> ARIOLA	CASTIGAME
9	9	19	9	<b>EMMANUEL</b> RCA	SOLO
10	19	8	13	<b>DYANGO</b> EMI	GOLPES BAJOS
11	10	17	8	<b>ROCIO DURCAL</b> ARIOLA	SIEMPRE
12	11	12	19	<b>ESTELA NUNEZ</b> ARIOLA	MALDITO SEA TU AMOR
13	23	32	5	<b>TOMMY OLIVENCIA</b> TH	LOBO DOMESTICADO
14	15	10	15	<b>LUNNA</b> A&M	SI VIVIR CONTIGO
15	27	41	4	<b>FRANKY RUIZ</b> TH	DESNUDATE MUJER
16	12	20	15	<b>YURI</b> EMI	CORAZON HERIDO
17	22	26	5	<b>TATIANA</b> EMI	BAILA CONMIGO
18	24	14	17	<b>MIGUEL GALLARDO</b> RCA	DOS HOMBRES Y UN DESTINO
19	18	11	7	<b>YOLANDITA MONGE</b> CBS	AHORA AHORA
20	26	25	14	<b>FRANCO</b> PEERLESS	SOY
21	25	16	26	<b>EMMANUEL</b> RCA	ES MI MUJER
22	13	13	12	<b>SONORA DINAMITA</b> SONOTONE	CAPULLO Y SORULLO
23	16	24	8	<b>EDDIE SANTIAGO</b> TH	NADIE MEJOR QUE TU
24	20	22	9	<b>BONNY CEPEDA</b> RCA	LA FOTOGRAFIA
25	17	21	10	<b>MARISELA</b> PROFONO	PORQUE TENGO GANAS
26	39	—	2	<b>ROCIO JURADO</b> EMI	QUIEN TE CREES TU
27	29	44	3	<b>RAMON AYALA</b> FREDDIE	GAVIOTA
28	21	18	6	<b>LA PATRULLA 15</b> TH	TE QUIERO, TE QUIERO
29	14	15	21	<b>JOSE JOSE</b> ARIOLA	CORRE Y VE CON EL
30	32	33	4	<b>DYANGO</b> EMI	A FALTA DE TI
31	28	43	10	<b>CARLA</b> A&M	NO ME TOQUES
32	34	30	15	<b>MARISELA</b> PROFONO	ARREPENTIDA
33	31	29	35	<b>EDNITA NAZARIO</b> MELODY	TU SIN MI
34	37	—	2	<b>SUSSY LEMAN</b> TH	AMANTE PASADA DE MODA
35	42	—	2	<b>LOS YONICS</b> CBS	LASTIMA DE AMOR
36	46	—	2	<b>ROBERTO CASTILLO</b> CBS	HASTA QUE TE CONOCI
37	48	39	34	<b>MARISELA</b> PROFONO	TU DAMA DE HIERRO
38	38	31	20	<b>BRAULIO</b> CBS	NOCHE DE BODA
39	43	48	9	<b>MANOELLA TORRES Y LOS DIABLOS</b> CBS	NO ME MIRES ASI
40	33	27	28	<b>VERONICA CASTRO</b> PROFONO	MACUMBA
41	41	—	2	<b>ESTELA NUNEZ</b> ARIOLA	CORAZON ERRANTE
42	45	—	2	<b>LAURA FLORES</b> MELODY	YA NO VOLVARE
43	RE-ENTRY			<b>JORGE RIGO</b> TH-RODVEN	LADRONA DE AMOR
44	35	46	3	<b>DANIELA ROMO</b> EMI	VENENO PARA DOS
45	47	28	7	<b>FLANS</b> FONOVISA	HOY POR TI MANANA POR MI
46	RE-ENTRY			<b>ALEJANDRO JAEN</b> SONOTONE	PACIENCIA
47	30	23	15	<b>FRANKY RUIZ</b> TH	QUIERO LLENARTE
48	NEW		1	<b>ANGELICA MARIA</b> RCA	PROHIBIDO
49	36	37	9	<b>BERTIN OSBORNE</b> EMI	OJOS DE COLOR CAFE
50	RE-ENTRY			<b>WILLIE ROSARIO</b> BRONCO	ME VAS A ECHAR DE MENOS

Products with the greatest airplay gains this week.

## Latin Notas



by Tony Sabournin

**LITTLE JOE Y LA FAMILIA'S** performance at the Smithsonian Institute in Washington, D.C., on June 19 once again proves that non-Hispanic people are the only ones willing to break through the segmentations imposed by enforcers of archaic marketing canons. The ostrichlike blindness of some radio stations to the evolving sophistication of Hispanic audiences prevents listeners from enjoying the musical gamut this market has to offer. "Little Joe is an American act who happens to sing his music in Spanish and English," says **Margo Morones**, business manager for La Familia Enterprises. "Nonetheless, most radio stations on the West Coast play Mexican-based artists, while ignoring *los nativos*," he says.

Not surprisingly, these cries of protection for *los artistas nacionales* are gradually reaching more and more ears. One Miami-based songstress, unwilling to be quoted because of fear of reprisal, finds it unbelievable that Los Angeles radio stations don't play Miami icons like **Lissette** or her husband, **Willie Chirino**. "A station doesn't have to play my music if the PD doesn't deem it appropriate for its audience," she says. "But they must always take into consideration the fact that U.S. artists need the support of U.S. radio stations to survive—just like the radio of every Spanish country supports its native artists and limits foreigners."

Univision recorded Little Joe Y La Familia's Smithsonian performance for future broadcast. The Smithsonian Radio Network also taped the concert for airing during Hispanic Heritage Week in September.

### AT THE CONCLUSION OF A&M'S 25th anniversary

week celebration—where label executives from Japan, Australia, and Europe enjoyed the new recordings of the label's most recent acquisition, **Barry White**—the Latin division offered a glimpse of its strategy for the second half of 1987. Aug. 4 is the scheduled release date for **Maná**, four kids from Guadalajara, Mexico, touted as the Spanish coming of the Police—the band has a similar style but sings original songs. Another eagerly awaited product is the "**Latin Dance Sampler**," a digitally re-recorded vinyl remix containing songs from **Willie Colón**, **Bernardo** & the **Jalapeño Jets**, and **Caribbean Express**. **Righeira's** "Vamos A La Playa" and "Y Ya No Puedo Más" by **Liz Torres**, whose English version, "Can't Get Enough," is riding high on the Billboard dance charts, are also included.

**Antonio de Jesús'** fourth LP is expected to reach the stores on Aug. 18, produced by **Enrique Elizondo**, whose initial promo single, "Y Porque No Soñar," exhorts youths to stay in school. The Univ. of Southern California has sponsored a videoclip for this song. "Mirame," the new **María Conchita Alonso** LP, hits the shelf by Sept. 1, with the song "Ganar O Perder" reaching radio stations during the previous weeks. Producer **José Quintana** reveals that Alonso, in yet

### Little Joe Y La Familia prove that Latin music is growing

another facet of her artistry, plays electric guitar on the album. LP co-producer **K.C. Porter** is putting the finishing touches on his first Spanish release. Only 21 years old, Porter has not only made a name for himself with A&M products, but has also garnered praise for compositions like "Es Mi Mujer," authored and arranged especially for RCA/Ariola superstar **Emmanuel**. **Luis Angel** is also working on his second Discos AyM album, while **Bernardo** and his **Jets** expect to release their long-awaited album in October.

## LA RADIO LATINA



by Carlos Agudelo

**THE PROGRAMMER'S VOICE:** WKAQ-FM San Juan "KQ 105 FM," programmed by **Hector Marciano** with the assistance of **Ivette Esteves**, is one of the many stations with a mixed format thriving in Puerto Rico. According to Marciano, 75% of the records played are U.S. top 40 and rock, while the rest is contemporary ballads in Spanish and salsa and merengue. The format, geared toward 12- to 35-year-olds, has worked very well for the station, which has been on the air with its FM frequency since 1978. The top 10 records on its list reflect a mixture of the most popular Spanish tunes on the island and the U.S. top 40. They are currently **Kim Wilde**, **Yolandita Monge**, **Paul Simon**, **Tommy Olivencia**, **Whitney Houston**, **Genesis**, **Franky Ruiz**, **Kenny Loggins**, **Lisa Lisa**, and **Emmanuel**.

Mixed-format stations seem to be getting good treatment from record companies in the mainland. Marciano says they get good promotional attention, including plenty of compact disks, which account for 30% of the music played by the station.

Puerto Rico's geographic and demographic configuration and its high density of radio stations makes it a perfect experimental ground for mixed-format stations. The island, 100 miles long and 35 miles wide, has 112 licensed stations serving a population of approximately 3.5 million people. Marciano says his station frequently gets visits from programmers and owners of radio outlets in such countries as Mexico and the Dominican Republic. Programming research, conducted mostly by Esteves, is based on retail-store sales as well as requests. This week's Spanish breakout tunes include **Yuri's** "Un Corazon Herido," **Sandy Reyes'** "Egoismo," **Lunna's** "No Digas Nada," and **Roberto Del Castillo's** "Hasta Que Te Conoci." Also coming on strong is the new cut "Esos Ojitos Negros" by **El Gran Combo**.

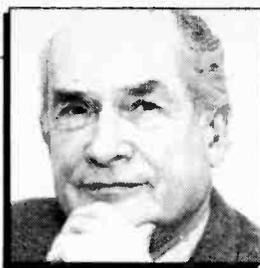
**THE LATIN-DISCO CROSSOVER** wave inaugurated by **Miami Sound Machine** has taken off. Plenty of tunes with different percentages of the Latin beat are being heard on top 40 and dance radio nowadays, played by a new generation of Hispanic musicians, most of them out of East Coast hotbeds of young talent, such as Miami and the Bronx. Audience research by **WQHT-FM** "Hot 103" New York and **KPWR-FM** "Power 106" Los Angeles has shown that as much as 40% of their audience is Hispanic. Not only do Hispanics listen to dance-crossover radio, they also make up a big segment of the dancing public in popular discos and the buyers of records. What are Spanish record companies doing to recapture the young bilingual Hispanic market? Tune in next week.

**SMALL SALSA LABELS** ARE JUMPING onto the compact disk bandwagon. In the last few weeks, such small labels as SAR, Cayman, Combo, Kubaney, and TH have released part of their product on CD. "I'm experimenting with the market," says **Sergio Bofill** of Cayman, which just released its first CD, **Louie Ramirez & Ray De La Paz's** "Alegres Y Románticos." **Combo Records'** **Ralph Cartagena** has a similar attitude, although he says the release of 10 albums of **El Gran Combo** on CD, the equivalent in the salsa world of the release of

### WKAQ San Juan thrives on a mixed format

the Beatles albums, has had a very encouraging reception. **Jorge Navarro** of Just CD's, a distributor selling most of the Latin product available in the market, says close to 100 titles are available. By the way, Bofill says he plans to release the newest **Julio Iglesias** hit in a salsa rhythm, interpreted by **Ray De La Paz**.

# Classical KEEPING SCORE



by Is Horowitz

**REFUGEE AID:** "Pomp And Circumstance" segueing into a movement from a Mozart horn concerto may not be everyone's programming ideal. But the eclectic collection of pieces and star talent featured on the "Classic Aid" album, released by CBS Masterworks, has much to commend it. The fact is that strong performances are their own reward, even if their apparently random sequencing is momentarily jarring.

The album, of course, is the classical community's most ambitious response to the needs of refugees. Royalties from sales worldwide will go to the United Nations Office of the High Commissioner for Refugees.

Recorded mostly during a live concert in Geneva last September, the album features such artists as Isaac Stern, Gidon Kremer, Yo-Yo Ma, Barry Tuckwell, Jean-Pierre Rampal, Anne-Sophie Mutter, John Williams, Frank Peter Zimmermann, John Williams, and Kristian Zimmerman. Among the conductors are Lorin Maazel, who played a major role in organizing the event, Zubin Mehta, Seiji Ozawa, and Esa-Pekka Salonen.

The original concert was televised live via satellite to some 30 countries. It's scheduled to be shown again domestically as a two-hour "Classic Aid" special on cable Oct. 8.

Another unusual project at CBS will see the release of "The Heritage Suite," a work based on the background music for "Heritage: Civilization And The Jews," a television series narrated by Abba Eban, former Israeli ambassador to the United Nations, that aired last year. John Duffy is the composer. Mehta conducts the Israel Philharmonic, and Eban narrates a special text. PBS will rebroadcast the 12-week series this summer.

**VLADIMIR HOROWITZ**, whose performing activity continues at a brisk pace, has completed a series of concerts in Hamburg, Vienna, Berlin, and Amsterdam. The Vienna date, May 31, was filmed for TV and possibly for home video. Tom Frost was in charge of the sound. Frost, who produces Horowitz's recordings for Deutsche Grammophon, travels to Hanover, West Germany, this week to mix the Mozart Piano Concerto No. 23, recorded for DG recently in Milan with Carlo Maria Giulini and the La Scala Orchestra. A film simulating the recording sessions was also made at the time for CAMI Video. Frost will work on that soundtrack as well during his stay in Hanover.

Frost, who teaches a course on recording at the Juilliard School of Music, has also recently produced an album of turn-of-the-century rags with a group from the school known as the Paragon Ragtime Orchestra. It will appear on the Newport Classic label. Other recent Frost productions include Villa-Lobos and Chopin packages with pianist Antonio Barbosa and Alvin Singleton's "Shadows" with the Atlanta Symphony Orchestra under Robert Shaw. Latter project is under the sponsorship of the Meet The Composer program and is slated for release by Nonesuch. Album will be fleshed out with another Singleton piece.

## Eclectic 'Classic Aid' LP has strong performances

**PASSING NOTES:** René Goiffon, head of Harmonia Mundi USA, leaves for Europe this week for discussions with labels seeking distribution here... Elan Records, whose most recent product has featured prize-winning pianist Santiago Rodriguez, has recordings planned with singer Virginia Alonso and cellist Aurora Natola-Ginastera... The operatic competition hosted by the Rosa Ponselle Foundation this fall will have Soviet mezzo Irina Arkipova joining judges Fedora Barbieri, Elizabeth Schwarzkopf, and Licia Albanese.

# Indie GRASS ROUTE



by Linda Moleski

**ALLIGATOR RECORDS**, the Chicago-based blues and roots-rock label, has been busy reorganizing its sales and promotion staff. The move was prompted in part by the recent departure of longtime staffer/director of promotion and marketing Mindy Giles, who has formed her own artist management firm, American Outlines Management. The company will represent Alligator recording artist Lonnie Mack and new Chicago band Big Shoulders.

Heading up the label's album rock promotion and advertising divisions is Blake Gumprecht, who joins from Twin/Tone Records. Jay Whitehouse, who was in charge of retail promotion, is promoted to national sales manager. Whitehouse's former duties will now be handled by Chris Young.

Kerry Peace takes over as college/listener-supported-radio promotion director, replacing Pam Hall, who left to pursue other interests outside the music business. Peace was with KFMH-FM Muscatine, Iowa. Nora Kinnally, who was assistant to the president, is upped to video promotion director. Alligator's staff now totals 13 people.

Of the changes, label chief Bruce Iglauer says, "It's an interesting transition. Ultimately, the company will be stronger because there will be a clearer sense of responsibilities."

New releases for the label include Big Twist & the Mellow Fellows' album "Live From Chicago! Bigger Than Life!!" Expected later this year are a new album from Roy Buchanan (September) and a second "Genuine Houserockin' Music" sampler (July), which will be offered at a budget price of \$4.48 for LP and cassette and \$8.98 for CD.

Also in the works are CDs of previously released titles: Johnny Winter's "Serious Business," Albert Collins' "Live In Japan," Buddy Guy's "Stone Crazy," and Professor Longhair's "Crawfish Fiesta." Artists currently on the road in Europe are Collins, Mack, and Koko Taylor.

**SEEDS & SPROUTS:** Rykodisc is releasing a limited edition of gold CDs to commemorate Jimi Hendrix Experience's "Live At Winterland," which sold in excess of 50,000 units within the first two months of its release. A total of 10,000 CDs will be pressed and made available to retailers the first week of July; they will carry the regular suggested list price... In other CD news, Dunhill Compact Classics is shipping "The Ultimate Collection" by Ted Nugent & the Amboy Dukes. The compilation contains 18 tracks, totaling 70 minutes of pure rock'n'roll... Shanachie Records' Randy Grass says initial reaction to Judy Mowatt's new album, "Love Is Overdue," is very strong. The record features three cuts produced by Dexter Wansel, and the logo hopes to cross it over to pop radio. The leadoff track, "Try A Little Tenderness," is being serviced to r&b stations. Contact 201-445-5561... Expect a compilation package from Miami-based Luke Skywalker Records. The album will feature tracks from the controversial 2 Live Crew

## Alligator restructures its sales and promotion staff

and MC Shy-D records as well as material from the logo's up-and-coming acts. CDs for the Luke line are also in the works... RAS Records' latest Yellowman title, "Yellow Like Cheese," is proving to be a big seller. The album has been out only a month and has reportedly already moved 12,000 copies... Tommy Boy just shipped "Love Is A House" by the Force M.D.'s. It's the first single from the group's new album, "Touch & Go," on Warner Bros. It is available in 12-inch, 7-inch, and cassette-single (the 12-inch version) formats.

FOR WEEK ENDING JULY 4, 1987

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	36	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	34 weeks at No. One VLADIMIR HOROWITZ
2	2	16	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
3	3	68	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	4	46	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
5	6	8	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUITOIT)
6	5	48	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
7	7	6	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
8	8	8	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
9	9	72	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
10	10	10	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
11	11	6	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
12	14	4	ADAMS: THE CHAIRMAN DANCES NONESUCH 791-44 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
13	12	138	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
14	13	54	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
15	16	40	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
16	17	8	PROKOFIEV: PETER AND THE WOLF ANGEL S-49122 (CD)	PAUL HOGAN, PARIS ORCHESTRA (MARKEVITCH)
17	15	26	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
18	18	30	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
19	19	24	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
20	20	6	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD)	CHICAGO SYMPHONY ORCHESTRA (SOLTI)
21	23	4	MAHLER: SYMPHONY NO. 8 ANGEL DSB-47625 (CD)	LONDON PHILHARMONIC (TENNSTEDT)
22	NEW ▶		GROFE: GRAND CANYON SUITE TELARC 80086 (CD)	CINCINNATI POPS (KUNZEL)
23	21	16	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD)	VIKTORIA MULLOVA
24	22	12	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
25	24	12	RUTTER: REQUIEM COLLEGIUM COL-103 (CD)	CAMBRIDGE SINGERS (RUTTER)

## TOP CROSSOVER ALBUMS™

1	1	14	★★ NO. 1 ★★ TRADITION ANGEL DS-47904 (CD)	10 weeks at No. One ITZHAK PERLMAN
2	2	16	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
3	3	18	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
4	4	12	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
5	5	42	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
6	8	8	ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
7	11	6	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
8	6	32	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
9	10	22	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
10	7	16	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD)	JULIAN LLOYD WEBBER
11	9	46	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
12	12	6	WE KNOW WHAT WE LIKE - MUSIC OF GENESIS RCA 6242-RC (CD)	LONDON SYMPHONY ORCHESTRA
13	13	46	BEGIN SWEET WORLD RCA AML-1-7124 (CD)	RICHARD STOLTZMAN
14	15	46	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
15	14	38	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS

(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.



**Gold Rocker.** Epic recording artist David Hasselhoff, right, was recently presented with his first gold record for the album "Night Rocker." The gold album was presented by CBS Records Austria while the artist was visiting Vienna. Presenting the award was Jaroslav Sevcik, managing director of CBS Records Austria.

## Malaysian Musicians Union Seeks End To Income Tax

BY CHRISTIE LEO

**KUALA LUMPUR, Malaysia** A determined bid to end the imposition of a development tax on musicians' annual incomes, along with charges on electrical music equipment, has been launched here by the Musicians' Union of Peninsula Malaysia.

### 'The tax burden is too heavy for most artists'

The development tax is levied on any person operating his own business or working in a capacity as proprietor of a business concern, and musicians in Malaysia have been paying a 5% slice of their income.

Freddie Hernandez, MUPM president, has directed his union's

campaign straight to the Ministry of Finance. "We need fast action on this one," he says. "The authorities have got to understand that musicians earn only average or less than average incomes. Yet they're rated as businessmen and taxed as such. In fact, they are creative people, not business people. If a musician is working to develop anything, it is his talent.

"The tax burden is too heavy to bear for most, certainly at this time of general recession in Malaysia."

The appeal is linked with a bid to do away with the premium tax of up to 60% on electric guitars and amplifiers. "These items are the tools of our trade and represent an investment by musicians."

Recently, the Ministry of Finance reduced the tax on acoustic instruments to 5%, but the country's musicians are much more involved with electronic music-making.

## PRS Revenue Up 14.5% Brit Group Earns \$141 Mil In '86

**LONDON** The Performing Right Society's total gross revenue for 1986 was up 14.5%, the highest percentage rise since 1982. This year's figure was \$140.7 million, an increase of some \$17.8 million from the previous year.

Using an exchange rate of \$1.65 to the pound sterling, gross licensing income in Great Britain and Ireland was up by 18.1% overall, to \$89.4 million. Of this, royalties from radio and television rose by 18.8%, to \$54.6 million, with revenue from public performance licenses up 17.1%, to \$34.8 million.

Revenue from overseas reflected the continued success of British music around the world, totaling \$44.7 million, an increase of \$4.1 million,

or 9.9%. Investment income was unchanged from 1985, at \$6.6 million.

The PRS reports that following a mid-1986 campaign to "increase music users' awareness of the need for a PRS license," the total number of premises licensed in the U.K. topped the 200,000 mark, a record.

PRS, a nonprofit organization, distributes all its income, less costs (and contributions to musical and other charitable causes), to its composer and publisher members and its foreign-affiliated societies. As a proportion of gross revenue, its administration costs in 1986 fell by nearly a full percentage point, to 18%, leaving an overall net distributable revenue for the year of \$113.8 million, up 16.1% from 1985.

## W. German Rights Group's Revenues Climb 10% Tape Royalties Up GEMA Income

BY WOLFGANG SPAHR

**BERLIN** Home-taping royalties helped boost the gross income of the West German authors society GEMA by 10.2% to \$317.1 million in 1986, compared with the previous year, according to Erich Schulze, GEMA president.

And Schulze is emphatic in saying that a substantial home-taping royalty is the most effective way for record producers, artists, composers, and publishers to protect their copyrights from the threat of private digital audiotape duplication.

Describing spoiler devices like the CBS Copycode as "nonsense," Schulze says that a higher home-taping royalty is the best practical solution because it would be more beneficial to copyright owners. In West Germany, he says, the current royalty levels could be doubled, and GEMA intends to mount an aggressive campaign to achieve this, even if it takes years.

Schulze is outspoken in his condemnation of the purchase of the

Chappell-Intersong publishing empire by Warners, saying that the effect in West Germany would be to send national repertoire into further decline. Schulze touched on this point when he addressed the recent IFPI council meeting in Hamburg (Billboard, June 27), asking the international record industry to help Europe in its fight to preserve its

### Schulze calls CBS Copycode 'nonsense'

musical identity.

The further decline of national repertoire, Schulze claims, would further reduce the opportunities for local creators and producers. "The U.S. will dump huge stacks of flops from all over the world on Germany and obliterate national repertoire," he says.

On the question of U.S. megapublishing operations deciding to create their own societies to collect

mechanical royalties from Europe—a line of speculation which has followed the Warner-Chappell move—Schulze says GEMA has no fears on this score. Such a move would constitute no threat to existing national societies in Europe, he says, because a new U.S.-based body could not match the efficiency and cost-effectiveness of an organization like GEMA.

"The Americans know how to calculate," Schulze says, "and they know that costs would always be more reasonable with GEMA. European copyright societies have fixed rates, whereas U.S. publishers typically arrange authors' and publishers' shares themselves."

Schulze says that GEMA's operating expenses in 1986 were down 0.3% to 14.4%, leaving around \$271 million for distribution to publishers, composers, and authors. In addition, some \$9.7 million was paid out for social and cultural causes.

A total of \$74.9 million was distributed to overseas societies, while GEMA's overseas income was a relatively modest \$22.9 million.

## German Pubs Decry Radio Situation

**HAMBURG** Frustration is growing among publishers here over the lack of airplay for national product. The output of the country's 13 private radio stations is reportedly 90% international material; right-wing politicians have killed legislation to protect domestic repertoire.

Says Peer Southern chief Michael Karnstedt, "The negative attitude of German DJs is a real problem. They convey the impression that they are ashamed to present national product. Such an attitude would be unthinkable in France or Italy."

Fellow publisher Hans Sikorski adds, "It is hard for foreigners to understand how badly neglected national music is here. It is unbelievable that some radio programs play less than 10% local product. One of the results is that prominent German creators immigrate to the U.S. to build an international career. Many of them, like Bert Kaempfert, Giorgio Moroder, and Harold Faltermeyer, have been successful."

However, Sikorski is opposed to legislation on broadcast quotas. "I have no recipe to alter the situation. I am not fond of legal measures of the kind imposed on French radio. We are living in a free country, and therefore the only method available to us is the power of persuasion and conviction."

SBK Songs' Joost Van Os comments, "The French approach could be an idea for West Germany, although I'm no fan of governmental rules and regulations for radio and other media. Program makers should be free to play what they think suits their programs best, but they should also see the importance of airing all styles of domestic music since it forms part of our culture and deserves to be heard."

Goetz Kiso of Chappell/Intersong describes radio's discrimination against national product as "abso-

lutely appalling." Efforts by the German Publishers' Assn., German authors' groups, and rights society GEMA have failed to remedy the situation. "My feeling is that the only way left is to make a public attack on those radio producers who are clearly and unjustifiably discriminating against German music," Kiso says.

Kiso contrasts the West German attitude with the chauvinism of the U.K. record industry. "Countries in continental Europe enjoy a successful exchange of repertoire. The exception is Britain, where it is still al-

most impossible to break a continental act due to the highly chauvinistic attitude of the industry. If continental acts were given a chance, it would undoubtedly be possible to break them there."

Not all publishers believe the airplay problems cannot be overcome. Andreas Budde of Budde Music maintains that if national product is as good as its international competition, German radio will play it. "It all depends on the strength of the material," he says. "There is no language barrier." **WOLFGANG SPAHR**

## Michael Jackson Will Perform In Oct. Hong Kong Readies Thriller

BY CHRISTIE LEO

**HONG KONG** Michael Jackson fans here are gearing up for the colony's grandest musical extravaganza to date, set to take place in the Coliseum here Oct. 17-18. But they may have to pay up to \$85 for the privilege of hearing the U.S. superstar.

David Chan of the Yiu Wing Entertainment Group confirms that arrangements are being finalized through a Tokyo-based agent. "We've yet to work out details of the ticket prices, but we are sure they won't exceed \$85," he says. "We have to consider staging costs before we make a final decision."

The concert will be staged as a public relations exercise, not for profit, Chan goes on. "No matter how we price the tickets, there is no way we can make a profit. The important thing is that the Jackson visit is seen as the most elaborate concert ever held in Hong Kong, and we want to give local fans the chance to experience a show encompassing the technology and high

standards that superstars like Jackson demand."

The Coliseum, Hong Kong's sports and entertainment arena, seats 12,000, but because the Jackson show will be staged in the round, capacity is likely to be limited to 10,000 at each performance. Of the artist's fee, Chan will say only that it is "astronomical."

Hong Kong is second only to Bangkok in its reputation for staging major-name concerts in this region. Even the Beatles played here, in 1964 while en route to Australia. The Jackson concert is expected to reaffirm the colony's reputation as a premier center for foreign artists.

Jackson has been a consistent seller in this marketplace. His last album, "Thriller," sold more than 50,000 units. The Far East concert trek coincides with the release of his first album in four years, and the promoters expect fans from neighboring Asian countries to buy heavily for both Hong Kong dates.

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

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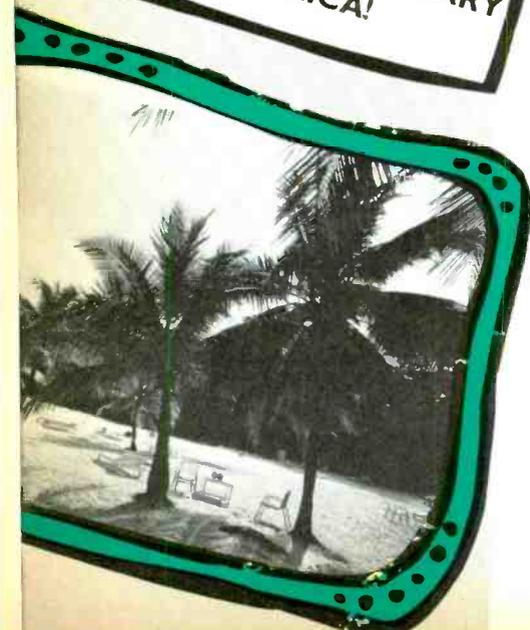
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## Finn Accused Of Piracy And Bootlegging Activity

HELSINKI Legal proceedings are continuing here against a Helsinki businessman said to have illegally copied and sold video material, including 1,500 three-hour programs compiled from Helsinki TV, Yleisradio, satellite service Sky Channel, and other sources.

Net proceeds from the operation, which included worldwide marketing of the offending tapes, are believed to exceed \$50,000. TEOSTO and other copy-

right organizations are seeking some \$450,000 in compensation for the illegal sale of video programs and bootleg recordings.

Evidence includes a number of video recorders, more than 300 master tapes and 900 bootleg records, and detailed accounts found hidden in a stove. Police have also confiscated two condominiums and several bank accounts from the accused to meet at least part of the claims against him.

## GRC Cuts Tape Prices S. African Local Music To Benefit

JOHANNESBURG South African record company Gallo GRC has cut almost \$1 from the retail price of cassettes in its three most popular local music categories, bringing them closer into line with vinyl album costs.

The move has several aims. Says a Gallo spokesman: "We feel that

**'We feel that by favoring local music buyers, we are also protecting our artists'**

by favoring local music buyers we are also protecting our artists. In the long term, we believe there is added benefit in keeping tape prices down because it is an indirect way of stamping out piracy.

"Since overall sales are heavily weighted towards tapes, particularly in the black music market, our view was that tape buyers

should not have to subsidize buyers of LPs. Also, as local recordings are not tied to payment of overseas licenses against a weak rand base, we felt it only fair that buyers of local music should not pay the penalty with across-the-board increases."

The three categories affected are local maxis, which constitute a major portion of black sales, mid-price albums featuring Afrikaan and ethnic acts, and the deluxe midprice range, which includes acts like recent Virgin signings Siphon Mabuse and Stimela.

With the new suggested retail price stamped on every cassette, Gallo feels consumers, who are mainly black in this market, will be given added protection against exploitation. The company also hopes to further the cause of local talent throughout South Africa.

As evidence of its commitment to up-and-coming local acts, Gallo cites the \$50,000-plus spent by Gallo GRC, just one of the Gallo group's companies, on independently produced promo videos for a range of artists, in addition to its co-sponsorship of videos made for the country's television stations.

## Carling Pledges South Africa Jazz Promotion

BY JOHN MILLER

JOHANNESBURG Carling Black Label will spend \$400,000 during its next financial year to preserve and promote local jazz music in South Africa. The company will spend a further \$800,000 to promote jazz over the following two years.

The move represents a significant switch in Carling's support, away from the almost exclusively white-oriented local country music scene and toward jazz, which enjoys its greatest popularity among the country's black population.

During the first year, the money will go toward staging six free jazz festivals in Johannesburg, Cape Town, and Durban. It will also sponsor a series of radio programs featuring 12 past and present jazz acts, including many local artists currently living in exile. The programs will be broadcast on five black stations, with Carling paying for 15 minutes of jazz per week over a period of nine months.

A compilation album and booklet featuring the 12 artists and their documented history will be released, with proceeds going to a trust managed by the Market Theater. Based in Johannesburg, the 10-year-old Market Theater has been prominent in promoting black musicians and actors, often at the risk of government closure.

Second-year funds will help promote the album and will also support currently active South African jazz musicians. In the third year, Carling hopes to establish jazz circles throughout the country. The company also plans to set up a jazz journalist award.

## Alternatives To Copycode Eyed IFPI, EEC Meet On DAT

LONDON The record industry trade group IFPI has secured assurances from the EEC Commission that it is taking the digital audiotape threat seriously and remains committed to adequate copyright protection. However, no concrete moves emerged from a June 17 meeting between the two sides.

Members of the IFPI delegation included PolyGram International president Jan Timmer, CBS International chief Robert Summer, Ariola

tem under investigation by Philips designed to prevent digital, though not analog, copying. But, privately, IFPI officials appear convinced there is no real alternative to Copycode. Although the trade body still wants to see home taping royalties introduced worldwide to compensate for private analog copying, it sees them as no solution to the qualitatively different problems posed by DAT.

The commission's officials, led by Fernand Braun, head of its International Market & Industrial Affairs Directorate, said U.S. efforts to introduce Copycode legislation were being closely followed, noting that it would be unfortunate if DAT equipment were introduced in Europe before studies on possible copyright protection systems were complete.

The commission also said that the forthcoming study on copyright, currently in draft, would contain an evaluation of the various possibilities, including Copycode, a system based on the R-DAT specification, and private copying levies, all of which are under active consideration.

**'It was a very positive meeting'**

Eurodisc president Monti Lueftner, and IFPI director-general Ian Thomas.

Afterwards, Thomas said: "It was a very positive meeting, and we welcome the fact that the commission regards the issue in such a serious light. However, IFPI maintains its request for legislation on Copycode but also accepts the need to study alternative methods of protecting its members' copyrights."

This may be a reference to a sys-

## Finns Ban X-Rated Vids

HELSINKI, Finland Finland's Parliament has approved legislation prohibiting the sale or rental of X-rated video material here. The law is expected to be ratified shortly by President Mauno Koivisto and will be enforced following a 12-month transitional period.

All film and video material will require certification by a board of censors, which has powers to ban any violent, obscene, or horrific material from theatrical and video distribu-

tion. Under a last-minute amendment, the law also contains clauses covering so-called quality films, a move that has raised doubts over the future of releases like "The Godfather," "Belle De Jour," and "Papillon."

A strong lobby led by such prominent figures as film director Jorn Donner had opposed the legislation but failed by 13 votes to overturn it. The bill was passed by 133 votes to 47.

## Tops The Million-Unit Sales Mark

## CBS' I Love Jazz Series Is Hot In France

BY MIKE ZWERIN

PARIS CBS France's I Love Jazz series, comprising 56 titles, has topped the million-unit sales mark in Europe and is providing grounds for new optimism about the genre's status and commercial appeal on the continent, according to former jazz pianist Henri Renaud, who produced the series.

Renaud, a CBS France executive, underlines that optimism by pointing out that the "'Round Midnight" soundtrack has sold more than 90,000 units in France alone and appears likely to go gold here.

He admits to being surprised by the success of the I Love Jazz series. "Our customers are not jazz collectors as such," he says. "We've taken jazz out of the jazz ghetto. That's the

important thing. Most of our sales have been in supermarkets and shopping malls. We're getting through to the general public. People just pick up a Mahalia Jackson record and check it out along with the cheese."

The first album in the series featured Memphis Slim playing solo piano. That was followed by a Toots Thielemans package with Oscar Pettiford on bass. In compiling the series, Renaud says, he concentrated on jazz that had both quality and marketability, emphasizing names that needed no introduction, like Stan Getz, Erroll Garner, Dave Brubeck, Chet Baker, Thelonious Monk, and Mahalia Jackson. The repackaged titles include "Benny Goodman Plays Gershwin," "Louis Armstrong's Greatest Hits," Count Basie's "14 Classics," and an organ collection. Al-

bums recorded in mono remained mono.

Four years ago Renaud went to New York to look for unreleased Duke Ellington material. One reel in the vaults had a cut marked "untitled," which turned out to be an unreleased Ellington trio recording of Billy Strayhorn's "Lotus Blossom." As part of his "Jazzoteque" series, Renaud released a three-album (two doubles and one single) set entitled "Duke 1956-62," which is still available only on CBS France.

Renaud maintains that jazz musicians are too quick to criticize the majors for their attitude toward jazz, citing CBS Records vice president George Butler's signings of the Marsalis brothers and other young jazz artists.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 6/27/87

This Week	Last Week	SINGLES
1	1	STAR TREKKIN' FIRM BARK
2	2	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
3	6	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
4	3	I WANT YOUR SEX GEORGE MICHAEL EPIC
5	NEW	IT'S A SIN PET SHOP BOYS PARLOPHONE
6	4	HOLD ME NOW JOHNNY LOGAN EPIC
7	9	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
8	8	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
9	21	MISFIT CURIOSITY KILLED THE CAT MERCURY
10	5	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
11	16	IS THIS LOVE WHITESNAKE EMI
12	14	WHEN SMOKEY SINGS ABC NEUTRON
13	7	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
14	31	WISHING WELL TERENCE TRENT D'ARBY CBS
15	10	VICTIM OF LOVE ERASURE MUTE
16	13	LOOKING FOR A NEW LOVE JODY WATLEY MCA
17	20	IT'S NOT UNUSUAL TOM JONES DECCA
18	25	LET'S DANCE CHRIS REA MAGNET
19	12	GOODBYE STRANGER PEPSI & SHIRLIE POLYDOR
20	11	JACK MIX II MIRAGE DEBUT
21	26	COMIN' ON STRONG BROKEN ENGLISH EMI
22	30	I PROMISED YOU A MIRACLE SIMPLE MINDS VIRGIN
23	32	IF I WAS YOUR GIRLFRIEND PRINCE PAISLEY PARK
24	17	IT'S TRICKY RUN DMC LONDON
25	39	ALWAYS ATLANTIC STARR WARNER BROS
26	NEW	MY PRETTY ONE CLIFF RICHARD EMI
27	29	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
28	24	THE PLEASURE PRINCIPLE JANET JACKSON A&M
29	19	NO SLEEP TILL BROOKLYN BEASTIE BOYS DEF JAM/CBS
30	34	SCALES OF JUSTICE LIVING IN A BOX CHRYSALIS
31	18	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN
32	27	DIAMONDS HERB ALPERT A&M
33	15	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
34	37	LIFE TIME JOYCE SIMS LONDON
35	NEW	SWEET SIXTEEN BILLY IDOL CHRYSALIS
36	23	LUKA SUZANNE VEGA A & M
37	NEW	THROWING IT ALL AWAY GENESIS VIRGIN
38	28	THE GAME ECHO & THE BUNNYMEN WEA
39	22	SERIOUS DONNA ALLEN PORTRAIT
40	NEW	TIME WILL CRAWL DAVID BOWIE EMI/AMERICA
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARISTA
2	3	U2 THE JOSHUA TREE ISLAND
3	2	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
4	5	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
5	4	SUZANNE VEGA SOLITUDE STANDING A&M
6	18	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
7	6	THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
8	8	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
9	13	GENESIS INVISIBLE TOUCH VIRGIN
10	9	ALISON MOYET RAINDANCING CBS
11	12	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
12	7	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
13	10	VARIOUS FRIENDS AND LOVERS K-TEL
14	11	ERASURE THE CIRCUS MUTE
15	24	ROGER WHITTAKER HIS FINEST COLLECTION CBS
16	21	TOM JONES HIS GREATEST HITS TELSTAR
17	14	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
18	15	SIMPLY RED MEN AND WOMEN ELEKTRA
19	17	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
20	23	PAUL SIMON GRACELAND WARNER
21	16	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
22	28	DAVID BOWIE NEVER LET ME DOWN EMI/AMERICA
23	20	MADONNA TRUE BLUE SIRE
24	19	MEL & KIM FLM SUPREME
25	NEW	ROGER WATERS RADIO K A O S EMI
26	NEW	VARIOUS HITS REVIVAL CAPITOL
27	NEW	TINA TURNER BREAK EVERY RULE CAPITOL
28	25	PETER GABRIEL SO VIRGIN
29	NEW	BOY GEORGE SOLD VIRGIN
30	32	DIRE STRAITS BROTHERS IN ARMS VERTIGO
31	22	FIVE STAR SILK AND STEEL TENT
32	29	WHITESNAKE EMI
33	33	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
34	27	HEART BAD ANIMALS CAPITOL
35	40	SIGN OF THE TIMES PRINCE PAISLEY PARK
36	30	JANET JACKSON CONTROL A&M
37	35	WHITNEY HOUSTON ARISTA
38	34	LIVING IN A BOX CHRYSALIS
39	NEW	ROBERT CRAY STRONG PERSUADER MERCURY
40	NEW	VARIOUS THE HOLIDAY ALBUM CBS

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## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/22/87

SINGLES	
1	1 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	2 HOLD ME NOW JOHNNY LOGAN EPIC/CBS
3	7 SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
4	4 CROCKETT'S THEME JAN HAMMER MCA/WEA
5	5 LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
6	3 LA ISLA BONITA MADONNA SIRE
7	8 JET AIRLINER MODERN TALKING HANSA/ARIOLA
8	11 GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELOEC
9	6 STRANGELOVE DEPECHE MODE MUTE/INTERCORD
10	10 WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
11	9 DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
12	14 MISS YOU SO BONNIE BIANCO METRONOME/PMV
13	13 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
14	12 LET IT BE FERRY AID CBS
15	NEW CITY LIGHTS WILLIAM PITT JUPITER DGG/PMV
16	NEW BRING BACK (SHA NA NA) MIXED EMOTIONS ELECTROLA/EMI
17	17 BIG LOVE FLEETWOOD MAC WARNER BROS/WEA
18	16 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
19	15 LEAN ON ME CLUB NOUVEAU WARNER BROS/WEA
20	NEW JUST AROUND THE CORNER COCK ROBIN CBS
	<b>ALBUMS</b>
1	2 WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
2	1 U2 THE JOSHUA TREE ISLAND/ARIOLA
3	7 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
4	6 THE CURE KISS ME KISS ME KISS ME METRONOME/PMV
5	3 MIXED EMOTIONS DEEP FROM THE HEART EMI
6	4 JENNIFER RUSH HEART OVER MIND CBS
7	5 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
8	8 HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
9	9 ALISON MOYET RAINDANCING CBS
10	14 SUZANNE VEGA SOLITUDE STANDING A&M/DG
11	12 SIMPLY RED MEN AND WOMEN WARNER/WEA
12	11 PAUL SIMON GRACELAND WARNER/WEA
13	10 LEVEL 42 RUNNING IN THE FAMILY POLYDOR/OGG PMV
14	13 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
15	18 PRINCE SIGN OF THE TIMES PAISLEY PARK/WEA
16	NEW MADONNA TRUE BLUE SIRE/WEA
17	17 DEN HARROW DAY BY DAY BABY/ARIOLA
18	19 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
19	NEW GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
20	16 SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY/PHONOGRAM

## JAPAN (Courtesy Music Labo) As of 6/22/87

SINGLES	
1	1 BLONDE AKINA NAKAMORI WARNER PIONEER/MC CABIN
2	NEW HAJIMEMASHITE AI TOMOMI NISHIMURA TOSHIBA/GEIEI
3	3 MIZUNONAKANO ANSWER KIYOTAKA SUGIYAMA VAP/NTV M/VAMUDA
4	NEW JYONETSU RAINBOW MAMIKO TAKAI CANYON/FUJIPACIFIC
5	2 OHKINAOSEWASAMA TONNELLS CANYON/FUJIPACIFIC

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/27/87

HOT 100 SINGLES	
1	2 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	3 HOLD ME NOW JOHNNY LOGAN EPIC
3	1 LA ISLA BONITA MADONNA SIRE
4	5 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
5	10 CALL ME SPAGNA CBS
6	4 LET IT BE FERRY AID THE SUN/CBS
7	7 LIVING IN A BOX LIVING IN A BOX CHRYSALIS
8	8 STRANGELOVE DEPECHE MODE MUTE
9	20 I WANT YOUR SEX GEORGE MICHAEL EPIC
10	13 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
11	6 WITH OR WITHOUT YOU U2 ISLAND
12	9 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
13	12 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
14	NEW GOODBYE STRANGER PEPSI & SHIRLIE POLYDOR
15	16 LOOKING FOR A NEW LOVE JODY WATLEY MCA
16	14 VICTIM OF LOVE ERASURE MUTE
17	NEW I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
18	15 SERIOUS DONNA ALLEN PORTRAIT
19	NEW WHY CAN'T I BE YOU THE CURE FICTION/POLYDOR
20	NEW SWEET SIXTEEN BILLY IDOL CHRYSALIS
	<b>HOT 100 ALBUMS</b>
1	1 U2 THE JOSHUA TREE ISLAND
2	2 SIMPLY RED MEN AND WOMEN WEA
3	8 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
4	9 PRINCE SIGN OF THE TIMES PAISLEY PARK
5	5 DAVID BOWIE NEVER LET ME DOWN EMI/AMERICA
6	3 PAUL SIMON GRACELAND WARNER
7	6 THE CURE KISS ME KISS ME KISS ME POLYDOR
8	4 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
9	7 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
10	15 WHITNEY HOUSTON WHITNEY ARISTA
11	10 MADONNA TRUE BLUE SIRE
12	11 GENESIS INVISIBLE TOUCH VIRGIN
13	14 SUZANNE VEGA SOLITUDE STANDING A&M
14	12 ALISON MOYET RAINDANCING CBS
15	16 CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
16	13 SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
17	19 BRYAN ADAMS INTO THE FIRE A&M
18	17 MEL & KIM FLM SUPREME
19	18 TINA TURNER BREAK EVERY RULE CAPITOL
20	NEW HEART BAD ANIMALS CAPITOL

## AUSTRALIA (Courtesy Kent Music Report) As of 6/29/87

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	5 RESPECTABLE MEL & KIM LIBERATION
5	4 SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL
6	7 RIGHT ON TRACK BREAKFAST CLUB MCA
7	12 TAKE ME BACK NOISEWORKS CBS
8	6 LEAN ON ME CLUB NOUVEAU WARNER/WEA
9	10 (GLAD I'M) NOT A KENNEDY SHONA LAING VIRGIN
10	NEW HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS
11	9 LOVE AND DEVOTION MICHAEL BOW CBS
12	11 AT THIS MOMENT BILLY VERA & THE BEATERS RCA
13	20 WANTED DEAD OR ALIVE BON JOVI MERCURY
14	14 HYMN TO HER THE PRETENDERS REAL/WEA
15	8 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
16	19 SHOWING OUT MEL & KIM LIBERATION
17	17 LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
18	NEW SWEET SIXTEEN BILLY IDOL CHRYSALIS

## ITALY (Courtesy Germano Ruscitto) As of 6/05/87

ALBUMS	
1	1 VASCO ROSSI C'E' CHI DICE NO RICORDI
2	2 U2 THE JOSHUA TREE RICORDI
3	3 SIMPLY RED MEN AND WOMEN WEA
4	5 FAUSTO LEALI IO AMO CBS
5	NEW PINO DANIELE BONNE SOIREE EMI
6	8 EDOARDO BENNATO OK ITALIA VIRGIN/EMI
7	6 NICK KAMEN WEA
8	4 EUROPE THE FINAL COUNTDOWN CBS
9	7 DAVID BOWIE NEVER LET ME DOWN EMI
10	18 MANGO ADESSO FONIT/CETRA
11	9 WHITNEY HOUSTON RCA
12	NEW EUGENIO FINARDI DOLCE ITALIA FONIT/CETRA
13	13 CULTURE CLUB THE FIRST 4 YEARS VIRGIN/EMI
14	11 CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE POLYGRAM
15	15 PRINCE SIGN OF THE TIMES WEA
16	10 UMBERTO TOZZI MINUTI DI UNA ETERNITA' CGDMM
17	17 LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
18	NEW SWING OUT SISTER IT'S BETTER TO TRAVEL POLYGRAM
19	14 ENRICO RUGGERI VAI RROUGERII CGDMM
20	16 PAUL SIMON GRACELAND WEA

# New Wholesale Tax Met With Alarm By Industry

BY KIRK LaPOINTE

OTTAWA In a move major labels believe could be highly inflationary and independents say could drive many of them out of business, the federal government is shifting a 12% sales tax from the manufacturing to the wholesaling level on tapes, records, and compact disks.

In a wide-ranging announcement on tax reform June 18, Finance Minister Michael Wilson shifted taxes on many products starting Jan. 1 to the wholesale level. Other items on the list are

## 'Indie labels will be destroyed'

blank audiotape and videotape. The dozens of products taxed in this way would help yield about \$1 billion in revenue for the government next year to offset some personal income tax declines.

But Earl Rosen, the executive director of the Canadian Independent Record Production Assn., says, "What Wilson is essentially going to do is destroy the independent record labels in this country." Rosen says that independent business would be harmed if the tax gets passed down from distributing labels to indies and erodes net

revenues. He also says that indies would suffer if the tax gets passed up to consumers, which would hurt sales and stimulate home taping.

Rosen estimates that the new measures could eat away 15% of independent label revenues. On a record that is sold to a distributor for \$5 now, the indie pays 60 cents in tax and realizes \$4.40 in gross revenue. Once expenses are paid in the form of royalties and other built-in costs, the label has about \$1.75 to run its business, Rosen says.

Now, however, it seems that the tax will be assessed at a higher level—the wholesale level, which in all likelihood will apply to either the distributing label's price or the rackjobber's price. In either case, Rosen believes, the indie will be forced "to eat the extra amount." If an indie were to sell product to a major for \$7, the new tax would amount to 84 cents, a difference of 24 cents from what is now being paid by the indie. That 24 cents represents about 15% of indie net revenue of \$1.75.

"I don't know of an independent label in this country that can withstand that kind of attack," says Rosen. Until now, indies had been shielded from the full brunt of the tax. Majors had paid the tax at their selling price to a distributor.

"It had been one of the few breaks we had," Rosen says.

Brian Robertson, president of the Toronto-based Canadian Recording Industry Assn., is still studying the potential impact of such changes. But he says his initial reaction is that the measure "will be very inflationary" for recording prices.

"The industry is looking for incentives, not disincentives," he says. "This was not good news."

At present, however, the industry remains unclear about whether the tax will be applied at the subdistributor's or the rackjobber's

level. It is also unclear exactly what wholesale prices are in the business.

Alan Dyer, vice president of finance for CBS Records of Canada Ltd., says he still must study the measure closely to assess its impact. His initial understanding about it, however, is that record labels and consumers would not see major increases in costs.

Retailers also continue to examine the measure, and at press time they would not offer comment.

Despite promises only weeks ago

that Wilson's package would yield sweeping changes in the tax treatment of artists, there is precious little there for them, although it will now be possible for employed musicians to deduct the expense of their instruments, which Rosen calls "the string-quartet provision."

Rosen says that the federal assistance package for the industry announced last year—\$25 million over five years—will be outweighed by the tax reform.

## Industry Contends With Postal Strike Promotion, Press Areas Could Suffer

OTTAWA There hasn't been a postal strike in Canada for six years, but the record industry was well-prepared when letter carriers entered rotating strikes June 16.

"We made sure a lot of key releases got out just before the strike," says Leslie Soldat, national promotion director at MCA Records of Canada Ltd. in Toronto. "We were aware the strike could be coming, and we were ready."

"Unless a station is very, very remote, everyone's still getting service to radio," reports Larry Green, national promotion manager for WEA Music of Canada Ltd. in Toronto. "We've been using couriers to get to

many stations, and our branches are delivering more than ever, so it's not overly affecting us at the moment."

The strike first hit Montreal, where some labels base themselves, including PolyGram Inc. But efforts were made by the company to ship through branches, and extra couriers were hired to deliver product to broadcasters. Within four days, after some secondary markets had been hit by the postal walkout, Toronto, the key mail-sorting center, was hit. That skewered attempts by companies to keep their mail flowing out of town.

"We're playing a wait-and-see game right now," says Valerie

Lapp, head of publicity and press for CBS Records of Canada Ltd. "I think if we really got into a tight situation, we would develop a new plan. Right now, I'm just using couriers for really urgent material. A lot is piling up in my office."

But with no end in sight at press time, the strike could create all sorts of troubles for the industry in the promotion and press areas.

"So far, our staff is coping," says Rhonda Ross, chief of press and artist relations at Capitol Records-EMI of Canada Ltd. "We're getting overnight pouches into every major center and many smaller ones."

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SAO PAULO	5
PERU, non-stop	2
BUENOS AIRES	4
PANAMA, non-stop	1
Number of Brazilian cities served:	62



**Back In Action.** Veteran artist Richie Havens signs an exclusive worldwide recording deal with RBI Records, one of four labels under RB International, a newly formed division of the Moss Music Group. His label debut album, "Simple Things," has a mid-July release date. With Havens are Moss Music Group president Ira Moss, center, and RB International general manager Rick Bleiweiss.



**Joint Effort.** John G. Healey, right, executive director of Amnesty International USA, shows a display that is part of a campaign being conducted in Tower Records & Video stores nationwide. Pictured with Healey in Tower's downtown Manhattan outlet are store manager Kenny Altman and tape department manager Lisa Goren.



**Local Support.** Gathered at the recent second annual San Francisco Music Fair are Mix Publications executive producer David Schwartz, left, artist Herbie Hancock, and National Academy of Recording Arts & Sciences San Francisco chapter president Ann Jones.



**Manhattan Opening.** PolyGram Records executives celebrate the release of ECM/WATT artist Carla Bley's new album, "Sextet," during her recent performance at popular Manhattan nightclub Fat Tuesday's. Seated are, from left, ECM director of publicity and promotion Kathryn King; PolyGram Classics vice president of sales and marketing David Weyner; Bley; PolyGram Classics president Guenter Hensler; ECM director of U.S. Operations Lee Townsend; and ECM staffer Noel Grey.



**Playing Deep.** BMI executive Barbara Cane, third right, greets members of Genesis following their recent sold-out show at Los Angeles' Dodger Stadium. Pictured are from left, group members Mike Rutherford, Tony Banks and Phil Collins; Cane; and representatives of the group's publishing companies, Julie Lipsius of Hidden Pun Music (U.S.) and Stuart Newton of Hit & Run Music Ltd. (U.K.).



**In The Making.** Island Records founder/executive producer Chris Blackwell, second left, joins New Orleans artist Buckwheat Zydeco, second right, in the studio to see how production on his upcoming album, "On A Night Like This," is faring. Also pictured are executive producer Rob Fraboni, left, and producer/manager Ted Fox.



**High Life.** Recording artist Steve Winwood and his wife, Eugenia, show off the latest addition to their family, baby daughter Mary Claire, who was born May 20 in Nashville.

## June 17 Jamaica Heritage Celebration Stars Come Out In Kingston



**World Record.** Discussing Third World's new album, "Hold On To Love," are, from left, band members Bunny Rugs, Willy Stewart, Cat Coore, and Richie Daley and Black Uhuru's Ducky. The band's CBS debut is due out in July.



**All Smiles.** Members of the band I-Three talk about their new album on Virgin, which is due out in August. Pictured, from left, are Rita Marley, widow of Bob Marley and lead singer, Billboard associate publisher Gene Smith, and I-Three members Marcia Griffiths and Judy Mowatt.



**What's News.** Checking out the headlines, from left, are Marv Fisher, Billboard's Latin sales manager; Chris Stanley, recording artist and president of the Music Mountain recording studio; and Geoffrey Chung, producer of the British single "Girlie, Girlie."



**Happy 25th.** Billboard's Gene Smith and Olivia "Babsie" Grange, Minister of Communications and chairwoman of the Jamaica 25th-anniversary heritage celebration. She is introducing a new music copyright law into the Jamaican legislature.



**Sly & Robbie.** Sly Dunbar, left, and Robbie Shakespeare, world-renowned reggae artists and producers, get close with Maureen Sheridan, center, Billboard's Jamaican correspondent.



**Fun In The Sun.** Soaking up the fun are, from left, Victor Chambers, Jimmy Cliff's brother and manager, and Newton Merrit, both of Sun Power Productions; Angela Rodriguez, Billboard's representative in Miami; and Maureen Chambers of Sun Splash Productions.



**Culture Club.** Jamaican Minister of Culture Mike Henry chats with Billboard's Gene Smith. Henry is producing a heritage album, a compilation of the top reggae recording artists, in observance of Jamaica's 25th anniversary of independence.

# Shorewood Favored On Wall Street Makes Record Jackets, CD Packages

BY FRED GOODMAN

NEW YORK Shorewood Packaging Corp. (NASDAQ/SHOR), believed to be the biggest fabricator of record jackets and compact disk and cassette packages, is proving to be a popular stock on Wall Street.

The firm, which began trading in the fall at around \$13, dipped to \$8.75 before rebounding. It is now trading at around \$17, and Shorewood recently completed a second offering of 1.5 million shares—1 million by two selling nonmanagement shareholders, the remainder by the company—boosting Shorewood's cash on hand by approximately \$7.5 million.

Among the analysts lauding Shorewood's stock is Lee S. Isgur, vice president at PaineWebber. Isgur recently renewed his initial "attractive" rating following the completion of Shorewood's second offering.

Isgur says he finds the company even more attractive now than when he first rated the company a favorable investment, in February. Estimated earnings per share are refigured upward for the recently ended 1987 and current fiscal years.

One question mark for Shorewood at the time of its IPO was whether the company could diver-

sify its product and customer list enough to ensure its continued growth. CBS Records had long been Shorewood's largest client, and at one point prior to the IPO,

## PaineWebber just renewed its 'attractive' rating after Shorewood's second public offering

held a majority of the equity in the company's Canadian and U.K. subsidiaries as well as 30% of Shorewood's outstanding common stock.

Since then, the company's attempts to diversify have paid off. Over the past five years, sales to nonmusic customers, including film, hosiery, tobacco, food, and consumer electronics companies, have increased from approximately 17% of Shorewood's business to over 40% of the firm's net sales.

For the fiscal year ended May 2, Shorewood expects to post net sales of \$77.5 million—\$20.5 million from the fourth quarter—while earnings per share for the year will not be less than \$1.10 and

at least 29 cents for the final quarter. Those figures are better than the original projected net sales of \$75 million for the year, \$18 million for the quarter, and earnings per share of \$1.06 on the year and 25 cents for the quarter.

Additionally, PaineWebber's Isgur says he expects the current quarter, which is typically the company's slowest, to show revenues of approximately \$20 million, about \$2 million higher than he initially projected. Isgur now projects per-share earnings of \$1.40-\$1.55 for fiscal 1988, up from his original estimate of \$1.30 per share. Isgur concludes that revenues for Shorewood will top \$90 million and could approach the \$100 million mark.

The company has also substantially reduced its debt exposure. About a year ago, the company's debt totaled over \$35 million, with stockholder equity deficient by over \$9.5 million. Now, the second stock offering has boosted Shorewood's cash on hand by about \$7.5 million, which raised stockholder equity to nearly \$20 million for a 1-1 debt-to-equity ratio. Isgur says the turnaround was achieved by combining the offering proceeds to pay down debt—approximately \$8 million raised through the IPO was used to prepay a 15.5% zero coupon note—and the company's rapidly improved earnings from operations.

A close look at the company's diversification program shows that Shorewood's revenues from outside the music industry have grown from \$5.3 million in the 52 weeks ended July 31, 1982, to \$23.2 million for the 39 weeks ended Jan. 31.

Revenues derived from work done for CBS Records have remained stable but declined as an overall percentage of Shorewood's business. Shorewood has supplied the majority of CBS' packaging for some time, including the Canadian and U.K. operations. The percentage of the company's revenues represented by work done for CBS has declined from approximately 54% in fiscal 1982 to approximately 38% for the 39 weeks ended January 31. Over the same period, the percentage of total revenues from the music industry has decreased from 83% to 59%.

# newslines...

**LATE NOTES:** Two directors of Los Angeles-based video rental company Stars To Go (NASDAQ/STAR) sold large blocks of shares in the company earlier in 1987 but only recently informed the Securities and Exchange Commission. James Daily sold 93,000 shares at just over \$16 apiece on March 19, but he didn't file with the SEC until May 26. Bernard Horton sold nearly 75,000 shares for over \$15 apiece between January and March, but his SEC filing didn't arrive until May 28. Stars To Go is currently trading at \$11-\$12.

**HIGGINS' PRICE:** Robert Higgins, president and CEO of upstate New York retailer Trans World Music, recently told analysts that his rule of thumb for purchase-price offers for existing record chains is two times book value. Among the companies Trans World has absorbed are Recordland, Vibrations, Coconuts, and numerous Peaches outlets. "I hate to use cash," said Higgins, adding that he prefers a pooling. "Our preference is to buy troubled companies, consolidate, and then eliminate their distribution." Higgins made his remarks at a conference focusing on companies that recently completed an IPO. The event was sponsored by Kidder, Peabody.

**TRI-STAR PICTURES (NASDAQ/TRSP)** saw revenues rise dramatically for the three months ended May 31, although income remained static because of increased expenses and interest. The filmmaker saw its revenues jump from \$37 million in the same period in 1986 to \$147 million. However, interest and expenses made a similar climb, from \$3.6 million in the comparable quarter last year to \$12.4 million this year. The company, which increased its average shares outstanding from 24 million to 33 million, said net income was \$1.2 million, compared with \$900,000 in the same period last year, but stayed even at 4 cents per share.

**ONE OF THE MOST SUCCESSFUL SPONSORSHIP PROGRAMS** in the music industry, the Miller Genuine Draft Band Network, has just been expanded to include two West German bands. Although the bands, Breakpoint and Tusk, do not have a following here in the U.S., they were signed for their upcoming tours of U.S. military bases throughout that country. The focus on the foreign bases is a new one for Miller, which has sponsored approximately 60 bands in the U.S. since the program's inception five years ago. According to the brewer, there are currently 1.4 million Americans stationed overseas, including support personnel and dependents.

## Aussie Firm Quatro Seeks To Acquire U.S. CD Plants

NEW YORK Melbourne, Australia-based investment and management company Quatro Ltd. recently said it is pursuing plans to acquire compact disk plants in the U.S. and Europe. The company says the foreign investment program would make the Quatro group one of the world's largest CD manufacturers.

Quatro currently has a controlling interest in Disctronics Ltd.—Australia's first CD plant, with an annual capacity of 25 million CDs—along with the Pro-image Group, believed to be Australia's largest network of video production houses.

The move to broaden the base of the group's investment framework comes at a time when the company controls three strong cash-flow businesses in the manufacturing and television production sectors, all of which are market leaders in the domestic economy. The publicly owned Quatro is one of the top 150 capitalized companies in Australia.

Executive director John Kavanagh says Quatro recently established a U.K. office as a foundation for plans to diversify the geographic base of its investments and to provide access to other capital markets.

"One hundred million dollars have been earmarked for U.K. in-

vestments," says Kavanagh. "Through Disctronics we plan to capitalize on our strategic position in the world CD market."

"We wish to further secure its position in the world marketplace by taking advantage of our established international marketing network and the valuable relations we have forged with the key equipment suppliers in the industry."

"Disctronics is currently poised to supply 10% of world production [of CDs] in the immediate future," Kavanagh adds. "It is our intention to expand capacity offshore to maintain and improve this figure as the size of the market grows."

The expansion program will be financed by \$135 million in new capital raised from existing shareholders in the form of a one-for-one rights issue at \$1.50 on a recently expanded share base. The issue follows a two-for-one bonus issue announced on June 5, which increased capitalization to 89.69 million ordinary shares prior to the rights issue. An Australian Associated Stock Exchange listing will be sought for both the shares and the options.

FRED GOODMAN

**Greece's vid rental trade is booming ... see page 55**

# MARKET ACTION

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Company	Sale/ 1000's	Open 6/16	Close 6/22	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Primerica	1491.2	43 3/4	44	+1/4
CBS Inc.	337.6	169 3/4	170 3/4	+1 1/2
Cannon Group	277.3	4 1/4	4 1/4	.....
Capital Cities Communications	214.5	376 1/2	392 1/2	+12
Coca-Cola	4212.6	44 1/4	46 1/4	+1 1/2
Walt Disney	2278.5	67 1/4	71 1/4	+3 3/4
Eastman Kodak	6087.9	84 1/4	89	+4 1/4
Gulf & Western	1101.6	87 1/4	89	+1 1/4
Handleman	274.0	31 1/4	29 1/4	-1 1/4
MCA Inc.	1129.9	48 1/2	48 1/2	.....
MGM/UA	115.8	12 1/4	13 1/4	+1
Musicland	97.4	28 1/2	27 1/2	-1
Orion Pictures Corp.	297.1	13 1/2	14 1/4	+1 1/4
Sony Corp.	1202.6	22 1/4	26 1/4	+3 3/4
TDK	61.8	51 1/4	53 1/4	+1 1/4
Taft Broadcasting	47.0	150 1/2	151 1/2	+1 1/4
Vestron Inc.	47.7	4 1/4	4 1/4	.....
Warner Communications Inc.	2701.0	36	35 1/4	-1 1/4
Westinghouse	2534.1	65	66 1/4	+1 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	31.1	6	5 1/4	-1/4
Electrosound Group Inc.	57.7	11 1/2	12 1/2	+1
Lorimar/Telepictures	1486.1	17 1/2	17 1/2	.....
New World Pictures	69.0	11 1/4	10 3/4	-1/4
Price Communications	157.8	12 1/4	12 1/4	.....
Prism Entertainment	22.8	6 1/4	6 1/4	.....
Turner Broadcasting System	84.9	24 1/4	23 1/4	-1/4
Unitel Video	2.7	10 1/4	11 1/4	+1 1/4
Wherehouse Entertainment	118.1	8 1/4	8 1/4	-1/4
<b>OVER THE COUNTER</b>				
Crazy Eddie		6 1/4	6 1/4	.....
Dick Clark Productions		5 1/4	5 1/4	-1/4
Josephson Intl.		13 1/4	13 1/4	.....
LIN Broadcasting		43 1/4	44	+1/4
Lieberman Enterprises		19 1/4	19 1/4	.....
Malrite Communications Group		11 1/4	11 1/4	.....
Recoton Corp.		5 1/4	5 1/4	.....
Reeves Communications		10 1/4	10	-1/4
Satellite Music Network Inc.		4 1/4	4 1/4	.....
Scripps Howard Broadcasting		80 1/2	82	+1 1/2
Shorewood Packaging		18 1/2	17 1/4	-1/4
Sound Warehouse		9 1/4	9	-1/4
Spec's Music		8 1/4	9 1/4	+1 1/4
Stars To Go Video		11 1/4	11 1/4	.....
Trans World Music Corp.		37 1/2	37 1/2	.....
Tri-Star Pictures		10 1/4	10 1/4	+1/4
Wall To Wall Sound & Video Inc.		5 1/4	5 1/4	.....
Westwood One		26 1/2	27 1/2	+1

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## POP

### BOY GEORGE

**Sold**  
PRODUCER: Stewart Levine  
Virgin 90617

Though he's gained a bit of a rasp and lost some of his sense of humor, George has emerged almost unscathed from recent tribulations. Reggae-inflected cover of Bread's "Everything I Own" soared to No. 1 in Europe, but it may have a harder time in the more conservative U.S. market; collaborations with Motown legend Lamont Dozier could fare better.

### JOHN WAITE

**Rover's Return**  
PRODUCERS: Frank Fillipetti, John Waite, others  
EMI America PW-17227

First single, "These Times Are Hard For Lovers," has the goods for album rock and top 40; "Act Of Love," though it indulges in a little self-plagiarism from past hits, is mighty fine, too. A solid effort in the straightforward Waite vein.

### THE FIXX

**React**  
PRODUCER: Hugh Padgham  
MCA-42008

Group's latest combines three new songs with sundry live run-throughs of its hits, recorded on Canadian tour last year. First teaming with producer Padgham, of Police/Genesis fame, has resulted in a rougher, more boisterous sound; new number "Big Wall" could spur radio interest.

### CRUZADOS

**After Dark**  
PRODUCERS: Greg Ladanyi, Waddy Wachtel, Rodney Mills, Billy Steinberg & Tom Kelly  
Arista AL-8439

Big, booming production tempers group's trademark seamy undercurrents with just the right amount of Springsteen-ish enthusiasm—witness "Small Town Love," with backing vocals by Don Henley. First single, "Bed Of Lies," is also a winner. Other guests: Pat Benatar and the late Paul Butterfield.

### MARIANNE FAITHFULL

**Strange Weather**  
PRODUCER: Hall Willner  
Island 90613

Faithfull's gravelly five-Remys-and-two-packs-of-cigarettes-too-many vocal quality is perfect for this gloomy collection of '30s chestnuts ("Yesterdays" and "Boulevard Of Broken Dreams") and songs by Tom Waits, the Rolling Stones, and Dr. John. Musicians and production are excellent, but album's dark side—its only side—may scare off radio.

### HELLOWEEN

**Keeper Of The Seven Keys Part I**  
PRODUCER: Tommy Newton  
RCA 6399-R

Second release from European metal outfit should catch on fast given the proper backing. Radio is likely to shy away from long, gothic cuts, but an upcoming U.S. tour and video for "Halloween" will get attention.

### GREAT WHITE

**Once Bitten**  
PRODUCERS: Niven, Lardie, Kendall  
Capitol ST-12565

West Coast favorites take another stab at national recognition, with mixed results. Potential is there, but weak production may prolong the climb. Best track: "Rock Me."

### PAUL JANZ

**Electricity**  
PRODUCER: Paul Janz  
A&M SP 6-5156

First effort from Canadian rocker is long on power but short on distinguishing marks. Janz exhibits same punchy sound as countryman Bryan Adams, but songwriting, with exception of single "One Night (Is All It Takes)," is by the numbers.

### TIFFANY

PRODUCER: George Tobin  
MCA-5793

Big-voiced 15-year-old thrush makes her debut with an album emphasizing handsome torchy material in well-cut synthy settings. Upcoming tour of national malls should collect some novelty ink.

### HURRAH!

**Tell God I'm Here**  
PRODUCER: Gil Norton  
Arista AL 8489

Label picks up European release from English band and delivers it straight to the college audience. "I Would If I Could" sounds like a rock'n'roll Robyn Hitchcock; "Sweet Sanity" should also garner play.

### THE MONKEES

**Live 1967**  
Rhino RNLP 70139  
**Missing Links**  
Rhino RNLP 70150

Rhino hits the bottom of the barrel in its excavation of Pre-Fab Four relics. Live set, culled from Northwest shows, won't leave anyone wondering why Jimi Hendrix was kicked off the tour; playing and singing (not to mention production by Svengalis Bert Schneider and Bob Rafelson) is abysmal. "Links" is various cutting-room-floor sweepings. Only slavish fans of group's Monkeeshines will nibble.

### THE VAGRANTS

**The Great Lost Album**  
PRODUCERS: Various  
Arista AC-8459

Labor of love put together by label VP of sales Jim Cawley is a retrospective of legendary '60s bar-cum-garage band featuring Leslie West. Group's one hit, "Respect," is included as well as other singles and unreleased material.

### VARIOUS ARTISTS

**Summer Of Love**  
PRODUCER: Lisa Sutton  
Rhino RNDA 71106

Two-record compilation of hits from '67 runs the gamut from peace-love-and-flowers psychedelia to pop hits by the 5th Dimension and Petula Clark. Highly eclectic package brings back the memories. Warning: incense not included.

### DASH RIP ROCK

PRODUCER: George Pappas  
688 688-3

Hard-stomping New Orleans band comes on like a rockabilly power trio on this bracing debut. Fine original tunes with a roots-rock bent, hot guitar from Bill Davis, and smoking percussion by Fred LeBlanc. Contact: 404-524-3113 or 3115.

## BLACK

### NATALIE COLE

**Everlasting**  
PRODUCERS: Various  
Manhattan 53051

On a new label, singer hopes to recapture megasales of her mid-'70s glory days. Memorable version of Springsteen's "Pink Cadillac," slinky "The Urge To Merge," Burt Bacharach & Carole Bayer Sager's ballad "Split Decision," and the first single, the fraught-with-funk "Jump Start," are a good start. Kenny G guests.

## SPOTLIGHT



### SAMMY HAGAR

PRODUCERS: Sammy Hagar, Edward Van Halen  
Geffen GHS 24144

Van Halen front man steps out on his own with a new label; results are ready-made for platinum plating. Anthemic "Give To Live" leads a brace of hard-stomping originals, including "When The Hammer Falls" and "Eagles Fly," all sure to be scooped up eagerly by metal-hungry public. Eddie Van Halen leaves the lead chores to Sammy, but he puts in a supporting stint on bass.

## NEW AND NOTEWORTHY

### DUANE EDDY

PRODUCERS: Various  
Capitol ST-12567

The guitar legend returns with his first album in almost two decades, and—if the cliché fits...—it has something for everyone. "Theme For Something Important," produced by and featuring Jeff Lynne, could capture AC radio's fancy; "Kickin' Asphalt," with John Fogerty, is ripe for album rock. Right down the middle is Paul McCartney's contribution, "Rockestra Theme," featuring the album's only vocals—a shouted "Why haven't I had any dinner?"

### PHIL SAATCHI

**Wheel Of Fortune**

PRODUCERS: Pete Smith, Phil Saatchi, Paul Rabiger, Eddie Howell  
A&M SP-5152

Easy to hear why label has made this songwriting artist a priority: Album is deep in strong material with multiformat appeal, including the title track (and first single), which West Coast radio jumped on when it was available only on a promo sampler.



### TYRONE BRUNSON

**Love Triangle**  
PRODUCER: James Mtume, Philip Field  
MCA 5968

Perennial sideman Brunson steps out and delivers an album full of humor and groove. "Knucklehead Syndrome" and "Space Boy" showcase the artist's wry sense of wit, musically as well as verbally. First single, "Love Triangle," should soon find its way well up the dance charts.

## COUNTRY



### ROSANNE CASH

**King's Record Shop**  
PRODUCER: Rodney Crowell  
Columbia C-40777

Back-to-basics production from husband/producer Crowell effectively focuses on Cash's sensitive vocal

interpretation: She has never sounded fresher. The musical melange—heavy on the acoustic side—provides a crisp, stark counterpoint, especially on such numbers as "The Way We Make A Broken Heart," "Runaway Train," "The Real Me," and "I Don't Have To Crawl."

### WILLIE NELSON

**Island In The Sea**  
PRODUCERS: Willie Nelson, Grady Martin, Booker T. Jones  
Columbia C-40487

Ironically, title number, the leadoff single, is the weakest song—a rare lapse from Nelson soulfulness—but Willie rallies with a powerful performance on "Little Things" and a strong please-don't-go ballad, "Last Thing On My Mind." Bruce Hornsby contributes distinctive keyboard work to a song he co-wrote, "Nobody There But Me."

### EMMYLOU HARRIS

**Angel Band**  
PRODUCERS: Emory Gordy Jr., Emmylou Harris  
Warner Bros. 95585

First release from Harris after her gold "Trio" triumph with Dolly Parton and Linda Ronstadt finds singer in a subdued mood, working on a repertoire of classic gospel-tinged material. All-acoustic package will sell to the faithful, but song selection might impede airplay at some outlets.



### HANK WILLIAMS

**Long Gone Lonesome Blues**  
Polydor 831 633 Y-2

**Hey, Good Lookin'**

Polydor 831 634 Y-2

REISSUE PRODUCERS: Colin Escott, Hank Davis

Two new double-LP compilations covering the country titan's career from 1949-1951 bring series total to six gate-fold collections. Ongoing reissue program, incorporating unreleased tracks and some radio shots, is handsomely illustrated and well annotated by producer Escott. Exemplary in every way.

## JAZZ



### LARRY CARLTON

**Discovery**  
PRODUCER: Larry Carlton  
MCA Master Series MCA-42003

On some past albums, Carlton was seduced by the rock side of fusion, but this leans heavily the other way. Cover of Doobies' "Minute By Minute," with author Michael McDonald on keyboards, might land some pop and adult stations and broaden the guitarist's following.

### ORNETTE COLEMAN

**In All Languages**  
PRODUCER: Denardo Coleman  
Caravan Of Dreams CDP 85008

Groundbreaking altoist's first studio work in eight years is a two-LP set; one disk features his original band mates, Don Cherry, Charlie Haden, and Billy Higgins, and the other spotlights his current electric unit, Prime Time. An exciting and essential look at 30 years of Coleman's "harmolodic" vision.



### MAN JUMPING

**World Service**  
PRODUCERS: Philip Bagenal, Man Jumping  
EG Editions/Passport EGED 49

Septet can throw as many as six keyboards at you at once but captures a warmth that many synthesizer bands miss. Strong candidate for fans of Weather Report, Yellowjackets.

### DAVID FRIESEN

**Inner Voices**  
PRODUCERS: David Friesen, Jeff Johnson  
Global Pacific Records/CBS OW 40718

Friesen proved he was a gifted bassist with a '70s stint on the Inner City label. With assists from Paul Horn and producer Johnson, this album showcases Friesen's talent, but reliance on a slow, quiet dynamic could limit its appeal.

## GOSPEL



### DON FRANCISCO

**The Power**  
PRODUCER: Al Perkins  
Star Song SSC 8097

It's been too long since this great act has had an album out. He's resurfaced with a new label and lots of new songs, written in the "story" style that made him known.

### DAVID MEECE

**Candle In The Rain**  
PRODUCERS: Various  
Myrrh 7-01-686406-5

High-energy and high-intensity, Meece has a slew of producers—Gino and Joe Vannelli, Brian Tankersley, Rhett Lawrence, Brown Bannister, and Jonathan David Brown—contributing cuts here. Surprisingly, album benefits from the varying creative input.

## CLASSICAL



### HAYDN: NELSON MASS

Marshall, Watkinson, Lewis, Holl, Staatskapelle Dresden, Marriner  
Angel CDC 7-47424

A vibrant reading supported by a good quartet of soloists and the remarkable Leipzig Radio Chorus. Those drawn to Marriner's recent recording of "Mass In Time Of War," with the same musical forces, will find this a "must" follow-up.

### FRANCK: SYMPHONY IN D MINOR; PSYCHE ET EROS

Berlin Philharmonic, Giulini  
Deutsche Grammophon 419 605

An expansive view of the symphony, with great attention given to inner voices. "Psyche," expressively phrased here, is a natural companion piece. Both works are specialties of the conductor and have appeared together on a previous Giulini recording.

### STRAUSS: STIMMUNGSBILDER; BURLESKE; PARERAGON

Ian Hobson, Philharmonia Orchestra, Del Mar Arabesque Z6567

A fresh programming concept, grouping the little-known solo piano pieces and the even rarer "Pareragon" with the bright and familiar "Burleske."

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.

*Boston Headlines, Opening Tour*

# Metal-Flavored Texas Jam Packs 'Em In

BY CHARLENE ORR

**DALLAS** The Texas World Music Festival celebrated its 10th anniversary here June 20 with a sell-out crowd of 81,000 fans for its metal-flavored fare.

The all-day Texas Jam was headlined by Boston, the only stadium appearance on the band's current tour. Boston also headlined the event in 1979.

This year's jam was described as the most successful yet—breaking the record of the 1979 show—thanks in part to the \$22.50 ticket price.

Promoter Louis Messina, president of Houston-based Pace Concerts Inc., was pleased with the extensive media coverage garnered by the event. Nationwide radio personnel and contest winners, television crews from local stations and national cable channels, and reporters from the trade and

consumer press were among those in attendance.

The event was broadcast live by two album rock stations, KLOL Houston and KTXQ Dallas, the exclusive Texas Jam information station.

Relatively mild weather helped make this one of the more tolerable Jams. Last year's show, held a month late because of insurance problems, recorded temperatures of about 120 degrees on the floor of the arena. This year, temperatures stabilized between 100 and 104 degrees.

Messina, credited by Boston's management with helping get the band back on the road, began negotiating for the Jam appearance in October. "I originally approached the band with plans for stadium dates in the major cities. They told me no way would they tour again," Messina says. "But I kept calling once and twice a week,

finally getting at least a Jam commitment out of them.

"Now they are scheduled to play seven cities with a minimum of three nights per city. The Jam is the only stadium show. The rest are indoors."

Other acts starring at the Jam included Aerosmith, Whitesnake, Poison, Tesla, and Farrenheit.

There were a few extracurricular activities as well: Freddy Krueger, the lovable demon from "Nightmare On Elm Street," wowed the crowd by playing the bad guy and cackling his famous laugh. And Paul Stanley of Kiss joined Poison on stage for a round of jamming. Poison had a camera crew on stage shooting footage for its next video, "I Won't Forget You."

Messina, a friend and fan of Sammy Hagar, hosted "the world's largest listening party"—a preview of Hagar's new solo album (see story, page 22). Area retailer Sound Warehouse is offering \$1 off the new album with a Texas Jam ticket stub.

Messina, when asked if he plans to produce Jam No. 11, smiled and replied, "We're looking at Jam No. 20 now. I've got bands calling me wanting a slot on the Jam instead of me having to beg them. I don't want to stop now."



**Platinum Undercover.** Atlantic Records executives present members of Ratt with platinum disks for their latest release, "Dancing Undercover," following their recent sold-out show at Long Beach Arena in California. From left are West Coast senior vice president/general manager Paul Cooper; local promotion representative Allen Dibble; West Coast promotion coordinator Paula Tuggey; group member Robbin Crosby; group manager Marshall Berle; group members Juan Croucier and Stephen Percy; West Coast director of artist relations/TV Tony Mandich; group members Bobby Blotzer and Warren De Martini; and West Coast associate director of media relations Kathy Acquaviva.

## Lifelines

### BIRTHS

Girl, Lauren Ashcroft, to **Christopher and Pam Hopson**, June 5 in Sacramento, Calif. Both work for Tower Records: He is vice president of advertising, and she is director of personnel.

Boy, Tyler Andrew, to **Andy and Patty Kropelak**, June 10 in Pittsburgh, Pa. He is a field representative for Broadcast Music Inc.

Boy, Scott Eric, to **Robert and Sue Emmer**, June 11 in Los Angeles. He is an entertainment attorney. She is in national promotion at Warner Bros.

Girl, Claire Beckenstein, to **Jay Beckenstein and Jennifer Johnson**, June 14 in Nyack, N.Y. He is founder/leader of and saxophonist for the jazz group Spyro Gyra. She

formerly worked with ABC-TV, New York.

Girl, Ali Shreve, to **Max and Becky Weinberg**, June 15 in Red Bank, N.J. He is the drummer for Bruce Springsteen's E Street Band.

### MARRIAGES

**Jimmy Stroud to Christina Rickard**, May 22 in Nashville. He is a recording engineer for Suite 900 Studios there.

**Steve Diamond to Teri Muench**, June 13 in Marina Del Rey, Calif. He is a songwriter with Jobete Music. She is director of a&r for contemporary music, West Coast, for RCA Records.

**Barry Lee to Felicia Fuller**, June 20 in Oregon. They are owners of American Music Co., North Bend, Ore.

**Michael Toorock to Pam Wright**, June 20 in New Jersey. He is an entertainment attorney in private practice in New York City. She is vice president of the Hertz Corp.

### DEATHS

**Fred Astaire**, 88, of pneumonia, June 22 in Los Angeles. The singer/dancer introduced many standard songs in his long theatrical/film career. (See story, page 6.)

**Joseph Meyer**, 93, in New York June 22. Meyer, a songwriter, was the co-author of "California Here I Come" and "If You Knew Susie," among other hits. The songs were introduced by Al Jolson and Eddie Cantor, respectively, and became closely identified with them. In lieu of flowers, the family has asked that donations be made to the ASCAP Foundation, 1 Lincoln Plaza, New York 10023.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## New Companies

**Fractal Records**, a jazz/fusion label, formed by Jim Honeyman and Chad Edwards. First release is the debut by Slow Burn. P.O. Box 70303, Pasadena, Calif. 91107; 818-794-0420.

**Lytle Enterprises Inc.**, formed by Roberta L. Lytle. Company will produce, coordinate, and write lyrics for artists in the gospel industry. First signings are the Lytle Singers and Dewayne Michaels. 187-10 Keeseville Ave., St. Albans, N.Y. 11412.

**Nana Records**, a new label and a subsidiary of Nana Productions Inc., formed by Nydia Flores and Anatole. First release is "Time Flies" by Anatole Gerasimov. Suite 21-G, 395 S. End Ave., New York, N.Y. 10280; 212-912-1032.

**National Consignment Record Distributors**, a national mail-order catalog firm, formed by Jim Donovan. Company specializes in new product, cutouts, oldies, and collector disks in all configurations. P.O. Box 51684, Knoxville, Tenn. 37950; 615-584-1438.

**BlueHole Music Co. Inc.**, formed by singer/songwriter Bill Harrell.

Company is engaged in publishing, artist and record promotion, and producing jingles. 823 W. Broad Ave., Albany, Ga. 31701; 912-432-9045.

**E S B Records and Bonfire Publishing (ASCAP)**, formed by Eva and Stan Bonn. First releases are "Highway 44" and "She's A Dance Hall Lady" by Bobby Lee Caldwell. P.O. Box 6429, Huntington Beach, Calif. 92615-6429; 714-962-5618.

**Sanctuary Records**, a division of Multi-Media Communications Inc. of Hollywood, Calif. Jeff Gossett is president of the label, which will work with rock-oriented artists. Suite 101, 1414 N. Fairfax Ave., Los Angeles, Calif. 90046; 213-876-1779.

**Benyard Music Co.**, formed by Kevin Benyard. Company will provide music for new artists, movie companies, television companies, etc. P.O. Box 10180, Westbury, N.Y. 11590.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## SOVIETS DEBUT POP CHARTS

(Continued from page 1)

top 10 singles and the No. 1 album, "Happiness In Private Life," while her protégé Vladimir Kuz'min takes second place with the album "My Love."

Other notable entries include the Leningrad-based rock/folk band Aquarium, whose eponymous album is No. 4. Although the act has just released its first official Melodiya album, its success has been built on a series of self-released cassettes duplicated in vast quantities despite a complete absence of promotion or advertising.

The charts portray a highly varied market in which established superstars like Pugatchova and Sofia Rotatu, whose hits "Moon Moon" and "Lavanda" top the singles listings, rub shoulders with newcomers like Kuz'min, who appeals to a younger audience, and artists like Vladimir Vyssotsky, a legendary singer/songwriter and film star who appeals to the 40-50 age group as well as younger fans. Vyssotsky died in 1980, but his posthumous album "Sons Are Leaving For A Battle" holds the No. 10 position.

## 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.

### JULY

July 9, **City Of Hope Dinner Honoring Bill Graham**, Century Plaza Hotel, Los Angeles.

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. 5, **Clem Productions International Reggae Music Awards**, Ford Auditorium, Detroit, Gwen Clemens. 313-869-5519 or 868-7143.

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 Seminar on Sponsorship**, Fairmont Hotel, Dallas. 615-748-8120.

## FOR THE RECORD

In an article in the June 20 issue, the label affiliation of rock band the Cro-Mags was misstated. The Cro-Mags record for Profile/Rock Hotel Records.

The article on Turtle's Records & Tapes in the June 27 issue was written by Edward Morris.

In the June 27 Boxscore, an incorrect ticket gross was given for a Bon Jovi/Cinderella concert in Bloomington, Minn. The correct figure is \$546,678.

A report filed from the Consumer Electronics Show on blank videotape in the June 27 issue of *Billboard* failed to fully identify Bob Burnett. He is marketing director of consumer products for 3M.

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## HOT 100 SINGLES SPOTLIGHT

*A weekly look behind the Hot 100 with Michael Ellis.*

**W**HITNEY HOUSTON'S "I Wanna Dance With Somebody (Who Loves Me)" (Arista) continues to gain points strongly, especially on the airplay side, and is bulleted at the top of the chart for a second week. It has a solid lead over Heart's "Alone" (Capitol), at No. 2, but Heart's single is gaining points even faster than Houston's.

**T**WO RECORDS WITH PROVOCATIVE lyrics are the Power Picks this week. "Luka" by Suzanne Vega (A&M) nabs the Power Pick/Airplay at No. 37. It moves 10 places, boosted by an increase in sales points as well as its outstanding radio week. "Luka" garners the most adds of any record on the chart among the largest radio stations—those in the Platinum, Gold, and Silver categories (see the Hot 100 Singles Action Box, below). The record is already top 10 at four pop radio reporting stations, including a move from 13-5 at KITS San Francisco. Here is a quick update on past Airplay Power Picks: Fifty-five percent have gone on to reach No. 1, 89% have gone top five, 98% have gone top 10, and only one Airplay Power Pick has peaked below the top 10—at No. 12.

**A** RECORD WITH EVEN greater lyrical controversy surrounding it earns the Power Pick/Sales, as "I Want Your Sex" by George Michael (Columbia) has the biggest gain in sales points of any record not yet in the top 20. There are still 87 holdout stations among the 227 pop reporters, but the record gains 13 stations this week and is achieving strong results where it is being played. It is top five at seven radio reporters, including jumps of 10-3 at KHTZ Reno, Nev., 14-5 at KTFM San Antonio, Texas, 8-5 at WAPE Jacksonville, Fla., and 11-3 at Y-95 Dallas.

**Q**UICK CUTS: The biggest jump of any record on the chart goes to Los Lobos' remake of Richie Valens' "La Bamba" (Warner Bros.), which leaps 24 places to No. 60. It's also the second-most-added record on the chart, after Starship's "It's Not Over ('Til It's Over)" (RCA). Strong early response to "La Bamba" is coming from KATD San Jose, Calif., where the record jumps from 32-18 . . . Breaking big out of Miami is the new group Will To Power with "Dreamin'" (Epic). PD Bill Tanner at Power 96 says it is his biggest record of the year so far and is No. 1 in sales, requests, and call-out research. It's also No. 1 at cross-town rival Y-100; nationally, it moves from 89 to 78 with a bullet . . . Whitesnake's "Here I Go Again" (Geffen) is this week's Hot Shot Debut, at No. 80; the first single from the group's smash album entered the chart only four weeks ago, yet the new single has already overtaken the old one. Among the five other debuts are Debbie Harry's "In Love With Love" (Geffen), another Miami breakout (No. 6 at Power 96); Laura Branigan's "Shattered Glass" (Atlantic); and the English band ABC's tribute to the artist who is at No. 8 on this week's chart, "When Smokey [Robinson] Sings" (Mercury).

FOR WEEK ENDING JULY 4, 1987

**Billboard**

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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>CASANOVA</b> LEVERT ATLANTIC	11	12	26	49	50
<b>NIGHTTIME LOVER</b> THE SYSTEM ATLANTIC	6	7	17	30	66
<b>HOLIDAY</b> KOOL & THE GANG MERCURY	1	10	18	29	60
<b>LOVE IS A HOUSE</b> FORCE M.D.'S TOMMY BOY	8	11	10	29	39
<b>TELL IT LIKE IT IS</b> DIMPLES COLUMBIA	5	8	15	28	28
<b>LOVE POWER</b> D. WARWICK/J.OSBORNE ARISTA	4	12	11	27	27
<b>GIVIN' YOU BACK THE LOVE</b> ISLEY JASPER ISLEY CBS ASSOC.	5	7	13	25	25
<b>GIRL PULLED THE DOG</b> GENERAL KANE MOTOWN	3	4	11	18	24
<b>I LOVE YOU BABE</b> BABYFACE SOLAR	2	6	9	17	61
<b>LAST TIME</b> THERESA RCA	2	3	10	15	48

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 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	1	I WANNA DANCE WITH SOMEBDDY	WHITNEY HOUSTON	1
2	4	ALONE	HEART	2
3	10	SHAKEDOWN	BOB SEGER	3
4	2	HEAD TO TOE	LISA LISA & CULT JAM	4
5	7	SONGBIRD	KENNY G.	5
6	3	IN TOD DEEP	GENESIS	6
7	11	LESSONS IN LDVE	LEVEL 42	14
8	5	DIAMONDS	HERB ALPERT	13
9	8	JUST TO SEE HER	SMOKEY ROBINSON	8
10	12	DON'T DISTURB THIS GROOVE	THE SYSTEM	7
11	14	POINT OF NO RETURN	EXPOSE	9
12	15	SOMETHING SO STRONG	CROWDED HOUSE	11
13	16	FUNKYTOWN	PSEUDO ECHO	10
14	6	WANTED DEAD OR ALIVE	BON JOVI	18
15	19	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	16
16	18	SWEET SIXTEEN	BILLY IDOL	23
17	9	ALWAYS	ATLANTIC STARR	12
18	21	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	15
19	23	ENDLESS NIGHTS	EDDIE MONEY	22
20	27	I WANT YOUR SEX	GEORGE MICHAEL	21
21	29	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	20
22	33	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	17
23	22	I'D STILL SAY YES	KLYMAXX	27
24	13	MEET ME HALF WAY	KENNY LOGGINS	25
25	28	HEART AND SOUL	T'PAU	19
26	32	KISS HIM GOODBYE	THE NYLONS	24
27	26	SOUL CITY	PARTLAND BROTHERS	31
28	31	THE PLEASURE PRINCIPLE	JANET JACKSON	26
29	39	MOONLIGHTING (THEME)	AL JARREAU	33
30	35	HAPPY	SURFACE	28
31	40	CROSS MY BROKEN HEART	THE JETS	29
32	17	YOU KEEP ME HANGIN' ON	KIM WILDE	30
33	—	WDT'S IT TO YA	ROBBIE NEVIL	32
34	20	THE LADY IN RED	CHRIS DE BURG	35
35	34	ROCK THE NIGHT	EUROPE	41
36	37	ONLY IN MY DREAMS	DEBBIE GIBSON	34
37	24	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	46
38	36	I'LL STILL BE LOVING YOU	RESTLESS HEART	47
39	—	FLAMES OF PARADISE	JENNIFER RUSH (DUET WITH ELTON JOHN)	38
40	25	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	1
2	3	ALONE	HEART	2
3	6	SHAKEDOWN	BOB SEGER	3
4	2	HEAD TO TOE	LISA LISA & CULT JAM	4
5	7	SONGBIRD	KENNY G.	5
6	4	IN TOO DEEP	GENESIS	6
7	9	DON'T DISTURB THIS GRDOVE	THE SYSTEM	7
8	5	ALWAYS	ATLANTIC STARR	12
9	8	JUST TO SEE HER	SMOKEY ROBINSON	8
10	12	PDINT OF NO RETURN	EXPOSE	9
11	14	FUNKYTOWN	PSEUDO ECHO	10
12	15	SOMETHING SO STRDNG	CROWDED HOUSE	11
13	16	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	15
14	19	HEART AND SOUL	T'PAU	19
15	21	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	17
16	22	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	20
17	23	KISS HIM GOODBYE	THE NYLONS	24
18	10	DIAMONDS	HERB ALPERT	13
19	26	I WANT YOUR SEX	GEORGE MICHAEL	21
20	20	ENDLESS NIGHTS	EDDIE MONEY	22
21	24	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	16
22	13	LESSONS IN LOVE	LEVEL 42	14
23	30	HAPPY	SURFACE	28
24	29	CROSS MY BROKEN HEART	THE JETS	29
25	11	YOU KEEP ME HANGIN' ON	KIM WILDE	30
26	33	THE PLEASURE PRINCIPLE	JANET JACKSON	26
27	17	MEET ME HALF WAY	KENNY LOGGINS	25
28	31	WOT'S IT TO YA	ROBBIE NEVIL	32
29	36	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	36
30	18	WANTED DEAD OR ALIVE	BON JOVI	18
31	27	SOUL CITY	PARTLAND BROTHERS	31
32	—	LUKA	SUZANNE VEGA	37
33	37	SEVEN WONDERS	FLEETWOOD MAC	40
34	25	SWEET SIXTEEN	BILLY IDOL	23
35	40	I'D STILL SAY YES	KLYMAXX	27
36	39	HEARTS ON FIRE	BRYAN ADAMS	39
37	35	FLAMES OF PARADISE	JENNIFER RUSH (DUET WITH ELTON JOHN)	38
38	—	DON'T MEAN NOTHING	RICHARD MARX	43
39	—	ONLY IN MY DREAMS	DEBBIE GIBSON	34
40	—	ROCK STEADY	THE WHISPERS	42

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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)	11
Island (2)	
Paisley Park (1)	
Sire (1)	
Slash (1)	
MCA (9)	11
Constellation (1)	
I.R.S. (1)	
ATLANTIC (8)	10
Island (2)	
E.P.A. (5)	9
Epic (5)	
CBS Associated (2)	
Full Moon/Epic (1)	
Portrait (1)	
COLUMBIA (6)	8
A&M (6)	7
Open Air (1)	
POLYGRAM (5)	6
Mercury (5)	
Polydor (1)	
ARISTA (3)	5
CAPITOL (4)	5
Enigma (1)	
GEFFEN (3)	5
RCA (3)	5
Grunt (1)	
Jive (1)	
VIRGIN (3)	4
CHRYSLIS (3)	3
EMI-AMERICA (3)	3
MANHATTAN (3)	3
ELEKTRA (2)	2
MOTOWN (2)	2
AMHERST (1)	1
SOLAR (1)	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
2 ALONE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	28 HAPPY (Brampton, ASCAP)	73 JAM TONIGHT (Wavemaker, ASCAP)	79 WANT YOU FOR MY GIRLFRIEND (Baby Love, ASCAP/Clarity, BMI)
12 ALWAYS (Jodaway, ASCAP) CPP	4 HEAD TO TOE (Forcelul, BMI/Willesden, BMI) CPP	50 JAMMIN' ME (Gone Gator, ASCAP/Wild Gator, ASCAP/WB, ASCAP/Special Rider, ASCAP) WBM	18 WANTED DEAD OR ALIVE (Bon Jovi, ASCAP/PolyGram, ASCAP) WBM
36 BACK IN THE HIGH LIFE AGAIN (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	19 HEART AND SOUL (Virgin, ASCAP) CPP	88 JANE'S GETTING SERIOUS (Kid Bird, BMI/Rough Play, BMI)	90 WEAPONS OF LOVE (Illegal, BMI)
84 BIG LOVE (Now Sounds, BMI/Warner-Tamerlane, BMI) WBM	92 HEARTS AWAY (Adams Communications, BMI/Calyso Toonz, BMI/Irving, BMI) CPP/ALM	8 JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL	86 WHEN SMOKEY SINGS (Virgin-Nymph, BMI)
89 BOY BLUE (Rella, BMI/Perfect Punch, BMI/Liquid Crystal, ASCAP)	39 HEARTS ON FIRE (Adams Communications, BMI/Calyso Toonz, BMI/Irving, BMI) CPP/ALM	24 KISS HIM GOODBYE (M.R.C., BMI/Unichappell, BMI) CHA/HL	74 WHY CAN'T I BE YOU? (A.P.B., PRS/WB, ASCAP) WBM
55 CAN'T WE TRY (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	72 HEAT OF THE NIGHT (Adams Communications, BMI/Calyso Toonz, BMI/Irving, BMI) CPP/ALM	60 LA BAMBBA (Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI) WBM	93 WHY CAN'T THIS NIGHT GO ON FOREVER (Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM
100 CERTAIN THINGS ARE LIKELY (MCA, ASCAP)	80 HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP)	77 LA ISLA BONITA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM	67 WHY SHOULD I CRY? (Flyte Tyme, ASCAP/Eat Your Heart Out, BMI) WBM
29 CROSS MY BROKEN HEART (Famous, ASCAP/Black Lion, ASCAP) CPP/WBM	81 HOLIDAY (Delightful, BMI)	35 THE LADY IN RED (Almo, ASCAP) CPP/ALM	45 WHY YOU TREAT ME SO BAD (Jay King IV, BMI)
13 DIAMONDS (Flyte Tyme, ASCAP) WBM	48 HYPNOTIZE ME (FROM "INNER SPACE") (Chong, BMI/Warner-Tamerlane, BMI) WBM	14 LESSONS IN LOVE (Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL	58 WILD HORSES (Black Keys, BMI/Screen Gems-EMI, BMI)
7 DON'T DISTURB THIS GROOVE (Science Lab, ASCAP) CPP/ABP	69 (I JUST) DIED IN YOUR ARMS (Virgin-Nymph, BMI) CPP	70 LIES (Zomba, ASCAP/Willesden, BMI)	51 WITH OR WITHOUT YOU (Chappell, ASCAP/U2, ASCAP)
43 DON'T MEAN NOTHING (Chi-Boy, ASCAP/Edge Of Fluke, BMI)	87 I KNOW WHAT I LIKE (Hulex, ASCAP) CLM	56 LIVING IN A BOX (WB, ASCAP/Brampton, ASCAP) WBM	32 WOT'S IT TO YA (MCA, ASCAP) MCA/HL
78 DREAMIN' (Thrust, BMI)	17 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Chappell, ASCAP/U2, ASCAP)	71 LOOKING FOR A NEW LOVE (April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL	99 YOU CAN CALL ME AL (Paul Simon, BMI) WBM
22 ENDLESS NIGHTS (Arista, ASCAP) CPP	1 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	37 LUKA (Waitersongs, ASCAP/AGF, ASCAP)	30 YOU KEEP ME HANGIN' ON (Stone Agate, BMI) CPP
15 EVERY LITTLE KISS (Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM	63 I WANT ACTION (Sweet Cyanide, BMI) HL	61 MARY'S PRAYER (Copyright Control)	
57 FASCINATED (Blackwood, BMI/Toy Band, BMI) CPP/ABP	21 I WANT YOUR SEX (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	25 MEET ME HALF WAY (GMPC, ASCAP/Go-Glo, ASCAP) CPP	
94 THE FINER THINGS (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	27 I'D STILL SAY YES (Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP/CHA/HL	33 MOONLIGHTING (THEME) (American Broadcasting, ASCAP/ABC Circle, BMI) WBM	
38 FLAMES OF PARADISE (Broozertoones, BMI/Nonpareil, ASCAP) CPP	98 IF I WAS YOUR GIRLFRIEND (Controversy, ASCAP) WBM	46 NOTHING'S GONNA CHANGE MY LOVE FOR YOU (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM	
10 FUNKYTOWN (Intersong, ASCAP) CHA/HL	59 IF SHE WOULD HAVE BEEN FAITHFUL... (April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM	44 ONE FOR THE MOCKINGBIRD (Virgin-Nymph, BMI) CPP	
16 GIRLS, GIRLS, GIRLS (Motley Crue, BMI/Krell/Sikki Nixx, BMI/Mick Mars, BMI) WBM	47 I'LL STILL BE LOVING YOU (Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM	34 ONLY IN MY DREAMS (Creative Bloc, ASCAP)	
76 GIVE ME ALL NIGHT (C'est, ASCAP/Back Mac, BMI) HL	85 IN LOVE WITH LOVE (Tri-Tone, ASCAP/Rare Blue, ASCAP/Primate, ASCAP)	26 THE PLEASURE PRINCIPLE (Flyte Tyme, ASCAP) WBM	
53 GIVE TO LIVE (WB, ASCAP/Nine, ASCAP) WBM	6 IN TOO DEEP (Anthony Banks, BMI/Philip Collins, ASCAP/Michael Rutherford, BMI/Hidden Pun, BMI) WBM	9 POINT OF NO RETURN (Screen Gems-EMI, BMI) WBM	
62 GOOD TIMES (FROM "THE LOST BOYS") (CBS Unart, BMI) CPP/B-3	49 IT'S NOT OVER ("TIL IT'S OVER)		

### 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 Cherryl Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

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## JOE SMITH'S CAPITOL TOWER RISES

(Continued from page 3)

tually] he still had time to go. But he managed to work out a way that he'd be available."

As for scuttlebutt that persistent rumors about the uncertainty of EMI America's future were producing a negative effect on the efforts of the label's promotional staff, Smith says, "If I felt it was damaging things, I would have sped up the process. That's always a good excuse for somebody to turn around and say, 'Oh, the record didn't make it because there were problems at the time.'"

Smith says he contacted the field promotion staff, shared by EMI America and Manhattan, assuring them that they would not be affected. "At the [EMI America] home office, I'd say the effect was minimal," he says.

When the label merger was finalized, EMI America president Jim Mazza resigned. Several other key EMI America executives have since been let go or relocated. Among those who have officially left are Neil Portnow, vice president of a&r, and David Budge, director of national press/artist relations. Colin

Stewart, vice president of marketing & sales, will shift to a position within EMI's U.K. operations.

Of the old EMI America promotion staff, vice president Tony Smith is still on board; Bob Myers has been offered a position with EMI America/Manhattan promotion; John Hey, director of national album promotion, is moving to the new label in New York; and also Gotham-bound is Rusty Garner, director of national dance promotion. On the a&r front, Michael Barackman will continue as a vice president in New York. John Guarnieri will stay on as director of a&r in Los Angeles.

Several other former EMI America executives will have new positions within the Capitol structure. "We had a hiring freeze on for six weeks, so we should be able to absorb anybody who is any good," he notes.

He is also eager to quash rumors that Capitol president Don Zimmermann may be on the way out. "Don's very well-liked, and we've been able to build a great team behind him," says Smith.

Key positions at the new EMI America include Jack Satter, head of promotion; Gerry Griffith, head of a&r; and Sari Becker, head of press.

The EMI America offices on Sunset Boulevard—which house Screen Gems publishing and Capitol magnetic tape facilities—will not be sold. "We'll be utilizing that space," says Smith.

Smith says the new label boasts a formidable roster, which combines established EMI America acts like David Bowie, John Waite, and Pet Shop Boys with Manhattan's new and developing artists like Richard Marx, Robbie Nevil, and Partland Brothers.

No acts will shift to Capitol. "If there's the odd exception, it'll have nothing to do with the merger," Smith says.

As for the possibility of acts being dropped, Smith says that the label "will review the roster at the end of July, which is normal procedure. I think we could trim it down."

## BASF STUDY SAYS QUALITY COUNTS

(Continued from page 6)

nouncement of its results—an overture to an all-out push by BASF to have its chrome tape used on more cassette releases.

Terry O'Kelly, BASF Professional Products national sales manager, outlined results of the survey June 23 during a press conference at Regine's here. According to O'Kelly, the research will be used as the crux of an upcoming trade ad campaign that will be targeted at artists and their managers as well as label decision makers.

"Believe me, if [results of the listening tests] had been more like 50-50 or 60-40, we wouldn't have bothered you with this," O'Kelly told assembled press and label executives.

According to O'Kelly, for BASF's upcoming trade campaign, technically oriented "bars and graphs" will be scrapped in lieu of ads with a more "emotional" appeal. He showed a tentative ad layout that sports a close-up photo of a consumer's face and a headline that reads "8 out of 10 are blown away when they hear it on BASF chrome."

For the comparison tests, participants selected a specific title from categories that were described by O'Kelly as "soft rock or light jazz." O'Kelly said consumers were given two copies of the selected tape, one "on a quality ferric oxide tape," and another duplicated—under virtually identical specifications—on chrome tape.

Comparisons were solicited in three different manners. In a "blind test," in which subjects were not told which of the two tapes was chrome, 72% of them said they prefer the chrome version. In a generic comparison, in which the chrome version was identified, 77% of the subjects chose chrome. And in the portion of the test in which the chrome cassette was specifically identified as BASF chrome, 85% said they prefer it over the ferric counterpart.

In determining the panel of prerecorded cassette consumers, O'Kelly says Sibley relied on Recording Industry Assn. of America statistics.

Respondents were in the 16-49 age group and purchase an average of 13 prerecorded cassettes a year—with almost a 50-50 breakdown by gender (51% male and 49% female). Among the key results:

- Tape quality was ranked as a "very important" or "somewhat important" determining criterion for purchase by 93% of the respondents, second only to artist, which was cited by 97%.

- In a pretest survey, 94% said they detected differences in sound quality on current tapes, and 86% said that quality differences affect buying behavior.

- In preference scores, 70% said that chrome yields less tape hiss; 76% said it improves music clarity;

and 79% said it produces better overall sound quality.

- After the test, the percentage of consumers who said that tape quality makes a "very big difference" in purchasing decisions jumped 13% from the 47% who cited that factor in pretest interviews.

O'Kelly also said at the press conference that cassettes already outpace the compact disk and LP configurations but acknowledged that most consumers are not aware of what a cassette's tape quality will be before making a purchase. However, he warned, if a consumer is unhappy with the quality of a purchased cassette, he or she may make future purchases of only LPs or CDs.

## PMRC ON THE WARPATH AGAIN

(Continued from page 1)

a future meeting.

However, Norwood, saying she understands the concern of RIAA board members that they not be addressed "in a board meeting" because of "other special interest groups [that] might [also] want to appear," has offered the RIAA a plan under which the PMRC could meet "at another time and at another place" with "a majority of board members."

In a May meeting with RIAA executives, the PMRC, along with officials from the national PTA, was told that its complaints would be forwarded to individual labels but that it would have to follow up itself on a company-by-company basis.

Newly elected national PTA president Many Ungar has, according to Norwood, given "verbal commitment" to support of a PMRC public announcement of dissatisfaction with label response to the agreement reached in 1985 with RIAA labels, under which warning stickers would be placed or lyrics printed on product that might be unsuitable for minors. Ungar was unavailable for comment.

Here is the list of 10 albums—all

released since the group's last press conference in December—that contain lyrics the PMRC has found to be violent, sexually explicit, or condoning substance abuse:

"Bedrock Vice," Thrashing Doves (A&M); "Save Your Prayers," Waysted (Capitol); "Look What The Cat Dragged In," Poison (Enigma/Capitol); "Perpetual Mind Intercourse," Skinny Puppy (Capitol); "Tribute," Ozzy Osbourne & Randy Rhoads (CBS Associated); "License To Ill," Beastie Boys (Def Jam/Columbia); "Men And Women," Simply Red (Elektra); "Girls, Girls, Girls," Motley Crue (Elektra); "Among The Living," Anthrax (Megaforce/Island); and "Night Songs," Cinderella (Mercury/PolyGram).

None of the albums, Norwood says, contained a parental advisory warning sticker or printed lyrics. Compliance by RIAA member labels is voluntary.

The PMRC has also announced that the 37,000-member American Academy of Pediatrics has joined the PMRC coalition.

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★ ★ NO. 1 ★ ★					
1	2	3	7	RICHARD MARX MANHATTAN	DON'T MEAN NOTHING
2	4	6	4	SAMMY HAGAR Geffen	GIVE TO LIVE
3	1	1	7	BOB SEGER MCA	SHAKEDOWN
4	5	8	6	BRYAN ADAMS A&M	HEARTS ON FIRE
5	3	2	11	FLEETWOOD MAC Warner Bros	SEVEN WONDERS
6	7	7	9	TOM PETTY & THE HEARTBREAKERS MCA	RUNAWAY TRAINS
7	9	11	5	HEART Capitol	WHO WILL YOU RUN TO
8	13	25	3	JOE WALSH Full Moon/Warner Bros	THE RADIO SONG
9	18	30	3	INXS & JIMMY BARNES Atlantic	GOOD TIMES
10	8	5	15	U2 Island	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
11	16	21	4	JOHN WAITE EMI-America	THESE TIMES ARE HARD FOR LOVERS
12	14	16	5	ROGER WATERS Columbia	RADIO WAVES
13	10	9	6	WARREN ZEVON Virgin	SENTIMENTAL HYGIENE
14	15	17	5	THE OUTFIELD Columbia	SINCE YOU'VE BEEN GONE
★ ★ ★ POWER TRACK ★ ★ ★					
15	29	—	2	38 SPECIAL A&M	BACK TO PARADISE
16	11	12	8	MASON RUFFNER CBS Associated	GYPSY BLOOD
17	19	24	6	WHITESNAKE Geffen	HERE I GO AGAIN
18	27	—	2	THE FABULOUS THUNDERBIRDS CBS	STAND BACK
19	6	4	8	HEART Capitol	ALONE
20	25	28	3	NEIL YOUNG Geffen	LONG WALK HOME
21	28	—	2	STARSHIP Grunt	IT'S NOT OVER
22	17	15	7	SUZANNE VEGA A&M	LUKA
★ ★ ★ FLASHMAKER ★ ★ ★					
23	NEW ▶	—	1	GRATEFUL DEAD Arista	A TOUCH OF GREY
24	23	26	5	OMAR AND THE HOWLERS Columbia	HARD TIMES IN THE LAND ...
25	20	23	6	MOTLEY CRUE Elektra	GIRLS, GIRLS, GIRLS
26	12	10	10	CROWDED HOUSE Capitol	SOMETHING SO STRONG
27	22	14	14	U2 Island	BULLET THE BLUE SKY
28	33	33	3	TOM KIMMEL Mercury	THAT'S FREEDOM
29	21	13	10	DAVID BOWIE EMI-America	TIME WILL CRAWL
30	44	—	2	CRUZADOS Arista	BED OF LIES
31	30	29	4	CUTTING CREW Virgin	ONE FOR THE MOCKINGBIRD
32	24	19	7	DAN FOGELBERG Epic	SHE DON'T LOOK BACK
33	31	27	6	ACE FREHLEY Megaforce	INTO THE NIGHT
34	37	43	10	FLEETWOOD MAC Warner Bros	ISN'T IT MIDNIGHT
35	36	41	3	JOHN HIATT A&M	THANK YOU GIRL
36	NEW ▶	—	1	GREAT WHITE Epic	ROCK ME
37	35	31	10	U2 Island	WHERE THE STREETS HAVE NO NAME
38	39	34	3	THE CULT Beggars' Banquet	LITTLE DEVIL
39	38	42	3	GREGG ALLMAN Epic	CAN'T KEEP RUNNING
40	26	20	12	BRYAN ADAMS A&M	INTO THE FIRE
41	49	—	2	U2 Island	SPANISH EYES
42	NEW ▶	—	1	THE FIXX MCA	DON'T BE SCARED
43	32	18	12	THE TRUTH I.R.S.	WEAPONS OF LOVE
44	34	22	12	TOM PETTY & THE HEARTBREAKERS MCA	JAMMIN' ME
45	40	—	2	STEVE EARLE MCA	I AIN'T EVER SATISFIED
46	NEW ▶	—	1	MARILLION Capitol	INCOMMUNICADO
47	46	—	2	ROGER DALTRY Atlantic	TAKE ME HOME
48	43	40	6	TOM PETTY & THE HEARTBREAKERS MCA	THINK ABOUT ME
49	48	48	7	DAVID BOWIE EMI-America	BANG BANG
50	41	45	3	Y&T Geffen	CONTAGIOUS

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.

## ARTISTS EXPRESS VIEWS ON DAT LEGISLATION

(Continued from page 1)

bel advocacy of the Copycode proposal.

Nowhere in Wonder's letter is there any mention made of whether or not he has listened to the original encoding system developed by CBS Labs or the replicas built by engineers employed by those Japanese manufacturers opposed to the pending bills in Congress.

Nor is any mention made of industry concerns over unauthorized home taping, which proponents of the legislation say could produce "clones" of master-quality tapes. Rather, Wonder writes, "Like many consumers, when I tape prerecorded music, I select songs off albums I already own."

Says Wonder: "The Copycode scanner system supported by S. 506 [the Senate version of the bill] will unnecessarily limit the usefulness of the DAT. More importantly, the encoding process has the effect of distorting the music. Consequently, I, like other artists, am opposed to the efforts of those who want to encode our music." Wonder does not name other artists who oppose the bill.

"I take pride in trying to provide quality music to the public, and I am distressed to learn the integrity of my music will be compromised by the encoding process," he writes.

A spokesman for the recording industry Assn. of America suggests that Wonder has been misguided by either manufacturers or the Home Recording Rights Coalition, which has lobbied against legislation.

"I think that somebody was misleading Mr. Wonder," says the spokesman. "He may have heard a bogus replica of the CBS system, which is being carried around by the paid engineers of the HRRC."

The spokesman also calls attention to the fact that Wonder has done endorsements for TDK blank tape. TDK is a member company of the HRRC. "I think it's shameful that they would use their relationship with him based on his endorsement of TDK," the spokesman comments.

In early May, several artists testified in favor of DAT legislation that would restrict the U.S. sale of DAT machines not equipped with the copy-coding devices. Emmylou Harris, a Warner Bros. artist, spoke at a House hearing, and Mary Travers, a Gold Mountain Records artist, spoke at a Senate hearing the same week (Billboard, May 16). Warner

Bros. is an RIAA member; Gold Mountain is not. Motown Records, Wonder's label, does not belong to the RIAA.

Jackson, another notable figure among artist/writers, addressed the DAT issue before attendees at A&M Records' 25th anniversary worldwide conference in Los Angeles on June 24.

Jackson stated, "Now I'm sure, as you all know, the medium of the future is the DAT, which is a controversial issue. And the record company argument—which is that it's like giving away the master tape, and we have to stop it—is obviously a logical argument. But personally, I don't really care. I think this is your problem. I mean, the thought of people borrowing my records from their friends and taping them has never bothered me."

"My concern is that as many people as possible hear the music. In

### 'If the profits get smaller, then maybe the lawyers and accountants will fade away'

fact, since they're going to do it anyway, I think I'd prefer that they do it with digital quality. I'm still going to make enough money to live on one way or another, whether it's through publishing royalties, live performance, or whatever.

"On the other hand, a record company has to sell records, so I can sympathize with the feeling about the DAT 'threat.' But I think it's inevitable—and personally, I think it might in some ways even be a good thing. Because if the profits get smaller, then maybe the lawyers and the accountants will start to fade away, and the music business can again be run by people who love music."

Zappa, the veteran recording artist/writer, thinks the industry's big problem is not DAT, but "organized piracy and counterfeiting."

"I don't think that the issue really is the copyright infringement possibilities due to home taping," Zappa recently told Billboard. "Let's make that very clear. The major loss to recording artists worldwide is not from home taping. It is from organized piracy and counterfeiting—

that's where the big bucks are lost.

"And I think that the record industry stands a good chance of wearing out its welcome in Congress by dealing with this aspect rather than tackling head on the problem of the piracy and the counterfeiting."

"And so I think, from a tactical standpoint, that the lobbying effort from the RIAA should be directed [at piracy] because it's going to take a big push to fix that, but that's where the big bucks are. I think DAT is a waste of time as far as a lobbying effort goes."

Zappa points to the two-hour recording capacity as a potential plus for DAT. "I don't own one of the machines and have never worked with [one]," says Zappa. "But from what I understand of the operation of the machine, the length of the format is in excess of the compact disk. In other words, you're going to have longer program material on that tape, and one thing that it opens up the possibility of is—[for] recent artists, say people who have hit the scene with big hits within the last two or three years—you could actually put their entire catalog on one DAT."

"The drawbacks for DAT may be in the access time, track to track—some people may prefer to stay with CD because of that, because basically it's a playback medium."

"The other argument against fears of people taping at home—they talk about the possibility that people can make these master-quality duplications—[is that] a guy who tapes at home [is] going to tape at home no matter what the quality is. I think that it's a spurious argument to say that this provides some sort of extra dimension of threat. The threat exists with any kind of taping device."

Zappa maintains, "I think there is a real danger of people losing billions of dollars from a criminal activity that is not being addressed or runs the risk of being addressed in an ineffectual manner by wasting the Congress' time on this stupid thing that they've got going now. Because even if they pass their chip legislation, it's not going to solve the problem. It's not worth the effort."

This story was prepared by Bill Holland. Assistance was provided by Dave DiMartino in Los Angeles.

## NESUHI ERTEGUN RETIRES FROM WEA

(Continued from page 4)

forward to continuing with the great team of people he has built."

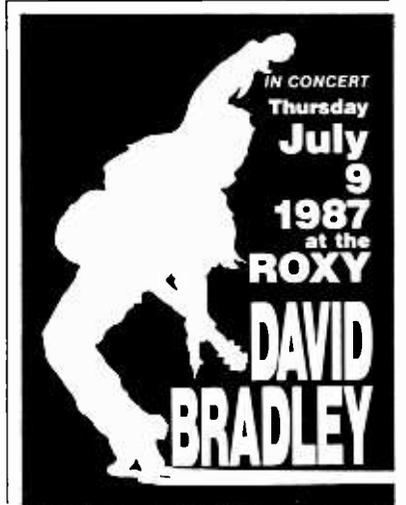
Ertegun, whose experience of the international music industry, gained over nearly 50 years in the record business is second to none, will maintain his energetic involvement in industry causes such as antipiracy and protection against unauthorized copying of copyright works. He will continue as president of the International Federation of Phonogram and Videogram Producers (IFPI) and will also work with WCI in enhancing its relations with the executive and legislative branches of the U.S. government in Washington.

The announcement of Ertegun's resignation was made to a meeting of 25 WEA managing directors from

around the world, plus WCI chairman Steven J. Ross, Bert Wasserman, office of the president, and Ed Hamoway, senior vice president. Representing Warner Bros. were Mo Ostin, Lenny Waronker, and Murray Gitlin; Bob Krasnow and Aaron Levy represented Elektra; and present for Atlantic were Ahmet Ertegun, Doug Morris, and Sheldon Vogel.

Also in attendance were Seymour Stein (Sire); Ed Rosenblatt (Geffen); Henry Droz, WEA Corp; Chuck Kaye, Warner Bros. Music; and Richard Marquardt, WEA Manufacturing.

Not present at the Venice meeting was Sigi Loch, former president of WEA Europe, whose resignation, announced last month (Billboard, May 9), takes effect June 30.



# TOP POP ALBUMS™

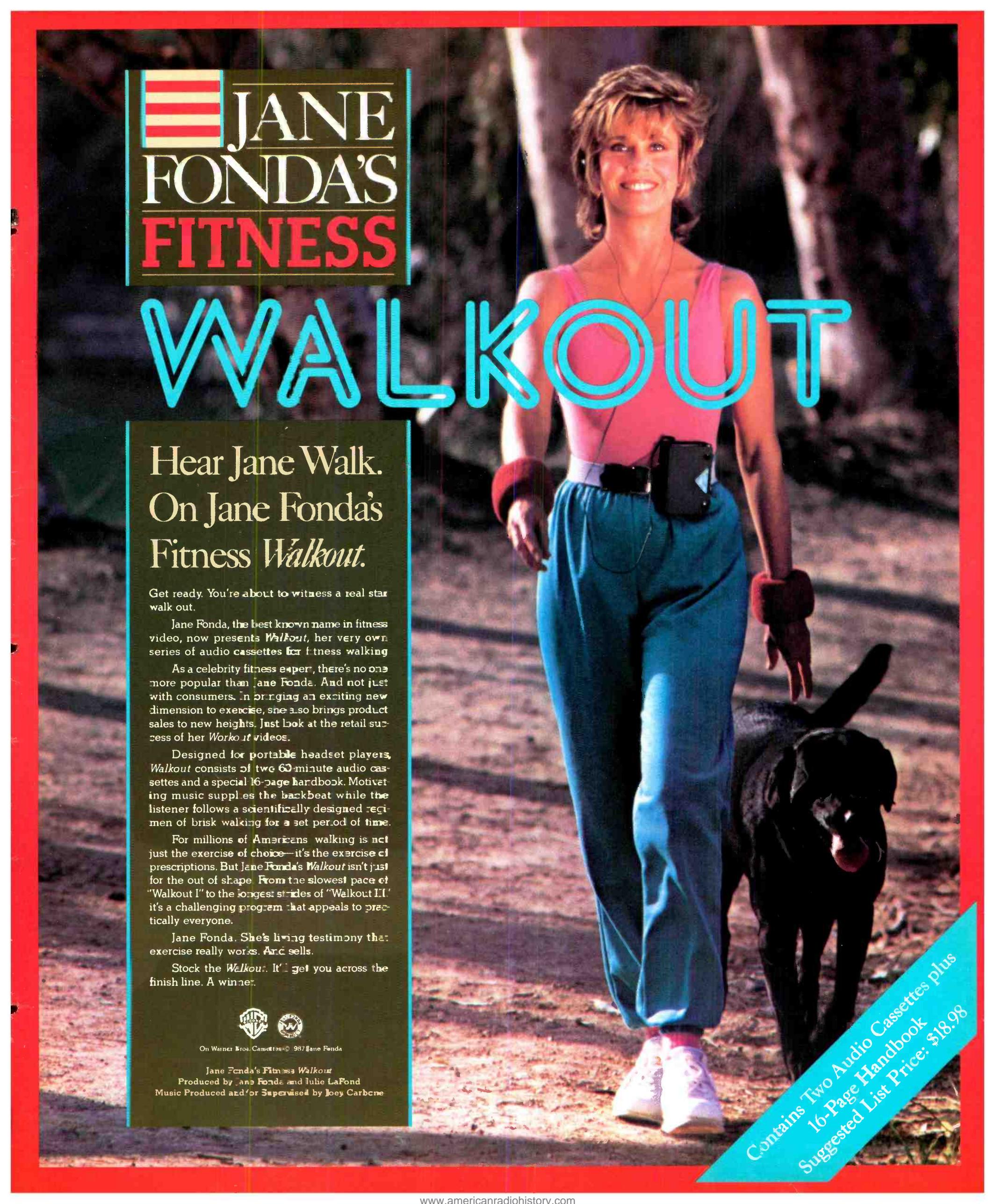
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Compiled from a national sample of retail store, one-stop, and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★ ★ NO. 1 ★ ★</b>					
1	1	—	2	<b>WHITNEY HOUSTON</b> ARISTA AL 8405 (9.98) (CD) 2 weeks at No. One	WHITNEY
2	3	1	14	<b>U2</b> ▲ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
3	2	3	4	<b>MOTLEY CRUE</b> ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
4	4	2	12	<b>WHITESNAKE</b> ● GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
5	6	12	4	<b>HEART</b> CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
6	5	4	43	<b>BON JOVI</b> ▲ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
7	7	7	9	<b>LISA LISA &amp; CULT JAM</b> COLUMBIA FC 40477 (CD)	SPANISH FLY
8	10	8	44	<b>KENNY G.</b> ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
9	8	6	9	<b>OZZY OSBOURNE/RANDY RHOADS</b> CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
10	9	5	49	<b>POISON</b> ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
11	13	52	3	<b>L.L. COOL J</b> DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
12	12	10	10	<b>FLEETWOOD MAC</b> WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
13	14	9	43	<b>PAUL SIMON</b> ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
14	11	11	9	<b>BARBRA STREISAND</b> COLUMBIA OC 40788 (CD)	ONE VOICE
15	18	35	4	<b>SOUNDTRACK</b> MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
16	15	13	32	<b>BEASTIE BOYS</b> ▲ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
17	16	14	12	<b>BRYAN ADAMS</b> ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
18	17	15	16	<b>JODY WATLEY</b> ● MCA 5898 (8.98) (CD)	JODY WATLEY
19	20	17	54	<b>GENESIS</b> ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
20	22	20	9	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
21	19	18	16	<b>HERB ALPERT</b> ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
22	21	16	22	<b>CROWDED HOUSE</b> ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
23	23	19	11	<b>ATLANTIC STARR</b> ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
24	24	21	36	<b>EUROPE</b> ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
25	33	37	6	<b>RANDY TRAVIS</b> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
26	34	39	13	<b>LEVEL 42</b> POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
27	27	23	70	<b>JANET JACKSON</b> ▲ A&M SP-5106 (9.98) (CD)	CONTROL
28	25	25	21	<b>CHRIS DE BURGH</b> A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
29	31	24	64	<b>ANITA BAKER</b> ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
30	35	30	29	<b>THE ROBERT CRAY BAND</b> ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
31	49	49	8	<b>SUZANNE VEGA</b> A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
32	32	32	55	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA AFL-1-5904 (8.98) (CD)	THE WAY IT IS
33	26	26	15	<b>SMOKEY ROBINSON</b> MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
34	29	29	51	<b>STEVE WINWOOD</b> ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
35	44	72	3	<b>THE CURE</b> ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
36	38	38	20	<b>EXPOSE</b> ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
37	45	93	3	<b>GLORIA ESTEFAN AND MIAMI SOUND MACHINE</b> EPIC OE 40769 (CD)	LET IT LOOSE
38	28	27	51	<b>CINDERELLA</b> ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
39	30	22	12	<b>PRINCE</b> PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
40	47	83	3	<b>JUDAS PRIEST</b> COLUMBIA C2-40794 (CD)	LIVE
41	39	34	29	<b>CLUB NOUVEAU</b> ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
42	46	66	4	<b>THE FAT BOYS</b> TIN PAN APPLE 831 948 1/POLYGRAM	CRUSHIN'
43	36	28	15	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 25491 (9.98) (CD)	TRIO
44	42	31	16	<b>CUTTING CREW</b> ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
45	43	43	7	<b>ACE FREHLEY</b> MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
46	51	45	11	<b>THE CULT</b> BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
47	40	41	51	<b>MADONNA</b> ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
48	37	33	43	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ CHRYSALIS OV 41534 (CD)	FORE!
49	41	36	7	<b>DAVID BOWIE</b> EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
50	52	54	6	<b>THE WHISPERS</b> SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME
51	48	42	11	<b>CARLY SIMON</b> ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
52	50	40	14	<b>KIM WILDE</b> MCA 5903 (8.98) (CD)	ANOTHER STEP
53	64	130	3	<b>DAN FOGELBERG</b> EPIC OE 40271 (CD)	EXILES
54	55	48	15	<b>THE BREAKFAST CLUB</b> MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	60	6	<b>SURFACE</b> COLUMBIA FC 40374	SURFACE
56	60	50	34	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
57	58	51	23	<b>TESLA</b> GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
58	62	67	16	<b>PSEUDO ECHO</b> RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
59	54	44	38	<b>LUTHER VANDROSS</b> ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
60	53	46	18	<b>GREGG ALLMAN</b> EPIC FE 40531 (CD)	I'M NO ANGEL
61	57	57	45	<b>EDDIE MONEY</b> ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
62	63	63	12	<b>THE SYSTEM</b> ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
63	61	47	18	<b>PSYCHEDELIC FURS</b> COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
64	78	85	6	<b>JONATHAN BUTLER</b> JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
65	76	55	8	<b>DWIGHT YOAKAM</b> REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
66	70	59	56	<b>PETER GABRIEL</b> ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
67	103	128	3	<b>THE ISLEY BROTHERS</b> WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
68	66	56	41	<b>CAMEO</b> ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
69	69	58	15	<b>SIMPLY RED</b> ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
70	59	53	119	<b>WHITNEY HOUSTON</b> ▲ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
71	71	79	7	<b>THE NYLONS</b> OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER
72	67	68	13	<b>ANTHRAX</b> MEGAFORCE 90584/ISLAND (8.98)	AMONG THE LIVING
73	<b>NEW</b> ▶		1	<b>THE OUTFIELD</b> COLUMBIA OC 40619 (CD)	BANGIN'
74	72	64	35	<b>BILLY IDOL</b> ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
75	68	61	45	<b>LIONEL RICHIE</b> ▲ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
76	98	139	3	<b>RICHARD MARX</b> MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
77	74	69	19	<b>NAJEE</b> EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
78	138	—	2	<b>STEPHANIE MILLS</b> MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
79	126	—	2	<b>WARREN ZEVON</b> VIRGIN 90603/ATLANTIC (8.98)	SENTIMENTAL HYGIENE
80	84	106	4	<b>LITTLE STEVEN</b> MANHATTAN ST 53048/EMI-AMERICA (8.98) (CD)	FREEDOM NO COMPROMISE
81	81	90	32	<b>ROBBIE NEVIL</b> MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
82	82	97	14	<b>JON BUTCHER</b> CAPITOL ST-12542 (8.98) (CD)	WISHES
83	65	62	8	<b>R.E.M.</b> I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
84	79	76	121	<b>U2</b> ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
85	89	122	4	<b>GLENN MEDEIROS</b> AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
86	80	80	168	<b>U2</b> ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
87	85	84	169	<b>U2</b> ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
88	83	71	56	<b>RUN-D.M.C.</b> ▲ PROFILE 1217 (8.98) (CD)	RAISING HELL
89	73	73	6	<b>DIANA ROSS</b> RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
90	91	119	73	<b>BON JOVI</b> ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
91	75	82	13	<b>RESTLESS HEART</b> RCA 5648-1-R (8.98) (CD)	WHEELS
92	100	81	31	<b>KOOL &amp; THE GANG</b> ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
93	<b>NEW</b> ▶		1	<b>ROGER WATERS</b> COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
94	77	65	19	<b>LOU GRAMM</b> ATLANTIC 81728 (8.98) (CD)	READY OR NOT
95	105	108	21	<b>BRUCE WILLIS</b> ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
96	112	116	4	<b>STEVE EARLE</b> MCA 5998 (8.98) (CD)	EXIT O
97	90	75	57	<b>SOUNDTRACK</b> ▲ COLUMBIA SC 40323 (CD)	TOP GUN
98	118	138	5	<b>T'PAU</b> VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
99	95	111	91	<b>BON JOVI</b> ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
100	87	78	19	<b>REO SPEEDWAGON</b> EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
101	119	134	4	<b>MASON RUFFNER</b> CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
102	96	96	7	<b>NONA HENDRYX</b> EMI-AMERICA ST17248 (8.98) (CD)	FEMALE TROUBLE
103	97	70	75	<b>BANGLES</b> ▲ COLUMBIA FC 40039 (CD)	DIFFERENT LIGHT
104	93	99	12	<b>KOOL MOE DEE</b> JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
105	110	103	12	<b>U2</b> ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
106	86	74	33	<b>STRYPER</b> ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
107	102	104	14	<b>THE JUDDS</b> ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
108	106	110	38	<b>BOSTON</b> ▲ MCA 6188 (9.98) (CD)	THIRD STAGE
109	109	95	11	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> 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.



 JANE  
FONDA'S  
FITNESS

# WALKOUT

## Hear Jane Walk. On Jane Fonda's Fitness *Walkout*.

Get ready. You're about to witness a real star walk out.

Jane Fonda, the best known name in fitness video, now presents *Walkout*, her very own series of audio cassettes for fitness walking.

As a celebrity fitness expert, there's no one more popular than Jane Fonda. And not just with consumers. In bringing an exciting new dimension to exercise, she also brings product sales to new heights. Just look at the retail success of her *Workout* videos.

Designed for portable headset players, *Walkout* consists of two 60-minute audio cassettes and a special 16-page handbook. Motivating music supplies the backbeat while the listener follows a scientifically designed regimen of brisk walking for a set period of time.

For millions of Americans walking is not just the exercise of choice—it's the exercise of prescriptions. But Jane Fonda's *Walkout* isn't just for the out of shape. From the slowest pace of "Walkout I" to the longest strides of "Walkout II," it's a challenging program that appeals to practically everyone.

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Stock the *Walkout*. It'll get you across the finish line. A winner.



On Warner Bros. Cassettes © 1987 Jane Fonda

Jane Fonda's Fitness *Walkout*  
Produced by Jane Fonda and Julie LaFond  
Music Produced and/or Supervised by Joey Carbone

Contains Two Audio Cassettes plus  
16-Page Handbook  
Suggested List Price: \$18.98

# JOE WALSH HAS GOT ANY GUM ?

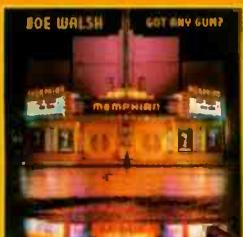
HE'S GOT IT ALL.

The new album

Produced by Terry Manning

Featuring the hit single

"The Radio Song" (7-28304)



(1/4/2-25606)



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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	88	87	28	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
111	120	107	36	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
112	125	118	14	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
113	113	117	7	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
114	111	114	10	ROCK AND HYDE CAPITOL ST-12569 (8.98) (CD)	UNDER THE VOLCANO
115	104	91	30	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
116	121	170	3	ALISON MOYET COLUMBIA BFC 40653	RAINDANCING
117	117	152	3	ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95) (CD)	LES MISERABLES
118	122	102	11	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
119	107	109	7	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES
120	129	126	49	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
121	124	101	36	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
122	99	77	24	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
123	108	105	13	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
124	123	120	11	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
125	144	—	2	OMAR AND THE HOWLERS COLUMBIA BFC 40815	HARD TIMES IN THE LAND OF PLENTY
126	127	112	21	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
127	155	—	2	KEEL MCA 42005 (8.98) (CD)	KEEL
128	101	86	12	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
129	94	92	34	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
130	114	94	38	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
131	136	143	4	SOUNDTRACK MCA 6205 (9.98)	THE SECRET OF MY SUCCESS
132	92	88	21	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
133	137	133	51	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
134	141	137	10	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
135	143	141	61	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
136	131	123	29	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
137	132	121	40	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
138	116	98	28	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
139	115	100	41	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
140	139	136	7	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
141	135	113	61	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
142	140	124	16	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
143	148	145	15	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
144	142	140	85	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
145	128	89	15	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
146	169	—	2	PARTLAND BROTHERS MANHATTAN ST 53050 (8.98) (CD)	ELECTRIC HONEY
147	130	125	11	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
148	146	150	21	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
149	154	181	3	ANNE MURRAY CAPITOL ST 12562 (8.98) (CD)	HARMONY
150	153	161	4	EZO GEFEN GHS 24143/WARNER BROS. (8.98)	EZO
151	151	163	8	GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
152	159	127	10	HOODOO GURUS BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
153	133	115	6	THE TRUTH I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
154	134	129	37	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
155	NEW	—	1	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	165	165	6	WAR PRIORITY SL 9467 (8.98) (CD)	THE BEST OF WAR
157	164	149	47	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
158	156	142	16	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
159	161	—	69	MOTLEY CRUE ▲ <sup>5</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
160	160	162	7	GINO VANNELLI CBS ASSOCIATED BFZ40337/E.P.A. (CD)	BIG DREAMERS NEVER SLEEP
161	150	146	6	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
162	171	168	122	PHIL COLLINS ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
163	173	173	49	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
164	174	178	683	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
165	175	—	109	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
166	167	—	61	MOTLEY CRUE ELEKTRA 60174 (8.98) (CD)	TOO FAST FOR LOVE
167	147	148	13	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
168	168	157	11	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
169	158	151	47	BILLY JOEL ▲ <sup>2</sup> COLUMBIA OC 40402 (CD)	THE BRIDGE
170	152	158	38	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
171	176	182	56	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
172	172	156	56	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
173	149	132	21	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
174	184	189	3	PRETTY MAIDS EPIC BFE 40713	FUTURE WORLD
175	166	153	21	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
176	181	167	16	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
177	162	135	13	FROZEN GHOST ATLANTIC 81736 (8.98) (CD)	FROZEN GHOST
178	189	190	64	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
179	192	159	18	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
180	194	186	6	MONTROSE ENIGMA ST 73264/CAPITOL (8.98) (CD)	MEAN
181	170	184	42	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
182	182	195	36	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
183	NEW	—	1	TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM	MAXIMUM SECURITY
184	186	—	2	4 BY FOUR CAPITOL ST 12560 (8.98)	4 BY FOUR
185	NEW	—	1	TSOL ENIGMA ST 73263/CAPITOL (8.98)	HIT AND RUN
186	188	—	2	JENNIFER RUSH EPIC BFE 40825	HEART OVER MIND
187	196	175	13	2 LIVE CREW LUKE SKYY WALKER XR 100/LUKE SKYYWALKER (8.98)	2 LIVE CREW
188	195	197	39	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
189	163	154	5	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
190	180	169	27	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
191	145	147	13	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
192	NEW	—	1	TOM KIMMEL MERCURY 832 284 1/POLYGRAM (CD)	5 TO 1
193	157	131	21	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
194	179	164	51	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
195	200	198	67	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
196	NEW	—	1	THE CALL ELEKTRA 60739 (8.98) (CD)	INTO THE WOODS
197	NEW	—	1	JOHN HIATT A&M 5158 (8.98)	BRING THE FAMILY
198	177	144	36	GREGORY ABBOTT ● COLUMBIA FC 40437 (CD)	SHAKE YOU DOWN
199	191	176	14	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
200	190	187	37	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                       |   |  |  |   |                      |                                 |                        |
|-----------------------|---|--|--|---|----------------------|---------------------------------|------------------------|
| 2 Live Crew 187       | The Robert Cray Band 30                   | Georgia Satellites 121                 | The Judds 107                          | Melba Moore 190                                 | Pink Floyd 164       | Patty Smyth 142                 | Gino Vannelli 160      |
| 4 By Four 184         | Crowded House 22                          | Keel 127                               | Keel 127                               | Gary Moore 151                                  | Poison 10            | SOUNDTRACKS                     | Suzanne Vega 31        |
| Gregory Abbott 198    | The Cult 46                               | Glass Tiger 194                        | Tom Kimmel 192                         | Motley Crue 3, 165, 159, 166                    | Pretty Maids 174     | Beverly Hills Cop II 15         | Wang Chung 182         |
| Bryan Adams 17        | The Cure 35, 171                          | Lou Gramm 94                           | Kool & The Gang 92                     | Alison Moyet 116                                | Prince 39            | The Secret Of My Success 131    | War 156                |
| Gregg Allman 60       | Cutting Crew 44                           | Al Green 134                           | L.L. Cool J 11                         | Shirley Murdoch 132                             | Pseudo Echo 58       | Stand By Me 181                 | Jennifer Warnes 193    |
| Herb Alpert 21        | Chris De Burgh 28                         | Heart 5                                | Cyndi Lauper 137                       | Anne Murray 149                                 | Psychedelic Furs 63  | Top Gun 97                      | Roger Waters 93        |
| Anthrax 72            | Kool Moe Dee 104                          | Helloween 155                          | Level 42 26                            | Najee 77  | R.E.M. 83            | George Strait 148               | Jody Watley 18         |
| Atlantic Starr 23     | Duran Duran 136                           | Nona Hendryx 102                       | Huey Lewis & The News 48               | Robbie Nevil 81                                 | REO Speedwagon 100   | Barbra Streisand 163, 14        | The Whispers 50        |
| Autograph 191         | EZO 150                                   | John Hiatt 197                         | Lisa Lisa & Cult Jam 7                 | Night Ranger 123                                | Ratt 200             | Stryper 106                     | Whitesnake 120, 4      |
| Anita Baker 29        | Steve Earle 96                            | Hoodoo Gurus 152                       | Little Steven 80                       | The Nylons 71                                   | The Replacements 161 | Suicidal Tendencies 113         | Kim Wilde 52           |
| Bangles 103           | Gloria Estefan And Miami Sound Machine 37 | Bruce Hornsby & The Range 32           | Little America 124                     | Oingo Boingo 176                                | Restless Heart 91    | Surface 55                      | Hank Williams, Jr. 175 |
| Beastie Boys 16       | The Fat Boys 42                           | Whitney Houston 1, 70                  | Loose Ends 199                         | Omar and The Howlers 125                        | Lionel Richie 75     | The System 62                   | Steve Winwood 34       |
| Bon Jovi 99, 90, 6    | Fleetwood Mac 12                          | Phyllis Hyman 170                      | Los Lobos 173                          | ORIGINAL BROADWAY CAST                          | Rock And Hyde 114    | T'Pau 98                        | Peter Wolf 128         |
| Boston 108            | Dan Fogelberg 53                          | Billy Idol 74                          | Tony Mac Alpine 183                    | Les Miserables 117                              | Diana Ross 89        | TSOL 185                        | World Party 138        |
| David Bowie 49        | Aretha Franklin 129                       | Iron Maiden 188                        | Megadeth 154                           | Original London Cast 167                        | Mason Ruffner 101    | Andy Taylor 145                 | XTC 122                |
| The Breakfast Club 54 | Ace Frehley 45                            | The Isley Brothers 67                  | Richard Marx 76                        | Phantom Of The Opera 140                        | Run-D.M.C. 88        | Tesla 57                        | Dwight Yoakam 178, 65  |
| Jon Butcher 82        | Frozen Ghost 177                          | Janet Jackson 27                       | Reba McEntire 189                      | Ozzy Osbourne/Randy Rhoads 9                    | Jennifer Rush 186    | Thompson Twins 147              | Warren Zevon 79        |
| Jonathan Butler 64    | The Kenny G 8                             | Freddie Jackson 56                     | Bobby McFerrin 158                     | The Outfield 73                                 | Patrice Rushen 143   | Randy Travis 25, 133            |                        |
| The Call 196          | Peter Gabriel 66                          | Bob James/David Sanborn 172            | D.J. Jazzy Jeff & The Fresh Prince 109 | Robert Palmer 144                               | David Sanborn 126    | The Truth 153                   |                        |
| Cameo 68              | Genesis 19                                | D.J. Jazzy Jeff & The Fresh Prince 109 | The Jets 135                           | Partland Brothers 146                           | Carly Simon 51       | Tina Turner 139                 |                        |
| Chicago 130           |   | Billy Joel 169                         | The Jodels 169                         | Dolly Parton, Linda Ronstadt, Emmylou Harris 43 | Paul Simon 13        | U2 111, 2, 112, 87, 84, 86, 105 |                        |
| Cinderella 38         |   | Journey 141                            | Journey 141                            | Tom Petty & The Heartbreakers 20                | Simply Red 69        | Luther Vandross 59              |                        |
| Eric Clapton 110      |   | Judas Priest 40                        | Judas Priest 40                        |   | The Smithereens 157  | Vangelis 115                    |                        |
| Club Nouveau 41       |   |  |  |   | The Smiths 118       |                                 |                        |
| Phil Collins 162      |   |  |  |   |                      |                                 |                        |

# Phil Simms To Quarterback Three Football Videos

This story was prepared by Al Stewart and Jim Bessman.

NEW YORK Phil Simms, the quarterback who piloted the New York Giants to their first Super Bowl championship, has connected on three new football videos—two how-tos scheduled for release from Vestron Video and a workout tape that RCA/Columbia Home Video is planning to ship.

Each of the hourlong videos features a variety of National Football League players. Their appearances were arranged with the help of David Fishof. Not only does Fishof serve as agent to Simms and a number of other top NFL players, but he has also ventured into concert production, which has resulted in a forthcoming VH-1 presentation of "Classic Superfest," a compilation

of '60s rock artists (Billboard, May 23).

The two-volume "Learning Football The NFL Way," which is hosted by Simms, is slated for release by Vestron Video during the first week of October for a list price of \$29.95 for each tape. The two tapes—one focusing on offense, the other on defense—will be cross-merchandised on some 10 million boxes of Wheaties. Through the offer on the cereal box, consumers can receive the videos for \$19.95 each when two Wheaties proofs of purchase are sent in. In exchange for including the advertisements on the box, a 30-second commercial for the breakfast food will appear on the two programs.

The deal with the maker of Wheaties, General Mills, is the first of its kind for Vestron. To Jeffrey

Peisch, Vestron's manager, original programming, the agreement with General Mills is an even trade. "No money exchanged hands," says Peisch.

While Peisch anticipates that the Wheaties offer will account for a significant portion of the cassettes' sales, he believes retail sales will also be aided by the direct-response offer. "It will help at the store level since there is tremendous consumer awareness of Wheaties. We'll receive a lot of exposure from those 10 million boxes."

While release plans for "Phil Simms' NFL Workout" are incomplete, Fishof says he is close to finalizing a deal with RCA/Columbia. He adds that the tape is likely to carry a list price of \$19.95 when it hits the stores in October. A commercial for the brokerage firm

Drexel Burnham Lambert will be included on the video, according to Fishof.

The tapes are a departure from most sports instructional cassettes, says Fishof. "What makes them different from other sports how-tos is that we have the best players in the NFL teaching their own positions, instead of just one star teaching all of them," says Fishof.

"The Mickey Mantle and Dr. J-style tapes have just one player teaching how to play every position, but we felt that it's not fair to the public for Simms to teach anyone how to be a wide receiver or an offensive lineman."

The tapes include participation from such widely recognized players as Eric Dickerson, Rulon Jones, Phil McConkey, Todd Christensen, Dave Dureson, Russ Grimm, and

Sean Landeta. Fishof notes that the players were specifically selected from different teams to widen the tapes' appeal.

Says Fishof, "This way we can market it everywhere because if you aren't a Simms or a Giants fan, chances are you're a fan of one of the other players and teams."

Simms, who also serves as spokesman for Drexel Burnham Lambert, will promote the workout tape by personally writing to various corporation heads to say that the tape will increase productivity among executive staffers.

"It's perfect for an IBM guy who won't buy a Jane Fonda tape but still wants to work out," says Fishof.

## MOVIECABLE CABLE CHANNEL TO DEBUT

(Continued from page 3)

Namer maintains that moviegoers still want to go to films, but "have lost the ability to go as frequently." The channel is designed to increase the frequency of movie going and watching by marketing movies during the 3-8 p.m. prime-time hours.

The target demographic for Movietime is the 12-34 age group, which constitutes 80% of the movie-going audience.

Programming will feature clips; celebrity interviews; behind-the-scenes location footage; director, producer, and writer profiles; and entertainment news segments. No movies will ever be shown in their entirety. "Like radio, segments will be in two- to three-minute bites," Namer says.

Other programming aspects will include local theater listings customized for each market and pay-per-view and pay-TV promotions customized for each cable system carrying the service. Segments will be rotated, but Namer says a viewer will never see the same thing twice during a seven-hour period.

The channel will maintain remote crews in New York, Los Angeles, and Europe and also utilize the remote capabilities of local cable outlets.

Although home video promotion on the channel is down the road, children's video will receive immediate attention via "Kid Pix," a weekly parent's guide to all entertainment choices for children under 12.

The company was started three years ago, says Namer, and has

raised funds through the Mabon Nugent bond house. Alan Mruvka is chairman and chief executive officer. Namer claims the Movietime channel is the first and only cable network with headquarters in Hollywood.

## COLORIZED FILMS

(Continued from page 3)

D-Mo., has introduced a bill that would position directors as the "artistic authors" of the films they work on. As such they could ultimately veto any attempt to colorize their films.

While the debate over colorization is likely to linger for some time, the pro-colorization camp is hailing the copyright decision as a breakthrough.

"This will open up a lot of films for colorization," says Rob Word, senior vice president of Hal Roach Studios, which has applied for copyrights on 13 colorized movies. "No one has copied any of our colorized films, but without a copyright it's conceivable."

Calling the copyright ruling "an essential step," Buddy Young, president of Color Systems Technology Inc., says, "It eliminates the uncertainty in coloring much of the first-rate entertainment that is already in the public domain."

Young, whose firm colorizes black-and-white movies, adds that because more classics will now be available in color "the public will be the beneficiary."

## DANCER/SINGER FRED ASTAIRE IS DEAD AT 88

(Continued from page 6)

ing was a five-LP set he made in 1952 for Mercury under the direction of Norman Granz. He sang 39 numbers (mostly songs he introduced) with a jazz sextet composed of Oscar Peterson, Barney Kessel, Charlie Shavers, Ray Brown, Flip Phillips, and Alvin Stoller.

A decade ago, the package was rereleased through DRG Records, although PolyGram, the owner of the masters, now has the rights to market the sessions. Indeed, the Irving Berlin portion of the set was recently released—including Astaire's compact disk bow—by PolyGram on its Verve label.

DRG, however, continues to market a multialbum set, "Three Evenings With Fred Astaire," featuring tracks from his very successful television specials.

Another interesting retrospective recording project was CBS' release in the mid-'70s of his Brunswick sessions under the title "Starring Fred Astaire," which tied in with musicologist/annotator Stanley Green's book of the same name. During his RKO film partnership with Ginger Rogers, Astaire recorded for Brunswick from 1935-38. Several of the RKO soundtracks were remastered by EMI and released on LP a decade

ago.

Most of his soundtrack work for MGM in the late '40s and '50s was originally released by MGM Records before its sale to PolyGram. The works are now owned by the MGM/UA film studios, which recently gave MCA Records the rights to market them.

Astaire's last recordings were made in the mid-'70s for United Artists Records' U.K. affiliate.

In the '60s, Astaire had his own label, Ava Records, which was named after his daughter.

The advent of home video made Astaire's film output a natural for the new medium. Among the available titles:

RKO: "Top Hat," "Swing Time,"

"Carefree," "Damsel In Distress," "Shall We Dance," "Follow The Fleet," and "The Sky's The Limit."

MGM/UA: "Dancing Lady" (his first film), "Roberta," "Broadway Melody Of 1940," "Yolanda & The Thief," "Easter Parade," "Royal Wedding," "The Band Wagon," "That's Entertainment!, Parts 1 and 2" (narrator), and "That's Dancing!" MGM/UA plans to release "Three Little Words" in the near future.

MCA: "Holiday Inn."

RCA/Columbia: "You Were Never Lovelier."

Paramount: "Funny Face."

Warner Home Video: "Finian's Rainbow" (last musical film, 1968).

## SURVEY: CD SAILS PAST LP

(Continued from page 1)

from 26% in 1985.

Singles (7-inch and 12-inch combined), another format on the wane, actually logged a slight increase, accounting for 7% of the industry dollar volume, up from 6.2% in 1985.

The NARM members waxed upbeat about current CD sales and the outlook for the configuration: Some

44% said that CD sell-through is better than that of LPs and cassettes; 96% expect an increase in CD sales during 1987.

The retailers' commitment to the CD format is reflected in their estimate that they carried a healthy average of 2,460 CD titles at each store location.

The long view for the business also looks rosy, according to the retailers: About 80% of those polled said sales will increase over the next two years, while 78% indicated that they plan to expand their business during that period.

In the opinion of 56%, prerecorded music product will spur growth in the home entertainment industry during the next two years.

The retailers saw consumers splitting their dollars between catalog items and hit titles, with "full-price catalog" (at 38% of volume) taking the edge over "current releases/best sellers" (35%).

Results of the current RIAA/NARM survey, tabulated by the Sinrod Marketing Group, were compiled from questionnaires mailed to the NARM membership in mid-March.

An RIAA spokesman says that further figures from the survey will be made available in the recording industry group's annual statistical overview, to be released in October.

## AFM TOPPER FUENTEALBA OUSTED

(Continued from page 4)

imminent return to democratic procedures in union affairs; the new administration takes over Sept. 1.

John Glasel, president of Local 802 in New York, spoke for others in the group in charging Fuentealba with "lack of responsiveness and arbitrary rule" in union affairs. "He had a way of shooting from the hip," said Glasel.

Fuentealba, who denied these allegations, said he might consider running for the top union spot again in two years.

Resolutions passed at the convention expected to broaden member participation include a requirement that all contracts be subject to ratification, as in the case of the recording and television agreements, and that dissenters have the opportunity to make their position known to voting members.

The power of the president to remove local officers was voted out by

the convention. All such moves must now be heard by the AFM's international executive board.

Steps were also taken to award conference status to the Recording Musicians Assn., a group within the union concerned primarily with commercial recording activities. Conference status provides a greater voice in union deliberations.

Other AFM groups currently enjoying conference status are the International Conference of Symphony and Opera Musicians and the Regional Orchestra Players Assn.

Incumbents re-elected to the AFM's international executive board were Glasel; Richard Q. Totusek, Local 105, Spokane, Wash.; and Eugene Frey, Local 1, Cincinnati. They were joined by newly elected Vince Di Bari, Local 47, Los Angeles, and Robert D'Arcy, Local 161-710, Washington, D.C.

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## JULY SPARKLERS LIGHT UP RELEASE SCHEDULE

(Continued from page 4)

man also does the honors on Crystal Gayle & Gary Morris' eagerly anticipated "What If We Fall In Love"—the duo is currently riding high on the Hot Country Singles chart with "Another World"—which Warners is issuing a week later. The label's release schedule for the month also includes the Forester Sisters' "You Again," due July 21. In addition, new country albums are coming from the Statler Brothers, "Maple Street Memory," Mercury/PolyGram, July 13; Barbara Mandrell, "Sure Feels Good," EMI America, July 15; and Tanya Tucker, "Love Me Like You Used To," Capitol, July 21.

Black acts are prominent on release schedules this month. The Valentine Brothers, who wrote Simply Red's hit "Money's Too Tight To Mention," are putting out their own album July 15 on EMI America, "Picture This." Odds are that Alexander O'Neal has a hit on his hands with the Jimmy Jam & Terry Lewis-produced "Hearsay," coming July 20 on Tabu/CBS. The new Force M.D.'s album, "Touch & Go," is due July 21 from Tommy Boy. Club Nouveau mastermind Jay King is producing the debut album by Theresa, actually the duo of Theresa King and Victor Porter. King Jay/RCA has set a July 14 release date for the record. And veteran Grover Washington Jr. issues "Strawberry Moon" July 21 on Columbia.

Other highlights of the month:

- The Pat Metheny Group's "Still

Life (Talking)" will be released by Geffen July 7.

- Remix master/producer Jellybean is "Just Visiting This Planet" July 15, courtesy of Chrysalis. Benitez is hoping to top the No. 18 high of his 1985 single "Sidewalk Talk" with "Who Found Who."

- "After Here Through Midland," Cock Robin's follow-up to its self-titled breakthrough album, should give the group something to crow about: Producer Don Gehman's track record includes some of John

Cougar Mellencamp's and R.E.M.'s biggest hits. Columbia will release the record July 21.

- Ex-Television guitarist Tom Verlaine has inked a deal with I.R.S., the first product of which is "Flash Light," coming July 27. The record has been available overseas for some time, where it has garnered press kudos galore. The album was produced by Verlaine with another veteran of the seminal new wave band, bassist Fred Smith.

- British success story Swing Out

Sister hits these shores July 20 with "It's Better To Travel," on PolyGram. The album, which debuted at No. 1 in England, is already garnering favorable advance press. The label is planning a massive video campaign for the first single, "Break-out."

- Capitol is waging a promotional campaign befitting the provocative nature of Ava Cherry's second album, due July 21. Cherry gets some help on the record from label mate Jon Butcher and Luther Vandross,

with whom she is currently touring.

- Richie Havens will help launch a new company July 27 with the release of "Simple Things" on RBI Records. The label is one of four under the RB International banner, a new division of Moss Music Group. The company is headed by former PolyGram VP Rick Bleiweiss.

- "Perry Como Today," the crooner's 73rd album for RCA, hits the streets July 23.

- Comedienne Judy Tenuta bows on Elektra July 10 with "Buy This, Pigs!" The release coincides with an HBO special and precedes a summer tour with George Carlin.

- Folk/country artist Mary Chapin Carpenter, who has won several Washington-area awards and competitions, bows July 20 with "Hometown Girl" on Columbia. Word on the street is that the singer/acoustic guitarist puts on one of the most engaging stage shows in many a year.

- Elaine Elias' "Illusions," which includes songs written by Herbie Hancock, Stevie Wonder, and Rodgers & Hart, will be released on Blue Note/Manhattan July 15.

- Island will issue New Orleans artist Buckwheat Zydeco's "On A Night Like This" July 20.

Assistance in preparing this story was provided by Valerie Bisharat in Los Angeles and Doug Redler and Paul Oeschger in New York.

## July Hot Album Releases

Eight albums are slated for release in July by artists who hit gold or platinum with their last studio album. An asterisk indicates simultaneous CD release.

ARTIST	TITLE	LABEL	DATE	PRODUCER
DEF LEPPARD	HYSTERIA	POLYGRAM	JULY 27	ROBERT JOHN LANGE
DIO	*DREAM EVIL	WARNER BROS.	JULY 21	RONNIE JAMES DIO
SHEENA EASTON	*NO SOUND BUT A HEART	EMI AMERICA	JULY 17	KEITH DIAMOND, NARADA MICHAEL WALDEN, PHIL RAMONE, NICK MARTINELLI, DAVID LEONARD
THE HOOTERS	ONE WAY HOME	COLUMBIA	JULY 7	RICK CHERTOFF
TWISTED SISTER	LOVE IS FOR SUCKERS	ATLANTIC	JULY 3	BEAU HILL
VARIOUS	WHO'S THAT GIRL (Soundtrack)	SIRE	JULY 21	VARIOUS
WENDY & LISA	WENDY & LISA	COLUMBIA	JULY 17	BOBBY Z, WENDY & LISA
HANK WILLIAMS JR.	*BORN TO BOOGIE	WARNER BROS.	JULY 7	BARRY BECKETT, JIM ED NORMAN

## VCA SET TO ACQUIRE CBS/FOX PLANT

(Continued from page 1)

several U.S. plants.

According to CBS/Fox president and CEO Jim Fifield, VCA will continue to duplicate CBS/Fox and Disney product.

"We've entered into a multiyear duplication agreement with [VCA] as

part of the sale," says Fifield. VCA is expected to retain the same management team that had been running the operation for CBS/Fox.

"Their offer allows us to relieve ourselves of the [facility], but [we do not surrender] the economic advan-

tage the company enjoyed from owning its own facility," Fifield says. "It's a change in ownership but not a change in the way we are doing business."

"CBS/Fox's major business is not duplicating. It's acquiring, market-

ing, and merchandising films around the world," Fifield says.

The 84-acre Livonia facility, built by CBS/Fox and opened in early 1986, had been running at less than capacity, says Fifield. "We aggressively went out this year and secured the Disney business," he says, adding that the Disney account now makes Livonia "fully loaded." The capacity of the facility is estimated to be between 20 million and 30 million.

An executive at a competing supplier says the decision to sell the duplicator is closely tied to factors that are likely to soften CBS/Fox's position in the market. "They no longer have product from Tri-Star since Tri-Star is starting its own home video division. Also, keep in mind that they are losing a major chunk of their catalog after this year, when 200 titles go back to MGM/UA."

VCA, says Fifield, approached CBS/Fox about the acquisition be-

fore the Disney deal.

With the Livonia facility, VCA will have three plants; the two others are located in Newbury Park, Calif., and Naperville, Ill.

The 287,000-square-foot facility, which has such smaller custom accounts as Worldvision, employs some 350 people but is in the process of adding personnel as it revs up for the fourth quarter.

## Artists Overcomes Lull That Followed Marley's Death Reggae Scene Heats Up In Jamaica

BY MAUREEN SHERIDAN

KINGSTON, Jamaica The buzz started in Kingston about a year ago when computers met drum and bass and created a new, up-tempo reggae rhythm. Suddenly, the reggae scene, stagnant since Bob Marley died in 1981, was alive again.

The new reggae—dubbed "dance hall" (the DJ or rap form of spoken lyrics atop a hardcore rhythm)—was everywhere—on the street, in the minibuses, and, of course, in the nation's dance halls.

Moving along on the energy dance hall created, artists have jammed the studios, promoters have filled concert venues, and the airwaves have been throbbing with the vast amount of new product that is released each week from artists like Tiger, Half Pint, Peter Metro, and Lt. Stitchie—much of it with the producer of the moment, King Jammy's, at the knobs.

And in the U.K., Australia, and Europe, singles by Sly & Robbie, Boris Gardiner, Sophia George, and Audrey Hall have topped (or climbed high on) the pop charts. The

big-name reggae artists haven't been idle either. Bunny Wailer is working on "Rule Dance Hall" (Solomonic), which will soon be out. Peter Tosh's "No Nuclear War" (EMI) will hit the market just before his Sept. 12 Madison Square Garden concert in New York. Third World is about to embark on its world tour to support its album "Hold On To Love" (CBS, shipping July 3).

Also, Jimmy Cliff is already touring, and his new album, "Burning Fire" (CBS), will be released in August. Sly & Robbie, whose single with Bootsy Collins, "Boops (Here To Go)," has already earned them success in Europe and the U.K., will soon release the second single off their "Rhythm Killers" (Island) album and are also producing Marcia Griffiths' new album on their own Taxi label. Rita Marley and Marley siblings Ziggy, Cedella, Sharon, and Steve are negotiating with Virgin and are expected to sign any day. And Judy Mowatt has just released "Love Is Overdue" (Shanachie).

Also, coming up behind the big ones are Freddie McGregor (RAS), Chris Stanley (Music Mountain),

Chalice, and Carlene Davis.

1987 marks the 20th anniversary of reggae's arrival on the scene and Jamaica's 25th anniversary of independence. It is also 15 years since "The Harder They Come," Perry Henzell's seminal reggae movie, was released. And it is the 10th anniversary of the legendary Reggae Sunsplash.

Video, too, is developing. Henzell's longform video version of "Garvey" is set for release just prior to the 25th-anniversary celebrations here, and his stage play is opening July 2.

A recent reception at Kingston's Wyndham Hotel to announce a special Aug. 1 Billboard spotlight on reggae attracted many of the elite of the reggae world—artists, producers, filmmakers, promoters, managers, and an equally strong showing from business and government. (See photos, page 70).

Entertainment was provided by Third World, Sly & Robbie, Rita Marley, Judy Mowatt, Marcia Griffiths, Black Uhuru, Half Pint, Chris Stanley, and Freddie McGre-

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# Ingram Inks TV Ad Deal

## Sponsors 'Siskel & Ebert'

BY GEOFF MAYFIELD

NEW YORK Ingram Video has signed a one-year contract to be the exclusive home video advertiser on Gene Siskel and Roger Ebert's nationally syndicated movie-review program.

Nashville-based Ingram sees the half-hour television show, "Siskel & Ebert & The Movies," as a natural vehicle to plug video releases. The two critics review first-run movies, as they did on their previous weekly programs—the PBS show "Sneak Previews" and "At The Movies," which was syndicated by the Tribune Broadcasting Co.

In their current show, produced by Buena Vista Television, Siskel and Ebert also highlight two home video releases at the conclusion of each regular show. Further, they often devote an entire broadcast to home video product during gaps in Hollywood's release schedule.

The Ingram deal also calls for the distributor to be the sole sponsor of a one-hour Christmas season show by Siskel and Ebert—devoted entirely to home video product—which will air the week after Thanksgiving.

According to Bryan Woods, outgoing vice president of marketing and advertising for Ingram, the pact gives the distributor one 30-second spot for 52 weeks—beginning with the first week in August—in the program's 165 markets. Ingram has entered into long-term agreements with five video manufacturers, which entitles those suppliers to buy the spots at the same rate that Ingram paid Buena Vista Television.

Participating vendors are Warner Home Video, MGM, CBS-Fox, Lorimar, and Embassy. "Studios will not be able to advertise on the show, except through us—and that includes Disney," says Woods, noting that Walt Disney Home Video and Buena Vista Television are both subsidiaries of the Walt Disney Co.

The Disney video logo has not committed to Ingram's deal. "There are a

few spots still available, so I don't want to say there's no way Disney will get in," Woods adds.

Consistent with the reviewers' reputation for objectivity, Woods stresses that a vendor's participation in the Ingram campaign will have no bearing on how that company's titles will be treated on the program. In fact, he says, the pact stipulates that a title may not be advertised on the same program in which it is reviewed.

Similarly, when the Chicago newspaper critics moved to Buena Vista from "At The Movies," they stressed their payroll relationship with the Walt Disney Co. wouldn't sway their reviews of Disney studios' films, including those from Touchstone.

Ingram's tie with the high-profile movie review show comes on the heels of a yearlong agreement that the wholesaler signed with the Gannett Co. to run monthly, four-color ads in USA Weekend, a tabloid distributed in 286 newspapers (Billboard, March 28). But unlike that consumer-oriented campaign—in which local dealers could be tagged for a charge of \$50—the "Siskel & Ebert" deal will probably not result in as much exposure for retailers, although Woods says some dealer tags can be obtained for an "additional expense."

To plug Ingram's tie to the syndicated program, Siskel will appear at the distributor's booth during the August Video Software Dealers Assn. convention in Las Vegas.

Gary Tobey, a principal with the Los Angeles ad agency Focus Media, conceived the proposal and brought it to Ingram's attention. Tobey previously was senior vice president of marketing and sales for Federated when the mass merchant chain began its involvement in video product. He says his experience with Federated's ad program inspired the concept of the Ingram package.

Woods and Tobey negotiated the deal with Robert Jacquemin, senior vice president of Buena Vista Television.

## RIAA Consulted On Permanent Display

# Smithsonian Readies Exhibit

NEW YORK The recording industry has been asked to participate in the planning of Music in America, a permanent exhibition to be located in the Smithsonian Institution's National Museum of American History in Washington, D.C.

The exhibition, which will cover all phases of the art and commerce of music during the past 200 years, is slated to open in 1991 in a 15,000-square-foot facility at the museum.

A group of about 30 persons active in recording and related fields met here June 22 under the joint auspices of the Smithsonian and the Recording Industry Assn. of America for a preliminary briefing on the plan. They were asked to form a steering committee to assist exhibit curators Jim Weaver and J.R. Taylor in structuring the exhibit. Later, industry committees will specialize in various musical genres.

In addition to instruments, artifacts, and memorabilia relevant to the exhibit's goals, film and audio

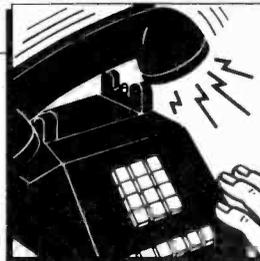
resources will be accessible to visitors. Recording studio installations, of both early acoustic and recent multitrack vintage, will be included.

Weaver said that much material already on hand at the Smithsonian would be integrated into the permanent exhibit. Among these is a large collection of instruments, sheet music, and recordings. The museum has recently acquired the Folkways Records archives, and Weaver said it has a congressional appropriation toward purchase of the Duke Ellington archives.

Other museum material that will be incorporated into the permanent exhibition includes early jukeboxes, lacquer cutting lathes, electronic instruments (including a theremin), and an assortment of artist memorabilia ranging from Michael Jackson to Arturo Toscanini.

In addition to the permanent exhibition, plans call for a number of touring exhibits illustrating the Music in America theme. IS HOROWITZ

# INSIDE TRACK



Edited by Irv Lichtman

**THRILLING:** Track has learned that the long-awaited follow-up album to Michael Jackson's record-breaking "Thriller" is due in stores Aug. 31. His label, Epic, leaving nothing to chance, is cooking up schemes to ensure the release makes a conspicuous splash. It appears the reclusive artist will get involved personally with priming the pump for key accounts. And don't be surprised if the launch of the album (as yet untitled, the label says) gets a helping hand from a network TV special.

**THE BLISTER-PACK FACELIFT:** PolyGram, the prime supporter of the compact disc blister pack, is making it bigger—from 5-by-11 to 5-by-12—and is going to give it a cardboard front facing. The new size conforms to the height of the 6-by-12 CD box, so it won't be "lost" as consumers flip through bins. Some 150 front-line titles will be housed in the new blister in the near future. Converting the artwork is Bill Levy, who left the label recently as vice president of creative services but will serve as an independent consultant.

**I'M LOU, FLY ME:** California's 195-store Wherehouse chain, which already boasts a video club membership of 1.5 million and claims to be the largest renter of videos in the country, is unleashing a massive program designed to get customers to bypass competing video outlets. The campaign, dubbed the Frequent Renter's Program, is a new spin on the frequent-flyer programs offered by airlines. It awards points to customers each time they rent a video; those points can be accrued toward appliances, home entertainment hardware, and trips to Hawaii. RCA and GE are participating in the promotion, which is aimed at building Wherehouse's store traffic, increasing customer loyalty, and differentiating the outlet from its competitors. A TV campaign supporting the program features film critics Rex Reed, Gene Shalit, and others... And speaking of Wherehouse, its head honcho, Lou Kwiker, told analysts at a recent meeting in New York sponsored by Silberberg, Rosenthal & Co. that video retailers face their greatest competition not from pay-per-view TV but from the networks. "The video business in L.A. went away during the basketball playoffs," he said. During the same meeting, Handleman president Frank Hennessey predicted consumers would see "some dynamite video titles available for under \$20 this fall." The rackjobber also predicted that other video manufacturers will follow the lead of Paramount and drop their prices to sell-through levels.

**AN END STARTS A BEGINNING:** Nesuhi Ertegun was clearly much moved by the warmth of the reception accorded to him at the WEA International meeting in Venice in acknowledgement of his long years of tireless, globetrotting service to WEA (see story, page 4). As a special tribute to Ertegun, WEA flew in the Modern Jazz Quartet to play a concert in honor of the man who produced so many of the group's albums and recently re-signed it to Atlantic. Another surprise package, distributed to all attendees, was a boxed set of five CDs comprising highlights from some of the major jazz albums produced by Ertegun over the years, beginning with Jess Stacy's "King Porter Stomp" (1954) and ending with "A Day In Dubrovnik" from the current MJQ album. "Liner notes" for the presentation took the form of tributes to Ertegun by brother Ahmet, Turkish painter Abidine (a friend of Ertegun's for 50 years), and former president of WEA France Daniele Filipacchi... Another noteworthy departure is that of Frank Hackinson as chairman of Columbia Pictures Publications. He was associated with the major print firm since its origins in 1971 as Screen Gems-Columbia Publications. Hackinson, who was headquartered in Miami, becomes a consultant to the company. Kevin Kirk, named president of the firm in December, will handle day-to-day operations.

**LIKE FATHER, LIKE DAUGHTER:** Marion Kaempfert, daughter of the late popular German mae-

stro/composer Bert Kaempfert, has formed MA Records, which has a musical bent somewhat distinct from her dad's melodious instrumentals—jazz. Her first act is First Brass, which boasts offbeat instrumentation, two trumpets and two trombones. In the U.S., K-tel International (USA) will market MA product, starting with a First Brass album in July. Bert Kaempfert died in 1980 at the age of 56... On the subject of offspring of famous personalities, Natalie Cole, daughter of the late singing great Nat King Cole and a successful singer in her own right, recently acquired her first compact disk player for a very good reason. She recently received a batch of CDs of some of her dad's best-selling Capitol albums as a gift from Joe Smith. Natalie records for Manhattan, part of the Capitol-EMI family of labels... Fire Town, Atlantic Records' noise-maker, has signed a personal management deal with Art Collins and Barry Taylor, who run Collins & Taylor Management, which also reps Joe Jackson and Iggy Pop, among others. The group's Atlantic debut album is "In The Heart Of The Heart Country."

**IF YOU'VE GOT ASPIRATIONS** to be the full-time paid president of NARAS, the recording academy—a job Joe Smith left earlier this year to become vice chairman of Capitol Industries-EMI Inc.—send a resume and/or written inquiry (to be held in strict confidence, of course) to Chairman Presidential Search Committee, Suite M140, 303 North Glenoaks Blvd., Burbank, Calif. 91502. Candidates should have geography in mind because the person selected will work out of Los Angeles... More than 100 attended the official opening of Philips & DuPont Optical's offices in New York, at 1251 Ave. of the Americas. Office chief is Jack Kiernan, senior VP of consumer product marketing in the Northeast, who drums up business for the company's CD and CD-ROM plant in Kings Mountain, N.C.

**SPECIAL REQUEST:** Bernhard Goetz, acquitted June 16 of attempted murder stemming from an incident in a New York subway train in December 1984, doesn't talk much to a press eager for comment from the man who sparked a worldwide debate on vigilante justice. But, according to the June 22 edition of The New York Post, he did ask a reporter for a copy of the new Grateful Dead album, "In The Dark." He'll have to wait, however, because the album isn't scheduled to be released until July 9.

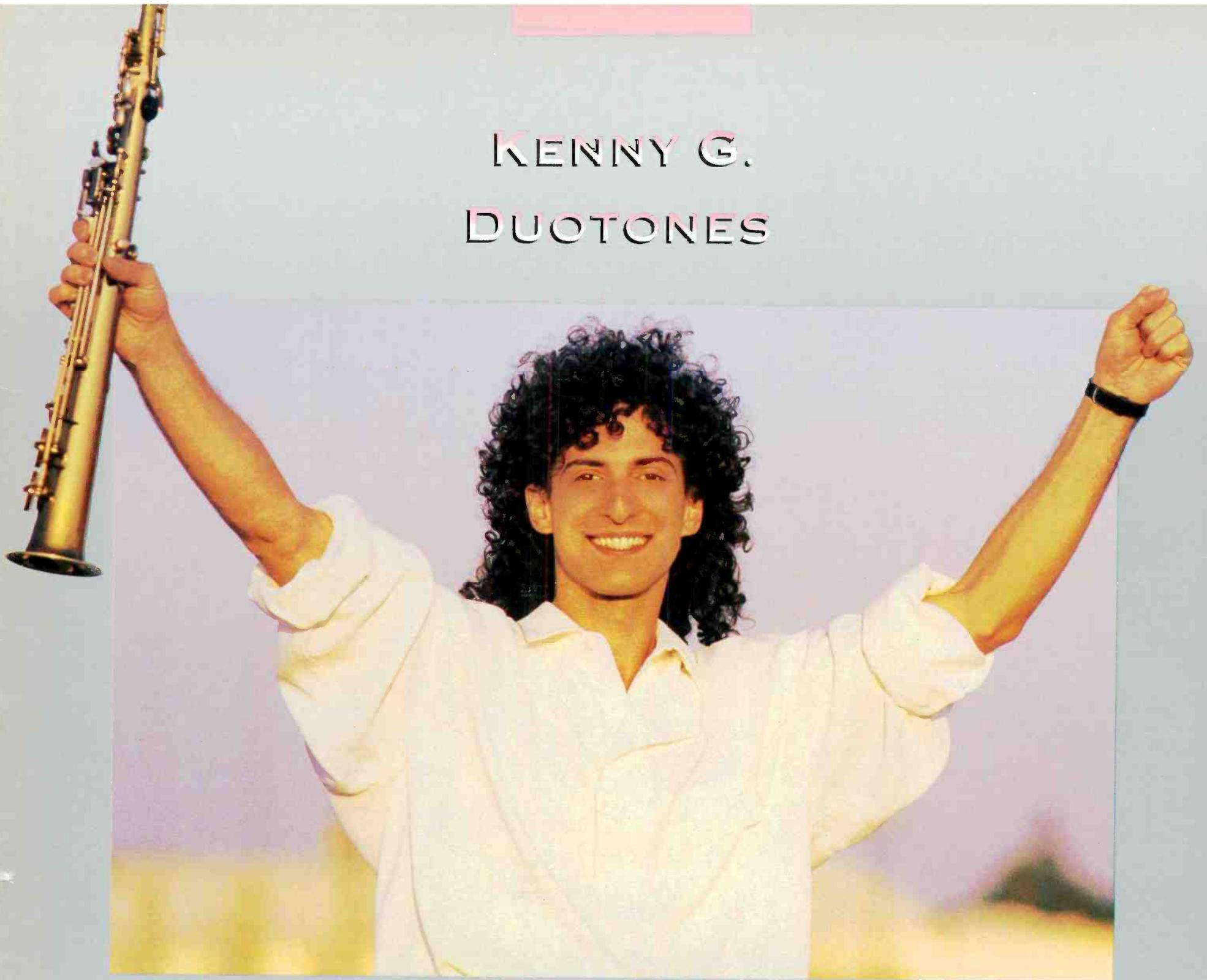
**LIFE OF BRIAN:** Brian Woods will leave his post as vice president of marketing and advertising at Ingram Video to join Associated Video Hut, an Albany, N.Y.-based web of drive-through rental shops... Woods' new job and relocation from Nashville won't be the only changes he encounters: On July 18, two days after he departs Ingram, he will marry Sherry Arnett, who was featured in the first Lorimar "Playboy Centerfold" video. The couple met at last summer's VSDA convention.

**BEATING THE LAW OF CHANCE:** Entertainment attorney Hal Kant is the recent winner of a \$174,000 first prize in the World Series of Poker, hosted by Binion's Horseshoe Hotel & Casino in Las Vegas. Among others, the Grateful Dead is one of West Coast-based Kant's clients. He is also a writer, film producer, and, yes, card player.

**MOTOWN NEWCOMER** Carrie McDowell found a great coattail to ride in the George Michael "I Want Your Sex" controversy. Her debut single "Uh, Uh, No, No, Casual Sex," is picking up steam in the clubs, and Motown is reportedly seizing the moment with a heavy radio push... Speaking of radio, did you catch the positively pro-radio segment NBC-TV's "Today" show did June 23 and 24. Billboard's own radio editor, Kim Freeman, got into the picture, as did new age outlet KTWV "the Wave" Los Angeles, KPWR "Power 106" Los Angeles PD Jeff Wyatt, and his East Coast Emmis Broadcasting counterparts, who are readying all-sports radio WFAN New York for a Wednesday (1) debut.

**QUANTUM LEAP:** Quantum Media, the Bob Pittman/MCA entertainment company, has acquired a 4.7% stake in the JWT Group, parent company of the J. Walter Thompson ad agency. The JWT Group, which was recently the target of a hostile takeover attempt by the WPP Group, a British marketing services firm, had been rumored to be the object of a possible buyout by Quantum's parent, MCA.

KENNY G.  
DUOTONES



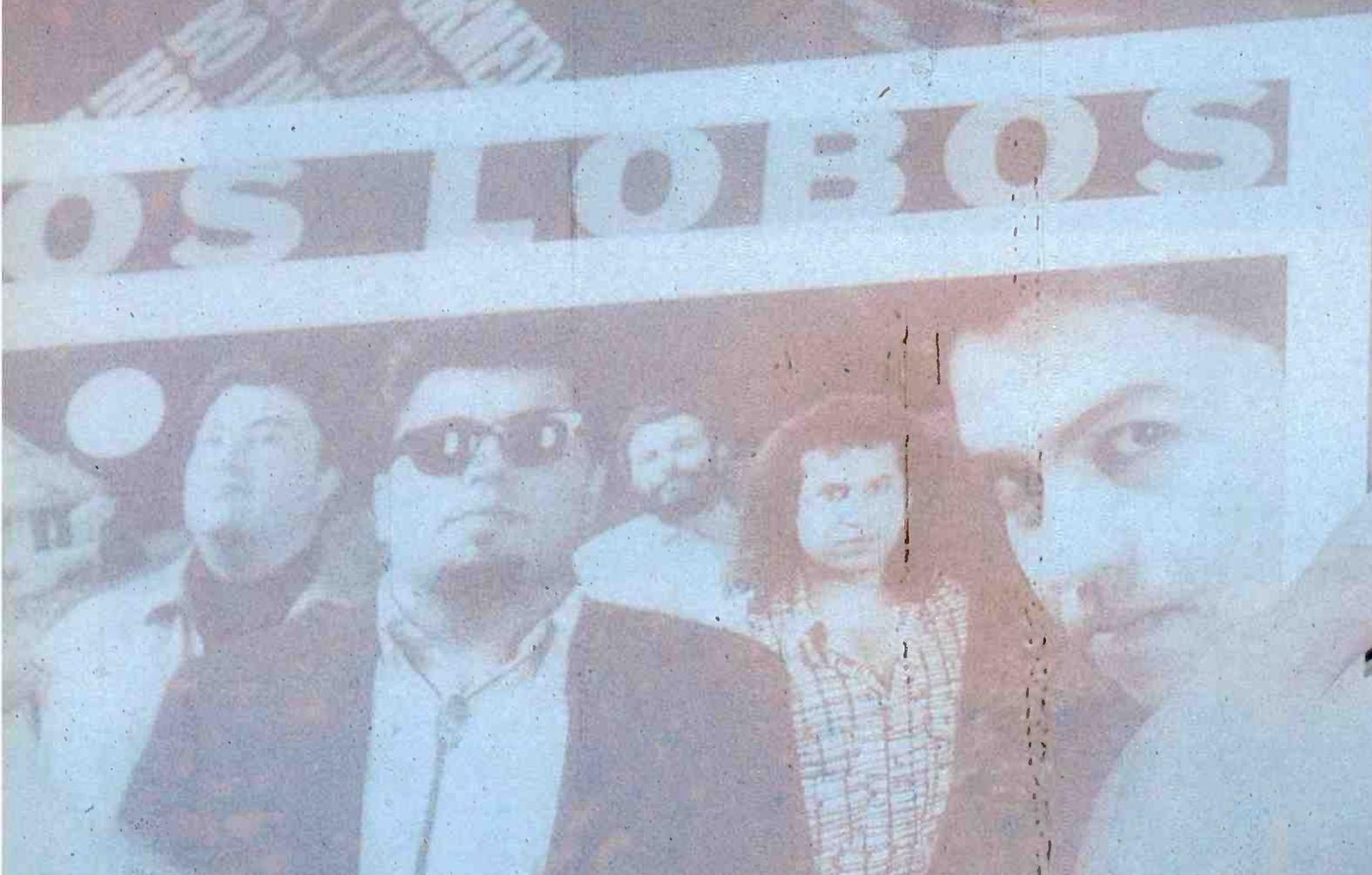
A BRILLIANT SHADE OF PLATINUM!

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# DOS LOBOS.



**LOS LOBOS • LA BAMBA (1/4/2-25605) • BY THE LIGHT OF THE MOON (1/4/2-25523)**

Also Available • *How Will The Wolf Survive?* (1/4/2-25177) • *"...and a time to dance"* (1/4-23963) • On Slash/Warner Bros. Records, Cassettes and Compact Discs • Management: Linda Clark

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