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**Retail Guide**  
 Follows page 48

VOLUME 99 NO. 30

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 25, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Top 40s WHTZ, KIIS Hold At No. 1 In Spring Arbs

BY KIM FREEMAN

**NEW YORK** Top 40 outlets WHTZ New York and KIIS Los Angeles are winners again in the spring Arbitrons. The new book also shows great gains for crossover outlets WQHT New York and KPWR Los Angeles. Classic rock once again proves itself a viable long-term format, and the country's first major-market new age station, KTWV Los Angeles, comes on strong.

For complete results in New York, Los Angeles, and Chicago, see page 11. The following is a roundup of major, 12-plus share movements for music outlets in the markets available at press time.

**NEW YORK**

Malrite top 40 outlet WHTZ "Z-

100" recoups its No. 1 market rank with a 5.8 share, up from a 5.1, while the winter leader, all-news WINS, drops to a 4.5 from a 5.4. Top 40 station WPLJ "Power 95" holds its winter share of 4.8, tying for the second market seat with Gotham's sole easy listener, WPAT-FM. New York's biggest share jumper is Emmis crossover outlet WQHT "Hot 103," which rises to a 4.4 share, tying for the sixth overall position in the city. Hot 103's 4.4 continues the station's steady growth pattern after logging on less than a year ago.

On the urban front, WBLS edges into the lead, even though it slips from a 4.7 to a 4.6. Former leader, WRKS slides to a 4.4 share, down from a 4.8.

(Continued on page 70)

## Keynoters: Let's Get Active

BY FRED GOODMAN

**NEW YORK** The music industry must exercise its influence to effect positive changes in society: That was the message delivered to about 6,500 attendees at the New Music Seminar here July 13 by keynote speakers Richard Branson, founder and chairman of the Virgin and Voyager groups, and concert promoter Bill Graham of Bill Graham Enterprises.

Speaking at the official opening session of the eighth annual seminar, the keynoters—as well as conference directors Tom Silverman and Mark Josephson—set a tone of industry activism for the entire meet. (For complete NMS coverage,

see pages 3, 38, 67, 78, 79).

Starting the morning with a moment of silence in memory of industry legend John Hammond and Impact publisher Joe Loris, Silverman called on the industry in general and its trade magazines in particular to "pick up the ball on sexual equality." He credited Loris with

championing equal hiring and equal pay for women in the record industry.

Co-director Josephson, in dedicating the seminar to the memory of New York club booking agent and new music advocate Ruth Polsky, urged attendees to be social activists.

(Continued on page 79)



## RecTrack To Pay Mechanicals Pubs License Big Importer

BY IRV LICHMAN

**NEW YORK** Hundreds of U.S. music publishers, armed with a favorable federal court ruling last March, have struck their first mechanical license deals with a major importer of European recorded

product.

Although the Harry Fox Agency, agent for U.S. music publishers, can claim similar compliance by other importers in recent months, the party to these new licenses is by far the largest yet—Hillside, N.J.-based RecTrack (USA) Inc. The company is an importer of millions of \$2.98-list cassettes consisting mostly of rock oldies from the '50s, '60s and '70s. It has more than 700 titles appearing on some 20 labels.

Importers were hit hard when a  
 (Continued on page 78)

## Pisello Indicted In L.A. On Income Tax Rap

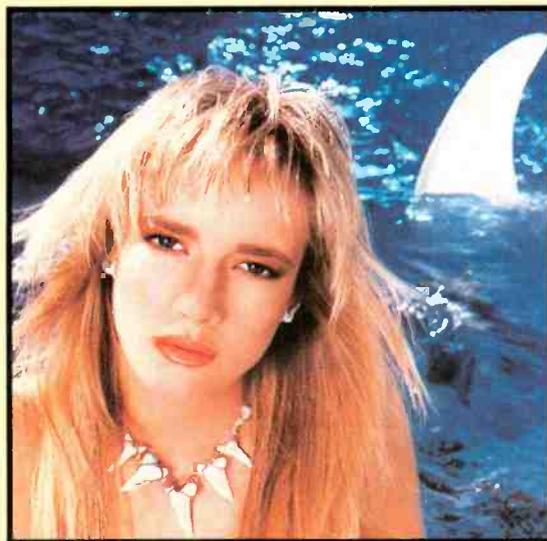
BY CHRIS MORRIS

**LOS ANGELES** Salvatore Pisello, a central figure in the ongoing investigation into allegations of payola and organized-crime infiltration of the record industry, has become the first person indicted by the special Los Angeles federal grand jury looking into alleged music industry ties with organized crime.

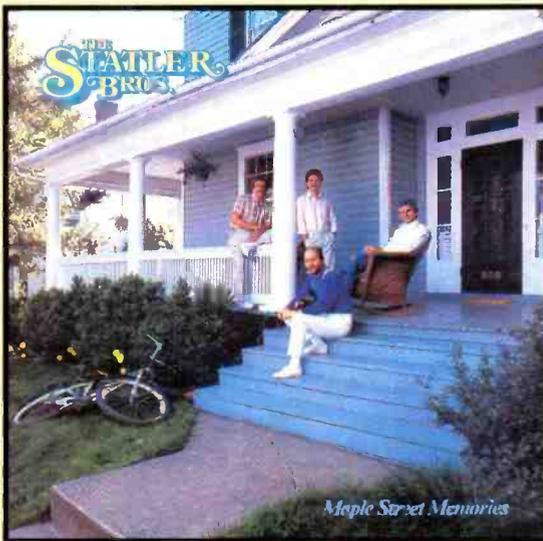
In an indictment handed down July 9 in U.S. District Court in the Central District of California, Pisello, a reputed associate of New York crime figures, was charged with three counts of federal income tax evasion.

(Continued on page 75)

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## Billboard, AFI Join In Video Conference

**NEW YORK** Billboard is joining forces with the American Film Institute to present the first American Video Conference, set for Nov. 19-21 in Los Angeles.

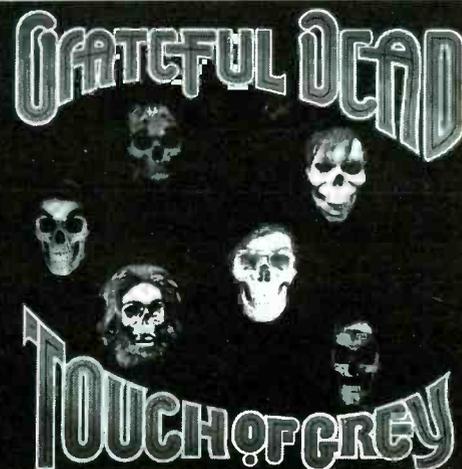
The new event encompasses the ninth Billboard Video Music Conference and Awards as well as a concurrent program covering nontheatrical and special-interest video. It will be organized and staged by the  
 (Continued on page 79)



**THE ONLY GOOD SINGLE IS A DEAD SINGLE.**

"TOUCH OF GREY" The #1 song at ALBUM RADIO, destined to become the Grateful Dead's first Top 40 hit ever. From their celebrated album, *In The Dark*. Already showing huge sales at retail!

IT'S GOING TO BE A DEAD SUMMER!



IF HEAT HAD A NAME,

IT'D BE

# AVA CHERRY

NO DOUBT ABOUT IT, THIS GIRL IS SERIOUS. IF YOU'VE HEARD HER NEW SINGLE, YOU KNOW WHAT WE'RE TALKING ABOUT.

## GOOD INTENTIONS

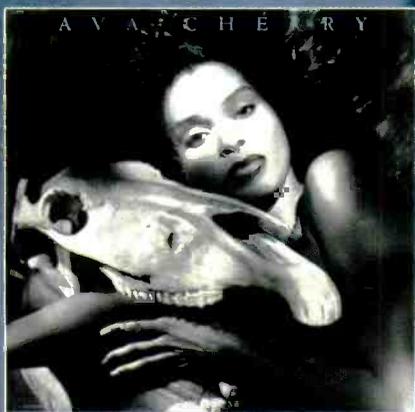
IS LEAVING SCORCH MARKS ON DANCE CLUB FLOORS ACROSS AMERICA AND STARTING TO GIVE PEOPLE AT URBAN/POP RADIO HOT ATTACKS TOO.

Now,

## PICTURE ME,

THE ALBUM IT'S FEATURED ON IS HERE TO FAN THE FLAMES WITH NINE MORE TRACKS OF UNADULTERATED PLEASURE. CHECK IT OUT.

THIS SUMMER EVERYONE'S GOING TO WANT SOME OF WHAT AVA CHERRY'S GOT.



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# Billboard CONTENTS

VOLUME 99 NO. 30

JULY 25, 1987

## A TRIBUTE TO JOHN HAMMOND

Hammond, one of the greatest talent scouts of all time, has died, but his legacy will live on. The careers of Benny Goodman, Bob Dylan, Bruce Springsteen, and Aretha Franklin, among others, are testimony to his talent. **Page 4**

## Warner Home Video Readies Buyback Program

Warner Home Video is preparing a sales and buyback program, of which "Lethal Weapon" will be the centerpiece. Details of the plan will be announced at the VSDA convention in August; Jim McCullaugh has a preliminary report. **Page 6**

## MTV'S GUIDE TO GETTING HIP

MTV vice president of programming Sam Kaiser discusses what goes into selecting the channel's Hip Clip of the Week. Billboard video music editor Steven Dupler interviewed Kaiser for the 'One To One' column. **Page 23**

## Spotlight On Children's Video

Kidvid is projected to account for nearly 18% of the home video titles sold this year. Sales should be well over 2 billion in 1987, with units totaling more than 100 million. Jim McCullaugh reports. **Follows page 48**

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# Visions Of A Future That's Remote Seminar Looks At Studios In Year 2000

BY STEVEN DUPLER

NEW YORK By the year 2000, remote recording sessions via satellite will be commonplace; children will practice music lessons on home MIDI keyboards comparable to those costing tens of thousands of dollars today; computers will listen and compose their own parts while jamming with human musicians; and the studio itself will be more a place for meetings and mix-downs than an actual recording facility.

Such were the predictions offered by a distinguished and diverse group of musicians, composers, computer experts, and recording engineers during a July 13 panel called "Music Technology 1999" at the New Music Seminar, held here July 12-17.

Wendy Carlos, a seminal force in electronic music composition and performance, opened by stating, "This is the greatest time for being a composer in the last 75-100 years. No one has to apologize for being an electronic musician anymore."

Carlos said the tools of the trade have crossed a threshold in the past few years, from "embarrassing to cutting edge," claiming electronic musicians now have more versatility at their fingertips than does an orchestra conductor.

"Technology will ultimately make music more human, not less," said Carlos. "It will eliminate many of the restrictions that have been placed upon composers and musicians. I think you'll see alternative styles, different tunings and timbres, musicians able to work with one another across time zones by satellite. Live performers will even be able to use all the parts of the body in creating music with the coming generation of instruments and electronics."

Robert Moog, inventor of the synthesizers that bear his name and a pioneer in analog synthesis, and Jim Mothersbaugh, a design engineer with Los Angeles-based Roland Corp. U.S., painted a picture of a world in which machines will be able to play the part of intelligent sidemen for their human masters.

"Artificial intelligence is the next

stage for musical electronics like sequencers and synthesizers," said Moog, who is head of new product development for Kurzweil Music Systems Inc. in Waltham, Mass., where artificial intelligence techniques were used in developing an electronic reading machine for the blind as well as advanced digital synths.

"We're now developing computer-based algorithms that will respond to a human performer in much the same way other musicians would while jamming," Moog continued.

These machines will replace units now being used, such as digital drum machines, Moog and Mothersbaugh both stated. "They will respond in a genuine, musical way, not randomly as do some units now," added Moog.

Bobby Nathan, co-owner of Unique Recording here, said that the role of the recording studio would change drastically by the end of the millenium. Said Nathan: "What happens when all this high-end MIDI recording gear ends up in musicians' houses, instead of just the studio? I'll probably be out combing the beach in 1999."

"Teac made four-track, open-reel recording in the home affordable in the '60s. Then in the '70s, we saw the development of the Portastudio four-track cassette/mixer combination," Nathan continued.

"The next stage will have to be a portable MIDI studio. Once that happens, a group will be able to do a *(Continued on page 76)*

## Panel Takes A Graphic Look Censorship In Center Stage

BY DAVE DIMARTINO

NEW YORK Several heated exchanges between panel members and the audience and a slide show featuring the disfigured face of a heavy metal fan who shot himself proved the New Music Seminar's censorship panel to be aptly named.

Titled "C\*ns\*rsh\*p: Still A Burning Issue," the July 12 panel here showed the continuing polarization of the prorock music contingent from the allied forces of the Parents Music Resource Center and the religious right.

The eight-member panel—which had definite prorock, anticensorship leanings—was in total agreement only once: suggesting that the U.S. public take action soon. The sort of action each member recommended made up the major substance of the discussion.

Among the panel members were Jello Biafra, currently embroiled in a legal struggle in Los Angeles over his band the Dead Kennedys' "Frankenchrist" album; Danny Goldberg, president of Gold Moun-

tain Records; attorneys Lois Sheinfeld and Ben Eicher; Ann Marie Holzka, past president of a Long Island chapter of the Parent-Teachers Assn.; and Dan and Steve Peters of Truth About Rock Inc. Moderating the discussion was Danny Schechter of ABC-TV's "20/20" program.

Tipper Gore of the PMRC had been invited to join the panel, said Schechter, but had declined because "there were some fears for her personal safety."

Dominating the panel time were the Peters brothers of Truth About Rock Inc., a Minnesota-based organization devoted to informing parents of what it considers to be the moral dangers of today's rock music. In a rapid-fire oral presentation accompanying a surprisingly graphic slide show, the pair—who claimed to have engineered the burning of "10 million records" that were "garbage"—drew hoots of derision from the audience and skepticism from many fellow panelists.

Estimating that they had so far given a similar presentation to more than 2 million people, the Peters read excerpts of lyrics by such rock bands as Bruce Springsteen, Kiss, Prince, Billy Idol, Ted Nugent, and Julian Lennon and questioned their *(Continued on page 78)*

## "The Most Important Thing Is The Bar" The Woes And Pros Of Seminar-Going

NEW YORK Everyone in New York has an opinion. Attendees of the New Music Seminar are certainly no exception. Billboard polled a random sampling for their views on this year's meet.

Carl Canedy (record producer, Rock Candy Productions): One thing I found disappointing was the fact that a lot of the moderators didn't control the panels. If there were two people with opposing views, they'd tend to ping-pong back and forth, hammering the subject to death. Last

year I was here just visiting—I didn't register—stayed here in the hotel, hung out at the bar, and did just as much business as I've done this year.

Tommy Green (New York-based record producer): I'm getting to meet a lot of interesting people I might not otherwise have been able to. It's very difficult to get an appointment at the a&r offices of the labels. You submit a tape to them and the chances are 100-to-one that they'll listen to it. At least you meet some of them here.

Steve Gottlieb (president, TWT Records): The major labels are much less represented here than

they were last year. I think it's a reflection of their having abdicated a large amount of the responsibility for a&r and for setting trends to independents. Look at most of the majors and you see the majority of their new product and their most exciting releases are either picked up off an independent label or are on affiliated labels. It's important that meetings are held like this so you've got a sense of the industry's energy and that it's not becoming a dinosaur.

Roger Derring (Miami-based band the Drills): We came up with a new tape—have an album out already—and basically what we're *(Continued on page 78)*

# Discoverer Of Greats Dead At 76

## Hammond: Ultimate Talent Scout

BY PETER KEEPNEWS

**NEW YORK** John Hammond has often been called the greatest talent scout in the history of the record business, and even the most cursory perusal of his track record suggests that is an accurate assessment.

It might be an exaggeration to say that Hammond—who died after a long illness at his home here on July 10 at the age of 76—was responsible for launching the swing era. But it is a fact that it was Hammond who persuaded Benny Goodman to pursue a career as a band leader and who brought Count Basie's band from Kansas City, Mo., to New York and into the recording studio.

It might be an oversimplification to say that Hammond launched the era of the singer/songwriter in the '60s. But it is a fact that it was Hammond who signed Bob Dylan to his first recording contract—despite opposition from several of his fellow Columbia Records executives, who dubbed the scrawny young man with the odd singing voice "Hammond's Folly."

And it is obviously not true that the rich tradition of black female vocal music would have gone undocumented without Hammond's efforts. But it is a fact that some of the most brilliant exponents of that tradition—among them Billie Holiday, Bessie Smith, and Aretha Franklin—made some of their most noteworthy records under Hammond's supervision.

Hammond began producing records in 1933, working with the likes of Fletcher Henderson, Coleman Hawkins, and Benny Carter for the British division of Columbia Records and other U.K. labels. Half a century later, despite failing health, he was still at it, recording the

young blues guitarist and singer Stevie Ray Vaughan for Epic.

Among his other "discoveries"—a word he was never comfortable with, maintaining that it gave him too much credit and the artists too little—were Charlie Christian and Teddy Wilson, two of the outstanding jazz musicians of their time, as well as George Benson and Bruce Springsteen, two of the acknowledged superstars of our time.

In recent years, Hammond took as much pleasure in helping to revive the careers of older musicians as he did in helping to give young artists their first break. Among the last albums he produced for Columbia were triumphant comebacks by two veteran jazz singers, Helen Humes and Alberta Hunter. And his crusade to reissue Robert Johnson's work led directly to the rediscovery of the pioneering blues singer—who, decades after his premature death in 1938, exerted a profound influence on rock music.

Hammond, a classically trained viola player and the scion of a

(Continued on page 70)



**Movin' On Up.** Chris Wright, center, chairman of Chrysalis group PLC, is pictured with recently promoted company execs just after announcing restructuring plans for Chrysalis Records Inc. Posing with Wright, in the back row from left, are Doug D'Arcy, president, Chrysalis International; and Roy Eldridge, managing director, Chrysalis, U.K. Seated, from left, are Jeff Aldrich, senior vice president, Chrysalis Records International; and Mike Bone, president, Chrysalis Records. For details, see Executive Turntable below.

## Thorn EMI Music Section Posts Profits

BY PETER JONES

**LONDON** Profits from the music division of Thorn EMI increased nearly three times, from 8.8 million pounds (\$14.1 million) to 25.4 million pounds (\$40.6 million) in the 12 months ending March 31. Overall, group pretax profits jumped 53% to 159 million pounds (\$254.4 million).

According to group chairman Sir Graham Wilkins, who made these announcements at a press conference: "The reconstruction of Thorn EMI is almost complete. The music section achieved a marked improvement in performance and overall profitability. Encouraging increases in sales and market share were recorded by EMI Music in the important North American market."

But he warned: "In bringing the music sector to increased profitability, we know we still have to increase our share of the North American business. We're not big enough yet in the U.S. But last year our sales there rose by nearly 40%, compared with overall market growth of only 15%."

While not being specific about North American losses, he said they had certainly been reduced and that his company is "budgeting for a profit there this year."

Strong back catalog, especially that of the Beatles, has enabled EMI Music to do well in the compact disk sales sector.

Regarding the division's future, the chairman said: "We've held the position all along that the music division is not for sale. That doesn't stop people regularly knocking on our door. But the answer has always been the same, and it will continue to be the same."

The increased profitability, which includes a contribution of 10.8 million pounds (\$17.3 million) from the sale of shares in Thames Television, has come via a much-reduced operation. In the past year, the music division has lost

(Continued on page 76)

## Bertelsmann Music Group Revenues Top \$1 Billion

BY FRED GOODMAN

**NEW YORK** The West German-based Bertelsmann Music Group, whose holdings now include Arista and RCA Records, says its net revenues topped the \$1 billion mark for the fiscal year ended June 30.

The group, part of international multimedia company Bertelsmann A.G., acquired General Electric's 75% share in RCA/Ariola as well as the RCA Records Club operation for a reported \$300 million in September. Prior to the purchase, Bertelsmann already held the remaining 25% of RCA/Ariola.

Since the buyout, the music activities of the newly formed Bertelsmann Group have been restructured into BMG Music, Arista Records, BMG Direct Marketing

Inc., and BMG Music International. The company will not reveal specific figures on a per-division basis, but claims significant growth in each operation.

BMG Music—which consists of RCA's domestic label and record club and also oversees the worldwide activities of the RCA Red Seal and Broadway division—reportedly posted a second-half revenue hike of more than 18%, led by newcomers Bruce Hornsby & the Range. The company also cites "significant increases in revenues" for Red Seal and the Broadway label.

Results for Arista are said to "top even last year's record success." Whitney Houston, Billy Ocean, and Kenny G. were among

(Continued on page 79)

## Writing Letters On Writers Seek Source-Licensing Stats

BY BILL HOLLAND

**WASHINGTON, D.C.** Broadcaster proponents of source licensing are again trying to prove to Congress that most of the country's songwriters will not be affected by legislation designed to replace blanket licensing with source licensing for music in syndicated television programs.

This time, rather than just testifying on Capitol Hill that 85% of U.S. composers never write music for syndicated programming or prerecorded TV commercials, source-licensing proponents are suggesting that the lawmakers write to the presidents of ASCAP and BMI requesting the information on the number of songwriters in their states or districts who make more than \$50 a year from those areas of

songwriting.

In samples of such letters obtained by Billboard as well as correspondence between Sen. Richard Shelby, D-Ala., and ASCAP president Morton Gould, what emerges is an enterprising bit of behind-the-scenes lobbying on the part of the All-Industry Committee and some artful dodging on the part of ASCAP.

The All-Industry Committee has argued for two years that the great majority of TV music is produced by a small number of songwriters located primarily in Los Angeles and Nashville.

This spring, the committee gained the grassroots cooperation of the National Assn. of Broadcasters. In April, NAB senior vice president John Summers sent a letter to all

(Continued on page 75)

## Executive Turntable

**RECORD COMPANIES.** In a restructuring of its top executive posts, Chrysalis Records in New York appoints **Mike Bone** president and promotes **Jeff Aldrich** to senior vice president of its international division. Bone was senior vice president of marketing and promotion at Elektra Records.

Elektra Records promotes **Hale Milgrim** to senior vice president of marketing and **David Urso** to senior vice president of promotion. Milgrim was vice president of marketing and creative services. Urso was vice president of pop promotion.

Virgin Records appoints **Jeffrey Forman** director of a&r, based in Los Angeles. He was manager of a&r, black music, for EMI America.

**Carole Bergenfeld** is named director of special projects for Atlantic Records in New York. She was executive assistant to executive vice president/general manager Dave Glew.

**John Brown** becomes West Coast country promotion manager for Capi-



MILGRIM



URSO



FORMAN



BONE

tol/EMI America Records Nashville. He was head of his own promotion company.

Jive Records in New York names **Virgil Simms** national r&b promotion manager. He was regional promotion and marketing manager for Sleeping Bag Records.

**HOME VIDEO.** MGM/UA Home Video in Culver City, Calif., appoints **Herb Fischer** senior vice president of domestic marketing and sales. He will continue as publisher of the Video Software Dealer.

**Michael Vassen** is named manager of product development for Embassy Home Entertainment in Los Angeles. He was marketing manager for Vestron Video.

**Len Chapman** is appointed director of sales and marketing at Increase Video in Reseda, Calif. He was with Liberty Records.

Sony Video Software Co. in New York promotes **Ron Gell** to manager of acquisitions. He was manager of special projects.

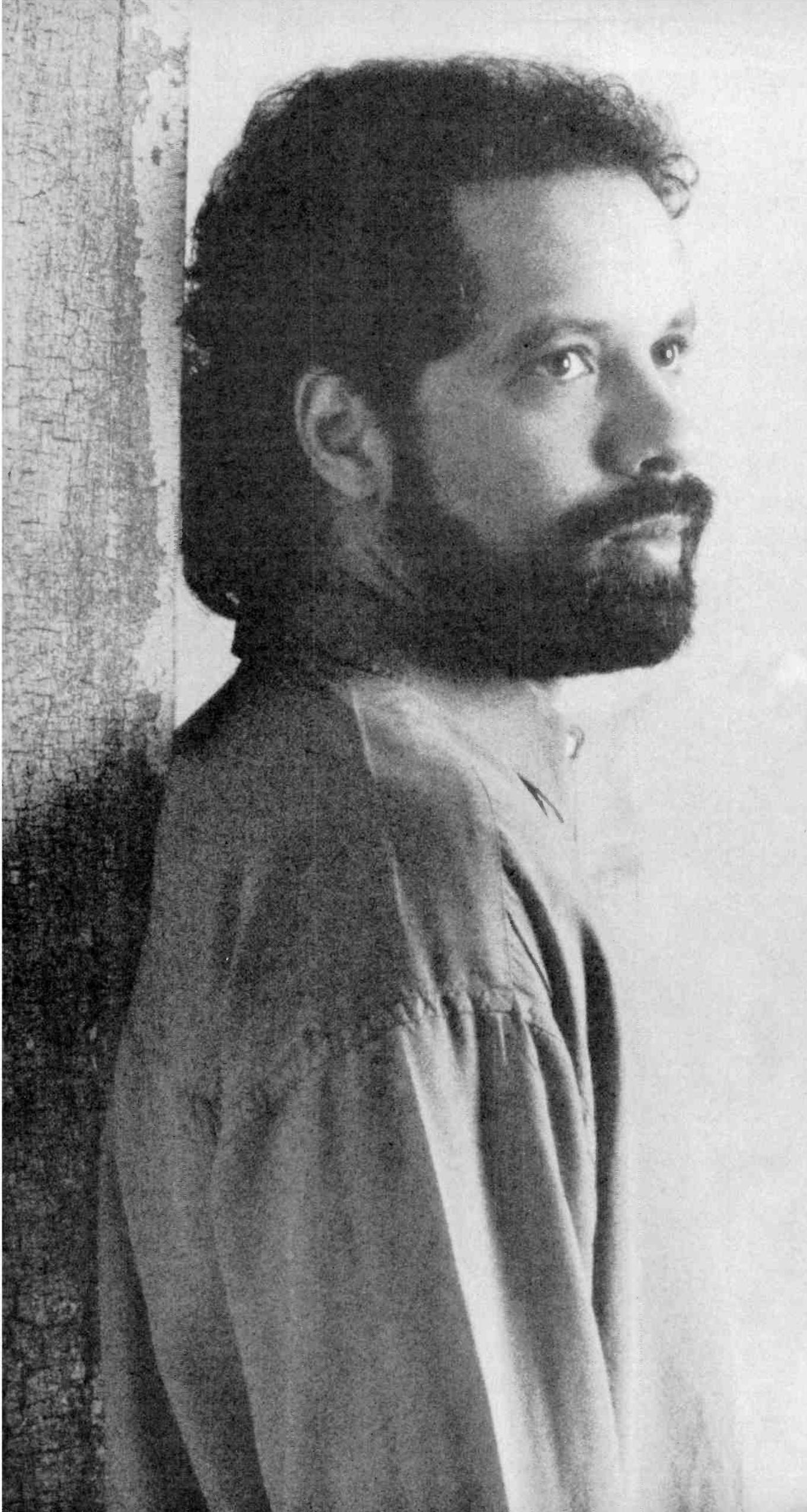
**PUBLISHING.** **Mark Fried** is appointed executive writer/publisher relations at BMI in New York. He joined the organization's performing rights staff in 1985.

**Allan Tepper** is named East Coast director of music publishing for Columbia Pictures Music Group in New York. He was director of creative operations for Peer-Southern Organization. **Susan Slamer** is promoted to West Coast professional manager for the company, based in Burbank, Calif. She was a professional staff assistant.

**PRO AUDIO/VIDEO.** In a restructuring of its staff, Atlantic Studios in New York makes the following appointments: **Bob Schwall** as chief technical engineer; **Pam Johnston**, Atlantic Studios manager; and **Elliott Federman**, manager of quality assurance for the Atlantic Recording Corp. and Elektra Records. Schwall was with Right Track Studios. Johnston was upped from assistant manager. Federman was upped from quality control engineer.

**Tom Leeser** joins Editel/N.Y. as Paintbox artist/designer. He was with Windsor Total Video.

(Continued on page 76)



# "CAN'T WE TRY" CAN WE EVER...

## HEAT UP RADIO REQUEST LINES.

"Lights up our request line every time it's played."  
Rich Wood, Program Director, WPIX, New York

"Overwhelming response. People always want to know who it is."  
Chuck Rhodes, Music Director KVIL, Dallas

## ROMANCE LISTENERS.

"The hottest adult record out there. Period."  
Keith Nafzaly, Program Director, KMEL, San Francisco

"Surprise hit of the year. Strong adult female phones, strong sales."  
Bobby Rich, Music Director, Q105, Tampa

## DELIVER THE SMASH OF THE SUMMER.

"Huge requests all demographics... ballad of the summer!"  
Kevin Weatherly, Music Director, KZZP, Phoenix

## "DAN HILL." FC 40456

Featuring the hit duet with Vonda Shepard,

## "CAN'T WE TRY." 38-07056

On Columbia Records, Cassettes and Compact Discs.



Produced by Hank Medress and John Capex for The Entertainment Music Company Management. Propas Management Corp. (Steve Propas) B.C. Fiedler Management, Howard Rosen Management.

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# Warner Vid To Try 'Buyback' Plan 'Lethal Weapon' To Be Test Title

BY JIM McCULLAUGH

LOS ANGELES "Lethal Weapon," the Mel Gibson action epic, is expected to be the focal point of a new Warner Home Video sales and buyback program bowing in August.

The first major vendor to test a buyback program recently was Orion Home Video with Burt Reynolds' "Malone" through the 101-store Palmer Video chain in Elizabeth, N.J. (Billboard, July 18).

Official details of Warner's plan—still being ironed out—will come during the Video Software Dealers Assn. convention in August.

The issue of buyback—a stock balancing program designed to encourage in-depth purchases of more expensive A rental titles—has been hotly debated since the April 29-May 3 National Assn. Video Distributors

conference in Palm Springs (Billboard, May 16). At that conference, Warner quietly sounded out and explained to distributors the elements of its buyback experiment.

The plan has been described piecemeal by distributors. Apparently, on a title-by-title basis, 60% of purchases over a 60-day period can be returned for 40% of the cost under the plan. On a \$60-wholesale-cost movie that translates into a credit of \$24. This differs from the Orion program, which is described as a 30% of purchase return allowance but a 50% of cost credit.

A big concern of distributors and dealers is how returns will be handled—whether destroyed outright or recycled via bulk erasing.

Reports that Warner plans to bulk erase returns in its "Lethal Weapon" test worry dealers. At 125-store West Coast Video, movie buyer Harvey

Dossick says, "I don't like the idea that the next title I get was duplicated on used tape."

Many sources say they see little distinction between buyback plans and liberalized stock balancing. "You could say Lorimar was using buyback. That's how they ended up taking a \$30 million hit," says John Power, head of 2,500-member American Video Assn. in Phoenix, which distributed some Lorimar product.

Sources at larger chains have indicated they are already enjoying de facto buyback from distributors who work in close but sub-rosa association with used-tape brokers. Says one retail source, "Tapes can be returned in four to six weeks for from \$26-\$30 on tapes that cost us \$55."

Assistance in preparing this story provided by Earl Paige.



**Clowning Around.** Robin Williams, left, and Bill Graham, center, laugh it up at the recent benefit of the music industry chapter of the City of Hope in Los Angeles. The organization honored Graham with the Spirit Of Life Award. More than 800 people turned out for the event, which raised more than \$550,000. Joining in the fun is singer Al Jarreau.

## Diebold Acquires Sales, Marketing Rights To Video-Vending Machines

LOS ANGELES Diebold, a large manufacturer of automatic teller machines, is making a bid to become a major player in home video vending.

The Canton, Ohio-based firm has acquired all the sales and marketing rights to Movie Machines, the credit-card-activated video vending machines created by Group 1 Entertainment and manufactured by Diebold. Group 1 had been test-marketing the machines for an upcoming national rollout (Billboard, July 18).

While no figures were disclosed, Group 1 president Brandon Chase says that he received a substantial cash payment up front and will receive royalties on all future sales of Movie Machines. The move is effective Aug. 1.

Group 1 had made a \$36 million

production, maintenance, and servicing agreement with Diebold in the fall for the videocassette dispensing system. Diebold claims more than 50% of the automatic-teller market.

A staff of more than 50 people had been built up at Group 1's West Hollywood office while a data-processing center had been established in Commerce, Calif. Data processing has been taken over by Diebold while an "orderly phase-out" of other personnel is under way. At least 75% of the staff is expected to depart, according to Chase. It's also anticipated that Diebold will centralize most Movie Machine activities in Canton under executive Bud Kirkpatrick.

Chase plans to return full time to film production with his Group 1 Films company. JIM McCULLAUGH

## True Value Sets Talent Competition Country Showdown Contest

BY EDWARD MORRIS

NASHVILLE More than 360 radio stations, seven state fairs, and 20 regional and country fairs will participate in the True Value hardware store chain's Country Countdown. The sixth-annual edition of this nationwide talent contest for country musicians is expected to draw 100,000 entrants, according to Dean Unkefer, whose Special Promotions Inc. here is handling the event for

True Value.

The talent is "merely the framework for the promotional and advertising priorities," Unkefer says. By SPI's estimate, the advertising spots radio stations must agree to donate as a condition of carrying the contest will be worth around \$2.5 million to True Value and other national sponsors who tie into the event with co-op funds.

Each station is required to devote (Continued on page 75)

## Third Billboard Beatles Special To Air On United Stations

NEW YORK Though the familiar refrain of "It was 20 years ago today" has been heard regularly this year, fans of the Beatles know otherwise: Twenty-three years is more like it.

"I Want To Hold Your Hand"—the first No. 1 U.S. single by the No. 1 recording group of all time—entered Billboard's Hot 100 on Jan. 18, 1964. The single's B side, "I Saw Her Standing There," was also a

hit, and from that point on, John Lennon, Paul McCartney, George Harrison, and Ringo Starr quickly became household names.

With Capitol Records' Beatles compact disk series, the band's silver anniversary of its signing with EMI has already been well celebrated. But what may be being overlooked in the process are the remarkable solo careers of the individ-

(Continued on page 75)

## On Charts, It's Summer Of Love Again; Suzanne Vega's Standing Solid In Top 20

IF YOU'VE been by a newsstand in the past few weeks, you know that this is the 20th anniversary of the Summer of Love. What you may not know is that at least a dozen of the acts that dominated that summer are back on this week's Top Pop Albums and/or Compact Disks chart.

In fact, both of the week's two highest-debuting albums are by acts that helped shape that summer: Jefferson Airplane (now Starship) and the Grateful Dead. Starship's "No Protection" debuts at No. 79; the Dead's "In The Dark" opens at No. 100.

The Airplane's "Surrealistic Pillow" album rode the top 10 from May to October of 1967 and spawned the top 10 singles "Somebody To Love" and "White Rabbit." The Dead's "The Grateful Dead" album cracked the chart in May 1967 and stayed there for more than six months.

Neil Young, who has this week's fourth-highest debuting album, "Life," was a member of Buffalo Springfield in the summer of 1967. At the time, the group was coming off the top 10 hit "For What It's Worth."

Steve Winwood, currently enjoying the biggest album of his career, "Back In The High Life," was then a member of the Spencer Davis Group, which was coming off the top 10 hits "Gimme Some Lovin'" and "I'm A Man." Eric Clapton, now on the chart with "August," was then a member of Cream, which had a hit album with "Fresh Cream," and, late in the year, a monster album with "Disraeli Gears."

Other artists from that summer who are listed on the current album chart include the Doors, who had a No. 1 single with "Light My Fire," and Aretha Franklin, who hit No. 1 with "Respect."

The Beatles' "Sgt. Pepper's Lonely Hearts Club Band," which was the No. 1 album for 15 straight weeks that summer, had been the No. 1 CD for five weeks but now dips to No. 3. And the Jimi Hendrix Experience's "Live At Winterland" inches up to No. 12 on this week's CD chart. Hendrix's "Are You Experienced?" album cracked the top 10 in October of 1967 and didn't drop out until December 1968.

Currently charting acts not generally associated with the Summer of Love—but who were nonetheless hot at the time—include Paul Simon, Herb Alpert, Diana Ross, and Barbra Streisand.

**FAST FACTS:** Suzanne Vega's second album, "Solitude Standing," leaps six notches to No. 16 on this

week's Top Pop Albums chart, while her single, "Luka," jumps to No. 15 on the Hot 100. The New York-based singer/songwriter's 1985 debut album, "Suzanne Vega," peaked at No. 91 but remained on the chart for more than six months. Vega got a further boost when her "Left Of Center" was featured in the top five soundtrack album "Pretty In Pink."

Gloria Estefan & Miami Sound Machine's "Let It Loose" leaps to No. 19 in its sixth week on the Top Pop Albums chart. If this album is an instant hit, the group's last album, "Primitive Love," was a sleeper: It peaked at No. 21 in its 46th chart week. Though the last album never quite cracked the top 20, it did manage to log 40 consecutive weeks in the top 50.

Alexander O'Neal's "Fake" jumps to No. 1 on this week's Hot Black Singles chart, becoming the sixth No. 1 black hit in less

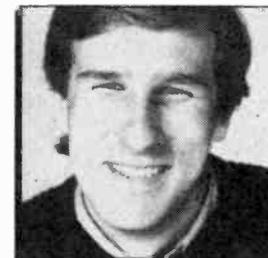
than 18 months for producers Jimmy Jam & Terry Lewis. O'Neal's 1986 duet with Cherelle, "Saturday Love," peaked at No. 2 on the black chart. It was kept out of the top spot by another Jam & Lewis production: Janet Jackson's "What Have You Done For Me Lately."

Janet Jackson may wish she'd stopped after five top five hits from her smash album, "Control." The album's sixth single, "The Pleasure Principle," loses its bullet at No. 17 on this week's Hot 100. Dare we point out that it's the only one of the six singles not produced by Jam & Lewis?

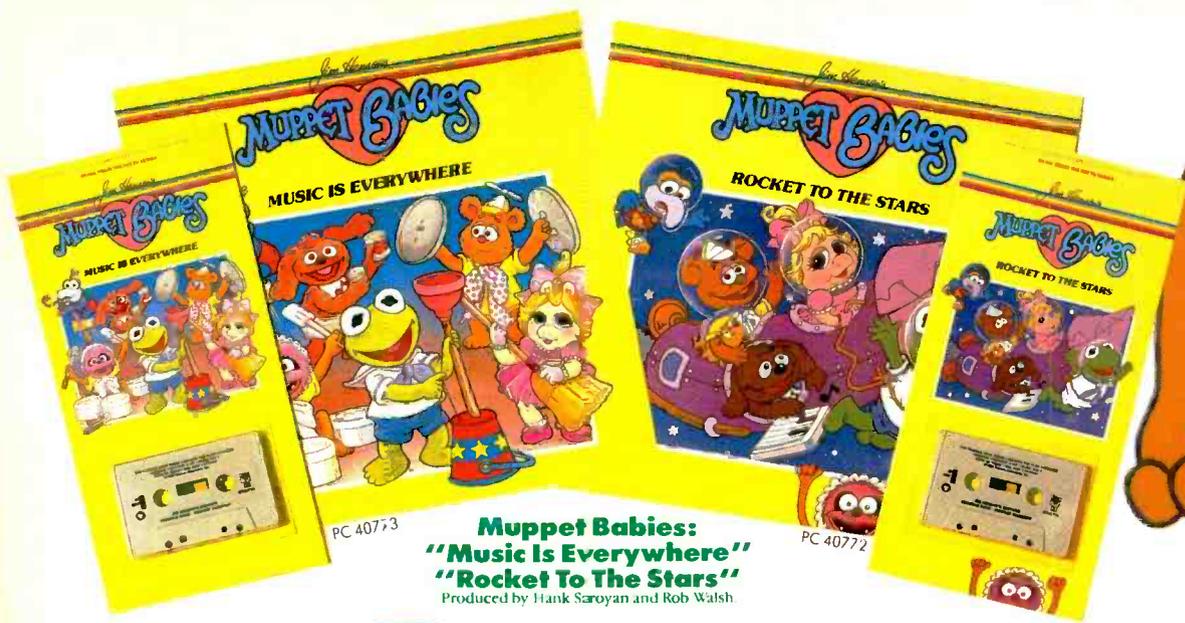
Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" holds at No. 1 on this week's Hot Dance/Disco Club Play chart for the second straight week. This beats the mark established by the record's obvious role model—last year's "How Will I Know"—which peaked at No. 3 dance.

**WE GET LETTERS:** Ian Wallis of Scarborough, Ontario, notes that the top three albums on this week's Top Pop Albums chart all debuted in the top 10. Whitney Houston's "Whitney" debuted at No. 1, U2's "The Joshua Tree" entered at No. 7, and Motley Crue's "Girls, Girls, Girls" opened at No. 5.

Anita Allen of Budget Tapes & Records in Laramie, Wyo., points out that Randy Travis' "Always And Forever" wasn't the first country album to crack the top 20 on the pop chart since Kenny Rogers' "Eyes That See In The Dark" in 1983. Allen reminds us about Dolly Parton, Linda Ronstadt, & Emmylou Harris' "Trio" project, which hit No. 6 pop in May.



by Paul Grein



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# children's entertainment



Issue date:  
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- What's hot and new for Christmas
- How to sell more children's product year 'round
- Profiles of top companies

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Maintaining The Commitment

CD IS NOT THE ONLY WAY TO MARKET MUSIC

BY DUNCAN BROWNE

Now that the music industry has entered the compact disk age, the powers that be have apparently forsaken the format that brought us this far: black vinyl disks.

As we all know, there are still some 90 million turntables in homes throughout the U.S. Significant numbers of consumers are still buying and playing LPs.

However, as the industry becomes more committed to CD and continues to neglect black vinyl, those consumers who still make use of their turntables will become increasingly frustrated as it becomes more difficult to find that precious commodity—the LP.

Paradoxically, this presents an opportunity for those of us who are willing to remain committed to black vinyl.

No one contradicts that CD is a real plus for the music industry. The question, though, is does that plus mean we have to subtract the LP from the array of products we offer to the consumer?

Where is it written that because of the viability of CD the conventional album is no longer viable?

CDs are great. They serve a very important function; they answer a real industry need. But I also think that the 7-inch single, the 12-inch single, EP, cassette, and LP are great. CDs are not the only way to market music today.

It's hard to understand why selling CDs means we can't sell LPs anymore. When 8-tracks and cassettes became new ways to market music, the LP was still a salable item. True, 8-tracks did die a natural death. But this was an evolutionary process, not a knee-jerk reaction as is the case with what is happening with the LP.

Many large-volume, deep-discount retailers seem to agree with most major labels that the black vinyl disk is a dead commodity. As a

result, these retailers are stocking only superstar product or a very limited selection of best-selling titles on LP.

This situation, often described as "black-vinyl death," exists primarily in the minds of these retailers and labels. If extended too far, it becomes a self-fulfilling prophecy and will surely kill off the LP as a mass-market commodity.

If you don't stock LPs, you don't sell LPs. It's as simple as that. I'm

spectrum of music on all formats.

What a windfall! No longer will the success or failure of a retailer depend on how small a profit margin he can survive on. He can maintain a decent customer base and profits simply by stocking the format being abandoned by the discounter up the street.

Like retailers, independent labels and distributors can also find opportunities in the antivinyl philosophy of the major industry players.



'Where is it written that because of the viability of CD the conventional LP is no longer viable?'

Browne is general sales manager of Rounder Distribution in Cambridge, Mass.

amused but frustrated when store buyers tell me that LP sales are off and have been declining for six months, and I then discover that they haven't been stocking them in any depth for nine months. That's what I mean by a self-fulfilling prophecy.

For some of us, this attitude creates some exciting new competitive edges. No longer do the smaller retailers have to compete with deep-discount chains by selling superstar product for a nickel above (or possibly a nickel below) cost because that's what the competition is doing.

The smaller dealer can now gain a competitive edge simply by stocking LPs. Frustrated turntable owners will be on the lookout for retail outlets that still cater to LP buyers. Opportunity will knock on the door of the retailer who is still in the music business by presenting a wide

Who is going to fill those empty record bins? The majors, of course, want to replace them with CD bins. But if independents seize the initiative, those bins can remain their domain, at least for those who still manufacture and distribute vinyl.

To me, it makes absolute business sense to maintain a commitment to vinyl. If there is a demand, it behooves us as business people to respond to that demand. If people are willing to buy a product, we should be trying to sell them that product.

There are a lot of consumers out there who want LPs, and those people are not going to disappear tomorrow.

Quite probably, the LP-buying consumer base will gradually diminish over the next five or 10 years as more CD players are bought to replace turntables. Clearly, however, the demand for

LPs will exist for quite a while. So why not respond to that demand . . . and make money in the process?

At Rounder, we are addressing the new format with a full commitment, but we are also selling more black vinyl than ever before in our 17-year history. And we find that many of our independent and chain accounts are healthier than they've ever been. These accounts are selling CDs, LPs, cassettes, and whatever else they find marketable.

Although we also sell CDs to accounts that have chosen to deal exclusively with that configuration, those that seem to be thriving are the ones that have not forsaken any format.

On a more esoteric level, the LP is vital to our industry because it is a medium for presenting types of music that may not be artistically or commercially viable on CD. Types of minority music, for instance, have smaller constituencies by their very nature.

Many of the vinyl albums now available would not generate enough sales to break even on conversion to CD. Much innovative and experimental music, not to mention the "roots" music that has inspired much of today's popular music, cannot be made available on CD for this simple and inescapable reason. Squeezing black vinyl out of the marketplace threatens this treasury of recorded sound.

Again, however, there can be true benefit here for the retailer astute enough to offer the consumer a choice.

We feel that it behooves any retailer to embrace new and viable configurations while maintaining his commitment to those already proven. It should not be the job of the retailer, distributor, or manufacturer to tell the consumer what he can or cannot buy.



row. This is why fans won't wait in line to buy tickets anymore. These arenas are hurting themselves as well as the artists.

Arthur Rein  
New York

**RAMPANT PIRACY**  
I am a field sales representative for RCA/A&M/Arista Distribution in North Carolina. Like many states, North Carolina is heavy with convenience stores and flea markets.

On three occasions during the past year I have purchased counterfeit cassettes and forwarded them to the Recording Industry Assn. of America. I included addresses, receipts, quantities, titles, etc. To date I have yet to hear from the RIAA, and these locations continue to sell pirated product at an alarming rate.

What does the RIAA do with this information? Home taping is of small concern compared with the quantities of counterfeit product being sold. The RIAA needs to get off the pot and pressure law enforcement agen-

cies to help rid us of this national problem.

Phil Verolla  
Charlotte, N.C.

**FLIRTING WITH DOOM**  
The same restrictive patterns that created the horrors of 1979-80 are being repeated. Radio is avoiding teen records, aiming instead at an "adult" target audience. It's hard to believe that this reckless stupidity is being repeated; radio and the record industry are flirting with doom again.

The teen audience has always provided the flavor and vibes of the record business. To discourage this audience is like cutting off one's arms before trying on a new shirt. Last time around MTV was able to infiltrate the "enemy camp" of the video-game boom and save the day.

Now that the initial novelty of video music has worn off, the industry had better realize there may be no ready-made salvation.

Jimi LaLumia  
Record Connection Inc.  
Lake Ronkonkoma, N.Y.

**STICKERS: PRO & CON**  
I read that the Parents Music Resource Center is "on the warpath again" (Billboard, July 4). I have also noted the list of the 10 albums the PMRC has found to contain lyrics that are violent, sexually explicit, or condoning substance abuse.

Personally, I would be interested to read, instead, a list of 10 albums the PMRC would award a sticker of approval.

Jane David  
Los Angeles

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

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## New Audience Niches Created

# Fresh Formats Are On The Increase

BY KIM FREEMAN

NEW YORK "Most markets are saturated with traditional formats, so I think radio is coming around again," said Emmis VP of programming Rick Cummings to a top 40/crossover panel July 14 at the New Music Seminar, which was held here July 12-15.



Cummings was responding to a question about radio's unresponsiveness to the public's complaint of hearing the same songs repeatedly.

He was able to use Emmis as an example of a company creating new formats by describing the group's two very successful crossover outlets: KPWR "Power 106" Los Angeles and WQHT "Hot 103" New York. He also pointed to Sunny Joe White, PD at WXKS-FM "Kiss 108" Boston and group PD for Pyramid Broadcasting, which is about to unveil an adult-skewed approach in Chicago, to illustrate his point.

White said that he, too, is bored with the homogeneity of radio around the country. He said that groups are being driven to try new formats in order to win audience niches. "We're in the formative stages of designing a new format," White said of Pyramid's efforts at the current WRXR Chicago. "We don't have any name for it yet, but it will have more variety—possibly a format where you could go from a Billie Holiday into an Anita Baker."

Panel moderator John Fagot, VP/promotion at Capitol, kept the discussion in sync with the interests of most seminar attendees by asking to what degree radio has a responsibility to break new artists. After establishing that radio's primary responsibility is to sell advertising, programmers said that breaking new music on top 40 is

part and parcel of creating salable product.

After noting that you can't research new records, White said Kiss 108 adds records on gut instincts, gives them two weeks' worth of play on air, then uses research to determine where to move the song within rotation.

Chris Collins, KSFM "FM 102" Sacramento, Calif., PD, stressed that in breaking songs in a new format, programmers should introduce, or "stage," songs that are most likely to appeal to an audience when listening is heaviest. Cummings said that broadcasters must remember that listeners

**One station is eyeing a new format in which you could go from Billie Holiday to Anita Baker**

need more time to grow familiar with new records than do people in the business. All panelists agreed that it is best to announce records over the intro. "If you do it over the outro, you might as well be doing it in the middle of the song, because you're interrupting the listener while he's still singing along to the song," said WBJW-FM "BJ-105" Orlando, Fla., PD Brian White.

Fagot then moved the discussion into the sticky area of accurate reports on music play from radio, retailers, and, ultimately, the national music charts.

"There's a very widespread problem now with stations holding back reports [after a reasonable test period] right now," said Michael Ellis, Billboard's assistant director of charts. "This especially hurts small labels on the progress

of their records because radio doesn't feel the same pressure to report their adds."

Panelists said part of the problem stems from labels changing their priorities. Kiss 108's White said, "There are some times when I don't want to jeopardize our credibility as a station that others look to [when making add decisions] by officially reporting a record that a label said it couldn't bring home."

On the other hand, Billboard's Ellis said, "I can cite you many examples of when a label was forced back on a record because a few stations stood out and took a chance on it."

Lou Simon, PD at KCPX Salt Lake City, asked, "Why do labels sign an artist if they're not committed to bringing their records home?" Fagot responded that labels have to set priorities because of the constant flow of product. However, he added, "I've found that labels are more interested in the realities of how records are doing in the marketplace. And we'll use that to adjust our priorities."

## Washington Roundup

BY BILL HOLLAND

**REDUCED PROFITS** of 30% for FM stations and 50% for AM stations? That's what NAB says will happen if a law is passed in Congress to cut tax deductions on advertising from 100% to 80%, with the remaining 20% deferred until the next year. The 20% deferral, according to another study, would reduce advertising on stations by 4.8%. As we told you last week, NAB is pulling out all the stops for grass-roots lobbying against the pending measure in the House Ways and Means Committee. NAB president Eddie Fritts has been on the Hill again testifying

(Continued on page 16)

## newsline...

**OUTLET COMMUNICATIONS** has agreed to buy WASH-FM Washington, D.C., from Metropolitan for \$29.25 million, pending Federal Communications Commission approval. Outlet owns WTOP-AM Washington, D.C., and WMMJ-FM Bethesda, Md., and will have to sell the latter as a result of FCC rules barring multiple ownership of media in one market.

**LEGACY BROADCASTING** is set to buy classic rock outlet WCXR Washington, D.C., and its sister AM, WCPT, from Metroplex Communications for \$22.7 million, pending FCC approval.

**OLYMPIC BROADCASTING** of Seattle will sell KKCX "the City" San Francisco to Pacific FM Inc. for \$11 million, pending FCC approval. The City has been broadcasting an eclectic rock format reminiscent of free-form FM radio for the past two years. The buyer, Pacific FM, also owns KOFY-AM San Mateo, Calif.

**ROBERT MOUNTY**, formerly a top executive with NBC and Metromedia, has formed Mounty Communications Co. in New York. Plans call for acquiring medium-market outlets soon. He can be reached at 212-621-6668.

**ROY COOPER** is appointed VP/GM of Sconnix's WIBC/WEAG Indianapolis, Ind. He had been general manager of the properties for several years.

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**A Howlin' Good Time.** WAMZ Louisville, Ky., program director and morning man Coyote Calhoun makes his way to Dayton to catch another O'Kanes concert. Hanging out backstage are O'Kanes member Jamie O'Hara, Calhoun, and band partner Kieran Kane.



Programmers reveal why they have jumped on certain new releases.

## TOP 40

"If you're looking for a reaction record," says WHTZ "Z-100" New York MD **Frankie Blue**, "it's L.L. Cool J's 'I Need Love' (Columbia). One play equals instant phones; two plays equals exploding phones." A buzz generated by play on Gotham's urban outlets spurred Z-100's interest, says Blue, and the album cut (soon to be a single) is setting records for all demos, especially adult males. The MD predicts that the Lisa Lisa & Cult Jam album cut "Lost In Emotion" (Columbia) has the goods to match the No. 1 status of "Head To Toe." "It's a very mainstream record with two standout hooks," he says. A song gaining steam is Noel's "Silent Morning" (4th & Broadway), which is a top-selling 12-inch in New York and is making big jumps on the Hot Dance/Disco chart. Bon Jovi may have yet another hit on its hands, says Blue of "On The Edge Of A Broken Heart," from PolyGram's "Disorderlies" soundtrack. Musically, it's in the "Living On A Prayer" mode, Blue says, and it's pulling top three phones after just a few spins. Moving to No. 1 phones is George Michael's "I Want Your Sex" (Columbia). Madonna's latest, "Who's That Girl" (Sire/Warner Bros.), jumped 26 to 10 on Z-100's playlist last week.

## ALBUM ROCK

With adults all the rage at radio now, here's a look at WMRQ "Q-103" Boston's attempt to draw them with the CBS outlet's "quality rock" fare. Q-103 PD **Barbara Temple** defines quality rock as songs with great musicianship and intelligent lyrics. Overall, the station aims to treat artists and listeners with respect for their intellect. Gut rules over research at Q-103; here are some current picks by Temple and MD **Sandy Benson**. World Party's "Private Revolution" (Chrysalis) is one of many great tracks on the group's album, says Temple, adding, "It's got a great beat and a good message." Filling a similar bill is Nicholas Tremulis' "More Than The Truth" (Island). "It's melodious, dramatic, and sung very well," she says. The Smithereens' "Time & Time Again" (Enigma) "reminds me of Elvis Costello, probably in the guitar riff, and it's a fun, up-tempo record for summer," says the PD. Fire Town's "Carry The Torch" (Atlantic) qualifies as quality based on great harmonies and its romantic tone, says Temple, whose final pick is "Just Around The Corner" (Columbia) by Cock Robin. On a final descriptive note about Q-103, Temple says some 50% of the station's music is from the '80s, which sets it far apart from the typical album rock outlet these days. Twenty-nine of the songs on Q-103's playlist are absolutely new, she says.

KIM FREEMAN

## SPRING '87 ARBITRONS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, var=variety, MOR=middle of the road.

Call	Format	Su '86	F '86	W '87	Sp '87	Call	Format	Su '86	F '86	W '87	Sp '87
<b>NEW YORK—(1)</b>											
WHTZ	top 40	5.5	5.8	5.1	5.8	KLOS	album	3.7	2.3	2.8	2.9
WPLJ	top 40	5.5	5.1	4.8	4.8	KMPC	nostalgia	3.3	2.7	2.4	2.8
WPAT-FM	easy	4.4	4.5	4.3	4.8	KTWV	new age/jazz/AC	2.0	1.6	1.9	2.5
WBLS	urban	4.9	4.6	4.7	4.6	KJLH	urban	1.8	1.8	2.4	2.0
WINS	news	4.9	4.6	5.4	4.5	KZLA	country	1.6	1.8	1.7	1.9
WQHT	cross	1.4	3.1	3.5	4.4	KDAY	urban	1.3	1.2	1.6	1.8
WOR	talk	5.3	4.7	5.6	4.4	KWKW	Spanish	1.3	1.7	1.9	1.6
WRKS	urban	5.1	5.1	4.8	4.4	KRTH-AM	oldies	.6	.9	.9	1.6
WLTW	soft AC	3.6	4.2	4.0	4.1	KRLA	oldies	1.3	1.2	1.3	1.5
WCBS-FM	oldies	3.3	4.0	3.9	3.7	KLAC	country	1.4	1.5	1.6	1.4
WNEW-FM	album	3.5	3.8	3.6	3.5	KNAC	pure rock	1.4	1.1	1.1	1.4
WXRK	album	3.3	3.1	2.9	3.3	KACE	urban	1.0	.9	.7	1.3
WCBS-AM	news	3.5	3.9	3.4	3.3	KFI	AC	1.2	1.3	1.4	1.2
WABC	talk	2.7	2.9	3.0	2.9	KFAC-FM	classical	1.1	1.3	1.3	1.2
WHN	country	2.8	2.1	2.1	2.8	KKGO	jazz	1.3	1.2	1.2	1.1
WNSR	lite rock	2.3	2.5	3.2	2.5	<b>CHICAGO—(3)</b>					
WSKQ	Spanish	1.4	1.3	1.2	2.0	WGCI-FM	urban	8.4	7.9	7.7	8.6
WNEW-AM	nostalgia	3.0	2.3	1.6	1.8	WGN	var/talk	10.1	9.3	8.1	8.4
WADO	Spanish	1.8	1.4	2.0	1.6	WBBM-AM	news	5.9	5.5	6.8	5.7
WNCN	classical	1.4	1.5	1.8	1.6	WLOO	easy	5.6	6.3	6.2	5.3
WYNY	AC	1.8	1.8	1.6	1.6	WBMX-FM	urban	5.9	4.5	4.6	4.4
WNBC	AC	1.5	1.7	1.6	1.5	WLAK	soft AC	3.6	4.0	4.2	4.2
WQXR-AM-FM	classical	2.0	1.6	1.4	1.5	WBBM-FM	top 40	3.3	4.2	3.7	3.8
WPAT-AM	easy	1.5	1.4	1.4	1.5	WLUP-FM	album	5.6	4.6	5.1	3.7
WPIX	AC	1.9	2.0	1.8	1.4	WUSN	country	2.6	2.9	3.1	3.3
WLIB	black	1.0	.8	1.1	1.3	WKQX	top 40	3.4	2.6	3.0	3.2
WKDM	Spanish	1.0	1.0	—	1.2	WCLR	AC	3.0	3.7	3.5	3.0
<b>LOS ANGELES—(2)</b>											
KIIS-AM-FM	top 40	7.1	6.3	6.4	7.4	WCKG	cls rock	2.0	1.9	2.8	2.9
KPWR	cross	6.6	6.5	5.7	7.0	WJMK	oldies	2.6	3.3	2.4	2.9
KABC	talk	6.7	5.4	6.1	5.2	WXRT	album	2.9	2.3	2.9	2.7
KJOI	easy	4.4	4.9	4.7	4.9	WYTZ	top 40	2.5	2.7	2.7	2.7
KOST	AC	4.1	4.1	4.8	4.3	WJJD	nostalgia	2.5	2.8	3.4	2.6
KROQ	album	3.6	3.9	4.0	4.1	WFYR	AC	2.6	2.3	2.3	2.6
KRTH-FM	AC/cls rock	4.0	4.0	3.6	3.8	WLS	top 40	2.6	3.0	2.7	2.5
KBIG	soft AC	3.9	3.9	3.8	3.7	WMAQ	talk/var	1.8	1.6	1.7	2.2
KLSX	cls rock	1.5	3.1	3.6	3.3	WRXR	AC	1.5	1.2	1.3	1.6
KTNQ	Spanish	3.2	3.3	2.3	3.1	WVON	urban	1.6	1.2	1.5	1.5
KFWB	news	3.3	3.4	4.2	3.0	WFMT	classical	1.4	1.9	1.3	1.4
KNX-AM	news	3.5	3.6	3.3	3.0	WLNR	soft urban	—	1.1	1.2	1.4
KLVE	Spanish	2.2	2.3	3.2	3.0	WNIB	classical	1.0	1.4	.9	1.2
KIQQ	soft AC	2.9	3.6	2.9	2.9	WOJO	Spanish	1.2	1.1	1.3	1.2
						WLUP-AM	lp rock	.5	.5	.7	1.2

## Promotions

### MIDWEST RADIO STUFF

In keeping with the cooperative tradition of the Upper Midwest Radio Conclave, WHBT Milwaukee operations manager **Kipper McGee** and his co-hosts (affectionately dubbed "Kipper's Kids") let it all hang out during the promotion panel at last week's Minneapolis conclave. McGee's co-hosts were **WKLH** Milwaukee PD **Steve Brill**; **WLOL** Minneapolis' **Greg Swedberg**; and **KGGO** Des Moines' **Phil Wilson**.

Naturally, dealing with salesmen and their never-ending requests to give promotions to time buyers dominated the session. "Making lemonade out of lemons" could have been the theme of this discussion, as the programmers cited numerous ways of taking a weak idea from a client or salesman (usually concerning giveaway items), adding a little creativity, and arriving at a promotion that benefits the station, the advertiser, and often several other clients as well.

For example, KGGO's Wilson recalled a time when a laser concert came to town, and its promoters

wanted to give away tickets along with its schedule on KGGO. The station sweetened the deal by bringing in a local tanning salon and offering a microwave as the grand prize in a Radiation Weekend contest.

Above all, panelists urged colleagues to affix great value to their airtime when it comes to giving it up in promotions for clients. They emphasized the ability to say no—with a logical explanation—to salesmen if the promotion suggested can't be made to fit naturally into a station's format.

As general pieces of advice, WKLH's Brill said, "Don't always go for the home run; you can score just as many runs with base hits." He also stressed the need to be realistic in matching the scope of an event to the size of a station's staff. On the same theme, McGee suggested bringing in civic groups, as co-sponsors, and legwork people when planning big events.

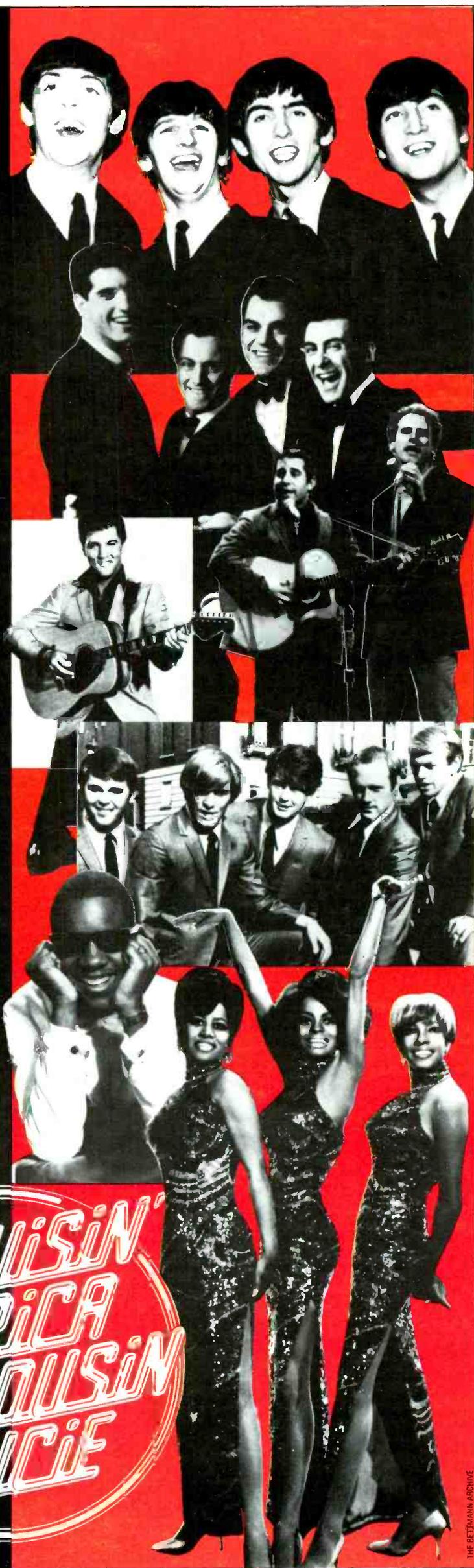
KGGO's Wilson stressed the need for adequate insurance to cover promotions because "suing has become the national pastime." **KIM FREEMAN**

Cruisin' America renews our musical memories with the hits from the 60's and early 70's that feature the Beatles, Motown, the Beach Boys, the Four Seasons and more. For three hours each weekend, host Bruce Morrow, the legendary "Cousin Brucie" drives home the music and images that reflect those decades. For 13 years, during the height of the rock 'n roll era "Cousin Brucie" was heard nightly on Top 40 powerhouse WABC in New York. And now he can be heard on WCBS-FM New York on Yesterday and Today's Saturday Night Dance Party.

Shift into high gear with the timeless rock hits your audience wants to hear. Sound us out. For clearance information contact Jamie Curtis in New York 212-975-7316 or Steve Epstein in Los Angeles 213-46C-3547.

**CRUISIN' AMERICA with COUSIN BRUCIE**

Produced by Ron Cutler Productions





**"I JUST CAN'T STOP LOVING YOU." THE FIRST SINGLE.**

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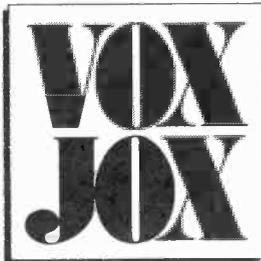
*With deepest sympathy,  
respect and love*

*GAIA Records, Ltd.  
and Gramavision Records, Inc.*

## Abbe Baptiste Moves On To KPBI Denver; Wraylton Richards Doesn't Mesh With KWK

**ABBE BAPTISTE** is the new PD at album rock/top hybrid **KPBI Denver**, arriving there about two months after **Tom Hunter** left the gig for MTV. As you'll recall, Baptiste was most recently the PD at the former **WINZ-FM Miami** and left when it changed calls to **WZTA** and took on a new format of rock fare. Baptiste spent part of the interim doing weekends on Miami classical outlet **WTMI**.

**Wraylton Richards** leaves his PD post at hit outlet **KWK St. Louis** over what station VP/GM **Dick Bremkamp** calls those famous philosophical differences. "Yes, it was very sudden, but we were very pleased with where he brought us formatwise," says Bremkamp. Richards joined the St. Louis team when Chase Broadcasting bought **KWK** in November and took the station from album rock to its current hit fare. Richards' departure will not change **KWK's** direction, Bremkamp says.



by Kim Freeman



**DAN PEARMAN** is the new MD at Gannett hit outlet **KCPW "Power 95" Kansas City, Mo.**, after leaving a five-year run as operations manager and assistant PD at top 40 station **KEYN Wichita, Kan.** **Dene Hallam**, **Power 95 PD** (and this week's PD of the Week), says, "He's versatile, computer-oriented, analytical; he's been a club DJ; and he's a Kansas City native."

**WXRK "K-Rock" New York** celebrated its second anniversary as a rocker last week, and former overnight man **Robert Benjamin** celebrated the milestone by being promoted to music director for the classic rocker.

**MIKE SCHAEFER** is getting his team together at **KMAI "I-94" Honolulu** after the departure of six staffers. They followed I-94 former programmer **Jay Stone** to new hit outlet **KULA "Power 92" there**. Schaefer, a former programmer at **KIIS Los Angeles**, says I-94's direction is similar to **KIIS circa 1984**, when the outlet was just on its way to a 10 share.

Leading I-94's newly assembled morning show is **C.J. Clark**, formerly of **WMZQ Myrtle Beach, S.C.**, and **Wild Bill Logan**, I-94's previous midday man, a Honolulu native. Rounding out the "C.J. & Wild Bill" show is sportscaster **Coach Armstrong** and newscaster **Lehua Pekelo**. Brand new to the market is afternoon talent and promotion director **Doug Lee**, who comes from the overnight slot at leading urban outlet **KSOL San Francisco**.

**TY BELL** is out as PD of urban outlet **WBLX Mobile, Ala.**, after eight months at the station and a set of upwardly mobile Birch books. For the moment, he's doing afternoons next door at **WMML Mobile**, but he'd rather get back into a challenging programming post. Bell's résumé includes **WLUM Milwaukee** and **KDIA Berkeley, Calif.**, and he can be reached at 205-341-0744.

Here's the answer to the burning question, What did **WZAK Cleveland PD Lynn Tolliver Jr.** wear to this year's New Music Seminar? A long, Colonial-era coat and a white wig. Last year, Tolliver painted his face for his appearance. This year, he explained the outlandish outfits by saying he wants people to remember him and, more importantly, what he has to say. Tolliver's comments and those of other NMS radio speakers will be aired in next week's issue.

**THE UPPER MIDWEST RADIO CONCLAVE** was a definite hit, with 320 attendees gathered in Minneapolis July 9-12. That's up from about 240 last year. Most people arrived with pen and paper in hand, reflecting an element that separates the sessions from several others: People come to learn. Of course, more than a few managed to have a darn good time

as well. Look for session coverage next week, unless we're swallowed by a gigantic Arbitron book.

**Z-ROCK** infiltrated its fifth market, when the Satellite Music Network's hard rock satellite format found a hometown affiliate in **KCRK Dallas** two weeks ago. That's the former country outlet **KDMT**. The disparity between massive hard rock sales and minimum airplay and the success **Z-Rock** is enjoying was a key buying point, says **KCRK VP/GM Dennis Grandcolas**. At present, the format is making a name for itself on **WCZR Cleveland**, **WZRC Chicago**, **WCXT Grand Rapids, Mich.**, and **WNHZ Columbus**.

The outlet found a plumb promotional vehicle in the recent **Texas Jam**. With little explanation, the station flew a banner over the concert site proclaiming, "Z-Rock is coming to the Metroplex." Since that time, **KCRK** has run ads for salespeople on air, and **Grandcolas** claims that he has not only heard from qualified applicants but also from several people wanting to volunteer their time for the rockin' cause.

Longtime **KZEW Dallas** talent **John Dillon** can now be heard with a weekend request show on **KZPS**, the city's classic rocker. . . **John Thomas** arrives as a third member of the morning team at **KLTE Oklahoma City**. He comes from **WLS Chicago** and was recruited to bring a bit more irreverence to **KLTE's** wake-up show.

**OLLIE TOPPER**: OK, most of you had really great Ollie North promotions or gags going on last week. But **WAVA Washington, D.C.**, probably got the most mileage out of its campaign when the Smithsonian Institute called asking for permission to use **WAVA's "Ollie Kit"** in a display on U.S. history. "I thought it was a joke," says **WAVA** promotion director **Kathi Kolodin**. "But they're doing an exhibition on the Constitution and the blessings of liberty. In covering the Iran-scram, they thought humor should be a covered, too."

Once she stopped laughing, **Kolodin** prepared one last Ollie Kit—which includes a personal shredder (kiddie scissors), a home security system (a lock and key), a \$10 traveler's check, and a \$3 coupon from **Park Lane Hosiery**—all packaged in a lovely Styrofoam **WAVA** cooler. **WAVA** morning men **Don Geronimo** and **Mike O'Meara** delivered the kit to the Smithsonian last week.

**WAVA's** dynamic duo, by the way, is starring in its own television show, "Prime Time Video Zoo With Don & Mike," beginning Wednesday (22) and airing for four weeks. It will be shown on **WUSA-TV** in Washington, D.C.

**NBC-TV's** long-awaited update on the "new payola" aired July 10 on the network's "Nightly News" program. The stereotypical connections between sex, drugs, and rock'n'roll were stressed with a slick disco beat, as reporter **Brian Ross** described what appeared to be the **Bobby Poe** Convention two years ago in Atlanta. "There is no more important or wild annual event as this one. There's all the champagne you can drink, frolicking in the pool, and a lot of important people, and more champagne," **Ross** said.

**Ross** also said that many of the people at that party may now be under investigation by grand juries in Los Angeles and other cities. The show featured a disguised man described as a programmer, who admitted to being "addicted to the cash" and said he knows of others who are also on the take. **KIKX Colorado Springs, Colo.**, PD **John Dantzer** was shown as the first of what **NBC** said are many PDs being subpoenaed for grand jury investigations.

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Billboard

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## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	7	<b>SAMMY HAGAR</b> GEFREN	GIVE TO LIVE
2	5	4	8	<b>HEART</b> CAPITOL	WHO WILL YOU RUN TO
3	3	7	4	<b>GRATEFUL DEAD</b> ARISTA	A TOUCH OF GREY
4	4	5	6	<b>INXS &amp; JIMMY BARNES</b> ATLANTIC	GOOD TIMES
5	8	10	5	<b>38 SPECIAL</b> A&M	BACK TO PARADISE
6	2	2	10	<b>RICHARD MARX</b> MANHATTAN	DON'T MEAN NOTHING
7	6	6	7	<b>JOHN WAITE</b> EMI-AMERICA	THESE TIMES ARE HARD FOR LOVERS
8	9	11	5	<b>THE FABULOUS THUNDERBIRDS</b> EPIC	STAND BACK
9	13	15	5	<b>STARSHIP</b> GRUNT	IT'S NOT OVER ('TIL IT'S OVER)
10	11	13	9	<b>WHITESNAKE</b> GEFREN	HERE I GO AGAIN
11	16	22	5	<b>CRUZADOS</b> ARISTA	BED OF LIES
				★★★ POWER TRACK ★★★	
12	18	27	3	<b>HOOTERS</b> COLUMBIA	JOHNNY B.
13	7	3	9	<b>BRYAN ADAMS</b> A&M	HEARTS ON FIRE
14	12	12	8	<b>THE OUTFIELD</b> COLUMBIA	SINCE YOU'VE BEEN GONE
15	14	18	6	<b>NEIL YOUNG</b> GEFREN	LONG WALK HOME
16	21	28	13	<b>FLEETWOOD MAC</b> WARNER BROS.	ISN'T IT MIDNIGHT
17	22	32	5	<b>U2</b> ISLAND	SPANISH EYES
18	10	8	6	<b>JOE WALSH</b> FULL MOON/WARNER BROS.	THE RADIO SONG
19	20	24	6	<b>TOM KIMMEL</b> MERCURY	THAT'S FREEDOM
20	19	20	8	<b>OMAR AND THE HOWLERS</b> COLUMBIA	HARD TIMES IN THE LAND . . .
21	24	30	4	<b>GREAT WHITE</b> CAPITOL	ROCK ME
22	15	9	12	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA	RUNAWAY TRAINS
23	17	14	8	<b>ROGER WATERS</b> COLUMBIA	RADIO WAVES
24	29	35	4	<b>MARILLION</b> CAPITOL	INCOMMUNICADO
25	30	29	6	<b>GREGG ALLMAN</b> EPIC	CAN'T KEEP RUNNING
26	42	49	3	<b>JON ASTLEY</b> ATLANTIC	JANE'S GETTING SERIOUS
27	23	16	14	<b>FLEETWOOD MAC</b> WARNER BROS.	SEVEN WONDERS
28	37	46	3	<b>LOS LOBOS</b> WARNER BROS.	LA BAMBA
29	32	31	6	<b>JOHN HIATT</b> A&M	THANK YOU GIRL
30	33	45	5	<b>STEVE EARLE</b> MCA	I AIN'T EVER SATISFIED
31	25	19	10	<b>SUZANNE VEGA</b> A&M	LUKA
32	34	36	4	<b>THE FIXX</b> MCA	DON'T BE SCARED
33	40	—	2	<b>CHARLIE DANIELS</b> EPIC	BOGGED DOWN IN LOVE
34	28	21	18	<b>U2</b> ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
35	44	40	13	<b>U2</b> ISLAND	WHERE THE STREETS HAVE NO NAME
36	38	44	9	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA	THINK ABOUT ME
37	27	26	9	<b>MOTLEY CRUE</b> ELEKTRA	GIRLS, GIRLS, GIRLS
38	41	41	10	<b>DAVID BOWIE</b> EMI-AMERICA	BANG BANG
39	36	37	17	<b>U2</b> ISLAND	BULLET THE BLUE SKY
40	47	—	2	<b>ROGER WATERS</b> COLUMBIA	SUNSET STRIP
41	26	17	10	<b>BOB SEGER</b> MCA	SHAKEDOWN
				★★★ FLASHMAKER ★★★	
42	NEW ▶	1		<b>JOE WALSH</b> FULL MOON/WARNER BROS.	IN MY CAR
43	48	—	2	<b>TWISTED SISTER</b> ATLANTIC	HOT LOVE
44	NEW ▶	1		<b>SAMMY HAGAR</b> GEFREN	BOY'S NIGHT OUT
45	31	23	9	<b>WARREN ZEVON</b> VIRGIN	SENTIMENTAL HYGIENE
46	NEW ▶	1		<b>PATTY SMYTH</b> COLUMBIA	ISN'T IT ENOUGH
47	NEW ▶	1		<b>GRATEFUL DEAD</b> ARISTA	HELL IN A BUCKET
48	43	38	13	<b>DAVID BOWIE</b> EMI-AMERICA	TIME WILL CRAWL
49	45	43	15	<b>BRYAN ADAMS</b> A&M	INTO THE FIRE
50	39	34	11	<b>HEART</b> CAPITOL	ALONE

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.

## WASHINGTON ROUNDUP

(Continued from page 10)

against the bill.

**BROADCAST REFORM** legislation was the topic of a July 17 hearing before the Senate Communications Subcommittee, which focused on a two-step bill that would put an end to the FCC's comparative renewal process. Broadcasters would get guarantees of renewal if they hadn't broken any major FCC rules, and if they keep up public-interest programming. On the House side, a similar bill is about to be introduced by Rep. Al Swift, D-Wash., with or without broadcasters' support. The NAB is not happy about standard provisions of both bills.

**FEDERAL CANDIDATES** spent 24.3% of their budgets to buy broadcast time in 1986. That's what an NAB survey conducted by Aristotle Industries shows. It's a far lower figure than had been assumed. Can-

didates spent 42% more on direct mail, print buys, and the like than they did on radio, television, consultants, and productions. NAB president Eddie Fritts, in testimony on the Hill, used the new data to try to scuttle a campaign-finance reform bill that would replace the lowest-unit rate for campaign broadcast time with a flat 30% discount.

**MUST THE PUBLIC FILE** of a station be held at the main studio? The NAB would like the rule to be part of a reform measure in which a station's main studio will no longer have to be in the "community of license" but rather within the station's effective range. Since the main studio provision is to be loosened up, the NAB is asking the commission to see if the public-files rule can be likewise modified.

FOR WEEK ENDING JULY 25, 1987

Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	2	9	<b>JANET JACKSON</b> A&M	★★ NO. 1 ★★ THE PLEASURE PRINCIPLE 1 week at No. One
2	3	3	8	<b>GEORGE MICHAEL</b> COLUMBIA	I WANT YOUR SEX
3	1	1	11	<b>WHITNEY HOUSTON</b> ARISTA	I WANNA DANCE WITH SOMEBODY
4	4	4	10	<b>THE WHISPERS</b> SOLAR	ROCK STEADY
5	19	28	4	<b>FREDDIE JACKSON</b> CAPITOL	JAM TONIGHT
6	9	14	6	<b>THE JETS</b> MCA	CROSS MY BROKEN HEART
7	7	9	7	<b>GLORIA ESTEFAN</b> EPIC	RHYTHM IS GONNA GET YOU
8	11	16	5	<b>ALEXANDER O'NEAL</b> TABU	FAKE
9	10	12	5	<b>WILL TO POWER</b> EPIC	DREAMIN'
10	5	5	10	<b>CLUB NOUVEAU</b> WARNER BROS.	WHY YOU TREAT ME SO BAD
11	12	24	4	<b>REGINA BELLE</b> COLUMBIA	SHOW ME THE WAY
12	26	—	2	<b>MADONNA</b> SIRE	WHO'S THAT GIRL
13	8	6	13	<b>SURFACE</b> COLUMBIA	HAPPY
14	17	13	11	<b>DEBBIE GIBSON</b> ATLANTIC	ONLY IN MY DREAMS
15	13	15	5	<b>HEART</b> CAPITOL	ALONE
16	16	18	5	<b>L.L. COOL J</b> DEF JAM	I'M BAD
17	6	7	8	<b>EXPOSE</b> ARISTA	POINT OF NO RETURN
18	30	—	2	<b>GEORGIO</b> MOTOWN	TINA CHERRY
19	18	11	16	<b>KLYMAXX</b> CONSTELLATION	I'D STILL SAY YES
20	NEW ▶	—	1	<b>LUTHER VANDROSS</b> EPIC	I REALLY DIDN'T MEAN IT
21	NEW ▶	—	1	<b>NATALIE COLE</b> MANHATTAN	JUMP START
22	NEW ▶	—	1	<b>SMOKEY ROBINSON</b> MOTOWN	ONE HEARTBEAT
23	NEW ▶	—	1	<b>LILLO THOMAS</b> CAPITOL	I'M IN LOVE
24	14	8	16	<b>LISA LISA &amp; CULT JAM</b> COLUMBIA	HEAD TO TOE
25	NEW ▶	—	1	<b>LIVING IN A BOX</b> CHRYSALIS	LIVING IN A BOX
26	25	—	2	<b>BOB SEGER</b> MCA	SHAKEDOWN
27	15	21	5	<b>THE ISLEY BROTHERS</b> WARNER BROS.	SMOOTH SAILIN' TONIGHT
28	22	29	3	<b>AL JARREAU</b> MCA	MOONLIGHTING (THEME)
29	21	19	8	<b>PSEUDO ECHO</b> RCA	FUNKYTOWN
30	NEW ▶	—	1	<b>JELLYBEAN</b> CHRYSALIS	WHO FOUND WHO

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **I Just Want To Be Your Everything**, Andy Gibb, RSO
2. **I'm In You**, Peter Frampton, A&M
3. **Best Of My Love**, Emotions, COLUMBIA
4. **My Heart Belongs To Me**, Barbra Streisand, COLUMBIA
5. **Do You Wanna Make Love**, Peter McCann, 20TH CENTURY
6. **Da Do Ron Ron**, Shaun Cassidy, WARNER/CORB
7. **(Your Love Has Lifted Me) Higher And Higher**, Rita Coolidge, A&M
8. **Easy**, Commodores, MOTOWN
9. **Whatcha Gonna Do?**, Pablo Cruise, A&M
10. **You And Me**, Alice Cooper, WARNER BROS.

### POP SINGLES—20 Years Ago

1. **Light My Fire**, DOORS, ELEKTRA
2. **Windy**, Association, WARNER BROS.
3. **I Was Made To Love Her**, Stevie Wonder, TAMLA
4. **Can't Take My Eyes Off Of You**, Frankie Valli, PHILLIPS
5. **A Whiter Shade Of Pale**, Procol Harum, DERAM
6. **Little Bit O' Soul**, Music Explosion, LAURIE
7. **Mercy, Mercy, Mercy**, Buckingham, COLUMBIA
8. **White Rabbit**, Jefferson Airplane, RCA
9. **Up Up And Away**, Fifth Dimension, SOUL CITY
10. **C'mon Marianne**, Four Seasons, PHILLIPS

### TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS.
2. **I'm In You**, Peter Frampton, A&M
3. **Superman**, Barbra Streisand, COLUMBIA
4. **Love Gun**, Kiss, CASABLANCA
5. **CSN**, Crosby, Stills & Nash, ATLANTIC
6. **Barry Manilow Live**, ARISTA
7. **Book Of Dreams**, Steve Miller Band, CAPITOL
8. **J.T.**, James Taylor, COLUMBIA
9. **Here At Last... Live**, Bee Gees, RSO
10. **Emotions**, Rejoice, COLUMBIA

### TOP ALBUMS—20 Years Ago

1. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
2. **Headquarters**, 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. **Dr. Zhivago**, MGM
9. **The Doors**, ELEKTRA
10. **More Of The Monkees**, COLGEMS

### COUNTRY SINGLES—10 Years Ago

1. **Rolling With The Flow**, Charlie Rich, EPIC
2. **I Can't Love You Enough**, Loretta Lynn & Conway Twitty, MCA
3. **I Don't Wanna Cry**, Larry Gatlin, MONUMENT
4. **Way Down/Pledging My Love**, Elvis Presley, RCA
5. **Honky Tonk Memories**, Mickey Gilley, PLAYBOY
6. **A Song In The Night**, Johnny Duncan, COLUMBIA
7. **It Was Almost Like A Song**, Ronnie Milsap, RCA
8. **A Tear Fell**, Billy "Crash" Craddock, ABC/DOT
9. **I'm The Only Hell (Mama Ever Raised)**, Johnny Paycheck, EPIC
10. **(After Sweet Memories) Play Born To Lose Again**, Dotts, RCA

### SOUL SINGLES—10 Years Ago

1. **Strawberry Letter 23**, Brothers Johnson, A&M
2. **Float On**, Floaters, ABC
3. **Slide, Slave**, COTILLION
4. **Best Of My Love**, Emotions, COLUMBIA
5. **Sunshine, Enchantment**, ROADSHOW
6. **Easy**, Commodores, MOTOWN
7. **Livin' In The Life**, Isley Brothers, EPIC
8. **Devil's Gun**, C.J. & Co., ATLANTIC
9. **Party Lights**, Natalie Cole, CAPITOL
10. **L.A. Sunshine**, War, UNITED ARTISTS

FOR WEEK ENDING JULY 25, 1987

Billboard

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## HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	8	★★ NO. 1 ★★ <b>MOONLIGHTING (THEME)</b> MCA 53124 1 week at No. One	AL JARREAU
2	2	2	14	<b>CAN'T WE TRY</b> COLUMBIA 38-07050	DAN HILL (DUET WITH VONDA SHEPARD)
3	7	11	7	<b>BACK IN THE HIGHLIFE AGAIN</b> ISLAND 7-28472/WARNER BROS.	STEVE WINWOOD
4	1	1	11	<b>I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)</b> ARISTA 1-9598	WHITNEY HOUSTON
5	6	9	9	<b>ALONE</b> CAPITOL 44002	HEART
6	4	3	12	<b>EVERY LITTLE KISS</b> RCA 14361	BRUCE HORNSBY & THE RANGE
7	5	5	11	<b>GIVE ME ALL NIGHT</b> ARISTA 1-9587	CARLY SIMON
8	11	13	11	<b>I'D STILL SAY YES</b> CONSTELLATION 53028/MCA	KLYMAXX
9	10	8	17	<b>SONGBIRD</b> ARISTA 1-9588	KENNY G.
10	12	12	11	<b>KISS HIM GOODBYE</b> OPEN AIR 0022/A&M	THE NYLONS
11	8	7	14	<b>IN TOO DEEP</b> ATLANTIC 7-89316	GENESIS
12	9	6	15	<b>MEET ME HALF WAY</b> COLUMBIA 38-06690	KENNY LOGGINS
13	15	19	5	<b>LUKA</b> A&M 2937	SUZANNE VEGA
14	16	24	4	<b>LOVE POWER</b> ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
15	13	10	18	<b>ALWAYS</b> WARNER BROS. 7-28455	ATLANTIC STARR
16	17	20	5	<b>MARY'S PRAYER</b> VIRGIN 7-99465	DANNY WILSON
17	18	18	9	<b>LIES</b> JIVE 1038/RCA	JONATHAN BUTLER
18	14	16	8	<b>LOVE LIVES ON</b> MCA 53077	JOE COCKER
19	21	23	4	<b>SEVEN WONDERS</b> WARNER BROS. 7-28317	FLEETWOOD MAC
20	20	21	7	<b>UNDER THE BOARDWALK</b> MOTOWN 1896	BRUCE WILLIS
21	24	27	6	<b>SOMETHING SO STRONG</b> CAPITOL 5695	CROWDED HOUSE
22	19	15	20	<b>JUST TO SEE HER</b> MOTOWN 1877	SMOKEY ROBINSON
23	23	14	17	<b>NOTHING'S GONNA CHANGE MY LOVE FOR YOU</b> AMHERST 311	GLENN MEDEIROS
24	27	26	6	<b>HAPPY</b> COLUMBIA 38-06611	SURFACE
25	31	34	3	<b>MINUTE BY MINUTE</b> MCA 53119	LARRY CARLTON
26	30	39	3	<b>FATAL HESITATION</b> A&M 2942	CHRIS DE BURGH
27	26	17	28	<b>THE LADY IN RED</b> A&M 2848	CHRIS DE BURGH
28	NEW ▶	—	1	<b>ONE HEARTBEAT</b> MOTOWN 1897	SMOKEY ROBINSON
29	22	22	8	<b>UNITED IN LOVE</b> POLYDOR 885 760-7/POLYGRAM	COMMODORES
30	37	—	2	<b>WHO'S THAT GIRL</b> SIRE 7-28341/WARNER BROS.	MADONNA
31	25	25	7	<b>CHICAGO SONG</b> WARNER BROS. 7-28392	DAVID SANBORN
32	28	28	17	<b>LA ISLA BONITA</b> SIRE 7-28425/WARNER BROS.	MADONNA
33	NEW ▶	—	1	<b>I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR</b> ISLAND 7-99430/ATLANTIC	U2
34	NEW ▶	—	1	<b>NO ONE IN THE WORLD</b> ELEKTRA 7-69456	ANITA BAKER
35	35	40	3	<b>DON'T DISTURB THIS GROOVE</b> ATLANTIC 7-89320	THE SYSTEM
36	NEW ▶	—	1	<b>LONELY IN LOVE</b> FULL MOON/EPIC 34-07275/E.P.A.	DAN FOGELBERG
37	29	30	23	<b>I'LL STILL BE LOVING YOU</b> RCA 5065	RESTLESS HEART
38	NEW ▶	—	1	<b>DOING IT ALL FOR MY BABY</b> CHRYSALIS 43143	HUEY LEWIS & THE NEWS
39	40	—	2	<b>RHYTHM IS GONNA GET YOU</b> EPIC 34-07059/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
40	32	32	4	<b>FLAMES OF PARADISE</b> EPIC 34-07119/E.P.A.	JENNIFER RUSH (DUET WITH ELTON JOHN)

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.

# POWERPLAYS

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

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

**PLATINUM**  
**POWER 95**  
WPLJ-FM RADIO

New York P.D.: Larry Berger

1	Whitney Houston, I Wanna Dance With S
2	Heart, Alone
3	Kenny G., Songbird
4	Bob Seger, Shakedown
5	George Michael, I Want Your Sex
6	Atlantic Starr, Always
7	Lisa Lisa & Cult Jam, Head To Toe
8	Smiley Robison, Just To See Her
9	Chris De Burgh, The Lady In Red
10	Madonna, Who's That Girl
11	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
12	Herb Alpert, Diamonds
13	The System, Don't Disturb This Groove
14	Klymaxx, I'd Still Say Yes
15	Crowded House, Something So Strong
16	Surface, Happy
17	Expose, Point Of No Return
18	Suzanne Vega, Luka
19	The Whispers, Rock Steady
20	Level 42, Lessons In Love
21	The Jets, Cross My Broken Heart
22	Janet Jackson, The Pleasure Principle
23	Genesis, In Too Deep
24	Al Jarreau, Moonlighting (Theme)
25	Madonna, Who's That Girl
26	T'Pau, Heart And Soul
27	Debbie Gibson, Only In My Dreams

**400**  
WHTZ FM

New York P.D.: Scott Shannon

1	Whitney Houston, I Wanna Dance With S
2	Heart, Alone
3	George Michael, I Want Your Sex
4	Atlantic Starr, Always
5	Kenny G., Songbird
6	Bob Seger, Shakedown
7	Lisa Lisa & Cult Jam, Head To Toe
8	U2, I Still Haven't Found What I'm Lo
9	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
10	Madonna, Who's That Girl
11	Klymaxx, I'd Still Say Yes
12	Motley Crue, Girls, Girls, Girls
13	Pseudo Echo, Funkytown
14	The System, Don't Disturb This Groove
15	Chris De Burgh, The Lady In Red
16	Smiley Robison, Just To See Her
17	Crowded House, Something So Strong
18	Herb Alpert, Diamonds
19	Club Nouveau, Why You Treat Me So Bad
20	The Jets, Cross My Broken Heart
21	The Whispers, Rock Steady
22	Will To Power, Dreamin'
23	Suzanne Vega, Luka
24	T'Pau, Heart And Soul
25	Expose, Point Of No Return
26	Genesis, In Too Deep
27	Los Lobos, La Bamba
28	Surface, Happy
29	Debbie Gibson, Only In My Dreams
30	Richard Marx, Don't Mean Nothing
31	LL Cool J, I Need Love
32	Dionne Warwick & Jeffrey Osborne, Lov

**NLS**  
AM 89

Chicago P.D.: John Gehron

1	Whitney Houston, I Wanna Dance With S
2	Kenny G., Songbird
3	Bob Seger, Shakedown
4	Crowded House, Something So Strong
5	Steve Winwood, Back In The High Life
6	Heart, Alone
7	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
8	Atlantic Starr, Always
9	Expose, In Too Deep
10	Eddie Money, Endless Nights
11	T'Pau, Heart And Soul
12	Fleetwood Mac, Seven Wonders
13	The System, Don't Disturb This Groove
14	Carly Simon, Give Me All Night
15	Suzanne Vega, Luka
16	Madonna, Who's That Girl
17	Al Jarreau, Moonlighting (Theme)
18	Level 42, Lessons In Love
19	The Nylons, Kiss Him Goodbye
20	Dan Hill (Duet With Vonda Shepard), C
21	Bruce Hornsby & The Range, Every Little Thing
22	Danny Wilson, Mary's Prayer
23	Robbie Nevil, Wo's It To Ya
24	Chicago, Niagara Falls
25	Dionne Warwick & Jeffrey Osborne, Lov
26	Huey Lewis & The News, Doing It All F
27	Chris De Burgh, The Lady In Red
28	Kenny Loggins, Meet Me Half Way
29	Jennifer Rush (Duet With Elton John), Cutting Crew, (I Just) Died In Your A

**WBBM-FM**  
81.6

Chicago P.D.: Buddy Scott

1	Heart, Alone
2	Whitney Houston, I Wanna Dance With S
3	George Michael, I Want Your Sex
4	Bob Seger, Shakedown
5	Expose, Point Of No Return
6	The Whispers, Rock Steady
7	Debbie Gibson, Only In My Dreams
8	Kenny G., Songbird
9	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
10	Surface, Happy
11	Suzanne Vega, Luka
12	Atlantic Starr, Always
13	Club Nouveau, Why You Treat Me So Bad
14	Klymaxx, I'd Still Say Yes
15	Pseudo Echo, Funkytown
16	Los Lobos, La Bamba
17	Madonna, Who's That Girl
18	The Pointer Sisters, Be There
19	The Jets, Cross My Broken Heart
20	Jonathan Butler, Lies
21	Freddie Jackson, Jam Tonight
22	Alexander O'Neil, Fake
23	Lisa Lisa & Cult Jam, Head To Toe
24	Al Jarreau, Moonlighting (Theme)
25	Level 42, Lessons In Love
26	Kool & The Gang, Holiday
27	Janet Jackson, The Pleasure Principle
28	The System, Don't Disturb This Groove
29	U2, I Still Haven't Found What I'm Lo
30	Robbie Nevil, Wo's It To Ya
31	Dionne Warwick & Jeffrey Osborne, Lov

**KLIS**  
FM 102.7  
AM 1150

Los Angeles P.D.: Steve Rivers

1	Whitney Houston, I Wanna Dance With S
2	George Michael, I Want Your Sex
3	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
4	The Whispers, Rock Steady
5	The System, Don't Disturb This Groove
6	Klymaxx, I'd Still Say Yes
7	Janet Jackson, The Pleasure Principle
8	Heart, Alone
9	Expose, Point Of No Return
10	U2, I Still Haven't Found What I'm Lo
11	Pseudo Echo, Funkytown
12	Debbie Gibson, Only In My Dreams
13	Crowded House, Something So Strong
14	The Jets, Cross My Broken Heart
15	Surface, Happy
16	Los Lobos, La Bamba
17	Bruce Hornsby & The Range, Every Little Thing
18	Janet Jackson, The Pleasure Principle
19	Suzanne Vega, Luka
20	Heart, Alone
21	Lisa Lisa & Cult Jam, Head To Toe
22	Madonna, Who's That Girl
23	Cutting Crew, One For The Mockingbird
24	Starship, It's Not Over (Til It's Ov
25	T'Pau, Heart And Soul
26	Freddie Jackson, Jam Tonight
27	Eddie Money, Endless Nights
28	Richard Marx, Don't Mean Nothing
29	ABC, When Smokey Sings
30	Living In A Box, Living In A Box
31	Dan Hill (Duet With Vonda Shepard), C
32	Jellybean, Who Found Who
33	Atlantic Starr, Always
34	Smiley Robison, One Heartbeat
35	Dionne Warwick & Jeffrey Osborne, Lov
36	Huey Lewis & The News, Doing It All F
37	Bananarama, I Heard A Rumour
38	Will To Power, Dreamin'
39	Level 42, Lessons In Love
40	Kool & The Gang, Holiday
41	Bryan Adams, Hearts On Fire
42	The Outfield, Since You've Been Gone

**194**  
FM

Boston P.D.: Harry Nelson

1	Pseudo Echo, Funkytown
2	George Michael, I Want Your Sex
3	Crowded House, Something So Strong
4	Bob Seger, Shakedown
5	U2, I Still Haven't Found What I'm Lo
6	The Nylons, Kiss Him Goodbye
7	Motley Crue, Girls, Girls, Girls
8	Steve Winwood, Back In The High Life
9	Madonna, Who's That Girl
10	Wang Chung, Hypnotize Me (From "Inner
11	Bryan Adams, Hearts On Fire
12	Whitney Houston, I Wanna Dance With S
13	Los Lobos, La Bamba
14	The System, Don't Disturb This Groove
15	Sammy Hagar, Give To Live
16	T'Pau, Heart And Soul
17	Fleetwood Mac, Seven Wonders
18	Poison, I Want Action
19	Suzanne Vega, Luka
20	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
21	Cutting Crew, One For The Mockingbird
22	Starship, It's Not Over (Til It's Ov
23	Surface, Happy
24	Richard Marx, Don't Mean Nothing
25	Robbie Nevil, Wo's It To Ya
26	Smiley Robison, One Heartbeat
27	Huey Lewis & The News, Doing It All F
28	Wang Chung, Hypnotize Me (From "Inner
29	Richard Marx, Don't Mean Nothing
30	Kim Wilde, You Keep Me Hangin' On
31	LL Cool J, I Need Love
32	Dionne Warwick & Jeffrey Osborne, Lov
33	Bryan Adams, Hearts On Fire
34	Los Lobos, La Bamba
35	Grateful Dead, Touch Of Grey
36	Natalie Cole, Jump Start
37	ABC, When Smokey Sings
38	Smiley Robison, One Heartbeat
39	Boston, Holly Ann
40	Debbie Gibson, Only In My Dreams
41	Fahrenheit, Lost In Love
42	Whitesnake, Here I Go Again
43	Kool & The Gang, Holiday

**108 FM**

Boston P.D.: Sunny Joe White

1	Bob Seger, Shakedown
2	Janet Jackson, The Pleasure Principle
3	George Michael, I Want Your Sex
4	U2, I Still Haven't Found What I'm Lo
5	Robbie Nevil, Wo's It To Ya
6	T'Pau, Heart And Soul
7	Fleetwood Mac, Seven Wonders
8	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
9	Suzanne Vega, Luka
10	The Whispers, Rock Steady
11	The Jets, Cross My Broken Heart
12	Steve Winwood, Back In The High Life
13	Kool & The Gang, Holiday
14	Bob Seger, Shakedown
15	Madonna, Who's That Girl
16	Expose, Point Of No Return
17	The System, Don't Disturb This Groove
18	The Nylons, Kiss Him Goodbye
19	Pseudo Echo, Funkytown
20	The Whispers, Rock Steady
21	Fleetwood Mac, Seven Wonders
22	Robbie Nevil, Wo's It To Ya
23	Sammy Hagar, Give To Live
24	Janet Jackson, The Pleasure Principle
25	Madonna, Who's That Girl
26	The System, Don't Disturb This Groove
27	Richard Marx, Don't Mean Nothing
28	Cutting Crew, One For The Mockingbird
29	Jonathan Butler, Lies
30	Bryan Adams, Hearts On Fire
31	Richard Marx, Don't Mean Nothing
32	John Waite, These Times Are Hard For
33	Surface, Happy
34	The Cure, Why Can't I Be You?
35	Suzanne Vega, Luka
36	Dan Hill (Duet With Vonda Shepard), C
37	Living In A Box, Living In A Box
38	Starship, It's Not Over (Til It's Ov
39	Jellybean, Who Found Who
40	Steve Winwood, Back In The High Life
41	Laura Branigan, Shattered Glass
42	Chicago, Niagara Falls
43	ABC, When Smokey Sings
44	Debbie Harry, In Love With Love
45	Los Lobos, La Bamba
46	The Outfield, Since You've Been Gone
47	Wang Chung, Hypnotize Me (From "Inner
48	Danny Wilson, Mary's Prayer
49	Kool & The Gang, Holiday

**96.1**  
FM

Hartford P.D.: Lyndon Abell

1	Heart, Alone
2	Bob Seger, Shakedown
3	George Michael, I Want Your Sex
4	Debbie Gibson, Only In My Dreams
5	Kenny G., Songbird
6	Surface, Happy
7	The Jets, Cross My Broken Heart
8	The Whispers, Rock Steady
9	T'Pau, Heart And Soul
10	Janet Jackson, The Pleasure Principle
11	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
12	Suzanne Vega, Luka
13	Motley Crue, Girls, Girls, Girls
14	Whitney Houston, I Wanna Dance With S
15	U2, I Still Haven't Found What I'm Lo
16	Madonna, Who's That Girl
17	Richard Marx, Don't Mean Nothing
18	Smiley Robison, One Heartbeat
19	Expose, Point Of No Return
20	Fleetwood Mac, Seven Wonders
21	Living In A Box, Living In A Box
22	Dan Hill (Duet With Vonda Shepard), C
23	Jellybean, Who Found Who
24	Atlantic Starr, Always
25	Smiley Robison, One Heartbeat
26	Dionne Warwick & Jeffrey Osborne, Lov
27	Huey Lewis & The News, Doing It All F
28	Kool & The Gang, Holiday
29	Living In A Box, Living In A Box
30	Freddie Jackson, Jam Tonight
31	ABC, When Smokey Sings
32	Robbie Nevil, Wo's It To Ya
33	Starship, It's Not Over (Til It's Ov
34	Jellybean, Who Found Who
35	Cutting Crew, One For The Mockingbird
36	Kool & The Gang, Holiday
37	Bryan Adams, Hearts On Fire
38	Living In A Box, Living In A Box
39	Freddie Jackson, Jam Tonight
40	ABC, When Smokey Sings
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48	Freddie Jackson, Jam Tonight
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52	Jellybean, Who Found Who
53	Cutting Crew, One For The Mockingbird
54	Kool & The Gang, Holiday
55	Bryan Adams, Hearts On Fire
56	Living In A Box, Living In A Box
57	Freddie Jackson, Jam Tonight
58	ABC, When Smokey Sings
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63	Kool & The Gang, Holiday
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81	Kool & The Gang, Holiday
82	Bryan Adams, Hearts On Fire
83	Living In A Box, Living In A Box
84	Freddie Jackson, Jam Tonight
85	ABC, When Smokey Sings
86	Robbie Nevil, Wo's It To Ya
87	Starship, It's Not Over (Til It's Ov
88	Jellybean, Who Found Who
89	Cutting Crew, One For The Mockingbird
90	Kool & The Gang, Holiday
91	Bryan Adams, Hearts On Fire
92	Living In A Box, Living In A Box
93	Freddie Jackson, Jam Tonight
94	ABC, When Smokey Sings
95	Robbie Nevil, Wo's It To Ya
96	Starship, It's Not Over (Til It's Ov
97	Jellybean, Who Found Who
98	Cutting Crew, One For The Mockingbird
99	Kool & The Gang, Holiday
100	Bryan Adams, Hearts On Fire

**96.1**  
FM

Hartford P.D.: Lyndon Abell

1	Heart, Alone
2	Bob Seger, Shakedown
3	George Michael, I Want Your Sex
4	Debbie Gibson, Only In My Dreams
5	Kenny G., Songbird
6	Surface, Happy
7	The Jets, Cross My Broken Heart
8	The Whispers, Rock Steady
9	T'Pau, Heart And Soul
10	Janet Jackson, The Pleasure Principle
11	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Lo
12	Suzanne Vega, Luka
13	Motley Crue, Girls, Girls, Girls
14	Whitney Houston, I Wanna Dance With S
15	U2, I Still Haven't Found What I'm Lo
16	Madonna, Who's That Girl
17	Richard Marx, Don't Mean Nothing
18	Smiley Robison, One Heartbeat
19	Expose, Point Of No Return
20	Fleetwood Mac, Seven Wonders
21	Living In A Box, Living In A Box
22	Dan Hill (Duet With Vonda Shepard), C
23	Jellybean, Who Found Who
24	Atlantic Starr, Always
25	Smiley Robison, One Heartbeat
26	Dionne Warwick & Jeffrey Osborne, Lov
27	Huey Lewis & The News, Doing It All F
28	Kool & The Gang, Holiday
29	Living In A Box, Living In A Box
30	Freddie Jackson, Jam Tonight
31	ABC, When Smokey Sings
32	Robbie Nevil, Wo's It To Ya
33	Starship, It's Not Over (Til It's Ov
34	Jellybean, Who Found Who
35	Cutting Crew, One For The Mockingbird
36	Kool & The Gang, Holiday
37	Bryan Adams, Hearts On Fire
38	Living In A Box, Living In A Box
39	Freddie Jackson, Jam Tonight
40	ABC, When Smokey Sings
41	Robbie Nevil, Wo's It To Ya
42	Starship, It's Not Over (Til It's Ov
43	Jellybean, Who Found Who
44	Cutting Crew, One For The Mockingbird
45	Kool & The Gang, Holiday
46	Bryan Adams, Hearts On Fire
47	Living In A Box, Living In A Box
48	Freddie Jackson, Jam Tonight
49	ABC, When Smokey Sings
50	Robbie Nevil, Wo's It To Ya
51	Starship, It's Not Over (Til It's Ov
52	Jellybean, Who Found Who
53	Cutting Crew, One For The Mockingbird
54	Kool & The Gang, Holiday
55	Bryan Adams, Hearts On Fire
56	Living In A Box, Living In A Box
57	Freddie Jackson, Jam Tonight
58	ABC, When Smokey Sings
59	Robbie Nevil, Wo's It To Ya
60	Starship, It's Not Over (Til It's Ov
61	Jellybean, Who Found Who
62	Cutting Crew, One For The Mockingbird
63	Kool & The Gang, Holiday
64	Bryan Adams, Hearts On Fire
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67	ABC, When Smokey Sings
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73	Bryan Adams, Hearts On Fire
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75	Freddie Jackson, Jam Tonight
76	ABC, When Smokey Sings
77	Robbie Nevil, Wo's It To Ya
78	Starship, It's Not Over (Til It's Ov
79	Jellybean, Who Found Who
80	Cutting Crew, One For The Mockingbird
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94	ABC, When Smokey Sings
95	Robbie Nevil, Wo's It To Ya
96	Starship, It's Not Over (Til It's Ov
97	Jellybean, Who Found Who
98	Cutting Crew, One For The Mockingbird
99	Kool & The Gang, Holiday
100	Bryan Adams, Hearts On Fire

**98.1**  
WCAU-FM

Washington P.D.: Chuck Morgan

1	Heart, Alone
2	Whitney Houston, I Wanna Dance With S
3	Expose, Point Of No Return
4	Debbie Gibson, Only In My Dreams
5	Bob Seger, Shakedown
6	U2, I Still Haven't Found What I'm Lo
7	Wang Chung, Hypnotize Me (From "Inner
8	Cutting Crew, One For The Mockingbird
9	Robbie Nevil, Wo's It To Ya
10	Kenny G., Songbird
11	The System, Don't Disturb This Groove
12	Atlantic Starr, Always
13	T'Pau, Heart And Soul
14	Gloria Estefan & Miami Sound Machine,

# KCPW's Hallam Struggles Against Preconceptions

BY KIM FREEMAN

IF KCPW "Power 95" Kansas City, Mo., PD Dene Hallam were God, "Thou shalt not harbor preconceptions" would be the 11th commandment.

"There's an interesting exercise anybody can do," recommends the Gannett top 40 PD. "Make two groups of people in one room and give one a piece of paper with five lines on it, and the other group paper with 10 lines. Ask both groups to come up with as many ideas as they can on a certain subject. I guarantee you that the group with 10 lines will come up with more ideas. If you gave them paper with no lines, the page would be full of ideas."

"Many people have limited ideas about how successful you can be," he says. "My answer to what the goals are for this station is always, 'The sky's the limit!'"

Hallam can rightfully balk at the boxes much of the industry uses to define programmers, stations, artists, etc. He came to Power 95 one year ago from a successful country and AC background in an era when most programmers stick with one format for most of their career.

Gannett hired Hallam away from AC outlet KUDL Kansas City last year before the group had decided on a format for the station, and the PD

says his multiformat experience was one of the reasons he got the gig. When Hallam came on board, he, KCPW VP/GM Don Troutt, and Gannett VP/programming Gerry DeFrancesco were contemplating a number of approaches. The departure of KZZC from top 40 made the trio's move into the format a little easier.

Hallam's distaste for categorization in all things is clearly rooted in the notion that labels and the expectations attached to them limit the possibilities. Fittingly, Hallam is ever in favor of "keeping all the perspectives in mind," he says, "especially in top 40, because you have such a massive audience."

"THERE are two sides of me," says Hallam. "I tend to go down the middle, and extremes bother me. I'm into getting good ratings, and I'm very materialistic—I'm not ashamed to admit that. On the other side, I feel very lucky to be in this business. I think some of us tend to get too jaded in this business. We take things for granted, like concert tickets and albums. But, by my nature, I think I'm able to stay less jaded than some others. I still see the magic and the mystique that come out of those little speakers. Yet, the style and art of radio doesn't mean a hill of beans if you can't sell it. One of the reasons I think I've been successful in this business is because the profits of a station have always been very much in my mind, even when it was unfashionable for a PD to worry about prof-

it." When it comes to music, Hallam says he's in favor of gathering all possible information, including emotion. "You can't get things totally down to research, because we're not programming for computers. We're programming for human beings, and emotion has got to come into play. I was one of the first to believe in call-out research, because it is very objective. But, still, it's only one resource."

Having grown up to the tune of New York top 40s WMCA and

available, but you can't always attribute the same weight to each resource."

ASKED WHAT RECORD LABELS could do to help radio in general, and Power 95 specifically, Hallam stresses coordination of all promotional efforts in order to create a broad-based familiarity between the artist and his prospective audience. "A label's typical response to that is, 'How can it become familiar if you don't play it?' All I'm saying is that radio shouldn't be the only medium used."

"As listeners, we are only getting busier in our lives. We've got more distractions, and that makes it imperative that coordination of projects be done with split-second accuracy," says Hallam. "Many times, a label will release a record from a movie a month before the movie comes out. I don't understand that, because they should be hitting for everything at once in order to get the highest frequency of impressions."

"To expect one radio station to break a song in 1987 is too much. Labels should go through other media, so that it isn't just radio that's taking the chance. A reasonable amount of chance-taking is healthy, but I don't want to be the only one doing it."

"The great promotion people," he continues, "are the ones that talk about a number of things. Like, the video or a copy of a story on the band in Time or Rolling Stone."

BEFORE ARRIVING in Kansas City close to four years ago, Hallam

worked in his hometown of New York as PD of country outlet WHN and later its format competitor, WKHK. (Neither station exists anymore.)

Hallam says KCPW "is on the launching pad." One major goal is to remedy an identity crisis. "Since 1983, this station has been beautiful music, country, a teeny-bopper rocker, an urban, and now, whatever you want to call this I'm doing."

While waiting for results of the spring 1987 Arbitrons to roll in this

**'One reason I'm successful in this business is because the profits of a station are always in mind'**

WABC, Hallam's "down-the-middle" approach aligns itself with the format's "cream-of-all-musical-crops" roots. "Being a PD is like being a politician. To be a good one you have to do what the majority of your constituency wants. And it's up to our listeners to make decisions on the music. It bothers me when the trades, labels, or anybody else tries to predict what I'm going to do, when I can't even do that for myself. Everything has to be taken on a case-by-case basis. You always use every resource you have

**'To expect one station to break a song in 1987 is too much. Labels should go through other media'**

week, Hallam cites encouraging Arbitrons and the fact that Power 95 has already surpassed the ratings of the former KZZC, which left top 40 just prior to Power 95's arrival.

While Hallam calls every Kansas City music FM his competition, his biggest challenge is to chip away at top 40 KBEQ, which stood with a 10.1 winter Arbitron share to Power 95's 4.3. "It's only a matter of time," Hallam says.



39 12 Whitney Houston, I Wanna Dance With S  
40 EX Huey Lewis & The News, Doing It All F  
A Laura Branigan, Shattered Glass  
EX EX The Cure, Why Can't I Be You?  
EX EX Herb Alpert, Making Love In The Rain  
EX EX Smokey Robinson, One Heartbeat  
EX EX Jonathan Butler, Lies

**POWER 104**  
KRBE-FM

Houston P.D.: Paul Christy

- 2 Bob Seger, Shakedown
- 1 Heart, Alone
- 4 T'Pau, Heart And Soul
- 5 The Fat Boys & The Beach Boys, Wipeout
- 6 George Michael, I Want Your Sex
- 3 Debbie Gibson, Only In My Dreams
- 7 U2, I Still Haven't Found What I'm Lo
- 8 Gloria Estefan & Miami Sound Machine, Madonna, Who's That Girl
- 9 The Nylons, Kiss Him Goodbye
- 10 The Jets, Cross My Broken Heart
- 11 Crowded House, Something So Strong
- 12 The Cure, Why Can't I Be You?
- 13 Sammy Hagar, Give To Live
- 14 Richard Marx, Don't Mean Nothing
- 15 Whitney Houston, I Wanna Dance With S
- 16 L.L. Cool J, I'm Bad
- 17 Wang Chung, Hypnotize Me (From 'Inner
- 18 The System, Don't Disturb This Groove
- 19 The Outfield, Since You've Been Gone
- 20 Suzanne Vega, Luka
- 21 Dionne Warwick & Jeffrey Osborne, Lov
- 22 Robbie Nevil, Wo! It's To Ya
- 23 Laura Branigan, Shattered Glass
- 24 Kool & The Gang, Holiday
- 25 Los Lobos, La Bamba
- 26 The Whispers, Rock Steady
- 27 John Waite, These Times Are Hard For
- 28 Cutting Crew, One For The Mockingbird
- 29 Starship, It's Not Over ('Til It's Ov
- 30 Will To Power, Dreamin'
- 31 INXS & Jimmy Barnes, Good Times
- 32 EX Red Stewart, Twistin' The Night Away
- 33 Living In A Box, Living In A Box
- 34 Kim Wilde, Say You Really Want Me
- 35 Jonathan Butler, Lies
- 36 EX The Fabulous Thunderbirds, Stand Back
- 37 Alicia, Into My Secret
- 38 EX The Breakfast Club, Kiss And Tell
- 39 EX Alexander O'Neil, Fake
- 40 EX Amazulu, Montego Bay
- EX EX Dan Hill (Duet With Vonda Shepard), C
- EX EX Danny Wilson, Mary's Prayer
- EX EX Debbie Harry, In Love With Love
- EX EX Al Jarreau, Moonlighting (Theme)
- EX EX Bryan Adams, Hearts On Fire
- EX EX Jellybean, Who Found Who
- EX EX Jon Asstley, Jane's Getting Serious
- EX EX ABC, When Smokey Sings
- EX EX REO Speedwagon, In My Dreams
- A Hooters, Johnny B
- A Regina Belle, Show Me The Way
- A Prince And Sheena Easton, You Got Th
- A Freddie Jackson, Jam Tonight
- A Grateful Dead, Touch Of Grey
- A Natalie Cole, Jump Start
- A Mel & Kim, Respectable
- A Level 42, Running In The Family

**93Q**  
KCPW

Houston P.D.: Ron Parker

- 2 Heart, Alone
- 4 George Michael, I Want Your Sex
- 3 Bob Seger, Shakedown
- 1 Whitney Houston, I Wanna Dance With S
- 5 T'Pau, Heart And Soul
- 6 Debbie Gibson, Only In My Dreams
- 7 U2, I Still Haven't Found What I'm Lo
- 8 Atlantic Starr, Always
- 9 Suzanne Vega, Luka
- 10 The System, Don't Disturb This Groove
- 11 Gloria Estefan & Miami Sound Machine, The Whispers, Rock Steady
- 12 Melly Crue, Girls, Girls, Girls
- 14 Janet Jackson, The Pleasure Principle
- 15 Expose, Point Of No Return
- 16 Madonna, Who's That Girl
- 17 Billy Idol, Sweet Sixteen
- 18 Starship, It's Not Over ('Til It's Ov
- 19 The Cure, Why Can't I Be You?
- 20 Sammy Hagar, Give To Live
- 21 The Fat Boys & The Beach Boys, Wipeout
- 22 Kenny Loggins, Meet Me Half Way
- 23 EX Los Lobos, La Bamba
- 24 John Waite, These Times Are Hard For
- 25 Bananarama, I Heard A Rumour
- 26 Klymaxx, I'd Still Say Yes
- 27 EX ABC, When Smokey Sings
- 28 Living In A Box, Living In A Box
- 29 The Jets, Cross My Broken Heart
- 30 Red Stewart, Twistin' The Night Away
- 31 Dionne Warwick & Jeffrey Osborne, Lov
- 32 Laura Branigan, Shattered Glass
- 33 Bryan Adams, Hearts On Fire
- 34 Wang Chung, Hypnotize Me (From 'Inner
- 35 Whitesnake, Here I Go Again
- A Kim Wilde, You Keep Me Hangin' On
- A Jellybean, Who Found Who
- EX EX Richard Marx, Don't Mean Nothing
- EX EX Regina Belle, Show Me The Way
- EX EX Fleetwood Mac, Seven Wonders
- EX EX The Outfield, Since You've Been Gone

Dallas P.D.: John Roberts

- 1 U2, I Still Haven't Found What I'm Lo
- 3 Richard Marx, Don't Mean Nothing
- 4 Bob Seger, Shakedown
- 2 Heart, Alone
- 5 Whitesnake, Still Of The Night
- 6 Billy Idol, Sweet Sixteen
- 7 Eddie Money, Endless Nights
- 8 T'Pau, Heart And Soul
- 9 Journey, Why Can't This Night Go On F
- 10 Europe, Rock The Night
- 11 Crowded House, Something So Strong
- 12 Poison, I Want Action
- 13 Genesis, In Too Deep
- 14 Steve Winwood, Back In The High Life
- 15 The Outfield, Since You've Been Gone
- 16 Kenny Loggins, Meet Me Half Way
- 17 Glenn Medeiros, Nothing's Gonna Chang
- 18 Whitesnake, Here I Go Again
- 19 Sammy Hagar, Give To Live

**93Q**  
KCPW

Houston P.D.: Ron Parker

- 2 Heart, Alone
- 4 George Michael, I Want Your Sex
- 3 Bob Seger, Shakedown
- 1 Whitney Houston, I Wanna Dance With S
- 5 T'Pau, Heart And Soul
- 6 Debbie Gibson, Only In My Dreams
- 7 U2, I Still Haven't Found What I'm Lo
- 8 Atlantic Starr, Always
- 9 Suzanne Vega, Luka
- 10 The System, Don't Disturb This Groove
- 11 Gloria Estefan & Miami Sound Machine, The Whispers, Rock Steady
- 12 Melly Crue, Girls, Girls, Girls
- 14 Janet Jackson, The Pleasure Principle
- 15 Expose, Point Of No Return
- 16 Madonna, Who's That Girl
- 17 Billy Idol, Sweet Sixteen
- 18 Starship, It's Not Over ('Til It's Ov
- 19 The Cure, Why Can't I Be You?
- 20 Sammy Hagar, Give To Live
- 21 The Fat Boys & The Beach Boys, Wipeout
- 22 Kenny Loggins, Meet Me Half Way
- 23 EX Los Lobos, La Bamba
- 24 John Waite, These Times Are Hard For
- 25 Bananarama, I Heard A Rumour
- 26 Klymaxx, I'd Still Say Yes
- 27 EX ABC, When Smokey Sings
- 28 Living In A Box, Living In A Box
- 29 The Jets, Cross My Broken Heart
- 30 Red Stewart, Twistin' The Night Away
- 31 Dionne Warwick & Jeffrey Osborne, Lov
- 32 Laura Branigan, Shattered Glass
- 33 Bryan Adams, Hearts On Fire
- 34 Wang Chung, Hypnotize Me (From 'Inner
- 35 Whitesnake, Here I Go Again
- A Kim Wilde, You Keep Me Hangin' On
- A Jellybean, Who Found Who
- EX EX Richard Marx, Don't Mean Nothing
- EX EX Regina Belle, Show Me The Way
- EX EX Fleetwood Mac, Seven Wonders
- EX EX The Outfield, Since You've Been Gone

**KMEL 106**

San Francisco P.D.: Keith Naftaly

- 1 The Whispers, Rock Steady
- 3 Janet Jackson, The Pleasure Principle
- 5 George Michael, I Want Your Sex
- 4 Debbie Gibson, Only In My Dreams
- 7 U2, I Still Haven't Found What I'm Lo
- 6 Suzanne Vega, Luka
- 8 L.L. Cool J, I Need Love
- 13 Freddie Jackson, Jam Tonight
- 9 Dan Hill (Duet With Vonda Shepard), C
- 10 Eddie Money, Endless Nights
- 11 T'Pau, Heart And Soul
- 12 Will To Power, Dreamin'
- 13 Surface, Happy
- 14 Living In A Box, Living In A Box
- 15 Los Lobos, La Bamba
- 16 The Cover Girls, Spring Love
- 17 Jody Watley, Still A Thrill
- 18 Crowded House, Something So Strong
- 19 Herb Alpert, Making Love In The Rain
- 20 Peps & Shirley, Heartache
- 21 Robbie Nevil, Wo! It's To Ya
- 22 The Nylons, Kiss Him Goodbye
- 23 Jellybean, Who Found Who
- 24 The Jets, Cross My Broken Heart
- 25 Expose, Point Of No Return
- 26 Jonathan Butler, Lies
- 27 Madonna, Who's That Girl
- 28 ABC, When Smokey Sings
- 29 Regina Belle, Show Me The Way
- 30 Club Nouveau, Why You Treat Me So Bad
- 31 Force M.D.'s, Love Is A House
- 32 Gloria Estefan & Miami Sound Machine, The Cure, Why Can't I Be You?
- 33

**SILVER**

**B104**  
MEANS MUSIC

**Baltimore** P.D.: Brian Thomas

- 1 Heart, Alone
- 2 Bob Seger, Shakedown
- 3 Kenny Loggins, Meet Me Half Way
- 4 The System, Don't Disturb This Groove
- 5 George Michael, I Want Your Sex
- 6 U2, I Still Haven't Found What I'm Lo
- 7 Genesis, In Too Deep
- 8 Kenny G, Songbird
- 9 Smokey Robinson, Just To See Her
- 10 Whitney Houston, I Wanna Dance With S
- 11 Pseudo Echo, Funkytown
- 12 Bruce Hornsby & The Range, Every Litt
- 13 Gloria Estefan & Miami Sound Machine, Restless Heart, I'll Still Be Loving
- 14 The Jets, Cross My Broken Heart
- 15 Dan Hill (Duet With Vonda Shepard), C
- 16 Klymaxx, I'd Still Say Yes
- 18 Surface, Happy
- 19 The Nylons, Kiss Him Goodbye
- 20 Expose, Point Of No Return
- 21 T'Pau, Heart And Soul
- 22 Crowded House, Something So Strong
- 23 Madonna, Who's That Girl
- 24 Suzanne Vega, Luka
- 25 Steve Winwood, Back In The High Life
- 26 Club Nouveau, Why You Treat Me So Bad
- 27 EX Los Lobos, La Bamba
- 28 Dionne Warwick & Jeffrey Osborne, Lov
- 29 Lisa Lisa & Cult Jam, Head To Toe
- 30 Debbie Gibson, Only In My Dreams
- 31 Fleetwood Mac, Seven Wonders
- 32 EX Huey Lewis & The News, Doing It All F
- 33 EX The Fat Boys & The Beach Boys, Wipeout
- 34 EX Living In A Box, Living In A Box
- 35 EX Richard Marx, Don't Mean Nothing
- EX EX Laura Branigan, Shattered Glass

**WLOT 99.7**

**94-Q**  
94.1 FM

Atlanta P.D.: Fleetwood Gruver

- 1 Whitney Houston, I Wanna Dance With S
- 2 Heart, Alone
- 3 Smokey Robinson, Just To See Her
- 4 Crowded House, Something So Strong
- 5 The System, Don't Disturb This Groove
- 6 Kenny G, Songbird
- 7 Carly Simon, Give Me All Night
- 8 Kenny Loggins, Meet Me Half Way
- 9 Steve Winwood, Back In The High Life
- 10 Bruce Hornsby & The Range, Every Litt
- 11 Al Jarreau, Moonlighting (Theme)

**KILL**  
107.5

St. Louis P.D.: Dave Robbins

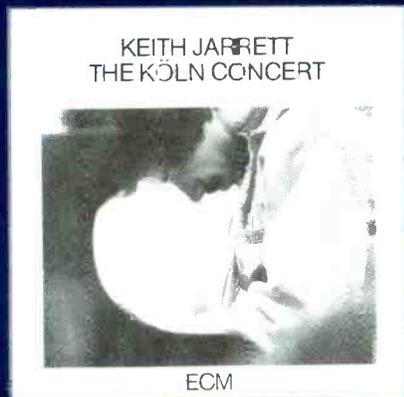
- 2 Bob Seger, Shakedown
- 1 Heart, Alone
- 3 Whitney Houston, I Wanna Dance With S
- 4 The System, Don't Disturb This Groove
- 5 T'Pau, Heart And Soul
- 6 U2, I Still Haven't Found What I'm Lo
- 7 The Nylons, Kiss Him Goodbye
- 8 Crowded House, Something So Strong
- 9 Pseudo Echo, Funkytown
- 10 The Jets, Cross My Broken Heart
- 11 Suzanne Vega, Luka
- 12 Expose, Point Of No Return
- 13 Al Jarreau, Moonlighting (Theme)
- 14 Wang Chung, Hypnotize Me (From 'Inner
- 15 Gloria Estefan & Miami Sound Machine, The Whispers, Rock Steady
- 16 Richard Marx, Don't Mean Nothing
- 17 Janet Jackson, The Pleasure Principle
- 18 Richard Marx, Don't Mean Nothing
- 19 Steve Winwood, Back In The High Life
- 20 Robbie Nevil, Wo! It's To Ya
- 21 The Whispers, Rock Steady
- 22 Cutting Crew, One For The Mockingbird
- 23 Bryan Adams, Hearts On Fire
- 24 Surface, Happy
- 25 Kenny G, Songbird
- 26 The Outfield, Since You've Been Gone
- 27 Klymaxx, I'd Still Say Yes
- 28 Los Lobos, La Bamba
- 29 Sammy Hagar, Give To Live
- 30 Madonna, Who's That Girl
- 31 Danny Wilson, Mary's Prayer
- 32 Starship, It's Not Over ('Til It's Ov
- 33 Huey Lewis & The News, Doing It All F
- 34 EX Debbie Gibson, Only In My Dreams
- 35 EX ABC, When Smokey Sings
- A Jellybean, Who Found Who
- A Dan Hill (Duet With Vonda Shepard), C
- A Whitesnake, Here I Go Again
- A Herb Alpert, Making Love In The Rain
- EX EX Prince And Sheena Easton, You Got Th
- EX EX Freddie Jackson, Jam Tonight
- EX EX Dionne Warwick & Jeffrey Osborne, Lov
- EX EX Living In A Box, Living In A Box

**Minneapolis** P.D.: Gregg Swedberg

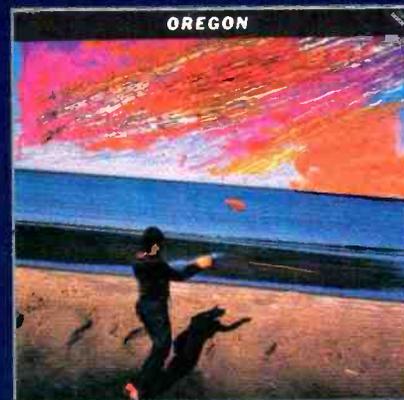
- 8 Steve Winwood, Back In The High Life
- 7 Bruce Hornsby & The Range, Every Litt
- 3 T'Pau, Heart And Soul
- 4 Yellow, Oh Yeah
- 5 The Jets, Cross My Broken Heart
- 6 U2, I Still Haven't Found What I'm Lo
- 7 The Whispers, Rock Steady
- 9 Dan Fogelberg, She Don't Look Back
- 10 Robbie Nevil, Wo! It's To Ya
- 11 Heart, Alone
- 12 Bob Seger, Shakedown
- 13 Bryan Adams, Hearts On Fire
- 14 Richard Marx, Don't Mean Nothing
- 15 Expose, Point Of No Return
- 16 Janet Jackson, The Pleasure Principle
- 17 Suzanne Vega, Luka
- 18 The Outfield, Since You've Been Gone
- 19 Surface, Happy
- 20 Danny Wilson, Mary's Prayer
- 21 Debbie Gibson, Only In My Dreams
- 22 Madonna, Who's That Girl
- 23 ABC, When Smokey Sings
- 24 Ana, Shy Boys
- 25 Cutting Crew, One For The Mockingbird
- 26 Fleetwood Mac, Seven Wonders
- 27 Eddie Money, Endless Nights
- 28 Living In A Box, Living In A Box
- 29 Klymaxx, I'd Still Say Yes
- 30 REO Speedwagon, In My Dreams
- 31 Red Stewart, Twistin' The Night Away
- 32 Crowded House, Something So Strong
- 33 Wang Chung, Hypnotize Me (From 'Inner
- 34 EX George Michael, I Want Your Sex
- 35 EX Jellybean, Who Found Who
- 36 EX Whitney Houston, I Wanna Dance With S
- 37 EX Bananarama, I Heard A Rumour
- 38 EX Tom Kimmel, That's Freedom
- 39 EX Huey Lewis & The News, Doing It All F
- 40 EX Los Lobos, La Bamba
- EX EX Dan Hill (Duet With Vonda Shepard), C
- A Prince And Sheena Easton, You Got Th
- EX EX Dionne Warwick & Jeffrey Osborne, Lov
- A Starship, It's Not Over ('Til It's Ov
- A Whitesnake, Here I Go Again
- EX EX Melly Crue, Girls, Girls, Girls

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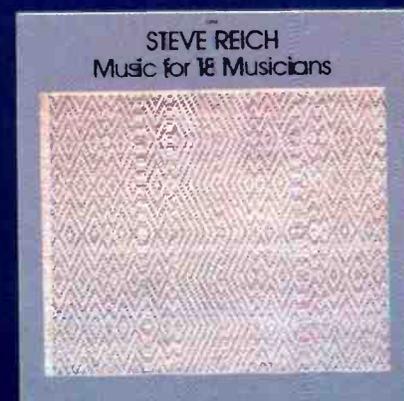
Keith Jarrett  
KÖLN CONCERT™ 810 037



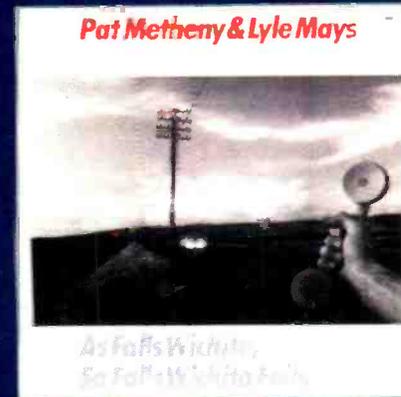
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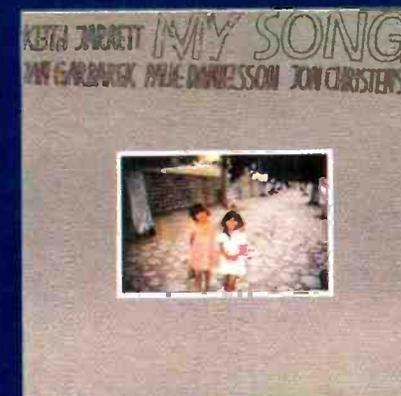
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MARTHA REEVES & THE VANDELLAS · Greatest Hits	MOTO 9011
JR. WALKER & THE ALL STARS · Greatest Hits	MOTO 9012
FOUR TOPS · Greatest Hits	MOTO 9013
SMOKEY ROBINSON & THE MIRACLES · Greatest Hits Vol. 2	MOTO 9014
THE TEMPTATIONS · All The Million-Sellers	MOTO 9015
MARY WELLS · Greatest Hits	MOTO 9016

VARIOUS ARTISTS · 16 #1 Hits From The Early 60's	MOTO 9017
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AL GREEN · Greatest Hits, Volume II	MOTO 9020
VARIOUS ARTISTS · 25 Years Of Grammy Greats	MOTO 9021
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COMMODORES · Midnight Magic	MOTO 9023
TEENA MARIE · Greatest Hits	MOTO 9024
RICK JAMES · Greatest Hits	MOTO 9025
DIANA ROSS · Diana	MOTO 9026
THE SUPREMES · I Hear A Symphony	MOTO 9027
GROVER WASHINGTON, JR. · A Secret Place	MOTO 9028
STEVIE WONDER · Signed, Sealed & Delivered	MOTO 9029
GROVER WASHINGTON, JR. · Feels So Good	MOTO 9030
DIANA ROSS · Duets with The Temptations and The Supremes, Marvin Gaye, Smokey Robinson and Stevie Wonder	MOTO 9031
STEVIE WONDER · For Once In My Life	MOTO 9032

THE TEMPTATIONS · Great Songs And Performances That Inspired The Motown 25th Anniversary TV Special	MOTO 9033
SMOKEY ROBINSON & THE MIRACLES · Great Songs And Performances That Inspired The Motown 25th Anniversary Special	MOTO 9034
VARIOUS ARTISTS · Motown Love Songs	MOTO 9035
MARVIN GAYE · What's Going On	MOTO 9036
VARIOUS ARTISTS · Good Feeling Music of The Big Chill Generation, Vol. III	MOTO 9037
DIANA ROSS & THE SUPREMES · Every Great #1 Hit	MOTO 9038

## JULY RELEASES

COMMODORES · Compact Command Performances	MOTO 9039
MICHAEL JACKSON & THE JACKSON 5 · Compact Command Performances	MOTO 9040
SMOKEY ROBINSON & THE MIRACLES · Compact Command Performances	MOTO 9041
FOUR TOPS · Compact Command Performances	MOTO 9042
THE WOMAN IN RED · Selections From The Original Motion Picture Soundtrack	MOTO 9043
GLADYS KNIGHT & THE PIPS · Compact Command Performances	MOTO 9044
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VARIOUS ARTISTS - 25 Hard To Find Motown Classics - Volume III	MOTO 9069
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VARIOUS ARTISTS - Motown Juke Party Volume 4	MOTO 9071
VARIOUS ARTISTS - Motown Juke Party Volume 4 I	MOTO 9072
VARIOUS ARTISTS - Motown Around The World	MOTO 9073
DIANA ROSS & THE SUPREMES - The Faddlers & Heart Collection	MOTO 9074
<b>AUGUST RELEASES</b>	
DIANA ROSS AND THE SUPREMES - Never Before Released Masters	MOTO 9075
STEVIE WONDER - Music Of My Mind	MOTO 9076
STEVIE WONDER - Fulfillingness' First Finale	MOTO 9077
THE TEMPTATIONS - Give Love At Christmas	MOTO 9078
MICHAEL JACKSON - The Best Of Michael Jackson	MOTO 9079
JACKSON 5 - Jackson 5 Christmas Album	MOTO 9080
STEVIE WONDER - SomeDay A Christmas	MOTO 9081

VARIOUS ARTISTS - Three Times A Lady - Great Motown Love Songs	MOTO 9082
STEVIE WONDER - My Cherie Amour	MOTO 9083
MARVIN GAYE - Motown Legend	MOTO 9084
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GLADYS KNIGHT & THE PIPS - All The Great Hits	MOTO 9086
VARIOUS ARTISTS - Girl Groups: The Story Of A Sound	MOTO 9087
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SMOKEY ROBINSON AND THE MIRACLES - The Tears Of A Clown	MOTO 9092
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THE TEMPTATIONS - Cloud Nine	MOTO 9096
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VARIOUS - Radio's #1 Hits: Records played over 15,000,000 times on American Radio	MOTO 9098

# PEDE • BEGIN!



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## Featured Programming

**UPDATE:** The Sept. 13 date reported here last week for MCA Radio Network's live broadcast of the UNICEF benefit concerts has been pushed back to Nov. 22. The concert event is being coordinated by Graham Nash, and MCA says the re-scheduling is happening to give everyone involved in the mammoth project more time to work out the logistics. More details will be announced in the coming weeks.

**EVERYTHING** is in place for DIR Broadcasting's double-barreled Billy Joel broadcasts from the Soviet Union (Vox Jox, July 18). On Aug. 1, Joel will take U.S. listeners' calls and express his uncensored perceptions of the Red Bear in a live, one-hour call-in show. DIR president **Bob Meyerowitz** says that Joel is as excited about the call-in show as he is about the six-date Soviet tour.

Joel will have played three fully staged dates in Moscow prior to the call-in show. This is one of the best opportunities rock has had for a cultural exchange with Russia. As Meyerowitz puts it, "For one hour, the rock'n'roll window will be open—at least a crack—in the Iron Curtain." All calls for the one-hour show will be funneled to New York, and then individual calls will be passed to Joel in Leningrad via satellite, one at a time.

On Aug. 2, DIR will broadcast Joel's first Leningrad date in a two-hour slot from 1-3 p.m. Eastern time. This will be the first live-via-satellite rock concert from the U.S.S.R. It is also the first fully



**The Way It Was.** WNEW-FM New York veteran "Professor" Scott Muni shares his recollections of the Fab Four with Beatles producer George Martin as they tape a segment for "Ticket To Ride." Muni, who was at Kennedy Airport when the Beatles first arrived in the U.S., talked to Martin about the group's first tour here. "Ticket To Ride" is syndicated weekly by DIR Broadcasting. From left are Martin, executive producer Denny Somach, Muni, and producer Tom Couch.

staged rock show to play the U.S.S.R. The concert will originate from the Soviet Union's largest facility, the Lenin Sports and Concert Complex, and will give us a chance to hear how a large Soviet audience responds to decadent Western music. It's fitting that this broadcast will be capturing "The Bridge" tour.

DIR will have to bring its own portable 15-kilohertz stereo uplink—the Soviets don't seem to have any need for portable satellite hookups with studio-quality stereo

sound capabilities as yet. The digital stereo system is being provided by **IDB Communications**, Los Angeles, which will put the signal up on a Soviet satellite, down-link it in the U.S., and then send it up again for DIR affiliates. **Phil Ramone** will engineer. The bartered show will be available to more than one station in certain large markets.

**JOHN MOSCHITTA JR.**, the "guy who talks fast" in the Federal Express television commercials, is now available as an interactive through

**All Star Radio** Los Angeles. The comedy service bowed on June 26 with Moschitta playing the part of the air personality's eager gopher, whose fast-talking responses always go beyond what's asked of him.

The comedy service package consists of 130 generic comedy pieces, with Moschitta supplying eight new topical interactives each month. Comedy-hungry PDs can reach All Star at 213-850-1169.

**ROLL CALL & LANE CHANGES:** **Steve O'Brian**, veteran radio and TV personality and host of the Home Shopping Network, has taken over the host's seat at **United Station's** 90-minute weekly "Hot Rocks." He will continue with his on-air duties on World Travel News and as managing editor at cable TV's Travel Channel.

Record label veteran **Jerry Sharell**, who was recently named senior VP for MCA Home Video, has been appointed to the position of executive VP/entertainment marketing for **Westwood One**. Sharell will assume responsibilities for all WWI talent, promotion, and music marketing. . . **Corrine Baldassano** makes a return with her appointment as director of **ABC's Entertainment Network**. She was regional manager of affiliate relations at United Stations.

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 24-25, **Heart**, On The Radio, On The Radio Broadcasting, one hour.

July 24-26, **The Prince's Trust Concert, 1987**, Superstars Rock Concert Series, Westwood One, 90 minutes.

July 24-26, **Luther Vandross**, Starbeat, MJI Broadcasting, one hour.

July 24-26, **Lee Greenspan**, Country Today, MJI Broadcasting, one hour.

July 24-26, **Whitney Houston**, Hot Rocks, United Stations, 90 minutes.

July 24-26, **Charlie Haden**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

July 25, **Party America First Anniversary Special**, Party America, ABC Radio Network, three hours.

July 25-26, **Beatles' Silver Anniversary: The Fab Four On Film**, United Stations Special Series, 90 minutes.

July 25-26, **The Groups In Country Music**, Country Close-Up, Promedia, one hour.

July 25-26, **Time/Alexander O'Neal**, Radio-Scope, Lee Bailey Communications, one hour.

July 26, **Cutting Crew** and guest to be announced, Hitline USA, James Paul Brown Entertainment, one hour.

July 26-Aug. 1, **Eric Burdon**, Rock Over London, Radio International, one hour.

July 26, **Hooters/Cruzados**, Powercuts, Global Satellite/ABC Radio Network, two hours.

July 27, **Bruce Hornsby**, Line One, Westwood One, one hour.

July 27, **David Bowie/Edgar Winter/Eric Clapton**, Rock Clock, DIR Broadcasting, one hour.

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# Simple Minds See Double

BY DAVE DiMARTINO

LOS ANGELES With its \$16.98 list price, "In The City Of Light," the new double live album by Simple Minds, seems an especially sleek, deluxe package. Likewise, in this era of two-on-one compact disk packages, the set's double-CD price—ranging from \$22.99 to \$27.99 at various retail outlets—might seem steep to some.

Add to that Virgin's near-simultaneous issue of the group's 6-year-old "Sister Feelings Call" at the midline list price of \$6.98, and you've got a band that may actually be competing with itself.

Not so, says A&M Records, which reports brisk sales on the live album, at No. 117 on this week's Top Pop Albums chart.

Jim Kerr, the band's lead vocalist, is not exactly pleased with the situation. "There's kind of a confusion," says Kerr, "especially with a band like us. It comes up at a radio station, where this jock in the Midwest may say, 'What's this, a

new album from Simple Minds?' I think Virgin owed it to us to get it together on that one and explain the facts." It's a minor point, says Kerr, who only wishes there were more information on the Virgin album's sleeve to alert fans to the fact that it contains old material.

The new album? "We're pleased," says Kerr. "Normally, the week a record comes out, if you ask me what I think, I'm the type of guy who says, 'Let's wait six months and I'll tell you.' But I think this is really a great, modern rock'n'roll record. We're just a much more flamboyant band live, I think."

Pulled as the first single from the A&M set is a live version of "Promised You A Miracle," originally recorded for the band's "New Gold Dream" album and issued as an A&M single here several years ago. "We always loved [the track]," says Rick Stone, A&M vice president of promotion. "It was a sizable dance hit, but we just couldn't get it off the ground.

We love that song around here."

Recorded in Paris in August, "In The City Of Light" represents the end of an era, according to Kerr. "I really wouldn't be surprised if we came back with a whole different slant on things," he says. "It's the first break we've had for nine years for more than a few weeks. What we're having now is a sabbatical in some sense. It's very natural for us to feel that a door is closing and that we're going to take a step on the outside and think."

Describing himself as "one of the few people in Britain who believes in rock as a viable force," Kerr has consistently made international news for his work with Amnesty International.

"I guess there's two kinds of bands," he says. "The kind of band that gets the big microphone and says, 'Pepsi-Cola,' and the kind who gets the big microphone, opens their mouth, and says, 'Amnesty International.' I know which group I want to belong to."

## ARTIST DEVELOPMENTS

### DEAD IS ALIVE

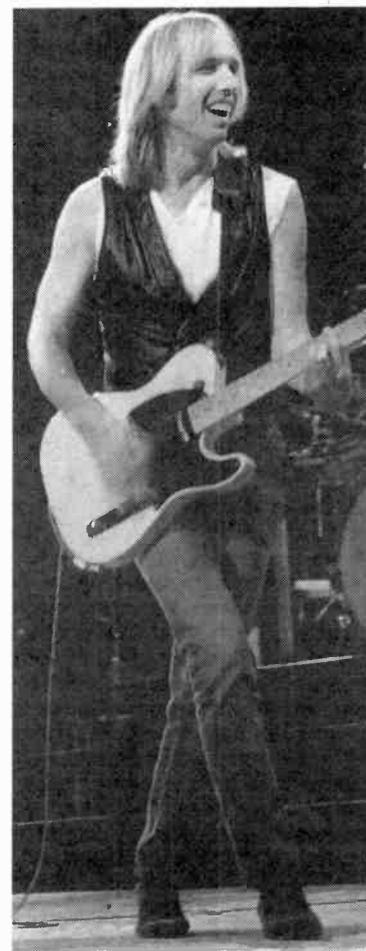
Grateful Dead-mania is sweeping the nation. In addition to selling out concerts on its national summer tour, the veteran group is garnering tremendous radio and retail response for its new Arista album, "In The Dark," which hit the streets July 9.

The album's leadoff single, "Touch Of Grey," has become an instant winner at album rock radio, with programmers also picking up on several other cuts, including "West L.A. Fadeaway," "When Push Comes To Shove," and "Hell In A Bucket."

On the retail front, Arista vice president of sales Jim Cawley says, "The feedback we're getting is that it's not only long-standing Dead fans buying this record. It's going way beyond the band's customary base. Our game plan on this particular album was to try, as we did with the Whitney [Houston] album, to put out just the right amount of records to every account. We made a good estimation of what the first few weeks would be like, especially in terms of the breakdown of CDs, LPs, and cassettes."

Arista's marketing campaign for "In The Dark" calls for a heavy push behind the CD version, says Cawley. "From the start, we noticed we were picking up strong demand for the CD—a lot of people were asking for it." He adds that "In The Dark" is one of the fastest-moving CDs the label has released to date. "Our initial CD shipment was 17%, which we're immediately seeing rise to 20%, and ultimately I think it'll be rising above that."

The videoclip for "Touch Of Grey" is getting solid exposure on MTV, according to Cawley. He says the widespread media



**Triple Thrill.** Tom Petty brought his Rock'n'Roll Caravan tour—which also features the Georgia Satellites and the Del Fuegos—to New York City on July 8 for a show at Madison Square Garden. (Photo: Chuck Pulin)

coverage of the Dead is attributable to "tremendous respect for an institution."

Commercial copies of "Touch Of Grey"—serviced to radio and retail as a promo-only CD single—are being shipped with a 14- by 21-inch poster, featuring a live shot from the video. "There is also a bonus

cut on the single," says Cawley. "We wanted to give the fans that little bit extra."

### TRUE TRANSITION

Sales of the new Madonna single, "Who's That Girl," are particularly hot since the song is not yet available anywhere else, says Rich Fitzgerald of Warner Bros. The single will ultimately be featured on the soundtrack of the upcoming Madonna movie of the same name, set for an Aug. 7 national release.

"The soundtrack's not out for a few weeks, so people are really going out and buying the single," says Fitzgerald. "Madonna's clearly on a roll right now. She's just kicked off a major tour, the movie's coming—we couldn't ask for a better situation."

Prior to the release of the new single, the Warner Bros./Sire staff had enjoyed continued success with Madonna's 1986 "True Blue" album. After scoring yet another hit single with "La Isla Bonita," the label finally stopped working that album.

"It was a very easy transition to go from the 'True Blue' project to 'Who's That Girl,'" says Fitzgerald. "There was a fair deal of feedback from radio that thought we should release 'Where's The Party' as a single—people were asking for it. And if she didn't have the movie, maybe we would have kept going ahead with more singles."

### NONA'S A GO-GO

Nona Hendryx scored a top five hit on the Hot Black Singles chart with "Why Should I Cry?," the leadoff single from her debut album for EMI America, "Female Trouble." Next up from the former LaBelle member is the single "Baby Go-Go," penned by one Joey Coco, known to his very good friends as Prince.

"We're really looking to get

(Continued on page 24)



## ONE TO ONE

**Sam Kaiser of MTV discusses the how and why of the Hip Clip**

What's hipper than heavy rotation on MTV? Hip Clip of the Week, an 8-month-old ultra-heavy playlist category, according to MTV vice president of programming Sam Kaiser. In this week's "One To One" interview, Kaiser tells Billboard video music editor Steven Dupler what the Hip Clip is all about and how it has played a key part in breaking acts like Suzanne Vega, Cutting Crew, and Whitesnake.

**Q: Describe the Hip Clip rotation and the decision-making process you use to determine which clips you'll pick.**

A: Basically, the Hip Clip is a special rotation category, which allows us to help break a new artist or band in a big way. In a perfect world, the Hip Clip would be played roughly eight times per day, or 56 times a week. But that can't always be the case because, of course, we occasionally have to deal with special programming. It all

came about when we decided to reenergize our original mandate to break new acts. We decided they needed a special showcase.

The official line is that there are three levels we look at when picking the Hip Clip. There has to be a fanatical belief—both here and on the label's part—in the song, the artist, and the video. The label support is especially important, because if we're going to commit this kind of airplay, we need to know they're behind that act.

The Hip Clip artists are given preferred treatment, as far as new artists go. We provide the VJs with fact sheets on them, so they can talk about the clips and actively support these acts on the MTV news. [We may also] give them walk-ons and guest VJ shots.

**Q: Are the labels consulted while you're deciding which clip to use, and do you ask them in advance what they would like to see receive Hip Clip status?**

A: No. While we do encourage the labels to identify their key new acts and developmental priorities, it's strictly our decision about which clip, if any, will become a particular week's selection. The way we position it is that it's fine if they request a Hip Clip designation for a particular artist's video, but since it really is a gut, subjective decision on our part, it's simply not open for discussion and debate, the way the regular rotational slots are. We try to avoid any political influences. The Hip Clip is not a "favor" category influenced by any segment of the industry.

**Q: Can you run down the process**

**of selection?**

A: On Mondays, we hold our standard videoclip acquisition meeting. This is where we select which clips will air out of all the submissions we receive. We ask that submissions be made along with an album or cassette and an artist bio by the end of business on Friday. In the course of viewing the clips, potential Hip Clip candidates are identified. We then take these into the video music scheduling meeting on Tuesday. These meetings are both attended by about 10 people from the programming, talent relations, and music programming staffs.

In the course of deciding which clips will play in what rotation, the potential Hip Clips are identified, and decisions are made. If we choose one—and there is not always a Hip Clip for any given week—the label is called that same day and told.

**Q: It sounds like a chance for MTV programmers to get to play label a&r man. How's your batting average?**

A: Since we began running Hip Clips the week of Dec. 10-16, 1986 (the first was Chrysalis act World Party's "Ship Of Fools"), we've been tracking the singles activity on the various trade charts. I think the statistics speak for themselves, particularly when you consider that these are acts that are, in most cases, completely unknown.

For example, in the first quarter of this year, on the Billboard Hot 100 chart, 45% of the Hip Clip songs entered the top 30, 36% entered the top 20, and 27% got into the top 10. I think that shows pretty damn good ears. And on the album chart, 64% entered the top 50, 27% into the top 20, and 18% made the top 10.

**Q: Do you make an attempt to lead radio with your selections?**

A: We definitely try to take that position. Of course, there are some instances where radio picks up on a song first or sometimes simultaneously. But radio play is not considered at all in making our decision. We don't ask a label, "How many stations do you have?" or "What's your sales base?" This is purely a gut call.

**Q: Do labels make any effort to get mileage out of the Hip Clip exposure on the retail level?**

A: We're helping them in that respect. We've developed a whole line of MTV-generated point-of-purchase materials, including an album bin card and cassette/CD cards denoting that the album features a track that was selected as a Hip Clip. We also provide artwork to labels and encourage them to sticker the albums.

**'The Hip Clip is purely a gut decision'**

## ARTIST DEVELOPMENTS

(Continued from preceding page)

another big black hit with 'Baby Go-Go,' just like we accomplished with the first single," says Michael Barackman, vice president of a&r for EMI America/Manhattan. "First and foremost, our goal with Nona has been to establish a black base for her on this album. As a solo artist, she has never really enjoyed a hit in that area, although she is incredibly well respected in the community, as you can tell by looking at the lineup of people



**Back In Town.** Tom Scholz leads Boston through the first of four sellout shows at New Jersey's Meadowlands Arena. (Photo: Chuck Pulin).

participating on the record."

Among those contributing to the Hendryx album were Jimmy Jam & Terry Lewis, the System, and George Clinton. "A lot of top names came to the party to show their support," says Barackman. "With Jam and Lewis, and the infamous Joey Coco, we had the top guys from Minneapolis."

A 12-inch remix of "Baby Go-Go" has been completed by Mark Berry; a video for the single was filmed in Los Angeles.

Hendryx recently made her stage return with a series of opening dates in Holland and Belgium on David Bowie's Glass Spider tour. Plans call for her to

hit the U.S. concert circuit in September, with dates to be booked by Triad. "Nothing's confirmed yet," says Barackman, "but there is a strong possibility that she'll have the opening slot on a pretty significant tour."

### GROWING PAINS

Island Records is taking a grassroots approach with "More Than The Truth," the second album from singer/songwriter Nicholas Tremulis.

"There's plenty of time," says label chief Lou Maglia of breaking the record, which he describes as having a distinct r&b/jazz flavor. "We're just developing an awareness of Nick as a new artist. It's a situation where if it takes six months it's OK. This way we'll establish him as an act."

According to Maglia, Island's game plan for the Tremulis album is to work closely with adult contemporary radio on the first single, "More Than The Truth," and with VH-1 on its accompanying videoclip, after which the label hopes to cross them over to top 40 stations and MTV.

"VH-1 is very supportive," says Maglia. "We're getting very positive reaction from AC radio."

Plans for a fall tour are in the works. "Nick has an incredible live show," says Maglia. "But he plays with 13 pieces, so to underwrite a band of this size is tough. It's an expensive undertaking."

### TEEN IDOL

After scoring a top 15 hit with "Nothing's Gonna Change My Love For You," a remake of the George Benson song, teen vocalist Glenn Medeiros is enjoying success on the Top Pop Albums chart with his eponymous debut album on the independently distributed Amherst label. Sales of the album, No. 120 after seven weeks on the chart, are reportedly closing in on the 400,000-unit mark.

Just out is Medeiros' second single, "Watching Over You," written by Peter Gordon, who penned the Gloria Loring hit "Friends & Lovers." While stations are starting to pick up on the new Medeiros single, radio activity on "Nothing's Gonna Change My Love For You" is still very strong, according to Lenny Silver, executive vice president of the Buffalo, N.Y.-based label.

"There's a ton of people still playing the first single," says Silver. "The Miami stations are just picking it up now and playing it heavy. But every major station has committed to picking the second up."

Silver says it's unlikely that the young artist will join the ranks of a major label. "We had a lot of big-dollar offers from the majors to buy out his contract," he claims. "But we're very firm believers in independent distribution."

### SPECIAL DELIVERY

The next 38 Special album, "Flashback," will be a best-of compilation featuring two new songs—one of which, "Back To Paradise," was No. 8 on last week's Album Rock Tracks chart.

The song, composed by Bryan Adams, Jim Vallance, and Pat Benatar, is featured prominently in the summer movie "Revenge Of The Nerds, Part II," just out.

David Anderle, A&M vice president of film music and acting head of a&r, says he was "a real supporter" of the group's linkup with the movie. "I thought the first film was really good," he says. "I thought it had a great sense of humor for 38 Special, for their image, with [Donnie] van Zant jumping around onstage. It just all worked—it all came together."

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



**Spiderman Cometh.** David Bowie, who starts the U.S. leg of his Glass Spider tour July 30 at Veteran's Stadium, Philadelphia, has been playing to sellout crowds in Europe. Following a show in Rotterdam, Holland, the star celebrates with his new touring band. Pictured, from left, are Richard Cottle (keyboards), Carmine Rojas (bass), Erdal Kizilicay (synthesizer), Allen Childs (drums), Bowie, and Peter Frampton and Carlos Alomar (guitars).

## Material Girl A Stunner At AIDS Benefit; Bowie's Album Inexplicably Underrated

**THAT GIRL:** Madonna's benefit concert for AIDS on July 13 at Madison Square Garden, New York, was an absolute knockout. From the moment the material girl hit the stage singing "Open Your Heart" to the final encore of "Holiday," she delivered 150% entertainment.

Following the opening number, Madonna gave a short, sharp, but nonetheless heartfelt speech about AIDS, but then stated that the evening should not be a morbid affair. To avoid using every superlative in the dictionary, suffice it to say that Madonna went on to give an outstanding performance and her 1987 Who's That Girl tour is not to be missed.

**SHORT TAKES I:** Just out in the U.K. on Island (distributed by PolyGram) is "The Island Story," a double album boasting 31 classic hits from the label's 25-year history. Among the acts featured on the set are U2, Bob Marley, Grace Jones, Roxy Music, Free, Traffic, Cat Stevens, Kid Creole, Robert Palmer, Steve Winwood, Frankie Goes To Hollywood, and Julian Cope... Mr. Mister's next RCA album, "Go On," is due in August. The project was co-produced by the group and Kevin Killen, who has engineered for U2, Peter Gabriel, and Bryan Ferry... For the record, the recently recorded Julio Iglesias and Stevie Wonder duet will appear on both artists' upcoming albums... There's a new Richard Perry-produced Pointer Sisters album in the works. Meanwhile, sisters June, Ruth, and Anita are also working on solo projects... Marlon Jackson has officially left his brothers' band to pursue a solo career and has a debut album for Capitol set in late summer... Lindsey Buckingham, who is cutting a new solo album at the 24-track studio in his Los Angeles house, says the possibility of a Fleetwood Mac tour is still "up in the air." Incidentally, don't be surprised if Christine McVie's "Little Lies" is the next single from the superb "Tango In The Night" album. Another track to be considered for single release is "Family Man"—love that "Year Of The Cat." Al Stewart-style guitar picking... Dolly Parton will have her own ABC-TV variety show, "Dolly," in the fall... Be on the lookout for "Time And Tide," the debut solo album from ex-Matt Bianco vocalist Basia, just released in Britain on Portrait. The Beat managed to acquire an import CD and was most impressed by this young lady's style. Helping her out on the album is former Matt Bianco colleague Danny White... Can't get enough of Def Leppard's new "Hysteria" album—unbelievable sound and great songs like "Women," "Animal," and "Love Bites." This one's going to be a M-O-N-S-T-E-R.



**LETDOWN:** Tickets for David Bowie's upcoming U.S. concerts have been selling fast, but why on earth does his latest album, "Never Let Me Down," seem to be eliciting such lukewarm response? Surely its initial commercial failure can't be blamed on the fact that it emerged just prior to the EMI America/Manhattan merger—or because "Day-In Day-Out" may have been the wrong leadoff single?

"Never Let Me Down" slips to No. 61 on the Top Pop Albums chart after just 10 weeks, and that's more than a crying shame. After consistent spins, The Beat has come to the conclusion that it's an incredibly underrated album. In addition to the brilliant, John Lennon-esque title track, other particularly strong cuts include "Makin' My Love (Shining Star)," "Bang Bang," and the current single, "Time Will Crawl." One can only hope that DB's presence on the concert circuit here will revitalize the album.

**SHORT TAKES II:** August releases from Columbia include new albums by Loverboy and Blue Oyster Cult; coming in September is the latest Bob Dylan opus and Mick Jagger's second solo effort, "Primitive Cool." Incidentally, The Beat hears that Jagger's first solo tour is set for a mid-September start in Germany... John Kay & Steppenwolf are the first act signed to K-Tel International's new Qwil label. The group's debut Qwil album, "Rock & Roll Rebels," hit the streets July 15... Glass Tiger will record its next Manhattan album in the fall. Production will be handled by Jim Vallance, also at the knobs on the band's debut set, "Thin Red Line"... For those who care: Frankie Goes To Hollywood has finally called it a day—and this time it's really over! Word of the split came during the recent wedding of bassist Mark O'Toole to U.S. model Laura Cairo, to which Frankie vocalist Holly Johnson was not invited. Drummer Pete Gill told reporters that in the wake of Johnson's departure, the remaining band members plan to form a new outfit... Following his recent departure from Starship, bassist Pete Sears is rumored to be putting a band together with veteran rock drummer Aynsley Dunbar and ex-Mahogany Rush guitarist Frank Marino... "It helps restore your judgment about what's good for you. It's a great program." That's what Foreigner manager Bud Prager says about the University Health Center program at the Palm-Aire Hotel & Spa, Pompano Beach, Fla., in a print ad that's been running in recent editions of the New York Times Magazine. Maybe Prager should have sent Mick Jones and Lou Gramm down there for a week when they were trying to iron out their quibbles earlier this year.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD/BOB DYLAN	JFK Stadium Philadelphia, Pa.	July 10	\$1,493,037 \$21	71,097 90,000	Electric Factory Concerts Monarch Entertainment Bureau
GRATEFUL DEAD/BOB DYLAN	Giants Stadium East Rutherford, N.J.	July 12	\$1,478,350 \$21	71,598 sellout	Monarch Entertainment Bureau John Scher Presents
BOSTON FARRENHEIT	Meadowlands Arena East Rutherford, N.J.	July 1-3, 5	\$1,296,102 \$17.50/\$16.50	75,795 sellout	Monarch Entertainment Bureau John Scher Presents
NEIL DIAMOND	Met Center Bloomington, Minn.	July 8-11	\$1,129,060 \$17.50/\$15	65,005 sellout	Ogden Allied Presents
MADONNA LEVEL 42	Sullivan Stadium Foxboro, Mass.	July 9	\$1,068,975 \$22.50	48,384 sellout	Don Law Co.
BOSTON FARRENHEIT	Joe Louis Arena Detroit, Mich.	July 8-10	\$675,675 \$17.50	38,610 sellout	Brass Ring Prods.
MADONNA LEVEL 42	RFK Stadium, Starplex Washington, D.C.	July 2	\$602,780 \$20	32,378 38,594	Cellar Door Prods.
NEIL DIAMOND	The Marcus Amphitheatre, The Henry Maers Festival Park Milwaukee, Wis.	July 6-7	\$591,109 \$19.50/\$12.50/\$7.50	38,838 sellout	Ogden Allied Presents
BON JOVI CINDERELLA	Alpine Valley Music Theatre East Troy, Wis.	July 10	\$467,417 \$17.50/\$15	30,892 sellout	Joseph Entertainment Group
BON JOVI CINDERELLA	Exhibition Stadium Toronto, Ontario	July 12	\$381,881 (\$512,730 Canadian) \$22.75	22,788 sellout	Concert Prods. International
PETER GABRIEL YOUSOU	Exhibition Stadium Toronto, Ontario	July 11	\$356,707 (\$478,930 Canadian) \$23.75	20,380 23,000	Concert Prods. International
GRATEFUL DEAD	Roanoke Civic Center Roanoke, Va.	July 7-8	\$320,711 \$15.50	20,691 sellout	Cellar Door Prods. Monarch Entertainment Bureau
BON JOVI CINDERELLA	Olympic Saddledome Calgary, Alberta	July 4	\$254,672 (\$341,933 Canadian) \$22/\$21	16,530 sellout	Perryscope Concert Prods.
WHITNEY HOUSTON JONATHAN BUTLER	Providence Civic Center Providence, R.I.	July 9	\$240,546 \$18.50/\$16.50	13,342 sellout	Frank J. Russo
THE CURE	Oakland-Alameda County Coliseum Oakland, Calif.	July 12	\$223,930 \$17.50	12,796 sellout	Bill Graham Presents
HEART TOM KIMMEL	Alpine Valley Music Theatre East Troy, Wis.	July 11	\$210,747 \$20/\$17.50/\$12.50	14,697 20,000	Joseph Entertainment Group
MOTLEY CRUE WHITESNAKE	Veterans Memorial Auditorium Des Moines, Iowa	July 12	\$209,407 \$15.75/\$14.75	13,890 sellout	Belkin Prods. Music Circuit Presentations
WHITNEY HOUSTON JONATHAN BUTLER	Performing Arts Center, Rochester Philharmonic Orchestra Community College of the Finger Lakes Canadagua, N.Y.	July 7	\$186,280 \$20/\$14	12,500 sellout	Rochester Symphony Orchestra Herb Chesborough & John Parkhurst
MOTLEY CRUE WHITESNAKE	The Arena St. Louis, Mo.	July 8	\$180,350 \$15.50/\$14.50	11,911 sellout	Contemporary Prods.
MOTLEY CRUE WHITESNAKE	Nashville Municipal Auditorium Nashville, Tenn.	July 7	\$157,072 \$16	9,900 sellout	Sound Seventy Prods.
MOTLEY CRUE WHITESNAKE	Mid-South Coliseum Memphis, Tenn.	July 5	\$156,765 \$15	10,451 sellout	Mid-South Concerts
WHITNEY HOUSTON JONATHAN BUTLER	Arena, Olympic Center Complex Lake Placid, N.Y.	July 8	\$131,291 \$16.50	8,000 sellout	Olympic Authority
GEORGE STRAIT DAN SEALS	Starwood Amphitheatre Nashville, Tenn.	July 11	\$95,275 \$15/\$13.50	6,787 15,000	in-house
REBA MCENTIRE DWIGHT YOAKAM	Concerts in the Country, Lanierland Cumming, Ga.	July 11	\$87,548 \$10.50	8,413 8,332 sellout	in-house
AL JARREAU	Open Air Theatre San Diego (Calif.) State Univ. San Diego, Calif.	July 12	\$81,526 \$20	4,321 sellout	Avalon Attractions
THE JUDDS DAN SEALS	Mud Island Amphitheatre Memphis, Tenn.	July 10	\$70,896 \$14	5,064 sellout	Mid-South Concerts
MERLE HAGGARD TAMMY WYNETTE	Concord Pavilion Concord, Calif.	July 12	\$65,360 \$17.50/\$14.50	3,941 8,475	in-house
BANGLES CUTTING CREW	Greek Theatre Berkeley, Calif.	July 3	\$62,634 \$17.50	3,796 8,500	Bill Graham Presents
SANTANA NEVILLE BROTHERS	Nautica Stage Cleveland, Ohio	July 11	\$59,150 \$15/\$14	4,110 sellout	Stage Partners Belkin Prods.
NIGHT RANGER OUTFIELD	Fox Theatre Atlanta, Ga.	July 12	\$51,760 \$16	3,235 4,518	Southern Promotions/Concert Promotions
SAM KINISON CARL LABOVE	The Hanna Theatre Cleveland, Ohio	June 12	\$45,000 \$15	3,000 sellout	Belkin Prods.
CLUB NOUVEAU THE SYSTEM	Mammoth Events Center Denver, Colo.	July 8	\$41,463 \$15.50	2,675 2,866	Fey Concert Co. Concerts Int'l
AMERICA THREE DOG NIGHT	Celebrity Theatre Phoenix, Ariz.	July 10	\$38,115 \$15	2,541 sellout	Evening Star Prods.
THE JETS	Baldwin Auditorium Wailuku, Hawaii	June 23	\$34,370 \$17.50/\$16.50	2,159 sellout	Michael Schivo Presents
SAM KINISON CARL LABOVE	Palace Theatre Columbus, Ohio	June 11	\$31,995 \$13.50	2,370 2,827	Belkin Prods.
SAM KINISON CARL LABOVE	Uihlein Hall, Performing Arts Center Milwaukee, Wis.	June 17	\$28,017 \$16.50	1,698 sellout	Belkin Prods.
SUZANNE VEGA STEVE MULLEN	Nautica Stage Cleveland, Ohio	July 10	\$27,890 \$10/\$9	2,920 4,110 sellout	Stage Partners Belkin Prods.
EXPLOITED WAR ZONE DRI SCHOOL OF VIOLENCE SCAB	The Ritz New York, N.Y.	June 27	\$20,330 \$12/\$11	1,500 sellout	Monarch Entertainment Bureau John Scher Presents Rock Hotel

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## Leppard Sets World Tour; Skynyrd In Tribute Dates

BY LINDA MOLESKI

**THE MADNESS BEGINS:** Def Leppard will kick off a world tour Aug. 27, starting with a series of European concerts. The Brit band will be supporting its upcoming Mercury/PolyGram album, "Hysteria," the eagerly anticipated follow-up to 1983's multiplatinum "Pyromania" album.

The U.S. leg of the tour will commence Sept. 25, with arena shows booked through Dec. 31. Dates are scheduled to pick up again Jan. 15. Geffen recording act Tesla is confirmed as special guest on the tour.

Incidentally, On The Road hears that Leppard recently played three warm-up shows in Holland, where much of the new "Hysteria" set was recorded. With only a very small Dutch following—the band's album sales there are mini-

mal—the Leppes reportedly played to only a few hundred people each night. Come the fall, U.S. fans will doubtless be flocking to see the band in droves.

**TOGETHER AGAIN:** Veteran Southern rock act Lynyrd Skynyrd is regrouping for a tribute tour, which will begin on Sept. 24 in Reno, Nev. Dates are tentatively set to run through Oct. 25. Coinciding with the tour, MCA will put out an album containing never-before-released Skynyrd tracks culled from its archives. Music videoclips, including one for the group's classic cut "Freebird," will also be serviced to MTV.

According to band manager Charlie Brusco, the package was put together to serve as a salute to late group members Ronnie Van Zant and Steve Gaines, who were among those killed in a plane crash on Oct. 20, 1977.

The Skynyrd tour will consist of some 25 arena shows in major markets across the country, with two outdoor dates booked at California's Irvine Meadows and Universal Amphitheater.

Among the members confirmed for the touring lineup are Gary Rossington, Allen Collins, Billy Powell, Leon Wilkerson, Artimus Pyle, Ed King, and Johnny Van Zant.

**SHORT TAKES:** Patti LaBelle, Luther Vandross, Maze, Atlantic Starr, the Gap Band, Frankie Beverly, and the Whispers are among the artists participating in this year's Budweiser Superfest series... After completing a successful European jaunt, the Long Ryders resumed the U.S. leg of their tour July 8 in Richmond, Va., to support their latest Island effort, "Two Fisted Tales." The group will hit New York's Ritz club on Friday (24)... Reggae artists the Killer Bees are about to embark on a three-week tour of

Jamaica and Barbados, set to commence Aug. 17. Dates include the third night of the Reggae Sunsplash Festival (Aug. 21), which is being held in Montego Bay. The group will be promoting its latest release, "Groovin'," on Beehive/Jungle Records... Tom Conway takes over as senior vice president of finance for Manhattan's Madison Square Garden. He succeeds Steve Schwartz, who is now serving as senior vice president and general manager for the venue...

Neil Young reunites once again with his old band Crazy Horse at Los Angeles' Pacific Amphitheater on Aug. 13 to launch an extensive U.S. tour. Young and Crazy Horse are supporting the recently released Geffen album "Life"... Soul great Ray Charles hits the road Aug. 4 in Vienna, Va., with a combination of indoor and outdoor dates running into the spring...

An interesting selection of upcoming shows at Manhattan's Bottom Line: Poco on Friday (24), Omar & the Howlers on July 28, and Donovan on Aug. 14.

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



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**Shufflin' Boys.** New Warner Bros. signees the Jamaica Boys clown with director Robert Townsend on the set of their first video. Townsend is best known for writing and starring in the film "Hollywood Shuffle." Sharing a joke are, from left, Mark Stevens, Lenny White, Townsend, and Marcus Miller.

## Four-Record Set Contains A Bit Of Everything Atlantic Issues Tribute To Otis Redding

SATURDAY AFTERNOONS IN the George household during the '60s were cleaning days. It was this writer's assignment to polish the living room furniture, a job always accomplished with even less enthusiasm than was warranted. The only good part of the task was that my mother would place a stack of 45s on our Motorola record player. Some had a map of Michigan surrounded in blue, the Motown logo. Some had the elegant red-and-black design of Atlantic.

But by far the largest number of singles on the George family record changer displayed either the orange and black of Volt or the pale blue of Stax, music from the Memphis operation run by Jim Stewart and Al Bell. And most of the background music for my work with polish and rag was provided by the greatest male vocalist of the soul era, Otis Redding.

So it is with great joy that I salute Atlantic Records' compilation "The Otis Redding Story," a four-record set that contains 60 songs. Collected are all the self-penned standards ("These Arms Of Mine," "Mr. Pitiful," "I've Been Loving You Too Long," "Dock Of The Bay"), his best-known covers (Sam Cooke's "A Change Is Gonna Come," the Rolling Stones' "Satisfaction"), his more obscure covers (Charles Brown's "Merry Christmas Baby," Irving Berlin's "White Christmas," the Impressions' "For Your Precious Love"), and two previously unreleased songs ("Stay In School" and "You Left The Water Running").

Compilers Kim Cooke and Robert Bowman, along with producer/musicologist Bob Porter, have come as close as possible to creating a definitive record of Redding's remarkable five-year run (1963-1967) at the top of the soul charts. Bowman's booklet provides an informative, if occasionally dry, chronicle of the sessions that produced this music.

Listening today, it's clear that there were limitations to Redding's voice. He didn't possess a wide range, and he often garbled lyrics. But the intensity, conviction, charm, and humor of the man flow through all his work, and it's those elements that make these works endure.

The Stax house band, which included Booker T. & the MG's, Isaac Hayes, David Porter, and the Mar-Keys horn section, provided sensitive, virile support on almost all Stax-Volt sessions. But as the musicians testify in Bowman's booklet, it was Redding's ability and

personality that inspired them to their best work. Some of the best performances are on minor hits, like the mid-tempo "Security" from 1964 and the album cut "Cigarettes And Coffee," a ballad of sweet sensuality and calmness.

**SHORT STUFF:** Doug Daniels and Scott Folks have both exited Elektra. Earl Hutchenson has replaced Daniels as national director of promotion, but no replacement has yet been named for Folks... On the soundtrack to the Frankie Avalon/Annette Funicello comeback flick, "Back To The Beach," Herbie Hancock performs the surf standard "Wipe Out" and Fishbone duets with Funicello on her 1964 hit "Jamaica Ska," which, for fans of cross-cultural pollination, is about as weird as things can get... Jump Street



by Nelson George

Records has pulled out of its p&d deal with 4th & Broadway Records. It has new releases on Toney Lee, Bipo, Jeff Young, the Basement Boys, and Debbe & the Code, produced by David Frank and mixed by Larry Levan... Capitol's 4 By Four hits the road for the first time with the Fresh Fest '87, headlined by the Fat Boys... Warner Bros.' first rap signee is Ice T, who is generally acknowledged to be Los Angeles' best rapper. T, who wears a gold gun around his neck, has titled his album "Rhyme Pays," and it contains such morally uplifting material as "Squeeze The Trigger" and "Somebody Gotta Do It (Pimpin' Ain't Easy!!!)." Warner Bros. was kind enough to sticker the album, warning "Explicit Lyrics Parental Advisory." That the sticker happens to be in the shape of a condom (or is that a bullet?) is just another sign of the label's responsible attitude... This month Anita Baker is doing a series of concerts that start in the Midwest (including two nights in her hometown of Detroit), move to the East Coast, and then swing out to Southern California. Her landmark "Rapture" album is nearing triple platinum, and a new single, "No One In The World," has just been released by Elektra. She is taping a video for that song at the Apollo later this month; Spike Lee will direct and appear in it. A home video of a Baker appearance in Washington, D.C., reaches stores Aug. 4... Def Jam has a new 12-inch of the Chuck Stanley song "Jammin' To The Bells"... Producer Paul Laurence has four productions on the Hot Black Singles chart: "Jam Tonight" for Freddie

(Continued on next page)

## Bray's Breakfast Club Is A Full-Time Job

BY NELSON GEORGE

LOS ANGELES Steven Bray has serious credentials. He's written songs on several Madonna albums and co-wrote "Into The Groove" with the superstar. The drummer/composer/producer is also the only black member of the Breakfast Club, whose first MCA single, "Right On Track," went top 10 pop. He co-wrote and co-produced the Jets' contribution to the "Beverly Hills Cop 2" soundtrack, "Cross My Broken Heart." Now, at Madonna's insistence, he's written songs for and scored her soon-to-be-released feature film, "Who's That Girl."

Despite all this activity, Bray has a low profile in the record industry and plans to keep it that way. "Between Madonna and the Breakfast Club, I don't have much time for outside projects," he says. "And really, I'm not interested in doing a bunch of things and not that prolific a writer to be moving from project to project to project."

Bray says, "I see so much out there in the market that sounds like

'Holiday.' People see something that is successful and imitators come out. I wouldn't want to be involved in imitating things I've done before." The Detroit native has known Madonna for 10 years and "is one of her oldest friends. Since our relationship goes back to Michigan, it's easy for us to talk and to work together. From the beginning she's always been focused and going in one direction."

Bray moved to New York in 1980, where he played in a band featuring Madonna, System member David Frank, and top session guitarist Paul Pesco, who is currently touring with the System. During his scrambling days in New York, Bray performed in a different band with Ed Gilroy, Breakfast Club's lead singer. "I've been in bands for 10 years, and none was ever successful, so the start the Breakfast Club has gotten off to is encouraging," he says.

Though he's the only black member of the Breakfast Club, Bray doesn't think the band's interracial composition should affect it. "We're all friends and have been a long

(Continued on next page)

## 'Najee's Theme' Hits Big

BY STEVEN IVORY

LOS ANGELES It's been called "fuzak": a mellow, usually instrumental fusion of r&b, pop, and sparse jazz interpretations, with an intricate solo here, a moderately complex chord progression there. The genre is big this year, and saxophonist Najee (pronounced Nah-Gee) is one of its newest, brightest stars.

"Najee's Theme," his debut al-

bum for EMI America, has produced two hit singles, including an instrumental rendition of Anita Baker's "Sweet Love."

The recently released third single, "Betcha Don't Know," is certain to help push the album over the 500,000 mark, a remarkable feat for a debut instrumental work.

The 29-year-old New York musician, managed by New York-based Hush Productions, has been on the

(Continued on next page)

FOR WEEK ENDING JULY 25, 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
NO ONE IN THE WORLD ANITA BAKER ELEKTRA	2	10	20	32	55
MAKING LOVE IN THE RAIN HERB ALPERT A&M	5	10	13	28	58
JUST CALL SHERRICK WARNER BROS	2	6	16	24	39
HOW SOON WE FORGET COLONEL ABRAMS MCA	4	7	10	21	57
HEART ON THE LINE JENNIFER HOLLIDAY GEFEN	1	8	12	21	26
ANYTHING CAN HAPPEN PATRICE RUSHEN ARISTA	4	4	11	19	37
DIVAS NEED LOVE TOO KLYMAXX CONSTELLATION	5	4	9	18	66
DANCE ALL NIGHT DEBARGE STRIPED HORSE	2	4	11	17	54
SUMMER NIGHTS G. WASHINGTON JR. COLUMBIA	3	5	9	17	36
JUST THAT TYPE OF GIRL MADAME X ATLANTIC	6	2	9	17	17

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

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I FEEL GOOD ALL OVER	STEPHANIE MILLS	6
2	7	FAKE	ALEXANDER O'NEAL	1
3	3	SHOW ME THE WAY	REGINA BELLE	2
4	4	I'M BAD	L.L. COOL J	4
5	2	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	10
6	6	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	3
7	9	I'M IN LOVE	LILLO THOMAS	7
8	8	LIES	JONATHAN BUTLER	14
9	10	THE PLEASURE PRINCIPLE	JANET JACKSON	5
10	11	MIXED UP WORLD	TIMEX SOCIAL CLUB	15
11	19	JAM TONIGHT	FREDDIE JACKSON	8
12	14	THIGH RIDE	TAWATHA	9
13	12	FALLING IN LOVE	THE FAT BOYS	17
14	5	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	21
15	21	JUMP START	NATALIE COLE	11
16	23	TINA CHERRY	GEORGIO	13
17	26	ONE HEARTBEAT	SMOKEY ROBINSON	16
18	13	STILL A THRILL	JODY WATLEY	29
19	24	DON'T BLOW A GOOD THING	VESTA WILLIAMS	27
20	25	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	12
21	16	ROCK STEADY	THE WHISPERS	38
22	15	DIRTY LOOKS	DIANA ROSS	28
23	18	IF I WAS YOUR GIRLFRIEND	PRINCE	24
24	28	IF YOU WERE MINE	CHERYL LYNN	18
25	20	SATISFIED	DONNA ALLEN	22
26	17	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	53
27	40	LOVE IS A HOUSE	FORCE M.D.'S	23
28	22	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	47
29	34	LET'S TALK IT OVER	VANESE THOMAS	19
30	32	MOONLIGHTING (THEME)	AL JARREAU	37
31	36	I WANT YOUR SEX	GEORGE MICHAEL	43
32	27	ROCK-A-LOTT	ARETHA FRANKLIN	39
33	—	JAMMIN' TO THE BELLS	CHUCK STANLEY	32
34	—	CASANOVA	LEVERT	20
35	—	I'M NOT GONNA LET YOU GO	MELBA MOORE	36
36	38	LIFETIME LOVE	JOYCE SIMS	26
37	31	HAPPY	SURFACE	76
38	39	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	33
39	35	I COMMIT TO LOVE	HOWARD HEWETT	72
40	30	HEAD TO TOE	LISA LISA & CULT JAM	68

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	FAKE	ALEXANDER O'NEAL	1
2	2	SHOW ME THE WAY	REGINA BELLE	2
3	5	THE PLEASURE PRINCIPLE	JANET JACKSON	5
4	1	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	3
5	6	I'M IN LOVE	LILLO THOMAS	7
6	10	JAM TONIGHT	FREDDIE JACKSON	8
7	7	I'M BAD	L.L. COOL J	4
8	15	JUMP START	NATALIE COLE	11
9	11	THIGH RIDE	TAWATHA	9
10	13	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	12
11	4	I FEEL GOOD ALL OVER	STEPHANIE MILLS	6
12	16	TINA CHERRY	GEORGIO	13
13	17	ONE HEARTBEAT	SMOKEY ROBINSON	16
14	22	CASANOVA	LEVERT	20
15	19	LET'S TALK IT OVER	VANESE THOMAS	19
16	18	IF YOU WERE MINE	CHERYL LYNN	18
17	25	ONE LOVER AT A TIME	ATLANTIC STARR	25
18	32	NIGHTTIME LOVER	THE SYSTEM	31
19	29	I LOVE YOU BABE	BABYFACE	34
20	8	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	10
21	36	LOVE IS A HOUSE	FORCE M.D.'S	23
22	27	COME BACK TO ME LOVER	MIKI HOWARD	35
23	28	LIFETIME LOVE	JOYCE SIMS	26
24	33	HOLIDAY	POOL & THE GANG	30
25	23	MIXED UP WORLD	TIMEX SOCIAL CLUB	15
26	12	SATISFIED	DONNA ALLEN	22
27	38	CIRCUMSTANTIAL EVIDENCE	SHALAMAR	40
28	—	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	42
29	34	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	33
30	37	JAMMIN' TO THE BELLS	CHUCK STANLEY	32
31	—	LAST TIME	THERESA	44
32	21	FALLING IN LOVE	THE FAT BOYS	17
33	39	I'M NOT GONNA LET YOU GO	MELBA MOORE	36
34	40	I THINK I'M OVER YOU	MINI CURRY	45
35	—	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	51
36	14	LIES	JONATHAN BUTLER	14
37	—	TELL IT LIKE IT IS	DIMPLES	48
38	—	CROSS MY BROKEN HEART	THE JETS	41
39	35	LOVE ME RIGHT	MILLIE SCOTT	46
40	—	MOONLIGHTING (THEME)	AL JARREAU	37

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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
MCA (9)	11
Constellation (1)	
QMI (1)	
COLUMBIA (7)	9
Def Jam (2)	
WARNER BROS. (5)	9
Paisley Park (2)	
Jellybean (1)	
Tommy Boy (1)	
ARISTA	6
CAPITOL	6
E.P.A.	6
Epic (3)	
Tabu (2)	
CBS Associated (1)	
MANHATTAN (3)	5
EMI-America (1)	
P.I.R. (1)	
RCA (3)	5
Jive (1)	
Total Experience (1)	
SOLAR	5
A&M	4
ATLANTIC (3)	4
21 Records (1)	
MOTOWN	4
ELEKTRA	3
POLYGRAM	3
Mercury (1)	
Polydor (1)	
Tin Pan Apple (1)	
GEFFEN	2
ICHIBAN (1)	2
Wilbe (1)	
ISLAND	2
4th & B'Way (2)	
AMHERST	1
CHRYSALIS	1
EDGE	1
FANTASY	1
Danya (1)	
MACOLA	1
PJ (1)	
MALACO	1
NEXT PLATEAU	1
PRIORITY	1
SLEEPING BAG	1
STRIPED HORSE	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
T.T.E.D.	1
TRIPLE T	1
13 TINA CHERRY	
(Georgio's, BMI/Stone Diamond, BMI) CPP	
71 TRAMP	
(Modern)	
21 WANT YOU FOR MY GIRLFRIEND	
(Baby Love, ASCAP/Clarity, BMI)	
57 WHAMMY	
(Perk's, BMI/Duchess, BMI)	
75 WHATEVER SATISFIES YOU	
(Screen Gems-EMI, BMI/Glory, ASCAP)	
47 WHY YOU TREAT ME SO BAD	
(Jay King IV, BMI)	
99 WITHOUT YOU	
(Fred, ASCAP/Eric, ASCAP)	
70 WOT'S IT TO YA	
(MCA, ASCAP)	
98 YOU CAN'T STOP THE RAIN	
(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
67 7-11	(Century City, ASCAP/MCA, ASCAP)	
65 AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
54 ALL THE WAY WITH YOU	(Baby Love, ASCAP/Clarity, BMI)	
94 ALWAYS	(Jodaway, ASCAP) CPP	
88 ANYTHING CAN HAPPEN	(Ensign, BMI/Stone Diamond, BMI/Matak, ASCAP/MCA, ASCAP)	
85 BETCHA DON'T KNOW	(Bush Burnin', ASCAP)	
66 BETTER WAYS	(Famous, ASCAP/Ultrawave, ASCAP/April, ASCAP)	
96 BULLSEYE	(Kenny Nolan, ASCAP)	
86 CAN WE DO IT AGAIN	(Fah/Avant Garde, ASCAP/LesSun, ASCAP)	
92 (CAN'T) GET YOU OUT OF MY SYSTEM	(Bush Burnin', ASCAP/Vinewood, BMI)	
93 CAN-U-DANCE	(Hip Trip, BMI/Hip Chic, BMI)	
20 CASANOVA	(Calloco, BMI/Hip Trip, BMI)	
40 CIRCUMSTANTIAL EVIDENCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
35 COME BACK TO ME LOVER	(Mardago, BMI/Pera, BMI)	
41 CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP)	
60 DANCE ALL NIGHT	(Zebra Discorde, BMI/Simple Songs, BMI)	
53 DIAMONDS	(Flyte Tyme, ASCAP)	
28 DIRTY LOOKS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
50 DIVAS NEED LOVE TOO	(Spectrum VII, ASCAP/Klymaxx, ASCAP)	
69 DO YOU REALLY LOVE ME	(Oatie, BMI)	
27 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
87 DON'T MAKE ME LATE	(Malaco, BMI)	
1 FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
17 FALLING IN LOVE	(Fat Brothers, BMI/Lami-Lam, ASCAP)	
63 GIRL PULLED THE DOG		
(Jobete, ASCAP/Gentle General, ASCAP/Churchout, ASCAP/Mad Inspector, BMI)		
51 GIVIN' YOU BACK THE LOVE	(J.I., ASCAP/WB, ASCAP)	
76 HAPPY	(Brampton, ASCAP)	
68 HEAD TO TOE	(Forcelful, BMI/Willesden, BMI) CPP	
78 HEY THERE LONELY GIRL	(Famous, ASCAP) CPP	
30 HOLIDAY	(Delightful, BMI)	
58 HOW SOON WE FORGET	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
61 I CAN DO BAD BY MYSELF	(Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)	
72 I COMMIT TO LOVE	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP	
6 I FEEL GOOD ALL OVER	(Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)	
83 I KNOW YOU GOT SOUL	(Robert Hill)	
34 I LOVE YOU BABE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
12 I REALLY DIDN'T MEAN IT	(April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP) CPP/ABP	
45 I THINK I'M OVER YOU	(Digital Soul, BMI/Montque, BMI)	
10 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
43 I WANT YOUR SEX	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
24 IF I WAS YOUR GIRLFRIEND	(Controversy, ASCAP)	
100 (IF YOU) LOVE ME JUST A LITTLE	(Little Tanya, ASCAP/MCA, ASCAP/Forcelful, BMI/Willesden, BMI)	
18 IF YOU WERE MINE	(Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	
4 I'M BAD	(Def Jam, ASCAP)	
7 I'M IN LOVE	(Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)	
36 I'M NOT GONNA LET YOU GO	(Bush Burnin', ASCAP)	
90 I'M STILL WAITING	(Wird, ASCAP)	
77 I.O.U. ME	(Sparrow, BMI/Word, ASCAP/Edward Grant, ASCAP/Skin Horse, ASCAP)	
95 IT'S EASY WHEN YOU'RE ON FIRE	(Colton Row, BMI/New Memphis, ASCAP)	
8 JAM TONIGHT	(Wavemaker, ASCAP)	
32 JAMMIN' TO THE BELLS	(Def Jam, ASCAP/First Impulse, BMI)	
84 JUICY-O	(Lunch Money, BMI/Webster House, ASCAP/On Your Mark, ASCAP)	
11 JUMP START	(Colloco, BMI)	
82 JUST CALL	(Hits 'N Mo' Hits, BMI)	
52 JUST THE FACTS (THEME FROM DRAGNET)	(MCA, ASCAP/Flyte Tyme, ASCAP)	
55 KOO KOO	(Grisongs, ASCAP/Sister Fate, ASCAP)	
44 LAST TIME	(Jay King IV, BMI)	
19 LET'S TALK IT OVER	(Bush Burnin', ASCAP/KMA, ASCAP)	
14 LIES	(Zomba, ASCAP/Willesden, BMI)	
26 LIFETIME LOVE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
79 LIVING IN A BOX	(WB, ASCAP/Brampton, PRS)	
23 LOVE IS A HOUSE	(Tee Girl, BMI)	
46 LOVE ME RIGHT	(Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	
42 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
64 LOW RIDER	(Far Out, ASCAP) CPP	
59 MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP)	
49 MERCURY RISING	(Nonpareil, ASCAP/Broozertones, BMI)	
15 MIXED UP WORLD	(Danica, BMI)	
37 MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI)	
31 NIGHTTIME LOVER	(Science Lab, ASCAP) CPP/ABP	
62 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP)	
16 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)	
25 ONE LOVER AT A TIME	(Trinitoid, BMI/Sweet Karol, ASCAP/Orcs, ASCAP) CPP	
80 OOO BABY BABY	(Jobete, ASCAP)	
5 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)	
73 POUR IT ON	(BMI/Rightsong, BMI/Memphomaniac, BMI)	
56 PRIVATE CONVERSATIONS	(Stone City, ASCAP/National League, ASCAP) CPP	
97 RESCUE ME	(Beblica, ASCAP)	
38 ROCK STEADY	(Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
39 ROCK-A-LOTT	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM	
22 SATISFIED	(Triage, BMI/Living Disc, BMI)	
74 SECRET AFFAIR	(Any Kind Of Music, ASCAP)	
2 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
3 SMOOTH SAILIN' TONIGHT	(Angel Notes, ASCAP/USA Exotic, ASCAP)	
89 SONGBIRD	(Brene, BMI/Blackwood, BMI) CPP/ABP	
91 SPRING LOVE	(W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)	
29 STILL A THRILL	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP	
81 SUMMER NIGHTS	(Sunset Burgundy, ASCAP/MCA, ASCAP)	
33 TEAR JERKER	(A.Naga, BMI)	
48 TELL IT LIKE IT IS	(Conrad, BMI/ARC, BMI/Oi Rapp, BMI)	
9 THIGH RIDE	(Mtume, BMI/Do Drop In, BMI)	

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

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

# HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	<b>★★ NO. 1 ★★</b> <b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599 2 weeks at No. One	◆ WHITNEY HOUSTON
2	3	7	6	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
3	5	13	5	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
4	7	15	5	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO
5	4	5	8	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO
6	6	11	6	<b>LIVING IN A BOX</b> CHRYSALIS 4V9 43119	◆ LIVING IN A BOX
7	10	24	4	<b>HEARTACHE (REMIX)</b> POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
8	2	1	10	<b>IN LOVE WITH LOVE (REMIX)</b> GEFEN 0-20654/WARNER BROS	◆ DEBBIE HARRY
9	12	18	5	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
10	14	16	7	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
11	11	14	8	<b>YOU CAN'T TAKE MY LOVE (REMIX)</b> 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO
12	16	21	6	<b>ONE LOVE (REMIX)</b> A&M SP-12234	DOROTHY GALDEZ
13	17	35	3	<b>WHO FOUND WHO</b> CHRYSALIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO
14	8	8	7	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
15	19	32	5	<b>LET IT BE WITH YOU</b> CAPITOL V-15310	◆ BELOUIS SOME
16	46	—	2	<b>WHEN SMOKEY SINGS/CHICAGO</b> MERCURY 888 726-1/POLYGRAM	◆ ABC
17	28	—	2	<b>WOT'S IT TO YA (REMIX)</b> MANHATTAN V-56056	◆ ROBBIE NEVIL
18	40	—	2	<b>CROSS MY BROKEN HEART (REMIX)</b> MCA 23767	◆ THE JETS
19	22	42	4	<b>PARTY GIRL (REMIX)</b> MANHATTAN V-56050/CAPITOL	GRACE JONES
20	21	34	3	<b>JESUS ON THE PAYROLL (REMIX)</b> A&M SP-12238	THRASHING DOVES
21	9	10	7	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN
22	35	49	3	<b>SILENT MORNING</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL
23	31	38	5	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA
24	37	46	3	<b>DREAMIN'</b> EPIC 49-06830	WILL TO POWER
25	43	—	2	<b>BE MINE TONIGHT</b> ATLANTIC 0-86675	PROMISE CIRCLE
26	13	4	9	<b>ROCK-A-LOTT (REMIX)</b> ARISTA ADI-9575	◆ ARETHA FRANKLIN
27	42	45	3	<b>TOUCH</b> EPIC 49-06817	NOHO
28	36	40	4	<b>WE SACRIFICE</b> ATLANTIC 0-86698	SPIN
29	34	37	4	<b>IF YOU WERE MINE (REMIX)</b> MANHATTAN V-56054/CAPITOL	◆ CHERYL LYNN
30	27	28	7	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
31	41	48	3	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
32	24	17	8	<b>V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD</b> COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE
33	<b>NEW ▶</b>	1	1	<b>HOW SOON WE FORGET (REMIX)</b> MCA 23763	COLONEL ABRAMS
34	39	41	5	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
35	<b>NEW ▶</b>	1	1	<b>CATCH ME I'M FALLING (REMIX)</b> VIRGIN 0-96752/ATLANTIC	PRETTY POISON
36	49	—	2	<b>DO IT AGAIN (REMIX)</b> I.R.S. 23694/MCA	◆ WALL OF VODOO
37	15	3	11	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	◆ MEL & KIM
38	48	—	2	<b>BIG DECISION</b> POLYDOR PROMO/POLYGRAM	THAT PETROL EMOTION
39	47	47	4	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
40	<b>NEW ▶</b>	1	1	<b>SHATTERED GLASS</b> ATLANTIC 0-86699	◆ LAURA BRANIGAN
41	<b>NEW ▶</b>	1	1	<b>RED HOT (REMIX)</b> POLYDOR 885 885-1/POLYGRAM	PRINCESS
42	30	30	6	<b>LET'S WORK IT OUT</b> QUARK QK002	EXIT
43	18	12	9	<b>MOVIN' ON</b> EMERGENCY PAL-7145	CAROLYN HARDING
44	<b>NEW ▶</b>	1	1	<b>(GOODBYE BABY) VICTIM OF LOVE</b> NEXT PLATEAU NP 50062	SWEET SENSATION
45	<b>NEW ▶</b>	1	1	<b>THE ROCK (REMIX)</b> A&M SP-12242	TRAMAINE
46	32	25	11	<b>HEART AND SOUL</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
47	44	50	3	<b>ASK THE LORD (REMIX)</b> COLUMBIA 44-06801	◆ HIPSWAY
48	20	9	10	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
49	33	33	5	<b>SATISFIED (REMIX)</b> 21 RECORDS 0-96775/ATLANTIC	◆ DONNA ALLEN
50	<b>NEW ▶</b>	1	1	<b>SHOCK (REMIX)</b> COLUMBIA 44 06862	◆ PSYCHEDELIC FURS
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week. 1. I HEARD A RUMOUR BANANARAMA LONDON 2. ONE LOVER AT A TIME (REMIX) ATLANTIC STARR WARNER BROS. 3. LEAVE MY MONKEY ALONE WARREN ZEVON VIRGIN 4. FULL CIRCLE COMPANY B ATLANTIC 5. KISS HIM GOODBYE (REMIX) THE NYLONS OPEN AIR 6. WHATEVER SATISFIES YOU/CAUGHT IN THE ACT JOCELYN BROWN WARNER BROS.				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	11	<b>★★ NO. 1 ★★</b> <b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703 1 week at No. One	◆ MEL & KIM
2	1	4	9	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO
3	4	7	5	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
4	3	6	8	<b>INSECURITY</b> ATLANTIC 0-86716	STACEY Q
5	7	10	5	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
6	5	5	10	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON
7	8	12	5	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
8	20	34	4	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO
9	10	15	11	<b>IN LOVE WITH LOVE (REMIX)</b> GEFEN 0-20687/WARNER BROS	◆ DEBBIE HARRY
10	21	28	4	<b>DREAMIN' (REMIX)</b> EPIC 49-06830	WILL TO POWER
11	6	1	8	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT
12	11	8	6	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON
13	16	18	8	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
14	30	50	3	<b>WHO FOUND WHO</b> CHRYSALIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO
15	17	29	5	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE
16	19	30	5	<b>SILENT MORNING (REMIX)</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL
17	13	14	7	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
18	25	38	4	<b>TOUCH</b> EPIC 49-06817	NOHO
19	15	21	9	<b>HEART AND SOUL (REMIX)</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
20	31	45	3	<b>HEARTACHE (REMIX)</b> POLYDOR 885 929 1/POLYGRAM	◆ PEPSI & SHIRLIE
21	14	16	7	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
22	23	26	6	<b>I FEEL GOOD ALL OVER</b> MCA 23740	◆ STEPHANIE MILLS
23	24	27	8	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
24	36	47	4	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA
25	9	3	13	<b>HEAD TO TOE</b> COLUMBIA 44-06757	◆ LISA LISA & CULT JAM
26	35	42	3	<b>THREE TIME LOVER</b> SYNTHICIDE 71300-0	BARDEUX
27	18	17	23	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON
28	22	25	10	<b>ROCK STEADY (REMIX)</b> SOLAR V-71153	THE WHISPERS
29	<b>NEW ▶</b>	1	1	<b>WHEN SMOKEY SINGS/CHICAGO</b> MERCURY 888 726-1/POLYGRAM	ABC
30	27	19	17	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	◆ TOUCH
31	39	—	7	<b>COMMUNICATE (REMIX)</b> EPIC 49 06842	FULL HOUSE
32	45	—	2	<b>CROSS MY BROKEN HEART (REMIX)</b> MCA 23767	◆ THE JETS
33	<b>NEW ▶</b>	1	1	<b>BE MINE TONIGHT</b> ATLANTIC 0-86675	PROMISE CIRCLE
34	33	31	7	<b>LET ME BE THE ONE</b> CUTTING CR 212	SA-FIRE
35	38	32	12	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
36	<b>NEW ▶</b>	1	1	<b>BAILA BOLERO</b> ZYX 6621	FUN FUN
37	<b>NEW ▶</b>	1	1	<b>HOW SOON WE FORGET (REMIX)</b> MCA 23763	COLONEL ABRAMS
38	43	46	4	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN
39	32	35	6	<b>IF I WAS YOUR GIRLFRIEND/SHOCKADELICA</b> PAISLEY PARK 0-20697/WARNER BROS.	PRINCE
40	29	22	10	<b>WHY YOU TREAT ME SO BAD</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU
41	<b>NEW ▶</b>	1	1	<b>LIVING IN A BOX</b> CHRYSALIS 4V9 43119	◆ LIVING IN A BOX
42	47	49	4	<b>LAY IT ON THE LINE</b> ATLANTIC 0-86701	ELAINE CHARLES
43	<b>NEW ▶</b>	1	1	<b>DO IT PROPERLY</b> GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
44	<b>NEW ▶</b>	1	1	<b>ONE LOVE (REMIX)</b> A&M SP-12234	DOROTHY GALDEZ
45	50	—	2	<b>FALLING IN LOVE/PROTECT YOURSELF</b> TIN PAN APPLE 885 766-1/POLYDOR	THE FAT BOYS
46	34	39	7	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
47	<b>NEW ▶</b>	1	1	<b>PLAY WITH ME</b> ATLANTIC 0-86693	ABBY LYNN
48	<b>NEW ▶</b>	1	1	<b>YOU USE TO HOLD ME</b> HOTMIX HMF 103	RALPHI ROSARIO
49	37	36	7	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS
50	48	—	2	<b>DOIN' IT</b> DICE TGR 1013/SUTRA	LISA AND THE PLAIN TRUTH
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week. 1. CATCH ME I'M FALLING (REMIX) PRETTY POISON VIRGIN 2. SHATTERED GLASS LAURA BRANIGAN ATLANTIC 3. FULL CIRCLE COMPANY B ATLANTIC 4. LOOKING FOR A LOVER (REMIX) TAURUS BOYZ COOLTEMPO 5. TEARS OF A CLOWN (REMIX) BASSIX EPIC 6. CASANOVA LEVERT ATLANTIC 7. JESUS ON THE PAYROLL (REMIX) THRASHING DOVES A&M 8. THOSE WORDS LARRY LOEBER VINYLMANIA 9. I HEARD A RUMOUR BANANARAMA LONDON				

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.

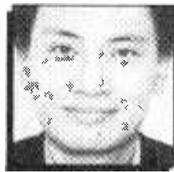
# Picks From The 12-Inch Singles Bin

TO BE completely candid, DJs know that it's sometimes a chore to sift through the week's dozens of new releases: We feel the same way, occasionally. But the stack of dance music, by definition, has to be more fun than any other type of music.

Levert's "Casanova" (Atlantic) puts this mainstream r&b act into an excellent, skeletal, vaguely go-go club mix, remixed by co-producers Reggie and Vincent Calloway and Los Angeles' Steve Beltran . . . Next come two from the indefatigable Stock/Aitken/Waterman production team: Bananarama's "I Heard A Rumour" (London), another terrific razzle-dazzle pop record, just the kind of thing Diana Ross needs to make, and, on the flip, a frantic, totally rearranged house version incorporating the hook from "Fascinated" . . . E.G. Daily's "Mind Over Matter" (A&M) is classic underground hi-NRG.

The Jaz's "I'm In Love" (Tommy Boy) is catchy, boy-group romance with a half-melodic/half-heavy rhythm arrangement, co-produced by the group and Fresh Gordon . . . Curiosity Killed The Cat's "Misfit" (Mercury) is also a fusion of styles, funk, and fashion; club version is spacious and echo-filled.

**LATIN HIP-HOP:** Exaltation's "Heart's Desire" (Cutting) is a hard-pulsing, symphonic piece notable for its high-concept, operatic lushness. C-Bank's "Perfect" (Next Plateau) is more characteristic Latin pop/hip-hop, but with airier edges borrowed from the Chicago approach, so that the overall result is not so wall-of-sound dense; mixed in two versions by Al Pizarro and Wayne Burgois . . . Madonna's



by Brian Chin

"Who's That Girl" remix (Sire) by Steve Thompson/Mike Barbiero with Ed Terry's keyboards gives an even more Latin hip-hop feel to a track that reminds many of "La Isla Bonita."

**NEW YORK SOUL:** Rhonda Paris' "No No Love" (Covert) is a churning, house-tempo New York soul production by Ric Wake sparked by a driving bass line in the wild Hunter Hayes style . . . Channele's "Is It Good Enough" (Profile), produced by Paul Simpson and David Shaw, combines a street bass and a jazzy, mature vocal.

Eric B. & Rakim's "Paid In Full" album (4th & B'way) follows up three tremendously popular rap hits (on only two singles). Challenging Boogie Down Productions for the absolute thinnest sound around, the duo's feel is dry but driven. "Move The Crowd" is an early breakout; "Ain't No Joke" cuts another familiar horn line; the title track borrows the bass line of the revived Dennis Edwards/Siedah Garrett oldie "Don't Look Any Further"; "As The Rhyme Goes On" dubs "I'm Gonna Love You Just A Little More Baby." Also included are bonus remixes of "President" and "Melody" by Marley Marl.

**BRIEFLY:** Depeche Mode's "Strangelove" (Sire), resericed promotionally in a smoking r&b

version, is now a drop-dead sure shot in all its versions for clubs and radio of all stripes. The U.S. needs to regain credibility by charting this band pop . . . Nancy Martinez's pop/funk "Crazy Love" (Atlantic) is a well-timed change of pace for her third single . . . Patrice Rushen's breezy funk "Anything Can Happen" (Arista) is remixed by Dave Ogrin and Jerry Knight/Aaron Zigman . . . S.T. Techno Ensemble's "Carnaval" (NightWave) is a festive Latin instrumental.

**NOTES:** The B-side instrumental "The Real Thing," a combination of MFSB and house, is driving a good portion of DJ sales of Jellybean's "Who Found Who" 12-inch, while pop radio does the rest for the A side . . . The first artist credit for

U.K. production team Stock/Aitken/Waterman appears on "Roadblock" (A&M/Breakout U.K.), a resolutely sequenced version of the James Brown beat that logically shouldn't work but does; the second-pressing "rare dub" is crowded with hip sampled bits and pieces . . . Razormaid's first compact disk edition is out. It includes such underground nuggets as Elevation's "Traitor," D.A.F.'s "Brothers," Patrick Cowley's "Megatron Man," and more from Nitzer Ebb, Data, Sparks, and others. Contact: 415-695-9600 . . . P.S.: The rumors are true. (Come to think of it, all the rumors have always been true.) We appreciate your good wishes.

## Urbina Doubles Duties As Chief Of Emergency, Quark

BY BRIAN CHIN

**NEW YORK** Sometimes you can go home again. Curtis Urbina, preparing to leave Emergency Records after an eight-year tenure to launch his own label, Quark, has rejoined Emergency in the president's position while continuing to develop Quark as a company.

Urbina explains that while he was disengaging himself financially from his partnership in Emer-

utive of a good deal of detail work.

Quark, meanwhile, has posted two top 30 dance singles in its first seven months of existence: Blaze's "Watcha Gonna Do" and the current "Let's Work It Out" by Exit. The Blaze single was a top 20 dance hit and charted pop in the U.K. through the Champion label. Urbina's partner in Quark, Mara Friedman, is now instrumental in maintaining that label's operations.

Quark's newest releases are the instrumental "Infectious" by Finchley Road and the label's first hi-NRG release, Nina's "Crazy Love." Nina, Urbina says, is a Soviet expatriate and television personality who has had several million-sellers in the U.S.S.R. and is a well-known figure among Brooklyn, N.Y.'s Russian community.

Upcoming Quark product includes Jomanda's "Come Get It" and the second Blaze single, "If You Should Need a Friend." Establishing the label's regular product flow was an important, immediate goal, according to Urbina, as was the release of follow-up material on each Quark act. "It proves we're not a one-shot label; it proves we believe in the artists enough to stick with them and develop them."

Emergency's next releases are "hot" radio sides by Lisa Lynn and Will Davis; Carolyn Harding, currently charting with "Movin' On," will also record new material.

**'Running two companies, one very reputable and one new, is a challenge'**

gency, his other partner, Sergio Cossa, was distracted from the running of the label by other projects. To protect his own interest in Emergency, Urbina returned to run the label on a day-to-day basis.

"I'm a sports-minded person," Urbina says. "The challenge of running two companies, one very reputable and one new, tickled me to death." The fact that Profile now presses and distributes for Emergency also facilitated the decision to return, relieving the exec-



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<p><b>US &amp; CANADIAN 12"</b></p> <p>Crazy Love—Nina Come Together—Hanson + Davis I Just Cant Quit—Obsession Deeper + Deeper—Mod. Rocketry On Fire—Mandarine Round + Round—Bam Bam Hearts Desire—Exaltation Stand Up—Jamillah Destiny—Leah Landis + L Gray Love + Obsession—Bent Passion So Sweet—L. Holloway-Remix Why You Wanna—Fascination No No Love—Rhonda Paris Pow—Teri Iten I Cant Forget—Cal. Executives If You Want To Dance—T Connection Gonna Lose My Heart—Thy Thy Im Gonna—Uptown Girls Your Move—Bamboo Face To Face—RMX-Twins</p>	<p>La Vie En Rose—RMX-N. Martinez Hooked On Voices—Katmandu Have Mercy—Raze Tonight—Body Heat Stop If You Want—Shari Love Child—Jamie Dean Happy People Go—Greg Stone In The Dark—Trifany Don't Come Crying—Suzy Q Beat Of My Heart—Jacqueline Lies—Suzy Swan</p>	<p>Oxygene—Blue August Look In My Heart—Rocky M Open Your Eyes—Sisley Ferre Hopes + Dreams—Albert One Chinese Bang—Dancers Casanova—Jessica Williams Everyone A Winner—Monkey Business Meet My Friend—Eddy Huntington Nasty Relations—Nasty Boys 1-2-3-4-5-6—Ken Laslow Gimme Some Lovin—Fun Fun</p>
<p><b>EUROPEAN 12'S</b></p> <p>Love In The Night—VHF Egyptian Queen—Brown Sugar Heart Of Gold—Tom Perfume Of Love—Scala Baby Dancer—Carrara Time Will Tell—Twins Little Bit Of Jazz—Nerve Rock Me Tonight—Chio Chio</p>	<p><b>DISCO CLASSICS</b></p> <p>LETS ALL CHANT—MICHAEL ZAGER ALL ZYX 12" ALL BOBBY Orlando 12" + Productions ALL JDC 12" ALL DIVINE 12" ALL LIME 12" + Lps + OVER 500 OTHER CLASSICS</p>	

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## 'Louisiana Hayride' Is Revived Show To Be Syndicated On TV

SHREVEPORT, La. "Louisiana Hayride," a country music show that nurtured the talents of such performers as Hank Williams, Elvis Presley, and Johnny Horton, has come back to life in Shreveport.

The show was recently purchased by Bill Starnes and brought back to its original home, Shreveport's 3,500-seat Municipal Auditorium. Starnes is the son of Jack Starnes, co-founder (with Pappy Daily) of Star-Day Records and an early manager and booster of George Jones.

Starnes plans to present the show each Saturday and to shoot video footage of talent. The program will be syndicated to commercial television stations.

The debut performances, held June 12-14, drew a little more than 5,000 people to five shows, which provided more than 14 hours of TV footage. Opening-night headliners were Kitty Wells & Johnny Wright, who performed on the first "Louisiana Hayride" show in April 1948; Bobby Wright, their son; and "Hayride" alumni Slim Whitman, Nat Stuckey, and Byron Whitman, Whitman's son.

The Saturday shows featured mainly new talents, with the Steffin Sisters being the top-billed act. The sole Sunday show, which drew the smallest crowd, lasted four hours. It features Bobby Jones & New Life, the Florida Boys, the Rex Nelon Singers, and Wendy Bagwell & the Sunliters.

Starnes says he would have loved to fill the building to capacity but is happy with the turnout he had because those listening paid to get in—a situation not common in many made-for-TV situations.

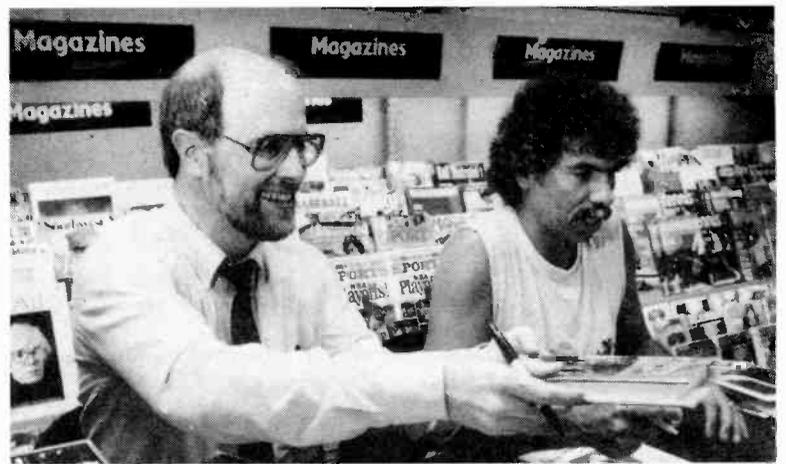
"We never anticipated going into this with such a big crowd," he says. "The show has been produced on a much smaller scale for a long time now, and despite recent stories about the show and other publicity, it's been out of people's minds for a long time. We have to build up until after our Aug. 15 initial air date. I figure it will take us three to six months to build up our attendance, but we planned on that from the very beginning."

Starnes brought in Fred "Red" McKinnon of the Hollywood-based

Klages Group Inc. to supervise the installation of some \$300,000 worth of lighting. Additionally, Don Teach of Shreveport Music installed a great deal of Yamaha sound equipment. Production and editing facilities are housed in a sound truck leased from Omega Audio of Dallas and a video truck leased from John Crowe Productions of Houston and Dallas. Plans call for the purchase of production equipment, Starnes says. There are three Phillips color TV cameras permanently placed in the auditorium. Additionally, two hand-held cameras are used for stage work and crowd shots.

These changes follow 14 years of slow times for the show, which was sold by 50,000-watt, clear-channel area station KWKH in 1973, when that station was separated from its parent newspaper, The Shreveport Times. The show was purchased by Shreveport businessman David Kent, a former radio executive.

The show had a low-key format from 1973 until earlier this year, broadcasting from a 500-seat auditorium. (Continued on page 35)



**Oak Ridge Autograph.** Ellis Widner, left, and Joe Bonsall of the Oak Ridge Boys sign copies of "The Oak Ridge Boys: Our Story" at Waldenbooks' Eastland Mall store, Tulsa, Okla. Widner, a Billboard correspondent and the entertainment editor of The Tulsa Tribune, co-authored the book with Nashville writer/songwriter Walter Carter.

## RCA Offers Hondas As Prizes In Restless Heart Display Contest

NASHVILLE RCA Records has just concluded a Restless Heart promotion involving Honda motorcycles and six national record chains. The promotion, which ran throughout May and June, was a combined sweepstakes and display contest with Honda motorcycles as prizes.

According to an RCA spokeswoman, more than 350,000 entries were cast in the sweepstakes. Each of the participating retail stores was asked to build a Restless Heart display focusing on the group's current album, "Wheels." An entry box was placed adjacent to each display.

The chains and the number of stores within each taking part in the promotion were as follows: Record Bar, 180 stores; Western Merchandisers, 118; Roundup Records, 88; Central South, 50; Tower, 41; and Camelot, 36.

For its part, Honda provided the

prizes and the offer of co-op advertising money for dealers who chose to participate. Honda publicist Marty Schuster says dealer participation was "substantial," saying that there seems to be an overlap between motorcycle enthusiasts and country music fans.

A sweepstakes winner is being chosen for each of the six chains and will be given a Honda Magna motorcycle. The store manager in each chain judged to have made the best display will be awarded a Honda Elite 80 motorcycle.

To heighten cooperation between the local record stores and dealers, Honda distributed Restless Heart posters, around which the displays were built, through its dealers. Sweepstakes and contest winners will be announced soon, according to RCA.

EDWARD MORRIS

## Attendees & Readers Express Their Points Of View FAN FAIR FALLOUT: FAN MAIL '87

NASHVILLE SCENE'S July 4 (patriotic, of course) column on Fan Fair has drawn millions of letters. Well, not millions, really—but, at least, dozens. And some of those letters went all the way to the publisher of Billboard, Sam Holdsworth, in New York.

This really hurts. And I had written such wonderful words about Fan Fair '87. Check that column and you'll find such accolades as "Fan Fair '87 marks record attendance" and "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."

But the criticism has all dwelled on a tongue-in-cheek Fan Fair Pop Quiz.

Consider this letter from Loudilla Johnson, co-president of the International Fan Club Organization based in Wild Horse, Colo. ("the world's most active fan club group"): "Surely Mr. Wood could have found something more newsworthy and/or entertaining to write about Fan Fair than insulting the weight and dress of the fans or the IQ of the security guards! I salute his reference to the MTM Records show and Judy Rodman's rain-soaked performance as well as the fans who stayed to see the show. Had Mr. Wood lingered a bit, as many of those fans did, he would have seen a dozen more acts take the [same] stage for the 20th-anniversary International Fan Club Organization Show! Obviously, he did not stay, and, despite the fact that the IFCO featured 12 of the industry's hottest performers, we rated no Billboard review. A number of these performers also worked in a downpour to drenched, but appreciative fans! . . . Certainly I am not alone in taking affront to Mr. Wood's Fan Fair coverage, and I believe an apology is in order."

Oh, no! (if I can borrow one of Ms. Loudilla's exclamation points). Not only did she send this epistle mis-

sile to my boss, she also sent it to some close Nashville friends—Hal Durham (vice president of the Grand Ole Opry), Jerry Strobel of the Opry, and Jo Walker-Meador, executive director of the Country Music Assn. I really admire the job the Johnson sisters perform for country music, its stars, and fans, but I hate being on their hit list. These ladies generate more mail than Ollie North.

Just when I recovered from the Johnson jab, I got a double dose from California. Wanda Sturdivant of Anaheim protests, "I couldn't quite figure out what Mr. Wood was trying to convey to Billboard readers with his pop quiz trivia. If there is a weight limit on Fan Fair attendees, I apparently missed that block on my registration form. Also, is Mr. Wood as concerned about

'potbellied' subscribers to your magazine as he is [about] them attending Fan Fair? . . . I always thought Fan Fair was a chance for country music fans to get together with their favorite stars—not a fashion show or a beauty contest."

Should I dig my hole now or later? Later, perhaps, because here comes another UFO from California. Sarah Eastham of Colton writes, "I am ashamed of the article written by Gerry Wood . . . God love those 'potbellied partisans,' thin and trim, tall and short, and fans from all over this great country who love country music and save all year long to be able to afford to come and enjoy Fan Fair. Also, for the young country music fans, with luck they, too, will keep on joining in the Fan Fair activities because there is something at Fan Fair for everyone."

Well, that's enough salt in my wounds for now. Needless to say, I extend my apologies to all who may have misconstrued and were offended by the Fan Fair Pop Quiz. I assure you, there's no greater fan of country music—and its fans—than yours truly.

And, by the way, make your plans to book a week in (Continued on page 35)



by Gerry Wood

FOR WEEK ENDING JULY 25, 1987

Billboard

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## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
LITTLE WAYS DWIGHT YOAKAM REPRISE	3	18	33	54	59
SHINE, SHINE, SHINE EDDY RAVEN RCA	5	17	28	50	50
NOBODY SHOULD HAVE TO . . . CRYSTAL GAYLE WARNER BROS.	0	12	22	34	58
FIRST TIME CALLER JUICE NEWTON RCA	1	10	20	31	65
WHEN THE RIGHT ONE . . . JOHN SCHNEIDER MCA	1	13	15	29	50
IF YOU STILL WANT A FOOL . . . CHARLEY PRIDE 16TH AVENUE	1	8	19	28	51
LOVE ME LIKE YOU USED TO TANYA TUCKER CAPITOL	4	10	14	28	28
MAMA'S ROCKIN' CHAIR JOHN CONLEE COLUMBIA	1	8	18	27	78
FISHIN' IN THE DARK NITTY GRITTY DIRT BAND w. b.	6	13	6	25	119
CRY JUST A LITTLE MARIE OSMOND CAPITOL/CURB	2	8	13	23	35

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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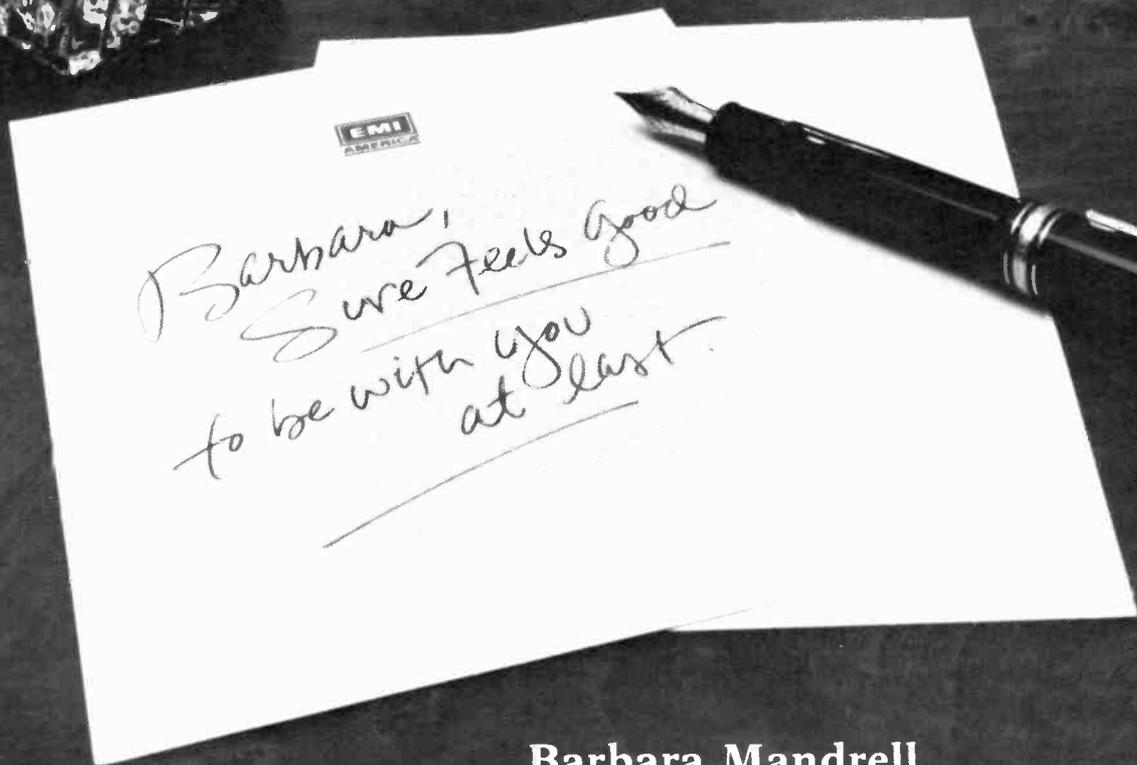
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## NASHVILLE SCENE

(Continued from page 32)

Nashville for Fan Fair '88. The dates: June 6-12. Like I said in my previous column, Fan Fair '87 was the biggest and just maybe the best in history.

**NEWSNOTES:** The Tennessee Film, Tape and Music Commission has been restructured, reorganized, and renamed. It is now called the Tennessee Film, Entertainment, and Music Commission and is composed of nine Tennessee citizens with expertise in the film, television, and music industries.

G. Gerald Roy, owner of Stellar Entertainment and Roy & Roy Public Relations, has announced that the

two companies will be expanded and relocated from Hendersonville to Music Row. The new address is 1019 17th Ave. S.; 615-327-4441... Capitol Records' Mel McDaniel visited with WSIX radio morning personalities Diane Richey and host Eddie Edwards on the air and debuted his latest album, "Mel McDaniel's Greatest Hits." The visit took place prior to Edward's announcement that he would be making a move to KLAC Los Angeles, where he'll be taking up morning show host duties opposite Gerry House, another former Nashvillean.

Nashville singers/songwriters

Lorna Greenwood and Kathy Shepard, aka Mon Reve, have teamed with Nashville actor/writer/director Michael Bouson (of "Avant Garage!" fame) to form Kitchen Table Productions. They've written a family-oriented musical titled "Just Another Good Old Fashioned Fiddle Playin', Banjo Strummin', Chicken Pluckin' Kitchen Table Fable." It premieres in Nashville Sept. 18-19 at 8 p.m. in the Langford Auditorium, Vanderbilt Univ. campus. Tickets are \$7.50 and will be available through Ticketmaster outlets beginning Aug. 15.

## 'LOUISIANA HAYRIDE'

(Continued from page 32)

rium in rural Bossier Parish, adjacent to Shreveport. But it still managed to showcase talent, including Dennis Bottoms, Craig Dillingham, Perry LaPointe, and former MCA artist Micki Fuhrman.

Starnes plans to have the TV show initially carried in Louisiana, Mississippi, Alabama, Tennessee, Georgia, South Carolina, Texas, New Mexico, Arizona, Colorado, Kansas, Missouri, Arkansas, and New York. His goal is 120 markets in North America, with expansion to Europe and possibly to Australia and New Zealand.

JOHN ANDREW PRIME

## Benefit Concert Set

NASHVILLE Eight of Nashville's top songwriters will perform in the Pass It On benefit concert for the Sue Brewer Fund of the Songwriters Guild Foundation. The show will be staged at the Belcourt Theater here, beginning at 8 p.m. (CDT) Wednesday (22).

Scheduled to perform are Rosanne Cash, Guy Clark, Rodney Crowell, Vince Gill, John Hiatt, John D. Loudermilk, Lyle Lovett, and Pat McLaughlin. Each writer will honor the fellow songwriter who has inspired him or her most.

Tickets are \$10 in advance and \$12 at the door. Proceeds will be used to fund college scholarships.

FOR WEEK ENDING JULY 25, 1987

Billboard

# TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ No. 1 ★ ★					
1	1	1	9	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 6 weeks at No. One	ALWAYS & FOREVER
2	3	3	24	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
3	2	2	11	DWIGHT YOAKAM REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
4	4	4	18	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
5	5	7	22	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
6	6	5	33	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
7	7	6	11	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
8	8	8	57	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
9	9	9	24	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
10	10	10	49	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	12	11	35	THE O'KANES COLUMBIA BL 40459	THE O'KANES
12	11	12	10	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
13	15	17	20	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
14	13	14	36	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
15	14	13	67	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
16	16	16	17	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
17	19	19	7	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT O
18	18	20	20	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
19	20	21	9	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
20	17	15	40	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
21	21	18	38	GEORGE JONES EPIC 40413	WINE COLORED ROSES
22	22	22	12	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
23	26	26	74	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
24	24	25	5	HOLLY DUNN MTM 71063 (8.98)	CORNERSTONE
25	25	24	17	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
26	27	30	5	RAY STEVENS MCA 42020 (8.98)	CRACKIN' UP
27	NEW ►		1	HIGHWAY 101 WARNER BROS. 25608-1 (8.98)	HIGHWAY 101
28	23	23	40	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
29	31	35	5	T. GRAHAM BROWN CAPITOL 12552 (8.98)	BRILLIANT CONVERSATIONALIST
30	30	27	88	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
31	28	28	42	LYLE LOVETT MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
32	32	33	18	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
33	29	29	11	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
34	35	32	122	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
35	33	34	17	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
36	37	46	6	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98)	DESERT ROSE BAND
37	56	—	2	WILLIE NELSON COLUMBIA 40487	ISLAND IN THE SEA
38	36	39	11	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	31	27	EDDY RAVEN RCA 5728-1-R (8.98)	RIGHT HAND MAN
40	38	37	37	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
41	57	58	16	RAY STEVENS MCA 5918 (8.98) (CD)	GREATEST HITS
42	41	40	18	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
43	43	43	64	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
44	39	42	6	MERLE HAGGARD, GEORGE JONES, WILLIE NELSON EPIC 40821	WALKING THE LINE
45	44	41	59	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
46	42	45	40	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
47	NEW ►		1	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98)	ANGEL BAND
48	46	50	21	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
49	45	48	10	JOHN SCHNEIDER MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
50	54	56	141	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
51	48	47	33	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
52	52	55	52	EXILE EPIC FE 40401 (CD)	GREATEST HITS
53	55	49	140	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
54	53	53	39	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
55	60	63	305	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
56	40	36	15	CHARLY MCCLAIN EPIC 40534	STILL I STAY
57	47	38	21	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
58	51	44	14	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
59	NEW ►		1	TAMMY WYNETTE EPIC 40832	HIGHER GROUND
60	63	70	3	LEE GREENWOOD MCA 5999 (8.98)	IF THERE'S ANY JUSTICE
61	59	64	31	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
62	49	52	6	RATTLESNAKE ANNIE COLUMBIA 40678	RATTLESNAKE ANNIE
63	67	65	26	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
64	50	51	23	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
65	68	57	480	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
66	75	68	72	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
67	61	59	15	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
68	72	67	37	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
69	64	62	12	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
70	70	—	60	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
71	65	72	37	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
72	66	71	3	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
73	58	74	26	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
74	62	69	3	SYLVIA RCA 5618-1 (8.98)	GREATEST HITS
75	71	66	44	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER

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.

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	<b>THE WEEKEND</b> T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
2	3	5	13	<b>LOVE SOMEONE LIKE ME</b> T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
3	4	6	10	<b>SNAP YOUR FINGERS</b> R.MILSAP, R.GALBRAITH, K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
4	5	8	10	<b>ONE PROMISE TOO LATE</b> J.BOWEN, R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
5	6	9	12	<b>SOMEONE</b> J.BOWEN, L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53096
6	1	2	12	<b>I KNOW WHERE I'M GOING</b> B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
7	8	13	14	<b>80'S LADIES</b> H.SHEED (K.T.OSLIN)	◆ K.T.OSLIN RCA 5154-7
8	11	15	13	<b>CINDERELLA</b> R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
9	12	16	10	<b>A LONG LINE OF LOVE</b> S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
10	14	18	9	<b>TELLING ME LIES</b> G.MASSENBERG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
11	13	17	10	<b>WHISKEY, IF YOU WERE A WOMAN</b> P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
12	17	20	9	<b>WHY DOES IT HAVE TO BE (WRONG OR RIGHT)</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
13	16	19	11	<b>FALLIN' OUT</b> J.BOWEN, W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
14	19	22	7	<b>BORN TO BOOGIE</b> B.BECKETT, H.WILLIAMS, JR. (J.E.NORMAN, H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
15	10	12	13	<b>LOVE CAN'T EVER GET BETTER THAN THIS</b> R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
16	21	23	10	<b>TRAIN OF MEMORIES</b> A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
17	22	24	9	<b>BRILLIANT CONVERSATIONIST</b> B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
18	23	25	8	<b>SHE'S TOO GOOD TO BE TRUE</b> B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135
19	25	27	5	<b>MAKE NO MISTAKE, SHE'S MINE</b> R.GALBRAITH, K.LEHNING (K.CARNES)	KENNY ROGERS & RONNIE MILSAP RCA 5209-7
20	26	29	8	<b>I'LL NEVER BE IN LOVE AGAIN</b> D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
21	27	30	7	<b>THIS CRAZY LOVE</b> J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
22	9	11	15	<b>OH HEART</b> K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
23	30	36	5	<b>THREE TIME LOSER</b> K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 43023/CAPITOL
24	29	33	8	<b>WHY I DON'T KNOW</b> T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
25	20	21	12	<b>ARE YOU STILL IN LOVE WITH ME</b> J.WHITE (SPIRO, PORTER, WHITE)	◆ ANNE MURRAY CAPITOL 44005
26	31	35	9	<b>THE HAND THAT ROCKS THE CRADLE</b> J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
27	18	7	15	<b>CRIME OF PASSION</b> S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025
28	7	1	13	<b>ALL MY EX'S LIVE IN TEXAS</b> J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
29	32	34	9	<b>HOUSE OF BLUE LIGHTS</b> R.BENSON (D.RAYE, F.SLACK)	ASLEEP AT THE WHEEL EPIC 34-07125
30	34	41	5	<b>YOU AGAIN</b> B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
31	33	39	7	<b>I'LL BE THE ONE</b> J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
32	35	38	7	<b>NOWHERE ROAD</b> T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE, R.KLING)	STEVE EARLE MCA 53103
33	36	37	7	<b>PONIES</b> B.MAHER (J.H.BULLOCK)	◆ MICHAEL JOHNSON RCA 5171-7
34	15	4	14	<b>ANOTHER WORLD</b> J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28409
35	38	42	6	<b>I'LL BE YOUR BABY TONIGHT</b> T.WEST (B.DYLAN)	JUDY RODMAN MTM 7208972089/CAPITOL
36	40	45	5	<b>THE WAY WE MAKE A BROKEN HEART</b> R.CROWELL (J.HIATT)	ROSANNE CASH COLUMBIA 38-07200
37	24	14	14	<b>FOREVER AND EVER, AMEN</b> K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28384
38	43	60	3	<b>FISHIN' IN THE DARK</b> J.LEO (W.WALDMAN, J.PHOTOGLO)	◆ ◆ ◆ POWER PICK/AIRPLAY ◆ ◆ ◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
39	42	47	5	<b>DADDIES NEED TO GROW UP TOO</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
40	44	51	4	<b>CHILD SUPPORT</b> T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL EMI-AMERICA 43032/CAPITOL
41	46	53	5	<b>MEMBERS ONLY</b> N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
42	51	62	3	<b>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</b> J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
43	47	52	6	<b>AFTER ALL</b> E.GORDY, JR., T.BROWN (J.HINSON, H.STINSON)	◆ PATTY LOVELESS MCA 53097
44	50	61	4	<b>CRAZY OVER YOU</b> B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5210-7
45	48	56	3	<b>ISLAND IN THE SEA</b> W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-07202
46	28	28	12	<b>PUT ME OUT OF MY MISERY</b> J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
47	52	58	5	<b>HYMNE</b> J.KENNEDY (VANGELIS)	◆ JOE KENYON MERCURY 888 642-7/POLYGRAM
48	37	10	17	<b>THAT WAS A CLOSE ONE</b> N.LARKIN, E.TONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
49	39	26	11	<b>I TURN TO YOU</b> B.SHERILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
50	56	68	3	<b>LOVE REUNITED</b> P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	—	2	<b>MAMA'S ROCKIN' CHAIR</b> B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
52	57	64	4	<b>WHAT A GIRL NEXT DOOR COULD DO</b> T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72088/CAPITOL
53	41	43	8	<b>'TIL THE OLD WEARS OFF</b> W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-07131
54	72	—	2	<b>FIRST TIME CALLER</b> R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 5170-7
55	<b>NEW</b>	—	1	<b>LITTLE WAYS</b> P.ANDERSON (D.YOAKAM)	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
56	73	—	2	<b>NOBODY SHOULD HAVE TO LOVE THIS WAY</b> J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)	CRYSTAL GAYLE WARNER BROS. 7-28409
57	45	32	17	<b>LOVE YOU AIN'T SEEN THE LAST OF ME</b> J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
58	<b>NEW</b>	—	1	<b>SHINE, SHINE, SHINE</b> D.GANT, E.RAVEN (B.MCCUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
59	74	—	2	<b>IF YOU STILL WANT A FOOL AROUND</b> R.BAKER (K.ROBBINS)	CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
60	79	—	2	<b>WHEN THE RIGHT ONE COMES ALONG</b> J.BOWEN, J.SCHNEIDER (R.SMITH, J.HOOKER)	JOHN SCHNEIDER MCA 53144
61	68	77	3	<b>SOMEDAY MY SHIP WILL SAIL</b> E.GORDY, JR., E.HARRIS (A.REYNOLDS)	EMMYLOU HARRIS WARNER BROS. 7-28302
62	66	73	4	<b>BRINGIN' THE HOUSE DOWN</b> M.DANIEL, D.KNIGHT (J.OOWELL, B.H.DEAN)	SHURFIRE AIR/COMPLEAT 173/POLYGRAM
63	49	40	18	<b>IT'S ONLY OVER FOR YOU</b> J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
64	70	78	3	<b>DANCIN' WITH MYSELF TONIGHT</b> R.PENNINGTON (C.BURNS, D.HUBER)	THE KENDALLS STEP ONE 374
65	59	46	22	<b>TIL' I'M TOO OLD TO DIE YOUNG</b> J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
66	<b>NEW</b>	—	1	<b>CRY JUST A LITTLE</b> P.WORLEY (P.DAVIS)	MARIE OSMOND CAPITOL/CURB 44044/CAPITOL
67	<b>NEW</b>	—	1	<b>LOVE ME LIKE YOU USED TO</b> J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
68	84	—	2	<b>GERONIMO'S CADILLAC</b> N.LARKIN (M.MURPHEY, C.QUARTO)	JEFF STEVENS AND THE BULLETS ATLANTIC AMERICA 7-99433/ATLANTIC
69	78	—	2	<b>WAITIN' UP</b> P.ANDERSON (G.HIGHFILL)	GEORGE HIGHFILL WARNER BROS. 7-28312
70	63	54	8	<b>TOO OLD TO GROW UP NOW</b> M.WRIGHT (A.HARVEY, P.MCCANN)	PAKE MCENTIRE RCA 5207-7
71	62	49	18	<b>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</b> D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
72	75	80	3	<b>I GROW OLD TO FAST (AND SMART TOO SLOW)</b> S.CORNELIUS (J.LONG)	JOHNNY PAYCHECK MERCURY 888 651-7/POLYGRAM
73	53	48	8	<b>YOU LAY A LOTTA LOVE ON ME</b> S.CORNELIUS (D.HEAVENER)	THE WRAYS MERCURY 888 542-7/POLYGRAM
74	67	44	19	<b>YOU'RE MY FIRST LADY</b> R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
75	60	59	6	<b>LOOKING FOR YOU</b> R.CROWELL, B.T.JONES (R.CROWELL, R.CASH)	RODNEY CROWELL COLUMBIA 38-07137
76	61	63	7	<b>MAKE A LIVING OUT OF LOVING YOU</b> P.SULLIVAN (J.GAYDEN, M.GAYDEN, S.HOGIN)	RAZORBACK COMPLEAT 174/POLYGRAM
77	<b>NEW</b>	—	1	<b>AIN'T WE GOT LOVE</b> L.ROGERS (C.CRAIG, K.STEGALL)	PAUL PROCTOR 19TH AVENUE 1009
78	<b>NEW</b>	—	1	<b>BUTTERBEANS</b> J.BRADLEY (C.COLVIN)	JOHNNY RUSSELL & LITTLE DAVID WILKINS 16TH AVENUE 70401/CAPITOL
79	76	71	11	<b>ANGER &amp; TEARS</b> J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
80	55	57	7	<b>THE FIRST CUT IS THE DEEPEST</b> M.LLOYD (C.STEVENS)	◆ RIDE THE RIVER ADVANTAGE/COMPLEAT 169-1/POLYGRAM
81	<b>NEW</b>	—	1	<b>TORN UP</b> T.BRASFIELD (T.ROCCO, C.BLACK, A.ROBERTS)	VICKI RAE VON ATLANTIC AMERICA 7-99442/ATLANTIC
82	64	67	5	<b>CALL ME A FOOL</b> J.STROUD, M.HUMPHRIES (D.LOGGINS)	DANA MCVICKER EMI-AMERICA 43017/CAPITOL
83	54	31	17	<b>CHAINS OF GOLD</b> S.BUCKINGHAM, H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
84	<b>NEW</b>	—	1	<b>THAT'S WHEN (YOU CAN CALL ME YOUR OWN)</b> R.E.CARPENTER (P.EWARDS)	BONNIE LEIGH R.C.P. 016
85	81	74	22	<b>DOMESTIC LIFE</b> B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
86	69	66	12	<b>MIDNIGHT BLUE</b> B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377
87	71	55	6	<b>MAKE ME LATE FOR WORK TODAY</b> B.KILLEN (C.PUTMAN, R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 53126/MCA
88	65	69	5	<b>I NEED TO BE LOVED AGAIN</b> D.GOODMAN (D.GOODMAN, P.RAKES)	LIZ BOARDO MASTER 03/NSD
89	80	65	12	<b>FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)</b> C.YOUNG (L.GATLIN)	◆ LARRY GATLIN & JANIE FRICKIE COLUMBIA 38-07088
90	90	83	19	<b>HAVE I GOT SOME BLUES FOR YOU</b> R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
91	89	81	21	<b>JULIA</b> J.BOWEN, C.TWITTY, D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
92	87	79	23	<b>IT TAKES A LITTLE RAIN</b> J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
93	82	72	8	<b>I TALKED A LOT ABOUT LEAVING</b> R.BAKER (C.QUILLEN, T.STAMPLEY, B.KEEL)	LARRY BOONE MERCURY 888 598-7/POLYGRAM
94	91	89	21	<b>DON'T TOUCH ME THERE</b> SNEED BROTHERS, W.MASSEY (M.P.HEENEY)	CHARLY MCCLAIN EPIC 34-06980
95	88	86	26	<b>THE MOON IS STILL OVER HER SHOULDER</b> B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 5091-7
96	94	93	25	<b>OLD BRIDGES BURN SLOW</b> N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99485/ATLANTIC
97	96	95	21	<b>TOO MANY RIVERS</b> J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
98	77	50	16	<b>LITTLE SISTER</b> P.ANDERSON (D.POMUS, M.SHUMAN)	◆ DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
99	99	98	25	<b>YOU'RE THE POWER</b> A.REYNOLDS (C.BICKHARDT, F.COLLINS)	KATHY MATTEA MERCURY 888 319-7/POLYGRAM
100	83	85	3	<b>TWO KINDS OF WOMEN</b> B.DESTOCKI (C.BICKHARDT)	THE DIAMONDS QUICKSILVER 94102

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# COUNTRY CORNER



by Marie Ratliff

**A NOVEL FAREWELL:** When KBRQ Denver discontinued its country format July 1, competing KLZ staffers threw a special party for the outgoing crew at a local nightspot. They also designated a full broadcast day, promoted in newspaper ads, in which KLZ jocks on each shift shared the mike with their respective KBRQ counterparts.

Says KLZ PD Steve Gramzey, "We didn't have a place for them on our staff, but we wanted to do something for a nice bunch of folks and toot our own horn at the same time."

**"DON'T EVER TAKE IT OFF THE AIR."** That's what listeners are telling MD John Swan, KJNE Waco, Texas, about "Hymne" (Mercury) by Joe Kenyon, aka crack studio musicians Jerry Kennedy and David Briggs. "The reaction is amazing," says Swan.

MD Charlie Plant of WTVY Dothan, Ala., calls the Kenyon record "the instrumental equivalent of Randy Travis. Travis could sing the telephone book, he's so hot, and 'Hymne' is sparking the same reaction. I get five to 10 calls every time I play it. It dominates our phones." The same holds true with Winston-Salem, N.C., folks. According to WTQR PD Les Acree, "It's unbelievable—I've never seen an audience response like this."

**PARENT POWER:** The O'Kanes have a strong start at KKIX Fayetteville, Ark., with "Daddies Need To Grow Up Too" (Columbia). Says PD Tom Sleeker, "It's a good folksy sound. It just sounds like the hills of northwest Arkansas and fits our station so well." The response is also impressive at KVOO Tulsa, Okla. "Those guys come up with great stuff," says PD Mike Wilson.

Wilson is also high on "The Hand That Rocks The Cradle" by Glen Campbell with Steve Wariner (MCA), saying, "It's a very hot phone item here." Ditto for the Las Vegas market, says KFMS MD J.C. Simon. "I wasn't sold when I first played it, and I was shocked at the heavy response."

**"IT REMINDS ME OF AN OLD BUCK OWENS RECORD,"** said a listener calling for Dwight Yoakam's "Little Ways" (Reprise), according to KFRE Fresno, Calif., PD Bob Mitchell. "I think he meant it as a tribute to Buck, and it's right on the mark with our audience." KJNE's John Swan says initial response indicates this is the strongest Yoakam release to date.

FOR WEEK ENDING JULY 25, 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	I KNOW WHERE I'M GOING	THE JUDDS	6
2	2	CRIME OF PASSION	RICKY VAN SHELTON	27
3	4	LOVE SOMEONE LIKE ME	HOLLY DUNN	2
4	6	SNAP YOUR FINGERS	RONNIE MILSAP	3
5	7	ONE PROMISE TOO LATE	REBA MCENTIRE	4
6	8	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	15
7	5	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	34
8	10	THE WEEKEND	STEVE WARINER	1
9	3	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	28
10	13	SOMEONE	LEE GREENWOOD	5
11	16	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	11
12	15	TRAIN OF MEMORIES	KATHY MATTEA	16
13	18	BORN TO BOOGIE	HANK WILLIAMS, JR.	14
14	19	80'S LADIES	K.T. OSLIN	7
15	27	BRILLIANT CONVERSATIONALIST	T. GRAHAM BROWN	17
16	9	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	48
17	11	FOREVER AND EVER, AMEN	RANDY TRAVIS	37
18	21	OH HEART	BAILLIE AND THE BOYS	22
19	23	SHE'S TOO GOOD TO BE TRUE	EXILE	18
20	12	ARE YOU STILL IN LOVE WITH ME?	ANNE MURRAY	25
21	24	CINDERELLA	VINCE GILL	8
22	25	WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	RESTLESS HEART	12
23	26	TELLING ME LIES	D. PARTON, L. RONSTADT, E. HARRIS	10
24	28	HOUSE OF BLUE LIGHTS	ASLEEP AT THE WHEEL	29
25	14	I TURN TO YOU	GEORGE JONES	49
26	17	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	83
27	29	FALLIN' OUT	WAYLON JENNINGS	13
28	30	A LONG LINE OF LOVE	MICHAEL MARTIN MURPHEY	9
29	22	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	57
30	—	MAKE NO MISTAKE, SHE'S MINE	KENNY ROGERS & RONNIE MILSAP	19

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (14)	18
MCA/Curb (4)	
CAPITOL (6)	17
EMI-America (4)	
16th Avenue (3)	
MTM (3)	
Capitol/Curb (1)	
RCA (14)	15
RCA/Curb (1)	
WARNER BROS. (12)	15
Reprise (2)	
Warner/Curb (1)	
POLYGRAM	11
Mercury (8)	
Advantage/Compleat (1)	
Air/Compleat (1)	
Compleat (1)	
COLUMBIA	10
EPIC	6
ATLANTIC	3
Atlantic America (3)	
19TH AVENUE	1
NSD	1
Master (1)	
QUICKSILVER	1
R.C.P.	1
STEP ONE	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
7 80'S LADIES	(Wooden Wonder, SESAC)	
43 AFTER ALL	(Goldline, ASCAP/Silverline, BMI) HL	
77 AIN'T WE GOT LOVE	(Blackwood, BMI/April, ASCAP/Keith Stegall, ASCAP)	
28 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
79 ANGER & TEARS	(MCA Music) HL	
34 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
25 ARE YOU STILL IN LOVE WITH ME	(Edithon Sunrise, BMI/Young Musikverlag, GEMA) CPP	
14 BORN TO BOOGIE	(Bocephus, BMI) CPP	
17 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
62 BRINGIN' THE HOUSE DOWN	(Hoosier, ASCAP/Triumvirate, BMI)	
78 BUTTERBEANS	(Five Sisters, BMI)	
82 CALL ME A FOOL	(MCA, ASCAP/Patchwork, ASCAP) HL	
83 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
40 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writers Group, BMI/Bethlehem, BMI)	
8 CINDERELLA	(Englishtown, BMI)	
44 CRAZY OVER YOU	(Uncle Arlie, ASCAP/Lawyers Daughter, BMI)	
27 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
66 CRY JUST A LITTLE	(Web IV, BMI)	
39 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
64 DANCIN' WITH MYSELF TONIGHT	(Almarie, BMI/Millstone, ASCAP)	
85 DOMESTIC LIFE	(MCA, ASCAP/Nashon, BMI) HL	
94 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
13 FALLIN' OUT	(Keith Sykes, BMI)	
80 THE FIRST CUT IS THE DEEPEST	(Dutchess, BMI) HL	
54 FIRST TIME CALLER	(Englishtown, BMI)	
38 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
37 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
89 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
68 GERONIMO'S CADILLAC	(Mystery, BMI)	
26 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
90 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
29 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
47 HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	
72 I GROW OLD TO FAST (AND SMART TOO SLOW)	(Buffet, BMI)	
6 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
88 I NEED TO BE LOVED AGAIN	(Forrest Hills, BMI/Song Pantry, ASCAP)	
93 I TALKED A LOT ABOUT LEAVING	(Dejamus, ASCAP/Al Gallico, BMI/John Anderson, BMI/Mullet, BMI) CPP/HL	
49 I TURN TO YOU	(Tree, BMI) HL	
42 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI)	
59 IF YOU STILL WANT A FOOL AROUND	(Irving, BMI)	
31 I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
35 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
20 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
45 ISLAND IN THE SEA	(Willie Nelson, BMI)	
92 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
63 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
91 JULIA		
(Tree, BMI/Cross Keys, ASCAP) HL		
98 LITTLE SISTER	(Elvis Presley, BMI/Rightson, BMI) HL	
55 LITTLE WAYS	(Coal Dust West, BMI)	
9 A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
75 LOOKING FOR YOU	(Granite, ASCAP/Coolwell, ASCAP/Atlantic, BMI/Chelecat, BMI)	
15 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
67 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightson, BMI/Altadoo, BMI)	
50 LOVE REUNITED	(Bar None, BMI)	
2 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Arlie, ASCAP)	
57 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
76 MAKE A LIVING OUT OF LOVING YOU	(Coal Miners, BMI)	
87 MAKE ME LATE FOR WORK TODAY	(Tree, BMI/Strawberry Lane, BMI) HL	
19 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP) CPP	
51 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP)	
41 MEMBERS ONLY	(Malaco, BMI)	
86 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
95 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
56 NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP)	
32 NOWHERE ROAD	(Goldline, ASCAP) HL	
22 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
96 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
4 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
33 PONIES	(April, ASCAP) CPP/ABP	
46 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
18 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
58 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI)	
3 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
61 SOMEDAY MY SHIP WILL SAIL	(Jack, BMI)	
5 SOMEONE	(Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
10 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
48 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
84 THAT'S WHEN (YOU CAN CALL ME YOUR OWN)	(Northport Bay, ASCAP)	
21 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
23 THREE TIME LOSER	(Pink Pig, BMI)	
65 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
53 TIL THE OLD WEARS OFF	(Rick Hall, ASCAP)	
97 TOO MANY RIVERS	(Combine, BMI)	
70 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP	
81 TORN UP	(Bibo, ASCAP/Chappell & Col, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP)	
16 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
100 TWO KINDS OF WOMEN	(Colgems-EMI, ASCAP)	
69 WAITIN' UP	(Fandango, BMI)	
36 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bir, BMI)	
1 THE WEEKEND	(Screen Gems-EMI, BMI)	
52 WHAT A GIRL NEXT DOOR COULD DO	(Uncle Arlie, ASCAP)	
60 WHEN THE RIGHT ONE COMES ALONG	(MCA, ASCAP/Hot Little Numbers, ASCAP)	
11 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
12 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Shedhouse, ASCAP)	
24 WHY I DON'T KNOW	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
30 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writers Group, BMI/Scarlet Moon, BMI) HL	
73 YOU LAY A LOTTA LOVE ON ME	(Stan Cornelius, ASCAP)	
74 YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
71 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
99 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	

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## Marketing Heavy Metal: Expertise Needed

BY GEOFF MAYFIELD

**NEW YORK** Breakthrough sales successes by several metal and hard rock bands, including Motley Crue, Whitesnake, and Poison, bode well for other crunch rockers. But realizing heavy metal's true sales potential requires expertise on the part of the retailer.



That was one of several conclusions reached during "Marketing Heavy Metal," a

July 12 New Music Seminar panel discussion moderated by new Chrysalis Records president Mike Bone. The session was held in the Astor Ballroom of the Marriott Marquis.

Kevin Hawkins, a buyer for 128-store Record Bar chain, estimated that hard rock and metal acts can comprise as much as 30% of the chain's music sales. Although he said that metal has been a Record Bar "cornerstone for the last five years," he cautioned that getting the most out of the genre requires product knowledge, on the part of both the buyer and the sales staff.

"Stores that do better with metal have a real metal-head on staff, a kid who reads all the fanzines and sees what's going on," said Hawkins.

Two former retailers on the panel—Walter O'Brien, president of Concrete Management & Booking, and

Ed Trunk, director of artist affairs for the Atlantic-distributed Megaforce label—concurred with Hawkins on the importance of having a credible sales staffer whom metal fans can trust.

Trunk cited in-store play as a key tool for those occasions when potential metal customers are on hand. Trunk, O'Brien, and Hawkins, all recalling the days they worked in stores, stressed the importance of communicating with the "kids" who fancy rock's harder edges. Once credibility has been established, they said, the metal customer will accept such a salesman's appraisal of an album on faith, without having to hear it before buying.

The slew of recent chart successes scored by heavy metal bands disproves the notion—which some people have held for 17 years—that the genre is a passing fad, said Brian Slagel, owner of the Metal Blade label. Slagel's logo recently came under Capitol's distribution umbrella in a deal with Enigma Records.

Bob Hall, vice president of programming for Satellite Music Network, expressed a similar sentiment. He suggested that most "baby boomer programmers have left an audience behind" and metal and hard rock represents "the rock'n'roll of a new generation, the second half of the baby boom." Jim Coffman, marketing director for Profile Records' metal logo Rock Hotel, said he thinks

the era has arrived when a new act on an independent label can score sales of 20,000-30,000 units, with the potential to sell up to 75,000 units on its next release.

Panelists opined, however, that as metal continues to prove its worth as a mainstream seller, it will likely do so without the massive trade attention it has received during this breakthrough period.

Satellite's Hall said his firm's faith in hard rock led the Chicago-based syndicator to develop Z-Rock, a live superstation with a metal-flavored format that is tailored for broadcast by local stations in various markets. Z-Rock is anchored in Dallas and it airs in five markets, including Chicago, Cleveland, and Columbus, Ohio. Hall noted that in the Cleveland market, along with carrying the expected 12-24 age bracket, it also pulled stong numbers for men 25-35.

Panel members noted several trends that bode well for the genre's continued success:

- More radio airplay. Although still not accepted by most album rock stations—Bone suggested the phrase AOR has come to mean "any old record"—metal is finding more homes at radio. Two other examples cited were KISS San Antonio, represented here by program director Jimmy Christopher, and Christopher's former station, KNAC Long Beach, Calif. Christopher said that KNAC's format switch from modern rock to harder-sounding "pure rock" doubled the 3,000-watt station's billing and tripled its ratings.

As for Z-Rock, Hall reported that the operation is not yet making a profit—"We're losing our ass right now," he said—but expressed faith

that it will turn the financial corner. He projected installations in most of the 20 top markets.

- Improved handling by major labels. Although Concrete's O'Brien maintained that most of the majors "generally don't have a clue" how to market metal music, he and other panelists complimented Elektra, where moderator Bone worked before moving to Chrysalis, and O'Brien suggested that the situation might soon improve under Bone at Chrysalis. The panel also threw kudos to Capitol and PolyGram.

- Grass-roots marketing. O'Brien said that when Concrete is hired to work a metal act, such as Grim Reaper or Metal Church, he networks with the people who deliver such music to the market. Therefore, he explained, he pitches the "guy with the two-hour heavy metal show" rather than a program director or music director, and the independent store where metal fans shop, rather than chains.

- More compact disks. Bone noted that major labels have been slow to schedule simultaneous CD release for hard rock and heavy metal, but The Record Bar's Hawkins said there have been more simultaneous releases for such acts in the last six to eight weeks.

The panel concluded, however, that CDs still lag behind LPs and tapes. Metal Blade's Slagel said that in the first two-four weeks of an independent-label metal release, the LP will be the bigger seller, with cassettes picking up later. But four to six months after a title is released, he added, cassettes will likely outsell LPs by as much as 15 to one.

- Less friction from parents. Despite new noises from the Parents

Music Resource Center, most panelists said they have not encountered any recent demands to pull product. Z-Rock's Hall called the PMRC a "straw dog," and said his operation has not had pressure from that group. Hawkins said that to his knowledge, The Record Bar has never been forced to withdraw an album for objectionable cover art or lyrics.

It was suggested that PMRC head Tipper Gore may be busy trying to get her husband elected president, to which Bone replied, "Wouldn't it be scary if Tipper Gore did become the First Lady?"

Censorship is not entirely a dead issue, however. Metal Blade's Slagel noted that the Sound Warehouse chain objected to two of the four titles in a recently scheduled ad campaign on the basis of cover art.

Hawkins said that while Record Bar chairman Barrie Bergman abhors censorship, buyers need to be cautious that the bulk of the chain's stores are in Southern Bible Belt states. Hawkins said he would have to consider passing on a record with cover art that is "overtly Satanic."

During a question-and-answer session, two delegates in the audience criticized the composition of the panel: one for not including women, a complaint that was also expressed at a heavy metal panel last year, another for not representing college radio.

Bone had a sympathetic response to both objections. He explained that he did not assemble the panel, but would communicate to New Music Seminar organizers that it would be appropriate to include women and college radio representatives on future panels.

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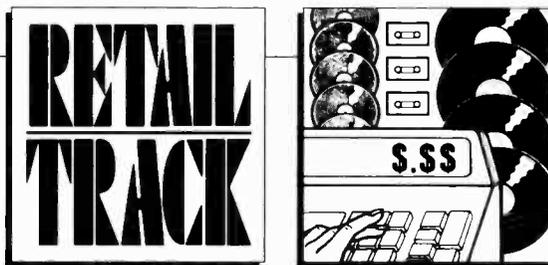
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by Earl Paige

**COUNTRY CROSSING:** One-stops and stores are definitely feeling the surge as country acts earn more pop exposure. "There's more of a buzz than any time in the past few years," says Jim Thompson, head of purchasing at 128-store web Record Bar, Durham, N.C. (with units all over the Southeast, extending out to Texas). A standout for the chain is the "Trio" album by Dolly Parton, Linda Ronstadt, and Emmylou Harris. "This brought in consumers who haven't been buying this type of music since the '70s," says Thompson. Among the other hot acts Thompson cites: Sweethearts Of The Rodeo, O'Kanes, and Lyle Lovett.

Randy Travis and Dwight Yoakam are two acts often mentioned in the country-to-pop crossover trend, especially with Travis' "Always And Forever" cracking Billboard's Top Pop Albums top 20 (the first such feat by a country act since Kenny Rogers in 1983).

Other acts headed for pop action are the Desert Rose Band and Southern Pacific, according to Bob Patton, singles buyer at Nova Distributing Corp., the one-stop in suburban Atlanta. "These groups in the old Burrito Brothers-type mold have a special appeal now. There's room in radio for a softer rock sound."

Restless Heart's "I'll Still Be Loving You" is mentioned by several Sun Belt one-stops as spearheading

the trend. Says Allen Casey, buyer at South Texas Wholesale Records & Tapes in San Antonio, Texas: "It [Restless Heart's record] was showing up on so many stores' pop orders." Also part of the trend, Casey believes, is San Antonio rock stations KZET and KSMJ playing two tracks from the Steve Earle & the Dukes' "Exit 0" album—"San Antonio Girl" and "I Ain't Ever Satisfied." Earle has been pushed pop by MCA and is very strong in San Antonio, says Casey.

In New Orleans, Southern One Stop president Gary Holzenthal is also gleeful over the crossover trend. "I hope Randy Travis and Dwight Yoakam cross over. We can sell a lot more pieces. Why should an act be pigeonholed in just one category?" asks Holzenthal. Southern picked up early vibes on Restless Heart from accounts and also via its retail store, Odyssey Records.

**NEW MUSIC,** new distributors... The renewed health of independent distribution was expected to fuel discussion July 15 as the National Assn. of Recording Merchandisers Independent Distributors Advisory Committee huddles at the Sheraton Center in New York City immediately following the New Music Seminar.

The meeting's time and location made sense to Pat Monica, owner of Landmark Distributing on Long Island. "It was originally set for Chicago July 14. We would have met ourselves coming and going," says Monica, a new committee member.

Landmark, which opened at the end of 1985 and is currently adding a second branch, feels the surge in indie vitality, says Monica, whose first distribution experience was at Sunshine Record Distributors in 1977, following six years at the Scepter and CTI labels.

## 82-Year-Old Spector Has Overseen Store Expansion Spec's Owner Has Finger On Chain's Pulse

This story was prepared by Earl Paige and Geoff Mayfield.

MIAMI After 39 years as the grand patriarch of Spec's Music Inc. here, 82-year-old Martin "Mike" Spector enjoys his work more than ever.

He has more than earned retirement and has largely turned the company over to his two daughters, Ann Loeff, president, and Roz Spooner, executive vice president. Still, Spector opts to put in at least three or four workdays each week and keeps a watchful eye on the chain's day-to-day numbers. "I



Spec's Music founder Martin Spector has seen numerous chapters unfold in the music business during his 39-year career.

tor, he is likely to cite chats he has had with customers shopping at the store.

Along with running that daily tab, Spector serves as chief spokesman to the market-makers, bird-dogs new locations, and acts as one of the company's primary liaisons with Wall Street (NASDAQ: SPEK). Warming to this subject, he relates the circumstances that found him taking the chain public in late 1985.

He readily admits to "not being aggressive in the late '60s, when my mind was on getting my children [including sons Michael and Bayard] through college." During that time, national chains were expanding, with many—like Camelot Music and Musicland—entering the Spec's Florida turf. "The labels kept saying I should open more stores. I had 16. I didn't listen to them."

An almost chance opportunity presented itself in the early '80s, when a New York brokerage became intrigued with the potential of Spec's. "They told me to get [revenues] up to \$15 million."

After hitting that volume, Spector says, two factors jelled. "First of all, they liked the idea of our being a family business. I was not going public to raise money. Secondly, the [brokerage] chairman liked compact disks," he says with obvious delight.

It was iffy for a while "because that fellow Louis Kwiker was having all that shrinkage with video," he says, referring to Wherehouse Entertainment's president and the woes that caused the chain's market value to drop during the summer quarter of 1985.

(Continued on page 42)

has occupied for years, in the back room of the chain's 8,800-square-foot flagship store on Dixie Highway opposite Univ. of Miami. The store is closer to his home. "I just live 15 minutes from here," he says.

More than convenience, though, it seems that the founder of Spec's likes the opportunity this back-room office affords him to keep his finger on the pulse of the retail trenches. He is fond of saying that he does not watch over the Coral Gables sales crew: "They think I do. Actually, I'm not that interested anymore." Despite that denial, one cannot help noticing that his desk sits directly behind a special surveillance window that overlooks the main sales floor. And when you talk business with Spec-

### Spector prefers to work in the same office that he has occupied for years

don't have any hobbies," he explains.

Spector displays a work sheet taken from a legal tablet detailing daily revenue reports from all 33 Spec's stores. "I write it all down in these columns. Then the computer read-outs come in from the home office," he says.

Along with vigorous store expansion and an increased commitment to home video products, the successful 1985 launch of the Spec's public offering led to the construction of a modern, 30,000-square-foot home office and warehouse complex. But Spector prefers working in the same office he



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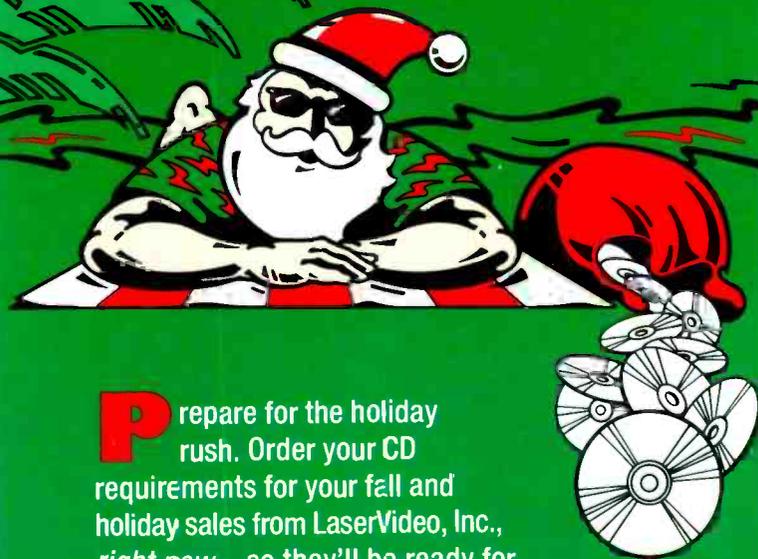
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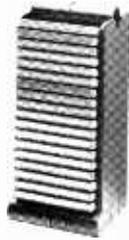
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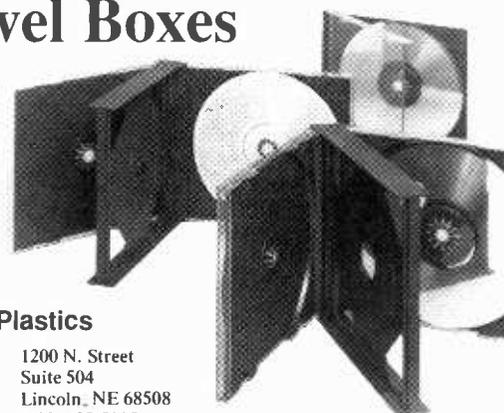
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FOR WEEK ENDING JULY 25, 1987

# Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP <sup>TM</sup> Compiled from a national sample of retail sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	3	18	★★ NO. 1 ★★ U2 ISLAND 2-90581/ATLANTIC 12 weeks at No. One THE JOSHUA TREE	
2	3	2	6	WHITNEY HOUSTON ARISTA ARCD 8405	WHITNEY
3	1	1	7	THE BEATLES CAPITOL CPP 46442	SGT. PEPPER'S LONELY HEARTS CLUB BAND
4	4	4	10	KENNY G. ARISTA ARCD 8427	DUOTONES
5	5	5	8	HEART CAPITOL CDP 46676	BAD ANIMALS
6	8	7	14	FLEETWOOD MAC WARNER BROS. 2 25471	TANGO IN THE NIGHT
7	7	8	15	WHITESNAKE GEFEN 2-24099/WARNER BROS.	WHITESNAKE
8	6	6	46	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
9	11	10	11	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
10	9	9	51	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
11	12	12	6	THE CURE ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
12	13	11	11	THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038	LIVE AT WINTERLAND
13	10	13	40	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
14	14	18	8	MOTLEY CRUE ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
15	NEW ▶		1	GRATEFUL DEAD ARISTA ARCD 8452	INTO THE DARK
16	16	15	12	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
17	17	20	55	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
18	20	30	4	GEORGE BENSON/EARL KLUGH WARNER BROS 2-25580	COLLABORATION
19	15	16	12	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL
20	NEW ▶		1	SAMMY HAGAR GEFEN 2-24144	SAMMY HAGAR
21	25	—	42	BRUCE HORNSBY & THE RANGE RCA PCD 1-5904	THE WAY IT IS
22	NEW ▶		1	STARSHIP GRUNT 613-2-G/RCA	NO PROTECTION
23	NEW ▶		1	ELTON JOHN MCA MCAD 8022	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA
24	19	14	12	THE BEATLES CAPITOL CDP 46441	REVOLVER
25	29	—	2	SOUNDTRACK MCA MCAD 6207	BEVERLY HILLS COP II
26	18	21	5	ROGER WATERS COLUMBIA CK 40795	RADIO K.A.O.S.
27	23	19	24	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
28	21	17	8	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZGK 40714/E.P.A.	TRIBUTE
29	NEW ▶		1	MARILLION CAPITOL CDT 46866	CLUTCHING AT STRAWS
30	NEW ▶		1	L.L. COOL J DEF JAM CK 40793/COLUMBIA	BIGGER AND DEFFER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL <sup>TM</sup> Compiled from a national sample of retail sales reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	37	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 34 weeks at No. One VLADIMIR HOROWITZ	
2	2	2	16	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	3	3	8	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
4	5	5	15	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
5	4	4	55	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
6	6	6	11	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
7	12	10	17	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
8	16	18	4	GROFE: GRAND CANYON SUITE TELARC 80086	CINCINNATI POPS (KUNZEL)
9	7	7	46	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
10	8	9	14	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
11	11	11	70	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
12	10	14	4	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068	ENGLISH STRING ORCHESTRA (BOUGHTON)
13	13	12	113	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
14	15	19	10	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070	VARIOUS ARTISTS
15	9	8	36	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
16	14	13	7	AN ENCHANTED EVENING PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
17	20	20	5	TELARC SAMPLER # 4 TELARC CD-80004	VARIOUS ARTISTS
18	22	22	3	BASIN STREET CBS MK-42367	CANADIAN BRASS
19	21	23	11	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
20	17	16	7	DANCE PIECES CBS MK-39539	PHILIP GLASS
21	18	17	48	DOWN TO THE MOON CBS MK 42255	ANDREAS VOLLENWEIDER
22	19	15	22	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
23	25	25	12	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
24	24	21	20	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
25	NEW ▶		1	ORCHESTRAL FAVOURITES NIMBUS NI-5032	ENGLISH STRING ORCHESTRA (BOUGHTON)
26	23	26	6	HANSON: SYMPHONY NO. 2 ANGEL CDC-47850	SAINT LOUIS SYMPHONY (SLATKIN)
27	NEW ▶		1	ROMAN FESTIVAL PRO ARTE CDD-325	PACIFIC SYMPHONY (CLARK)
28	27	29	4	COPLAND: LINCOLN PORTRAIT TELARC CD-80117	CINCINNATI POPS (KUNZEL)
29	29	—	4	PRIMO TENORE LONDON 417-713	LUCIANO PAVAROTTI
30	26	24	77	BACHBUSTERS TELARC 80123	DON DORSEY

## New Releases

### ALBUMS

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

#### POP/ROCK

**ANGRY SAMOANS**  
Inside My Brain  
LP Passport PVC8955/\$8.98  
CA PJC88032/\$8.98

**BLACK SABBATH**  
The Eternal Idol  
LP Warner Bros. 1-25548/\$8.98  
CA 4-25548/\$8.98

**GEOFFREY DOWNES/THE NEW DANCE ORCHESTRA**  
The Light Program  
LP Geffen GHS 24156/\$8.98  
CA M5G 24156/\$8.98

**SCOTT HENDERSON**  
Dr. Hee  
♦ LP Passport PJ88030/8.98  
CA PJC88032/\$8.98

**UB40**  
Live In Russia  
♦ LP A&M SP 5168/8.98  
CA CS 5168/\$8.98

#### COMPACT DISK

**BAD BRAINS**  
Rock For Light  
CD Passport PVCD8939/\$15.98

**801**  
Live  
CD Passport EGCD26/\$15.98

**MARIANNE FAITHFULL**  
Marianne Faithfull  
CD Island 90613/\$15.98

**HUGH MASEKELA**  
Tomorrow  
CD Warner Bros./\$15.98

**FRANK SINATRA**  
The Main Event  
CD Reprise 2-2207/\$15.98

#### JAZZ

**COUNT BASIE ORCHESTRA**  
Long Live The Chief  
CD Denon CY 1018/NA

**MCCOY TYNER**  
Double Trios  
CD Denon CY 1128/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.

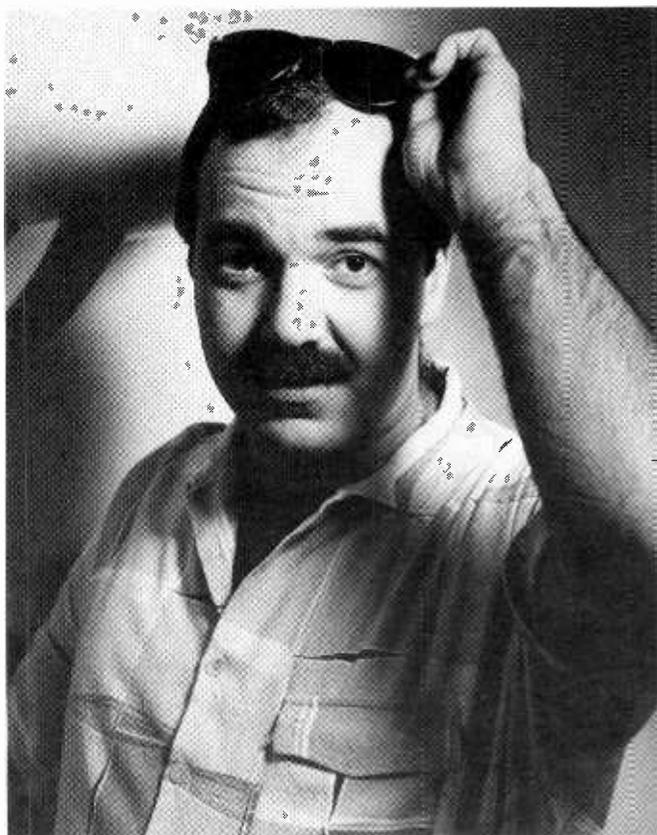
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# ERSKINE ON DENON



PETER ERSKINE COMBINES ELECTRONIC AND ACOUSTIC SOUNDS ON HIS NEW DENON CD.

He's a veteran of Weather Report, Weather Update, and Steps Ahead. He's played extensively with the likes of Maynard Ferguson and Stan Kenton. He's drummer/composer Peter Erskine and his latest CD, "Transition" is his first on the Denon label.

Erskine told us that "Transition" is a live direct-to-2-track digital recording. "The advantage of going direct is a subtle one. There's an element of excitement and risk. You capture much more of the live performance quality."

When we commented that Denon has been recording digitally longer than any other label, Peter nodded. "The first digital recording I ever bought was a Denon

classical sampler. I think it was in 1977, on my second trip to Japan."

We asked Erskine about the players on "Transition." "It's a marvelous band — John Abercrombie and Marc Johnson, Joe Lovano, Bob Mintzer," he enthused. "We have Don Grolnick and Kenny Werner on keyboards, and Peter Gordon sitting in on french horn. I can't say enough good things about the musicians and Vince Mendoza, who did some of the arranging."

"I think we represent the jazz tradition quite well. But to me, the music sounds like something new. The album sounds like itself." Peter reflected for a moment. "The most important thing for a musician is to play the music that he hears inside of himself," he said. "And Denon encourages that 100%."

In jazz and classical, the important new music is on Denon. As it should be.



*Peter Erskine*

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## SPEC'S OWNER HAS HIS FINGER ON THE CHAIN'S PULSE

(Continued from page 39)

Spector, however, was not fazed: "I said, 'Let [600,000 shares] go out at \$6 and offer our investors a good bargain.'" The Spec's red herring caught on immediately.

Along with fueling the company's move into new product categories, including personal electronics and video—there are now 22 video locations in the web—Spector says public money has been used largely for store expansion. Since Spec's began trading stock, its store count has swelled from 16 to 33, with more on the way. Within the next two months, the chain will unveil one store in Key West and three in the Tampa area, bringing its total to 37 outlets.

In many ways, Spector is back in the glamorous spotlight he once sought—this time on Wall Street,

rather than in Hollywood. A Virginia-born music lover who fronted a six-piece combo called the Zu-Zu's before entering Washington & Lee Univ. and, later, Virginia

### 'The brokers liked the idea of our being a family business'

Law School, Spector practiced law for 12 years. In that time, he recalls, he had long thought of opening a record store.

Show business loomed first, however, when chance acquaintances brought him to the attention

of CBS and started him on a talent agent career (interrupted by five years with Gen. Patton's army as intelligence wing cryptologist helping to unravel Nazi codes). His brief postwar stint at Universal Pictures found him lured to Miami by a brother who sold him on Florida's booming growth.

If any single factor helped catapult Spec's after the infusion of public money, it is probably video—which Spector watches closely at stores now stretching up both sides of the state to Gainesville. Aware of the boost that video has given his chain, he frequently checks "to see what the box office figures were on the movies we're renting."

The most recent interim financial report shows revenues for the quarter ending April 30 leaping to a 47% increase over a year ago, boosted by video rentals. Spector also pays lavish tribute to the management team that also includes Joe Andrules, vice president of advertising and general manager; Bill Lieff, vice president of development; and Peter Blei, chief financial officer.

## Spec's Music Sets Summer Sweepstakes

MIAMI Buoyed by the results of a chainwide promotion during the summer of 1986, Spec's Music has rolled out another seasonal blitz: the Spec's Free Wheelin' Summer Sweepstakes.

As the theme suggests, big bait for the July 6-Aug. 28 campaign will be wheels: three Suzuki Samurais and pair of cars. Through consumer drawings, the chain will dole out a vehicle per week, beginning at the end of July.

With co-op support for a wide range of product, Joe Andrules, vice president of advertising and general manager, anticipates the sweepstakes' promotional budget will exceed \$250,000. "When we're done with it all, it'll probably be closer to \$300,000," he says.

Like the 1986 Spec's Summer Festival—which helped the chain post 40% increases in the months it ran—television spots will be a key ingredient in Andrules' media mix. The campaign also hits radio and cable TV.

At the store level, the chain has developed extensive point-of-purchase material and is staging sales incentives for floor personnel. **GEOFF MAYFIELD**

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BY FRED BRONSON  
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## TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	48	<b>LED ZEPPELIN</b> ATLANTIC SD-19129 (1971) (CD)	5 weeks at No. One <b>LED ZEPPELIN IV</b>
2	2	196	<b>AEROSMITH</b> COLUMBIA PC-36865 (1980) (CD)	<b>AEROSMITH'S GREATEST HITS</b>
3	3	204	<b>ELTON JOHN</b> MCA 1689 (1974) (CD)	<b>ELTON JOHN'S GREATEST HITS</b>
4	4	48	<b>PHIL COLLINS</b> ATLANTIC SD-16029 (1981) (CD)	<b>FACE VALUE</b>
5	6	40	<b>AC/DC</b> ATLANTIC SD-16018 (1980) (CD)	<b>BACK IN BLACK</b>
6	5	36	<b>THE EAGLES</b> ASYLUM 6E-105 (1976) (CD)	<b>GREATEST HITS 1971-1975</b>
7	7	24	<b>PATSY CLINE</b> MCA 12 (1973)	<b>PATSY CLINE'S GREATEST HITS</b>
8	<b>NEW▶</b>		<b>U2</b> ISLAND 90127/ATLANTIC (1983) (CD)	<b>UNDER A BLOOD RED SKY</b>
9	9	24	<b>LED ZEPPELIN</b> ATLANTIC SD-19127 (1969) (CD)	<b>LED ZEPPELIN II</b>
10	10	72	<b>STEVE MILLER</b> CAPITOL SN-16321 (1978) (CD)	<b>GREATEST HITS 1974-1978</b>
11	13	28	<b>JAMES TAYLOR</b> WARNER BROS. BSK-3113 (1976)	<b>JAMES TAYLOR'S GREATEST HITS</b>
12	15	16	<b>YAZ</b> SIRE 23737 (1982) (CD)	<b>UPSTAIRS AT ERIC'S</b>
13	20	48	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> ATLANTIC SD-19119 (1974) (CD)	<b>SO FAR</b>
14	26	5	<b>PHIL COLLINS</b> ATLANTIC 80035 (CD)	<b>HELLO I MUST BE GOING</b>
15	8	20	<b>FLEETWOOD MAC</b> WARNER BROS. BSK-3010 (1977) (CD)	<b>RUMOURS</b>
16	14	76	<b>MEATLOAF</b> EPIC PE-34974 (1977) (CD)	<b>BAT OUT OF HELL</b>
17	12	5	<b>WHITESNAKE</b> GEFEN GHS 4018/WARNER BROS. (1984) (CD)	<b>SLIDE IT IN</b>
18	11	56	<b>CHICAGO</b> COLUMBIA PC-33900 (1975) (CD)	<b>CHICAGO IX - GREATEST HITS</b>
19	19	162	<b>STEPPENWOLF</b> MCA 1599 (1973) (CD)	<b>16 GREATEST HITS</b>
20	<b>NEW▶</b>		<b>THE GRATEFUL DEAD</b> ARISTA 2764 (1974)	<b>THE BEST OF/SKELETON'S FROM THE CLOSET</b>
21	16	204	<b>THE WHO</b> MCA 1691 (1971) (CD)	<b>WHO'S NEXT</b>
22	22	60	<b>STEELY DAN</b> MCA 1483 (1982)	<b>GOLD</b>
23	28	210	<b>STEELY DAN</b> MCA 1688 (1977) (CD)	<b>AJA</b>
24	24	5	<b>LED ZEPPELIN</b> ATLANTIC 19126 (1969) (CD)	<b>LED ZEPPELIN I</b>
25	31	5	<b>THE RIGHTEOUS BROTHERS</b> VERVE 5020 (1967)	<b>GREATEST HITS</b>
26	21	202	<b>ELTON JOHN</b> MCA 1690 (1977) (CD)	<b>ELTON JOHN'S GREATEST HITS VOL. II</b>
27	<b>NEW▶</b>		<b>CROSBY, STILLS, NASH &amp; YOUNG</b> ATLANTIC 7200 (1970) (CD)	<b>DEJA VU</b>
28	34	154	<b>THE GUESS WHO</b> RCA AY1-3662 (1971)	<b>THE BEST OF THE GUESS WHO</b>
29	<b>RE-ENTRY</b>		<b>BACHMAN-TURNER OVERDRIVE</b> MERCURY 1101 (1976)	<b>BEST OF B.T.O.(SO FAR)</b>
30	37	104	<b>NEIL DIAMOND</b> MCA 1489 (1974) (CD)	<b>12 GREATEST HITS</b>
31	40	32	<b>BRUCE SPRINGSTEEN</b> COLUMBIA PC-32432 (1973) (CD)	<b>THE WILD, THE INNOCENT &amp; THE E STREET SHUFFLE</b>
32	29	9	<b>THE SMITHS</b> SIRE 25065 (1984) (CD)	<b>THE SMITHS</b>
33	17	9	<b>JOURNEY</b> COLUMBIA TC-37408 (1981) (CD)	<b>ESCAPE</b>
34	32	124	<b>BRUCE SPRINGSTEEN</b> COLUMBIA PC-31903 (1973) (CD)	<b>GREETINGS FROM ASBURY PARK</b>
35	<b>NEW▶</b>		<b>LED ZEPPELIN</b> ATLANTIC 7255 (1973) (CD)	<b>HOUSES OF THE HOLY</b>
36	<b>NEW▶</b>		<b>THE STYLISTICS</b> AMHERST 69005 (CD)	<b>THE BEST OF THE STYLISTICS</b>
37	<b>NEW▶</b>		<b>SEX PISTOLS</b> WARNER BROS. 3147 (1977)	<b>NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS</b>
38	33	202	<b>LYNYRD SKYNYRD</b> MCA 1685 (1973)	<b>PRONOUNCED LEH-NERD SKI-NERD</b>
39	25	44	<b>VARIOUS ARTISTS</b> MCA 1692 (1978)	<b>ANIMAL HOUSE SOUNDTRACK</b>
40	<b>NEW▶</b>		<b>VAN MORRISON</b> WARNER BROS. 1835 (1970) (CD)	<b>MOONDANCE</b>

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# V S D A

## Stores Explore Rentals Acquisition Alternatives

BY EARL PAIGE

LOS ANGELES Strapped by sluggish cash flow and hit by increasing competition, small home video stores are exploring alternative rental-library acquisition plans that include buy-back programs and tape leasing.

At least two vendors are testing buy-back programs through the 101-store, New Jersey-based retail chain Palmer Video: Orion Home Video initially and soon Warner Home Video.

Concurrently, many distributors are aligning with used-tape brokers and leasing firms, creating even more confusion for dealers (Billboard, July 18).

"There is a complete breakdown

### 'There is a complete breakdown in distribution'

in distribution," complains Gary Messenger, president of the 12-store North American Video chain in Durham, N.C. "Most distributors we deal with can't even fill prebook orders, because they're buying so close to the vest."

Not only are distributors purchasing conservatively, many are

also tightening credit policies, says Eugene Lemon, owner of the single-store Video Network, Oakland, Calif. "I had to write a \$900 check to keep from having my credit cut off," says Lemon.

Lemon, like many other small-size dealers, is just starting to lease. He obtains \$89.95 movies for \$39 and \$79.95 list titles for \$35. He can keep the leased titles over a period including "six weekends." After that, he can either return them or purchase them at a reduced price. He can also extend his lease. "I was just ready to make my first return but decided to keep my five copies of 'Heartbreak Ridge' another week—because it's just \$5 a week."

So far, Lemon has leased such titles as "Heartbreak Ridge," "Hannah And Her Sisters," "Round Midnight," "Little Shop Of Horrors," and "Witchboard."

The one movie Lemon is gearing up for is "The Color Purple." He says, "I'm leasing 15 and purchasing 22 outright. I have 12 copies pre-sold."

Lemon claims the latitude of leasing has allowed him to handle the surge of requests at release date and also gives flexibility in other areas. He has just reduced rental prices from \$3 to \$2.59, he says, "because this is a promotion, a test. On 'Color Purple,' I'll be testing another concept. If they return it the same day, they can have any of 2,000 other titles free for one day."

Leasing is also a way for start-up stores to work, but Bayani Ison found that his new store could not feasibly benefit. Owner of Late Night Video, also in Oakland, Ison says, "We were paying too much—and you get carried away when you don't see those big [purchase] bills coming in."

When he opened in February, Ison was leasing at a price based on a percentage of cost. "A \$79.95 title was \$52 for 60 days, then extra months were \$6, and buy-back was 50% of cost. It got out of hand," he says.

At 11-store Video Place just outside Washington, D.C., Pete Conti, general manager, offers another example of why leasing is less attractive to bigger chains. Video Place is less fearful of tying up capital in high-price A titles because it presells many copies and maintains a sale cabinet for used copies in each of 10 stores. "We have a warehouse store where we dispose of surplus," Conti says.

However, 20-store franchise firm Starlite Video in Phoenix, Ariz., favors leasing, says Linda Lauer, president. "Why build up a dollar in-

ventory on A titles, when the manufacturers come along and lower the price for sell-through programs?"

Nevertheless, most larger-size retail firms will want lower fees and longer lease periods than leasing firms are currently offering, says Allan Caplan, chairman of Applause Video, Omaha, Neb., which operates 21 company-owned stores and has 17 franchisees. Moreover, Caplan indicates, large chains have enough buying clout with distributors to enjoy economically viable stock balancing arrangements.

FOR WEEK ENDING JULY 25, 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	2	39	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	1	7	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
3	4	95	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
4	3	7	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	6	7	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	8	7	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
7	10	90	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	14	67	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
9	5	6	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
10	12	7	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
11	17	7	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
12	11	57	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
13	13	58	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
14	9	58	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
15	7	58	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
16	19	95	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
17	15	37	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
18	16	32	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
19	RE-ENTRY		MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron Video 5171	1986	79.95
20	25	19	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
21	18	7	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
22	22	28	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
23	24	2	RUMPELSTILTSKIN	Media Home Entertainment M919	1986	79.95
24	20	20	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
25	21	40	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.

## Video Plus



The HAL remote-activated VCR programmer can be reached by phone, so the consumer can dial in taping requests while on the go. It carries a \$189.95 sales tag.

swering machine. Remote programming must be done from a touch-tone phone.

HAL, which is due to reach retail shelves this fall, is compatible with both Beta and VHS VCRs and has a retail price of \$189.95.

**TOT REPELLENT:** Parents who must constantly drag their kids back from sitting too close to the television set now have a surrogate scolder in the Eye Guardian from Platinum (206-733-1853). The PC 2001 sits atop the TV set and creates an infrared zone which, if the child remains inside of the zone for more than 25 seconds, turns off the set. To prevent a child from trying to circumvent the system by watching the TV from below or the side, the Eye Guardian has adjustable signals. Included with the \$89 unit are an owner's manual and all mounting accessories.

**SHELF-ESTEEM:** New for video dealers from Millrock (800-645-7625) is the VidRAX shelf. Designed to be used for spine-out or face-out video display, the shelf can hold up to 288 small VHS boxes or 270 tapes in storage cases. The unit has six shelves, spaced 9½ inches apart, and a top cap that serves as a flat display area for point-of-purchase material. Each shelf occupies a floor space of 12 inches by 48 inches and stands 63 inches high. Available in white, gray, or oak colors at \$289 for one or \$275 each for orders of two to five.

BY EDWARD MORRIS

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

**PHONE HOME, HAL:** Advanced Video Dynamics (215-643-9450) introduces an easy-to-install device that enables consumers to program their VCRs simply, at home or via phone—even long distance. Called HAL, the instrument literally talks the user through the programming process with a simulated voice. According to the product literature, installation involves nothing more than plugging the unit into a wall socket and telephone jack or an-

## VSDA Hispanic Group Meets New Committee Plans Seminar

NEW YORK The Video Software Dealers Assn.'s Hispanic committee, the trade group's newest task force, held its initial meeting June 23 in Chicago.

The main topic on the committee's agenda was the planning of the VSDA convention seminar titled "Se Habla Dollars? Hispanic Video," a session on the product's profit potential, aimed at distributors and dealers regardless of whether they carry Spanish-language inventory.

Peter Marai of supplier Condor Video, a subsidiary of Media Home Entertainment, will moderate the discussion, which will be held the afternoons of Aug. 18 and Aug. 19 during the Aug. 16-20 meet in Las Vegas.

Panelists include Phil Alexander, Warner Home Video; Maria Hickman, Erol's retail chain; W.E. Medlock, Lubbock, Texas, dealer North University Rentals; Connie Pascolati, Madera Cinevideo; Jorge Quintanilla, East Texas Periodicals, a

subsidiary of East Texas Distributing; and Derek Rodgers, from the Puerto Rico branch of distributor Metro Video and chairman of the Hispanic committee.

Among the topics the seminar will seek to address are the size of the Hispanic market, what type of inventory is available, how to determine buying decisions, and how to serve the Hispanic customer.

In addition to the aforementioned panelists, other committee members who attended the Chicago planning session were Mary Donovan, Walt Disney Home Video; Ed Goldstein, Unicorn Video; Gene Kelly, Home Box Office; Leo Lobato, Vid-Dimension; Lomberto Perez, Video Vision Magazine; David Quintaro, Video Visa; Efrain Ruelas, Movies To Go; Roberto Acuirre, Univisa; Dennis Steinman, National Video; and Al Zarzana, Garden Oaks Video. Lou Berg, chief of Houston superstore Audio/Video Plus and chairman of the VSDA convention, also attended.

## J&R Program Successful; More Planned Sony Promo Uses Free CDs

BY JIM BESSMAN

NEW YORK Using compact disk giveaways as its hook, Sony Video Software Co. mounted an end-of-the-year music video promotion at New York's J&R Music.

Based on results of the fourth-quarter blitz, Sony now plans to take the campaign to other major record retailers.

The program, which featured 28 music videocassettes listing at \$29.95, offered buyers of any of the titles a coupon good for any CD priced up to \$13.95. According to Sony's national account manager, Paul Daly, the promotion achieved more than 75% sell-off of the approximately 700 units supplied, including reorders. He says that at J&R's request, it was extended an extra 30 days because of the sales generated during the initial two-month commitment.

J&R's video buyer, Bob Schmidt, says sales were "astounding," considering that it was a new type of promotion and that its timing was less than optimal.

"We didn't get the product out on the shelves until the day before Christmas," says Schmidt, "so we missed the critical two weeks before Christmas. But January is always a big month for sell-through, and of course, so many people get VCRs and CD players for Christmas."

Schmidt singles out Sony's advertising and point-of-purchase support for bringing customers into the video department at J&R's downtown Manhattan complex. "We're located at the lower level of the main store, so we don't have our own display window. But we have access to a window in the jazz store, which has its own separate entrance, and we displayed empty boxes of all the Sony promotion titles and had a sign directing them to our store."

Sony-funded print ads in the Village Voice, New York Times, and

New York Post also drew traffic to the promotion's in-store standup island display, wherein the 28 of 40 proffered Sony music titles were stocked. "I don't like promotions to get out of hand, and 40 titles would have been unmanageable," says Schmidt.

Noting that only a handful of the promotion titles were new releases, Schmidt credits the CD incentives as "breathing new life into catalog titles, some of which the public has little awareness of." He says that "One Night At Blue Note" was one of the first titles to sell out, and Daly adds that jazz titles accounted for 25% of the total sales.

But Daly notes that the campaign pushed titles from all genres, including "Monterey Pop," "Tina Turner Live," "McCoy Tyner," and "Iron Maiden Live."

Additionally, two John Lennon titles, "John Lennon Live" and "Imagine," were featured, and Daly cites these in explaining the promotion's CD tie-in.

"Currently, the Beatles' CDs are among the highest sellers," he says. "So it pays to cross-merchandise music videos with CDs." Schmidt sees a strong correlation between music video and CD customers, noting that only one music video buyer turned down the CD coupon for lack of a CD player.

"We want the music retailer to understand that we'll all be one big happy family if they sell records, videocassettes, and CDs and that they're missing the boat if they don't actively merchandise CDs with videos," says Daly.

He adds that a 90-day promotion, similar to that run at J&R, began July 18 at Philadelphia chain Wee Three Records and that more such campaigns are being discussed with other retailers. Daly says Sony's complete program includes product mix, merchandising, and ad support.

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8:00 p.m.

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## Study: Out-Of-Stock Tapes Fuel Renter Dissatisfaction

BY CHRIS MORRIS

LOS ANGELES While few video renters actually leave a store empty-handed, the discovery that what they want is out of stock negatively affects their opinion of the rental experience, according to a recent market study.

The survey, conducted by the New York-based management con-

**'Everyone with a VCR will experience an out-of-stock problem a few times a year'**

sultants Alexander and Associates, tabulated data from a total of 4,000 households during four weeks between mid-May and mid-June. Of those households, 2,200 owned VCRs.

Alexander and Associates are hesitant to supply actual figures from the study, which is available to group subscribers for \$1,000 and to nonsubscribers for \$2,500. However, general comments by

president Bob Alexander indicate that consumer dissatisfaction with the rental process may not be as dramatic as other studies have indicated. (Perhaps the most frequently cited gauge is the 1986 Fairfield Group study, which noted that 88% of renters are unable to find the titles they want in their stores.)

Alexander notes that 40%-45% of VCR households will rent a tape within a given seven-day period. "Some people who go out to rent a specific tape and can't find it go home without renting a tape," Alexander says.

However, he adds, "We find a very small percentage of VCR households end up being unsuccessful [in finding something to rent]. But that lack of success colors people's perceptions of availability. The perception [that many tapes are] out of stock is high.

"Our second major conclusion is that just about everyone who owns a VCR will encounter an out-of-stock problem a few times a year," Alexander continues. "They may run into it every three to four months."

Yet Alexander concludes that "the level of irritation ultimately is not extreme" on the part of the renter. "A complete shutout is a

(Continued on next page)

FOR WEEK ENDING JULY 25, 1987

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	9	<b>★ ★ NO. 1 ★ ★</b> THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
2	10	3	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
3	3	3	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
4	4	5	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
5	7	9	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
6	2	8	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
7	5	5	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
8	<b>NEW ▶</b>		CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
9	8	6	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
10	9	13	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
11	6	11	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
12	15	2	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
13	11	6	WANTED DEAD OR ALIVE	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
14	12	16	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
15	14	4	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
16	13	11	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
17	19	9	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
18	17	13	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
19	38	3	'ROUND MIDNIGHT	Warner Bros. Inc. Warner Home Video 11603	Dexter Gordon	1986	R
20	16	14	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
21	18	18	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
22	21	13	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
23	23	20	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
24	25	15	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
25	20	9	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
26	28	19	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
27	22	15	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
28	29	10	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
29	35	4	'NIGHT MOTHER	Universal City Studios MCA Home Video 80542	Sissy Spacek Anne Bancroft	1986	PG
30	24	5	THE MEN'S CLUB	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R
31	26	15	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
32	27	4	SOLARBABIES	MGM/UA Home Video 801027	Jami Gertz Lukas Haas	1986	PG-13
33	<b>NEW ▶</b>		WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R
34	31	17	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
35	32	21	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
36	34	15	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
37	<b>NEW ▶</b>		EVERY TIME WE SAY GOODBYE	Lightning Video 9961	Tom Hanks Cristina Marsillach	1986	PG-13
38	39	12	FROM BEYOND	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
39	37	20	ABOUT LAST NIGHT ...	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
40	40	32	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG

● 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.

**Billboard**

**1987 RADIO AWARDS**

# FINAL BALLOT

**The nominations are in.  
Here's your chance to pick the winners!**

**BONUS TO 5 LUCKY VOTERS:**  
Five free one-year subscriptions to Billboard Magazine (\$170 value) will be awarded at random.

**Fill out the ballot in the August 1 issue.**

## New Releases

### HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

- FROM THE HIP**  
Judd Nelson, Elizabeth Perkins  
♠♥ Lorimar/\$89.95
- ISTANBUL**  
Brad Dourif, Mark Didden  
♠♥ Continental/\$59.98
- JAKE "THE SNAKE" ROBERTS**  
Jake "The Snake" Roberts, Mean Gene Okerlund  
♠♥ Coliseum/\$59.95
- MANNEQUIN**  
Andrew McCarthy, Kim Cattral  
♠♥ Media/\$89.95
- MY DEMON LOVER**  
Scott Valentine, Michelle Little  
♠♥ RCA/\$79.95
- MUNCHIES**  
Harvey Korman  
♠♥ MGM/UM/\$79.95
- NEW YORK YANKEES**  
Babe Ruth, Lou Gehrig, Yogi Berra  
♠♥ Forum/\$29.95
- P.K. & THE KID**  
Molly Ringwald, Paul LeMat  
♠♥ Lorimar/\$79.95
- PRETTY SMART**  
Tricia Leigh Fisher, Patricia Arquette  
♠♥ New World/\$79.95
- THREE AMIGOS**  
Chevy Chase, Steve Martin, Martin Short  
♠♥ HBO/Cannon/\$89.95
- TRESPASS**  
Robert Kuhn, Mary Pillot, Van Brooks  
♠♥ Academy/\$69.95
- SALVATION**  
Stephen McHattie, Dominique Davalos  
♠♥ Vista/\$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.

### STUDY OF TAPE RENTERS

(Continued from preceding page)

real low number," he says.

Alexander says that the conclusions of his study point to "a real depth-of-inventory problem. We do think that the trade is not buying deep enough."

Noting that the top 25 most-requested titles found in the study are recent A titles, Alexander adds, "The stock-outs are too high on those titles."

He says that his company's analysis supports manufacturer programs that allow retailers to buy top titles in greater depth.

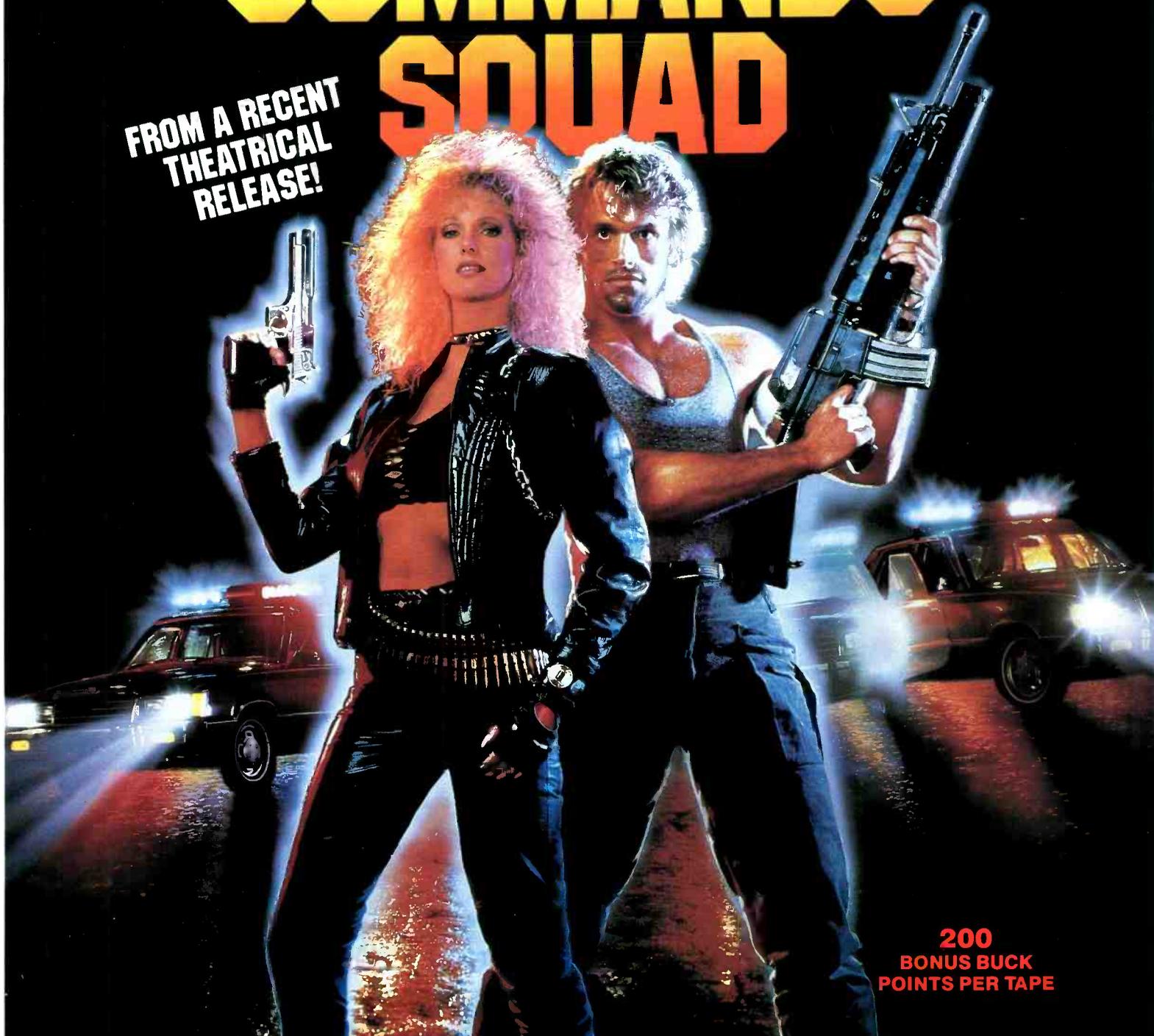
Addressing the subject of pay-per-view, a topic outside the focus of the current study, Alexander says, "We have seen in the normal course of our work how cable and pay-cable promotions boost home video rentals." This finding flies in the face of current fears on the part of video retailers that pay-per-view showings are eating into rental revenues on the same titles.

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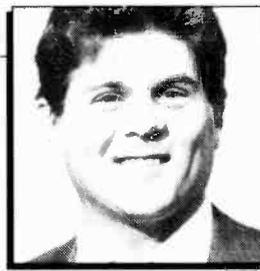
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## TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	69	<b>SANDI PATTI</b> WORD WR 8325/A&M	49 weeks at No. One MORNING LIKE THIS
2	2	49	<b>AMY GRANT</b> MYRRH SP 3900/WORD	THE COLLECTION
3	5	9	<b>DAVID MEECE</b> MYRRH 7016864065/A&M	CANDLE IN THE RAIN
4	4	5	<b>DEBBY BOONE</b> LAMB & LION LLR03011/BENSON	FRIENDS FOR LIFE
5	6	89	<b>SANDI PATTI</b> IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
6	7	5	<b>TWILA PARIS</b> STARSONG SSR8078/SPARROW	SAME GIRL
7	3	21	<b>THE IMPERIALS</b> MYRRH 7-01-68350-65/WORD	THIS YEAR'S MODEL
8	8	45	<b>STEVE GREEN</b> SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
9	13	53	<b>DENIECE WILLIAMS</b> SPARROW ST1039/CAPITOL	SO GLAD I KNOW
10	NEW		<b>MYLON LEFEVER AND BROKEN HEART</b> MYRRH 7016841065/WORD	CRACK THE SKY
11	9	33	<b>STRYPER</b> ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
12	16	57	<b>MICHAEL W. SMITH</b> REUNION WR 8332/A&M	THE BIG PICTURE
13	10	37	<b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 7-010-00721-7/WORD	HYMNS
14	17	9	<b>WAYNE WATSON</b> DAYSRING 7014155016/WORD	WATER COLOR PONIES
15	19	213	<b>SANDI PATTI</b> ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
16	12	45	<b>LARNELLE HARRIS</b> BENSON RO 3956	FROM A SERVANTS HEART
17	11	13	<b>MARANATHA</b> MARANATHA 7100180848/WORD	KIDS PRAISE 6
18	22	25	<b>DALLAS HOLM</b> DAYSRING 701-414301-8/WORD	AGAINST THE WIND
19	15	109	<b>AMY GRANT</b> ● WORD SP 5060/A&M	UNGUARDED
20	14	45	<b>PETRA</b> STAR SONG 7-102-07386-0/SPARROW	BACK TO THE STREET
21	24	9	<b>MICHAEL CARD</b> SPARROW SPR1126	THE FINAL WORD
22	RE-ENTRY		<b>JOHN MICHAEL TALBOT</b> BIRDWING BWR 2094/SPARROW	HEART OF THE SHEPHERD
23	21	13	<b>LESLIE PHILLIPS</b> HORIZON SP-0757/A&M	THE TURNING
24	33	5	<b>DON FRANCISCO</b> STAR SONG SSC8097	THE POWER
25	36	262	<b>AMY GRANT</b> ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
26	29	49	<b>FIRST CALL</b> DAYSRING 7-01-4144014/WORD	UNDIVIDED
27	18	77	<b>CARMAN</b> WORD WR 8321/A&M	THE CHAMPION
28	34	33	<b>MESSIAH PROPHET</b> PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
29	27	5	<b>IDOL CURE</b> FRONT LINE R09008/BENSON	IDOL CURE
30	30	29	<b>NEW GAITHER VOCAL BAND</b> WORD 7-01-000733-0	ONE X 1
31	RE-ENTRY		<b>WHITE HEART</b> SPARROW SP 1128/CAPITOL	DON'T WAIT FOR THE MOVIE
32	28	17	<b>RAY BOLTZ</b> HEARTLAND HR3866/BENSON	WATCH THE LAMB
33	26	149	<b>SANDI PATTI</b> IMPACT RO 3884/BENSON	SONGS FROM THE HEART
34	NEW		<b>HARLAN ROGERS AND SMITTY PRICE</b> MARANATHA 7100189829/WORD	PRAISE
35	23	37	<b>STEVE CAMP</b> SPARROW ST41054/CAPITOL	ONE ON ONE
36	NEW		<b>NEW JERSEY MASS CHOIR</b> LEXICON 7115711097	LOOK UP AND LIVE
37	NEW		<b>KING JAMES VERSION</b> LEXICON 7115708991	GRATEFUL FOR YOUR LOVE
38	20	37	<b>BRENTWOOD SINGERS</b> BRENTWOOD R25027	KIDS SING PRAISE
39	RE-ENTRY		<b>GREG VOLZ</b> MYRRH WR 8352/A&M	THE RIVER IS RISING
40	31	17	<b>PHIL KEAGGY</b> MARANATHA 7100149827/WORD	THE WIND AND THE WHEAT

(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.

Gospel  
LECTERN

by Bob Darden

This is the final installment of a three-part interview with legendary gospel music songwriter/performer Bill Gaither.

AMONG HIS 10 companies and demanding songwriting schedule, Bill Gaither has two pet projects. One, the **New Gaither Vocal Band**, has just released its first album in three years, "One X 1," for **Word/Nashville**. The other, the **Bill Gaither Trio**, waited more than a year and a half to release "Welcome Back Home" for **Star Song Records**.

"We take a long time between albums because we work on each song," he says. "I can't understand artists who tell me that they have to go into the studio every six months and write an album there. I don't see the fire in their eyes—and I sure don't hear it on the album. The songs are everything. Or should be.

"Likewise, some songwriters tell me they write just to write; they call it 'priming a pump,' keeping the lines open in case or until a gem pops out. I think if you keep cranking them out, eventually you won't be able to write the gems anymore."

As the author of such jewels as "He Touched Me" and "Because He Lives," Gaither knows of what he speaks. Too many artists and record labels seem to be concerned only with the short-term return. And Gaither says that kind of attitude will always catch up with you.

"I blame both the label and the artist," he says, 4 million records into his career. "I blame the artists and their lawyers for driving such hard bargains and the companies for allowing them. Then the companies have to say, 'We pay—you play.' That leads to an album every six months. To me, the joy of this business is in the crafting

of the songs.

"If I could tell a young artist something, I'd say, 'Don't let your lifestyle dictate your artistry.' Sure, it's nice to have nice things, but not at the expense of your future. You may not be hot next year."

Unlike some songwriters, Gaither has tried to remain contemporary. He's still got a cabinet full of hate mail from people who objected in the '50s and '60s to the "godless modern sound" of songs like "The King Is Coming" and "There's Something About That Name." He says a songwriter has to change with the times.

"It's change or die," Gaither says. "I was speaking at a songwriting seminar recently and said that and a guy got up and said, 'Aren't you worried that by continually listening to new things you'll lose that part of you that made 'He Touched Me' and 'Because He Lives' sound so special in the late '60s?'"

"I said, 'What I wrote in 1964 or '67 was the sum total of all the musical influences in my life up to my first 27 years. What I write today is the total for all

## Bill Gaither offers words of wisdom to newcomers

I've listened to and been influenced by over 51 years. Do you want me to deny everything I've heard since then?"

Gaither's songwriting and performing success have given him a degree of control over almost every facet of his music that's almost unheard of in the general music industry. He says the creation of all of those side businesses has been for one purpose only.

"It's the dream of every artist to have control of his music once it leaves his piano," he says. "Otherwise, you spend your career chasing after it. It's like your career is always a patient in the emergency room in a hospital. It never ends. I wish my degree of control to all other artists. But to get there, you have to realize that you're not always going to be hot.

"I haven't totally arrived yet. But I'm 51, I'm still around, and I'm still sane. And that ain't bad."

Jazz  
BLUE  
NOTES

by Peter Keepnews

IN THE QUARTER-CENTURY that it's been open for business, New York's prestigious **Lincoln Center for the Performing Arts** has hosted countless jazz concerts, including roughly 10 Newport/Kool/JVC Jazz Festival events every summer since the festival moved to New York in 1972. But Lincoln Center has never presented its own concert series devoted exclusively to jazz—until now.

For three consecutive nights, Aug. 3-5, Lincoln Center's 900-seat **Alice Tully Hall** will be the site of a concert series titled **Classical Jazz**. The first concert, **Ladies First**, is a tribute to various female singers and musicians featuring **Betty Carter, Marian McPartland, Carrie Smith**, and others. The second, **A Tribute To Thelonious Monk**, boasts a lineup of **Sphere, Barry Harris, Carmen McRae**, and other friends and/or admirers of the brilliant pianist and composer. And on **Bird Night**, the likes of **Jay McShann, Frank Morgan**, and **Red Rodney** will salute **Charlie Parker**.

Classical Jazz is being presented in association with **WBGO**, the noncommercial Newark jazz radio station. The high-profile **Wynton Marsalis** is artistic adviser, which means he helped producers **Alina Bloomgarden** and **William W. Lockwood Jr.** line up the talent and put the programs together.

In announcing the series, Marsalis and Lincoln Center officials stressed the importance of jazz as an art form and the need for institutions like Lincoln Center to present it with care and respect. Marsalis went so far as to say that "when such a world-renowned performing-arts center presents jazz, it is the ultimate acknowledgement of the music's vital

place in American culture." With all due respect to Marsalis, we think the *ultimate* acknowledgement of the music's place will come only when the various federal, state, and local government agencies charged with helping to fund the arts—as well as the various corporate and private endowments—start giving as much money to jazz, a music born and nurtured in this country, as they now do to opera, the symphony, and other forms of European music. But Lincoln Center's commitment, however small in relation to all that *could* be done, is certain-

## Lincoln Center notices a homegrown art form

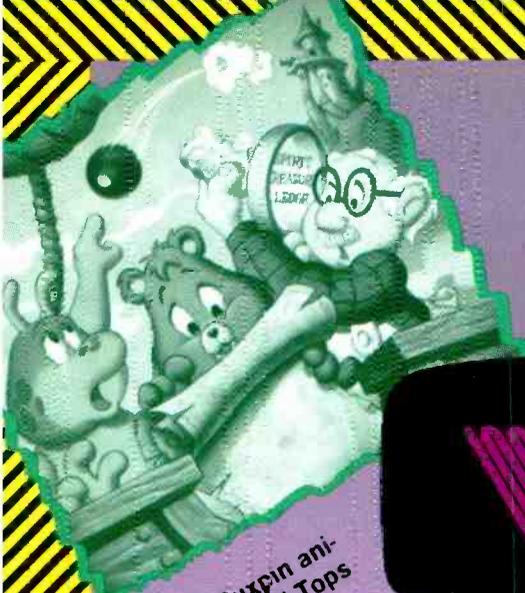
ly an admirable beginning.

**FELIX GRANT** is one of the most resilient people in jazz radio. The veteran Washington-area broadcaster recently lost his gig at **WWRC** when that station decided to drop its music format and go back to all-talk, effective Aug. 1—but, as reported a few weeks back in this magazine, he immediately landed a slot at **WDCU**, the all-jazz FM outlet of the Univ. of the District of Columbia.

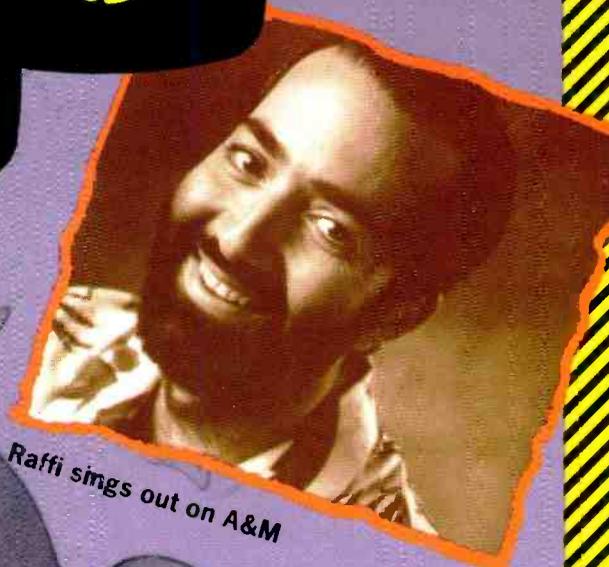
Interestingly, this is the first time in Grant's long and distinguished career that he has had a program on an FM station. It is also the first time he's worked for a noncommercial station, a situation he says he finds delightful.

"I can play whatever I want to play—and I can play four hours of music with no interruptions," marvels Grant, who can be heard on "Jazz 90" every Saturday from 3-7 p.m.

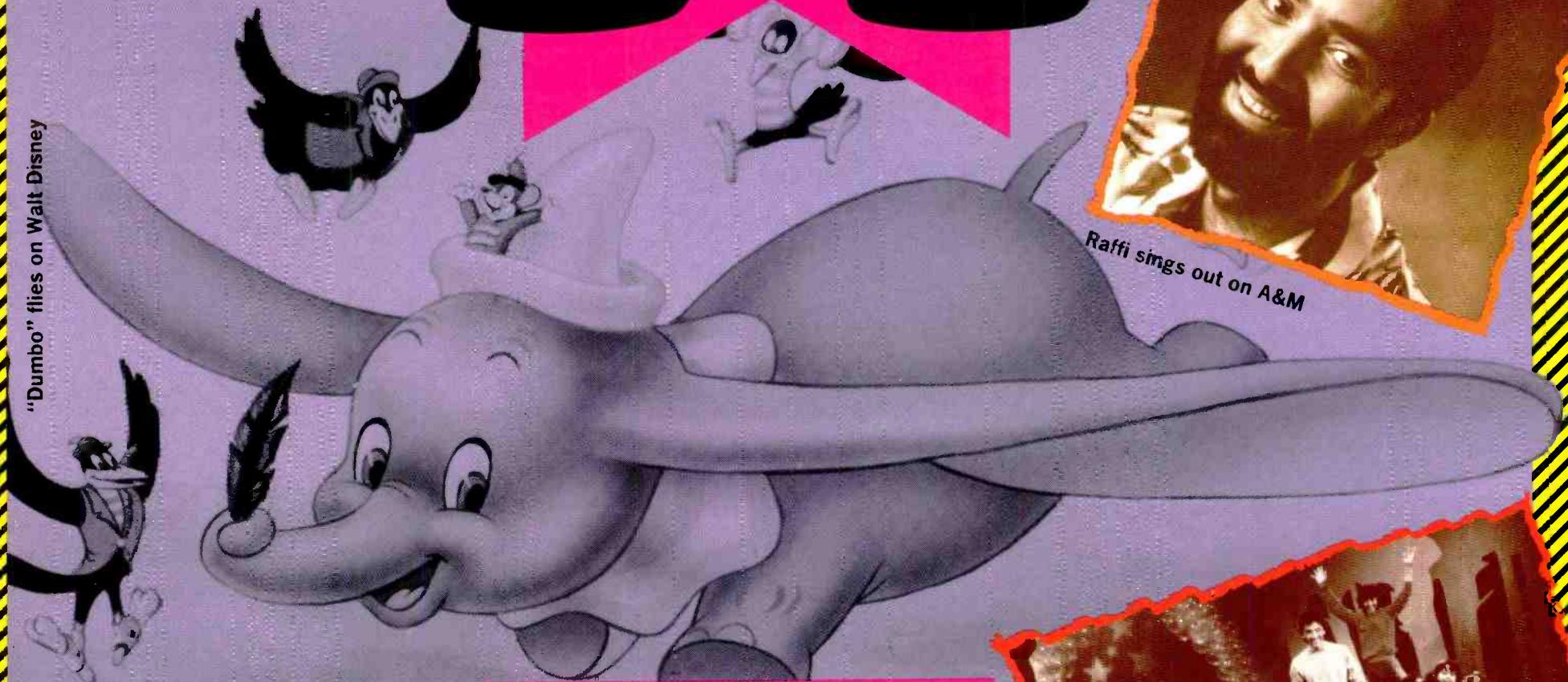
# CHILDREN'S



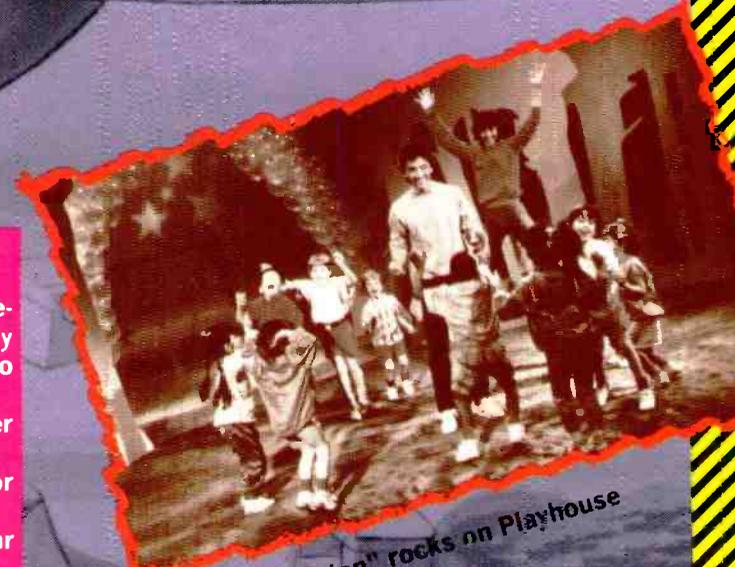
Teddy Ruxpin animated on Hi-Tops



Raffi sings out on A&M



"Dumbo" flies on Walt Disney



"Kids In Motion" rocks on Playhouse

By JIM McCULLAUGH

**T**he more things change, the more they remain the same. That might be an apt way to describe the children's home video market.

This market segment continues to grow faster than the home video industry as a whole.

Children's titles are projected to account for nearly 18% of home video titles sold this year.

Sales should be well over \$2 billion this year with units well over 100 million.

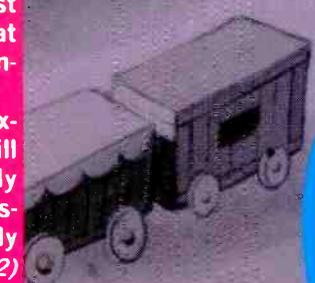
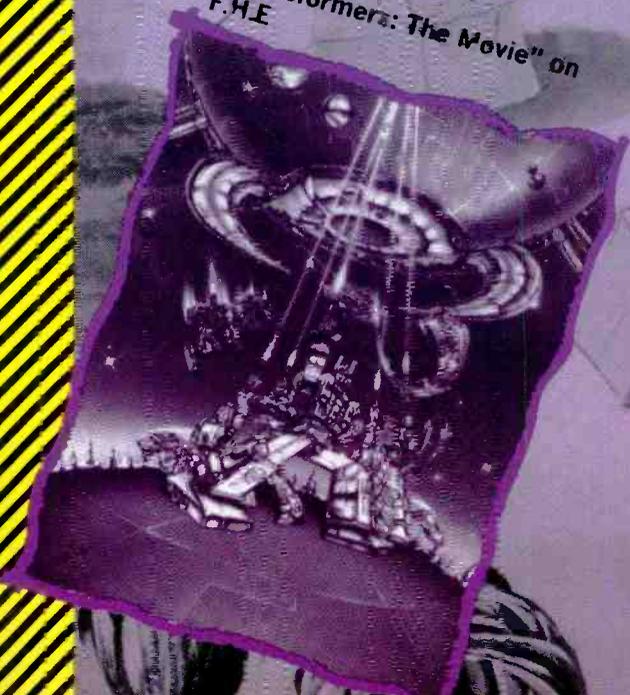
The children's category is also fueling the rapidly growing sell-through market and Christmas 1987 looms as potentially the largest ever for the category.

But the manufacturer/distributor/retail landscape has changed considerably from a year ago. The mad frenzy, acquisitions, advertising, publicity and other posturing that was in evidence last year has abated. Still, for those companies that have made serious product and marketing commitments, kidvid remains more than vibrant.

Notes analyst Tim Baskerville: "Some of the excitement has quieted down a little bit, but it's still a relatively healthy category. Not everybody seems to be as committed to it as they were. Disney is still doing real well and they're probably

(Continued on page K-12)

"Transformers: The Movie" on F.H.E.



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Streep's gentle sharing of The Velveteen Rabbit, that wonderful tale of the toy who longed to be real.

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Linda Bove, is enchanting and enlightening entertainment. Linda first teaches simple signs, then she and three other performers act out two familiar fairy tales while a hearing actor speaks all the lines. A special production technique places the live actors in an artwork setting, giving this unique video a charming storybook look. It's a treasure for all children—both hearing and deaf.

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# Programming Patterns MUSIC VIDEO AND SOCIAL-SKILL TAPES JOIN HIT RANKS OF LICENSED CHARACTERS AND STARS

By JIM McCULLAUGH

**W**hile programming patterns continue to shift in the children's video industry, several key ingredients appear to remain stable. Disney is Disney and recognizable characters are maintaining their dominance.

A recent glance at Billboard's Top Kid Video sales chart shows a Disney presence on 19 of 25 positions. The balance features such characters as Teddy Ruxpin and the Transformers.

For those manufacturers who still want to be a player in kid vid, selective character and personality programming appear to be crucial programming issues. The mad scramble for licensed characters has eased, partly because syndicated television ratings have fizzled and too many new entities—risky and unproven—have appeared.

Multi-million dollar advances, though, are still the norm for some big names although here, too, the ranks—and activity—has thinned.

Beyond the established, a handful of new programming ideas—such as kid-vid music video and social skills tapes—have broken through in the past year, but these types of unexposed projects are still considered a "tough" market since it's difficult and marketing prohibitive to "break" a character or idea purely on home video, despite the presence of 50 million VCRs. Yet when some of these programming ideas get marketing support and exposure they can catch on. The challenge, say programmers, is familiarizing distributors and video specialty stores with these uncharted titles and then investing in marketing and exposure.

"Unlike a book store," notes Nancy Steingard, vice president of programming and production at Hi-Tops Video, a ma-

major new player this year, "where you can pick up a book and leaf through it and take a chance, you still have no way of knowing what a video will be like beforehand unless there's a recognizable element."

Among new developments on the programming frontier appears to be interactivity, although the linear approach of VCRs is still considered limiting. Major breakthroughs are seen for Compact Disk-Interactive (CD-I), still in the early software developmental stages. A number of major and minor kidvid suppliers are eyeing this area.

"The children's business is in its own way mirroring the general release side of the business," says Steingard, "What seems to work best is the 'A' children's title." She defines an A as "those programs that have a lot of money behind them, a big feature release, or a well-known licensed character. "It's always been like this but now more so than ever."

*"Uncle Fred Far Out Pets" is latest addition to Uncle Fred light-hearted learn-to-draw series on CBS/Fox.*

"Our philosophy," she continues, "is that it takes as much effort to get out an A title as it takes to get out a C title. The return is so much greater on A titles. We're looking for the Teddy Ruxpins of the world. We realize how special that property is. That's why we went after Barbie and Captain Power. We're looking for those strong licensed characters. Barbie has the recognition in the marketplace."

Echoing the comments of other executives, she says, "Licensed characters from a toy company which used to have

*"Babysongs" and "More Babysongs" on Hi-Tops feature the sparkling, sensitive tunes of Hap Palmer set to warm, familiar toddler themes.*

major impact don't anymore unless it's a well thought out program with a lot of money behind the toy. There have not been that many winners. We have become selective in the types of licensed characters we're looking for and the type of strength we want behind them."

Programming is also crucial to success in the burgeoning sell-through business, she says, singling out such Hi-Tops innovations as "Baby Songs"—music video for toddlers—which have done well.

"We're also still committed," she says, "to programming with social value that consumers might not be able to get elsewhere. We've been experimenting but it's harder to get exposure. Yet  
(Continued on page K-8)

# MERCHANDISING KIDVID TO SPEARHEAD THE MOVE INTO SELL-THROUGH

By DAVID WYKOFF

**D**on't shy away from pushing sales of children's video product. You can make it work for you. Such is the consensus among a wide array of surveyed industry members, who believe that proper merchandising is the key to selling children's video.

Allan Caplan, the outspoken owner of Omaha, Neb.-based Applause Video chain, says that, "There's no reason why you as a video retailer can't do well with children's video. All you have to do is work it, and it will work for you."

Richard Russack, owner of the four-store, Concord, Mass.-based Video Revolution chain, is widely considered the Boston area's leader among video specialty stores in handling children's product. "We're very happy with what we've done with children's video, but we're convinced that we can do better, much better," he says, noting that for sell-through children's video ranks second to exercise as a product category and that a whopping near 15% of his total business is done in sales and rentals of children's product.

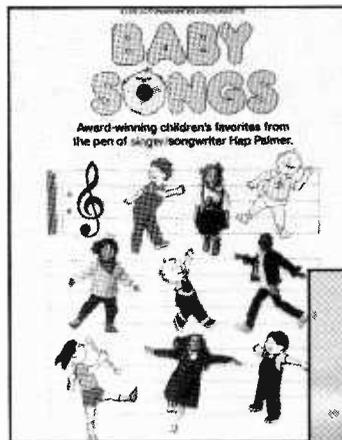
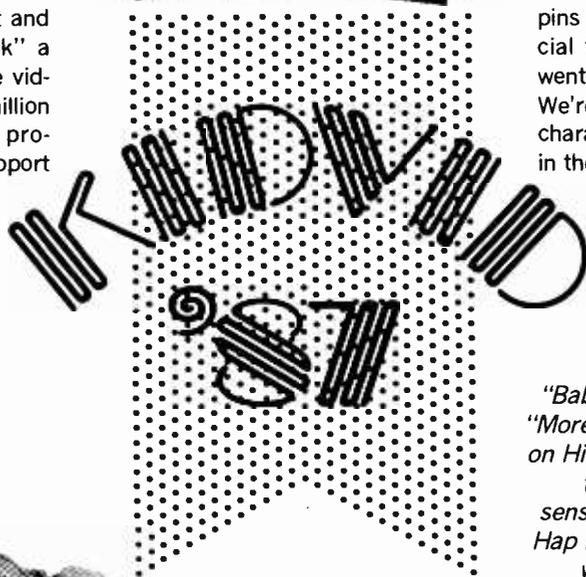
And, even where sell-through isn't yet an established or substantial portion of business, children's video is pushing it in that direction. Don Alexy, movie club manager for the 13-store Curtis Mathes hardware/software franchise in Northern Ohio, is using children's video to spearhead the chain's move into sell-through. "We're kicking off a new promotional idea, the Curtis Mathes Movie Club, and we're going to do all kinds of give-aways and in-store appearances to promote sales of children's product.

"And, that's the right category for us to start a push with because the retail lists are relatively low, the manufacturers seem to be giving a lot of support and kids seem to thrive on watching the tapes over and over again, adding a value dimension to the purchase. So, now it's a matter of the more we expose it to people, the more they'll buy," he says.

Pat Tidwell, buyer of children's audio and video products for music retailing giant Camelot Enterprises, says that, "We haven't done a great amount of work on or seen great revenues with sell-through in general. But where we have seen significant growth is in children's video. I'd have to say that I'm very satisfied with our children's video sales, and they keep getting better all the time."

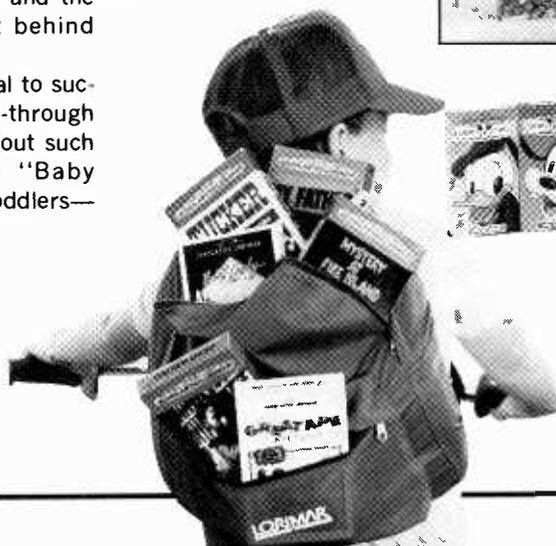
Retailers, distributors and manufacturers alike agree about the three most important steps in launching children's video sales:  
(Continued on page K-9)

A Billboard Spotlight



Disney classics and featurettes light up summer '87 promotion.

Lorimar's "Back to School" promotion for summer.



Singer/actor/composer Tim Noah is attracting national attention with his one-man extravaganza "In Search Of The Wow Wow Wibble Wobble Wazzie Woodle Woo!" on Seattle-based Noazart/Lensmen label.

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# PACKAGING AT ITS BEST IS QUALITY ASSURANCE FOR PARENTS

By DAVID WYKOFF

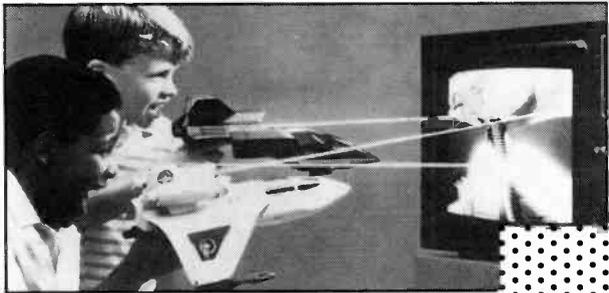
**T**hough product packaging is an important consideration in all video fields, it is even more crucial in the children's market where it serves an additional role: quality assurance for parents.

Packaging's primary function for children's product, like that for all other fields in home video, is to attract attention, to draw customers to the tape. "When you have a customer holding your product in his or her hands, think of all the things that you've done right. And, one of those things, perhaps the most important here, is to produce a package that has drawn the customers to it," says **David Suess**, president of **Spinnaker Software**.

But, in the children's field, packaging and design needs to answer parents' concerns about the quality of the product their children view. **Art Reynolds**, vice president of creative affairs at **J2 Communications**, summarizes the view of all industry members surveyed in saying: "All research shows us that parents are highly concerned with the quality of children's programming, whether it has to do with educational, entertainment or reproduction values. This is a concern that children's product packaging has to respond to."

**Nick Clementi**, group product manager of consumer products for **Western Publishing**, pushes this thought even further. "Unlike most other kinds of children's products, videocassettes aren't of the nature that you can see what's inside of the box—even if you open it. It's not like a book you can open and read or a toy that's on display. Unless there's a monitor playing the tape, you can only guess or surmise about what's on the tape from its packaging," he says.

Studios and manufacturers respond to this quality con-



*Hi-Tops offers interactive video based on Mattel's Captain Power toys.*

cern in a variety of ways:

- Highlight an established, trustworthy name. This can be the name of the manufacturer, the series that the tape falls in, or the licensed character or famous performers featured on the tapes.

- Use actual representation of the programming on the front cover (e.g., live action or animation).

- Plug endorsements or honors won.

- Provide basic information as to target-

ed age group, educational or entertainment value, time length, other products also included with the tape, etc.

Walt Disney Home Video, one of the most respected and recognized names in children's programming, designed its initial packages with a prominent logo and a clean, white background. "We did this to emphasize the Disney name, our best calling card, and to introduce products that people might not know but still try because they're Disney. Also, we hoped to get retailers to create a children's or Disney section, and uniform packaging plays into that," says Disney Home Video's creative director **Randy Erickson**.

Most other manufacturers either have directly followed Disney's lead in design (Spinnaker and J2, for example) or adapt the uniform design concept to their own needs.

Western's Golden Book Video lines use a couple of basic designs and background colors, always with the logo featured prominently.

However, both Disney and J2 packages have evolved to using different colors and a smaller logo, though, according to Erickson, "In some international markets where we're looking to establish ourselves, we use the white background, large logo design."

Uniform design also plays into the series orientation of children's home video. "Obviously, we do our best to lead the customer from one product to the next. In the children's market, where kids actually enjoy repetition of characters and/or plot-line, uniformity of packaging is very important," says **Clementi**.

Random House's line of Sesame Street titles all feature the programming's famous characters as the focus of the front jacket design. "Not only are the Sesame Street characters immediate attention-grabbers, they lend the tapes that necessary element of quality. Parents know that they

*(Continued on page K-10)*



*Sesame Street's "Start-To-Read" series on Random House for fall release features animated Muppets.*

## ORGANIZATIONS' APPROVAL HELPS ELEVATE VIDEOS OF DISTINCTION

**A**ll agree that product quality is a high concern for parents in purchasing videocassettes for their children's viewing. And, in light of the glut of product now available in the children's field, both parents and retailers are looking to reviews and/or achievement honors for help in choosing the highest quality product.

Two Boston-based non-profit child advocacy organizations, **Parent's Choice Foundation** and **Action for Children's Television**, are America's leaders in recognizing outstanding children's product, and their yearly choices for highest quality and outstanding achievement are the most coveted distinctions in the field.

Parent's Choice magazine is a quarterly publication from PCF that reviews all kinds of children's media, and its advisory board includes noted scholars, performers, librarians, critics, parents and other concerned parties. Editor-in-Chief **Diana Huss Green** says that "the purpose of the annual awards is to bring children of all backgrounds and skills together with material that will help them grow mentally, emotionally and as human beings."

Action for Children's Television president **Peggy Charren** calls ACT "a national non-profit organization working to encourage diversity in children's

television and to eliminate commercial abuses targeted to young people." Charren notes that ACT's honorees are recognized for "high achievement, not endorsement. We look for things that are a little bit different or fill an existing void. Not everything that we recognize is what you might term a 'best pick' in an overall sense."

Here are Parent's Choice and Action for Children's Television's honorees for the past two years. (PC chooses its awards on an August to July calendar, so its 1986 awards are its most recent.):

### Parent's Choice

1986's Best (judged by **Joel Siegel** of ABC-TV):

"Tales Of Beatrix Potter," Children's Video Library.

"Babar The Elephant Comes To America," Children's Video Library.

"Puppet Musical Classics Collection: An Introduction To Three Classical Music Pieces," Video Associates.

"Ugly Duckling And Other Classic Fairy Tales," C.C. Studios.

"A Cricket In Times Square," Family Home Entertainment.

"Here We Go, Here We Go Again," JSK Enterprises.

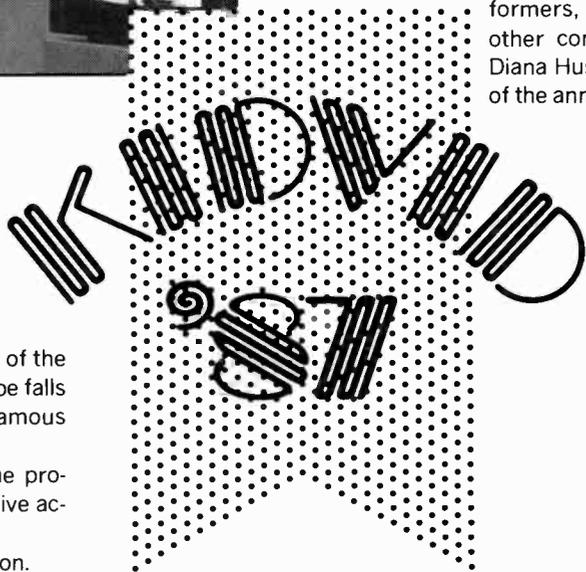
"Jack And The Dentist's Daughter," Davenport Films.

"Will Rogers: Champion Of The People," VidAmerica.

"Moving Out," VidAmerica.

"Hockey Night," Family Home Entertainment.

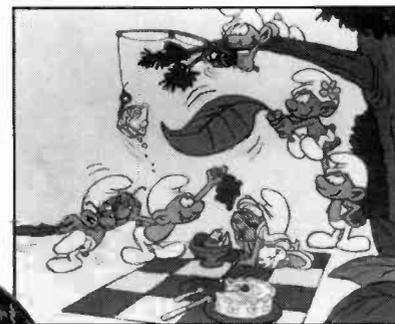
*(Continued on page K-11)*



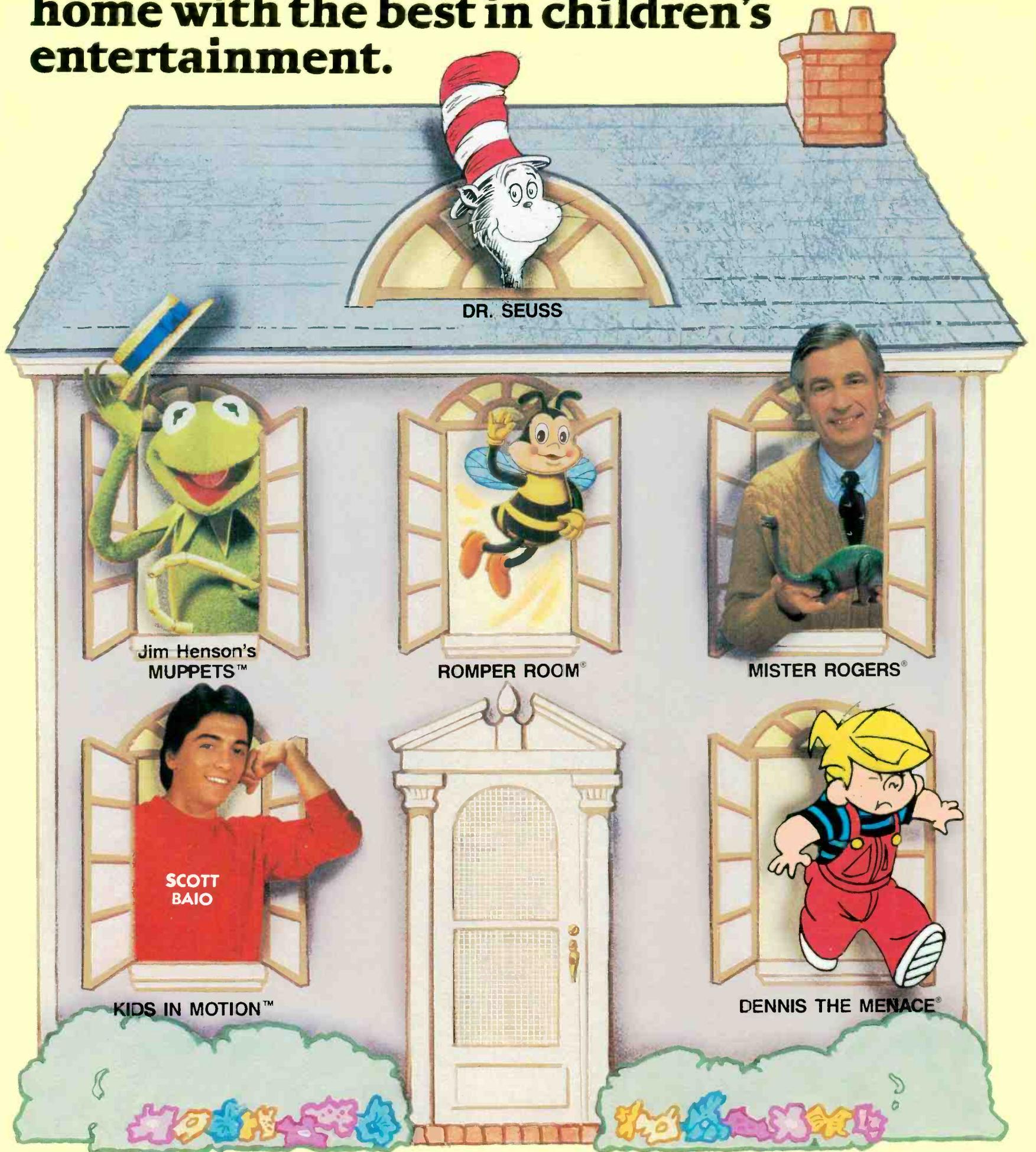
*Malcolm Jamal Warner anchors "Home Alone" guide for kids on Hi-Tops.*



*"The Smurfs" picnic on Worldvision.*



**Our Playhouse welcomes your customers home with the best in children's entertainment.**



**DR. SEUSS**

**Jim Henson's  
MUPPETS™**

**ROMPER ROOM®**

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**KIDS IN MOTION™**

**DENNIS THE MENACE®**



From exciting children's product that's priced to sell to the kind of fun-filled rentals parents want to bring home.

**Nobody has a gang like ours!**

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**PROGRAMMING**

*(Continued from page K-4)*  
when people hear about these kinds of programs, they respond."

Hi-Tops, for example, will continue to marry well-known characters, such as the doll Cricket with "active" programming that "encourages activity." In addition to creating a program that can't be found on television, she says, these types of programs are a bridge to the new wave of interactivity.

"Consumers," she says, "will begin to understand what that means and you will see more active viewing. Parents don't want their child to sit in front of the tube so much. These will be a more value-laden purchase. Adults are not that excited about interactivity but kids are. You'll have a niche for interactivity because of children's enthusiasm for games [computer games]. When you see all the toy companies . . . Mattel, Hasbro, Worlds Of Wonder . . . getting involved, you know it's almost here. That will spill over to video. That's why we are doing CD-V and CD-I. It's a direction that makes sense."

Anne Upson at CBS/Fox Video observes: "Licensing activity is dying down. The licensors and toy companies have been asking so much money for these half-hours. When you put them out at that price point and if that character does not succeed, the company is in trouble. The risk has outweighed the rewards. Teddy Ruxpin was a risk but there was so much put behind it."

"The parents are also catching on and paying more attention. If the kid is not asking for it, they won't buy it or rent it. Parents become so loyal to specific programs that they tend to push them."

Upson links programming issues to retail, particularly at the video specialty store level. There, she observes, even the best programming can run into roadblocks if distributors or dealers don't know the title or character.

The CBS/Fox philosophy has been to go with such recognizable entities as Mr. Rogers, Dr. Seuss, Dennis The Menace, Mr. Wizard, the Fairie Tale Theatre, Muppet videos and the like.

"We know Mr. Rogers," she says, "can reach the specialty stores and the bookstores with visibility."

The company continues to explore selective original projects such as "Kids In Motion."

"We've created a library that we can keep re-releasing," she says.

The hardest market to program for, she says, is the pre-teen 7-11 set. "That's a tough market. They're bored with younger programming but their parents won't let them watch horror movies or MTV."



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# The Sleeper Hit Of The Year!

"Come Dream With Me Tonight"—TEDDY RUXPIN™ Lullabies

Wake up to an all new addition to the TEDDY RUXPIN Video Collection, from Hi-Tops Video. It's the TEDDY RUXPIN LULLABIES! Children will love the six sleepytime songs . . . you'll love the sales.

Here's a fact that'll open your eyes. The TEDDY RUXPIN Video Collection has been on Billboard's Children's Video

Chart for an unprecedented sixteen weeks straight . . . so far. Now here's another TEDDY RUXPIN Video, and it's going to be a dream to sell.

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**HI-TOPS™  
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SUGGESTED  
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**\$14.95**

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## SELL-THROUGH

(Continued from page K-4)

- Make a serious commitment in display space and signage.
- Be intelligent about merchandising children's video.
- Be creative and aggressive about merchandising children's video.

Surprisingly enough, some retailers don't understand why they're not selling tapes when they don't set up an area or atmosphere to do such, says Caplan. His thoughts: "You can't sell something if you don't give it some display space and signs to attract customers' attention." Nick Clementi, group product manager of consumer products for Western Publishing, cites some of his own research findings. "For the most part, we've discovered that people stop at the first place they see a certain product. If you don't have all your children's product where they stop, you've probably lost sales," he says.

All suggest that dealers freely display product for customers to handle. Says David Suess, president of Spinnaker Video, "Our research shows a 400% difference in sales in this field when consumers have the product in their hands. And pilferage, which is fairly small in this business, will be more than made up in the margins and gross sales." Bob Hamalian, owner of the four-store, Brockton, Mass.-based Home Entertainment Showplace chain reports a 40% jump in sales after installing a Sensomatic system opening up the display racks.

Placement of the children's sell-through section is another matter that should be considered. "Obviously, you don't want to put it near the horror or adult sections. Or, by the door, either. We prefer to put ours near the register," says Alexy.

Remember to place displays at the eye-level of those making the purchase decisions, says Caplan. "You want to have the product there in front of whoever's going to buy it. If you find that the children influence their parents' choices, then the product should be down where they can see it," he says.

It's important to carry the right product, comments Jim Jimiarro, president of J2 Communications. "You should have a good knowledge of your customers, and the manufacturers and distributors ought to be able to guide you. You can't start with too little or too much product and do it right."

Robert Singer, director of marketing for Random House Home Video, says that knowledgeable sales help is a must. "There's a glut of titles now, and the video specialty store needs to be able to guide its customers," he says.

"Get whatever help you can from the manufacturers, especially for  
(Continued on page K-14)

# BAG ONE FREE.

Equip yourself for the upcoming selling season with Lorimar's special "Back to School" offer. Now, with every four children's videos you order, you'll receive your very own complimentary Backpack.\* Choose from any of our sixteen popular titles, priced to move at just \$14.95 and \$19.95.

For children 3-8, there's a variety of entertaining programs, including the perennially popular Aesop's Fables, narrated by Bill Cosby, and Scholastic's prized Blue Ribbon Storybook videos.

And for older children

and young adults, there's Emmy Award winning features like "Dead Wrong" and "Great Love Experiment."

Both permanently repriced for easy sell-through, along with all the other exciting "After School Specials."

So gear up for the fall selling season now, with Lorimar's special "Back to School" Backpack promotion.

It'll put you at the top of your class.

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**PACKAGING**

(Continued from page K-6) can trust Sesame Street programming," says Robert Singer, Random House Home Video's director of marketing.

Most manufacturers also use an actual representation of the programming in their package design. Spinnaker's Suess nearly learned about the necessity of doing such the hard way. "When we introduced children's video, I planned on using illustrations on the packaging, even though the tapes used high quality, live production footage. We were fortunate to do some consumer research before shipping because we discovered that the illustrations implied a lower quality product," he says, noting that the packaging was redesigned to include live production photos.

For Disney, this often means recreating animated scenes because the original cartoon footage reproduces well. "We'll recreate if necessary. The packaging artwork must tell the consumer about the product, and it can hurt you if the design tells the consumer that the product is of less quality than it actually is," says Erickson.

Endorsements and/or awards won are another area of quality assurance (see p. K-6). Many tapes, especially those concerned with child safety (such as Kid Stuff's "Child Awareness" series), carry endorsements on the front cover.

Though, many others list endorsements on the back of the tape with other informational matters such as length, targeted age group, and a description of the programming. There seems to be no industry-wide consensus on placing such on the front or back cover of the tape, with individual manufacturers using what information they deem necessary and appropriate to their design and marketing schemes. They all do agree with Clementi's assertion that, "Manufacturers have a social responsibility to provide certain kinds of information about the product on the packaging." Machine compatibility is usually labeled on both the front and the spine on the tape and list prices are usually not included at all. And, in light of crowded display sections, where tapes are merchandised spine-out only, some manufacturers, such as Disney, are looking to provide artwork as well as basic information on the spine.

Not a quality issue per se, though certainly related, is a plug for other titles in a series. Some can be as simple as a mention of the series name or "look for other tapes in . . .," while other manufacturers go so far as to list other tapes.

A Billboard Spotlight

# Announcing The Video Event Of The Year...

Be a part of the industry's largest campaign ever—  
Disney's 1987 Christmas promotion.



**PREBOOK DATE: SEPTEMBER 1**

**STREET DATE: OCTOBER 6**

**WALT DISNEY HOME VIDEO**

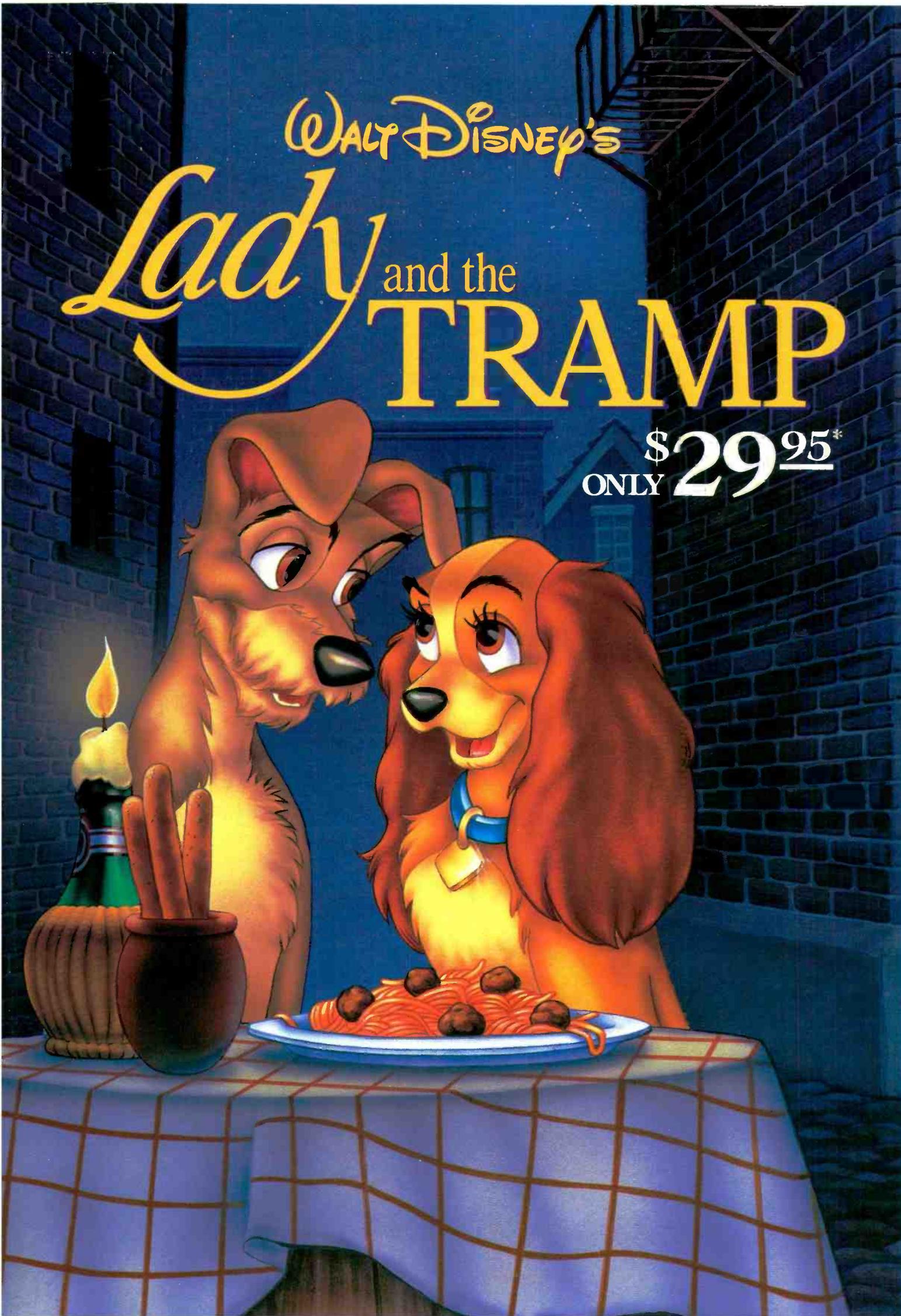
© 1987 The Walt Disney Company.

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. (HV-2386-CTS)

\*Suggested retail price.

WALT DISNEY'S  
*Lady* and the  
**TRAMP**

ONLY \$29<sup>95</sup>\*



**APPROVAL**

(Continued from page K-6)

"Little Lord Fauntleroy," Family Home Entertainment.

**For Groups**

(The following titles are suggested for use in groups because of their subject matter or their price is conducive to sharing.)

"Drug Free Kids," Video Associates.  
 "Get Ready, Get Set, Grow," Brooklyn Botanical Gardens.

**Honors**

"The Big Cats And How They Came To Be," Pyramid Film and Video.  
 "Goldie And Kids," Prism Entertainment.

"Your Newborn Baby," Meridian Entertainment Corp.

"Slim Goodbody's Daily Desk'ercises," IVE.

"Little Boy Lost," Magnum.

"Mr. Rogers Talks About Dinosaurs And Monsters," Playhouse Video.

"The Elephant's Child," Rabbit Ears Video.

"Merry Mother Goose," Golden Book Videos.

"Casey At The Bat," Playhouse Video.

"Sleeping Beauty," Walt Disney Home Video.

**Remarkables**

"The Animal Alphabet," Scholastic Productions.

"The Adventures Of Babar," Video City Productions.

"Clifford's Sing Along Adventure," Scholastic Productions.

"Sharon, Lois And Bram," Golden Book Videos.

"Arthur's Eyes," Children's Video Library.

"Funfit," Scholastic Productions.

"The Adventures Of Nellie Bly," Magnum.

"Baseball The Pete Rose Way," Embassy Home Entertainment.

"Bearskin," Davenport Films.

"The Sharks," Vestron Video.

"Gorilla," Vestron Video.

"Best Of The Football Follies," NFL Films Video.

"Bermuda Triangle," VidAmerica

**1985's Best**

"Bill Cosby's Picture Pages, Vol. 1," Walt Disney Home Video.

"Rikki Tikki Tavi" and "Mowgli's Brothers," Family Home Entertainment.

"Sylvester," RCA/Columbia.

"Bim, The Little Donkey," Embassy Home Entertainment.

"Water Babies," Embassy Home Entertainment.

**1987 Achievement in Children's Television Honorees**

C.C. Studios, for "Corduroy And Other Bear Stories," live-action and animated re-creations of three children's book favorites.

Hi-Tops Video, for "Home Alone," a creative and unthreatening approach to teaching home safety.

Random House Home Video/Rabbit Ears Productions, for "The Elephant's Child," Kipling's story

(Continued on page K-14)

A Billboard Spotlight

# HERE'S THE CHRISTMAS PROMOTION YOU'VE BEEN WAITING FOR.



## 12 NEW PEANUTS® VIDEOS FOR JUST \$11.95 EACH!

You'll have plenty of reason to celebrate when you offer your customers these outstanding new Peanuts videos for just \$11.95 each.

It's an irresistible product at an unbelievable price, and that's a combination that's certain to put a lot of jingle in your pocket during the holiday selling season.

- Twelve great volumes featuring Charlie Brown, Snoopy and the whole Peanuts gang... never before released on video... all priced at just \$11.95 each.
- Free floor display with your order of 24 tapes... plus wall posters, window banners and ready-to-run advertising slicks.

**STREET DATE: OCTOBER 1, 1987**

Act now! Call your participating distributor for details.



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KBB005

## INTERACTIVE

(Continued from page K-1)

still more of a leader.

"Certainly it's a more crowded category. Companies saw the opportunities a year or two ago, but not everyone is doing the kind of numbers they would like."

He estimates the market could be as high as 20% as better distribution is more in evidence.

"But the fast growth that we used to see in this category has tailed off a bit. Some of the very lower priced stuff is less popular. The \$10 price point may not be the smart way to go for some manufacturers. It belongs in the \$15-\$20 range if people are going to make money. The pricing trend has bottomed out."

He also notes that licensing has cooled off as the ratings of licensed character shows have lowered while some of the magic drawing power is less than it used to be."

Says Wendy Moss, Hi-Tops vice president of sales and marketing: "It's still more viable than the other categories. Children still watch videos over and over again."

"Last year everyone jumped on the bandwagon and that created a lot of excitement and enthusiasm. Some manufacturers are not as strongly involved today."

One key to success, says Moss, is concentrating on a line which is what Hi-Tops set out to do.

Moss also notes that mass accounts are getting stronger as well as non-traditional video outlets such as toy stores, bookstores and supermarkets for sell-through. She says Hi-Tops is gearing up for a major Christmas push.

Industry leader Walt Disney Home Video has set a Oct. 6 street date for its "irresistible Christmas promotion." The classic "Lady And The Tramp" at \$29.95 is the plum.

In all, Disney will feature 29 titles including other classics "Sleeping Beauty," "Dumbo" and "Alice In Wonderland" at \$29.95. After the Christmas push, Disney plans to take "Sleeping Beauty" out of circulation for at least five years, similar to the "Robin Hood" and "Pinocchio" strategy. "Lady And The Tramp" will also be available for a limited period.

Another element to the Disney promotion is to broaden its base in the contemporary, live-action title marketplace by re-pricing "Flight Of The Navigator," "The Journey Of Natty Gann," and "Never Cry Wolf" at \$29.95 also.

The company will also offer a free consumer offer: buy one "Lady..." and one other \$29.95 title and get one free holiday-themed \$19.95 cassette, either "Jiminy Cricket's Christmas" or "A Walt Disney Christmas." Deliv-

ery date is guaranteed by Christmas if received by Dec. 1.

Disney contends that its approach to Christmas this year is carefully tuned to extensive consumer research. A major goal is to incite multiple purchases believing that consumers want to collect.

Other titles in the Disney campaign are animated featurettes "Winnie The Pooh And The Blustery Day," "Winnie The Pooh And Tiger Too," "Winnie The Pooh And The Honey Tree," and "Winnie The Pooh And A Day For Eeyore," all at \$14.95.

Live-action titles at \$29.95 also include "Mary Poppins," "Pete the Dragon," and "Old Yeller."

Animated musical compilations at \$14.95 include "Disney's Sing Along Songs: Zip-A-Dee-Doo-Dah," "Disney's Sing Along Songs: Heigh Ho," cartoon classics "Here's Mickey!," "Here's Donald!," "Here's Pluto," "Here's Goofy!," "Silly Symphonies!," "Starring Mickey & Minnie," "Starring Donald & Daisy," "Starring Pluto & Fifi," and "Mickey's Christmas Carol." Gift pack collections will also be available.

Last Christmas Disney chalked up 4.8 million units with its "Sleeping Beauty"-led promotion and sold more than two million this summer with its "Goofy Price" campaign. Like last year, Disney is also planning a major media advertising support campaign, as well as extensive p-o-p for the dealer.

Disney also plans major cross promotional associations with several companies including McDonald's.

Other manufacturers also plan to launch major summer and fall campaigns in anticipation of Christmas.

Believing the product has seasonal appeal, CBS/Fox' Bob DeLellis notes his firm has already made a move with the Fairie Tale Theatre and Muppet video series. Prices on the 26 former are \$19.98, while the 10 Muppet videos are \$14.98.

"The major jump is in the fall," notes DeLellis. "We are noticing more and more video dealers trying to push the product. That will make a major difference. The volumes are not shifting totally to mass merchants with us. More video stores are buying product and selling it through to the video dealer, and I don't think they are bringing it in just for rental. I believe it's selling through. We'll be promoting it for sale and probably have a compilation push the rest of the year."

Other manufacturers are also planning major a major fall push in the kidvid area.

Some examples:

(Continued on page K-14)

*f.h.e.*  
Introduces  
**1987 Christmas Campaign**  
**A SEASON OF PROFITS**  
through  
**A SEASON OF VALUES.**

**SINGLES**  
Four Christmas titles offered just in time to reap holiday profits.

FHE brings you a Season of Promotion to support the most extensive holiday campaign in our history. Featuring:

**CIRCUS**  
Kenneth Feld presents and you will benefit from these impactful Circus titles.

**GUMBY'S HOLIDAY SPECIAL**  
VOLUME 7  
VIDEOCASSETTE

**Pound Puppies**  
Lovable, Huggable  
MITY POUND  
VIDEOCASSETTE  
FOR AGES 4-10

**the Velveteen Rabbit**  
The Classic Children's Tale of a Toy's Quest To Be Real.  
Fully Animated  
VIDEOCASSETTE  
FOR AGES 2+

**TWIN PACKS**  
16 of our bestselling titles at consumer savings of up to 33%.

**A SEASON OF VALUES** includes:

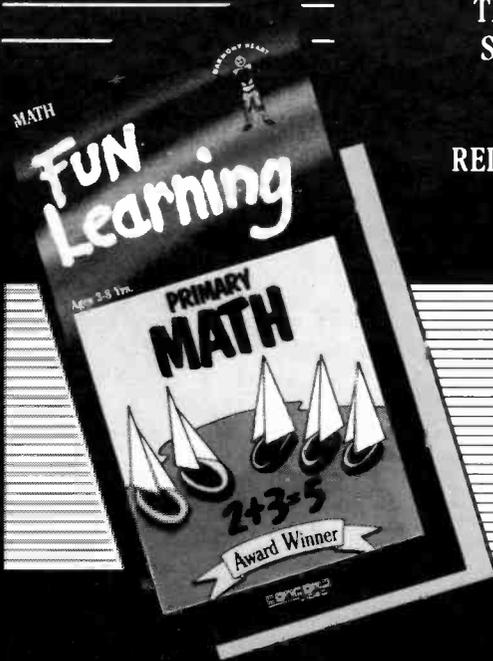
- An extensive trade and consumer ad campaign.
- New sell-through retail price points.
- Grand prize all expense paid trip to Tahiti.
- Innovative in-store display pieces including counter-top and floor displays.
- A national display contest with free 35mm camera offer just for participating.

Contact your local MCA sales representative for details or call FHE at 1-800-433-7455.

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SOCCER FOR EVERYONE  
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MAKING PLAYTHINGS  
I LIKE ANIMALS  
\*PLAY SAFE  
\*TREASURE ISLAND  
\*CHOCOLATE PRINCESS

\*PRIMARY MATH  
I LIKE SCIENCE  
PLANETS OF THE SUN  
\*STARTING TO READ  
JOHNNY AND THE GIANT  
THE MAGIC PONY  
BASIC GRAMMAR  
\*HYSTERICAL H STORY

READING WITH MOTHER GOOSE  
WRITING THE ALPHABET  
MUSICAL MULTIPLICATION  
READ AND SING WITH AMERICA  
LEARNING LETTERS, NUMBERS AND COLORS

\* Award Winner

We welcome any new concepts or distribution licenses for children's entertainment or educational videos.

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## SELL-THROUGH APPROVAL

(Continued from page K-9)  
merchandising displays and p-o-p material," says Caplan. Many manufacturers, and most of the majors in the children's field, have toll-free numbers for dealers to call. "They work hard to make all kinds of beautiful and useful aids. Use them," he says.

One thing that differentiates the average dealer from the truly successful is creativity and aggressiveness in merchandising. "You don't always have to spend a lot of money, but you really can help yourself by trying out new ideas and keep working hard," says Caplan. Here are a few suggestions:

- Set up a children's viewing room, says Russack. "It draws children to the product, and it can help build a 'gathering spot' reputation for children after school or on Saturdays."

- Go a step further and make your own children's fantasyland. Caplan's children's castles in Applause stores are both widely known around the industry and highly successful. "You fill them with product displays and TVs, and you can't help but enlarge your children's business—and your adult business, too, when they leave their children there and shop on their own."

- Check out other kinds of retailers and see how they merchandise, says Western's Clementi, who finds many of his ideas from card and book shops. "Try ribboning a single manufacturer's product. Because it has the same packaging, it can grab more attention if you spread it across three or four rows or up-and-down a column."

- In-store appearances are always important, and often less prone to security problems in the children's field. Julie Weissman, producer of Playhouse's "Kids In Motion" tape, hosted an appearance at the Children's Museum of Manhattan, complete with an exercise session from the tape, to very successful results. Less ambitious efforts could include a reading session or the like.

(Continued from page K-11)  
brought to life with extraordinary music and animation. Whitman Golden Ltd., for "Kim And Jerry Brodey: Hats On/Hats Off," for spirited music, mime and dance by two talented performers.

### 1986 Achievement in Children's Television Honorees

C.C. Studios, for "Children's Circle," an animation festival of favorite children's stories.

Macmillan Inc., for "The Macmillan Video Almanac," amazing demonstrations of hands-on activities to try at home.

Random House Video, for "The Velveteen Rabbit," a sensitive re-telling of a cherished story.

Sony Video Software, for "The Showman," using artful animation and delightful music to bring picture-book pages to life.

NOTE: Both organizations charge an entry fee for submissions. For Parent's Choice, it's \$50 per entry and \$40 per if five or more. For ACT, it's \$185 per submission. Parent's Choice also prints a booklet entitled "Choosing Videos, 6 Easy Steps." It can be obtained by contacting Parent's Choice at Box 185, Newton, Mass. 02168. (617) 965-5913. D.W.

## INTERACTIVE

(Continued from page K-13)

- Coming off sales of 600,000 units with six titles on is Sesame Street videos. Random House plans four more titles, as well as several other new entries, according to Robert Singer. A substantial fall push is mapped out. Among newer titles are two Start-To-Read Videos including "Ernie's Big Mess" and "I Want To Go Home;" "Sign-Me-A-Story" with Sesame Street's Linda Bove and "The Video Music Box Story Songs."

- Worldvision is offering the Snorks, as well as newer editions of Smurfs, Heathcliff, Plastic Man and Thundarr The Barbarian.

- Kartes is offering 12 Peanuts videos for \$11.95.

CREDITS: Design, Stephen Stewart.

See us at VSDA booth 2003

PVP presents an On Top production of

# FamilyCircle

A word is worth a thousand pictures...

# NAMM Meet Displays Plethora Of Technological Innovations

*This is the first of a two-part article on the recent National Assn. of Music Merchants convention.*

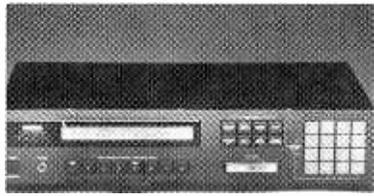
BY BOBBY NATHAN

CHICAGO Technological updates for existing products, rather than rollout of new ones, was pretty much the rule at the recent National Assn. of Music Merchants summer meet here, June 27-30. There were some breakthroughs, however, mostly in terms of higher quality audio fidelity in many products and the introduction of lower-priced versions of existing popular instruments.

The four-day show broke attendance records, with almost 29,000 industryites on hand; of these, about 14,000 were registered buyers, representing musical instrument and pro audio retailers.

The technical highlights of the show were primarily in the area of digital sampling, discussed below. Next week's Billboard will examine developments in computer music software, signal processing, and other areas.

Affordable 16-bit sampling has stepped into the spotlight as the next buzz word for both musicians and studios. EMU Systems of Santa Cruz, Calif., debuted the Emulator



Yamaha's TX802 is the company's newest version of its rack-mounted FM tone generator modules.

III, a true stereo 16-bit linear, 16-voice digital sound production system featuring a 32-bit CPU, 40 megabyte hard disk, 3½-inch floppy disk drive, compact disk ROM interface, an external SCSI for additional hard drive, and tape backup.

The Emulator III system can be configured with 2-8 megabytes of sound sampling RAM on board. Sample time at 44.1 kilohertz with eight megabytes RAM yields 94.8 seconds mono and 47.4 seconds stereo with a signal-to-noise ratio of 87 decibels. The Emulator III also features a 16-track SMPTE-based sequencer, 16 outputs, and full MIDI support, including MIDI time code.

System expansion options include an expander module, which provides up to 32 channels and up to 16 megabytes of internal RAM when coupled with the Emulator III. Company officials say that Digidesign will also be releasing a graphic editing software package for the Apple Macintosh II.

Although it was not shown on the floor, San Jose, Calif.-based Sequential Circuits gave private showings of its new Prophet 3000, a stereo 16-bit, eight-voice sampler. Sampling rates include the Audio Engineering Society standards of 48, 44.1, and 32 kHz. The Prophet 3000 is a two-space (3½-inch), rack mount chassis with a built-in, 3½-inch disk drive. It comes complete with two megabytes of RAM (expandable to eight mega-



The Roland D-550 is a rack-mounted version of the firm's D-50 digital synthesizer.

bytes).

The eight synthesizer voices can be expanded to a total of 16 with an expander chassis. As you sample sounds into the Prophet 3000, the unit automatically detects the pitch of the sample and places the sample on the correct note of the keyboard. Included is a compact remote panel that edits all functions from your lap via an oversize LCD display.

Forat Electronics, the former engineering staff behind the Linn 9000, has come up with the F16, a three-space, rack-mount, full 16-bit sampler with a variable sampling rate of 10-60 kHz. The F16 is an eight-channel unit that can sample for more than 3½ minutes. Sounds are stored on a built-in, dual-density 3½-inch disk drive. Samples can be triggered via MIDI or by the eight audio trigger inputs with a response time of 0.1 milliseconds. The F16 also features full MIDI implementation.

North Hollywood, Calif.-based Aleisis is no stranger to shattering price barriers—the company did so with its Midiverb and Microverb digital reverb units in past years. This time the trick was pulled off with the high-quality, low-priced HR-16, a 16-bit, 47-kHz sample rate drum machine, featuring 48 internal sounds that can be assigned to any of the 16 velocity sensitive pads.

The HR-16 also boasts programmable volume, pan, and pitch as well as two stereo pairs of outputs that each pad may be assigned to. Fully MIDI implementation, including a MIDI song pointer is also standard.

Akai Electric Co., distributed by IMC of Fort Worth, Texas, was showing ADR15 Drum Machine/Sampler/Sequencer. The unit, designed by Roger Linn, features an enhanced 12-bit, 40-kHz sampling rate, with an 18-kHz bandwidth. The 13 seconds (optional 26 seconds) of sampling time can be divided among the 32 drums (16 of these may play simultaneously).

There are also 16 velocity- and pressure-sensitive drum pads and 11 outputs, including eight independent, one stereo pair, and mono. The built-in MIDI sequencer has a 60,000-note capacity. Ninety-nine sequences with 99 tracks can be arranged into 20 songs. There are seven sync modes, including SMPTE, MIDI time code, MIDI clock/song pointer, and sync-to-quarter-note metronome. The ADR15 features a large, 320 character LCD screen (eight lines by 40 characters each) with graphics; built-in 3½-inch disk drive; and four independent MIDI outputs and two independent MIDI inputs. The sequencer section will also be available as a model ASQ10 stand-alone sequencer

with all the features of the ADR 15's sequencer.

Roger Linn, a pioneer in digital sampling percussion, commented, "I'm very proud of this unit. My union with Akai has helped me focus in to make it right."

Akai also introduced the MD540 hard disk unit for its popular S-900 sampler. The 40-megabyte hard disk holds the equivalent of 40-50 3½-inch disks. Load time is under eight seconds for a full disk. Multiple MD540's can be stacked to give the S-900 greater storage capabilities.

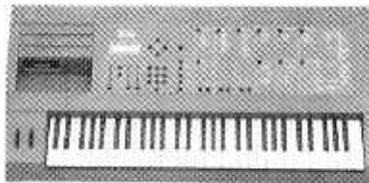
Los Angeles-based Roland Corp. U.S. was on hand with the D-550, a two-space, rack-mount version of the company's popular D-50 Linear Arithmetic Synthesizer. The D-550 features all of the same functions of the D-50 (minus the keyboard.)

The D-550 rack mount also works with Roland's PG-1000 to provide easier editing. The D-550 also includes a built-in digital reverb, chorus, and equalizer, as found in the D-50.

Roland also showed the MT-32, a fascinating, low-priced unit packed with powerful features. The unit is really nine instruments in one. The MT-32 is based on the LA synthesis chip used in the D-50 and D-550. The MT-32 has 32 partials, which means it has 32 synthesizer voices. The nine instruments are broken up into eight synth parts and one rhythm part. This means the 32 synth voices can be divided up into eight, four-voice instruments with 128 different, preset patches to choose from. The rhythm part has 28 preset sounds. Each part or instrument can receive on a different MIDI channel.

There are also an additional 64 user-programmable patches and 10 built-in digital reverb programs. The MT-32 has stereo outputs. Coupled with Roland's MC-500 or any sequencer, the MT-32 is a whole MIDI studio in one package.

Roland also debuted the S-550, a two-space, rack-mounted, 16-voice, 16-bit version of its popular S-50 sampler. The S-550 can simultaneously play four different tones sampled for 14.4 seconds at a 15-kHz sampling rate. With its increased power, the S-550 can play eight patches assigned to eight independent MIDI channels



E-mu Systems debuted its newest generation sampling keyboard, the Emulator III.

routed via its eight separate outputs. Like the S-50, the S-550 interfaces directly to a CRT display for editing control.

Korg, of Westbury, N.Y., showed its DMS-1, a rack-mounted, 16-voice, 12-bit linear sampler with sampling times of 22 seconds at 48 kHz to a maximum of up to 64 seconds at 16 kHz. The DSM-1 has 16 outputs with five voice allocation modes and can be split to receive up to four different

MIDI channels simultaneously.

The DSM-1 features compatibility with disks for Korg's earlier-model sampling keyboard, the DSS-1. Korg has also added updates to the DSS-1. These updates include an optional memory expansion to one megaword (1.5 megabytes) of sampling RAM. The increased memory allows 22 seconds of 48-kHz sampling. An SCSI port has been added to allow any SCSI-based hard disk(s) to interface with the DSS-1.

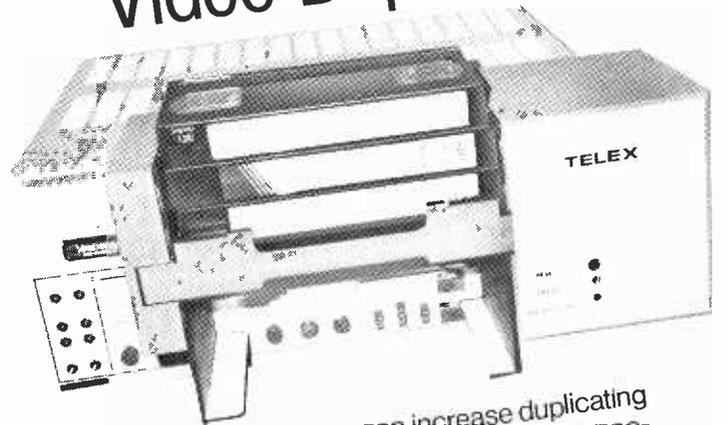
Korg's new SG1D Sampling Grand

has been expanded to four times its previous memory capacity. The expanded memory allows for more multisamples, resulting in an even more realistic acoustic piano sound.

*Bobby Nathan is co-owner of Unique Recording and MIDI City Studios in New York, two of the premier electronic and MIDI recording facilities in the country.*

## Telex Autoloader

### The Extra Margin In Video Duplicating



With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex Autoloaders also reduce the manpower required to re-load VCR slaves and significantly reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or racks. To install Telex Autoloaders, you don't have to make any VCR modifications. In fact, you don't even need tools. The VCR controls and meters remain accessible. And, Autoloaders are so compact they fit the majority of equipment rack layouts. In most cases there's no need to widen the access aisles or change spacing between slaves.

Microprocessor controlled with built-in diagnostics, the Autoloaders operate off the VCR power supply and interface with the master command station via remote connectors on the VCR slaves. In other words, the operation of the system remains the same.

Telex Autoloader models are available for Panasonic models 6200, 6800 and 6810 or JVC model BR 7000UR video cassette recorders. For complete information, please contact Gary Bosiacski, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

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## WATCH FOR THESE BILLBOARD SPOTLIGHTS



ISSUE: SEPTEMBER 26  
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## COMPACT DISK

# Billboard

## 1987 RADIO AWARDS

### ANNOUNCEMENT OF WINNERS!

SEPTEMBER 12 ISSUE  
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## PRO AUDIO/VIDEO

# Audio Track

### NEW YORK

**R**ECENTLY AT Power Station, Michael Bolton produced two songs for Cher's upcoming Geffen Records debut. Musicians on the project included Will Lee, Chris Parker, Jeff Bova, Doug Katsaros, Phil Ashley, Ira Siegal, and John McCurry. Michael Christopher engineered.

Dale Webster and group Secret Agent were in at the Brooklyn Music Factory to begin recording sides for a release on Screaming Tree Records. Joe Brimstone produced, and Robert De Riso engineered.

At Evergreen, Daniel Ponce finished mixing his forthcoming release "Arawe" for Antilles/Island. Jan Henry controlled the knobs with Andrea Bella assisting. Also, drummer Anton Fier of the Golden Palominos produced tracks on Lisa Herman with the Longhouse for their upcoming Warner Bros. release. Hahn Rowe steered the controls, and Gary Clugston assisted. Additionally, Alan Henry produced tracks for the musical "Upside Down." Created for the New York City Church Of Christ, the musical was written by Sherwin Mackintosh and Steve Johnson. Henry engineered with Bella and Clugston assisting.

Jhon Fair of Munich Madness Productions visited Skyline Studios to remix the single "Passion" for the Flirts. Bruce Miller was at the board on this CBS Records product, which is set for late-summer re-

lease.

Gary Rottger and Mark Berry were in at Digitel doing tracks for Canadian artist Mary Lu. Peter Scherer and Arto Lindsay worked on cuts for Wells, Rich & Greene. Also there, the Fat Boys put together a live show tape for their tour.

At Power Play Studios Inc., producer/arranger Patrick Adams was in to produce "Jack In The Bush," a remake of "In The Bush." In for the mix was Tony Arfi. Elai Tubo handled the edits, and Adams ran the board with Floyd McKenzie and Leon Sills assisting. Profile Records took Spyder D and D.J. Doc in for tracking and mixing on "How You Like Me Now?" b/w "Heart of Hollis." Ivan "Doc" Rodriguez was behind the board with the assistance of Marvin Miller. Also there, Vinylmania completed a mix on a dance track titled "Why You Wanna Go" by Fascination. Todd Terry produced, and Rodriguez engineered.

### LOS ANGELES

**M**ICHAEL JAY PRODUCED tracks on Martika for Atlantic Records at Jay Graydon's Garden Rake Studio. The album project was engineered by Paul Erickson. First single is "Bounce Back."

At Criterion's studios, work was done on an album titled "Charlie Parker For Piano" with the Paul Smith Trio. Session producer was Bill Miller. Guy Roche engineered and mixed the project. Executive producer on the Granite Music product,

due for release in August, was Michael H. Goldsen.

Chaka Kahn was in at The Enterprise's studio A mixing down her project for Warner Bros. with producer Tony Pratler. Also in studio A, Turner Broadcasting Corp. shot Three Dog Night utilizing an 11,500-cubic-foot "minitheater" environment for an upcoming television special. The results were mixed on the SSL 4072 Total Recall desk in studio B. Additionally, Virgin's Hindsight was in studio B to mix its new album with engineer Glen Skinner.

Kitchen Sync Studios saw the Orange County-based pop/rock band Utilized #'s in to work on tapes for label interest. Zamp Nicall produced and engineered. Fiona Cherbak co-produced and co-engineered.

John Stewart was at The Money Pit to add some tracks to his new album. Stewart and Garry Velletri produced; Fred Schurr engineered. Musicians included Bela Fleck, Sam Bush, and Edgar Meyers. Rosanne Cash stopped by to add vocals.

At One On One Recording, Honymoon Suite cut tracks with producer Ted Templeman for "Lethal Weapon." The project was engineered by Jeff Hendrickson and Joel Soifer. Toby Wright assisted. Kiss put down tracks with producer Ron Nevison. Wright assisted Nevison on engineering duties.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

## Sound Investment

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

**NOISES OFF:** Last month, U.S. recording engineers and producers got their first look at the newest member of the ANT Telcom C4 line of noise-reduction systems, the E413. The 24-channel unit was demonstrated at New York's Giant Sound. According to a Telcom rep, the system was designed specifically for the U.S. market, is easy to install (no alignment procedures necessary), and provides an overall dynamic range of 118 decibels. ANT says it has been able to vastly improve the design of the noise-reduction system via the use of surface-mounted devices that allow better energy efficiency and reliability. For example, no cooling fans are required in the E413, the rep notes. Telcom C4 noise reduction is used all over the world: There are more than 14,000 channels in place, and the system was recently used in the recording of U2's "The Joshua Tree."

**DIGITAL UPDATES:** Houston-based Digital Services, a leading digital recording center in the Southwest, has added a Fairlight CMI Series III to its already formidable arsenal of digital keyboards and processors. The Fairlight is equipped with SMPTE chase/lock capabilities, 14 megabytes of RAM, a sequencing

computer, and 180 megabytes of hard disk storage. Digital Services is also equipped with 48 tracks of Sony digital audio, an SSL console, and other top-flight gear.

**ON THE ROAD WITH NBC:** When NBC-TV's "Today Show" goes on the road, it travels with a Neve 5455/16 recording board, says Dave Levin, the show's audio engineer. The console is not only stereo-capable, but also has a customized configuration, including a special input to the submaster. The board's next road trip is to China, Levin says.

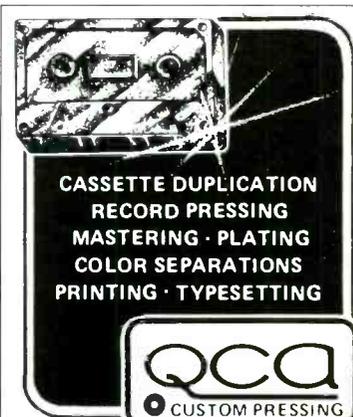
**NECAM FOR ALL:** Console maker Neve is now making its highly regarded Necam automation system available for fitting to all mixing boards, rather than only Neve products. According to John Andrews, director of sales and marketing, "Due to the growing popularity of moving fader systems—pioneered by Neve in the '70s—we have come under increasing pressure to sell Necam for fitting to other manufacturers' consoles."

**EVEN TIME OFF-LINE:** Even Time, the New York-based, full-service video and film postproduction house, has added a new, 3/4-inch, off-line edit suite to complement its on-line capabilities. The new room is equipped with a Sony RM440 controller and Sony 5800 and 5850 U-matic tape decks. All gear in the room is set

into specially built racks, allowing it to be moved easily.

**PASS HAS 24:** Studio PASS in New York has pacted with Gramavision Studios in a deal that allows PASS to utilize Gramavision's facilities for 24-track projects. The Gramavision facility is located within walking distance of PASS on lower Broadway and is stocked with Studer and Otari recorders, an automated Harrison mixing desk, and an assortment of outboard gear by Quantec, Lexicon, and EMT, among others.

Edited by STEVEN DUPLER



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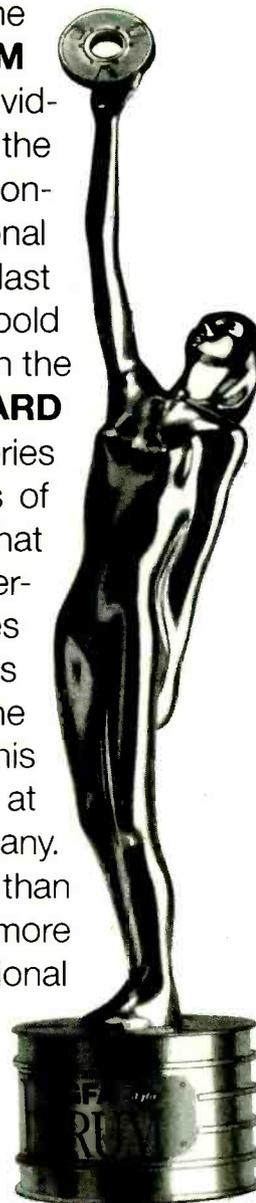
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# AGFA FORUM



*WELCOME*

Agfa is proud to announce the launching of the **AGFA FORUM AWARD** that is to be given to those individuals whose work has distinguished them in the audio and video industry. The award was conceived at the first meeting of the international **AGFA FORUM** in Cologne, West Germany, last year. The historic meeting heralded AGFA's bold move toward fostering international dialogue in the audio/video sphere. The **AGFA FORUM AWARD** is the first step in what will be a continuing series of honorariums, conferences and exchanges of professional interest. It is AGFA's philosophy that people working together in a spirit of cooperation, have made our industry and the advances of modern technology possible. And for this reason, the **AGFA FORUM** agenda includes the **\$ 15,000 FORUM AWARD**, to be presented this year for outstanding work in the audio sector, at AGFA international headquarters in West Germany. All nominations must be received no later than October 9, 1987. For nomination forms and more information, contact Agfa-Gevaert Inc. · National Secretariat AGFA FORUM, 100 Challenger Road, Ridgefield Park, N.J. 07660 or Agfa-Gevaert AG International Secretariat AGFA FORUM · Kistlerhofstr. 75 · D-8000 Munich 70 **AGFA**   
West Germany. AUDIO VIDEO PROFESSIONAL



## Unprecedented \$99.95 List Reportedly Considered HBO Ponders Strategy For 'Platoon'

BY AL STEWART

NEW YORK Having secured the home video rights to one of the most sought-after movies ever released, HBO Video officials say they are exploring a variety of strategies for the early fall release of "Platoon," including marketing the movie for an unprecedented suggested list price of \$99.95.

The company also says "the door is open" to the involvement of a corporate sponsor.

Still, company officials stress that they are in the process of hammering out the details on pricing and a specific release date. Nothing has been finalized yet, they say.

While an informed source close to HBO originally told Billboard that Oct. 7 was set as the release date (Billboard, July 11) and the pre-order cutoff would be Sept. 21, company officials will only say they are shooting for release in early autumn.

Frank O'Connell, president and chief operating officer of HBO Video, confirms that the company has been approached by "several packaged-goods companies" that are interested in arranging a sponsorship deal for the tape. He stresses that it is too early to comment on any of the marketing specifics, especially price. He did note, however, that the

company expects to sell at least 300,000 copies of the movie if it is priced for the rental market.

"What we are doing is considering a wide variety of price strategies," says O'Connell. "I don't know if we'll [release "Platoon"] at \$79 or \$89 or higher or if we'll release the tape at a sell-through price. It's not an easy decision to make."

A company officially acknowledges that there is concern that a move to \$99.95 for "Platoon" will re-

### 'The door is open for a corporate sponsor'

sult in more publicity for the price hike than for the title itself. Still, the company is eager to maximize the potential of what O'Connell describes as the most significant title ever marketed by HBO Video.

O'Connell confirms that the company is looking into the prospect of a corporate sponsor for the tape. "As soon as it was announced [that HBO Video had secured the rights to "Platoon"], we started hearing from a number of consumer product companies interested in arranging a sponsorship," says O'Connell.

The involvement of a sponsor

would not necessarily mean that a commercial will be added to the tape, O'Connell says. A tribute to Vietnam veterans that merely mentions the name of the sponsor is a possibility, he says.

O'Connell says that the content of the movie, a poignant, often graphic account of the Vietnam War, does not readily lend itself to the appearance of a commercial on the tape. "We have to be very careful," says O'Connell.

Meanwhile, the movie remains the subject of a legal dispute in Los Angeles Superior Court. Vestron Video maintains that it secured the home video rights to "Platoon" through a prebuy arrangement. Vestron has also maintained that its decision to purchase the video rights made production of the movie possible.

The film's producer, Hemdale Films, claims that Vestron did not meet its financial obligations and thus forfeited its claim to the movie (Billboard, April 11).

While the case is still pending, the court cleared the way for Hemdale to sell the rights to "Platoon" to another supplier. Shortly after the ruling, HBO Video's parent company, HBO Inc., secured the rights to both "Platoon" and another film that has also been the object of a Hemdale-Vestron dispute, "Hoosiers" (Billboard, July 11).

HBO Inc., which also owns the cable television rights to the movies, reportedly paid more than \$15 million for the North American home video rights to the two movies.



**Video Afterlife.** Three former members of the Doors reunite at the Hollywood Bowl for a West Coast screening of MCA Home Video's "The Doors: Live At The Hollywood Bowl" (\$24.95). It had been 19 years since the legendary group, fronted by the late Jim Morrison, performed at the same site. From left are Ray Manzarek, Robby Krieger, and John Densmore. (Photo: Peter C. Borsari)

## Goodtimes Cuts Prices On MCA-Licensed Catalog To \$9.95, Keeping All Product Under \$10

NEW YORK Goodtimes Video will offer the titles it licensed from MCA Home Video's catalog for \$9.95 each instead of \$14.95, as was originally planned. The drop in price, which comes two weeks before the first shipment is slated for delivery to dealers, is designed to keep all of Goodtimes' product under \$10.

According to Jeff Baker, vice president of sales for the company, the price cut represents an effort to increase volume while

making things "simple and clean" for the retailer. "We feel the volume we will do with the under-\$10 price point will be twice what it would have been at the higher price point," says Baker, who adds that there is comparable product available at a similar price point.

The move comes on the heels of Goodtimes' merger with Kids Klassics, a kidvid supplier that had been a sister division of (Continued on page 56)

## Embassy Guarantees 30% Exchange On 'Reel Deals'

LOS ANGELES Embassy Home Entertainment will guarantee a 30% exchange, or "inventory relief," on all the titles in its fourth-quarter Reel Deals promotion.

According to EHE executive vice president Rand Bleimister, a retailer must buy and display at least 36 units from Embassy before Oct. 30 in order to qualify. The cassettes can be in any combi-

### Horror films are also being pushed

nation of the company's sell-through product.

A photograph of the display and a copy of a distributor invoice submitted to Embassy will allow retailers to exchange up to 30% of Reel Deals purchases for other \$19.95 EHE product between Jan. 31 and March 31. Embassy will make a merchandiser available.

Bleimister notes that price reductions on Reel Deals are perma-

nent.

Titles in the \$19.95 Reel Deals program include "The Cotton Club," "Labyrinth," "Silkwood," "The Trip To Bountiful," "The Golden Seal," "Savannah Smiles," "The Best Of Times," "Blade Runner," "Carnal Knowledge," "A Chorus Line," "Eddie & the Cruisers," "The Emerald Forest," "The Graduate," "The Lion In Winter," "The Producers," "The Sure Thing," and "This Is Spinal Tap." Order close is Aug. 10, and the street date is Aug. 26.

Additionally, the company will be launching Cheap Chills, a sell-through promotion for horror films in its catalog—with prices ranging from \$19.95 to \$24.95.

At \$19.95 are "Children Of The Corn," "The Fog," "The Howling," "Magic," "Phantasm," and "Scanners."

Those at \$24.95 include "Amityville II: The Possession," "Blood Link," "Brainwaves," "The Brood," "Deadly Blessing," "Death Ship," "The Evil," "Fear No Evil," "Humongous," "Maniac," "Perfect Strangers," "Psychic Killer," "Revenge Of The Stepford Wives," "Rituals," "Screamers," "Special Effects," "The Supernaturals," "Swamp Thing," "The Tempter," "The Visitor," and "Wavelength."

Order close on Cheap Chills is Aug. 10; street date is Aug. 26.

**Sony Video promo with J&R Music offers free CDs with vid purchases ... see page 45**

FOR WEEK ENDING JULY 25, 1987

Billboard

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
				★ ★ NO. 1 ★ ★					
1	2	3	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	Laser	44.95
2	1	5	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	13	Laser	29.95
3	3	5	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R	Laser	39.95
4	4	9	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	Laser	44.95
5	5	15	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	Laser	29.95
6	6	13	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
7	7	11	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	Laser	34.95
8	9	9	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	Laser	34.98
9	NEW ▶		THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R	Laser	36.95
10	10	15	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	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.

# Dennis Scott Productions

wishes to thank...

Scholastic Magazine, Random House  
Children's Television Workshop  
Peter Pan Records, Ned Strongin Associates  
Drummond Devine Co, Select Toys  
Embassy Communications, "Who's the Boss"

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- REGGAE
- BLANK TAPE
- Pre-VSDA
- VSDA
- Post-VSDA

**SEPTEMBER**

- BRAZIL
- BILLBOARD RADIO AWARDS
- CHILDREN'S ENTERTAINMENT
- COMPACT DISK
- HORROR VIDEO (all issues)

**BILLBOARD COVERS IT ALL!**

FOR WEEK ENDING JULY 25, 1987

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	29	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	2	29	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
3	3	29	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	29	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	7	29	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	5	15	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
7	9	29	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
8	6	29	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	8	29	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
10	11	29	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
11	12	17	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
12	15	3	GET SLIM/STAY SLIM WITH VANNA WHITE	Lorimar Home Video 224	The beautiful game show star brings her weight-loss program to video.	19.95
13	10	29	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
14	RE-ENTRY		JANE FONDA'S P. B. & R. WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
15	13	29	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
16	14	29	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
17	19	3	LARRY HAGMAN'S STOP SMOKING PROGRAM	Lorimar Home Video 225	Quit smoking with J.R. Ewing in just seven days.	14.95
18	20	15	FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
19	18	3	LEAN LEGS BY JOANIE GREGGAINS	Parade Video 20	Help your legs look firmer with just 15 minutes of exercise a day.	19.95
20	16	7	21 DAYS TO STOP SMOKING	Simon & Schuster Video Paramount Home Video	A unique, one-day-at-a-time program helps you to kick the habit.	29.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	1	29	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	6	27	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
3	14	11	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
4	4	29	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
5	RE-ENTRY		LIVING LANGUAGE FRENCH LESSONS	Crown Video	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
6	11	27	CAREER STRATEGIES 1	Polaris Communication	Developing managerial skills and mental exercises are taught by top executives.	19.95
7	9	19	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
8	3	23	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
9	7	27	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
10	NEW▶		WHERE DID I COME FROM?	LCA	This animated program explains the story of conception and birth to kids.	24.95
11	NEW▶		INTERVIEW TECHNIQUES & RESUME TIPS	Bennu Productions	See and learn positive strategies to use during job interviews.	49.95
12	2	25	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
13	5	27	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
14	10	3	PEAK PERFORMANCE	Kartes Video	Learn the 5 basic skills that will help you realize your full potential.	19.95
15	8	3	GARY COLEMAN: FOR SAFETY'S SAKE	LCA	Gary and his friends supply a great foundation for home safety.	19.95

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

## 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.

**"Going On Fifty: The Israel Philharmonic With Zubin Mehta," Kultur Video, 50 minutes, \$39.95.**

The violent reaction of an Israeli audience to a performance of a Wagner piece is only one among a number of fascinating vignettes offered here in documenting the history of the orchestra and its music director, both of whom recently turned 50. Another is a good-humored (and inept) stab at conducting by legendary pianist Artur Schnabel, one of the many international artists who provided essential support to the orchestra over the years.

There's lots of good music-making in this well-paced production, whether by young talents or seasoned veterans. Heard are portions of works by Weber, Tchaikovsky, Puccini, and Berlioz, the latter a visually arresting segment from "Symphonie Fantastique" where the New York Philharmonic joins the Israel Philharmonic on stage.

The orchestra, now a leading international ensemble, was formed by Jewish refugees from Nazi terror. Its career and Mehta's have long been intertwined.

IS HOROWITZ

**"David Carradine's Kung Fu Workout," JCI Video, 55 minutes, \$29.95.**

At first glance, it might seem that David Carradine is merely squeezing the last bit of life out of his popular "Kung Fu" television series, but this workout is the real thing. Carradine and "Sifu" Kam Yuen (a kung fu master who served as technical adviser for the TV series) lead us through a program of nonimpact movements that make for a graceful combination of physical conditioning and self-defense. As was true of the character he played on TV, Carradine's manner is serious yet gentle and always encouraging. The fitness program is deceptive in its appearance of simplicity; the skilled interpreters glide through with ease. In reality, the program is demanding, but it is clearly one of the most thoughtful, effective workouts ever presented for home video.

AL STEWART

**"Repercussions: Legends Of Rhythm & Blues/The Max Roach Story," Home Vision, 120 minutes, \$39.95.**

BBC alumnus Geoffrey Haydon has an admirable idea here: to create portraits of a group of Los Angeles r&b titans and master drummer Roach through their music, without resorting to hackneyed narrations. The programs, made for British television in 1984, are outstanding pictorially, and the music is often fine, with some superior performances coming in the

first hour from Charles Brown, Big Jay McNeely, Joe Liggins, and the late Big Mama Thornton.

But the films ultimately are far too short on context. The musicians are seldom identified (in the r&b program, we see McNeely on his post office route, but we have no idea who he is until 15 minutes later), and the roots of their styles are never explained or probed. Most annoyingly, the profile of Roach completely ignores his career-long work as a musical-political activist. Like the other three packages in the World Vision series, this is for aficionados only—black

good to be true, with its pure country charm.

In the Reagan era, Mayberry is a comfortable place to visit for old fans and new converts alike. This collection of four episodes focuses on flustered Barney Fife, the consummate sidekick and the very definition of nebbish bluster. We see Barney buy his first car, with results that even in their obviousness are amusing. We visit Barney's little home, follow his exploits as a motorcycle cop in a town unappreciative of his antics, and witness the results of a destroyed chain letter.



**The Voice Of Kid Vid.** Buddy Edsen and Ruth Buzzi, center, take a break during the taping of "Milroy, Santa's Misfit Mutt." The animated story of a lovable orphaned puppy will be released by Kartes Video Communications on Oct. 1, with a list price of \$14.95. Also on hand for the recording are Greg Shelton, left, the creator of Milroy, and Don Messick, who provides the dog's voice. Edsen furnishes the voice of Santa Claus, while Buzzi uses her distinctive voice to play Mrs. Claus.

music neophytes will have to look elsewhere for an introduction.

CHRIS MORRIS

**"How To Raise A Street-Smart Child," HBO Video, 43 minutes, \$9.95.**

A thorough examination of the dangers threatening children and how they can be better protected is provided in this excellent program which originally aired on the cable TV network HBO. Host Daniel J. Travanti explains how children can be better educated to avoid potentially dangerous situations.

Interviews with children, police officers, and a convicted child abuser make young people seem shockingly vulnerable. However, the advice offered to help protect children is well-presented and seems to address every possible threat. By following these tips, children will be better prepared to protect themselves and will certainly feel safer, as will their parents.

PAUL OESCHGER

**"The Andy Griffith Show: The Best Of Barney," Premier Promotions, 105 minutes, \$39.95.**

In these retro times—when George Jetson beach towels and Archie and Jughead coffee mugs add a special something to the yuppie's lifestyle—a folksy offering like this is appropriate. Even during its original run, "The Andy Griffith Show" seemed just too

In this forum, details that formerly might have escaped notice come to light: The music is top notch, the film quality is good, and the acting is sound throughout. The bottom line, however, is that \$39.95 might be a bit steep for a few television shows.

COLLEEN TROY

**"Going For It!," Morris Video, 30 minutes, \$14.95.**

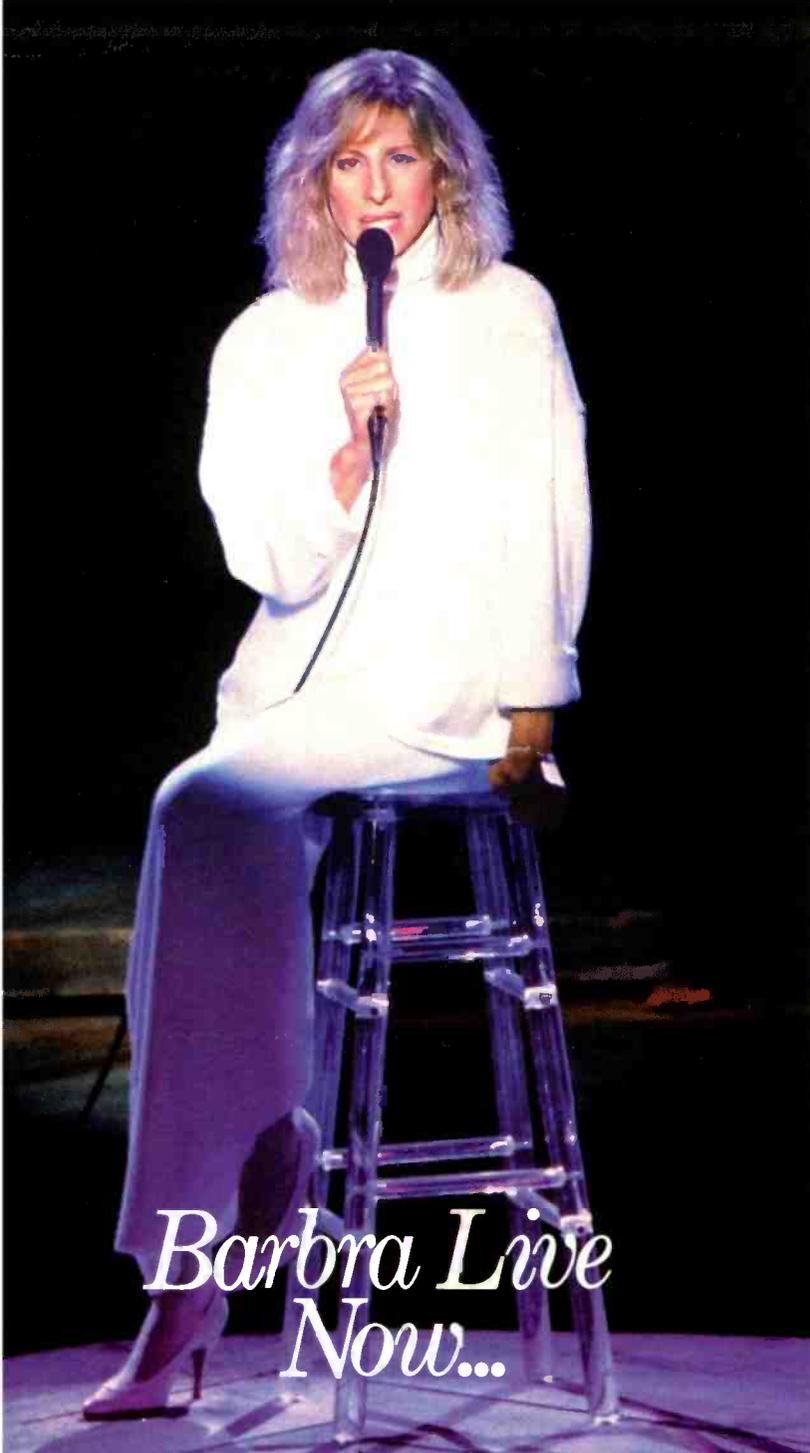
A well-made video on skateboarding and dirt-biking has a great deal of potential among young consumers. This poorly produced tape is certainly not it.

During the mere 15 minutes which each sport is given, the producers attempt to provide information on equipment design, purchasing, safety, and competition as well as action footage. The narration is very poor. It all appears to have been filmed spontaneously, with the speakers often making repetitious and unclear statements. The dirt-bike action footage is poorly filmed. The editing of these segments is weak as well, with speakers often being cut off in mid-sentence. The video's only redeeming value is its emphasis on safety. Still, even in light of the low list, be advised *not* to go for this tape.

P.O.

**"Cheerleading Routines," Morris Video, 30 minutes, \$14.95.**

Featuring the award-winning cheerleaders from Richardson High (Continued on page 56)



## Barbra Live Now...

### "One Voice"

The first full length Streisand concert in 20 years.

The setting was intimate... Barbra Streisand's own home in Malibu, with just 500 invited guests. The music was transcendent... with hits that spanned a 25-year recording career... many being performed live for the first time.

The "One Voice" concert was Barbra Streisand's newest expression of her desire to return to her musical roots... the same desire that inspired the making of her triple-platinum, Grammy Award-Winning Broadway Album.

"One Voice" the album is available on Columbia Records, Cassettes and Compact Discs.

As her first full-length concert in 20 years, "One Voice" is destined to shine as one of the major highlights in a career that has known nothing but glory.

NOW AND THEN THERE'S A VIDEO EVENT SO SPECIAL, IT HAS THE POWER TO TOUCH EVERYONE.

BARBRA STREISAND'S VIDEO CONCERTS. AVAILABLE SEPARATELY, OR AS A SPECIALLY-PRICED GIFT SET.



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**Foxy Rock Star.** Teen heartthrob Michael J. Fox appears in the movie "Light Of Day," the story of a blue-collar youth who sings in a rock band with his sister, played by Joan Jett. The movie is set for videocassette release by Vestron Video on Sept. 2 for a list price of \$79.95.

## Paramount Cuts Prices On Two Coppola Titles

LOS ANGELES Paramount Home Video is repricing Francis Coppola's "The Godfather" (a double cassette) and "Apocalypse Now" to \$29.95, down from \$59.95. The move is part of the company's fourth-quarter "Star Trek IV: The Voyage Home" campaign (Billboard, July 18).

Two films debuting on cassette and being added to the "20/20" promotion are "The Red Shoes" and "Nutcracker: The Motion Picture." The Windham Hill gift set, four cassettes at \$99.95, is also being offered for a limited time.

Rounding out the promotion are seven animated titles at \$14.95, including two Will Vinton Claymation titles, "The Adventures Of Mark Twain" and "The Adventures Of The American Rabbit."

## Educational Computer Buys Concord Company Will Retain Its Los Angeles Base

LOS ANGELES Concord Video has been acquired by Oklahoma City-based American Educational Computer, a major publisher of textbooks and educational computer software and the marketer of the board game Wordmaster. The purchase price was not disclosed.

Included in the acquisition are approximately 70 Concord titles in four product lines: Fun Learning; Learn-A-Long; General Education, which is made up of six different topical series under a joint venture with Hollywood Select Video; and 50's Classics, a joint venture with

Reel Time Inc.

The Concord titles range in price from \$9.99 to \$15.99 and are primarily aimed at mass-market accounts.

David Catlin, founder and president of JCI and JCI Video, marketers of the highly successful Kathy Smith workout videos, recently joined AEC as senior vice president. Based in Oklahoma City, Catlin will be responsible for marketing and product development.

Catlin says the company will aggressively seek to expand its product in educational, general entertainment, and other fields. Pro-

gramming links between computer software and video product are being explored, he says. Computer software and prerecorded video may also be marketed under a common banner.

Several sponsorship tie-ins are also in the midst of being negotiated, with announcements expected in time for the Video Software Dealers Assn. convention in August.

Clive Fox, president of Concord, will direct all Concord Video marketing and will be based at the firm's Los Angeles office.

JIM McCULLAUGH

## Mayberry Folks Make Vid Comeback

NEW YORK Barney Fife, Mayberry's loyal but bumbling deputy sheriff, is the focus of the first videocassette version of "The Andy Griffith Show."

"The Best Of Barney" will lead the Mayberry Gold Collectors Series, a line of videos that promises to expose an entirely new generation of viewers to the folksy sitcom that debuted on television 25 years ago. Four episodes that center on the hapless deputy are included in the 105-minute video with a list price of \$39.95.

While the show's popularity endures through reruns, until now none of the 249 episodes have ever been offered on videocassette. James Pettus, a video sales rep, called the show's syndicator, Viacom International, and discovered that the video rights were available. He started a new company, and is convinced he has a gold mine on his hands.

"I guess we were the first people to put our money where our mouth is," says Pettus, who formed Premier Promotions, based in Charlotte, N.C.

"I think we caught a lot of people snoozing on this one."

While Pettus hopes to finalize a distribution deal with Comptron, the first tape is currently available directly from the company. (For information: Premier Promotions, Box 19022, Charlotte, N.C.; 704-399-1111.)

Pettus feels the series is a natural for video. Like "The Honeymooners," the show has developed a cult following, with many viewers who were in diapers when the show first aired. But unlike Jackie Gleason's short-lived sitcom, "The Andy Griffith Show" ran for eight years. Consequently, Pettus has over 200 shows to choose from instead of a few dozen.

"We tried to put together some of the best episodes. The reason we started the series with 'The Best Of Barney' is Barney Fife is so closely identified with the series. We're also planning to release a 'Best Of Floyd The Barber,' 'The Best Of Ernest T. Bass,' and 'The Best Of Otis The Town Drunk,' but that will depend on how well the tape catches on."

Like the fictitious town of Mayberry, Pettus' start-up firm, Premier Promotions is located in North Carolina. "It's kind of ironic," says Pettus. "I guess you could say the show is coming home again." AL STEWART



**"A Happening In Central Park"**  
Streisand's first live television concert

*emotion charged evening. It is a landmark concert that no Streisand fan should miss.*

*Filmed with six cameras, recorded with 28 microphones, this was the first time a Barbra Streisand concert had ever been video-taped live, as it happened. And what a concert it was!*

*The record-breaking crowd of 125,000 packing Central Park's Sheep Meadow greeted Barbra with sheer rapture as she came on stage. It was the affection of an entire city and an inspiration to Barbra who proceeded to treat New York to an unforgettable*

**NOW AND THEN THERE'S A VIDEO EVENT SO SPECIAL, IT HAS THE POWER TO TOUCH EVERYONE.**

**BARBRA STREISAND'S VIDEO CONCERTS. AVAILABLE SEPARATELY, OR AS A SPECIALLY-PRICED GIFT SET.**



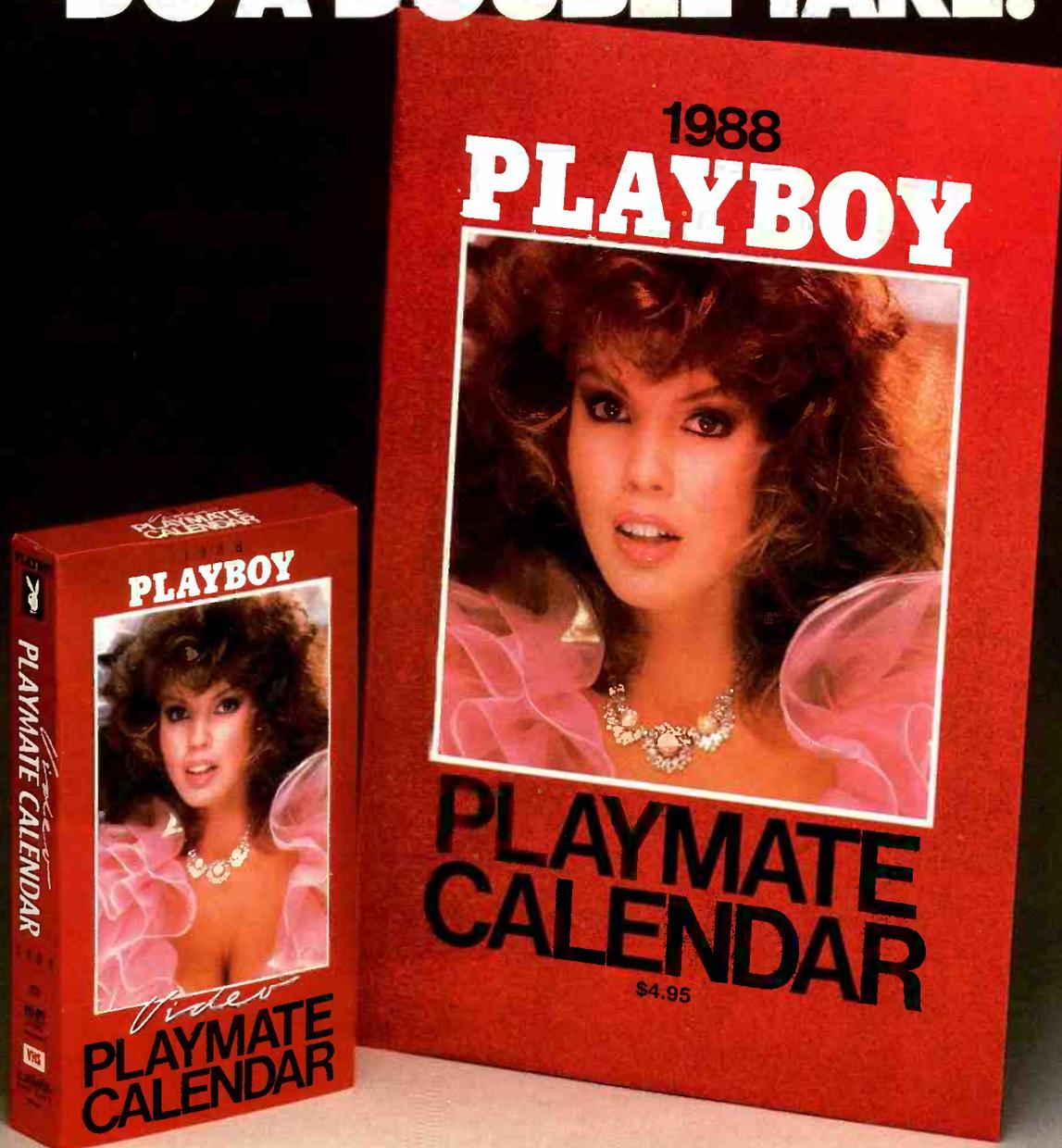
*"A Happening In Central Park" the album is available on Columbia Records and Cassettes.*

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And what an irresistible pair it is—Playboy's 1988 Video Playmate Calendar and Free Wall Calendar. Featuring a dozen delectable Playboy pinups. Each Video Calendar contains 60 minutes of timeless entertainment that your customers can enjoy month after month. And with a suggested retail price of only \$24.95 this Calendar Bonus Pack promises to be one of your biggest sellers to date. So stock up on Playboy's 1988 Video Playmate Calendar and Free Wall Calendar today, in the attention-grabbing five pack counter display. Because this is one set everyone's going to want to get their hands on.

**LORIMAR**  
HOME VIDEO  
A LORIMAR TELEPICTURES COMPANY



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### VIDEO REVIEWS

(Continued from page 54)

School in the Dallas suburb, "Cheerleading Routines" is ideal for people involved in cheerleading as either a coach or performer. Each technique is first explained by Carol and Lance Wagner, members of the National Cheerleaders Assn. The fundamental exercises and movements of cheerleading are also fully detailed. The routines included here are well-choreographed, but the easy-to-follow instructions should enable any cheerleading squad to incorporate these colorful routines into its own repertoire.

CHARLIE MASSARA

**"The Guaranteed Way To Pick Up Single Women," Dusty Woods Entertainment, 88 minutes, \$29.95.**

Are you so shy that you turn to ice when you're near a woman or so macho that you intimidate them? Do you think John Belushi was a fashion genius? If you suffer from these delusions, this tongue-in-cheek course can help you identify your faults and, with practice, eventually become a regular Don Juan.

Nothing serious here, just a comedy that follows the exploits of Ed, an average-looking, goofy kind of guy who is constantly draped with beautiful women. How does he do it? Ed knows that by building image and appearance while identifying strengths and weaknesses he can successfully "pick up" single women. No one will mistake this for a how-to tape, but there are plenty of laughs. And besides, if Ed can do it, anyone can!

DOUG REDLER

**"Draw And Color Far-Out Pets," Playhouse Video, 60 minutes, \$14.95.**

Host "Uncle" Fred Lasswell leads young viewers through this guide to drawing animals. Aimed at very young children, it provides examples of 12 "cartoonies." While Uncle Fred's drawings are very good, his narration is annoying. Children will not find in him another Captain Kangaroo and are unlikely to want to watch the tape more than just a few times. The great educational potential of the video could have been much better utilized as well.

PAUL OESCHGER

### GOODTIMES PRICE CUTS

(Continued from page 52)

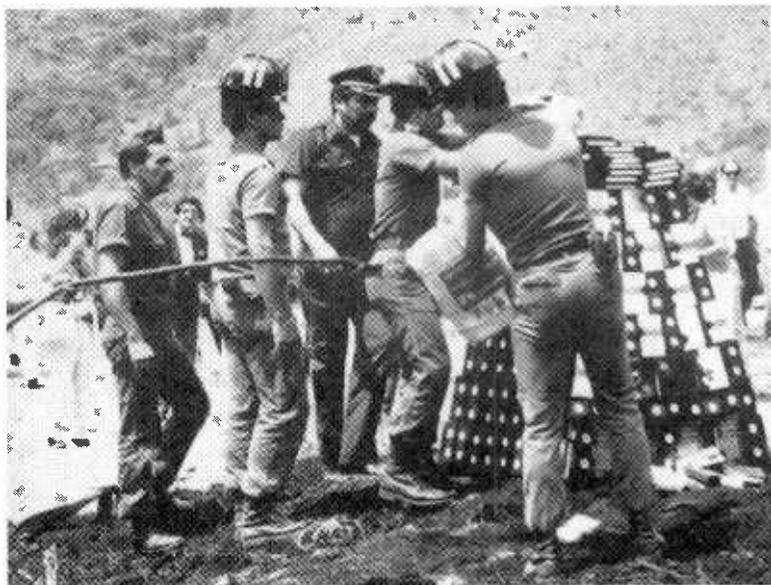
Goodtimes, marketed and distributed separately. Its catalog includes product featuring the cartoon characters the Flintstones, Scooby Doo, and the Smurfs.

Company president Joe Cayre says the merger will mean that "we'll have one voice with a buyer." Cayre adds that the company, Goodtimes/Kid Klassics Distribution Corp., is in a "perfect position to develop an even stronger presence in the video marketplace."

Baker says the merger was partially responsible for the price reduction on the MCA titles. "After the merger we sat down as a company and said we want to be consistent on price."

The first titles, "Airport 77," "Change Of Habit," and "All Night Long," are due in stores the first week of August.

AL STEWART



**Bootlegs Still A Hot Issue.** Police douse hundreds of pirated videocassettes with gasoline in Caracas, Venezuela. Moments later, the cassettes were set ablaze as reporters and movie industry officials looked on. The demonstration was an attempt to draw attention to a continuing crackdown against film and video piracy.

## newsline...

**ANDRE BLAY IS MAKING MORE CHANGES** at his newly acquired home video firm, Cinema Group Home Video (formerly Continental Video). Danny Kopels, the marketing VP who had been with the company since its inception in 1984, and Jim Brown, the director of sales, have left the company. Blay, who along with film producer Elliott Kastner recently purchased controlling interest in the home video division, is expected to install his own management team prior to the Video Software Dealers Assn. convention in August.

**HERB FISCHER**, the former publisher of Video Software Dealer who was recently named senior VP of sales and marketing for MGM/UA Home Video, wants to clear something up. While he is leaving his post at the publication after only a year, he says he is doing so to fulfill a "lifelong dream to work for a major studio." Fischer says he is not disillusioned with the publishing business and takes exception to a Billboard report that said VSD's fate is uncertain now that Fischer is no longer at the helm. "One person does not a magazine make," says Fischer.

**HBO VIDEO WILL GIVE AWAY 200 VIDEOS** a week in conjunction with "American Dance Traxx," a weekly syndicated radio program produced by Westwood One Network. HBO's Hot Summer Videos promotion will be plugged throughout the three-hour radio show, which showcases America's 40 most popular dance hits. Each week 100 people will be selected in a random drawing and will win two HBO Video titles. The promotion will run until October.

**OVER 312 MILLION BLANK VHS CASSETTES** were sold last year for a total dollar volume of \$1.25 billion, according to a recently released study by the International Tape/Disc Assn. While both figures represent a sharp increase over the previous year, dollar volume—up by 23% for a total in excess of \$1.25 billion—once again did not keep pace with a 35% increase in units sold. Meanwhile, Beta continues its nose dive: down 28% in dollar volume and off by 20% in units sold. Still, the ITA points out that more than 34 million blank Beta tapes were sold in 1986 for a total of \$137 million in sales.

**TINA TURNER'S SUMMER TOUR** has prompted Sony Video Software Co. to permanently reduce the price of the full-length concert video "Tina Live: The Private Dancer Tour" from \$29.95 to \$16.95. Similarly, the video 45 "Private Dancer" has been slashed from \$16.95 to \$9.95. "We expect to see increased volume on these two titles as retailers take advantage of the natural tour tie-ins," says Michael Rudich, merchandising manager for Sony Video.

**WITH FIVE JANE FONDA WORKOUT TAPES** now on the market, consumers may be puzzled as to which they should buy. The solution, according to supplier Lorimar Home Video, may come from a point-of-purchase display that is designed to help consumers choose the proper tape. Dubbed Jane Fonda's Video Fitness Library, the display includes a grid that is intended to match the shopper's current fitness level and workout objective with a suitable Jane Fonda tape.

AL STEWART

FOR WEEK ENDING JULY 25, 1987

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	18	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	40	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲</b>	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	27	<b>CALLANETICS ▲◆</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	5	90	<b>JANE FONDA'S NEW WORKOUT ▲</b>	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	4	6	<b>HERE'S MICKEY!</b>	Walt Disney Home Video 526	Animated	1987	NR	14.95
6	9	8	<b>PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR</b>	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
7	8	5	<b>DISNEY SING-ALONG SONGS: HEIGH HO!</b>	Walt Disney Home Video 531	Animated	1987	NR	14.95
8	10	38	<b>SLEEPING BEAUTY</b>	Walt Disney Home Video 476	Animated	1959	G	29.95
9	11	6	<b>HERE'S DONALD!</b>	Walt Disney Home Video 527	Animated	1987	NR	14.95
10	7	104	<b>THE SOUND OF MUSIC ▲◆</b>	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	6	57	<b>KATHY SMITH'S BODY BASICS ▲</b>	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
12	18	3	<b>LITTLE SHOP OF HORRORS</b>	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13	89.95
13	16	42	<b>SCARFACE ▲</b>	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
14	<b>NEW ▶</b>		<b>CRIMES OF THE HEART</b>	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13	89.95
15	14	6	<b>KISS EXPOSED</b>	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
16	12	6	<b>WINNIE THE POOH AND A DAY FOR EYORE</b>	Walt Disney Home Video 65	Animated	1983	NR	14.95
17	26	36	<b>THE EMPIRE STRIKES BACK ▲</b>	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	29.98
18	34	84	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲</b>	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
19	22	103	<b>PINOCCHIO ◆</b>	Walt Disney Home Video 239	Animated	1940	G	29.95
20	<b>RE-ENTRY</b>		<b>MY FAIR LADY ▲◆</b>	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
21	19	8	<b>HEARTBREAK RIDGE</b>	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
22	<b>NEW ▶</b>		<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Enterprises Inc. 2001	Jack Nicklaus	1983	NR	84.95
23	24	15	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
24	<b>RE-ENTRY</b>		<b>JANE FONDA'S PRIME TIME WORKOUT ▲◆</b>	KVC-RCA Video Prod. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
25	15	86	<b>BEVERLY HILLS COP</b>	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
26	13	3	<b>HANNAH AND HER SISTERS</b>	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13	89.95
27	25	5	<b>HERE'S GOOFY!</b>	Walt Disney Home Video 529	Animated	1987	NR	14.95
28	17	38	<b>AUTOMATIC GOLF ▲</b>	Video Reel VA39	Bob Mann	1983	NR	14.95
29	23	20	<b>KATHY SMITH'S TONEUP ▲</b>	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
30	39	157	<b>STAR TREK II-THE WRATH OF KHAN ▲◆</b>	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
31	20	88	<b>STAR TREK III-THE SEARCH FOR SPOCK</b>	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
32	38	36	<b>THE DEER HUNTER</b>	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
33	31	37	<b>INDIANA JONES AND THE TEMPLE OF DOOM</b>	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
34	35	28	<b>SECRETS OF THE TITANIC</b>	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
35	21	5	<b>THE MOSQUITO COAST</b>	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG	89.95
36	<b>NEW ▶</b>		<b>DORF ON GOLF</b>	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
37	29	67	<b>ALIEN ▲◆</b>	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
38	40	6	<b>JUMPIN' JACK FLASH</b>	CBS-Fox Video 1508	Whoopi Goldberg	1986	R	89.98
39	27	4	<b>ASSASSINATION</b>	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13	79.95
40	37	83	<b>STAR WARS</b>	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98

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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	9	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
2	2	2	21	AMANDA MIGUEL PROFONO	EL PECADO
3	6	3	30	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
4	3	4	21	LOS BUKIS FONOVISIA	TU CARCEL
5	4	5	26	BRAULIO CBS	EN BANCARROTA
6	5	6	13	JORGE MUNIZ RCA	AMIGO MIO
7	14	14	10	YOLANDITA MONGE CBS	AHORA AHORA
8	7	7	22	LORENZO ANTONIO MUSART	DOCE ROSAS
9	17	35	3	LUIS MIGUEL WEA	AHORA TE PUEDES MARCHAR
10	12	9	7	FRANKY RUIZ TH	DESNUDATE MUJER
11	8	8	12	EMMANUEL RCA	SOLO
12	11	31	5	ROBERTO CASTILLO CBS	HASTA QUE TE CONOCI
13	9	10	8	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
14	16	16	18	YURI EMI	CORAZON HERIDO
15	13	13	16	DYANGO EMI	GOLPES BAJOS
16	21	19	5	ROCIO JURADO EMI	QUIEN TE CREE TU
17	10	11	23	LUCIA MENDEZ ARIOLA	CASTIGAME
				★★★ POWER PICK ★★★	
18	34	34	3	EL GRAN COMBO COMBO	ESO OJITOS NEGRO
19	20	17	22	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
20	25	20	11	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
21	32	27	5	LAURA FLORES MELODY	YA NO VOLVARE
22	19	21	13	MARISELA PROFONO	PORQUE TENGO GANAS
23	15	12	8	TATIANA EMI	BAILA CONMIGO
24	22	23	20	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
25	24	28	29	EMMANUEL RCA	ES MI MUJER
26	31	24	7	DYANGO EMI	A FALTA DE TI
27	33	38	23	BRAULIO CBS	NOCHE DE BODA
28	26	22	15	SONORA DINAMITA SONOTONE	CAPULLO Y SORULLO
29	29	29	13	CARLA A&M	NO ME TOQUES
30	39	49	3	LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
31	18	15	18	LUNNA A&M	SI VIVIR CONTIGO
32	42	44	6	LOS BUKIS FONOVISIA	ME VOLVI A ACORDAR DE TI
33	30	36	6	DANIELA ROMO EMI	VENENO PARA DOS
				★★★ HOT SHOT DEBUT ★★★	
34	NEW ▶		1	JOSE FELICIANO RCA	POR ESSO
35	23	18	11	ROCIO DURCAL ARIOLA	SIEMPRE
36	28	25	12	BONNY CEPEDA RCA	LA FOTOGRAFIA
37	RE-ENTRY			EDNITA NAZARIO MELODY	TU SIN MI
38	35	45	5	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
39	NEW ▶		1	MARISELA PROFONO	HAZME TUYA
40	NEW ▶		1	VALERIA LYNCH SONOTONE	MUNECA ROTA
41	38	40	5	LOS YONICS CBS	LASTIMA DE AMOR
42	NEW ▶		1	FRANCO DEVITA SONOTONE	SOLO IMPORTAS TU
43	27	26	9	LA PATRULLA 15 TTH	TE QUIERO, TE QUIERO
44	41	—	2	LUNNA A&M	NO DIGAS NADA
45	NEW ▶		1	JOSE JOSE RCA	SIN SABER
46	49	—	2	BYANKA MUSART	LA ISLA BONITA
47	37	48	3	LUISA MARIA GUEL CBS	YO NO SOY COMO AVE MANSA
48	36	30	17	FRANCO PEERLESS	SOY
49	43	50	4	ANGELICA MARIA RCA	PROHIBIDO
50	NEW ▶		1	CELINA Y LOS TINOS GP	LA BAMBA

○ Products with the greatest airplay gains this week.



by Carlos Agudelo

ON JULY 14, HISTORY WAS MADE IN the Latin recording industry. For the first time in a long, long time, perhaps ever, representatives of all segments of the market got together to talk about their common situation. It happened in New York at a meeting called by the Assn. of Latin American Record Manufacturers and the Recording Industry Assn. of America. Parallel imports and piracy were key issues discussed. In attendance were representatives of multinational and independent record manufacturers, record distributors and retailers, copyright associations, and other segments of the industry.

In addressing parallel imports, Guillermo Santisso, president of ALARM and head of Profono, said that both organizations are joining efforts and are determined "to defend our rights step by step, consistently."

In addition to Santisso, the meeting was presided over by Randy Medina, director of ALARM, and Joel Schoenfeld and Steve D'Onofrio, general and deputy general counsel of RIAA, respectively.

Medina said that piracy and parallel importation are out of control. "So far this year we have had 60 arrests, and 207,000 cassettes have been confiscated," he said. Medina said that if counterfeiting and parallel importation are not stopped, "there is no question the industry will cease to exist."

Taking pains to stress the seriousness of the situation and the determination of his organization to "get back 100% of the market share," Schoenfeld said that his company will send those people suspected of selling imported records cease-and-desist notices. "If they don't respond to our request in writing, we will use all

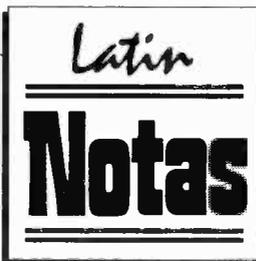
legal means at our disposal to prosecute them," he said. Among those means are the RIAA's staff of lawyers and trained investigators as well as local, state, and federal enforcement agencies and statutes.

As the meeting progressed, however, other questions arose. Jessie Moskowitz, owner of Record Mart, a retail store in the Times Square subway station in New York, mentioned the unavailability of catalog product discontinued long ago but still requested by customers. "You are talking about the pop market here. But you don't know the Latin market [salsa and tropical product], which is different," he said. Schoenfeld replied that so far the RIAA had made a policy of not prosecuting people for selling product not manufactured by the legitimate copyright holders. Dominic Torres, owner of Bate Records in downtown Manhattan, who is being prosecuted for selling imported records, maintained his innocence and claimed his business had been unfairly chosen for prosecution.

## ALARM and RIAA discuss key issues for the 1st time

Conrado Gonzalez of Taurus Records said it makes sense to buy the same records U.S. companies sell for \$5.14 for \$2.06 from trucks in the street. "All of us here can agree about not buying imported records, but who is going to stop it in the street?" he remarked. Mateo San Martin of Kubaney asked how many small, independent companies are represented by ALARM, implying that such entities do not get adequate representation of issues that affect them. He said, "You are asking us to join ALARM, but if we do so there are many other things to talk about." Amen.

July 14 may have been Bastille Day for the Latin recording industry. Perhaps it is time to start a revolution. Why not make ALARM a real trade organization in which dozens of fundamental issues, including parallel imports, can be discussed?



by Tony Sabournin

THE NAME KUBANEY has for many years been synonymous with commercial success. It has also been interchangeable with that of its founder, Mateo San Martin.

It was in 1955, back in *la vieja Cuba*, when San Martin gave people like the icon of Afro-Cuban poetry, Luis Carbonell, and songstress-turned-Castrophile Esther Borja their first recording forum. Twenty-two years ago he made the Dominican Republic his first home-away-from-home. "It gave me a chance to assimilate its culture and musical predilections," San Martin says.

After exploiting the *bachata* craze and before the *salsa* misnomer was born in the late '60s, Kubaney was also in the *son* genre through *Los Ahijados*—the Dominican duo of brothers Cuco and Martin Valoy, who, lore has it, were indoctrinated by the genre's patriarchs, Lorenzo and René Hierrezuelo from Cuba, better known as *Dúo Los Compadres*, during one of their frequent tours through *Dominicana*. But it was Johnny Ventura's 20-album career with Kubaney that gave both label and artist indelible places in *merengue* history. Today, years after the business relationship concluded, San Martín describes Ventura as "a unique artistic specimen."

Kubaney's current artist stable is as impressive as yesteryear's. It's spearheaded by the controversial superstar Fernandito Villalona, nicknamed by Mateo himself "El Mayimbe," the label's top seller in the Dominican Republic and *merengue's* No. 1 club attraction; sensuous, sultry, pouty heartthrob Belkys Concepción (*Las Chicas del Can's* original leader), whose vibrant stage performance at the Calle Ocho Festival won her a spot on an episode of "Miami Vice"; and Ri-

chie Ricardo, a Lionel Richie look-alike and Johnny Ventura sound-alike, whose risqué "La Negra se Movía" has become a nightclub favorite in spite of various program directors' reluctance to play it.

After 34 years the Kubaney torch, now based in Miami, is far from extinguished. Tony San Martín, Mateo's son, is handling more responsibilities as the label's VP, displaying a business sense obviously inherited from dad. "We don't plan to shrink," Tony says. "On the contrary, both my father and I agree that the same diversification policy that gave Kubaney its initial success will pull us through the next few years." For wider hemispheric reach, Kubaney will rely on completed licensing agreements in Venezuela, Colombia, and Panama to capitalize on those countries' burgeoning interest in *merengue*.

Mateo predicts that Ecuador will be the next country to succumb to the avalanching Dominican rhythm, followed by Guatemala. One market that needs no fur-

## The Kubaney torch burns brightly in Miami

ther evidence of *merengue's* popularity is Hollywood, as indicated by Universal's licensing of several Kubaney songs for the Michael J. Fox vehicle "The Secret Of My Success."

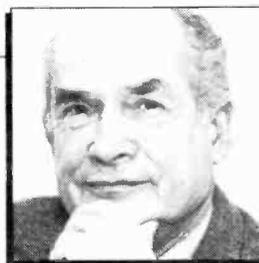
MENTION OF HOLLYWOOD and the movies brings to mind "La Bamba," best described as the Ritchie Valens story, with original music by Carlos Santana and Miles Goodman. Those unaware of Valens' Hispanic roots (his real name was Ricardo Valenzuela) will be surprised at a rock'n'roll success that preceded Santana's by several years. Those not conscious of the Mexican community's evolution in the U.S. will marvel at Luis Valdés' crisp writing and direction. Those who love *Los Lobos* will be floored by their powerful rendition of various soundtrack songs.

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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	9	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	2	2	37	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	3	3	13	AMANDA MIGUEL	AMANDA MIGUEL	TELEDISCOS 102
	4	4	51	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	5	5	39	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	6	6	31	EMMANUEL	SOLO	RCA 5919
	7	7	11	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	8	8	13	FRANCO DE VITA	FANTASIA	SONOTONE 1405
	9	11	51	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	10	9	33	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	11	12	51	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	12	10	41	JOSE FELICIANO	TE AMARE	RCA 56109
	13	19	9	ESTELA NUNEZ	CORAZON ERRANTE	ARIOLA 6229
	14	15	3	JULIO ANGEL Y JOSE LUIS MONERO	EVOCANDO EL AYER	J1 008
	15	16	13	LUNNA	LUNNA	A&M 37022
	16	14	29	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	17	13	11	ROCIO JURADO	DONDE ESTAS AMOR	EMI 6301
	18	—	9	LORENZO ANTONIO	DOCE ROSAS	MUSART 6019
	19	24	39	EDNITA NAZARIO	TU SIN MI	MELODY 094
	20	17	41	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	21	—	31	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	22	—	1	TATIANA	BAILA CONMIGO	EMI 6251
	23	—	1	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 8031
	24	20	43	BEATRIZ ADRIANA	A PUNTO DE ...	PROFONO 90484
	25	18	11	FRANCO	SOY	PEERLESS 4010-8
TROPICAL/SALSA	1	1	41	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	2	2	17	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	3	3	5	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	4	5	75	EL GRAN COMBO	NUESTRA MUSICA, Y SU PUEBLO	COMBO 2045
	5	7	23	SONORA PONCENA	BACK TO WORK	INCA 1083
	6	4	33	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	7	6	15	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406
	8	11	43	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
	9	9	7	CHEO FELICIANO	SABOR Y SENTIMIENTO	COCHE 356
	10	12	11	WILLIE ROSARIO	MAN OF MUSIC	TH 145
	11	18	3	COSTA BRAVA	A TIEMPO COMPLETO	PROFONO 90526
	12	10	17	OSCAR D'LEON	RIQUITIN	TH 2456
	13	8	21	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1
	14	17	17	ORO NEGRO	EL BRILLO DE	SALSOSO 1013
	15	13	57	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	16	15	41	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	17	14	33	LA PATRULLA 15	ACARICIAME	TH 1912
	18	16	11	RAY BARRETTO	AQUI SE PUEDE	FANIA 642
	19	19	17	CHARANGA DE LA 4	SE PEGO	SAR 1044
	20	—	1	ROBERTO DEL CASTILLO	JUSTO A TIEMPO	CBS 10489
	21	21	3	SONORA DINAMITA	16 SUPERCUMBIAS	FUENTES 1612
	22	24	19	WILLIE COLON	ESPECIAL #5	SONOTONE 0100
	23	23	11	RICHIE RAY Y BOBBY CRUZ	INCONFUNDIBLES	VAYA 108
	24	20	39	HANSEL Y RAUL	TROPICAL	RCA 5701
	25	22	33	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
REGIONAL MEXICAN	1	1	31	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	2	17	SONORA DINAMITA	CAPULLO Y SORULLO	FUENTES 1612
	3	3	31	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	4	4	29	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	5	5	31	LITTLE JOE	TIMELESS	CBS 10458
	6	—	1	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	7	14	11	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385
	8	7	31	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122
	9	—	3	LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
	10	9	19	GRUPO LIBERACION	LA SUAVECITA	TH 2406
	11	6	31	LOS YONICS	CORAZON VACIO	CBS 90489
	12	8	5	LOS SAGITARIOS	DE NUEVO LOS SAGITARIOS	LUNA 1141
	13	17	31	FITO OLIVARES	LA PURA SABROSURA	GIL 1031
	14	10	23	JOAN SEBASTIAN	OIGA	MUSART 6015
	15	12	21	TROPICALISIMO APACHE	REGRESO LA MEDALLITA	CARRUSEL 5202
	16	11	71	LOS YONICS	LOS YONICS	PROFONO 90448
	17	16	45	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	18	18	41	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	19	19	13	FLACO JIMENEZ	AY TE DEJO EN SAN ANTONIO	ARIOLA 3021
	20	15	33	LOS BONDADOSOS	REALIDADES	PROFONO 90492
	21	—	5	CARLOS Y JOSE	TE VES CRIMINAL	FREDDIE 1383
	22	—	9	LOS PLEBEYOS	DIFERENTE	DMY 045
	23	—	23	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	24	21	15	LA MAFIA	A TODO COLOR	CBS 84335
	25	24	5	LOS INVASORES DE NUEVO LEON	SE ME CERRO EL MUNDO	FREDDIE 1388

## Classical KEEPING SCORE



by Is Horowitz

**T**HE FIRST BATCH of Vanguard classics to be reissued on compact disk by the catalog's new owner, Welk Record Group, was released in the spring. Production was under the supervision of M. Scott Mampe, a longtime industry veteran.

Now that relationship has developed into a full-time consultancy. On Aug. 1, Mampe will take over as director of classical product for the group. She's already hard at work on new releases and the establishment of a midprice CD series.

Mampe and her husband, Jim Frey, were PolyGram vice presidents until 1980—she as head of Philips in the U.S. and he as Deutsche Grammophon chief. After leaving PolyGram, they operated an independent label, Tioch Productions, which functioned until 1985. More recently, they moved to Waretown, N.J., and Mampe assumed a post with Stockton State College as administrator of the division of arts and humanities.

But it's back to the record wars in earnest now, and Mampe hopes to have the label's first group of mid-price CDs out by October. Unlike top-of-the-line product, these CDs will be straight pickups of previously available Vanguard titles, among them the **Leopold Stokowski** (Symphony of the Air) recording of Virgil Thomson's "Plow That Broke The Plains" and "The River," and the first volume of **Netania Davrath's** "Songs Of The Auvergne." Other artists featured will include **Lili Kraus**, the **Orpheus Trio**, **P.D.Q. Bach**, and **Maurice Abravanel** with the Utah Symphony Orchestra. Pricing of the series will permit the CDs to retail at \$9.98.

The nine full-price classical CDs already issued will be supplemented by another 11, due to ship in August. All of these run 60 minutes or more, says Mampe.

Among the new titles are a coupling of the **Franch** Symphony and **Debussy Nocturnes** with **Sergiu Commissiona** conducting the Baltimore and Houston symphony orchestras, and a former two-fer on LP, "The Worst Of P.D.Q. Bach." All the CDs are being processed for the laser medium by **Jeff Zaraya**, a former Vanguard engineer.

In addition to production planning, Mampe will be responsible for press, promotion, and radio activities. She will also serve as liaison in licensing matters. Welk will be on the lookout for other classical product, says Mampe. Frey will be involved in certain portions of the classical operation as a consultant.

**T**HE HANOVER BAND, the 38-player British period-instrument group on the Nimbus Records roster, has signed with the Herbert Barrett Agency for a

## First Vanguard midline CDs expected in October

first-time U.S. tour in 1988-89. So far, two weeks have been booked, with a third probable, according to **Stephen Neiman**, general manager and artistic director of the ensemble. The Beethoven cycle it launched for Nimbus should be completed in 1988, he says. Fourteen new CDs, including material by **Weber** and **Mozart**, will be recorded over the next 14 months. Strangely, Hanover and Nimbus have just formalized their de facto exclusive recording contract.

**R**ECORD AWARDS SHOW: Ovation Magazine mounts its first Classical Music Awards at Carnegie Hall in New York on Sept. 22. Backers hope the event, which will be broadcast nationally, will make up, in part, for what they consider short shrift paid to the genre by the Grammy show. Collaborating with Ovation is the management public relations firm **Gurtman & Murtha Associates**. Financial assistance comes from **Mumm champagne** and **Seagram Classic Wines Co.**

## Indie GRASS ROUTE



by Linda Moleski

**T**HOSE OF YOU who missed last week's hectic New Music Seminar missed several panels of interest to the indie community. Two that we were able to attend by press time were "American Rock Indies: A Reality Check" and, for fledgling entrepreneurial spirits, "A Million Dollars, Worth Of Mistakes."

In "American Rock Indies," **Ray Farrell** of **SST** set the tone by pointing out that during the past two years "there's been a change in the focus of independent labels." There are now three types of indie outfits, he said: those that are connected to a major, those that want to sell some of their acts to a major, and those that want to remain independent and dedicated to the music.

"Indies can use all the tricks of the trade the same way a major does," Farrell continued. "We're not at a disadvantage, as we were a few years ago."

**Steve Sinclair** of **Relativity** later added that the environment for independent labels is much more competitive. "The biggest revolution with indies is that an artist need not grow out of an independent label," he said. "Three years ago you almost expected an artist to leave you [for a major]."

Throughout the forum, panelists discussed their business philosophies and their motivations for putting out records. Also discussed were the difficulties of getting indie product played on commercial radio.

**WBCN** Boston program director **Oedipus**, who also served as a panelist, responded that "the problem we have with indies is the lack of professionalism, the lack of product, and the lack of follow-up. If any indie wants to get on album rock radio, they have to go through the follow-up and the procedures to make

their record happen."

Other label representatives on the panel were **Twin/Tone's Paul Stark** (moderator), **Homestead's Gerard Cosloy**, **CD Present's David Ferguson**, **Rock Hotel's Chris Williamson**, and **Enigma's Rick Winward**.

An enlightening panel for new logos was "A Million Dollars' Worth Of Mistakes," at which industry veterans shared some of their more unfortunate business experiences with attendees.

Moderated by **Tommy Silverman** of **Tommy Boy**, the panel offered a realistic look at what it means to be an independent label by addressing various problems of the business. Topics included the costs and commitments involved in breaking a hit record, the inevitable problem of cash flow, the risk of major labels stealing acts and/or key employees, the importance of

## The New Music Seminar offers 'a reality check'

legal contracts, and artist development vs. one-offs.

Panelists were **Neill Dixon** of Canada-based **Chart Toppers**, **Enigma's William Hein**, **RAS's Gary Himelfarb**, **Island's Art Jaeger**, **Supertronic's Fred Pereire**, **Jem's Marty Scott**, and **Sleeping Bag's Will Sokolov**.

**S**EEDS & SPROUTS: **Homestead** put ingenuity to work when it showcased a number of its bands at **CBGB**, the famous Manhattan nightclub, during the New Music Seminar. To host the event, the label got **Saban**, a New York-based transsexual who often appears as a guest on **Howard Stern's WXRK** morning show. As a result, Stern spoke about the event for some three minutes while on the air. Airtime for that program is reportedly valued at \$1,700 per minute; **Homestead** paid **Saban** \$100. We doubt we'll be seeing anyone from the label on next year's "Million Dollars' Worth Of Mistakes" panel.

# 4AD Compiles Ambitious Album, Vid Package Strengthens Label Image

BY JIM BESSMAN

NEW YORK British indie label 4AD has gone out on a financial limb with the release of a lavish nine-track compilation album package and accompanying videocassette.

But company head Ivo Watts-Russell hopes that the ambitious "Lonely Is An Eyesore" album and video, which is being distributed independently in the U.S., will have a big payoff as a novel promotional effort for both the label and its roster.

4AD, which was recently likened to a "manic depressive's Motown" by a U.K. music sheet, has long been hard to categorize. A subsidiary of the U.K. label Beggars Banquet, its best-known artists in the U.S. have included Modern English, the The, Cocteau Twins, and Wire's Colin Newman.

The "Lonely Is An Eyesore" album/video package contains two songs by Dead Can Dance and one each by Colourbox, This Mortal Coil, the Wolfgang Press, Throwing Muses, Cocteau Twins, Dif Juz, and Clan of Xymox.

All the videos, except for Throwing Muses' "Fish" (from which the album/video title derives), were directed by Nigel Grierson, who along with Vaughn Oliver runs 23 Envelope, 4AD's in-house design team. The clip for Boston-based Throwing Muses was directed by Charles Jevremovic and C.L. Monroe for Danger Video in the U.S.

The videotape is priced at \$29.98 and will be available Aug. 1, one month after the release of the audio version. Albums and audio cassettes are priced at \$10.98. (Price of the CD was unavailable at press time but is said to be comparable to that of typical import CDs).

According to Watts-Russell, the "Lonely Is An Eyesore" videocassette, which is characterized by an engrossing, inner-directed visual surrealism representative of the soundtrack, cost in the vicinity of

\$100,000, not including producer/director fees.

"To the Duran Durans, that's peanuts, but for us as an indie label, it's a massive commitment," says Watts-Russell, who notes that the longform music videocassette is 4AD's first commercial video release. "From the research we've done with different distributors, the market for music video appears to be very, very small worldwide."

"There's no way we'll break even, but in terms of [creating] a worthwhile project and as a promotional exercise for the label and groups, the value is there from a business point of view," he adds.

All the "Lonely Is An Eyesore" tracks were written or recorded specifically for the album compilation and the video, except for Dead Can Dance's previously recorded "Frontier."

Watts-Russell says that when the project was initially conceived two years ago, it was planned as a joint music and videocassette release to encapsulate both the 4AD artist roster and 23 Envelope's graphics, packaging, and filmmaking talents.

"We got tired of outside production companies and directors that took our ideas and watered them down into traditional tacky promos," he says. Thus, 4AD's original intention was to release the video commercially "not as a promo but as visual accompaniment to the recorded project."

Watts-Russell adds that by treating the production specifically as a commercial release, 4AD need not be bound by the "constraints" of promotional videos and traditional outlets.

Appropriately, Grierson's directorial style was similarly unconstrained by promotional video convention.

The director came to 4AD after earning his college degree with the short film "Maelstrom." "It was about the deterioration of a relationship," says Watts-Russell, "and it was very impressive in its approach to photography and use of incidental music."

Watts-Russell says "Maelstrom" contained an "atmospheric" score featuring several 4AD artists, including the The's Matt Johnson, Harold Budd, and Colin Newman. He says it showed a "close understanding" with the link between music and film, especially in light of Grierson's "mysterious, textural, and abstract" cinematic style.

Consequently, Grierson's direction of the "Lonely Is An Eyesore" video was regarded as a logical extension of his filmmaking. In turn, his videocassette creativity has been extended into the various audio counterpart's packagings.

A 15,000-copy run of a limited-edition black-vinyl version of the album features a folding inner sleeve surrounding both the album and a 24-page booklet, all of which fits inside an outer slip case.

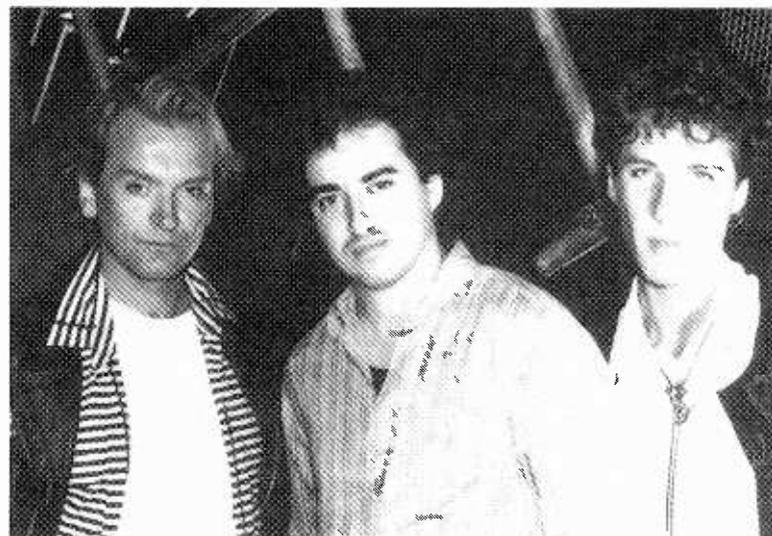
Within the booklet are production notes and artist-related blurbs, printed with 23 Envelope graphics, including pictures taken from the videos. Manufacturing cost of each

unit is \$7, says Watts-Russell.

The entire "Lonely Is An Eyesore" project is being promoted in the U.S. by Thirsty Ear Communications Inc., an indie promotion company that also houses the Beggars Banquet U.S. office.

According to Thirsty Ear's Mark Ghuneim, a 12-market video club promotion will be mounted by the Rockamerica club distribution service starting in late July. He says that Wolfgang Press' "Cut The Tree" clip has already been shown on MTV's "120 Minutes" and that most of the cassette will be featured in an upcoming episode.

Ghuneim adds that VH-1 has slated Cocteau Twins' "Crushed" for play on its "New Visions" program, with This Mortal Coil's "Acid, Bitter, and Sad" perhaps to follow.



**You Are Getting Sleepy . . .** Wang Chung's video for "Hypnotize Me" was shot on location at Hollywood Center Studios (formerly Zoetrope) in Los Angeles by director Olley Sassone. Pictured during a break in the shooting are, from left, Wang Chung's Jack Hues, Sassone, and the band's Nick Feldman. The song, the third single from the album "Mosaic," is featured in the current film "Innerspace."

## A&M Titles Discounted In Japan

TOKYO In the wake of a June licensing deal between A&M Records and Videoarts Japan Inc., the 3-year-old distribution firm is now offering a number of the label's music video titles at heavily discounted prices.

Three titles in the A&M 6000 series—"The Police: Synchronicity Concert," "Caught In The Act Live" by Styx, and 38 Special's "Wild-Eyed and Live"—are selling here at \$40, compared with the normal \$68.50 price for 75- to 90-minute music videos.

Thirty-minute titles in the A&M 4000 series are selling at \$27.40, compared with a normal price of

\$40. The first three titles released under the new deal are Bryan Adams' "Reckless," Supertramp's "Brother Where You Bound," and Atlantic Starr's "As The Band Turns—The Video."

Also released here, at \$34.25, are the A&M 5000 titles "Yesterday Once More" by the Carpenters and Amy Grant's "In Concert, Age To Age Tour" and "Find A Way."

Hisao Ebine, Videoarts managing director, says that under the A&M deal each of the nine titles is being issued this summer in limited-edition form of 2,000 copies each. The Police video drew an advance order of roughly that. Videoarts has

rights only for videotapes, not for videodisks, of the nine reissues. But for new releases the deal is stretched to include the disk format.

R.E.M.'s 55-minute video, "R.E.M. Succumbs," is being sold in tape and disk formats at \$55. Videoarts hopes to release the Suzanne Vega "Live" video to link with the singer's Japan tour in September.

The 25-minute videocassette of Janet Jackson material, "Control: The Video," released by Videoarts in February at the all-time low price of \$22, has sold more than 4,000 units and continues to sell at the rate of 300-400 a month.

## Video Track

NEW YORK

**SIMEON SOFFER** directed **Debbie Gibson's** video for "Only In My Dreams," the first single off her Atlantic eponymous debut album. Playing on the song's theme, the clip takes the artist through a series of surreal fantasies. **Julie Pantelich** produced for **Soffer/Pantelich Productions**. **Joseph Yacoe** served as director of photography. Post-production work was performed at the **National Video Center**.

**Aretha Franklin** is portrayed by a puppet in her latest video, for "Rock-A-Lott," a track off her Arista album "Aretha." The puppet, which was created by **Max Gyllenhaal**, leads a real-life cast that includes **Whitney Houston**, New York Ranger **George McVee**, **Rodney Dangerfield**, **Whodini**, MTV VJ **Julie Brown**, actress **Cindy Gibb**, and **Tony Bennett**. Segments were lensed on location in Central Park and the Ninth Avenue street fair. The clip was directed and produced by **Steve Baron** for **Bell One Productions**.

Other projects recently completed by Bell One include videos for **Figures On A Beach's** "No Stars" (Warner Bros.) and the **Dead Milkmen's** "Big Time Operator" (Enig-

ma). Both clips were directed by **Adam Berstein** and produced by **Louise Feldman**.

LOS ANGELES

**MOTOWN RECORDING** artist **Georgio's** video for "Tina Cherry" is a Monkees-like spoof that was lensed at various locations around the city. It was directed by **Bill Parker** and produced by **Karolyn Ali** for **Renge Films**. **Christopher McKinnon** served as production manager. **James Rosenthal** was director of photography. The clip supports the new single from Georgio's debut album, "Sexappeal."

The **Visual & Musical Entertainment Co. Ltd.**, headed by **John B. House**, enters the home video market with "James Brown Live In America," a 60-minute concert video. It was filmed on location at Chastain Park in Atlanta with director **Joe Gates**. The project was produced by **Bill Howard** and **Dana Viotor** in conjunction with **Fred Davis**. The package, which includes a bonus audiocassette soundtrack, will be sold via a direct-mail campaign advertised exclusively on MTV.

OTHER CITIES

**HEART JUST WRAPPED** a video for "Who Will You Run To," the second single from the group's current Capitol album, "Bad Animals." The clip combines performance footage with conceptual segments and animation based on native Indian symbols that appear on the cover of the album. Performance sequences were shot on location in an old barn in Maine. The video was directed by **Steve Barron**, whose credits include **Dire Straits's** video for "Money For Nothing," **Michael Jackson's** "Billie Jean," and **a-ha's** "Take On Me." Barron is affiliated with **Limelight Productions**.

*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.*

**Sony longform promo using CD giveaways is a big success . . . see page 45**

## Book Offers List Of Rock Films, Longforms

NEW YORK "Music Video: A Consumer's Guide," a new comprehensive listing of more than 800 music video longforms, rock films, concerts, and films containing musical sequences, is available from Ballantine Books.

Included in the volume—compiled by Michael Shore, who has also written "The Rolling Stone Book Of Rock Videos"—is a list of product covering a wide range of musical genres, including rock, pop, avant-garde, jazz, country, MOR, gospel, and blues. Classical music and many film musicals are not included.

Each entry contains information on the artist, producer, director, (Continued on page 63)

MUSIC TELEVISION		WEEKS ON PLAYLIST
<b>TV PROGRAMMING</b> This report does not include videos in recurrent or oldie rotation.		
<b>VIDEOS ADDED THIS WEEK</b>	<p>THE GREGG ALLMAN BAND CAN'T KEEP RUNNING Epic MEDIUM</p> <p>BELOUIS SOME LET IT BE WITH YOU Manhattan BREAKOUT</p> <p>THE ROBERT CRAY BAND NOTHIN' BUT A WOMAN PolyGram MEDIUM</p> <p>CURIOSITY KILLED THE CAT MISFIT PolyGram HIP CLIP</p> <p>SAMMY HAGAR GIVE TO LIVE Geffen SNEAK PREVIEW</p> <p>LEVEL 42 RUNNING IN THE FAMILY PolyGram BREAKOUT</p> <p>MONDO ROCK BOOM BABY BOOM Columbia/CBS BREAKOUT</p> <p>REFUGEE SURVIVAL IN THE WESTERN WORLD PolyGram MEDIUM</p> <p>REO SPEEDWAGON IN MY DREAMS Epic SNEAK PREVIEW</p> <p>MASON RUFFNER DANCIN' ON TOP OF THE WORLD CBS BREAKOUT</p> <p>ANDY SUMMERS LOVE IS THE STRANGEST WAY MCA BREAKOUT</p>	
<b>SNEAK PREVIEW VIDEOS</b>	<p>FLEETWOOD MAC SEVEN WONDERS Warner Bros. 4</p> <p>LOU GRAMM LOST IN THE SHADOWS Atlantic 2</p> <p>GRATEFUL DEAD TOUCH OF GRAY Arista 5</p> <p>HUEY LEWIS &amp; THE NEWS DOING IT ALL FOR MY BABY Chrysalis 2</p> <p>GEORGE MICHAEL I WANT YOUR SEX Columbia 5</p> <p>THE OUTFIELD SINCE YOU'VE BEEN GONE Columbia 4</p> <p>STARSHIP IT'S NOT OVER ('TIL IT'S OVER) RCA 4</p> <p>JOE WALSH THE RADIO SONG Warner Bros. 3</p> <p>WHITESNAKE HERE I GO AGAIN Geffen 2</p>	
<b>HEAVY ROTATION</b>	<p>*BRYAN ADAMS HEARTS ON FIRE A&amp;M 6</p> <p>*DAN AYKROYD &amp; TOM HANKS CITY OF CRIME MCA 7</p> <p>*CROWDED HOUSE SOMETHING SO STRONG Capitol 14</p> <p>*EUROPE CARRIE Epic 6</p> <p>*HEART ALONE Capitol 10</p> <p>WHITNEY HOUSTON I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Arista 7</p> <p>JANET JACKSON THE PLEASURE PRINCIPLE A&amp;M 7</p> <p>*MADONNA WHO'S THAT GIRL Warner Bros. 4</p> <p>RICHARD MARX DON'T MEAN NOTHING Manhattan 9</p> <p>*MOTLEY CRUE GIRLS, GIRLS, GIRLS Elektra 7</p> <p>T'PAU HEART AND SOUL Virgin 11</p> <p>*BOB SEGER SHAKEDOWN MCA 9</p> <p>ROD STEWART TWISTIN' THE NIGHT AWAY Geffen 3</p> <p>U2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island 6</p> <p>*STEVE WINWOOD BACK IN THE HIGH LIFE Warner Bros. 10</p>	
<b>ACTIVE ROTATION</b>	<p>ACE FREHLEY INTO THE NIGHT Megaforce/Atlantic 9</p> <p>INXS &amp; JIMMY BARNES GOOD TIMES Atlantic 6</p> <p>LOS LOBOS LA BAMBA Warner Bros. 4</p> <p>TOM KIMMEL THAT'S FREEDOM Mercury/PolyGram 4</p> <p>*ROBBIE NEVIL WOT'S IT TO YA? Manhattan 7</p> <p>OMAR &amp; THE HOWLERS HARD TIMES IN THE LAND OF PLENTY Columbia/CBS 6</p> <p>*POISON I WANT ACTION Capitol 10</p> <p>PSEUDO ECHO FUNKYTOWN RCA 10</p> <p>SUZANNE VEGA LUKA A&amp;M 9</p> <p>*JOHN WAITE THESE TIMES ARE HARD FOR LOVERS EMI America 7</p>	
<b>MEDIUM ROTATION</b>	<p>ABC WHEN SMOKEY SINGS PolyGram 2</p> <p>BREAKFAST CLUB KISS AND TELL MCA 2</p> <p>CRUZADOS BED OF LIES Arista 3</p> <p>THE CURE WHY CAN'T I BE YOU Elektra 9</p> <p>*CUTTING CREW ONE FOR THE MOCKINGBIRD Virgin 11</p> <p>DANNY WILSON MARY'S PRAYER Virgin 7</p> <p>LIVING IN A BOX LIVING IN A BOX Chrysalis 10</p> <p>SIMPLE MINDS PROMISED YOU A MIRACLE A&amp;M 2</p> <p>*38 SPECIAL BACK TO PARADISE A&amp;M 4</p> <p>*WANG CHUNG HYPNOTIZE ME Geffen 8</p> <p>*ROGER WATERS RADIO WAVES Columbia 7</p> <p>WARREN ZEVON SENTIMENTAL HYGIENE Virgin 8</p> <p>X FOURTH OF JULY Elektra 2</p>	
<b>BREAKOUT ROTATION</b>	<p>A-HA LIVING DAYLIGHTS Warner Bros. 4</p> <p>JON ASTLEY JANE'S GETTING SERIOUS Atlantic 9</p> <p>THE CALL I DON'T WANNA Elektra 5</p> <p>ROGER DALTRY TAKE ME HOME Atlantic 4</p> <p>E.G. DALY MIND OVER MATTER Chrysalis 2</p> <p>STEVE EARLE I AIN'T EVER SATISFIED MCA 6</p> <p>FARRENHEIT LOST IN LOVELAND Warner Bros. 2</p> <p>JOHN FARNHAM YOU'RE THE VOICE RCA 6</p> <p>ARETHA FRANKLIN ROCK-A-LOTTE Arista 2</p> <p>GREAT WHITE ROCK ME Capitol 2</p> <p>JOHN HIATT THANK YOU GIRL A&amp;M 3</p> <p>IN VITRO MAN AND WOMAN Manhattan 2</p> <p>STEVE JONES MERCY MCA 7</p> <p>KEEL SOMEBODY'S WAITING MCA 4</p> <p>PAUL KING I KNOW Epic 2</p> <p>MARILLION INCOMMUNICADO Capitol 5</p> <p>JEFF PARIS SATURDAY NIGHT PolyGram 3</p> <p>JUDAS PRIEST ANOTHER LIVING THING (LIVE) Columbia 2</p> <p>THE SILENCERS PAINTED MOON RCA 3</p> <p>SWING OUT SISTER BREAKOUT PolyGram 3</p>	

\* 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



**Beach Babes.** It's a tough job, but . . . Pictured during the shooting of Nickelodeon's "Nick Rocks Beach Party" on Zuma Beach, Calif., are, from left, Neil Krupnick, segment producer; special guest Glenn Medeiros; and MCA recording group the Sugar Babes (Stacie Irvin, Kimiko Whittaker, and Patrice Lydia).

## New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

### ALISHA

**Into My Secret**  
Nightwalkin'/RCA  
Jon Small/Picturevision Inc.  
Jon Small

### BANANARAMA

**I Heard A Rumor**  
Disorderlies Motion Picture Soundtrack/Tin Pan Apple Polydor/PolyGram  
Andy Morahan, director

### BLACK BRITAIN

**Funky Nassau**  
Obvious/Virgin  
4D Productions  
Nick Willing

### PEGGY BLU

**All The Way With You**  
Blu Blowing/Capitol  
Karolyn Ali/Renge Films  
Bill Parker

### T. GRAHAM BROWN

**Brilliant Conversationalist**  
Brilliant Conversationalist/Capitol  
Georgian Communications  
George Bloom

### JOHNNY CASH

**Let Him Roll**  
Johnny Cash Is Coming To Town/Mercury/PolyGram  
Mary M. Matthews/Studio Productions Inc.  
Jim May, Coke Sams

### JOHNNY CASH

**Sixteen Tons**  
Johnny Cash Is Coming To Town/Mercury/PolyGram  
Mary M. Matthews/Studio Productions Inc.  
Jim May, Coke Sams

### AVA CHERRY

**Good Intentions**  
Picture Me/Capitol  
Alistair Bates/Limelight Productions  
Peter Care

### CHICAGO

**Niagra Falls**  
Chicago 18/Warner Bros.  
Martin Brierly/Molotov Brothers  
Martin Brierly, Steve Lowe

### THE ROBERT CRAY BAND

**Nothin' But A Woman**  
Strong Persuader/Mercury/High Tone/PolyGram  
Fiona O'Mahoney/MGMM  
Nick Morris

### THE DOWNSIDERS

**Another Horn's Cry**  
The Downsidiers/Black Park  
Ed Morgan/UAV Productions  
Bill Dukas

### EXPOSÉ

**Let Me Be The One**  
Exposure  
Kate Thorn/MGMM  
Ralph Ziman

### BOY GEORGE

**Everything I Own**  
Sold/Virgin  
Libman Moore Productions  
Leslie Libman

### GO WEST

**Don't Look Down**  
Dancing On The Couch/Chrysalis  
Fiona O'Mahoney/Split Screen  
Nick Morris

### HEART

**Who Will You Run To?**  
Bad Animals/Capitol  
Tim Clewson  
Steve Barron

### HEATHEN

**Set Me Free**  
Breaking The Silence/Combat Relativity  
C Films Ltd.  
Lindy Keeler

### HOLLYWOOD BEYOND

**What's The Colour Of Money?**  
H  
Steve Adams/Crutch Productions  
Mark LeBon

### LEVEL 42

**Running In The Family**  
Running In The Family/Polydor/PolyGram  
AWGO  
Stuart Ormery

### LIME SPIDERS

**My Favorite Room**  
The Cave Comes Alive/Virgin  
Screen Syndicate  
Alan White

### ANNE MURRAY

**Are You Still In Love With Me**  
Harmony/Capitol  
Nick Mark/One Heart Productions  
Jack Cole

### THE OTHER ONES

**Holiday**  
The Other Ones/Virgin  
ECV Productions  
Alex Proyas

### BOB PFEIFER

**Success**  
After Words/Passport  
Brian Morris/VIP Productions  
Victor Ginsburg

### PRINCE

**U Got The Look**  
Sign 'O' The Times/Warner Bros.  
Adam Whittaker/Limelight  
David Hogan

### REFUGEE

**Survival In The Western World**  
Burning From The Inside Out/Polydor/PolyGram  
John Diaz/Cathoun Productions  
Larry Jordan

### ROCK & HYDE

**I Will**  
Under The Volcano/Capitol  
Alan Weinrib/Champagne Pictures  
Steve Surjic

### MASON RUFFNER

**Dancin' On Top Of The World**  
Gypsy Blood/CBS Associated  
Fiona O'Mahoney/MGMM  
Nick Morris

### STAGE DOLLS

**Heart To Heart**  
Commandos/Big Time RCA  
Tom Yardley/AWGO  
Carol Fletcher

### SURF M.C.'S

**Surf Or Die**  
Surf Or Die/Profile Records  
Suzan Pitt Animators' Consortium  
Bill Davis

### WHAT IF?

**What If?**  
What If?/RCA  
Tamara Wells/One Heart Productions  
Jim Shea

### X

**Fourth Of July**  
See How We Are/Elektra  
Sharon Oreck  
Michael Paterson, Candace Reckinger

## BOOK OF ROCK FILMS

(Continued from preceding page)

label, distributor, and running time, along with humorous (and highly subjective) reviews intended to warn prospective buyers (or anger fans).

An extensive appendix provides addresses of independent or mail-order video outlets carrying the product listed. The book is priced at \$9.95. DOUG REDLER

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# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 7/9/87

SINGLES	
1	1 YOU KEEP ME HANGIN' ON KIM WILDE MCA
2	3 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
3	4 ALONE HEART CAPITOL
4	2 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
5	11 HEAD TO TOE LISA LISA COLUMBIA/CBS
6	12 SHAKEDOWN BOB SEGER MCA
7	NEW I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
8	16 FUNKYTOWN PSEUDO ECHO BMG
9	13 ALWAYS ATLANTIC STARR WEA
10	17 DIAMONOS HERB ALPERT & JANET JACKSON A&M
11	18 HEART & SOUL T'PAU VIRGIN/A&M
12	NEW I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/MCA
13	10 LESSONS IN LOVE LEVEL 42 POLYGRAM
14	5 LOOKING FOR A NEW LOVE JODY WATLEY MCA
15	16 IN TOO DEEP GENESIS ATLANTIC/WEA
16	7 (I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
17	6 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
18	8 LA ISLA BONITA MADONNA SIRE/WEA
19	15 RIGHT ON TRACK THE BREAKFAST CLUB MCA
20	9 WITH OR WITHOUT YOU U2 ISLAND/MCA

ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/MCA
2	2 WHITNEY HOUSTON ARISTA/BMG
3	3 HEART BAD ANIMALS CAPITOL
4	4 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
5	6 VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
6	5 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
7	8 CROWDED HOUSE CAPITOL
8	7 THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
9	9 MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA
10	10 LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
11	19 KIM WILDE ANOTHER STEP MCA
12	11 DAVID BOWIE NEVER LET ME DOWN CAPITOL
13	13 BRYAN ADAMS INTO THE FIRE A&M
14	14 MADONNA TRUE BLUE SIRE/WEA
15	16 GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
16	12 PAUL SIMON GRACELAND WARNER BROS./WEA
17	15 POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL
18	NEW TOM PETTY & THE HEARTBREAKERS LET ME UP I'VE HAD ENOUGH MCA
19	17 RANDY TRAVIS ALWAYS AND FOREVER WEA
20	20 THE CURE KISS ME, KISS ME, KISS ME ELEKTRA/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/13/87

SINGLES	
1	1 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	2 SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
3	3 GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
4	5 I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS
5	4 CROCKETT'S THEME JAN HAMMER MCA/WEA
6	8 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX
7	11 SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/ARIOLA
8	9 FLAMES OF PARADISE JENNIFER RUSH & ELTON JOHN CBS
9	13 MISS YOU SO BONNIE BIANCO METRONOME/PMV
10	14 CALL ME SPAGNA CBS
11	7 LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
12	6 HOLD ME NOW JOHNNY LOGAN EPIC/CBS
13	NEW I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/ARIOLA
14	10 LA ISLA BONITA MADONNA SIRE
15	15 DIAMONOS HERB ALPERT A&M/DGG
16	17 TEARS OF ICE BOLLAND & BOLLAND TELDEC
17	16 JUST AROUND THE CORNER COCK ROBIN CBS
18	12 JET AIRLINER MODERN TALKING HANSA/ARIOLA
19	NEW VOYAGE VOYAGE DESIRELESS CBS
20	18 CITY LIGHTS WILLIAM PITT JUPITER DGG/PMV

ALBUMS	
1	1 WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
2	2 U2 THE JOSHUA TREE ISLAND/ARIOLA
3	4 MARILLION CLUTCHING AT STRAWS EMI
4	5 MIXED EMOTIONS DEEP FROM THE HEART EMI
5	6 JENNIFER RUSH HEART OVER MIND CBS
6	9 JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
7	3 MODERN TALKING ROMANTIC WARRIORS HANSA/ARIOLA
8	14 BONNIE BIANCO JUST ME METRONOME/PMV
9	11 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
10	7 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
11	8 THE CURE KISS ME KISS ME KISS ME METRONOME/PMV
12	15 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
13	12 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
14	13 SUZANNE VEGA SOLITUDE STANDING A&M/DG
15	10 HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
16	NEW BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIOLA
17	20 HEART BAD ANIMALS CAPITOL/EMI
18	19 PAUL SIMON GRACELAND WARNER/WEA
19	17 DEN HARROW DAY BY DAY BABY/ARIOLA
20	18 ALISON MOYET RAINDANCING CBS

## ITALY (Courtesy Germano Ruscitto) As of 7/9/87

SINGLES	
1	1 LET IT BE FERRY AID CBS
2	NEW MIA BOCCA F JONES WEA
3	NEW I WANT YOUR SEX GEORGE MICHAEL CBS
4	2 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON RCA
5	NEW I LOVE TO LOVE TINA CHARLES RCA
6	4 BOYS SABRINA FIVE RECORD/CGDMM
7	NEW NOTHING'S GONNA STOP ME NOW SAMANTHA FOX CGDMM
8	6 GENTE DI MARE TOZZI & RAF CGDMM
9	10 LIVING IN A BOX LIVING IN A BOX RCA
10	3 CALL ME SPAGNA CBS
11	9 CARRIE EUROPE CBS
12	5 DANCE AROUND THE WORLD RICHENAL CBS
13	8 TAKE ME BACK TRACY SPENCER CBS
14	NEW IT'S A SIN PET SHOP BOYS EMI
15	13 SIGN OF THE TIME PRINCE WEA
16	18 I JUST CAN'T WAIT MANDY SMITH CGDMM
17	NEW MEET EL PRESIDENTE DURAN DURAN EMI
18	11 KEEP ME IN MIND BOY GEORGE VIRGIN/EMI
19	NEW STRANGE LOVE DEPECHE MODE RICORDI
20	NEW C'EST LA OUADE CAROLINE LOEB POLYGRAM

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/18/87

HOT 100 SINGLES	
1	1 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	6 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
3	5 CALL ME SPAGNA CBS
4	3 I WANT YOUR SEX GEORGE MICHAEL EPIC
5	2 HOLD ME NOW JOHNNY LOGAN EPIC
6	4 LA ISLA BONITA MADONNA SIRE
7	19 IT'S A SIN PET SHOP BOYS PARLOPHONE
8	8 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
9	NEW THE LIVING DAYLIGHTS A-HA WARNER BROTHERS
10	9 LET IT BE FERRY AID THE SUN/CBS
11	7 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
12	10 WITH OR WITHOUT YOU U2 ISLAND
13	13 STRANGELOVE DEPECHE MODE MUTE
14	16 SWEET SIXTEEN BILLY IDOL CHRYSALIS
15	11 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
16	12 DIAMONOS HERB ALPERT A&M
17	18 ALONE HEART CAPITOL
18	NEW WHEN SMOKEY SINGS ABC MERCURY
19	NEW JUST AROUND THE CORNER COCK ROBIN CBS
20	14 GOODBYE STRANGER PEPSI & SHIRLIE POLYDOR

HOT 100 ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND
2	3 WHITNEY HOUSTON WHITNEY ARISTA
3	2 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
4	4 THE CURE KISS ME KISS ME KISS ME POLYDOR
5	6 SIMPLY RED MEN AND WOMEN WEA
6	5 PRINCE SIGN OF THE TIMES PAISLEY PARK
7	10 GENESIS INVISIBLE TOUCH VIRGIN
8	7 DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
9	11 MADONNA TRUE BLUE SIRE
10	9 PAUL SIMON GRACELAND WARNER
11	8 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
12	12 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
13	13 SUZANNE VEGA SOLITUDE STANDING A&M
14	14 MARILLION CLUTCHING AT STRAWS EMI
15	17 HEART BAD ANIMALS CAPITOL
16	15 CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
17	16 ALISON MOYET RAINDANCING CBS
18	18 SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
19	19 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
20	NEW MODERN TALKING ROMANTIC WARRIORS HANSA/ARIOLA

## BRITAIN (Courtesy Music Week/Gallup) As of 7/18/87

This Week	Last Week	SINGLES
1	1	IT'S A SIN PET SHOP BOYS PARLOPHONE
2	2	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
3	NEW	WHO'S THAT GIRL MADONNA SIRE
4	4	WISHING WELL TERENCE TRENT D'ARBY CBS
5	7	ALWAYS ATLANTIC STARR WARNER BROS
6	5	THE LIVING DAYLIGHTS A-HA WARNER BROS
7	16	F L M MEL & KIM SUPREME
8	12	SWEETEST SMILE BLACK A&M
9	15	ALONE HEART CAPITOL
10	3	STAR TREKKIN' FIRM BARK
11	6	MY PRETTY ONE CLIFF RICHARD EMI
12	8	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
13	26	A LITTLE BOOGIE WOOGIE SHAKIN' STEVENS EPIC
14	31	JIVE TALKIN' BOOGIE BOX HIGH HARDBACK
15	21	HIGHER AND HIGHER JACKIE WILSON SMP
16	10	MISFIT CURIOSITY KILLED THE CAT MERCURY
17	9	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
18	17	SWEET SIXTEEN BILLY IDOL CHRYSALIS
19	11	IS THIS LOVE WHITESNAKE EMI
20	13	LET'S DANCE CHRIS REA MAGNET
21	27	HOOVERVILLE (AND THEY PROMISED) CHRISTIANS ISLAND
22	14	WHEN SMOKEY SINGS ABC NEUTRON
23	37	DON'T WANNA BE LONELY FREDDIE MCGREGOR GERMAIN
24	22	THROWING IT ALL AWAY GENESIS VIRGIN
25	32	SONGBIRD KENNY G ARISTA
26	18	COMIN' ON STRONG BROKEN ENGLISH EMI
27	30	CATCH THE CURE FICTION
28	NEW	I HEARD A RUMOUR BANANARAMA LONDON
29	19	I WANT YOUR SEX GEORGE MICHAEL EPIC
30	28	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
31	24	IF I WAS YOUR GIRLFRIEND PRINCE PAISLEY PARK
32	NEW	LA BAMBA LOS LOBOS SLASH/LONDON
33	20	HOLD ME NOW JOHNNY LOGAN EPIC
34	NEW	LABOUR OF LOVE HUE AND CRY CIRCA
35	NEW	I REALLY DIDN'T MEAN IT LUTHER VANDROSS EPIC
36	25	I PROMISED YOU A MIRACLE SIMPLE MINDS VIRGIN
37	NEW	OOPS UPSIDE YOUR HEAD ('87 MIX) GAP BAND CLUB
38	NEW	SOLD BOY GEORGE VIRGIN
39	29	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
40	23	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE

ALBUMS	
1	1 WHITNEY HOUSTON WHITNEY ARISTA
2	2 U2 THE JOSHUA TREE ISLAND
3	3 GENESIS INVISIBLE TOUCH VIRGIN
4	NEW ECHO & THE BUNNYMEN WEA
5	4 BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
6	6 CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
7	5 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
8	8 JANET JACKSON CONTROL A&M
9	NEW VARIOUS THE ISLAND STORY ISLAND
10	9 VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
11	17 MEL & KIM F L M SUPREME
12	7 MARILLION CLUTCHING AT STRAWS EMI
13	10 VARIOUS HITS REVIVAL CAPITOL
14	12 SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
15	15 HEART BAD ANIMALS CAPITOL
16	NEW VARIOUS SIXTIES MIX STYLUS
17	11 SUZANNE VEGA SOLITUDE STANDING A&M
18	NEW JEAN MICHEL JARRE HOUSTON LYON POLYDOR
19	18 MADONNA TRUE BLUE SIRE
20	19 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
21	14 THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
22	16 ERASURE THE CIRCUS MUTE
23	26 LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC
24	13 VARIOUS THE HOLIDAY ALBUM CBS
25	25 WHITESNAKE EMI
26	NEW STARSHIP NO PROTECTION GRUNT
27	20 PETER GABRIEL SO VIRGIN
28	22 VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
29	28 DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
30	29 ROGER WHITTAKER HIS FINEST COLLECTION POLYGRAM/TEMBO
31	21 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
32	30 PRINCE SIGN OF THE TIMES PAISLEY PARK
33	33 PAUL SIMON GRACELAND WARNER
34	NEW U2 UNDER A BLOOD RED SKY ISLAND
35	24 ALISON MOYET RAINDANCING CBS
36	23 THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
37	NEW LUTHER VANDROSS GIVE ME THE REASON EPIC
38	39 DIRE STRAITS BROTHERS IN ARMS VERTIGO
39	34 ROBERT CRAY STRONG PERSUADER MERCURY
40	32 SIMPLY RED MEN AND WOMEN ELEKTRA

## AUSTRALIA (Courtesy Australian Music Report) As of 7/20/87

SINGLES	
1	2 RESPECTABLE MEL & KIM LIBERATION
2	3 HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS
3	1 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
4	4 RIGHT ON TRACK BREAKFAST CLUB MCA
5	13 I WANT YOUR SEX GEORGE MICHAEL CBS
6	5 NOTHING'S GONNA STOP US NOW STARSHIP RCA
7	6 SLICE OF HEAVEN DAVE DOBBY & THE HERBS CBS
8	7 CRAZY ICEHOUSE REGULAR/FESTIVAL
9	9 SWEET SIXTEEN BILLY IDOL CHRYSALIS/FESTIVAL
10	11 LEAN ON ME CLUB NOUVEAU WARNER/WEA
11	10 TAKE ME BACK NOISEWORKS CBS
12	8 SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL
13	15 WANTED DEAD OR ALIVE BON JOVI MERCURY
14	12 SHOWING OUT MEL & KIM LIBERATION
15	NEW SHAKEDOWN BOB SEGER MCA/WEA
16	18 (GLAD I'M) NOT A KENNEDY SHONA LAING VIRGIN/EMI
17	14 LOVE AND DEVOTION MICHAEL BOW CBS
18	NEW ALONE HEART CAPITOL
19	19 WHY CAN'T I BE YOU THE CURE FICTION/WEA
20	16 BREAKOUT SWING OUT SISTER MERCURY/POLYGRAM

ALBUMS	
1	1 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
2	2 WHITNEY HOUSTON WHITNEY ARISTA
3	4 VARIOUS ARTISTS '87 RIGHT ON TRACK CBS
4	3 CROWDED HOUSE CAPITOL/EMI
5	5 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
6	6 U2 THE JOSHUA TREE ISLAND/FESTIVAL
7	7 NOISEWORKS CBS
8	9 MEL & KIM F L M LIBERATION/CBS
9	10 THE CURE KISS ME KISS ME KISS ME FICTION/WEA
10	8 PAUL SIMON GRACELAND WARNER/WEA
11	14 SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
12	11 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
13	NEW VARIOUS ARTISTS 12 FESTIVAL
14	17 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
15	12 THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
16	NEW PETER GABRIEL SO VIRGIN
17	16 HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
18	13 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
19	18 THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
20	NEW MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN

## JAPAN (Courtesy Music Labo) As of 7/13/87

SINGLES	
1	NEW PANDORA NO KOIBITO YOKO MINAMINO CBS/SONY
2	NEW SMILE AGAIN KYOKO KOIZUMI VICTOR/VARNING
3	NEW BYAKUYA THE ALFEE CANYON/TANABE
4	1 KIMIDAKENI SHOUNENTAI WARNER/PIONEER
5	4 SAYONARA NO KAJISUTACHI YOKO OGINOBE VICTOR/JC M/NICHION
6	4 BLONDE AKINA NAKAMORI WARNER PIONEER/MC CABIN
7	6 ROKUNAMONJYANE TSUYOSHI NAGABUCHI TOSHIBA/YUI
8	3 HEARTBREAK MINAKO HONDA TOSHIBA/EMI
9	7 MIZUNONAKANO ANSWER KIYOTAKA SUGIYAMA VAP/NTV M/VAMUDA
10	5 TOKYO SICKNESS MIYOKO YOSHIMOTO TEICHIKU/GEIEI
1	NEW SHOUNENTAI TIME 19 WARNER PIONEER
2	2 SHYOGO KAMADA CLUB SURF BOUND CBS/SONY
3	NEW TOSHIKI KADOMATSU SEA IS A LADY RDV
4	1 WHITNEY HOUSTON WHITNEY PHONOGRAM
5	4 BABE BRAVO
6	3 REBECCA REMIX REBECCA CBS/SONY
7	5 SENRIO OLYMPIC EPIC/SONY
8	NEW MAMIKO TAKAI KOKORO BIYORI CANYON
9	6 NAKO KAWAI JAPAN COLUMBIA
10	7 TUBU SUMMER DREAM CBS/SONY

# Hong Kong C'right Meet Set

BY CHRISTIE LEO

HONG KONG A conference here spotlighting the rights of intellectual property owners is being organized for January 1988 by Francis Knight, who heads Asian Security & Investigation Services.

Knight, who is also on a subcommittee of the American Chamber of Commerce, hopes to attract leaders from the record, video, and film industries, as well as police and customs officials.

"The aim," he says, "is to get speakers to underscore the importance of using the law to ensure proper copyright enforcement in this region. The scenario has changed dramatically in the last few years, but unless the consumers, and indeed people in the industries concerned, understand why stern measures have to be taken to protect intellectual property rights,

pirates will go on finding loopholes to circumvent the law."

Knight says the conference is not profit-oriented but "a meeting of minds to inform, exchange ideas, and educate all parties in the

## 'Most people don't understand the laws'

changes taking place." He says customs officials in Hong Kong will now act on any information concerning intellectual property infringement "within the hour—and that's the kind of enforcement we need through the whole Asian region."

In Hong Kong, copyright enforcement is undertaken by the assistant commissioner of customs and tax excise, not the police force. Knight

says he's convinced that full regional exchange of ideas in the Far East can bring smooth implementation of the copyright laws that have already been passed in Singapore and Malaysia.

"Piracy shouldn't be allowed to exist," he says. "We're in a community where copyright controls have been blatantly overlooked for decades. That's why it is imperative such a conference be staged so everyone can share some thoughts."

His investigation agency is currently taking action against pirates in Indonesia, Singapore, and Malaysia for infringement of educational videotapes released by National Educational Media. "These are tough times for enforcement agencies in the Far East," he says. "Most people have accepted the idea that what belongs to others must be protected, but most of those don't understand the laws."

## WCI's Ertegun: Man With A Mission Meets With Turkish Officials On Copyright Law

BY MIKE HENNESSEY

LONDON The newly appointed president of special projects for Warner Communications Inc.'s records group has wasted no time in extending his missionary work on behalf of the record industry.

Immediately after the WEA International meeting in Venice, where his change of responsibilities was announced (Billboard, July 4), Nesuhi Ertegun was in Turkey, engaged in dialog with members of the government relating to the enforcement of the country's copyright legislation.

After meeting with Adnan Kahcevi, chief adviser to the Turkish prime minister, and Suha Tanik, the member of parliament who sponsored antipiracy legislation, Ertegun reported that as of Sept. 4, the Turkish copyright law will be strictly enforced and all pirate recordings seized.

"The government has promised full support in cleaning up the Turkish market," Ertegun says. "This is a country of 55 million people, and the prospects for the legitimate record industry are excellent. Already the major labels and some independents have licensees in Turkey looking after their interests, and once the antipiracy measures come into effect—with all legitimate product required to bear a government stamp—sales figures must improve significantly."

Ertegun plans to take a long vacation before resuming his record industry duties. "Now that I am free from day-to-day responsibilities overseeing the operations of WEA affiliates," he says, "I can devote more time to IFPI work and to opening up undeveloped markets for the WCI record group. I also plan to create a new label—not solely for jazz—and to do more production." One of the new label's first projects will be an album by the veteran vibraphonist Milt Jackson.

As president of IFPI, Ertegun intends to work on bringing the federation and the Recording Industry Assn. of America closer together. "We have already made a start by setting up an RIAA/IFPI

liaison committee," he says.

Also high on Ertegun's agenda after his vacation will be negotiating with BIEM for a new, more simple mechanical royalty contract, to take effect Jan. 1.

## South Korea, EEC Commission Reach Agreement On Copyright

LONDON South Korea has taken another step toward amplifying and strengthening its new copyright legislation. The country has reached an agreement with the European Economic Community Commission to negotiate a bilateral pact for reciprocal protection of intellectual property.

Such an agreement already exists between South Korea and the U.S.

New legislation, due to take effect soon, affords protection only to foreign works published after July 1 of this year and only provided that their country of origin is a signatory of the Universal Copyright Convention.

The move to implement the deal with the EEC comes after a complaint from Brussels that the bilateral agreement with the U.S. was discriminatory against the EEC countries. It seems increasingly likely that such bilateral agreements will feature prominently in the development of copyright pro-

tection in Southeast Asia.

Although the copyright communities in the major music markets are anxious to see international measures produced in the Asian Pacific territories, such bilateral agreements are seen as a step in the right direction.

Bilateral deals may well follow the threat of economic sanctions—which means that countries with little trading muscle may find their copyrights excluded from national protection.

Economic sanctions are to be applied against Indonesia by the U.S. as of Oct. 20, according to IFPI president Nesuhi Ertegun. This follows pressure from the IFPI and the RIAA.

Indonesia's long-promised copyright legislation may reach the statute book before the end of the year. Thailand is also expected to enact new legislation this year. With laws already in place in Singapore, Taiwan and Malaysia the outlook in the area is good.

## \$50 Million Still To Be Distributed Band-Aid's Work Continues

BY PETER JONES

LONDON It is two years since the twin all-star concerts of Live Aid were staged (July 13, 1985) at Philadelphia's JFK Stadium and London's Wembley Stadium to give pop music its finest hour and to raise around \$70 million to help feed the starving, first in Ethiopia and then elsewhere in Africa.

The rent-free Band-Aid offices just off Oxford Street in London's West End are still open, and the staff of four, sometimes five, is busy dealing with inquiries and accepting what is now just a trickle of donations.

There's still more than \$50 million left in the kitty to hand out to deserving causes.

But now the aim is for the Band-Aid Trust in London to finally shut up shop by the end of next year. By then, it is hoped, decision-making will be shifted nearer to Africa, heart of the poverty and starvation that inspired Bob Geldof, the former Boomtown Rat chart-topper, to become the world's most successful and controversial fund-raiser.

Geldof remains chairman of the Band-Aid trustees. Other members of the team of seven include leading pop/rock promoter Harvey Goldsmith; BBC Television program chief Michael Grade; ex-Ultravox member Midge Ure, Geldof's partner in the Band-Aid recording extravaganza that spawned "Do They Know It's Christmas"; and Maurice Oberstein, U.S.-born chairman of PolyGram Leisure in London and former chairman of BPI, the U.K.'s IFPI group.

Band-Aid was followed by Live Aid, in turn followed by Sport Aid. Altogether more than \$130 million has been raised. Sport Aid events are still being organized in the U.K.

this summer, including a series of nationwide 1,000-meter races. But Band-Aid is no longer officially appealing for funds.

Four organizations were originally set up to deal with the incoming flood of funds: Band-Aid Trust in the U.K., Live Aid Foundation in the U.S., IDEC in Australia, and Northern Lights in Canada.

Sixty percent of the money raised has been allocated to long-term development projects "to ensure a better future in drought-affected countries," and the remainder has been budgeted for short-term emergency relief aid.

Since March 1985, more than 30 ship voyages and six flights have carried relief goods to Africa, with a value of more than \$43 million. Vehicles purchased have included more than 50 Land Rovers and nearly 250 trucks and tractors.

Money for long-term projects has spread from just Ethiopia to take in Burkina Faso, Niger, Sudan, Chad, and other countries. A recently authorized Band-Aid Trust donation of more than \$1 million went to supply 28 trucks, via Oxfam, to help ease the situation in war-torn Mozambique.

Some 200 different charities worldwide have benefited from Band-Aid donations. Those beneficiaries were chosen by a project selection committee of specialists in London.

But now, Geldof's team says, Band-Aid is in its third phase, making all-out efforts to "Africanize" the organization. Each new move is carefully documented.

"We're committed to ensuring that the public who donated by buying a record, watching a concert or running a race will know exactly where, when and how their money is being spent," says a spokesman.

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## June Certifications Give Madonna Top Female Status

BY KIRK LaPOINTE

OTTAWA Madonna's "True Blue" has equaled Whitney Houston's debut album as the best-selling album ever by a female artist in Canada. It has surpassed the 10-times-platinum mark for 1 million Canadian sales and has received diamond certification from the Canadian Recording Industry Assn.

Overtaking Tina Turner's "Private Dancer" and Cyndi Lauper's "She's So Unusual" in recent months, Madonna's album met the million mark in May. Official certification came only in June, however, on the eve of a Madonna mini-tour in Canada that drew sellout crowds in Toronto and Montreal.

WEA Music of Canada Ltd., which is prudent in certifying albums, got CRIA's auditors to ultimately deem the album 10 times platinum in May, the only such multiple certification in Canadian history. The record continues to chart strongly, so it's likely to move up another few notches in the seven-figure certification ranks.

Had it not been for Madonna, many other notable certifications in Canada would have grabbed the June spotlight. Bon Jovi's "Slippery When Wet" surged past the eight-times-platinum mark in Canada, only weeks before an eastern Canada tour, which should move the album even higher. No hard rock album has achieved such success in Canada in recent memory.

U2's "The Joshua Tree," already Island Records' best seller of all time in Canada, showed massive sales in the month, going up to quintuple platinum for a total of more than 500,000 sales.

The other multiplatinum album certified in June was the "Chariots Of Fire" soundtrack, a strong catalog item for PolyGram by Vange-

lis.

Superstars dominate the mega-certifications, but the smaller certifications feature a new generation of rising stars, many of whom fare better in Canada than elsewhere, including the Cult, Level 42, Poison, Metallica, and Paul Lekakis.

Among the albums certified platinum in June are "Look What The Cat Dragged In" by Poison, which also went gold in the month, Level 42's "Running In The Family," the Cult's "Electric," and a children's album, "Singing And Swinging" by Sharon, Lois & Bram.

Besides the children's record, only two Francophone albums achieved certified status among domestic artists in the month (although a recent wave of Canadian releases is expected to join them in July). Ginette Reno's self-titled album and Nuance's "Vivre Dans La Nuit" went gold, signifying 50,000 Canadian sales, an impressive accomplishment given that almost all such sales took place in Quebec.

Cutting Crew's "Broadcast," Metallica's "Ride The Lightning," "The Golden Hits Of Tom Jones," "The Very Best Of Hank Williams," Barbra Streisand's "One Voice," Ozzy Osbourne & Randy Rhoads' "Tribute," and Tom Petty & the Heartbreakers' "Let Me Up (I've Had Enough)" were also certified gold as albums, CRIA reports.

Cutting Crew also grabbed a gold single for "(I Just) Died In Your Arms," as did Europe for "The Final Countdown" and Lekakis for "Boom Boom."

## Maple Briefs

**A DEAL IS EXPECTED** shortly that will see Trans-Canada Music, the Quebec music corporation, take over Varietes Musicales, one of the province's one-stop singles suppliers. Varietes has hit hard times lately and now has only two full-time employees.

**RADIO AND SYNDICATION** turntable . . . Gerald Laing, formerly general manager at CKDA-AM and CFMS-FM Victoria, British Columbia, moves to Westwood One Canada as vice president and general manager . . . Brad Phillips becomes program director at CKLG-AM Vancouver, British Columbia, with Ross Winters working as musical director there . . . Rick Shannon, formerly with CKLG, joins CFMI-FM New Westminster (in the Vancouver area) as program director . . . Gary Russell, formerly with CKLG, moves to Winnipeg, Manitoba, as Moffat Radio's national program coordinator.

**DANIEL RICHLER**, formerly host of CITY-TV's "The New Music" and most recently host of CBC-TV's "The Journal" arts package, is taking a year off to travel and write. The son of author Mordecai Richler, he has been a big draw for the current affairs program, but he wants some time to relax.

**COREY HART** had to postpone the balance of a national tour after collapsing from exhaustion. A show in Thunder Bay, Ontario, was interrupted three times because Hart was fatigued, and the decision was made a couple of days later in Sudbury, Ontario, to head home. Hart has lost weight and not been eating well, his label reports. Rescheduling of the tour is possible for the fall.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada*

## North Sea Jazz Fest Draws Record Crowd Stars Of Past, Present, Future Share Spotlight

BY MIKE HENNESSEY

THE HAGUE, Holland Giants of the present, legends from the past, and stars of the future were all featured in the 12th JVC North Sea Jazz Festival, held here July 10-12—and their performances were enjoyed by a record total attendance of 43,000.

Paul Acket's mammoth jazz extravaganza provided the usual wide range of music, highlighted by headliners Manhattan Transfer, Miles Davis, Sarah Vaughan, the Modern Jazz Quartet, the Oscar Peterson Trio, the Wynton Marsalis Quintet, the Crusaders, and two immensely fiery bands from Cuba, Irakere and the Gonzalito Rubalcaba group.

There were standing ovations for two sets by the Dizzy Gillespie 70th Anniversary Big Band, assembled by Jon Faddis, and resounding applause for Dexter Gordon, whose robust tenor saxophone work with the so-called 'Round Midnight Quintet showed him to be only slightly less commanding than the Dexter of old.

There were great performances by two senior citizens of jazz: Cab Calloway, 79, bursting with youthful exuberance, fronted an excellent band, and Benny Carter, 80 next month, was effortlessly lyrical and powerfully swinging.

Carter was presented with the North Sea's own Bird Award, created two years ago in memory of Charlie Parker, and awarded in three categories, U.S., European, and Dutch, based on the votes of an international jury.

This year's European recipient was Danish bassist Niels-Henning Orsted Pedersen. The Dutch award went to saxophonist Piet Noordijk.

The festival—which cost around \$1.5 million to stage and benefited from sponsorship by JVC and Barclay cigarettes, as well as city and state subsidies—also included a prodigious blues program, with contributions from Taj Mahal, Albert Collins, James Cotton, Earl King, and the Harlem Blues & Jazz Band.

The lobby of the Congress Center

building was enlivened by the powerfully extroverted Dirty Dozen Brass Band—which has become something of a North Sea tradition—and there was some exuberant Caribbean music from Monty Alexander's Jamaican Jazz Jamboree.

Among the "rediscovered" stars were saxophonists Frank Morgan and Herbie Steward and pianist George Wallington. Trumpeter Woody Shaw played two crackling sets with the Ronnie Matthews Trio, and the Randy Brecker/Bennie Wallace Quintet featured some aggressive contemporary jazz, including a striking waltz-time line on "All The Things You Are."

British jazz was well served by the presence of Itchy Fingers and the Courtney Pine Band, plus tenor saxophonist Ralph Moore, who contributed some fine solo work with the Dizzy Gillespie Band. Canada had fine

ambassadors in the form of the powerhouse Denny Christianson Big Band.

Among the younger element there was an extraordinarily impressive debut by 17-year-old Dallas trumpeter Roy Hargrove, who more than held his own in a "Trumpet-No-End" session that featured Woody Shaw, Jimmy Owens, and surprise guest Wynton Marsalis. This session also featured the remarkable Australian multi-instrumentalist (he also plays trombone and euphonium) James Morrison.

The revelation of the festival was 33-year-old pianist Michel Camilo from the Dominican Republic, now based in New York, whose pyrotechnics won him a standing ovation for each of the two sets he played with his dynamic trio.

## Enigma's Heavy Metal Roster Captures Singapore Audience

SINGAPORE Exposure through local fanzine publications and constant airplay has helped build a sizable market here for U.S. label Enigma's product, distributed in Singapore by Pacific Music, which also handles RCA, Virgin, Chrysalis, and Motown.

Gary See, Pacific product executive, says local rock fans support Enigma acts because they "need an alternative to regular top 40 fodder. Enigma sales growth here has been very encouraging in the past six months."

He says that although Pacific exercises caution with Enigma releases, the label "could turn out to be one of our strongest independent labels." The best seller on the local front is Poison's "Look What The Cat Dragged In," closely followed by Christian rock band Stryper, whose music has sold well despite the band being previously unknown here.

Says See, "Heavy metal groups

didn't enjoy strong sales in Singapore, unlike Malaysia, until the across-the-board success of such groups as Bon Jovi, Dokken, and Van Halen. But we're expecting a market change with more clubs giving exposure to new metal groups and playlists veering more to rock bands."

Certainly there is a shift toward metal programming on radio and television. A year ago, DJs generally avoided playing heavy metal hits on radio. Now radio programmers have moved in to meet growing demand.

Says See: "More and more new acts are surfacing." He points to the market breakthrough of Enigma act the Smithereens with its album "Especially For You" and says that other label acts are starting to move, including Mojo Nixon & Skid Roper with "Frenzy," the Wipers' "Follow Blind" and "Land Of The Lost," Game Theory's "Lolita Nation," and Wednesday Week's "What We Had."

## British Act Wins Country Competition

BY MICK GREEN

AMSTERDAM For the first time in its six-year existence, the Golden Star Television Award of the Euro-Country Music Masters was won by a British act.

Lyn Paul, better known as the blonde female singer of the chart-topping '70s group the New Seekers, was backed by the Louisiana Hellraisers, a Scottish group, and was the unanimous choice of all 15 international judges.

She ended up more than 60 points ahead of Luxembourg's Cajun group Le Clouse, with the French band Alien Playboys in third place.

At this year's event, staged at a leisure park in Loohorst, Holland, 15 nations competed, including Poland. Each act performed two country songs, with the jury awarding points for "country feel," along with musical and vocal talent and visual presentation.

One song from each contestant is recorded and the resulting program is shown on television in 20 different countries, underlining the increasing appeal of country music throughout Eastern and Western Europe. Hungary and Czechoslovakia have asked

to be included in next year's event.

Though not a requirement of the competition, all songs were performed in English. More than half were originals written by people whose first language is not English.

## Bunders Replacing Busch At PolyGram

HAMBURG Richard Busch, 62, will resign the presidency of PolyGram Germany on Jan. 1 to join the supervisory board of the German company. He will be succeeded by Ben Bunders, currently president of PolyGram in the Netherlands.

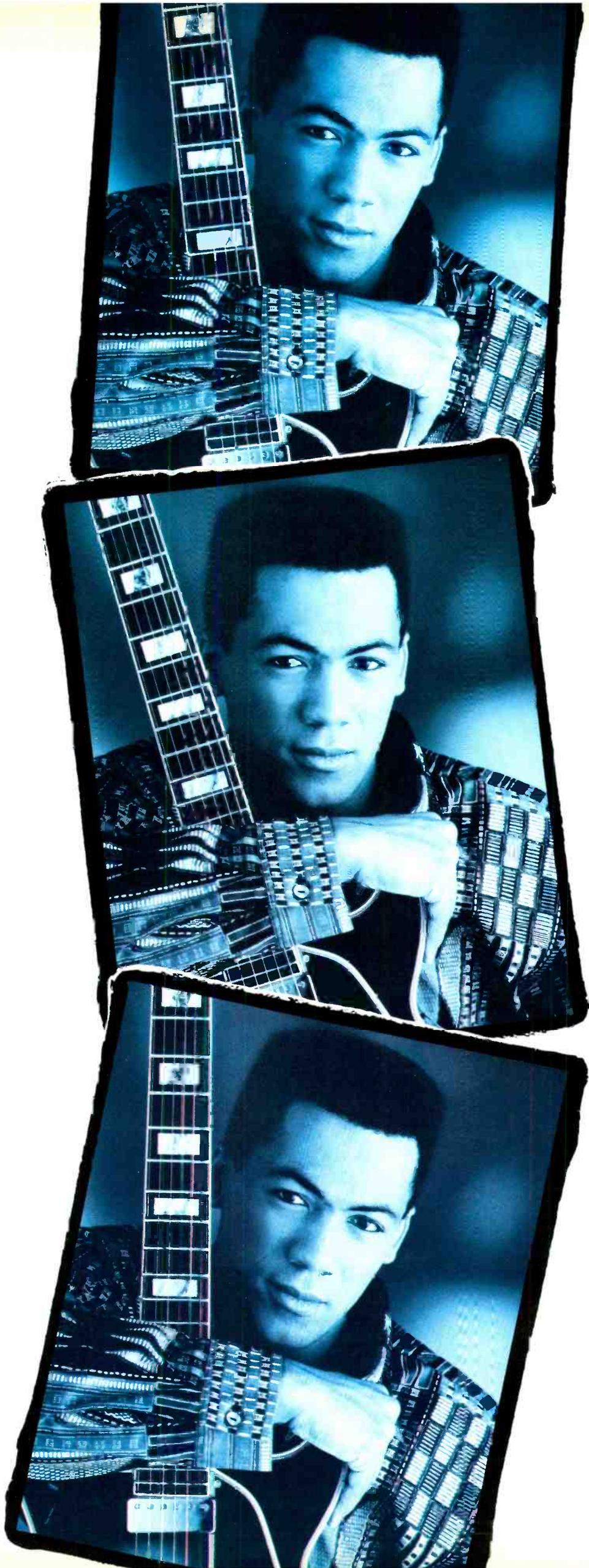
Jan Timmer, president of PolyGram International, says the announcement has been made early, with Bunders joining the German management team on Oct. 1 to ensure "smooth transfer of responsibilities" in the German company, which controls Deutsche Grammophon,

Phonogram, Metronome, Antenna, and PolyGram Record Service.

Bunders' career so far has been largely devoted to a&r. The 43-year-old executive was Phonogram International a&r director from 1968 to 1975, during which time his major signings included Genesis and Barry White. He set up the WEA Dutch operation and RSB, the Benelux distribution center; he also headed WEA's Dutch and Belgian operations until 1982, when he set up and headed WEA Spain. He returned to PolyGram Netherlands in 1984.

# JONATHAN BUTLER

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Produced by Barry J. Eastmond "LIES" single 1038-7-J "JONATHAN BUTLER" LP 1032-I-J

## PRODUCER JOHN HAMMOND DEAD AT 76

(Continued from page 4)

wealthy New York family, developed two passions early in life: American popular music, especially but not exclusively the Afro-American variety, and the cause of racial equality. The two were never separate in his mind; he fought to bring black music to white audiences and to end segregation in recording studios, in nightclubs, and on network radio. It was at his urging that Benny Goodman hired a black pianist, Teddy Wilson, for his trio in 1935, making it the first racially mixed band to perform in major concert halls. He later introduced Charlie Christian, the influential black guitarist, to the mass audience via an association with Goodman's small group.

Hammond's career and Goodman's were closely intertwined.

### Hammond had two passions: American popular music and racial equality

Goodman, a successful studio clarinetist, might never have formed his own big band if it had not been for Hammond's prodding, and his later forays into classical music were inspired by Hammond as well. Goodman even became a member of Hammond's family in 1942 when he married Hammond's sister Alice.

But Goodman was just one of many prominent performers with whom Hammond was associated during his lengthy career as a record producer—most, but not all, of it in the employ of Columbia Records. He produced Billie Holiday's first sessions and Bessie Smith's last. He gave Bob Dylan, Aretha Franklin, and Bruce Springsteen their start on vinyl. He found Meade Lux Lewis, the great boogie-woogie piano player—who had recorded the classic "Honky Tonk Train Blues" in 1931 and then seemingly disappeared—in a Chicago car wash and brought him to New York in 1938 for the historic From Spirituals To Swing concert at Carnegie Hall, a Hammond production that also featured Lewis' fellow boogie-woogie pianists Albert Ammons and Pete Johnson as well as Basie, blues singer Big Bill Broonzy, gospel singer Sister Rosetta Tharpe, and others.

Hammond's record as a talent scout was not unblemished. For example, he turned down the opportunity to record Ella Fitzgerald, and he never registered very much enthusiasm for Duke Ellington's orchestra. And many of the artists he tirelessly championed did not make it; for every Bob Dylan, there was a singer or musician who simply never caught the public's fancy.

John Henry Hammond Jr., born in New York on Dec. 15, 1910, made his initial mark as a writer. He contributed pieces on music to a number of publications in the U.S. and the U.K. and covered the notorious Scottsboro trials for The Nation and The New Republic. But his career in the record business, which began in the early '30s alongside his career in journalism, gradually became dominant. He worked for Vocalion/Brunswick, Keynote, Mercury, and

Vanguard, but he is best known for his association with Columbia, which began in the '30s and became permanent in 1959, when he joined the label as executive producer.

During his more than two decades as a Columbia executive, Hammond's specialty was his first musical love, jazz, but he kept his ears wide open. He heard the potential in Bob Dylan's music when few others did, and he produced Dylan's first two albums. He nurtured Aretha Franklin's extraordinary talent—she achieved stardom only after leaving Columbia for Atlantic, but her jazz-oriented work under Hammond's direction was in many ways as impressive as any of her later work. And when he first heard Bruce Springsteen in 1973, he signed the young singer/songwriter immediately and promoted him eagerly, both inside and outside the company.

Hammond retired in 1976, but he remained a vital presence on the scene until recent years—when his deteriorating health, combined with the deaths of his wife, Esmé, and his friend Benny Goodman, left him in a progressively weakened condition. He briefly emerged from retirement in the early '80s to run his own CBS-distributed label, John Hammond Records.

## TOP 40S WHTZ, KIIS BIG WINNERS IN SPRING ARBS

(Continued from page 1)

Soft AC outlet WLTW remains the market's leader in the adult contemporary format with a 4.1 share. Soft rockin' WNSR falls sharply after a strong winter book, dropping to a 2.5 from a 3.2 share. Numerous personnel and format adjustments had little effect on AC/personality outlet WNBC, which droops to a 1.5 from a 1.6. Straight-ahead AC outlet WPIX dips to a 1.4 share from a 1.8.

Surely, NBC has no regrets about taking WYNY country, as it holds onto a dismal 1.6 share during its last season as an AC. Conversely, WHN goes out with a bang, pulling a 2.8 share, up from a 2.1 in its last book as New York's only country station. The popularity of its New York Mets broadcasts can be partially thanked here.

On the album rock side, the gap between heritage rocker WNEW-FM and the 2-year-old WXRK is narrowing. WNEW-FM slips slightly to a 3.5 share, while WXRK kicks in with a 3.3—up from a 2.9—setting a nice backdrop to test the effectiveness of WXRK's new classic emphasis against 20-year-old WNEW-FM.

### LOS ANGELES

KIIS-AM-FM is back on a roll, rising to a 7.4 combined share, up from a 6.4. Crossover outlet KPWR logs an even bigger gain, pulling a 7.0 share, up from a 5.7 for the No. 2 overall position behind KIIS.

Under close scrutiny from the entire industry, KTWV "the Wave" performs impressively in its first full book as a new age outlet. The station jumps to a 2.5 share, up from a 1.9. KTWV may have stolen some listeners from longtime AC leader KOST, which slips from a 4.8 to a 4.3.

"Roq of the '80s" outlet KROQ continues to dominate L.A.'s album scene, pulling a 4.1 share. Classic rockers KRTH-FM and KLSX have

broken their winter tie, as the AC/classic hybrid KRTH-FM rises to a 3.8; KLSX held on to early gains but slips to a 3.3. Los Angeles' closest thing to a mainstream album rocker, KLOS, slips slightly to a 2.9 share, even with former rival KMET completely out of the picture. Pure rockin' KNAC Long Beach pulls up to a 1.4 share.

CHICAGO  
Urban outlet WGCI-FM rockets to an 8.6 share, up from a 7.7, assuming the No. 1 slot over longtime variety/talk leader WGN, which pulls a still-solid 8.4. Urban challenger WBMX-FM slides to a 4.4 share from a 4.6.

Longtime album dominator WLUP-FM dives from a 5.1 to a 3.7, which could be partly due to the move of afternoon team Steve Dahl and Garry Meier to new station WLUP-AM. WLUP's progressive-minded challenger WXRT slips from a 2.9 to a 2.7. Both could be suffering from moves by classic rocker WCKG, which made a big splash in the winter and pulls a 2.9 for the spring.

The top 40 story remains the same: WBBM-FM leads with a 3.8 share, while sister outlets WYZZ and WLS stay fairly steady with 2.7 and 2.5 shares, respectively.

### SAN FRANCISCO

The big surprise came from AC/personality outlet KNBR, with a jump to a 4.9, up from a 2.5, and classic hits/oldies combo KSFO/KYA, which rises to a 4.1, up from a 3.0.

Urban outlet KSOL regains lost ground to pull a 4.8, while urban-leaning top 40 KMEL slides to a 3.9, down from a 4.4. Modern rock outlet KITS drops to a 2.3 from a 3.0. On the album rock front, KRQR and KFOG break their winter tie; KRQR moves up to a 2.6 and KFOG climbs to a 2.3.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**HEART'S "ALONE"** (Capitol) had such a large lead over the rest of the Hot 100 last week that it is able to hold at No. 1 for a third week, despite point gains by **Bob Seger's "Shakedown"** (MCA)—bulleted at No. 2. "Alone" leads in radio points; "Shakedown" has the edge in sales points. U2 surges to No. 3 with "I Still Haven't Found What I'm Looking For" (Island) and should challenge for the No. 1 spot next week. **George Michael's "I Want Your Sex"** (Columbia) jumps to No. 5 with a bullet, an outstanding accomplishment considering that 75 of the 227 radio reporters are not playing the record.

**MADONNA GRABS THE Power Pick/Sales** this week with "Who's That Girl" (Sire) and comes in as a close runner-up for Power Pick/Airplay as well. **Los Lobos'** remake of "La Bamba" (Slash) wins the airplay award, with big jumps at radio stations all around the country, including 14-8 at Y-100 Miami and KZZP Phoenix, 25-10 at KS-103 San Diego, 3-1 at KATD San Jose, Calif., and 21-6 at 98-PXY Rochester, N.Y., where PD **Tom Mitchell** says, "It's doing tremendous things for us." He cites the "instant familiarity" of the **Ritchie Valens** standard as a factor in its being top 10 in local sales and No. 1 in requests.

**LET'S SPOTLIGHT** four new artists doing well this week, beginning with two U.K. bands. **Living In A Box** moves up to No. 35 with its self-titled debut single (Chrysalis), with good jumps at radio in Boston (27-19 at Kiss-108) and Denver (15-11 at Y-108); **Danny Wilson** is up to No. 44, with 16 top 20 radio reports so far for "Mary's Prayer" (Virgin), including moves of 4-3 at WKTI Milwaukee and 13-11 at KDWB Minneapolis. South African newcomer **Jonathan Butler** jumps to No. 48 with "Lies" (Jive), garnering early top 20 reports from stations in Philadelphia, Chicago, and Dallas. Miami group **Will To Power** regains its bullet with "Dreamin'" (Epic) because of excellent early sales reports and great moves at radio, including 22-17 at WAPE Jacksonville, Fla., and 19-12 at KMEL San Francisco.

**QUICK CUTS:** The **Grateful Dead** return to the Hot 100 after a seven-year absence with this week's Hot Shot Debut at No. 77, "Touch Of Grey" (Arista)—a great debut for a superstar group that has never reached the top 40 on the pop singles chart. **Alexander O'Neal** makes his bow as a solo artist on the Hot 100 with the Jam-Lewis production "Fake" (Tabu), while the all-girl group **Amazulu** from London hits the American chart for the first time with its remake of "Montego Bay" (Mango) . . . Two album cuts, to be released as singles this week, already have sufficient points to chart and will debut next week: "I Need Love" by **L.L. Cool J** (Def Jam) and "U Got The Look" by **Prince** (Paisley Park), one of the most-added songs at pop radio this week (see the Radio Action box below).

FOR WEEK ENDING JULY 25, 1987

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 149 REPORTERS	TOTAL ADDS 227 REPORTERS	TOTAL ON
<b>DOING IT ALL FOR MY BABY</b> HUEY LEWIS & NEWS CHRYSALIS	6	12	47	65	167
<b>TOUCH OF GREY</b> GRATEFUL DEAD ARISTA	4	5	37	46	49
<b>ONLY IN MY DREAMS</b> DEBBIE GIBSON ATLANTIC	1	12	22	35	171
<b>U GOT THE LOOK</b> PRINCE PAISLEY PARK	4	4	26	34	35
<b>ONE HEARTBEAT</b> SMOKEY ROBINSON MOTOWN	7	7	18	32	65
<b>BACK TO PARADISE</b> 38 SPECIAL A&M	1	2	28	31	41
<b>WHO FOUND WHO</b> JELLYBEAN CHRYSALIS	1	7	22	30	114
<b>HERE I GO AGAIN</b> WHITESNAKE GEFEN	3	7	20	30	108
<b>JUMP START</b> NATALIE COLE MANHATTAN	4	3	23	30	32
<b>MAKING LOVE IN THE RAIN</b> HERB ALPERT A&M	1	6	22	29	56



## POP

**ELTON JOHN**  
Live In Australia With The Melbourne Symphony Orchestra  
PRODUCER: None listed  
MCA 2-8022

In his two-LP MCA return, John is backed by his 13-member band and the 88-piece Melbourne Symphony on lavish rereadings of his early repertoire. Orchestral textures in this December 1986 concert set are truly electrifying, but ragged state of the star's pipes, since rectified by surgery, mitigate artistic quality.

**PAUL KING**  
Joy  
PRODUCER: Dan Hartman  
Epic BFE 40844

It's been a while since King hit with "Love And Pride," but he bounces back in a big way with this spiffily produced slab. The key here is "I Know," a single that top 40 will be hard-pressed to resist. Hartman keeps things bouncing in a lightly funky groove.

**GRIM REAPER**  
Rock You To Hell  
PRODUCER: Max Norman  
RCA 6250-R

British hardcore metal band returns after a two-year hiatus with major label debut album, helmed by former Ozzy Osbourne producer Norman. Group has amassed a large underground following, which should translate into impressive sales both here and overseas.

**PAUL KELLY & THE MESSENGERS**  
Gossip  
PRODUCERS: Alan Thorne, Paul Kelly  
A&M SP-5157

Australian singer makes U.S. bow with an understated album at times instrumentally reminiscent of Dire Straits. Kelly is a thoughtful, off-kilter rock songwriter who could capture attention at more progressive radio outlets.

**ECHO & THE BUNNYMEN**  
Sire 25597

Liverpudlian quartet continues to advance its introspective lyrical approach while softening its jangling-guitar-based sound somewhat. Biggest stumbling block here is absence of a sure-fire single to move this deserving band along.

**LOUDNESS**  
Hurricane Eyes  
PRODUCER: Eddie Kramer  
Atco/Atlantic 90619-1

Third U.S. release from Japanese metal outfit takes a harder attack than last outing. Cuts are tight but not likely to fit into the mainstream groove. Best: "This Lonely Heart."

**BRUCE COCKBURN**  
Waiting For A Miracle  
PRODUCERS: Bruce Cockburn, Bernie Finkelstein  
Gold Castle/PolyGram 171-005

Criminally underrated Canadian songwriter gets his due on this superb collection of singles cut between 1970 and 1987. Cockburn's slow-burning bluesiness and deep social concern shine brightly on generous package.

**MICHAEL FRANKS**  
The Camera Never Lies  
PRODUCER: Rob Mouney  
Warner Bros. 25570

Franks' latest is the usual well-tailored, slightly jazzy mix, and a complement of great musicians (Patti Austin, the Breckers, Hiram Bullock, Bill Evans, Art Garfunkel, Earl Klugh, etc.) sits in. But he's sounded

this way since "Popsicle Toes," and that will limit audience to those already fans.

**STEVE GOODMAN**  
Unfinished Business  
PRODUCERS: Various  
Red Pajamas RPJ 005

The late singer/songwriter is well-represented in this warm collection of radio shots and studio odds'n'ends. Among surprises here are likable covers of "A Fool Such As I" and "My Funny Valentine." Contact: 213-385-2832.

**THE MIGHTY LEMON DROPS**  
Out Of Hand  
PRODUCER: the Mighty Lemon Drops, others  
Sire 25595

Eight-song mini-LP includes three live cuts; studied British sound is not likely to break band out of the college-radio circuit.

**THE ICICLE WORKS**  
If You Want To Defeat Your Enemy Sing His Song  
PRODUCER: Ian Broudie  
RCA 6447-H

English threesome advances its non-sense guitar sound on latest outing. Lead track, "Understanding Jane," a ballsy rocker, could take at album rock stations; "Evangeline" is a catchy alternative.

**PETE BARDENS**  
Seen One Earth  
PRODUCER: Pete Bardens  
Cinema ST-12555

Appealing set by the former keyboardist for Camel, though decidedly arty, never descends into pomp or pretension and is—surprisingly—thoroughly commercial.

**MOOD SIX**  
I Saw The Light  
PRODUCER: John L. Walters  
PVC 6916

British popsters cover Todd Rundgren's classic near-hit weeks after the news that his catalog will see CD issue. EP features that track and five top-notch originals sounding vaguely like Squeeze. College radio will love it.

**VARIOUS ARTISTS**  
Soul Of The Machine: The Windham Hill Sampler Of New Electronic Music  
PRODUCERS: Will Ackerman, Dawn Atkinson  
Windham Hill WH-1700

Ten atmospheric compositions by the label's slate of keyboard talents make up this attractive package. Previous Windham Hill sampler, in addition to hipping clientele to new talent, sold on its own; this one will also be a strong mover.

**GUITAR SLIM**  
Atco Sessions  
REISSUE PRODUCER: Bob Porter  
Atlantic 81760

Welcome package collects the New Orleans guitar legend's Atlantic singles and resurrects a side's worth of unissued gems. Collectors and r&b enthusiasts will see this as a must-have.

**WALL MATTHEWS**  
Riding Horses  
PRODUCER: Jack Heyrman  
Clean Cuts CC 709

Handsomely packaged album, divided into solo piano and guitar halves, is beautiful throughout, though the guitar compositions are somewhat more direct. Paul Newman recently tapped Matthews to score an antidrug film he is making. Contact: Box 16264, Roland Park Station, Baltimore, Md. 21210.

**TRAMAINE**  
Freedom

Tramaime trips through secular into funky dance grooves oozing with power and intensity. Her gospel-strong voice strikes at the root of dance/r&b/inspirational crossover on single "The Rock," while "Freedom" rings with pure grit.



**THE HOOTERS**  
One Way Home  
PRODUCERS: Rick Chertoff, Rob Hyman, Eric Bazilian  
Columbia OC 40659

Sequel to Philly quintet's platinum debut, "Nervous Night," has all the earmarks of a second hit. Group still proffers a straight-ahead rock sound, but myriad folk touches and even a hint of reggae keep the brew well-seasoned. First single, "Johnny B," has the moxie for chart strength, while "Satellite" leads a brace of strong tracks that could follow.

## NEW AND NOTEWORTHY

**JEFF PARIS**  
Wired Up  
PRODUCERS: Tony Platt, Jeff Paris  
Mercury 422 832-188 Q-1

L.A. power guitarist is perhaps better known for his work on Cinderella's multiplatinum debut than for his own solo outings; "Wired Up," bowing an impressive all-new band, should bring him recognition in his own right. Hard-rocking collection of melodic, metal-tinged tracks is just right for the times. Anthem "Saturday Nite" single is picking up adds right and left; "I Can't Let Go" is equally radio-ready. Could break out in a big way.

**THERESA**  
Broken Puzzle  
PRODUCER: Jay King, Denzil Foster, Thomas McIroy  
RCA 6488-R

From the same Sacramento wellspring that launched Club Nouveau comes Theresa (really the duo of Theresa King and Victor Porter). Charts are already reacting dramatically to "Last Time," but "Sweet Memories" should eventually confirm this act's crossover connections and spot it right along with Club Nouveau as '87's hottest newcomers.

PRODUCER: Loris Holland, Robert Wright, Tramaime  
A&M SP 5167

Tramaime trips through secular into funky dance grooves oozing with power and intensity. Her gospel-strong voice strikes at the root of dance/r&b/inspirational crossover on single "The Rock," while "Freedom" rings with pure grit.

**VAL YOUNG**  
Private Conversations  
PRODUCER: Rick James  
Amherst AMH 3314

Title tune dented charts enough to alert trackers that this breakthrough belter has left Motown in style. "Don't Make Me Wait" should notch another climber.

**KATHY MATHIS**  
Katt Walk

PRODUCERS: Stewart Hanley, Stephann Perry  
Tabu/CBS BFZ 40539

Mathis nudged top 40 with the working-girl funk of "Late Night Hour," and she's a voice to contend with on "Automatic Stop And Go." Her charged soul attack rooted in '80s urban shadings holds chart appeal worth watching.

## COUNTRY

**CRYSTAL GAYLE & GARY MORRIS**  
What If We Fall In Love?  
PRODUCER: Jim Ed Norman  
Warner Bros. 25507

This is an album for lovers of love in its most romantic form, though the focus is on the sound rather than the lyrics. Gayle and Morris rely on their clear, powerful, and magically intermingling voices to overcome the uniformly mundane material. Includes the hits "Making Up For Lost Time" and "Another World."

**MEL McDANIEL**  
Greatest Hits  
PRODUCERS: Jerry Kennedy, Larry Rogers  
Capitol ST-12572

McDaniel's name may not be at the top of the list of country hitmakers, but his music is first in character and consistency. Reflections on marriage ("Anger And Tears" and "Hello Daddy, Good Morning Darling") ring with been-there truth. Big hits are here, too.

**HUGH MOFFATT**  
Loving You  
PRODUCER: Hugh Moffatt  
Philo PH-1111

Moffatt's relaxed, folksy vocals and the acoustic accompaniment are perfect vehicles for this collection of thoughtful pieces, including such self-penned hits as "Old Flames Can't Hold A Candle To You" and "Words At Twenty Paces." Gail Davies and Kathy Mattea help out on harmonies.

**DOYLE LAWSON & QUICKSILVER**  
The News Is Out!  
PRODUCER: Doyle Lawson  
Sugar Hill SH-3757

Lawson and his band are expert in preserving the bluegrass heritage without confining themselves to old material. As in earlier outings, this album gives a nod to gospel bluegrass ("A Vision Of Jesus") and traditional tunes ("Sweetheart You Done Me Wrong") while carving out new territory.

## JAZZ

**SUSANNAH McCORKLE**  
Dream  
PRODUCER: Susannah McCorkle  
Pausa PR-7208

Critically lauded jazz/pop vocalist mines both the standard repertoire and contemporary songbooks with grace and taste; her warm, completely unfussy readings prove her savvy and restraint. Frank Wess guests on sax on several tracks.

**JIMMY HEATH**  
Peer Pleasure  
PRODUCER: Orrin Keepnews, Jimmy Heath  
Landmark LLP-1514

Veteran Heath shows strong chops on soprano, alto, and tenor on this loving

tribute to such peers as Coltrane, Webster, Rollins, and Ellington; sextet here is solid all the way.

**RED HOLLOWAY**  
Red Holloway & Company  
PRODUCER: Carl E. Jefferson  
Concord Jazz CJ-322

Longtime L.A. tenor mainstay Holloway blows hard in the Ben Webster style on this swinging quartet session. Repertoire is long in the tooth, but superb playing by Holloway and pianist Cedar Walton make it work.

**SPHERE**  
Four For All  
PRODUCERS: Joanne Klein, Sphere  
Verve/PolyGram Classics 831 674

Veteran quartet of pianist Kenny Barron, drummer Ben Riley, saxophonist Charlie Rouse, and bassist Buster Williams originally operated as a tribute to Thelonious Monk, with whom it played. After several albums, group is now including more originals, and results are strong.

**ELEMENTS**  
Blown Away  
PRODUCERS: Mark Egan, Danny Gottlieb  
Passport Jazz PJ-88029

Overall, soundtrack from film of the same name about wind surfing is a commendable fusion effort, although a couple of tunes seem too basic for Egan and Gottlieb's quintet of name players. A video lifted from the movie supports the album.

**JEAN-PAUL BOURELLY**  
Jungle Cowboy  
PRODUCER: Stefan F. Winter with Jean-Paul Bourelly  
JMT/PolyGram Special Imports 870 009

Guitarist sports a thick Hendrix-like tone and gruff vocal style on exciting and funky collection. Guests Julius Hemphill and Kelyvn Bell fill out a superior band lineup.

## CLASSICAL

**WHITE MAN SLEEPS**  
Kronos Quartet  
Nonesuch 9 79163

An intriguing package that groups some very recent "advanced" works with a 60-year-old "contemporary" masterpiece—Bartok's Quartet No. 3—and an even older Ives fragment. Title pieces are by South African composer Kevin Volans. The Kronos public is growing apace.

**BACH: COFFEE CANTATA; PEASANT CANTATA**  
Emma Kirkby, David Thomas, Academy Of Ancient Music, Hogwood  
L'Oiseau-Lyre 417 621

These entertaining secular cantatas are often grouped together on disk, but rarely with a cast that blends such musical authority with equivalent commercial clout. Tuneful, funny... and salable.

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.

## POP

### PICKS

#### WHITNEY HOUSTON

**Didn't We Almost Have It All** (4:56)  
 PRODUCER: Michael Masser  
 WRITERS: Michael Masser, Will Jennings  
 PUBLISHERS: Prince Street, ASCAP/  
 Willin' David/Blue Sky Riders, BMI  
 Arista AS1-9616

The second of what promises to be a number of releases from her double-platinum album is a lushly orchestrated pop ballad that showcases Houston's well-developed styling.

#### PRINCE U Got The Look

PRODUCER: Prince  
 WRITER: Prince  
 PUBLISHER: Controversy, ASCAP  
 Paisley Park 7-28289 (c/o Warner Bros.)

"If I Was Your Girlfriend" didn't perform as well as expected, but this up-tempo number featuring Sheena Easton and coupled with "Housequake" will no doubt return His Purpleness to the charts' upper regions.

#### GO WEST Don't Look Down—The Sequel

PRODUCER: Gary Stevenson  
 WRITERS: P. Cox, R. Drummie  
 PUBLISHER: ATV, BMI  
 Chrysalis VS4 43141 (c/o CBS)

Originally a track from the group's debut album, this urgent techno item has been rerecorded, becoming a strong pop contender as a result; fine vocals.

#### ERIC CLAPTON WITH TINA TURNER

**Tearing Us Apart** (3:38)  
 PRODUCER: Phil Collins  
 WRITERS: Clapton, Phillinganes  
 PUBLISHERS: E.C., BMI/Poopy's, ASCAP  
 Duck/Warner Bros. 7-28279

From his "August" album, quick dance-rock number with stellar support from Tina should bring this veteran the radio exposure he deserves.

#### POINTER SISTERS Be There

PRODUCER: Narada Michael Walden  
 WRITERS: Ailee Willis, Franne Golde  
 PUBLISHERS: Ensign/OH Backstreet/  
 Franne Gee/Rightson, BMI  
 MCA 53120 (12-inch version also available,  
 MCA 23769)

Latest offering from the "Beverly Hills Cop II" collection is not unlike the Sisters' previous frantic soundtrack hit "Neutron Dance."

### RECOMMENDED

#### FROZEN GHOST Promises

PRODUCER: Arnold Lanni  
 WRITER: Arnold Lanni  
 PUBLISHERS: I'm In The Money/Don Valley, BMI  
 Atlantic 7-89225

Canadian duo saw major album rock exposure with "Should I See?"; current release is a powerful rock ballad that bodes well for pop breakthrough.

#### FIGURES ON A BEACH No Stars

PRODUCER: Ivan Ivan  
 WRITERS: C. Ewen, A. Kaczynski, J. Rolski, M. Smith,  
 P. Tell  
 PUBLISHERS: Squared 1/Xerxes, ASCAP  
 Sire 7-28270 (c/o Warner Bros.)  
 (12-inch version also available, Sire 0-20722)

Arresting new wave pop.

#### THIRTEENTH TRIBE This Is The Summer

PRODUCER: Joe Sears  
 WRITERS: Joe Sears, Martin V. Murphy  
 PUBLISHER: Chrome Violet, ASCAP  
 Partlyline PL 8701 (12-inch single)

Promising N.Y. outfit delivers an engaging Fixx-like midtempo track with an Ocasek-like lead; worth a listen. Contact: 212-477-9081.

#### UB40 Cherry Oh Baby

PRODUCER: UB40  
 WRITER: Eric Donaldson  
 PUBLISHER: Colgems-EMI, ASCAP  
 A&M AM-2961

Favorite selection from band's "Labour Of Love" sees release as the first single from the new concert album "Live In Moscow."

#### MASON RUFFNER

**Dancin' On Top Of The World** (3:39)  
 PRODUCER: Dave Edmunds  
 WRITER: M. Ruffner  
 PUBLISHERS: Great South/Mike & Jules, ASCAP  
 CBS Associated ZS4-07305

Hi-tech rock 'n' roll from the talented New Orleans-based singer/songwriter/guitarist.

#### DOUG WAIN How's Your Head

PRODUCER: Doug Wain  
 WRITER: D. Wain  
 PUBLISHER: WainWave, ASCAP  
 T.C. 7021 (12-inch single)

Toe-tapping, sing-along rock. Contact: 201-359-5110.

## BLACK

### PICKS

#### STEPHANIE MILLS

**(You're Puttin') A Rush On Me** (5:50)  
 PRODUCER: Paul Laurence  
 WRITERS: Timmy Allen, Paul Laurence  
 PUBLISHERS: Johnnie Mae/Bush Burnin, ASCAP  
 MCA 53151 (12-inch version also available,  
 MCA 23774)

Smooth, textured r&b; irresistible rhythm hook, incisive vocal performance, and virtuous message from the smash album "If I Were Your Woman."

#### NEW EDITION Helplessly In Love

PRODUCERS: Jimmy Jam, Terry Lewis  
 WRITERS: Jimmy Jam, Terry Lewis  
 PUBLISHERS: MCA/Flyte Tyme, ASCAP  
 MCA 53164 (12-inch version also available,  
 MCA 23782)

Group offers one of its best vocal performances to date in a sparse (almost a cappella) Flyte Tyme ballad from the "Dragnet" soundtrack.

#### 4 BY FOUR Come Over

PRODUCER: Melvin Riley Jr.  
 WRITER: Melvin Riley Jr.  
 PUBLISHER: Deedle Dee, ASCAP  
 Capitol B-44034

Ready For The World's Riley aids the new teen outfit with an r&b ballad reminiscent of his group's work.

#### DANA DANE Cinderella Dana Dane

PRODUCER: Hurby Luv Bug  
 WRITERS: D. McCleese, H. Azor  
 PUBLISHERS: Protoons/Turn Out, ASCAP  
 Profile PRO-7151 (12-inch single)

N.Y.'s prime rhyme storyteller adapts a classic fairy tale to Brick's '77 hit "Dazz." Contact: 212-529-2600.

### RECOMMENDED

#### PICTURE PERFECT

**Can't Hold Back The Tears** (3:59)  
 PRODUCERS: Larry Woo, Gordon Worthy  
 WRITERS: Larry Wedgeworth, Gordon Worthy,  
 LaTamra Smith  
 PUBLISHER: Modernique, ASCAP  
 Atlantic 7-89231

Sweet girl-group r&b ballad.

#### KAJAMMIN It Ain't Over ('Till It's Over)

PRODUCER: Ken Franklin  
 WRITERS: T. McClure, K. Franklin  
 PUBLISHER: Furkay, BMI  
 Macola MRC-0979 (12-inch single)

Tough funk track from West Coast outfit is receiving positive response at a number of stations out of the box. Contact: 213-469-5821.

#### SPARE PARTS Boys Will Be Boys

PRODUCERS: Allen George, Fred McFarlane  
 WRITERS: A. George, F. McFarlane  
 PUBLISHERS: Tonk/Songtron, BMI  
 Busy Bee BZB 701 (12-inch single)

George and McFarlane keep within the slow r&b grooves they've become known for. Contact: 212-614-9170.

#### DOC TI Block Party

PRODUCER: Doc Ti  
 WRITER: T. Pruden  
 PUBLISHERS: STM/Collage, BMI  
 Next Plateau NP50064 (12-inch single)

Street-level go-go. Contact: 212-541-7640.

## NEW AND

## NOTEWORTHY

#### MADAME X Just That Type Of Girl

PRODUCER: Bernadette Cooper  
 WRITERS: Bernadette Cooper, Cornelius Mims  
 PUBLISHERS: Siag One/Cornelio Carlos/  
 Spectrum VII, ASCAP  
 Atlantic 7-89216

West Coast trio assembled by former Klymaxx member Cooper issues a slinky low-key funk number; hypnotic, innovative arrangements and varied vocal stylings recall the "nasty girl" days of Vanity.

#### GARRY GLENN Do You Have To Go

PRODUCER: Garry Glenn  
 WRITER: G. Glenn  
 PUBLISHERS: WB/Silver Sun, ASCAP  
 Motown 1904MF

He's had hits performed by Anita Baker and Jean Carne, worked with Billy Ocean and Atlantic Starr, and now debuts as an all-encompassing artist in his own right with a sophisticated r&b ballad; singer's eager falsetto and tender production make this release one to watch out for.

#### BISHOP REED Have A Party

PRODUCER: Bishop Reed  
 WRITER: Bishop Reed  
 PUBLISHERS: Olmec/By-Hole, BMI  
 Money Three DDM-101 (12-inch single)

Minneapolis-influenced rhythm track from L.A. musician. Contact: 818-712-0913.

#### MYSTIC'S KREWE I Wanna Know

PRODUCER: Mike Jones  
 WRITER: Larry Hancock  
 PUBLISHER: J & J, BMI  
 J & J Records 102

Eager r&b dance number with a good hook. Contact: 504-368-7603.

## COUNTRY

### PICKS

#### EARL THOMAS CONLEY

**Right From The Start** (3:06)  
 PRODUCERS: Nelson Larkin, Earl Thomas Conley  
 WRITERS: Billy Herzog, Randy Watkins  
 PUBLISHER: Ensign/Red Ribbon, BMI  
 RCA 5226-7R

Conley croons his latest stab at the charts with sincerity; the ballad is marked by an early contemporary country feel and great guitar sound.

### RECOMMENDED

#### SUZIE BOGGOSS

**Love Will Never Slip Away** (3:40)  
 PRODUCER: Wendy Waldman  
 WRITER: Stan Munsey Jr.  
 PUBLISHERS: Desert Rose/Millhouse, BMI  
 Capitol B-44045

Bogoss' superstrong and pleasantly refreshing vocal lends a flowering accent to this creatively written song; production adds just the right amount of polish and perfection.

#### FREDDIE HART Best Love I Never Had

PRODUCER: Nelson Larkin  
 WRITERS: J. Dowell, K. Blazy  
 PUBLISHERS: Southern Grand Alliance/  
 Three Friends, BMI  
 Fifth Street CR-1091

Unconsummated love, particularly if forbidden, is the sweetest, says Hart. Contact: 816-842-6854.

#### RUSTY WIER

**(Lover Of The) Other Side Of The Hill** (2:42)  
 PRODUCERS: Glenn Sutton, Rusty Wier  
 WRITER: Chuck Pyle  
 PUBLISHER: Bee & Flower, BMI  
 Black Hat BHR-103

Prototypical wanderer's song couched in rodeo imagery; Wier's ever-so-

scratchy vocals are perfect. Contact: P.O. Box 4088, Austin, Texas 78765.

#### JEFF DUGAN Once A Fool, Always A Fool

PRODUCERS: Barry Beckett, John Miheic  
 WRITERS: Dean Dillon, Bob Melton, Royce Porter  
 PUBLISHERS: Blackwood/Larry Butler,  
 BMI/Southwing, ASCAP  
 Warner Bros. 7-28376

Catchy lyrics, a barbed hook, and overtly George Strait inflections.

#### MELISSA KAY WITH PORTER WAGONER Tangled Vines

PRODUCER: Porter Wagoner  
 WRITER: Damon Black  
 PUBLISHER: Sawgrass, BMI  
 Reed 1133

Duo's voices entwine like the tangled vines they sing about. Label based in Nashville.

#### SAVANNAH

**I'm Up For Gettin' Down Tonight** (2:45)  
 PRODUCERS: S. Limbo, Savannah, R. Fowler,  
 G. Archilla  
 WRITERS: J. Jarrard, B. Dover, M. Sanders  
 PUBLISHERS: Alabama Band/Milene, ASCAP  
 Southern Tracks 1082

This group knows how to enjoy a Florida vacation; straight, simple lyric and melody pattern accompany a heavy piano. Contact: 404-325-0832.

## DANCE

### PICKS

#### MADONNA Who's That Girl

PRODUCERS: Madonna, Patrick Leonard  
 WRITERS: Madonna, Patrick Leonard  
 PUBLISHERS: WB/Bleu Disque/Webo Girl,  
 ASCAP/Johnny Yuma, BMI  
 Sire 0-20692 (c/o Warner Bros.) (12-inch single;  
 7-inch reviewed July 11)

#### E.G. DAILY Mind Over Matter

PRODUCERS: Stock, Aitken, Waterman  
 WRITERS: M. Jay, R. Palombi  
 PUBLISHERS: Ensign, BMI/Famous/  
 Cavesson, ASCAP  
 A&M SP-12246 (12-inch single;  
 7-inch reviewed June 27)

#### BLACK BRITAIN Funky Nassau

PRODUCERS: Ted Currier, David Sanchez  
 WRITERS: R. Munnings, T. Fitzgerald  
 PUBLISHERS: Funky Nassau/Sheryn, BMI  
 Virgin 0-96776 (c/o Atlantic) (12-inch single)

Beginning Of The End's '71 hit receives a busy hip-hop remake.

#### ZETTE Le Freak

PRODUCER: Man Parrish  
 WRITERS: Nile Rodgers, Bernard Edwards  
 PUBLISHER: Chic, BMI  
 QMI 23781 (c/o MCA) (12-inch single)

Techno-wave interpretation of Chic's disco classic; vocalist's deadpan delivery and guitar-driven production should do well in clubs and at the alternative level.

#### NANCY MARTINEZ Crazy Love

PRODUCER: Teneen Ali  
 WRITERS: S. Tracy, G. Meland  
 PUBLISHER: Devil Eyes, PRO  
 Atlantic 0-86779 (12-inch single)

Determined not to be stapled into the Miami mold, Martinez offers a dance-pop alternative to her previous releases.

### RECOMMENDED

#### UPTOWN GIRLS I'm Gonna Love You

PRODUCER: Scott Yahney  
 WRITER: Scott Yahney  
 PUBLISHER: Scott Yahney, BMI  
 Oak Lawn OLR-126 (12-inch single)

Assured vocalists in an up-tempo dance number. Contact: 214-520-2855.

#### SURF M.C.'S Surf Or Die

PRODUCER: Norman Kerner  
 WRITERS: Rodriguez, Roberts  
 PUBLISHERS: Protoons/Yeah Right/Cal-For-Ya/  
 D-Minus, ASCAP  
 Profile PRO-7150 (12-inch single;  
 7-inch version also available, Profile PRO-5150)

Primarily white West Coast rap outfit discuss life's alternatives; note the Peter Gunn-influenced "Rock The Beach-Def" remix. Contact: 212-529-2600.

#### DYNATONES Shout!

PRODUCER: Mark Linette  
 WRITERS: Isley, Isley, Isley

PUBLISHERS: Wemar/Big Seven, BMI  
 Rhino RNPD 70407 (12-inch single)

Clubs will welcome this extended remake of the extremely popular oldie. Contact: 213-450-6323.

#### DECO AT HEART

**I'm Gonna Make You Love Me** (6:09)  
 PRODUCER: Al Fuentes  
 WRITERS: K. Gamble, J. Ross, J. Williams  
 PUBLISHERS: Downstairs/Act III, BMI  
 Traxx MTR 8703 (12-inch single)

Soul oldie joins the ranks of technodance. Contact: 305-556-7702.

#### WORLD OF GLAMOUR Love Cries

PRODUCERS: Al Fuentes, Trevor Shootes  
 WRITER: Trevor Shootes  
 PUBLISHER: Miami Traxx, ASCAP  
 Traxx MTR 8702 (12-inch single)

Miami-ish track receives a remix and is much improved as a result. Contact: 305-556-7702.

#### CINDY JANSON Number One

PRODUCER: Craig Bevan  
 WRITERS: Craig Bevan, Barry Zeger  
 PUBLISHERS: Big Generic/Omega, BMI  
 Bassment BM-0090 (12-inch single)

Lively selection in the Miami vein. Contact: 201-963-1560.

#### SWINGING ERUDITES

**Walk With An Erection** (5:04)  
 PRODUCERS: Johnny Angel, Tom Waltz  
 WRITERS: L. Sternberg, Johnny Angel  
 PUBLISHER: Peer International, BMI  
 Airwave ARO 9400 (12-inch single)

Humorous parody of the Bangles' "Walk Like An Egyptian" that, if nothing else, will keep you in stitches. Contact: 818-889-9022.

#### C-BANK Perfect

PRODUCERS: Mickey Garcia, Elvin Molina  
 WRITERS: E. Molina, T. Velasquez  
 PUBLISHERS: Next Plateau/Molina/T.V., ASCAP  
 Next Plateau NP50065 (12-inch single)

Cover Girls-ish techno number. Contact: 212-541-7640.

#### SHY ROSE I Cry For You

PRODUCER: A. D'Addezio  
 WRITERS: R.R. Keller, A. D'Addezio, F. Foss  
 PUBLISHER: Fantasy Intl. Records  
 JDC 0094 (12-inch single)

Hi-NRG from the U.K. Contact: 213-519-7393.

#### RUSS BROWN Take My Love

PRODUCER: Edisson Sainsbury  
 WRITER: Russ Brown  
 PUBLISHER: Jaman, BMI  
 Jump Street JS 1010 (12-inch single)

J.M. Silk-ish number with a 1987 edit of the fabulous underground hit "Gotta Find A Way" on the flip. Contact: 212-873-1248.

#### S.T. TECHNO ENSEMBLE Carnival

PRODUCERS: Brian Soares, Gerry Caples  
 WRITER: Brian Soares  
 PUBLISHER: Prime Cut, ASCAP  
 Night Wave NWO-9216 (12-inch single)

Actually a hi-NRG track remixed from Secret Ties' album "All Through The Night." Contact: 213-650-3131.

#### MARIA CHAPPELL Dancing Into Love

PRODUCERS: Sam A. Sims, Greg Dalton  
 WRITER: Greg Dalton  
 PUBLISHERS: Elvester/Mary, BMI  
 Barracuda WEG-1010 (12-inch single)

Easy-paced synthpop. Contact: 805-969-1466.

#### TERRY ITEN Pow!

PRODUCER: Jeff Langley  
 WRITERS: Jeff Langley, Amanda McTigue  
 PUBLISHER: Cedar House, ASCAP  
 Cedar House CH-502 (12-inch single)

Honey-voiced hi-NRG in five Nick Siano mixes. Contact: 212-722-8400.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention. Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 14 Music Circle East, Nashville, Tenn. 37203

# TOP POP 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	5	<b>WHITNEY HOUSTON</b> ARISTA AL 8405 (9.98) (CD) 5 weeks at No. One	WHITNEY
2	2	2	17	<b>U2</b> ▲ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
3	5	3	7	<b>MOTLEY CRUE</b> ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
4	3	5	15	<b>WHITESNAKE</b> ▲ GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
5	4	4	7	<b>HEART</b> CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
6	6	7	47	<b>KENNY G.</b> ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
7	7	8	6	<b>L.L. COOL J</b> DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
8	8	6	46	<b>BON JOVI</b> ▲ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
9	9	9	12	<b>LISA LISA &amp; CULT JAM</b> COLUMBIA FC 40477 (CD)	SPANISH FLY
10	10	10	52	<b>POISON</b> ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
11	11	13	7	<b>SOUNDTRACK</b> MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
12	12	12	46	<b>PAUL SIMON</b> ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
13	13	14	13	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
14	14	11	12	<b>OZZY OSBOURNE/RANDY RHOADS</b> CBS ASSOCIATED ZX2-40714/E.P.A. (CD)	TRIBUTE
15	15	15	35	<b>BEASTIE BOYS</b> ▲ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
16	22	30	11	<b>SUZANNE VEGA</b> A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
17	16	17	15	<b>BRYAN ADAMS</b> ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
18	21	21	14	<b>ATLANTIC STARR</b> ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
19	26	27	6	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> EPIC OE 40769 (CD)	LET IT LOOSE
20	17	18	57	<b>GENESIS</b> ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
21	18	20	19	<b>HERB ALPERT</b> ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
22	20	22	25	<b>CROWDED HOUSE</b> ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
23	29	32	7	<b>THE FAT BOYS</b> TIN PAN APPLE 831 948 1/POLYGRAM	CRUSHIN'
24	24	19	9	<b>RANDY TRAVIS</b> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
25	44	73	3	<b>SAMMY HAGAR</b> GEFEN GHS 24144 (8.98) (CD)	SAMMY HAGAR
26	23	23	12	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
27	27	33	73	<b>JANET JACKSON</b> ▲ A&M SP-3905 (9.98) (CD)	CONTROL
28	25	25	16	<b>LEVEL 42</b> POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
29	32	36	23	<b>EXPOSE</b> ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
30	34	45	4	<b>THE OUTFIELD</b> COLUMBIA OC 40619 (CD)	BANGIN'
31	19	16	12	<b>BARBRA STREISAND</b> COLUMBIA OC 40788 (CD)	ONE VOICE
32	31	24	19	<b>JODY WATLEY</b> ● MCA 5898 (8.98) (CD)	JODY WATLEY
33	28	29	54	<b>STEVE WINWOOD</b> ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
34	30	26	39	<b>EUROPE</b> ● EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
35	35	35	6	<b>THE CURE</b> ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
36	33	28	58	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
37	43	43	9	<b>THE WHISPERS</b> SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
38	40	31	54	<b>CINDERELLA</b> ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
39	36	39	67	<b>ANITA BAKER</b> ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
40	39	34	32	<b>THE ROBERT CRAY BAND</b> ● MERCURY/HIGHTONE 830 568 1/POLYGRAM (CD)	STRONG PERSUADER
41	45	41	32	<b>CLUB NOUVEAU</b> ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
42	42	40	18	<b>SMOKEY ROBINSON</b> MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
43	41	42	54	<b>MADONNA</b> ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
44	48	44	15	<b>PRINCE</b> ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
45	37	37	24	<b>CHRIS DE BURGH</b> ● A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
46	59	67	6	<b>RICHARD MARX</b> MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
47	47	50	14	<b>THE CULT</b> BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
48	49	51	6	<b>DAN FOGELBERG</b> EPIC OE 40271 (CD)	EXILES
49	50	58	5	<b>STEPHANIE MILLS</b> MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
50	52	72	4	<b>ROGER WATERS</b> COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
51	38	38	6	<b>JUDAS PRIEST</b> COLUMBIA C2 40794 (CD)	LIVE
52	51	47	10	<b>ACE FREHLEY</b> MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
53	55	60	37	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
54	54	66	10	<b>THE NYLONS</b> OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	61	61	9	<b>JONATHAN BUTLER</b> JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
56	46	46	18	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 25491 (9.98) (CD)	TRIO
57	63	55	14	<b>CARLY SIMON</b> ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
58	71	54	19	<b>PSEUDO ECHO</b> RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
59	53	49	46	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ CHRYSLIS OV 41534 (CD)	FORE!
60	70	77	3	<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
61	58	57	10	<b>DAVID BOWIE</b> ● EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
62	62	62	15	<b>THE SYSTEM</b> ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
63	69	69	5	<b>WARREN ZEVON</b> VIRGIN 90603/ATLANTIC (8.98)	SENTIMENTAL HYGIENE
64	64	65	6	<b>THE ISLEY BROTHERS</b> WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
65	68	70	18	<b>THE BREAKFAST CLUB</b> MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
66	60	53	26	<b>TESLA</b> GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
67	72	52	122	<b>WHITNEY HOUSTON</b> ▲ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
68	56	56	41	<b>LUTHER VANDROSS</b> ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
69	66	68	16	<b>ANTHRAX</b> MEGAFORCE/ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
70	65	48	17	<b>KIM WILDE</b> MCA 5903 (8.98) (CD)	ANOTHER STEP
71	57	59	19	<b>CUTTING CREW</b> ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
72	67	63	9	<b>SURFACE</b> COLUMBIA FC 40374	SURFACE
73	73	64	48	<b>EDDIE MONEY</b> ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
74	82	84	8	<b>T'PAU</b> VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
75	79	78	35	<b>ROBBIE NEVIL</b> MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
76	76	82	11	<b>DWIGHT YOAKAM</b> REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
77	77	79	59	<b>PETER GABRIEL</b> ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
78	78	85	3	<b>Y&amp;T</b> GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
79	NEW ▶	1	1	<b>STARSHIP</b> GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
80	80	97	5	<b>KEEL</b> MCA 42005 (8.98) (CD)	KEEL
81	93	128	3	<b>JOHN WAITE</b> EMI-AMERICA 46332 (8.98) (CD)	ROVER'S RETURN
82	112	—	2	<b>THE FABULOUS THUNDERBIRDS</b> EPIC FZ 40813 (CD)	HOT NUMBER
83	84	89	21	<b>PSYCHEDELIC FURS</b> COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
84	74	75	44	<b>CAMEO</b> ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
85	85	93	7	<b>MASON RUFFNER</b> CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
86	86	76	22	<b>NAJEE</b> EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
87	75	71	21	<b>GREGG ALLMAN</b> EPIC FE 40531/E.P.A. (CD)	I'M NO ANGEL
88	81	74	18	<b>SIMPLY RED</b> ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
89	88	90	59	<b>RUN-D.M.C.</b> ▲ PROFILE 1217 (8.98) (CD)	RAISING HELL
90	91	81	48	<b>LIONEL RICHIE</b> ▲ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
91	95	101	22	<b>LOU GRAMM</b> ATLANTIC 81728 (8.98) (CD)	READY OR NOT
92	92	96	7	<b>STEVE EARLE</b> MCA 5998 (8.98) (CD)	EXIT 0
93	98	112	5	<b>OMAR AND THE HOWLERS</b> COLUMBIA BFC 40815	HARD TIMES IN THE LAND OF PLENTY
94	94	107	6	<b>ALISON MOYET</b> COLUMBIA BFC 40653	RAINDANCING
95	87	80	7	<b>LITTLE STEVEN</b> MANHATTAN ST 53048 (8.98) (CD)	FREEDOM NO COMPROMISE
96	90	87	16	<b>RESTLESS HEART</b> RCA 5648-1-R (8.98) (CD)	WHEELS
97	97	109	17	<b>THE JUDDS</b> ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
98	130	—	2	<b>GREAT WHITE</b> CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
99	105	113	22	<b>REO SPEEDWAGON</b> EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
100	NEW ▶	1	1	<b>THE GRATEFUL DEAD</b> ARISTA AL 8452 (9.98) (CD)	IN THE DARK
101	109	98	34	<b>KOOL &amp; THE GANG</b> ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
102	104	92	9	<b>DIANA ROSS</b> RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
103	99	86	124	<b>U2</b> ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
104	107	95	24	<b>BRUCE WILLIS</b> ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
105	106	108	60	<b>SOUNDTRACK</b> ▲ COLUMBIA SC 40323 (CD)	TOP GUN
106	108	91	172	<b>U2</b> ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
107	89	94	38	<b>BILLY IDOL</b> ▲ CHRYSLIS OV 41514 (CD)	WHIPLASH SMILE
108	96	88	171	<b>U2</b> ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
109	121	110	15	<b>KOOL MOE DEE</b> JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE

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.

## SAL PISELLO INDICTED ON INCOME TAX RAP

(Continued from page 1)

The government alleges that Pisello evaded more than \$187,000 in taxes between 1983 and 1985. The majority of his income during that period, totaling \$600,000, supposedly went unreported; he paid only \$27,000 to the Internal Revenue Service during that time.

A press release issued by U.S. Attorney Robert C. Bonner and Richard A. Small of the L.A. Organized Crime Strike Force says that the unreported income was earned "mostly from business associated with MCA Records Inc."

MCA's official statement on the Pisello indictments reads, "Neither MCA Records nor any of its employees have ever had any knowledge of Mr. Pisello's personal finances. There are no allegations of any wrongdoing by MCA nor any of its employees. MCA has previously cooperated fully with the federal investigation and will continue to do so."

If convicted, Pisello would face up to 15 years in prison and fines totaling \$600,000.

The Pisello indictment prompted

speculation about possible prosecutions of other organized crime or record industry figures, but government officials are legally restrained from discussing potential cases, and grand jury rules require law enforcement officers to be silent about any possible indictments.

The L.A. special grand jury is one of five federal units investigating supposed ties between organized crime and the music business. The others are in Newark, New York, Philadelphia, and Cleveland.

Pisello, who is completing a separate two-year sentence for tax evasion, entered a plea of not guilty at his July 13 arraignment on the new charges.

At the arraignment, U.S. Attorney Marvin Rudnick asked Judge William Rea to set high bail for Pisello, citing grand jury testimony that said Pisello offered to use strong-arm tactics in the course of his dealings with MCA. Independent promotion man Joe Isgro (himself the center of allegations involving payola activities) was allegedly among his targets.

According to the government press release on the July 9 indictment, Pisello received a \$50,000 advance from MCA to guarantee the transfer of the Chess/Checker/Cadet catalog from Sugar Hill Records of New Jersey. Also alleged is that Pisello received more than \$200,000 from Sugar Hill to expedite the MCA purchase.

In November, Sugar Hill filed an \$80 million suit against MCA and Pisello in federal court in New Jersey, charging that they conspired to weaken Sugar Hill financially in order to push down the sale price on the Chess labels' blues, r&b, and rock'n'roll catalog (Billboard, Nov. 29, 1986).

The government statement also says that Pisello received over \$180,000 on the sale of 8 million cut-out MCA records and tapes.

These same cutouts are at the center of a New Jersey federal case, in which Roulette Records president Morris Levy and reputed DeCavalcante crime-family figure Gaetano "Corky" Vastola, among others, are charged with extortion (Billboard,

Oct. 4, 1986). Pisello was not named in that indictment.

Pisello's other income from MCA reportedly included \$30,000 from "a defunct Latin-music-label deal" and \$100,000 from "a failed break-dance-mat venture."

The Bonner-Small release also says that Pisello is a partner in the New York-based company Consultants For World Records Inc. with reputed Genovese crime figure Frederick "Fritz" Giovanelli and his alleged lieutenant, movie production assistant Rocco "The Butcher" Musacchia.

Giovanelli is scheduled to stand trial in New York for the 1986 murder of a Queens police detective.

"Consultants For World Records, Inc. earned its revenues from the sale of the MCA cutouts and from commissions for arranging a record pressing and distribution deal between MCA and Sugar Hill," the government release says.

The major revelation at Pisello's July 13 arraignment came in U.S. Attorney Rudnick's citation of the testimony of a grand jury witness,

who said that Pisello made an offer to unnamed MCA executives in 1985 to "shake down" promo man Isgro, who owed \$300,000 to Sugar Hill, then distributed by MCA. Pisello's proposition reportedly was dismissed by the MCA men.

Pisello also allegedly offered to "take care" of New York civil rights activist the Rev. Al Sharpton, who often targets the music industry.

In requesting the high bail, Rudnick also pointed to Pisello's "damning" relationship with the central figures in the New Jersey cutout case.

Denying Rudnick's request, Judge Rea set bail at \$50,000 and ordered the case to go to trial Sept. 28.

At press time, Rudnick was unavailable to elaborate on the allegations in the grand jury testimony.

MCA senior vice president Larry Solters says that the company has "absolutely no comment" on Rudnick's statements at the arraignment.

## SOURCE-LICENSING LOBBY SEEKS DATA ON WRITERS

(Continued from page 4)

member local TV stations saying they should cooperate in a letter-writing effort by asking their senators and congressmen "to call the ASCAP/BMI bluff." Legislators were asked to write to ASCAP and BMI to take part in a "test" that would prove once and for all that the numbers of syndicated TV-music-programming composers are "very paltry."

Wrote Summers: "Your member's letter will put ASCAP/BMI on the spot. Either they will refuse to provide the information and appear to be hiding the truth from Congress or they will provide the very paltry numbers. Either way, your member will see the ASCAP/BMI claim for what it is, an exaggerated scare tactic."

Summers said in the letter that a BMI special alert to members warning that the average BMI writer or publisher will lose 30% of his income is a "hysterical claim" and "flat wrong."

The bottom line for the letter-writing tactic is to "correct the record" generated from mail to Congress members from "ASCAP and BMI members, the vast majority of whom do not receive syndicated TV-music royalties," according to Summers.

In a June 2 reply letter to the request from Shelby, ASCAP president Gould sidestepped, in this case, the issue of supplying the number of TV composers by saying that while "we would like to accommodate," the information requested "is

proprietary. As a membership organization, ASCAP may not disclose information on the royalty earnings of our members."

A committee spokesman, in commenting on Gould's statement that releasing the number of such writers is proprietary, said that in his view "there is nothing proprietary about releasing raw numbers."

According to the spokesman, seven senators and 25 House members have mailed letters similar to Shelby's, most of them in May, but the Gould letter to the Alabama senator is the only "verifiable" reply. No letter of reply to any legislator has come from BMI, according to the spokesman, although a BMI source says that it "has been in touch with the legislators."

In the Gould reply, the ASCAP president enclosed the total number of ASCAP members in Alabama—236—but pointed out that "the compensation writers receive and their opposition to the source-licensing bill are unrelated." He also mentioned a handful of successful artists and songwriters from Alabama, including Lionel Richie and Hank Williams Jr. None of those mentioned make much of their income from writing tunes for syndicated TV shows, however.

H.R. 1195, introduced by Rep. Frederick Boucher, D-Va., now has 78 co-sponsors; S. 698, introduced by Sen. Strom Thurmond, D-S.C., has nine. The All-Industry Committee is hoping that the results of the letters will make the issue more sharply focused so that more co-sponsors will sign the pending bills.

Both bills would end the separate

blanket licensing of music used in syndicated TV programming. Local non-network stations have been pushing for a source-licensing agreement that would require music to be bargained for, purchased, and conveyed through the same arrangements of all other copyright elements of TV shows.

This year's versions have revised sections that proponents say will provide songwriters with residual payments and a right to organize. Opponents maintain that regardless of the new sections, one-time source licensing is inequitable, an administrative nightmare, and further, that composers have a right to continued payment by the user for continuing use of their music, as it is now with the TV series reruns shown on local TV stations.

## BILLBOARD, UNITED STATIONS SET BEATLES SPECIAL

(Continued from page 6)

ual Beatles.

A recent survey of the Hot 100, prepared by Billboard for a United Stations Labor Day weekend radio special, proves that on more than one occasion, chart hits by the solo Beatles—including George Harrison and Ringo Starr—actually scored higher and longer on the

chart than many memorable Fab Four smashes.

Though the phenomenon can be partially attributed to the longer life cycle of post-'60s singles, the fact remains that such hits as Lennon's "Woman" (1981), McCartney's "Band On The Run" with Wings (1974), Harrison's "Give Me

Love" (1973), and Starr's "Photograph" (1973) each ranked higher, cumulatively, than "Ticket To Ride" and several other Beatles classics.

Coming on Labor Day weekend is the third in a series of joint radio specials prepared by Billboard and the United Stations Radio Networks, this time focusing on the chart life of the Beatles, both together and apart.

Titled "Billboard's Official Top 40 Hits Of The Beatles," the special will feature a countdown of those 40 hits, interviews with each member of the band—including excerpts from the last John Lennon interview, given the day he was killed—and such musical associates as Billy Preston.

In conjunction with the special, Billboard is holding a special Beatles countdown contest. Entrants must guess the top 20 hits of the Beatles—as a group or as solo artists—and list them in descending order. Up to 100 winners will receive a complete set of all the Beatles CDs currently available.

The contest rules appear in the box at left.

### 100 Sets Up For Grabs

## Contest Prize: Beatles CDs

Win a complete set of Beatles CDs! Up to 100 entries correctly naming the top 20 of the Beatles' greatest hits—as a group or as solo artists—will win a complete set of all Beatles CDs currently available in the U.S. All entries must be postmarked no later than Aug. 22, 1987. If more than 100 correct entries are received, prizes will be awarded by random selection from among the correct entries. Billboard's methodology for determining the top 20 Beatles hits will be conclusive and binding

on all entrants.

Employees of United Stations Radio Networks Inc.; United Stations Programming Network; Billboard magazine and its licensees; Billboard Publications Inc. and its affiliated companies, advertising, public relations, promotional agencies; and their immediate families are not eligible. This contest is void where prohibited by law.

Send all entries to Billboard magazine, Top 20 Beatles Contest, 1515 Broadway, New York, N.Y.

## COUNTRY SHOWDOWN CONTEST

(Continued from page 6)

six minutes a day of advertising time for 60 days to participate in the contest. And it is at the local station level that the talent contest starts, with each station promoting a competition. The average station will have about 300 entrants, according to Unkefer. Local winners proceed to state and regional contests. The finals, which feature the six regional winners, will be telecast on the Nashville Network Dec. 9 as a live 90-minute special edition of the "Nashville Now" show.

In addition to the fair format, some state contests will be held in theme parks like Six Flags Over Georgia, large nightclubs, including Billy Bob's and Gilley's, and arenas.

The state-contest packages, which SPI sells to venues, include not just the talent contest, but also the appearance of such major country acts as Gene Watson and Moe Bandy, and a guaranteed advertising package. As part of their agreement with SPI, radio stations advertise the contest venue six minutes a day for the 15 days prior to the

show. Depending on the number of stations involved within each state, Unkefer says the total value of these spots ranges from \$10,000-\$25,000 per venue.

As part of the program, co-op advertising dollars are made available to local retailers. True Value, which has more than 6,000 local retail stores, reimburses 75% of the ad dollars spent by local outlets with radio stations participating in the contest. Wrangler, the original national sponsor for the Country Showdown, still co-ops on a 65%-35% basis, Unkefer says. Other co-oping companies include Hoover, John Deere, Gravely, and Masonite.

The grand prize for the contest is \$50,000 and a recording contract with CBS. Past winners include Columbia Records artists Sweethearts Of The Rodeo.

## Lifelines

### BIRTHS

Girl, Erika "Rikki" Lynn, to **Gary Gundon** and **Kathy Anaya**, May 1 in Burbank, Calif. She is vice president of Lippman Kahane Entertainment. He is owner of Eldorado Recording Studio and manages producer/engineer Dave Jerden.

Boy, Maxfield Alexander, to **Bill** and **Sallie Schnee**, June 21 in Los Angeles. He is a record producer and recording engineer.

Girl, Dylan Lea, to **Perry** and **Susan Leopold**, June 23 in Bryn Mawr, Pa. He is owner and she is associate director of The PAN Network.

Boy, Matthew Bruce, to **Doug** and **Kelly Conner**, July 1 in Salisbury, N.C. He is manager of Record Bar there.

Boy, Jason Tyler III, to **Jay Tyler** and **Vivian Bush**, July 4 in Hollywood, Fla. He is executive producer for Mirage Productions, Miami, and production manager for the Lasersounds USA touring laser show.

### MARRIAGES

**John Milcetic** to **Kathy Gillis**, June 19 in Brooklyne, N.Y. She is a publicist for Virgin Records.

**Ken Shelton** to **Holly Turin**, June 21 in Newton, Mass. He is midday announcer for WBCN Boston. She is national sales coordinator for WRKO Boston.

**Phillipe Maiellaro** to **Susan Nan Fichtelberg**, June 26 in New York. He is owner of CDR in Paris, the largest distributor of the Discomix Club there. She is the daughter of industry veteran Sam Fichtelberg, founder of the Record Haven stores.

**Jim Macsary** to **Corina Melcher**, July 10 in Livonia, Mich. They will reside in Zurich, Switzerland. He is a radio industry veteran.

### DEATHS

**John Hammond**, 76, after a long illness July 10 in New York. The veteran producer had a long, illustrious career. (For story, see page 4.)

**Michael Hutson**, 38, of drowning July 12 in New Jersey. He was executive vice president of Gaia Ltd. Records and Gramavision Records. His widow, Barbara, and his par-

## THORN EMI MUSIC

(Continued from page 4)

Thorn EMI Screen Entertainment and other branches.

In the past two years, the Thorn EMI group has disposed of more than 40 businesses as part of its restructuring process, including the ABC cinema chain, Elstree Studios, and domestic electrical appliance arms Bendix and Tricity.

About 1,250 employees were laid off across the group last year, Wilkins said, and job losses will run at the same level this year. While he continues as chairman, he is handing over the role of chief executive to Colin Southgate, who is also Thorn EMI managing director.

ents survive. In lieu of flowers, his widow has requested that donations be made to the Community For Creative Nonviolence, 1345 Euclid St. N.W., Washington, D.C. 20009.

**Robert Hertzog "the Zog" Zohn**, 35, of a heart attack June 13 in Fort Lauderdale, Fla. He was co-founder of the Blue Riddem Band. He was lead singer, rhythm guitarist, and principal songwriter in the band, which was nominated for a Grammy Award in 1985 for its album "Alive In Jamaica" on Flying Fish Records. Zohn is survived by his wife, a son, a daughter, his mother, and a sister. In lieu of flowers, family members have requested that contributions be made to College Fund, c/o Helen O'Ryan, 1732 N.E. 7th St., Fort Lauderdale, Fla. 33301.



**Twice As Fun.** Reba McEntire, center, the Country Music Assn.'s entertainer of the year and a Grammy winner, poses backstage in Nashville with the Judds, Naomi, left, and Wynonna. McEntire performed for the first time with the platinum mother/daughter duo.

## New Companies

**Higher Octave Music**, an independent record company, formed by Matt Marshall and Paul Hunter. First releases are "Winds Of Space" by Peter Davison and "Half Moon Bay" by William Aura. Company also produces the new age radio show "Soundscapes 90." Suite 41, 8033 Sunset Blvd., Los Angeles, Calif. 90046; 213-856-0039. Also, Suite 192, 1187 Coast Village Road, Santa Barbara, Calif. 93108; 805-565-1353.

**Dagene Records**, formed by David Alston. 64 Dedman, San Francisco, Calif. 94124; 415-821-0964.

**Major Tom Management Inc.**, formed by Thomas R. Kijek. Company specializes in management, marketing, and publishing administration. First signing is Charlie Karp &

the Name Droppers. 448 Hunting Ridge Road, Stamford, Conn. 06903; 203-329-9926.

**Hardly Records Inc.**, an independent record label. First release is an album by Decontrol. Company will concentrate on the development of new bands and music with appeal to college/new wave audiences. 5120 Walnut St., Philadelphia, Pa. 19139; 215-747-1200.

**Pendulum Records**, formed by Rip Nordhogen. Company will specialize in production, promotion, and distribution of original music ranging from rock to reggae. Current acts include Stickman, Ipso Facto, Mile One, Keith Stoutenburg, among others. P.O. Box 3757, Minneapolis, Minn. 55403; 612-872-7936.

**Devin Payne and Katona**, formed by Devin Payne and Gabriel Katona. Company represents duo's compositions, recording contracts, and television/motion picture scoring in affiliation with Stan Diamond. C/O StarQuest Entertainment Network, Suite 22, 13103 Barbara Ann, North Hollywood, Calif. 91605; 818-764-2838.

**Sapphire Records**, a division of Sapphire International Inc., formed by Timothy Jones. Company will steer toward r&b and dance music, but staff is available to work with both country and rock-oriented artists. First release is the debut "Just The Jam, Please" by the Jones Jam. P.O. Box 6457, FDR Station, New York, N.Y. 10150; 212-323-7903.

## SEMINAR LOOKS AT TECHNOLOGY'S FUTURE

(Continued from page 3)

demo at home, with good enough quality to be able to actually use what they've put down in their MIDI sequencer. They'll just come into the big studio and dump it all to another storage medium."

While Nathan thinks there will always be a need for the professional recording facility, he said that such a facility's primary focus will gradually shift away from recording basic tracks to providing a venue for brainstorming by the involved parties during final mix-down.

"Record labels will still place an emphasis on mixing a record," Nathan opined. "Even when they're doing it all at home, they'll still need to come to the studio to put it all together. The feedback you get during mix-down, when everyone is all together, is invaluable."

Whether the recording is being done in a commercial studio or sophisticated home setups, chances are good that by the year 2,000, much of it will be done on optical-disk-based, all-in-one digital work stations, rather than on magnetic tape recorders, according to both Gus Skinas of Sony Professional Audio and Larry Fast, the well-known synthesizer program-

mer and composer who has worked with Peter Gabriel and other artists.

"By 1999, we will see all-digital, single-user, completely automated work stations equipped with a variety of extensive memory systems," said Skinas. "These may take the form of nonvolatile RAM, bubble memory, optical disk—the possibilities are limitless."

"All the areas are merging. Musical instrument makers like Fairlight and Synclavier are moving toward becoming recording system manufacturers," said Fast, referring to the fact that the Synclavier is already capable of recording 32 tracks of digital audio. He continued, "The general-purpose work station would seem to be the wave of the future. Prices will go way down, and memory and sonic quality will increase."

Much of the next wave of technology will—as in the past—come from the esoteric, hi-tech world of defense and aerospace system design, Fast said. "The government's Strategic Defense Initiative research is already yielding better and faster chips and parallel processing computers, which process information in much the same way as the human brain," he said. "And who can tell what might trickle down for music technology from wild-card developments like superconductivity?"

Fast cautioned electronic musicians not to let the machinery get the

## 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 19-21, **Compact & Video Disk Systems And Applications**, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

July 20, **National Music Publishers Assn. Annual Meeting**, Park Lane Hotel, New York. Karen Snowberg, 212-370-5330.

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.

Sept. 29-Dec. 14, **Collectors Circle**, New York Univ. 212-777-8000.

### OCTOBER

Oct. 14, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York City. 301-588-4114.

Oct. 20, **International Radio And Television Society Goods And Services Auction**, St. Regis Hotel, New York. 212-867-6650.

better of them. He said, "One of the reasons I first got involved in electronic music was the enormous creative potential in being able to design new sounds.

"Today, there are a lot of sound-alike records all using the same synth patches and drum programs. To stop this, people are going to have to delve deeper into the new breeds of electronics.

"Musicians will be able to afford some pretty high-powered artillery by the year 2000, but to make full use of it, they're going to have to get beyond the surface."

## EXECUTIVE TURNTABLE

(Continued from page 4)

**RELATED FIELDS.** In a restructuring of its press relations department, MTV Networks in New York makes the following appointments: **Linda Alexander** as manager of program publicity for Nickelodeon and Nick At Nite; **Barry Kluger**, vice president of press and public affairs; **Carole Robinson**, director of program publicity, MTV and VH-1; **Judy Levin**, director of affiliate sales and marketing publicity; **Betsy Freeman**, director of communications, press and public affairs; and **Marty von Ruden**, manager of press and public affairs for the company's newly formed West Coast press office.

**Camille Barbone** becomes an agent for Spotlight Enterprises in New York. She joins from a broad background in the entertainment industry.

## FOR THE RECORD

In the July 18 Lifelines column, Jerry Livingston was misidentified as Jay Livingston.



# Importers Seek Solutions To Royalty Demands

BY MOIRA McCORMICK

NEW YORK Describing restrictions on the importation of records as unjustified paranoia, importers and retailers speaking July 12 at the New Music Seminar here said they want to work out arrangements



with major labels and music publishers to stem further decay of the import market. (See related story, page 1.)

The eight representatives of import/export and retail operations appearing on a panel dubbed "The Import Crisis" unanimously called for the cessation of restrictions on nonparallel import product. According to moderator Barry Kobrin, president of importer/distributor Important Records, major label representatives with opposing viewpoints declined invitations to appear on the panel.

"This paranoia about imports is

not justified by the size of the market," said Ed Grossi, vice president of Jem Records and a founding member of the Recordings International Trade Committee, a group seeking to salvage the import business in the wake of a recent anti-import ruling obtained by a music publisher. RITC, Grossi said, will set up and fund a copyright clearing-house to work with publishers.

"The U.S. industry is not being devastated by import product," Grossi said. Jem, he noted, was "at one time the largest importer, with 75% of our business attributed to imports. Now that figure is less than 25%."

Several of the other panelists cited decreases in their own import figures: Owner Bob Plotkin of New York retailer Bleecker Bob's said his import sales have dropped from 75% to 25% of total business; and Keith Wood of British importer/exporter Caroline Records said import business had fallen from 80% to 10% of business.

"We're concerned in the U.K.

about the problem of new bands," said Wood. "They don't have a chance of being exposed without the help of imports."

Jim Callon, president of importer/distributor JDC, likened the import restrictions to "censorship of music."

"The importation of full-line product is a pure and honest business, and it should proliferate," said Kobrin. He pointed to the significantly higher price points on imported product (\$12.99 for imported LPs as opposed to \$8.99 domestic, for example) as evidence that full-line imports do not threaten domestic sales.

Kobrin continued, "The importers here are fighting to bring in records that aren't available in the U.S.—and bring them in at the full rate. We want to bring in catalog and expose new artists, not import parallels and bootlegs." Important and Jem, he noted, "are thriving, but on the distribution of independent rock product and our own subsidiary labels [rather than imports]."

Kobrin and Grossi cited cases of lawsuits brought against importers and retailers as a result of alleged violations of Section 602 of the Copyright Act, which forbids the distribution and sale of imported recordings without consent of the copyright owner.

Kobrin said CBS' 1982 suit against Important, Jimmy's Music World, and Scorpio regarding picture disk importation "set the tone for the current turning away from imports." Similarly, Grossi cited the 1985 case in which Jem was sued by publisher T.B. Harms and the Harry Fox Agency for failing to acquire permission from the composition owner as well as the copyright owner to distribute an imported Frank Sinatra album.

The 1985 suit brought against

Tower Records and Caroline Records by a group of major labels alleging importation of parallel product "put notice out to all retailers that nobody is safe," said Kobrin.

The most feasible solution to the import problem at this time, he said, would be for "the major retailers to convince the major labels that imports are a creative aspect of their stores. Over the last year, there has been more conversation among the importers and retailers than ever before, but there haven't been enough retailers [involved]." Kobrin says a hoped-for meeting of members of the National Assn. of Recording Merchandisers, the Record Importers Trade Committee, and major labels regarding the import problem is under discussion.

## PUBLISHERS LICENSE IMPORTER

(Continued from page 1)

federal court ruled March 25—in T.B. Harms vs. Jem—that under section 602 of the Copyright Act, U.S. music publishers are within their rights to collect mechanical royalties from those importing records from abroad (related story, page above).

As a result of the court ruling, RecTrack (USA) Inc. submitted, it says, thousands of requests to Harry Fox to license imports, both cassettes and compact disks, for distribution in the U.S.

According to Ed Murphy, president of the National Music Publishers' Assn., of which Harry Fox is a unit, the RecTrack proposal was forwarded to its publisher clients. Murphy says hundreds of publishers responded with deals covering thousands of copyrights.

Generally, RecTrack was granted reduced rates in view of its budget pricing. According to Wilhelm Mittrick, managing director of RecTrack, the company is licensed for rates running as low as 50% of the full statutory rate of 5 cents per cut to a full 5 cents.

Mittrick and NMPA's Murphy admit several publishers refused to grant RecTrack a license for certain

material, forcing RecTrack to drop such selections from individual titles.

Mittrick says the new royalty obligations will force RecTrack to add several cents to its wholesale pricing. For its cassettes, RecTrack charges around \$1.60.

Both Murphy and Mittrick appear satisfied with the turn of events. For Murphy, they represent a "reaffirmation of 602." For RecTrack, it sees the overall response as "very positive" and "confirms the impression that U.S. publishers won't use their newly found power to prevent imports from entering the U.S. market, but rather to increase their revenues from a new and thus far completely untapped source."

RecTrack notes that "substantially increased costs on the U.S. distribution side are partly softened by reduced purchase prices from Europe, as RecTrack's European suppliers are now able to export royalty-free." RecTrack adds that the publisher agreements allow for the import of small quantities of product that would be of no interest to major labels and, without the new agreements, unlikely to be available to the U.S. consumer.

## SEMINAR ATTENDEES SOUND OFF

(Continued from page 3)

looking for is some kind of good management deal. I think we made some good connections. I found the panels to be not very informative. There seemed to be a lot of bickering, which left people in the audience in the dark watching them argue. The whole seminar is not all it's been built up to be. Look at all of the bands that have canceled. There were like 16 of them, and that was a main attraction of coming here.

**Dave Roberts (label manager, FM/Revolver Records Ltd., U.K.):** This is our fourth year, and we've had a booth for the last three. To be honest, it seems to be a bit less busy. In the past we seem to have found some interesting bands, but this year I don't think there's any, to be honest. The MIDEM festival is a lot more business-oriented, and we absolutely make more deals there.

**Peter Wright (domestic buyer, Caroline Records):** Actually, the most important part of the whole thing is the bar—that's where I get most of my work done!

**Don Grierson (senior vice president of a&r, Epic Records):** Well, I think you hear a lot of the same things on some of the panels. The a&r panel, which I was on both this year and last year, didn't change much. I guess it's educational to a degree for the beginners, and it's certainly about the only opportunity

people who want to be perhaps managers, producers, or whatever get to be around people who are actually in this business. As we stressed on the a&r panel, though, the ones that'll make it are those who have drive and vision. They come, they learn, and then go away—hopefully leaving with the knowledge that persistence pays off.

**Gene Mahler (Little Train Records, Fort Lauderdale, Fla.):** The pluses were a lot of contacts that I made. Most of my distribution I al-

### 'The pluses were a lot of contacts'

ready had set up, but just being able to sit down face to face with your distributors as an indie it helps you collect your money a lot quicker, which is the real bitch in the first place.

**Duncan Browne (Rounder Records):** There's a problem with addressing the needs of the people because there are two different levels—experienced and inexperienced. It would be good if the panels weren't always geared toward the lowest common denominator. In general, I would like to see more types of music addressed. It's only been hit product. There's been nothing about jazz, catalog, or

blues, which has been one of the most successful genres this year.

**Denise Davidson (WRSU college radio, New Brunswick, N.J.):** I find the seminar very useful. The college radio panels were exceptional. As far as meeting people, it's good to see people that you speak with on the phone. There were a few people I was looking for, and I found almost everyone I wanted to see.

**Jerry Suarez (JFL Distributors):** The panels are too crowded. It's just gotten too big, and trying to find people is impossible unless you have pre-arranged meetings.

**Bill Urie (Inner-View, video company):** I've been to all eight seminars. I think the panels have gotten a bit more to the point where people are still trading ideas, but there's a lot of rehashing of stuff that's been gone over the last three years. I also think the seminar's too short. You've got to go a week with this whole thing. I know it's expensive for people from out of town, and I think that's another reason—besides the fact that it's gotten crowded—to move to another place.

**Anonymous major label a&r executive:** Quite frankly, I lasted about 15 minutes and that was it. I had to get back to the office and take care of about 75 phone calls.

Compiled by Steve Gett and Linda Moleski.

## CENSORSHIP PANEL

(Continued from page 3)

morality.

Upon the reading of an excerpt from the Dead Kennedys song "I Kill Children," its author, Biafra, feigned shame, later declaring to the audience, "Most people don't believe people like this exist." Claiming that his lyrics and others read were being taken out of context, Biafra said such efforts as the Peters' and those by the PMRC represent "a well-organized crackdown on our right to information."

Panelist Goldberg, a longtime opponent of musical censorship, of-

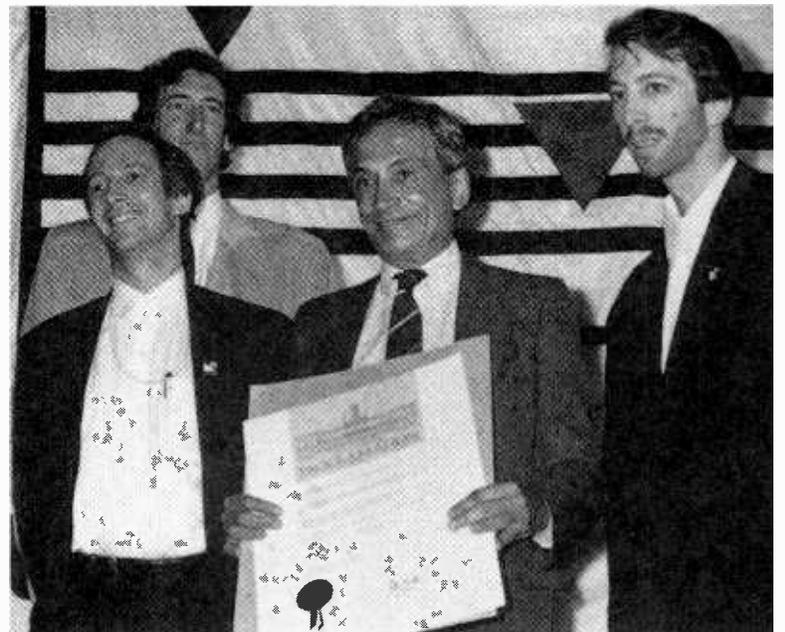
fered the audience a series of rejoinders to counter common PMRC arguments for a record rating system. "If you get into debates," he advised, "invoke the American flag—because you are fighting to preserve American traditions."

Attorney Sheinfeld, arguing vigorously against any type of censorship, told the audience that "we are now in a crisis of democracy" and labeled the PMRC "a prostitution of the American political system." A persuasive speaker who appeared to have the strong support of the audi-

ence, Sheinfeld railed against the PMRC. "They have elevated fear over reason," she said. "To my mind, as a parent, this shows them to be completely evil."

The Peters brothers—who complained about their "side" being underrepresented on the panel—faced boos and hisses from the audience, including one cry of "When was the last time you had to do honest work for a living?"

The questions taken from the audience indicated the crowd's strong anticensorship stance.



**This Is Your Week.** Herbert P. Rickman, special assistant to New York Mayor Ed Koch, holds a proclamation declaring New Music Week during the New Music Seminar. Accepting the honor are the three seminar co-directors, from left, Mark Josephson, Joel Webber, and Tom Silverman.

# Amnesty's Healy: 'Rock Is Of The People' Panel Eyes Music's Power For Peace

BY JIM BESSMAN

NEW YORK The power of pop music to help solve sociopolitical problems on a global scale was the focus of the New Music Seminar's "Music For Peace" panel, held July 14.

Moderator Rick Dutka of Tommy Boy Records pointed out that millions of people have been brought together in the last few years by music and music events designed to raise listeners' consciousness regarding peace and war, racism, the environment, and related concerns. The four other panelists were uniquely positioned to document recent and current activities in these areas. They were Jack Healy of Amnesty International; Harlem Desir, SOS Racisme; Reebee Garofolo, Boston Rock Against Racism; and rocker Peter Gabriel.

Amnesty International's Jack Healy spoke of the necessity of building a sense of community among artists and audiences in responding to the many instances where freedom is being denied.

"You demand freedom to hear rock'n'roll," said Healy. "We demand it for the whole world."

Rock'n'roll, he added, is, "by definition, of the people." He said that the "natural sense of freedom" that Amnesty International and the music industry hold in common must be translated to the rest of the world through the continued consciousness-raising of concerts. He also said plans for another Amnesty superstar tour for 1988 are under way.

Healy condemned "industry cynicism" regarding "compassion fatigue" resulting from the alleged surfeit of "cause events," which he said were actually few and far between.

Desir, founder and president of the French organization SOS Racisme, which similarly uses pop music concerts to raise awareness of social issues, told of a free concert outside Paris last June that drew over 400,000 people. Now endorsed by government officials as well as major pop music and film stars, Desir hopes to bring his group's concept of brotherhood as expressed by its motto, "Hands off my friend," to the U.S.

"Europe, the U.S., and Africa were linked by the slave trade but [can now be linked] by a friendship trade," said Desir, who likened a united antiapartheid front to the '60s antiwar movement.

Garofolo, a key organizer of Bos-

ton Rock Against Racism, reported on the sixth annual Rock For Peace concert in East Berlin, which he and Dutka were the first U.S. citizens to attend. Originally launched to protest NATO's deployment of nuclear warheads in Europe, the concert this year had an antiapartheid theme.

"East Germany has embraced pop music in a way that few other countries do," Garofolo noted, adding that while the concert was government-sponsored, it brought together government officials with the Western-influenced local rock scene.

Peter Gabriel, long a participant in cause-related concerts, movingly recounted his experience in Japan during a concert performance there in December to benefit the U.N.-endorsed Univ. for Peace in Costa Rica.

He recalled listening to a survivor of the nuclear holocaust in Hiroshima, who described seeing a horribly disfigured woman crawling out of a pond with her daughter trailing behind her. "I don't want it to be my daughter," said Gabriel, who recommended the establishment of a sophisticated "global network" among artists and others concerned with world survival for pooling information and generating influence.

Garofolo, a key organizer of Bos-

# Seminar Examines Racism In Hiring, Promotions

NEW YORK Inequality in hiring and opportunities as well as reciprocal trade with black businesses were topics put into focus at the New Music Seminar by a panel on racism.



Dubbed "Racism In The U.S. Music Industry," the July 13 seminar, moderated by attorney and Tommy Boy Records vice president Rick Dutka, featured Reebee Garofolo of Boston's Rock Against Racism, consultant L.R. Byrd, Recording Industry Assn. of America chairman Stan Gortikov, musician Vernon Reid of the Black Rock Coalition, and Michael Leon, senior vice president of A&M Records.

Garofolo, who read a prepared statement on the history of black hiring practices in the industry over the last 50 years, summarized the relationship between black music

and industry profits as "black roots, white fruits." His 15-minute summary drew a standing ovation.

Byrd, who has acted as a consultant to the National Assn. for the Advancement of Colored People in its negotiations for reciprocal business agreements from various industries supported by black consumers to aid black-owned companies, said the organization has held discussions with several labels to encourage similar moves.

"The black community will be sensitized to the fact that we will not do business with people who don't do business with us," he said. "We will encourage companies to develop the percentage of their rosters with black managers."

Byrd lauded A&M, which recently undertook a summer jobs program for inner-city youth, as a company that has turned around its approach to dealing with the black community and black employees.

FRED GOODMAN

## BILLBOARD, AFI JOIN FOR VID CONFAB

(Continued from page 1)

directors of the New Music Seminar, with proceeds donated to the AFI, a nonprofit organization created by Congress 20 years ago to promote the moving image as an art form.

"Special-interest video product is the fastest growing visual medium of the day," said Sam Holdsworth, publisher of Billboard, at a press conference during the New Music Seminar here. "The nontheatrical market—including music, health, how-to, and other forms—was originally seen as perfect fare for cable. That didn't happen, but it's now happening on videocassette."

Holdsworth pointed out that since Jan. 10, Billboard has been publishing sales charts in four special-interest product areas: recreational sports, hobbies and crafts, health and fitness, and business and education.

Jamie Hindman, deputy director of AFI, said, "In the past we've focused on film, but we have now gotten more into TV and the new media. It's become clear the creative community sees special-interest video as having tremendous potential."

The American Video Conference will cover two separate areas. One portion will cover the production, distribution, and marketing of special-interest video; the other will deal solely with the music video industry. Separate awards presentations in each area are also part of the conference.

The music video portion of the conference will have a distinct shift in focus from previous Billboard meets, according to Ken Schlager, the magazine's managing editor.

"In the beginning, the technology and production aspect of making music videos was stressed," he said. "This year, we will turn more to looking at the function of music video. We'll examine how labels can maximize the benefits of the product for promoting artists, with a concentration on programming."

Schlager noted that "while we are familiar with MTV," there are other important national video outlets, and at least 60-80 local shows that

"a lot of people haven't heard very much about," despite the fact that these stations play an important part in label promotional plans.

"We are going to provide what we believe is the first meeting place for the video music industry that will bring the labels together with the programmers in a truly constructive setting," said Schlager.

Some possible workshops at the conference include finding and training VJs and on-air personnel, researching the audience and the marketplace, building effective promotions, and marketing and promoting longform music video product.

Two separate award presentations will be made at a gala dinner the final night of the AVC. One will include all special-interest/nontheatrical product (including longform music videos) produced in the U.S. and distributed to the home video marketplace between Jan. 1, 1986, and Aug. 31, 1987. Deadline for submissions is Oct. 1, 1987.

The other award presentation will be for promotional videoclips. Nominations will be determined by a blue-ribbon panel of producers, programmers, and journalists.

Details regarding submissions for both award presentations will be announced in a future issue of Billboard.

## NEW MUSIC SEMINAR KEYNOTERS: LET'S GET ACTIVE

(Continued from page 1)

ists. "We can change our world, and we can change our industry," said Josephson. "Let's change them for the better."

Virgin head Branson called on the industry to educate young record buyers on the need for safe sex in the shadow of the AIDS epidemic.

"We in the record industry have a special responsibility," said Branson. "We're in a unique position because we're an industry of the young, by the young, and for the young. We have their ears, and we also have their hearts and minds."

Branson revealed that Virgin is establishing a charitable trust in Britain to make condoms easily available to the public at a cheap price. Dubbed "mates," the Virgin-distributed prophylactics will sell for 33 pence, with retailers being asked to forgo any markup. The company is also promoting a safe sex slogan: "If it's not on, it's not on."

"In the absence of a cure for AIDS, prevention is the only avenue open to us," said Branson. Invoking

the spirit of the Live Aid benefit, the Virgin topper said the industry has "another opportunity" to galvanize popular support to fight a life-threatening crisis.

Graham, who has been instrumental in staging Live Aid, Amnesty International's Conspiracy of Hope tour, the antidrug Crackdown concerts, and benefits for Biafra

## 'We have their ears—and their hearts and minds'

and the United Farmworkers Union, addressed the use and abuse of power by members of the industry.

"Many of us [in the music business] have been extremely lucky," said Graham, adding that success "leaves us open to greed and avarice but also to effect positive changes."

Graham, who recently staged a concert featuring U.S. and Soviet

rock musicians in Moscow, contrasted the rewards and opportunities available to Western musicians with the Soviet system—which barred "unofficial" bands from performing at the show.

"There is no awareness of 'better' over there," said Graham. "We in the industry know what 'better' is. We all have an overt opportunity to express ourselves [in the West]. So some of us are going to make it. When you do, don't mess with someone who's smaller than you. The challenge to us is what to do with our power."

Branson also used his keynote spot to suggest that the U.S. industry and artists should be "less parochial," because foreign markets now make up more than 50% of the world record market. He also suggested artists should no longer be willing to accept the standard 50% royalty rate on foreign sales.

"Artists still accept a one-half rate on foreign royalties as if the rest of the world is not as important," he said. "It isn't true."

gars Banquet, Dreamland Records, and SBK Entertainment. Corporate restructuring is expected to continue as the result of an evaluation by an outside analyst of noncreative and administrative systems. The intended goal of the study is to free up dollars tied to overhead. The company says that money will be used "to further enhance the company's creative thrust and investment in the business" rather than be added to the bottom line.

## BERTELSMANN MUSIC GROUP

(Continued from page 4)

the artists who contributed to the label's year.

RCA/Arista/A&M Distribution is also credited with the biggest 12 months in its history.

BMG International, covering the record operations outside the U.S. and Canada, was up a reported 27% over the same period last year. Aside from international hits by Eurhythmics, John Farnham, and Starship, new, long-term licensing agreements with Motown and RCA-Columbia Video are

cited, as are ongoing deals with Virgin Records and Island.

BMG Direct Marketing, which includes the RCA Records Club operation, claims a 25% jump in enrollment as a result of the establishment of a compact disk club and an infusion of cash by Bertelsmann. The division also claims continued growth for the record and video clubs.

Looking ahead, the company says it has secured new production deals with King Jay Records, Beg-

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# 'Bad' Michael Jackson Party Goes 'Good' With Retailers

BY CHRIS MORRIS

LOS ANGELES America's retailing elite got an advance hearing July 13 of the new Michael Jackson album, "Bad," at an elaborate soiree here.

Epic Records simultaneously announced that, as anticipated (Billboard, July 11), the long-awaited album will be released Aug. 31. Its first single, "I Just Can't Stop Loving You," a ballad duet with Siedah Garrett, will be issued to radio July 22 and will arrive in stores July 27 (a week later than had been presumed).

The "Bad" retail junket, which included a listening session and cocktail party at the Crystal Room of the Beverly Hills Hotel and a dinner party at Jackson's Encino home, drew top-ranking representatives of most of the country's largest retail chains and rackjobbers.

Among those reportedly in attendance were Jack Eugster of the Musicland Group; Louis Kwiker of Wherehouse Entertainment; Roy Imber of Record World; Barry Bergman and Steve Bennett of Record Bar; Lew Garrett of Camelot Music; Lou Fogelman, Mitch Perliss, and Sam Ginsburg of Music Plus/Show Industries; Chris Hobson of Tower Records; Evan Lasky of Danjay Music & Tapes/Budget Records & Tapes; Howard Applebaum of Kemp Mill Records; Harold Okinow of Lieberman Enterprises; and Mario DeFilippo of Handleman Co.

"Ninety percent of the record business was there—the guys that handle the cash registers," says one attendee, who adds that approximately 60 industry reps made up the party.

The evening climaxed at Jackson's home with a lavish dinner, catered personally by chef Wolfgang Puck of the exclusive Los Angeles restaurant Spago.

Also in attendance were Jackson's father, Joe, and sister LaToya. CBS Records topper Walter Yetnikoff briefly addressed the guests. Among the few nonindustry attendees was NAACP director Benjamin Hooks.

Of the album itself, one retailer later commented, "It's not as slick and produced as 'Thriller'—it's more back-to-basics." Another attendee called the new album "marvelous."

## Two Videos Due Within Weeks

### Oliver North Comes Home

NEW YORK Lt. Col. Oliver North, the nation's newest television star, will soon be featured on at least two videocassettes. Both tapes are scheduled to be released less than three weeks after North's completion of his congressional testimony in the Iran-contra hearings.

The tapes, "Oliver North: Memo To History" from MPI Home Video and "Lt. Colonel Oliver North: His Story, CNN Highlights Of The Iran-Contra Hearings" from Forum Home Video, are being rushed to the marketplace in an attempt to capitalize on the enormous publicity generated by North's seven days of testimony at the hearings.

"Memo To History" is scheduled to be released July 30 at a list price of \$19.95. The 90-minute tape is described as a "Cliff Notes version" of the hearing and will feature a num-

"Bad" contains 10 new songs, all but two of which were written by the star. "Just Good Friends," a duet with Stevie Wonder, was composed by Terry Britten and Graham Lyle; "Man In The Mirror" was penned by Garrett and Glenn Ballard.

Other titles on the album, produced by Quincy Jones and co-produced by Jackson, are "Bad," "The Way You Make Me Feel," "Speed Demon," "Liberian Girl," "Another Part Of Me," "Dirty Diana," and "Smooth Criminal."

"Another Part Of Me," though never before released on an album or as a single, is part of the soundtrack to Jackson's 3-D extravaganza, "Captain EO," on view at Disneyland and Disney World.

Jackson will reportedly record Spanish-language versions of four songs from the collection for the Latin market.

An Epic spokesman refused to confirm or deny a rumor that the compact disk version of the album, which will be released simultaneously with the LP and cassette, will contain an additional track.

A number of guests support Jackson on the album. Steve Stevens of Billy Idol's band plays lead guitar on "Dirty Diana," and jazz veteran Jimmy Smith supplies an organ solo on the title track. The Winans, Andrae Crouch and his choir, and Garrett back Jackson on the gospel-flavored "Man In The Mirror."

There will be no video for the initial single from the album, although videos for "Bad" (directed by Martin Scorsese) and "Smooth Criminal" are near completion.

In other Jackson-related news, manager Frank Dileo announced that two shows were added to the superstar's Japanese tour—the first leg of his world tour—in response to ticket demand. Additional performances were scheduled in Yokohama for Oct. 3-4; Jackson is scheduled to appear there the preceding weekend as well.

Tickets for the first nine shows in Tokyo, Osaka, and Yokohama sold out within an hour. The cumulative audience for these shows will total 250,000.

ber of other witnesses appearing on Capitol Hill to answer questions about the Iran-contra affair.

"Lt. Colonel Oliver North: His Story," which is being produced by Cable News Network, will list for \$24.95 and is set to ship July 26.

Forum had originally announced an early-August release date for the tape, but the news that MPI was planning a similar program prompted Forum to advance the date.

The CNN tape features only North's testimony and is hosted by CNN newscaster Bernard Shaw.

Forum applied the same quick turnaround—or "instant publishing"—approach to the recent Marvellous Marvin Hagler/Sugar Ray Leonard fight. The North tape is Turner Home Entertainment's first involvement with instant publishing.

AL STEWART

# INSIDE TRACK



Edited by Irv Lichtman

**A** WORLDWIDE RESEARCH-funding marathon for AIDS called 24 Hours For Life is planned for later this year under the auspices of **The T.J. Martell Foundation**. The foundation's creator, **Tony Martell**, came up with the slogan after being contacted by **Ed Kushins** of **Westend Records**. Kushins and the label's **Mel Cheren** outlined a plan whereby the foundation would channel funds raised for AIDS research and relief through a 24-hour global solicitation by top recording acts on radio and TV. The foundation was expected to approve its role at a board meeting scheduled late last week. Actually, Martell points out, the foundation, in addition to providing research dollars in the fight against leukemia, has been providing funds for AIDS research for the past three years. Besides the cooperation of broadcasting, Kushins is also thinking of a tie-in with dance clubs.

**W**ILL CRAZY EDDIE BUY direct or through a new licensee or stick with its current licensee for its prerecorded audio and video needs? That is the question for the 39-store electronics chain in the Northeast following its termination of a license agreement with **Benel Distributors Ltd.** Benel, owned by **Ben & Ellen Kuzsner**, the sister of Crazy Eddie founder-chairman **Eddie Antar**, is challenging the termination of its concession to sell audio and video recordings in the chain. Benel filed for Chapter 11 reorganization under federal bankruptcy laws on July 13 in New Jersey. A court hearing was scheduled for July 17 on the termination of the license. Crazy Eddie doesn't specifically break down prerecorded sales, but for fiscal 1987, ended March 1, it did about \$14.1 million in total sales of recordings, blank tape, and accessories.

**B**REAKING THE SAD NEWS: Word of the death of **John Hammond** (see story, page 4) was given to the 700 attendees of **CBS Records'** worldwide convention in Vancouver by **Walter Yetnikoff**, president of the **CBS Records Group**. Breaking the sad news at a July 10 dinner-show, Yetnikoff noted the producer/label executive's many discoveries, signings, and production triumphs and his lifelong desire to eliminate racial barriers. Yetnikoff said he rejected a call for a moment of silence in Hammond's memory, declaring he knew that Hammond would "want the music to go on." CBS, by the way, is seriously considering a tribute to Hammond that would take the form of a memorial album. The label produced such an album after the death in 1977 of **Godard Lieberson**, another great name in the CBS legacy.

**ASCAP SPENDS ABOUT \$1 million a year in advertising**, according to **John Weiss**, executive vice president of **Margeotes/Fertita**, the performance rights group's new ad agency. As for ASCAP's chief competitor, **BMI** is known to be spending at least a similar amount through its ad agency, **The Gary Group**, based in Venice, Calif.

**IT'S NOT QUITE HISTORY** on the level of the first **Beatles** compact disks from **Capitol Records** last October, but mark July 21 as the release date of the vinyl and cassette counterparts to the seven CDs released up to the present. As with the CDs, the albums are the original U.K. versions. And, yes, the original U.S. versions remain in the catalog.

**MORE REASON FOR HOPE:** The July 9 **City of Hope** benefit dinner bash honoring promoter **Bill Graham** raised more than \$550,000 for the research and treatment facility. Some 800 attendees paid homage to **Spirit Of Life** Award recipient **Graham** at the 15th-annual music business sit-down, held at the Century Plaza Hotel. During the fete, the guest of honor's 20-year career as an impresario, from the Bay-area ballrooms to **Live Aid** and the **Amnesty International** tour, was recapped nostalgically in a short film presentation. Fillmore memorabilia (including a number of vintage psychedelic posters) and a slide display in the ballroom lobby brought back memories of the heyday of San Francisco rock. Comic **Robin Williams** hosted, and **Al Jarreau** and **Ry Cooder** entertained. The affair was the

first **City of Hope** banquet without a ceremonial dais—**Graham** sat among colleagues at a table in the middle of the crowd.

**GOOD PERCENTAGES:** Exhibitor registration for the 1987 **Video Software Dealers Assn.** convention in Las Vegas has increased by 32% over last year, according to **VSDA** president **Arthur Morowitz**. Over 10,000 dealers, distributors, and manufacturers have registered to attend the event, set for Aug. 16-20. All exhibit booth space has been sold, for the first time ever. New to the sixth annual confab are 33 software companies, 29 accessories suppliers, seven distributors, two adult manufacturers, and two media outlets. The exhibit area at the Las Vegas Convention Center increases by 41% this year, to a total of more than 310,000 square feet.

**VIDEO STORES CARRYING** adult inventory are among the targets of a "people power" campaign being launched by the Los Angeles Roman Catholic archdiocese. In a July 11 press conference, **L.A. Archbishop Roger Mahony** urged his flock to boycott stores carrying pornographic materials, which he identified as "a major societal moral problem and a major public health problem." Mahony said he would support boycotts of video retailers carrying X-rated material, adding that the archdiocesan Commission on Obscenity and Pornography would publicize the names of outlets that refrain from carrying adult videos. This latest onslaught by the Catholic archdiocese follows its May 1986 call for a boycott of stores selling **Playboy** and **Penthouse** magazines.

**VARIETY**, the venerable entertainment trade that has been a family-owned setup since 1905, has been sold to **Cahners Publishing Co.**, a division of U.K.'s **Reed International**. Purchase price is estimated to be between \$45 million and \$60 million, based on a prevailing rule of thumb that acquisitions are made in the trade magazine field on the basis of about 15 to 20 times pretax profits. In **Variety's** case, profits are said to be about \$3 million on revenues of around \$25 million... Included in **CBS Inc.'s** \$650 million spin-off of its magazine division—to a group of senior managers of the division—are two big consumer hi-fi mags, **Stereo Review**, with a circulation of more than 500,000 monthly, and **Audio**, with a monthly circulation exceeding 100,000.

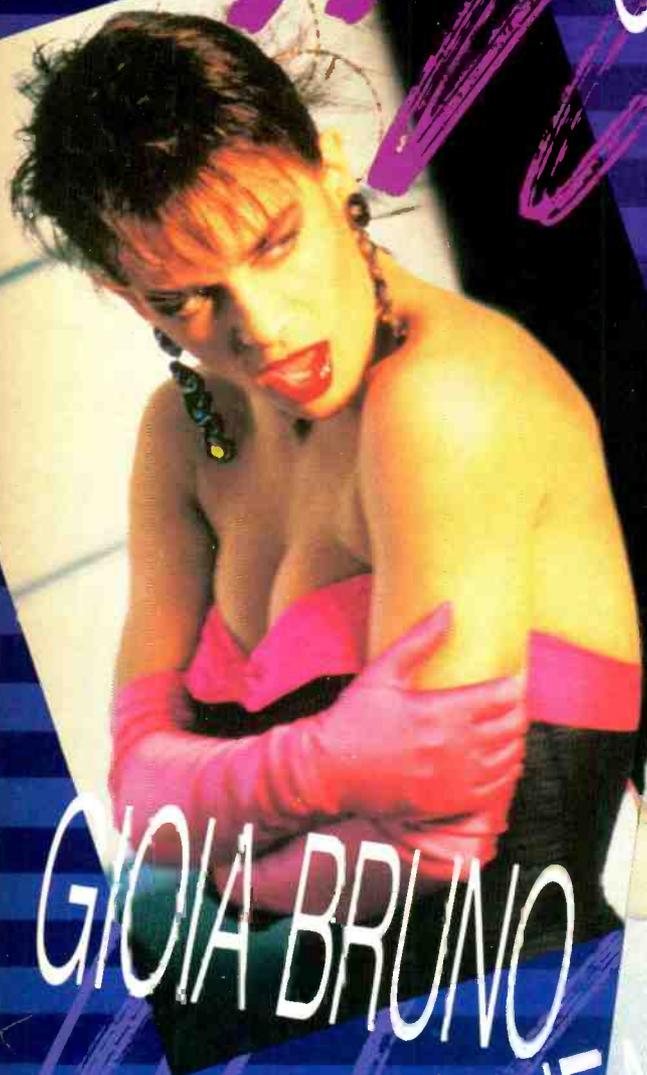
**SOFT RAP:** **New York Mets** baseball star **Darryl Strawberry** has received some rap advice on his controversial conduct from **I.R.M. Crew (Immortal Rap Masters)**, currently out on the K-tel-distributed **Chill** label with "Baseball." The group's message (not recorded as yet) concludes with the lines, "Gotta lighten up, Straw, brighten up Straw/All that shuckin' and jivin' won't do/Stop coppin' pleas and all of those Zzzzzs/Keep earnin' that 1 million, 2."

**A REALLY BIG SHOW:** **The Grateful Dead** and **Bob Dylan** drew a record 71,598 fans to their July 12 concert at **Giants Stadium** in New Jersey. It was the first concert at the stadium to break the 70,000 mark; previous high attendance was for the **Eagles**... **Charly Prevost**, recently departed from **Chrysalis**, is getting back into personal management. He can be reached at 201-783-5186. Prevost is a former associate manager of **Mismanagement**, which handled the careers of **Supertramp** and **Chris De Burgh**, among others... **Doug Daniel** has resigned as national director of special markets at **Elektra Records**, where he was a staffer for nine years... The **Nickelodeon/Menudo** tour-sponsorship revealed by **Track** last week was booked by **John Podell** of the **Willard Alexander**.

**OPENING ARGUMENTS** were heard in U.S. District Court in Los Angeles on July 14 in **Scorpio Music's** breach of contract suit against **MCA Records**. **Scorpio** lawyer **Raphael Chotos** laid out basic charges against MCA in the case, stating that **Scorpio** agreed in late 1984 to purchase \$700,000 worth of cutout MCA product from L.A. dealer **Ranji Bedi** after seeing a 60-page cutout list "straight off the MCA computer." The records subsequently shipped proved to be 31 truckloads of "worthless junk," according to Chotos. **Scorpio** claims that it has received only \$150,000 in refunds on the deal from the label; the company is seeking \$3 million and interest in awards. MCA attorney **Dennis Kinnaird** responded to the charges by saying that **Scorpio** should have known that many of the titles proffered by **Bedi** were still-active midline items, that the list of available titles was "prepared in error," and that MCA "has no responsibility or liability" in the case.

# EXPOSÉ

## GOLDEN EXPOSURE



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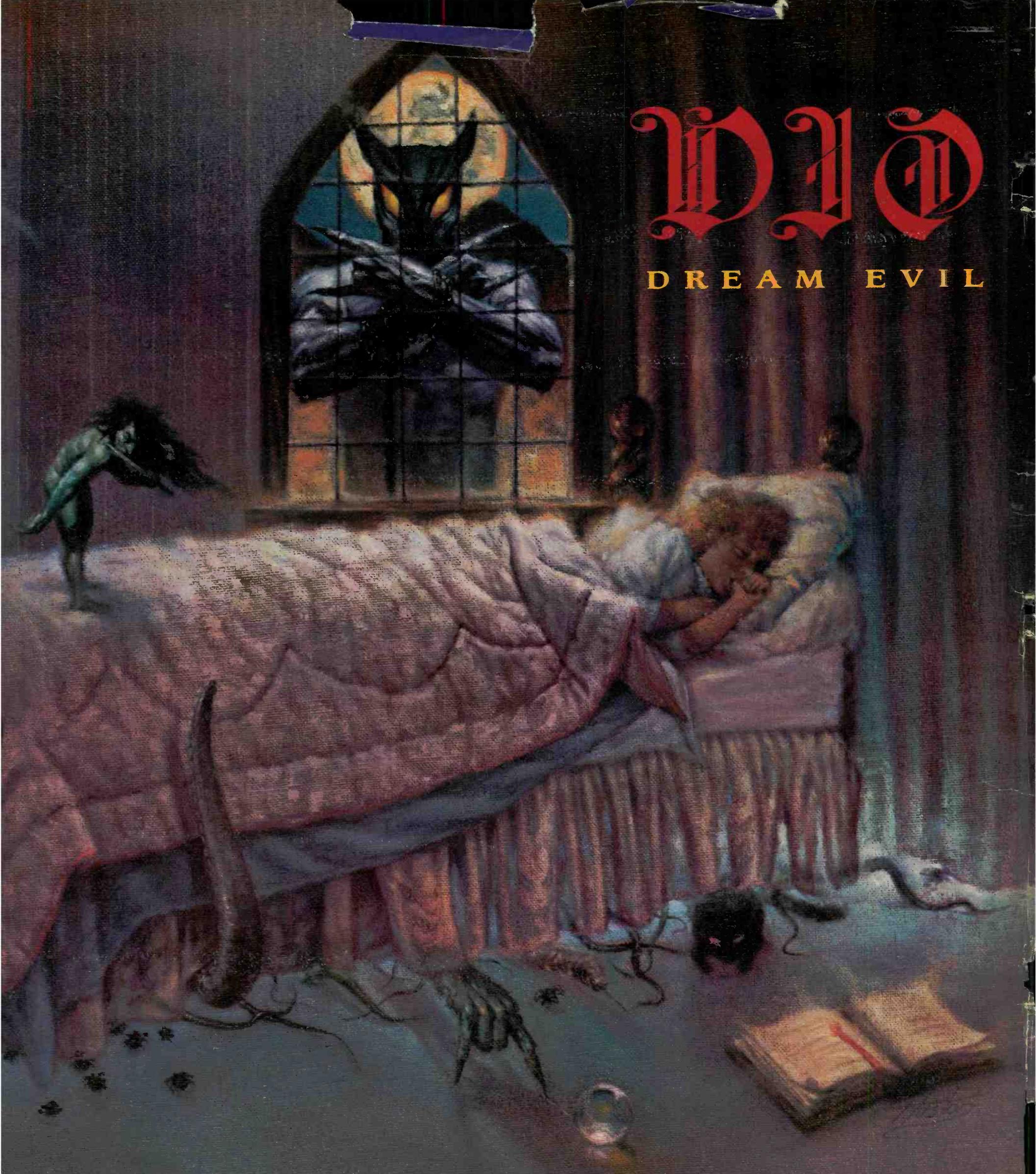
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