

# Billboard

NEWSPAPER

VIDEO STARTS

ON PAGE 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

## Will Pan-Euro MTV Pan Out? Net Bows In 14 Countries

BY STEVEN DUPLER

LONDON With the launch of 24-hour-a-day MTV Europe at midnight Aug. 1, MTV Networks Inc. took on a formidable challenge: to navigate the largely uncharted waters of Pan-European television programming by setting a course that will allow the station to appeal to viewers in 14 different nations.

In its quest to become a global entity, the Viacom International-owned U.S. company has already established licensing agreements that have brought MTV (in slightly altered forms) to Japan in 1985 and Australia in 1986.

But the major difference between these countries and the Eu-

ropean market is that Japan and Australia are both culturally homogeneous, while Europe—despite the preponderance of Anglo-American music product on the continent—remains in many ways a group of countries connected politically and economically but sen-

*(Continued on page 81)*

## Retailers Pleased By Early Test Results Cassette Single: Thumbs Up

BY CHRIS MORRIS

LOS ANGELES Initial feedback on the cassette-single launch shows it looking A-OK to retail accounts.

After approximately three weeks with the cassette-single custom fixture in place in more than 1,000

stores, most retailers polled by Billboard are finding the tapes to be an active drawing card.

While some observers say that haphazard stock replenishment and a still-low level of consumer awareness are problems that need to be addressed, others are already laud-

ing the configuration as a potential boost to the waning singles market.

"You don't need to be a rocket scientist to see it's going to work," says Jim Cawley, vice president of sales for Arista, which is administering the RIAA test. Other label executives agree.

Some of the retail accounts queried have found the cassette single, priced at \$1.99 at most outlets, to be an out-of-the-box hit.

"It's doing tremendously," says Kenny Dobin, singles buyer for Washington, D.C.-based Waxie Maxie's Quality Music, which is testing the cassette program in all 25 of its stores.

"Everything across the board is selling, even things that are very weak on the charts, like Stan Camp-

*(Continued on page 72)*

## CD Hits Reach New Sales Heights

This story was prepared by Dave DiMartino in Los Angeles and Geoff Mayfield in New York.

LOS ANGELES As the universe of compact-disk-player owners expands, a significant number of top-selling albums are passing the half-

million sales mark in the CD configuration—and that number is rapidly growing.

Whereas a major CD hit of two years ago might have represented 5% of any album's total sales, several labels now boast top-line CD sellers that approach—and in some

cases exceed—20% of a hit album's total sales.

In short, many of today's best-selling CDs could be declared gold entirely on their own.

Paul Simon's "Graceland," for example, already past 3 million total

*(Continued on page 82)*

## Vestron Slump Spurs Layoffs, Exec Shuffle

BY AL STEWART

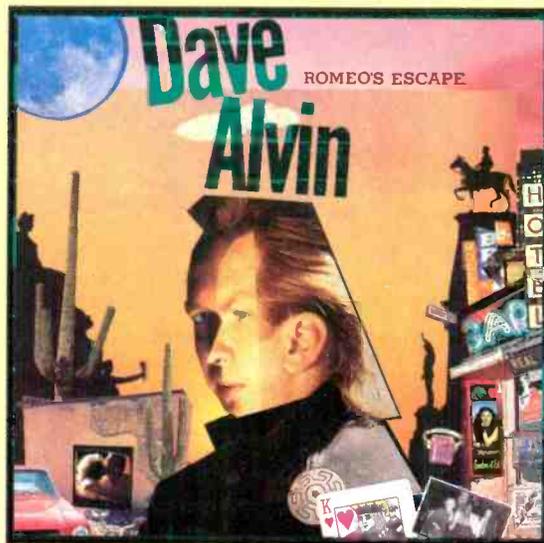
NEW YORK Vestron's worsening financial situation has triggered the second management shakeup at the company in the past three months.

Overall, the latest round of changes includes the dismissal or reassignment of 15 staffers. Eight employees, including four top executives, have been laid off as responsibilities are being reshuffled at both the video and theatrical divisions of the company.

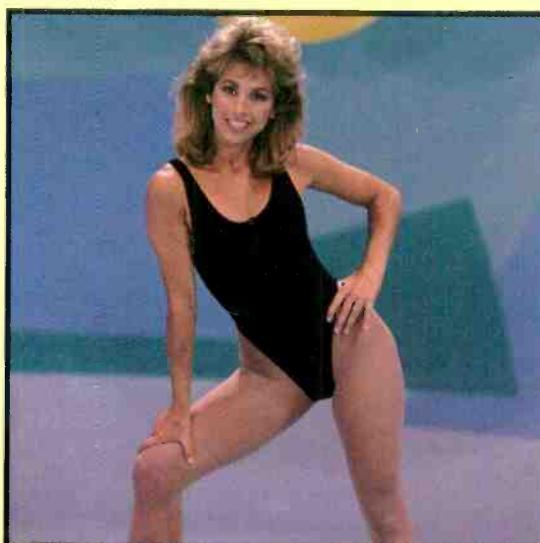
Among the executives who are leaving the company: Michael Wiese, VP, nontheatrical programming; C.J. Kettler, VP, feature film acquisition; Marilyn DiGirolamo,

*(Continued on page 81)*

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Former lead guitarist and songwriter for The Blasters and X, DAVE ALVIN straddles the line between country and rock 'n roll with his solo album debut **ROMEO'S ESCAPE**. A southwestern kind of music with rhythm and blues on one side, country on the other, and DAVE ALVIN in the middle. Produced by Steve Berlin and Mark Linett on Epic Rec, Cass, and C.D. Instore 8/24. BFE 4C921.



Emerging SUPERSTAR Denise Austin, Host of "GETTING FIT WITH DENISE" on ESPN and Fitness Consultant for NBC's "TODAY SHOW". Has five new videos: SUPER STOMACHS, HIGH ENERGY AEROBICS, THE TOTAL WORKOUT featuring low impact aerobics, and HIPS, THIGHS AND BUTTOCKS ... "NOBODY DOES IT BETTER" ... PARADE VIDEO ... Newark, NJ (Division of Peter Pan Inds.)

## House Panel Approves DAT Chip Bill

BY BILL HOLLAND

WASHINGTON The prospect of Congress-mandated installation of a Copycode chip in digital audio-tape recorders imported into the U.S. got a big boost Aug. 3 from the House Commerce, Consumer Protection, and Competitiveness Subcommittee.

With a 6-2 vote the subcommittee marked up a bill that would require DAT manufacturers to install a Copycode scanner on DAT machines earmarked for sale in the U.S. The scanner would prevent DAT recorders from copying

*(Continued on page 80)*

# KENNY G

"SONGBIRD" WAS ONLY THE BEGINNING!

**"DON'T MAKE ME WAIT FOR LOVE"**

The new single from KENNY G (with vocal by Lenny Williams). It's the follow up to his Top 5 smash. From the 1.5 million-selling album, *Duotones*.

Catch Kenny on tour this summer with Whitney Houston.

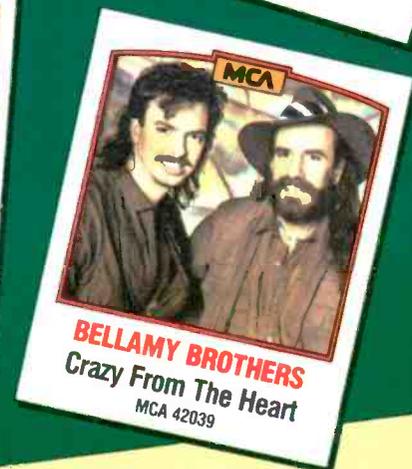
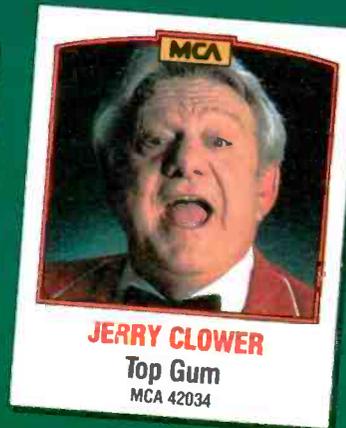
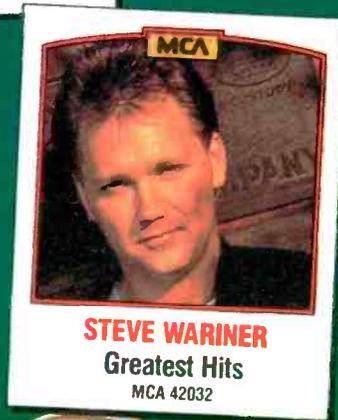
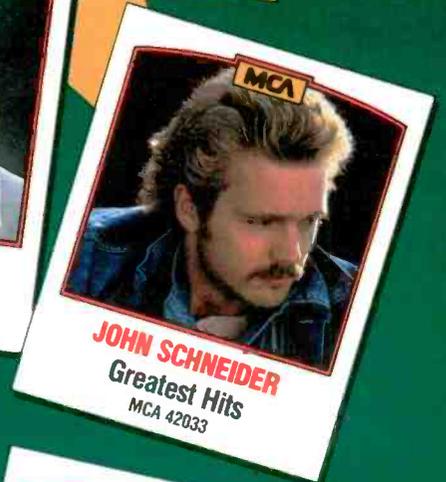
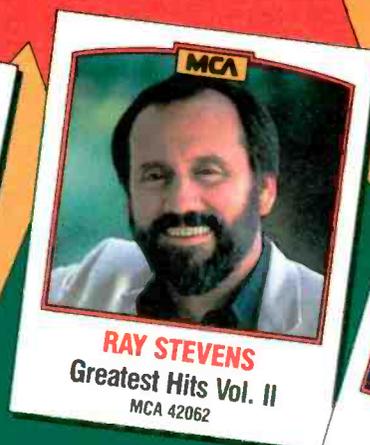
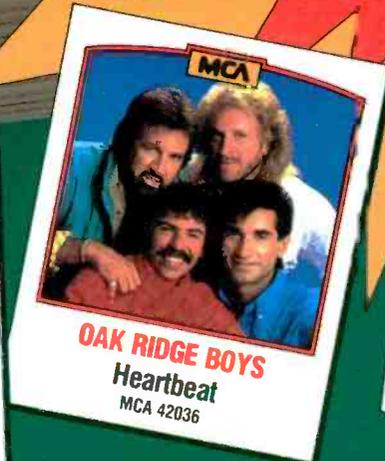
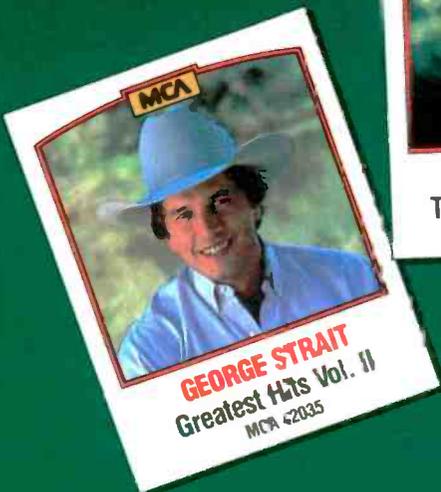
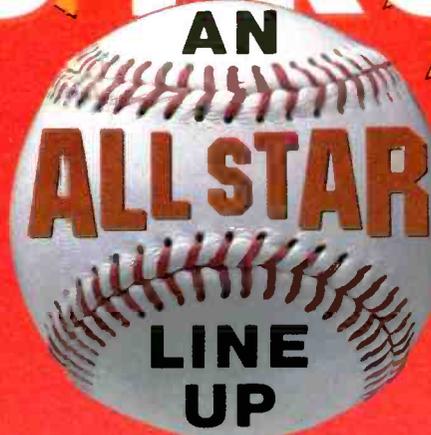
**ARISTA: THE ONLY COMPANY WITH THREE ALBUMS IN THE TOP 10!**



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## RETAIL PROGRAM

In order to generate extended retail traffic, sales and consumer demand for the MCA product line, we are offering:

1. Trade Incentive: discounts on the complete MCA Country catalog line, including 8 new releases, new budget releases and new mid-line CD releases.
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3. Audio/Visual Support: eye-catching video, audio in-store play cassettes and LP's.
4. Point-of-sale materials.

## MEDIA SUPPORT PROGRAM

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2. RADIO... syndication tie-in with Celebration Country Music Show
3. TV... Country Music Television

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MCA RECORDS SALES  
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FOR DETAILS**

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**MCA  
RECORDS**

## CONSUMER PROGRAM

1. Consumers will be invited to "Be A Winner" by correctly predicting the winner of the 1987 World Series and correctly stating the number of songs on either of the following albums: George Strait's *Greatest Hits Volume Two* or Reba McEntire's *The Last One To Know*.

2. The Grand Prize will include a trip for two to the 1988 World Series and a trip to the Davey Johnson "Celebrity Fishing Camp." Secondary prizes will include trips to Universal Studios, MCA product, autographed baseballs, etc.

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VOLUME 99 NO. 33

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## JULY RIAA CERTIFICATIONS

Almost 10 years after a plane crash killed Lynyrd Skynyrd leader Ronnie Van Zant, five of the band's albums have been certified multiplatinum. Paul Grein offers a roundup of the July Recording Industry Assn. of America certifications. **Page 8**

## Record Plant Relocation Seen

Manhattan's Record Plant Studios is likely to become a casualty of the Times Square redevelopment program. After 20 years in the same mid-town location, the studio will almost certainly have to relocate. Billboard's Steven Dupler tells the story. **Page 10**

## BOWIE'S BACK ON TOUR

David Bowie talks candidly about his new album and tour, which opened July 30 in Philadelphia, in an interview with talent editor Steve Gett in the 'One To One' column. **Page 22**

## NARM Star Peter Glen Blasts Vid Retailers

Retail consultant Peter Glen, who will address the upcoming Video Software Dealers Assn. convention, gives the video retailing trade failing marks in an interview with Billboard's Geoff Mayfield. **Page 58**

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# Indie Distributors Thrive In Summer

## Hot Black Product Fuels Surge

BY LINDA MOLESKI

**NEW YORK** The summer is heating up for independent record distributors, thanks to a run of hit-oriented black product. Among this season's biggest titles are new albums from Eric B. & Rakim, UTFO, the Cover Girls, and Salt-N-Pepa.

Upcoming releases from DeBarge, the Surf MC's, and Dana Dane are also expected to be strong sellers.

"Within the next 30 days, indies are going to be hot as hell," says Clay Pasternack, a buyer for Cleveland-

based distributor Action Music. "Last summer was big for us, and it looks like a lot of hit product is coming our way again."

This summer the focus seems to be on rap-type product. "We're getting in so many rap records," says Todd Van Gorp, branch manager of Atlanta-based M.S. Distributing. "Rap product is doing real well, but [independent distributors] need to break a record nationally, like a Run-D.M.C.—which showed we can take a record to 3 million."

George Hocutt, owner of Los An-

geles-based California Record Distributors, is also optimistic about the current stream of black product. "There are four or five albums that are looking good and getting good reaction. It was slow in April and May, but June and July were very good for us."

Hocutt also notes that distributors experienced a similar run of hit product last summer. "A year ago we were doing well with the Timex Social Club, Doug E. Fresh, Run-D.M.C., and Boys Don't Cry. But this is the best batch of good-selling records we've had in a long time."

One of the best-selling indies is Eric B. & Rakim's new album, "Paid In Full," on 4th & Broadway. The record debuts this week at No. 39 on the Top Black Albums chart after having been out just three weeks; sales reportedly total more than 250,000 units already.

"The record just exploded the day we got it," says Action's Pasternack. "We went through 12,000 copies, and we were one of the lightest distributors on it."

"Eric B. is blowing out the door for us," adds M.S.' Van Gorp. "It's getting no airplay, but tapes and LPs are over 20,000 [copies], with a 6-1 ratio."

Also doing well for 4th & Broadway is Amazulu's self-titled pop/reggae album. The first single from the record, a remake of the 1970 Bobby Bloom hit "Montego Bay," is getting airplay on urban and top 40 stations

(Continued on page 83)

## CD Titles Zoomed In '86

**NEW YORK** The burgeoning compact disk market is reflected in the whopping 104% increase in the number of new titles released on CD in 1986.

In fact, among new releases, CDs were the only major configuration to show gains in new titles in 1986, according to a tally by the Recording Industry Assn. of America.

For CDs, the number of new titles hit 2,365, compared with 1,160 in 1985.

For LPs, which had shown about a 10% increase in new titles in 1985 over the year before, releases dipped 1%, from 2,360 to

2,345.

Cassettes were down 6% in new titles, from 2,395 in 1986 to 2,260. In 1985, only five fewer cassettes were released compared with 1984.

For singles, 7-inch releases, reflecting the troubled configuration, dropped 17%, from 2,200 to 1,815, while a modest 2% gain, up to 915 titles, was registered by combined 10- and 12-inch singles.

For reissues, CDs also showed the biggest percentage gains, up to 283% on just 34 titles. LPs were up 21% to 850, while cassettes rose 18% to 1,195.

IRV LICHTMAN

## Deal Would Continue Major Acquisition Spree

### ALMI Seeks National Video Buyout

BY GEOFF MAYFIELD

**NEW YORK** In a move that could significantly alter the video retail landscape, the ALMI Group, parent company of metro New York superstore chain RKO Warner Theatres Video, has extended an offer to buy the 627-store franchise system of National Video Inc.

If ALMI succeeds in landing the National web—which has the biggest store count among U.S. video franchisers—it would mark the New York-based company's third major retail acquisition in less than eight months.

The move would also place two trade figures who have been bitter rivals—NVI chief Ron Berger and Adventureland Video co-founder Martin Ehman—under the same corporate umbrella.

On May 27, ALMI purchased the Salt Lake City-based Adventureland franchise, which is said to have more than 450 stores (Billboard, June 6). Last winter, the limited partnership bought out the 13-store Video Shack chain from its founder, Arthur Morowitz, outgoing president of the Video Software Dealers Assn. (Billboard, Dec. 13, 1986).

Details about ALMI Group's offer to buy NVI are vague. In fact, Berger acknowledges the only reason his company announced the offer is that it is obligated to do so as a publicly traded company (NASDAQ/NVIS).

Berger will not divulge any specific details about the deal. Executives at ALMI decline any comment;

the company issued a "no comment" through its publicist even before Billboard made any inquiry about the bid.

According to Berger, National Video's board of directors has asked ALMI for a clarification of terms. When spelled out in greater detail, the board will again review the proposal. It is even possible that a buyout could be announced as soon as the Aug. 16-20 Video Software Deal-

ers Assn. convention, although Berger says such a quick turnaround is probably not realistic.

Berger does not tip his hand as to whether the deal may actually be consummated: "I'll have to wait and see what the qualified offer says." Further, he says that this is not the first time he has been approached with a buyout offer, but earlier bids came before the firm's Wall

(Continued on page 78)

## 'Platoon' Lists At \$99.95; \$3 Mil Promotion Planned

BY AL STEWART

**NEW YORK** "Platoon" will be marketed by HBO Video for the unprecedented list price of \$99.95 beginning Oct. 14. The title will be backed by a \$3 million promotional campaign designed to ensure at least 100 rental turns per cassette.

The campaign involves a number of unique elements including an extended window for home video, extended terms for distributors, and the option of returning an unopened cassette for a full refund. In addition, HBO has vowed to donate at least \$100,000 to a Viet Nam veterans' charity to be selected by director Oliver Stone. The decision to offer the Academy Award-winning war epic at the

highest price point ever for a home video release, stems from the level of anticipation created by the movie, and the hefty price paid by HBO, says Frank O'Connell, CEO of HBO Video.

"The breadth of demand to rent this movie is incredibly high. People see this as a movie of historic significance. People who haven't seen it say, 'I must see this film,' and if they saw it in the theater they want to see it again," says O'Connell.

According to O'Connell, research conducted by the company indicates that retailers are mindful of the steep price HBO paid for the film and anticipate a higher price point. The wholesale

(Continued on page 80)

# Overall, 39 Certifications In July Multi Multiplatinums For Skynyrd

BY PAUL GREIN

LOS ANGELES Nearly 10 years after a plane crash killed Lynyrd Skynyrd leader Ronnie Van Zant and two other band members, five of the group's albums have been certified multiplatinum by the Recording Industry Assn. of America. The double live "One More From The Road" and the double greatest-hits set "Gold & Platinum" are the Florida-based band's most popular albums, with U.S. sales of 3 million units each.

In current activity, the RIAA certified seven albums gold and platinum simultaneously in July: Fleetwood Mac's "Tango In The Night," Prince's "Sign 'O' The Times," Linda Ronstadt/Emmylou Harris/Dolly Parton's "Trio," Randy Travis' "Always And Forever," Heart's "Bad Animals," Motley Crue's "Girls, Girls, Girls," and Whitney Houston's "Whitney."

The Houston album was also certified double platinum, and its lead-off single, "I Wanna Dance With Somebody (Who Loves Me)," went gold. It's the first gold single by a female solo artist since Madonna's "Angel" two years ago.

Two albums advanced to the rarefied 7 million sales plateau: Huey Lewis & the News' "Sports" and Madonna's "Like A Virgin." Only one other album by a female artist has been certified for sales of 7 million: "Whitney Houston," which has

in fact surpassed 8 million.

Two other albums moved to the 6 million sales level: Van Halen's "1984" and ZZ Top's "Eliminator." "1984" thus surpasses the 5 million unit sales of Van Halen's 1978 debut album to become the Los Angeles-based group's best-selling album to date. In fact, only one metal-based album has sold better: Bon Jovi's "Slippery When Wet," which has

passed the 7 million mark.

Both of the artists who landed their first gold albums in July—Chris De Burgh and Suzanne Vega—are signed to A&M. Both singers achieved these breakthroughs with the help of left-field top five single hits, "The Lady In Red" and "Luka," respectively.

The Lynyrd Skynyrd albums  
(Continued on page 72)

## Ryko Taps Zappa For First Commercial 3-Inch CD

BY STEVEN DUPLER

NEW YORK Compact-disk-only indie label Rykodisc will release in October a Frank Zappa 3-inch CD single for commercial sale at a tentative price of \$3.98. The label is the first to announce such plans.

As the momentum behind the little laser-read disks begins to build, two other labels—Motown and A&M—become the first majors to reveal their debut 3-inch titles, from Stevie Wonder and Squeeze, respectively. The Wonder and Squeeze CDs will be used for in-store and radio promotion only, however. Two independent labels—Telarc and DMP—previously placed orders for

promotion-only 3-inch CDs (Billboard, Aug. 1).

The Zappa CD will contain an album mix of "Peaches En Regalia," from the Mothers Of Invention album "Hot Rats," which will be released on CD simultaneously with the single. Also included on the 3-inch will be an alternate take of the same song, with an extended violin solo by Sugarcane Harris. The program length will be somewhere between 10 and 20 minutes.

"This is not a gimmick for us," says Don Rose, Rykodisc's president. "We are viewing this as an actual single."

Distribution of promotional and  
(Continued on page 83)

## Bhaskar Menon Explains Reorganization EMI Music Chief Cites Global Marketing View

BY DAVE DiMARTINO

LOS ANGELES The appointments of David Berman as president of Capitol Records and Don Zimmermann as president of international marketing for EMI Music Worldwide are part of a global strategy to coordinate EMI Music Worldwide's marketing power, says Bhaskar Menon, chairman and CEO.

Those appointments—part of a series of major changes at EMI's U.S. record operations that have taken place in the past six months—have caused some confusion among industry observers, many of whom

are unclear about the shifts in title for label heavyweights Joe Smith, Berman, and Zimmermann.

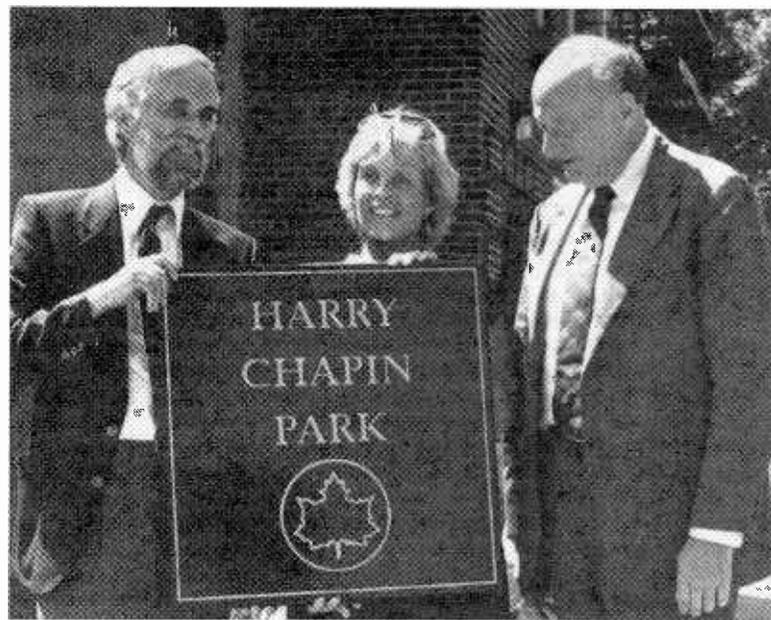
On the surface, it may appear to be a complex game of musical chairs: Zimmermann, former Capitol Records president, is assuming his new position as president of international marketing at EMI Music Worldwide's London office; Berman, former president of Capitol Industries-EMI Inc., has taken over Zimmermann's position as president of Capitol Records; and Smith, former vice chairman and chief executive of Capitol Industries-EMI Inc., now assumes Berman's previous ti-

tle of president and remains chief executive.

Explaining the shift, Menon points out that Smith's transition from vice chairman to president is entirely logical, given the new appointments of Zimmermann and Berman. "When Berman moved to be president of Capitol Records, Capitol Industries had no president," says Menon. Smith, says Menon, "retains the prime title that he has always had, which is chief executive. So this is just a different nomenclature, because it would be very odd to have a chairman, a vice chairman, and no president."

The new position created for Zimmermann, says Menon, signals a consolidation of what until now has been a parallel marketing structure for EMI Music Worldwide. "We've had an international department out of EMI Records, which is our U.K. record company, and we've had an international department out of Capitol, both in parallel and with different lines of management—one reporting to the president of Capitol, the other reporting to the managing director of EMI Records."

Thus, he adds, when EMI Music Worldwide had worked with any of its companies elsewhere for marketing purposes, it had to deal with "two men—or two groups of people—carrying what is in terms of the reality of that homogeneous market a common product idiom with a different marketing picture. Obviously, in marketing terms, there's an illogicality about that."  
(Continued on page 80)



**New Park.** New York Mayor Ed Koch, right, and Parks Commissioner Henry Stern, dedicate a refurbished playground in Brooklyn Heights, New York, to the memory of singer/songwriter and activist Harry Chapin, who died in an auto accident in 1981. Accepting the honor is Chapin's widow, Sandy Chapin.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** EMI Music Worldwide appoints **Don Zimmermann** president of international marketing, based in London. He was president of Capitol Records. Zimmermann will be succeeded by **David Berman**, who was president of Capitol Industries-EMI Inc. Berman is based in Los Angeles. Also, **Colin Hodgson** is named executive vice president of Capitol Industries-EMI. In addition to his new responsibilities, he will continue as vice president of finance for EMI Music Worldwide (see story this page).

**Rudolf Gassner** is named chief executive officer of BMG Music International, based in New York. In addition to his new responsibilities, he will con-



ZIMMERMANN



BERMAN



STARKS



RUDIN

tinue as president of that division.

**Jimi Starks** is appointed vice president of sales for CBS Records' black music division, based in New York. He was vice president of Epic/Portrait/CBS Associated Labels promotion, black music marketing. Also, **Louise LoCastro-Kaufman** is promoted to production manager of merchandising for CBS Records. She was production coordinator of merchandising.

**Shelly Rudin** becomes senior vice president of national sales for Peter Pan Industries, the Newark, N.J.-based children's label. He was senior vice president of PolyGram Records.

Elektra Records promotes **Ray Gmeiner** to national director of album radio promotion and **Roger Smith** to national director of top 40 radio promotion. Gmeiner was West Coast regional album promotion director. Smith was promotion marketing manager for the Southern California/Arizona/Nevada region.



GMEINER



SMITH



STRAUSS



BERKOWITZ

Columbia Records names **Amy Strauss** and **Steve Berkowitz** associate directors of product marketing, East Coast, based in New York. Strauss was upped from product marketing manager, East Coast. Berkowitz was East Coast vice president of Lookout Management.

Arista Records in New York names **Michele Block** manager of national album promotion. She was manager of national college marketing for CBS Records.

**Jonathan Birkhahn** becomes senior attorney for PolyGram Records in New York. He was an entertainment lawyer with the firm Berger & Steingut. **Ann Martin** is promoted to facilities manager at the label. She was assistant to the executive vice president of marketing & sales.

**M. Scott Mampe** is appointed director of classical product for the Welk Record Group in Santa Monica, Calif. She was vice president of Philips-Mercury classical product for PolyGram Classics.

**Wendy Harte** joins Frontier Records in Sun Valley, Calif., as national pub-  
(Continued on page 78)

## VSDA Elects New Board

BY GEOFF MAYFIELD

NEW YORK Two incumbents and two newcomers won slots on the Video Software Dealers Assn. national board of directors in the trade group's recently concluded mail-in election.

The winners, who emerged from a field of nine candidates, are **Dave Ballstadt**, **Lou Berg**, **Allan Caplan**, and **Carol Pough**.

Ballstadt, president of the 10-store, Twin Cities web Adventures In Video, and Berg, co-owner and operator of Houston superstore Audio/Video Plus, were the only incumbents on the slate of candidates; both had been tapped to run

by VSDA's nominating committee (Billboard, May 2).

The other two winners, **Caplan** and **Pough**, had been nominated at large by the trade group's general membership (Billboard, May 30). Caplan is owner and chairman of the board of Omaha, Neb.-based Applause Video, which operates a total of 69 company-owned stores, franchised stores, and racked outlets. Pough is president of Santa Anna, Calif., store Video Cassettes Unlimited; her partner and husband, **John Pough**, is a former VSDA board member who was the trade organization's national president during the 1985-86 term.

(Continued on page 78)

# In Memory of Alex Sadkin

4/9/49 - 7/25/87

WHO IS ALEX?  
WHO IS HE?  
HE IS LOVE  
HE IS YOUR DREAM  
HE IS YOUR WANTING  
YOUR DESIRE  
YOUR NEED  
YOUR SPRING  
THE MUSIC OF LIFE  
THE BROOK OF COOL RUNNING WATER  
SEARCHING TO TOUCH US ALL  
THIS BE ALEX  
WHEREVER HE MIGHT BE  
HIS TONES  
HIS SOUNDS OF THE MUSIC  
TOUCH YOUR HEART  
AND EAR  
FOR THIS BE ALEX  
A MAN OF LOVE AND CARE  
WE LOVE YOU  
GOD, OH GOD  
BE WITH YOU FOREVER.

poem by Bert Padell

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# Record Plant Relocation Seen

## Studio Caught In Times Sq. Overhaul

BY STEVEN DUPLER

NEW YORK After 20 years in the same midtown location, Record Plant Studios seems certain to soon become the latest casualty of this city's Times Square redevelopment program that has many music- and arts-oriented businesses worried about their future (Billboard, Feb. 7).

The City Planning Commission's official plans for the reconstruction of the Midtown Manhattan area west of Fifth Avenue will not be unveiled until this fall; still, real-estate values have risen dramatically and

continue to do so. This is making it difficult, if not impossible, for some businesses to renew their leases.

Nicki Schiralli, general manager of Record Plant, says this is what has happened in the studio's case. "It wasn't even a question of renegotiating a new lease," he says. "The landlord simply refused to do that. When we offered \$20 million to buy the building, that was also refused out of hand."

Norman Halper, a representative of the First Republic Inc., the building's owner, simply said he is "not interested" in commenting on the situation.

"They want to open a restaurant where we are, and we have about three months left to either agree to certain terms they've offered or else find a new home for the studio," Schiralli says.

First Republic Inc. has offered a compromise of sorts to the famous studio, but Schiralli says the terms are not acceptable.

The studio occupies the first and 10th floors of the building at 321 W. 44th St.; the lease for both floors expires in about a year and a half.

According to Schiralli, First Republic says it is willing to allow Record Plant to continue to occupy the 10th floor, but only if it surrenders rights to the first floor in October. If it does not, when the lease expires, Record Plant must vacate both floors.

(Continued on page 80)



**We The People.** A public-service-announcement radio campaign called A Celebration Of Citizenship will debut on the airwaves this month. Pictured, from left, are participants George Taylor Morris, director of programming for the Global Satellite Network and writer/producer/host of "Reelin' In The Years"; Thom Ferro, vice president and general manager, Westwood One Radio Networks; Sharon Gelman, project director; Frank Cody, program director of KTWV-FM "the Wave" Los Angeles; and Michael Jensen, president, Jensen Communications.

## CBS Sues WHTZ, Charges Duping Of Jackson Single

BY JIM BESSMAN

NEW YORK As anticipated, CBS Inc. has responded to the numerous radio broadcasts of Michael Jackson's "I Just Can't Stop Loving You" single prior to its official release (Billboard, Aug. 1) by suing WHTZ "Z-100" New York and an unspecified number of other, unidentified defendants.

The suit, filed Aug. 3 in New Jersey Superior Court in Hudson County, in no way questions the legality of the act of broadcasting the Jackson single. Instead, it alleges that persons unknown, referred to in the charges as "John Does 1-10," unlawfully obtained and/or duplicated the single and/or subsequently and unlawfully caused it to wind up in

the possession of WHTZ and other stations.

CBS further claims that this alleged act resulted in WHTZ's broadcast of the song two days ahead of CBS' July 22 authorized "advance copy date," causing several competing New York-area stations to complain of "unfair and discriminatory treatment" by CBS. Consequently, CBS believes that some stations retaliated by curtailing airplay of other CBS records and withholding airplay reports to the trades.

Additionally, the CBS complaint asserts that some of these stations were so "desperate" to play the single that they taped WHTZ's broadcasts of it, with the ensuing rebroadcasts being of inferior sound

(Continued on page 83)

## AFTRA Supports Royalty Artists Fight Over Session-Fee Cuts

BY IS HOROWITZ

NEW YORK Efforts by the recording industry to roll back gains won by royalty artists and background singers in past union agreements have placed talks for a new contract in jeopardy, according to the American Federation of Television and Radio Artists.

The union says that more than 100 of its members, including many of star status, have petitioned AFTRA to resist label pressure. AFTRA lists Lionel Richie, Billy Joel, Aretha Franklin, Melissa Manches-

ter, Donna Summer, Jackson Browne, and Rosanne Cash among those who have spoken out.

One of the main points at issue, according to John Hall, AFTRA national secretary, is the industry demand that session fees for royalty artists be cut back from \$330 a song to \$110. Hall points out that the recordings of many royalty artists never sell enough to earn back production costs and so never provide royalties. Session fees are thus the only income these artists earn from recordings, he says.

(Continued on page 82)

## Gabriel Top MTV Nominee

NEW YORK Even if Peter Gabriel doesn't win everything, he is sure to be the shining star of this year's MTV Video Music Awards. Gabriel racked up 11 nominations in both general and technical categories for his clips "Sledgehammer" and "Big Time."

Next in line were Gabriel's for-

mer cohorts, Genesis, and Madonna, who each garnered six nominations in various categories.

The finalists in the nine general and seven professional award categories were announced by the 24-hour music channel Aug. 5 at the Hard Rock Cafe here. What follows is a list of general award finalists.

• **Best video:** Peter Gabriel, "Sledgehammer"; Genesis, "Land Of Confusion"; Paul Simon, "Boy In The Bubble"; Steve Winwood, "Higher Love"; U2, "With Or Without You."

(Continued on page 80)

## Q: Who Has Most No. 1 '80s Black Hits? A: Not The Three Most Prominent Acts

IT'S TIME FOR a pop quiz. What two artists have earned the most No. 1 hits on the Hot Black Singles chart so far in the '80s? Hint No. 1: Both artists are named Jackson. Hint No. 2: Neither is named Michael. Hint No. 3: They're the owners of the incoming and outgoing No. 1 black singles.

The artists, of course, are **Freddie Jackson**, whose "Jam Tonight" jumps to No. 1, and **Janet Jackson**, whose "The Pleasure Principle" dips to No. 5. Both Jacksons have amassed six No. 1 black hits so far in this decade—including, in both cases, one duet. Freddie teamed with **Melba Moore** for 1986's "A Little Bit More," and Janet backed **Herb Alpert** on the recent "Diamonds."

Tied for second place are **Kool & the Gang** and **Stevie Wonder**, who have each garnered five No. 1 black hits so far in the '80s. Of course, both of those acts have been piling up No. 1 hits since the start of the decade. By contrast, Freddie didn't land his first No. 1 until June 1985, and Janet didn't hit No. 1 until March 1986. They are *babies*.

The three most prominent black stars of the '80s—**Michael Jackson**, **Lionel Richie**, and **Prince**—have each had four No. 1 black hits in this decade.

**ARISTA RECORDS** has three albums in the top 10 for the first time in its 13-year history. **Whitney Houston's** "Whitney" is No. 1 for the eighth straight week, the **Grateful Dead's** "In The Dark" jumps two notches to No. 7, and **Kenny G's** "Duotones" dips a notch to No. 8.

Houston has now amassed 22 weeks at No. 1 so far in the '80s, a total topped by only two artists: **Michael Jackson**, with 37 weeks, and **Prince & the New Power Generation**, with 27. **Bruce Springsteen** is in fourth place with 18 weeks, and the **Police** are fifth with 17 weeks.

The **Grateful Dead** this week cracks the top 40 on the Hot 100 for the first time, as "Touch Of Grey" jumps 15 notches to No. 32. The Dead's top 40 breakthrough comes more than 17 years after the group first hit the Hot 100, with "Uncle John's Band." **Robert T. Durkee** of **Altoona, Wis.**, notes that this is the longest gap between an artist's first Hot 100 appearance and its first top 40 hit. Runners-up are **Jim Capaldi**, **William Bell**, **Billy "Crash" Craddock**, **Donnie Elbert**, and **Ray Price**.

Kenny G's album is the first jazz-oriented album to crack the top 10 since **Al Jarreau's** "Breakin' Away" in October 1981—unless you count **Quincy Jones'** more pop-minded "The Dude" in April 1982.

**FAST FACTS:** U2 was a platinum-level supergroup

long before it had any singles support. But now the Irish band is arguably the hottest singles act in the business. The group's "I Still Haven't Found What I'm Looking For" is in its second week at No. 1 on the Hot 100, and its prior release, "With Or Without You," was No. 1 for three weeks. No other act has logged as many as five weeks at No. 1 this year.

**Madonna's** "Who's That Girl" jumps five notches to No. 2, becoming her 12th consecutive top five single. Only two other artists have managed to string together

this many successive top five hits. **Elvis Presley** made the mark with 24 consecutive A sides; the **Beatles** scored with 15 in a row. Elvis' record is probably safe, but Madonna may well catch the Fab Four. Who would have guessed that?

**Reggie and Vincent Calloway** of **Midnight Star** wrote and produced

two of the top three hits on this week's Hot Black Singles chart. But neither hit is by **Midnight Star**. **Levert's** "Casanova" leaps four notches to No. 2, and **Natalie Cole's** "Jump Start" inches up a notch to No. 3.

**K.T. Oslin's** "80s Ladies" jumps to No. 12 on this week's Hot Country Albums chart after debuting last week at No. 15. That was reportedly the highest entry ever for a debut album by a female country singer.

**WE GET LETTERS:** Philippe Brieu of Perpignan, France, notes that in its entire 26-week chart run, "**Bruce Springsteen & The E Street Band Live/1975-'85**" made just one upward move. That was on April 25—in its 22nd week on the chart—when it jumped from No. 135 to No. 127. That's what happens when you debut at No. 1.

Brieu adds that three is a lucky number for at least two chart acts: **Genesis** and **Run-D.M.C.** Both are three-member groups, and both are coming off albums that peaked at No. 3 and sold more than 3 million units. But whereas Genesis has pulled three top three singles from "Invisible Touch," none of Run-D.M.C.'s three chart hits from "Raising Hell" have cracked the top three.

**Marty LeGere** of Rotterdam, N.Y., notes that the Scottish trio **Danny Wilson**, whose "Mary's Prayer" jumps to No. 33 on this week's Hot 100, joins the ranks of such groups as **Jethro Tull**, the **Marshall Tucker Band**, and **Lynyrd Skynyrd**. It's the latest group that sounds like it was named after one of its members—but wasn't.

FCC votes down fairness doctrine ... see page 14

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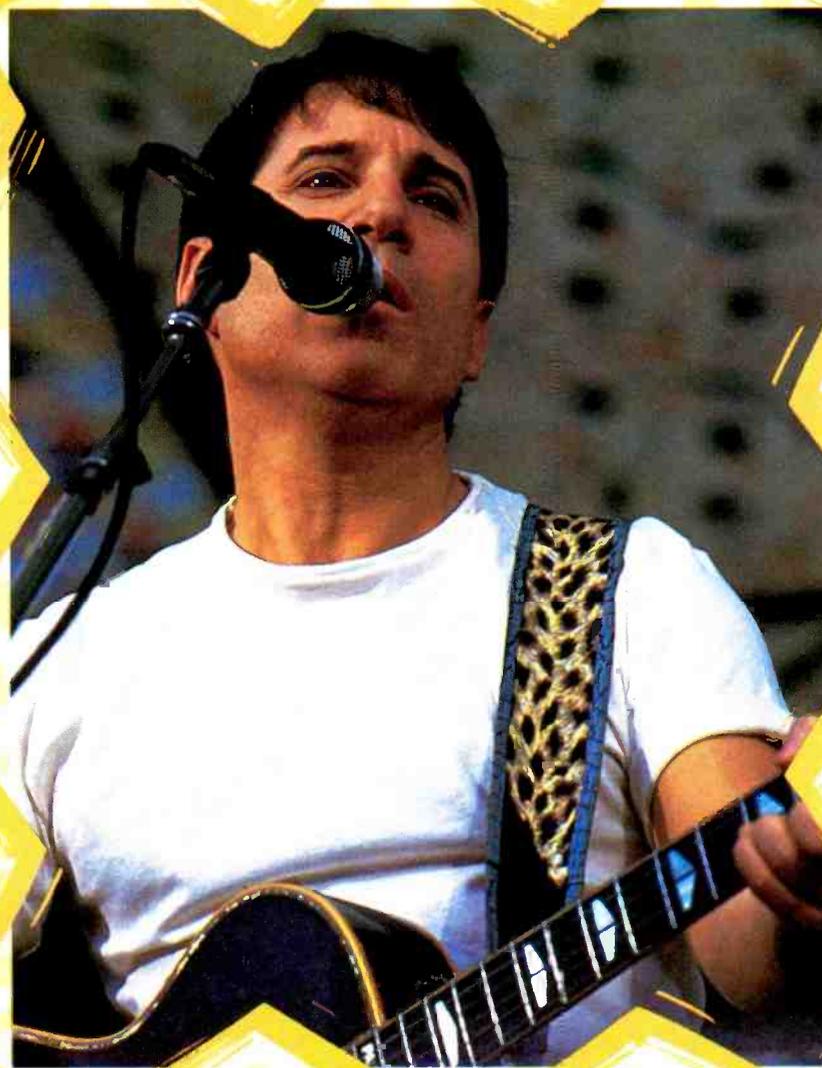
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## Who's Right To Tape?

# COPYCODE: THE EQUITABLE APPROACH TO DAT

In last week's *Commentary*, *Wilhelmus Andriessen, chief applications officer of BASF, expressed his views on digital audiotape and home taping. A reply on behalf of the International Federation of Phonogram and Videogram Producers follows.*

BY IAN THOMAS

In the torrent of words and opinions about digital audiotape, it is easy for the fundamental issue to be obscured and the standpoint of the music industry to be misrepresented. Let me start, then, by stating the attitude of IFPI's board, which represents the interests of the recording industry globally.

The recording industry does not oppose the results of research and new technology. But when these results represent improvements in copying techniques that make it possible for the consumer to make near-perfect copies of compact disks, the industry has to qualify its acceptance.

Record producers will welcome DAT when:

- The incorporation of Copycode in DAT recorders is made mandatory.
- High-speed duplication of prerecorded DAT becomes technically possible.
- DAT cassettes of different companies are made compatible or interchangeable.

The first of these conditions has given rise to considerable opposition, notably from the tape manufacturing industry and the consumer electronics industry speaking under the banner of the Home Taping Rights Campaign in Britain and the Home Taping Rights Coalition in the U.S.

Even the names of these bodies are based on a fallacy. There is no inalienable human right to "home tape," either legally or morally.

The Berne Convention for the Protection of Literary and Artistic Works does allow a private copying exception to the fundamental right of the author to control the copying of his work. But this exception was first permitted in an era when such copying typically took the form of a scholar manually copying out sections of a textbook. Further, the exception was allowed only on condi-

tion that such private copying did not harm the author's own economic interests.

I think that one point all are agreed on is that home taping of recorded music has now become big business—for blank tape manufacturers like Andriessen's BASF. The unjust and immoral aspect is that those without whose work the home taping business would not exist—the artists, composers, and record companies—earn nothing from that

late '40s. The consumer has an interest in a wide range of repertoire being made available at affordable prices and in seeing that new artists are being recorded. This depends entirely on the existence of a viable music industry.

Andriessen's own industry is equally dependent on the health of the music industry. By definition, any industry that makes and sells a blank medium depends for its success on the desire and ability of con-

of Copycode was demonstrated in Washington, only to be withdrawn with apologies when its perpetrators were challenged.

Their motives are clear enough. What is less understandable are the attitudes of those within our industry who have lent their voices to the opposition. They need to consider the longer-term consequences of a defeat for copyright owners in this battle over the uncontrolled introduction of DAT.

It is all very well for one of today's successful artists to proclaim he doesn't care about home taping. But what of the next generation of musicians? What of the situation in 20 or 30 years if copyright owners do not put down a marker now?

Those studio technicians who have been quoted as opposing Copycode need to consider that the prosperity and continued development of their businesses are inevitably tied up with the success of the record companies whom they accuse of being "deaf" or not caring about the quality of their product.

If the music industry loses over DAT and the early '90s bring an escalation in home taping on the scale of the early '80s, we will all suffer—recording studios along with performers and composers.

Copyright protection is not something invented by record companies to protect their profits. It is there to preserve the lifeblood of the music industry.

I believe Andriessen is right in emphasizing the importance of the DAT battle for the longer-term future. One of the most heartening things I have found in many meetings with government officials throughout Europe is a new awareness of the importance of a healthy music industry (not least in its employment and export aspects). There is a shared concern that our industry must not be the victim of technological change but must become a partner in sharing the benefits of that change.

Such a partnership has been achieved with CD. Don't let us jeopardize it by introducing DAT at the wrong time and in the wrong way.

## 'Copyright protection is there to preserve the lifeblood of the music industry'

Ian Thomas is director general of the International Federation of Phonogram & Videogram Producers.



business.

Let us be quite clear about one point. When Andriessen tells us that the growth of the music industry is the result of the technological skills of the hardware manufacturers, he has things exactly the wrong way around. The fundamental motive for consumers in buying our prerecorded sound carriers, his blank tapes, and the hardware industry's equipment is their desire to hear the music of their favorite composers and artists.

It is the creativity of musicians, the flair of composers, and the a&r and marketing skills of record companies that are primary and that, encouraged by the blank tape manufacturers, the copier expects to take without any payment.

Much has been said about the interests of consumers in this debate, and it is well to remember that there are other consumer interests at stake apart from the so-called right to tape. Technical progress of itself is not necessarily in the interest of the consumer. Sound and audio/visual systems need a long life to provide maximum availability of software.

The LP has been with us since the

sumers to put something else onto that tape. Every one of the '30 or so market research surveys in Europe and the U.S. on home taping has shown that 90% of copying is of prerecorded music.

Without the availability of that repertoire and the combined skills of our music industry, the blank tape industry would be a small-scale business providing high-cost equipment for ornithologists, journalists, and business users. So perhaps the Home Taping Rights Coalition and Campaign should be renamed the Blank Tape Industry Rights Campaign.

Returning to the Copycode issue, there is not enough space here to discuss the criticisms of its technical characteristics. While members of IFPI are satisfied that, properly used, the encoding process does not damage sound quality, it has been agreed by all parties that Copycode should be fully and objectively scrutinized by the National Bureau of Standards in the U.S.

I stress the word "objectively" because it is clear that the chorus of criticism has been orchestrated by the home taping rights people to the extent that an inaccurate "mockup"

radio stations free copies of CD samplers that our company manufactures for the promotional benefit of, and with the prior permission of, the record companies whose artists are involved.

In light of Billboard's assertion that companies that sell compilations of CD product to radio stations "could find themselves in copyright-infringement hot water," I believe it's important to emphasize and clarify this important distinction between Century 21's business and ours.

Steve Smith  
Managing Editor  
Album Network  
Burbank, Calif.

### A MATTER OF RESPECT

Your comments (Billboard, July 25) about the lack of commercial appeal of David Bowie's "Never Let Me Down" reflect my own feelings about the less-than-spectacular showing of Paul McCartney's "Press To Play."

Paul obviously put a great deal of work into the album and turned in one of his best efforts. Why radio basically ignored three fine singles from the album ("Press," "Stranglehold," and "Only Love Remains") is beyond me.

What made the situation even more frustrating was Billboard's almost gleeful reporting of the failure of "Press To Play" to match the sales of previous McCartney albums.

When Bowie, Springsteen, Dylan,

and Townshend releases don't measure up commercially, there's always someone rushing to their defense. After all that McCartney has contributed to music over the past 25 years, he should be treated with equal respect.

Dean Billings  
Hickory, N.C.

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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### MAKING THE DISTINCTION

In your recent article describing potential copyright infringement by program suppliers that market compact disk product to radio stations for broadcast (Billboard, July 18), you ran a comment from Century 21 programming vice president Dave Scott that in the context of your article incorrectly characterizes the service we provide for reporting stations.

Century 21, according to your article, sells current music CD compilations to radio stations. We, Album Network, on the other hand, send to

## Pirate 'Sarah' Crew Has Its Say WNYG Allows Station To Relay Message

BY KIM FREEMAN

NEW YORK Full-service adult contemporary outlet WNYG Babylon, N.Y., gave over its airwaves Aug. 5 to the crew that had a brief run with pirate radio station "Sarah" off the south shore of Long Island two weeks ago (Billboard, Aug. 8).

After four days of beaming in on the 103.1 FM frequency, Sarah's crew was taken into custody by the Coast Guard and the station was taken off the air. Those operating Sarah told the press the action was a warning to other New York radio stations that their programming is too geared toward teens and, in general, "stagnant and stale."

Muriel Horenstein, the owner and general manager of WNYG, says, "I think these kids have a point, and I [let them] make it." She used to own WBAB Babylon, N.Y., and says, "When I owned that station, we changed the format four times, and each time it was for the better. That was because I was listening to what peo-

ple had to say."

Horenstein adds, "If I like what these people have to say—if I think they can teach me something—I might use them as consultants. I think what they've done is

**'I think these kids have a point, and I let them make it'**

a good statement for the whole business to listen to. We are all capable of getting stale, even myself."

She makes it clear that if she decides that the pirate's concepts are good enough to use, possible format changes at WNYG would *not* mean personnel changes. "I have wonderful people here already," she says.

WNYG is a 1,000-watt, AM daytimer that did not show up in the recent Arbitrons for the Nassau-

Suffolk, N.Y., market. The station promoted the Aug. 5 change in programming heavily on air and held a press conference the week before to alert Long Island residents to the news.

Ed Arnold, WNYG's morning man and an organizer of the Sarah day, says listeners have been jamming the phones in support of the move. The station is in the process of compiling results from a poll taken the day after the broadcast to find out what listeners think of Sarah's message. Arnold says advertisers have also been receptive.

WNYG is not your typical commercial station to begin with, Arnold points out. "We've done live comedy, live theater, and a number of different things in the morning show," he says.

The music mix for WNYG on Aug. 8 is scheduled to jump from AC staples like Neil Diamond and Barbra Streisand to groups the pirates feel are ignored by New York radio. Examples include the Ramones, Country Joe & the Fish, and various hard rock groups.



**North Coast Beach Party.** WMMS Cleveland rolls out the beach blankets as Annette Funicello and Frankie Avalon surf into the North Coast area to talk up their new "Back To The Beach" movie. From left are WMMS morning zoo members Jeff Kinzbach, "Flash" Ferenc, Funicello, WMMS zoo member Ruby Cheeks, and Avalon.

## WASHINGTON ROUNDUP

BY BILL HOLLAND

**BACK IN THE OTHER COURT**... The fairness doctrine, except for a few congressional champions and some public-interest groups, seems to be turning into a homeless waste barge no one wants to claim. First, the Federal Communications Commission cast it adrift last year, calling it unconstitutional. Then President Reagan, on June 20, vetoed a bill that would have made it into a law. Then Congress decided it wouldn't try to override the veto. Now the FCC, in a recent open meeting, voted unanimously Aug. 4 to abolish the doctrine—which requires broadcasters to air all sides of controversial issues—because it violates broadcasters' First Amendment rights. Supporters of the doctrine in Congress are expected to criticize the FCC decision and work again to attach the bill to legislation so that President Reagan won't be

able to veto it. More later.

**REPORTER-CANDIDATES** are not exempt from the "equal-time" provisions of the Communications Act, say the FCC and the U.S. Court of Appeals for the District of Columbia, which recently ruled that on-air appearances by a broadcast reporter who is also a candidate for public office are subject to the same equal-time provisions as others. The FCC had cited a 1965 commission ruling, and the court concurred.

**HIGHER FEES?** "No way," the National Assn. of Broadcasters is saying to Senate Commerce Committee members in a position paper. There are, as we've told you before, proposals circulating on Capitol Hill to reduce the federal deficit by raising "cost-of-regulation" fees—like

the ones the broadcasting industry agreed to in order to secure longer license renewal terms. Now Capitol Hill wants to slap a surcharge on such items as transfers of licenses or major station upgrades.

**NIGHTTIME FOR DAYTIMERS?** The NAB conditionally supports an FCC plan to allow certain Class III daytimers and certain other daytimers on domestic clear channels to broadcast at night. However, the NAB, in its filing, asked that nighttime authority be granted on an interim basis because of growing concern over the increased amount of interference on the AM band. Stations, according to the NAB position paper, should be required to conform with the new interference protection rules put in effect last month.



**T-Twins Tour Texas.** KHYI "Y-95" Dallas gives the Thompson Twins a Texas-size welcome as the duo stops by the station on behalf of its new release, "Close To The Bone." From left are KHYI air talent Andrea Lively, Y-95 VP/programming Mark Driscoll, Thompson Twin Alannah Currie, Y-95 MD Chuck Beck, station air talent Kemosabi Joe, and Twin Tom Bailey.

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## OUTA' THE BOX

### TOP 40

At KWIN Stockton, Calif., PD John Willyard says adds are chosen using "the old ABC method even though we're not an ABC station." That's why the Other Ones' "Holiday" (Virgin) is brand new on the station. "I would have added it three weeks ago," says Willyard, "but here, we have music meetings where we listen to tunes, and the majority rules." Also just getting the thumbs-up from the committee are Curiosity Killed The Cat's "Misfit" (Mercury), which the PD predicts will go top 10, and Alexander O'Neal's "Fake" (Tabu). Willyard has been paying close attention to Los Lobos' "La Bamba" (Slash/Warner Bros.) since the soundtrack scored high on the station's "Trackin' At 10" feature. "We played the whole album, and the next morning we had several adults calling to ask us to do it again," he says. "We've never had that happen before."

### ALBUM ROCK

WBAB Long Island, N.Y., had the new Def Leppard album, "Hysteria" (Mercury), a week before anybody else, according to MD Ralph Tortora, "and we'll be playing it well into 1988. You could use any adjective to describe it as long as it was positive." Tortora says several tracks are stronger than the first single, "Women," including "Armageddon" and the title cut. "If you like Graham Parker and Aerosmith and want to see what they'd sound like in the same band, check out Faster Pussycat [Elektra]," the MD advises. "We're keying in on the 12-inch, 'Don't Change That Song,' and we're dabbling with a track called 'Babylon.'" Tortora also likes Cock Robin's new single, "Just Around The Corner" (Columbia), because "the lead singer sounds like Roy Orbison," and, like Willyard, he's hot on the new Other Ones track. "I didn't play the first single because I was protesting—I wanted 'Holiday' out. I think their second at bat could pay off with a home run."

### COUNTRY

Tony Thomas, PD at KIIQ "Kick FM" Reno, Nev., is playing Alabama's "Tar Top" (RCA) even though it's "very different. Time will tell if the story line of this song is too personal to be understood by some listeners." The tune chronicles the musical career of lead singer Randy Owen, whose voice "rings with conviction," according to Thomas. "Hardcore fans will love it." Gene Watson's "Everybody Needs A Hero" (Epic) answers one of the questions raised in "Tar Top," says the PD. "As Randy asks, 'Is it country enough?' Well, it doesn't get much more country than this." Among Thomas' other current faves: the Judds' "Maybe Your Baby's Got The Blues" (RCA); John Schneider's "When The Right One Comes Along" (MCA); and Sawyer Brown's "Somewhere In The Night" (Capitol).

JEAN ROSENBLUTH

AMERICA'S MOST POPULAR CONTEMPORARY JAZZ GROUP



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THE NEW RELEASE... "STORIES WITHOUT WORDS" FULLY DIGITAL! FULLY REMARKABLE!

Spyro Gyra's success story continues with this fantastic new title "Stories Without Words" finding this veteran ensemble traveling along new musical highways. Third world pulses and fiery south of the border percussion join the group's classic sound for an incendiary new disc! Jay Beckenstein leads the way with his muscular sax and top notch production. "Nu Songo," "Cayo Hueso," "Del Corazon," and "Joy Ride" are but a few of soon to be Spyro Gyra favorites!

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inum groundbreaker "Morning Dance" to the simultaneous release of "Stories Without Words" are available on audio dynamic digital discs. Recently gold-plated "Carnaval" adds to two already gold titles in their lustrous catalog noted for its consistently high sales - during a prolific career - millions of sales chalked up and counting! Be sure to catch this band live - see for yourself why they're one of the hottest tickets in America! New video on the way!

**Spyro Gyra on compact disc - a record breaking American band!**

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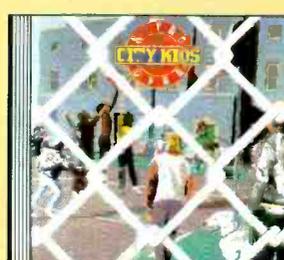
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ALTERNATING CURRENTS



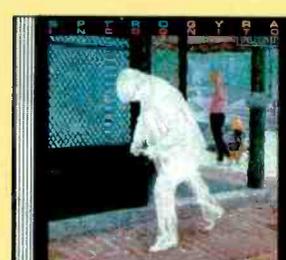
MCA2-6893

ACCESS ALL AREAS



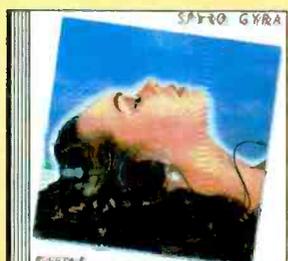
MCA-5431

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CARNAVAL



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CATCHING THE SUN



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MORNING DANCE



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# POWERPLAYLISTS™

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

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

**PLATINUM**

**WPLJ-FM RADIO**

**New York P.D.: Larry Berger**

1	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
2	Los Lobos, La Bamba
3	Madonna, Who's That Girl
4	Heart, Alone
5	Whitney Houston, I Wanna Dance With Somebody (From 'The Body')
6	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Looking For
7	Bob Seger, Shakedown (From 'Beverly Hills Cop')
8	Suzanne Vega, Luka
9	T'Pau, Hear! And Soul
10	The Jets, Cross My Broken Heart (From 'The Jets')
11	Freddie Jackson, Jam Tonight
12	Janet Jackson, The Pleasure Principle
13	Kenny G, Songbird
14	Atlantic Starr, Always
15	Klymaxx, I'd Still Say Yes
16	Noel, Silent Morning
17	Michael Jackson, I Just Can't Stop Loving You
18	Janet Jackson, The Pleasure Principle
19	Chris De Burgh, The Lady In Red
20	Smoky Robinson, One Heartbeat
21	Lisa Lisa & Cult Jam, Lost In Emotion
22	Will To Power, Dreamin'
23	L.L. Cool J, I Need Love
24	Dionne Warwick & Jeffrey Osborne, Lov
25	Steve Winwood, Back In The High Life
26	Richard Marx, Don't Mean Nothing
27	Lisa Lisa & Cult Jam, Lost In Emotion
28	Whitney Houston, Didn't We Almost Have It All
29	The System, Don't Disturb This Groove

**KHIS-FM 102.7 AM 1150**

**Los Angeles P.D.: Steve Rivers**

1	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
2	The Whispers, Rock Steady
3	Heart, Alone
4	U2, I Still Haven't Found What I'm Looking For
5	Los Lobos, La Bamba
6	Debbie Gibson, Only In My Dreams
7	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Looking For
8	Suzanne Vega, Luka
9	Madonna, Who's That Girl
10	Michael Jackson, I Just Can't Stop Loving You
11	Bob Seger, Shakedown (From 'Beverly Hills Cop')
12	T'Pau, Hear! And Soul
13	Whitney Houston, I Wanna Dance With Somebody (From 'The Body')
14	Steve Winwood, Back In The High Life
15	The Jets, Cross My Broken Heart (From 'The Jets')
16	Dan Hill (Duet With Vonda Shepard), C
17	The System, Don't Disturb This Groove
18	ABC, When Smokey Sings
19	Expose, Point Of No Return
20	Jellybean featuring Elisa Fiorillo, W
21	Robbie Nevil, Wo! It's To Ya
22	Starship, It's Not Over (Til It's Over)
23	Richard Marx, Don't Mean Nothing
24	Living In A Box, Living In A Box
25	Smoky Robinson, One Heartbeat
26	Will To Power, Dreamin'
27	Natalie Cole, Jump Start
28	Dionne Warwick & Jeffrey Osborne, Lov
29	Huey Lewis & The News, Doing It All F
30	Bananarama, I Heard A Rumour
31	Whitney Houston, Didn't We Almost Have It All
32	Lisa Lisa & Cult Jam, Lost In Emotion
33	Freddie Jackson, Jam Tonight
34	Janet Jackson, The Pleasure Principle
35	Herb Alpert, Making Love In The Rain
36	Curiosity Killed The Cat, Mistit
37	L.L. Cool J, I Need Love
38	Grateful Dead, Touch Of Grey
39	Level 42, Running In The Family
40	The Outfield, Since You've Been Gone

**96 TIC-FM**

**Hartford P.D.: Lyndon Abell**

1	Los Lobos, La Bamba
2	Madonna, Who's That Girl
3	The Whispers, Rock Steady
4	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
5	Debbie Gibson, Only In My Dreams
6	Richard Marx, Don't Mean Nothing
7	Michael Jackson, I Just Can't Stop Loving You
8	Suzanne Vega, Luka
9	The Jets, Cross My Broken Heart (From 'The Jets')
10	Huey Lewis & The News, Doing It All F
11	Heart, Alone
12	Bob Seger, Shakedown (From 'Beverly Hills Cop')
13	Jellybean featuring Elisa Fiorillo, W
14	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Looking For
15	Freddie Jackson, Jam Tonight
16	Richard Marx, Don't Mean Nothing
17	ABC, When Smokey Sings
18	Regina Belle, Show Me The Way
19	Robbie Nevil, Wo! It's To Ya
20	Dionne Warwick & Jeffrey Osborne, Lov
21	Will To Power, Dreamin'
22	Expose, Let Me Be The One
23	Janet Jackson, The Pleasure Principle
24	Smoky Robinson, One Heartbeat
25	Laura Branigan, Shattered Glass
26	Prince, U Got The Look
27	Lisa Lisa & Cult Jam, Lost In Emotion
28	Bananarama, I Heard A Rumour
29	Huey Lewis & The News, Doing It All F
30	Herb Alpert, Making Love In The Rain
31	The System, Night Time Lover
32	Whitney Houston, Didn't We Almost Have It All
33	Level 42, Running In The Family
34	The Outfield, Since You've Been Gone
35	David Bowie, Never Let Me Down
36	LeVert, Casanova
37	Heart, Who Will You Run To
38	Whitnesake, Here I Go Again

**Power 94 B94 FM**

**Pittsburgh P.D.: Jim Richards**

1	U2, I Still Haven't Found What I'm Looking For
2	The Whispers, Rock Steady
3	Steve Winwood, Back In The High Life
4	Madonna, Who's That Girl
5	Starship, It's Not Over (Til It's Over)
6	Fleetwood Mac, Seven Wonders
7	Suzanne Vega, Luka
8	Debbie Gibson, Only In My Dreams
9	Fat Boys & The Beach Boys, Wipeout
10	Los Lobos, La Bamba
11	The Jets, Cross My Broken Heart (From 'The Jets')
12	Huey Lewis & The News, Doing It All F
13	Richard Marx, Don't Mean Nothing
14	T'Pau, Hear! And Soul
15	Robbie Nevil, Wo! It's To Ya
16	Whitnesake, Here I Go Again
17	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
18	Bob Seger, Shakedown (From 'Beverly Hills Cop')
19	Klymaxx, I'd Still Say Yes
20	Smoky Robinson, One Heartbeat
21	Dionne Warwick & Jeffrey Osborne, Lov
22	Whitney Houston, Didn't We Almost Have It All
23	Lisa Lisa & Cult Jam, Lost In Emotion
24	Bananarama, I Heard A Rumour
25	Janet Jackson, The Pleasure Principle
26	Motley Crue, Girls, Girls, Girls
27	Europe, Carrie
28	L.L. Cool J, I Need Love
29	Dan Hill (Duet With Vonda Shepard), C
30	Bananarama, I Heard A Rumour
31	Heart, Who Will You Run To
32	ABC, When Smokey Sings

**Power 100**

**Miami P.D.: Rick Stacy**

1	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
2	Los Lobos, La Bamba
3	Madonna, Who's That Girl
4	L.L. Cool J, I Need Love
5	Fat Boys & The Beach Boys, Wipeout
6	T'Pau, Hear! And Soul
7	The Jets, Cross My Broken Heart (From 'The Jets')
8	The Whispers, Rock Steady
9	Lisa Lisa & Cult Jam, Lost In Emotion
10	Jellybean featuring Elisa Fiorillo, W
11	Stephanie Mills, I Feel Good All Over
12	Fat Boys & The Beach Boys, Wipeout
13	Huey Lewis & The News, Doing It All F
14	Whitney Houston, Didn't We Almost Have It All
15	Bob Seger, Shakedown (From 'Beverly Hills Cop')
16	ABC, When Smokey Sings
17	Europe, Carrie
18	Bob Seger, Shakedown (From 'Beverly Hills Cop')
19	Dionne Warwick & Jeffrey Osborne, Lov
20	The Outfield, Since You've Been Gone
21	Whitney Houston, Didn't We Almost Have It All
22	Curiosity Killed The Cat, Mistit
23	Smoky Robinson, One Heartbeat
24	Herb Alpert, Making Love In The Rain
25	Regina Belle, Show Me The Way
26	Lisa Lisa & Cult Jam, Lost In Emotion
27	Alexander O'Neal, Fake
28	Richard Marx, Don't Mean Nothing
29	Heart, Alone
30	Whitnesake, Here I Go Again
31	Laura Branigan, Shattered Glass
32	Natalie Cole, Jump Start
33	Anita Baker, No One In The World
34	Level 42, Running In The Family
35	Sammy Hagar, Give To Live

**Power 96**

**Detroit P.D.: Rick Gillette**

1	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
2	Heart, Alone
3	Freddie Jackson, Jam Tonight
4	Madonna, Who's That Girl
5	The Whispers, Rock Steady
6	Janet Jackson, The Pleasure Principle
7	L.L. Cool J, I Need Love
8	Suzanne Vega, Luka
9	Los Lobos, La Bamba
10	Michael Jackson, I Just Can't Stop Loving You
11	Jellybean featuring Elisa Fiorillo, W
12	Stephanie Mills, I Feel Good All Over
13	Fat Boys & The Beach Boys, Wipeout
14	Huey Lewis & The News, Doing It All F
15	Whitney Houston, Didn't We Almost Have It All
16	Bob Seger, Shakedown (From 'Beverly Hills Cop')
17	ABC, When Smokey Sings
18	Europe, Carrie
19	Bob Seger, Shakedown (From 'Beverly Hills Cop')
20	Dionne Warwick & Jeffrey Osborne, Lov
21	Jonathan Butler, Lies
22	Herb Alpert, Making Love In The Rain
23	Dionne Warwick & Jeffrey Osborne, Lov
24	Smoky Robinson, One Heartbeat
25	Steve Winwood, Back In The High Life
26	Natalie Cole, Jump Start
27	Regina Belle, Show Me The Way
28	LeVert, Casanova
29	Lisa Lisa & Cult Jam, Lost In Emotion
30	The Pointer Sisters, Be There (From 'The Pointer Sisters')
31	George, Tina Cherry
32	The Cover Girls, Spring Love
33	Prince, U Got The Look
34	Kim Wilde, Say You Really Want Me
35	Smoky Robinson, One Heartbeat

**400 WHTZ FM**

**New York P.D.: Scott Shannon**

1	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
2	Madonna, Who's That Girl
3	Los Lobos, La Bamba
4	Heart, Alone
5	Suzanne Vega, Luka
6	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Looking For
7	Whitney Houston, I Wanna Dance With Somebody (From 'The Body')
8	The Jets, Cross My Broken Heart (From 'The Jets')
9	Bob Seger, Shakedown (From 'Beverly Hills Cop')
10	T'Pau, Hear! And Soul
11	Michael Jackson, I Just Can't Stop Loving You
12	The Whispers, Rock Steady
13	Will To Power, Dreamin'
14	Janet Jackson, The Pleasure Principle
15	Kenny G, Songbird
16	Klymaxx, I'd Still Say Yes
17	Atlantic Starr, Always
18	Noel, Silent Morning
19	Pseudo Echo, Funkytown
20	Chris De Burgh, The Lady In Red
21	L.L. Cool J, I Need Love
22	Lisa Lisa & Cult Jam, Lost In Emotion
23	Dionne Warwick & Jeffrey Osborne, Lov
24	Whitney Houston, Didn't We Almost Have It All
25	Motley Crue, Girls, Girls, Girls
26	Smoky Robinson, One Heartbeat
27	Herb Alpert, Making Love In The Rain
28	Regina Belle, Show Me The Way
29	Lisa Lisa & Cult Jam, Lost In Emotion
30	Cub Nouveau, Why You Treat Me So Bad
31	Europe, Carrie

**104.5**

**Boston P.D.: Harry Nelson**

1	Madonna, Who's That Girl
2	Los Lobos, La Bamba
3	Lovely, Something So Strong
4	Suzanne Vega, Luka
5	T'Pau, Hear! And Soul
6	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Looking For
7	Whitney Houston, I Wanna Dance With Somebody (From 'The Body')
8	Bryan Adams, Hearts On Fire
9	Fleetwood Mac, Seven Wonders
10	Sammy Hagar, Give To Live
11	Steve Winwood, Back In The High Life
12	Richard Marx, Don't Mean Nothing
13	Starship, It's Not Over (Til It's Over)
14	Robbie Nevil, Wo! It's To Ya
15	Huey Lewis & The News, Doing It All F
16	Jon Asstley, Jane's Getting Serious
17	Debbie Gibson, Only In My Dreams
18	Living In A Box, Living In A Box
19	The Whispers, Rock Steady
20	The Jets, Cross My Broken Heart (From 'The Jets')
21	The Outfield, Since You've Been Gone
22	Smoky Robinson, One Heartbeat
23	L.L. Cool J, I Need Love
24	INXS & Jimmy Barnes, Good Times
25	Whitney Houston, Didn't We Almost Have It All
26	Natalie Cole, Jump Start
27	ABC, When Smokey Sings
28	Freddie Jackson, Jam Tonight
29	Bananarama, I Heard A Rumour
30	Grateful Dead, Touch Of Grey
31	Michael Jackson, I Just Can't Stop Loving You
32	Heart, Who Will You Run To
33	Danny Wilson, Mary's Prayer
34	Dan Hill (Duet With Vonda Shepard), C
35	Europe, Carrie
36	Jellybean featuring Elisa Fiorillo, W
37	Great White, Rock Me
38	Madonna, Causing A Commotion
39	Hooters, Johnny B
40	Prince, U Got The Look
41	Fat Boys & The Beach Boys, Wipeout
42	The New City Rockers, Rev It Up
43	Crowded House, Something So Strong
44	Alexander O'Neal, Fake

**670**

**Washington P.D.: Chuck Morgan**

1	Debbie Gibson, Only In My Dreams
2	U2, I Still Haven't Found What I'm Looking For
3	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
4	Kenny G, Songbird
5	T'Pau, Hear! And Soul
6	Madonna, Who's That Girl
7	Steve Winwood, Back In The High Life
8	The Whispers, Rock Steady
9	Suzanne Vega, Luka
10	Los Lobos, La Bamba
11	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Looking For
12	Heart, Alone
13	Heart, Alone
14	L.L. Cool J, I Need Love
15	The Jets, Cross My Broken Heart (From 'The Jets')
16	Klymaxx, I'd Still Say Yes
17	Richard Marx, Don't Mean Nothing
18	Robbie Nevil, Wo! It's To Ya
19	Michael Jackson, I Just Can't Stop Loving You
20	Crowded House, Something So Strong
21	Dionne Warwick & Jeffrey Osborne, Lov
22	Huey Lewis & The News, Doing It All F
23	Whitney Houston, Didn't We Almost Have It All
24	Dan Hill (Duet With Vonda Shepard), C
25	Whitnesake, Here I Go Again
26	Janet Jackson, The Pleasure Principle
27	Expose, Let Me Be The One
28	Bananarama, I Heard A Rumour
29	Danny Wilson, Mary's Prayer
30	ABC, When Smokey Sings
31	Grateful Dead, Touch Of Grey
32	Living In A Box, Living In A Box
33	Europe, Carrie
34	Lisa Lisa & Cult Jam, Lost In Emotion

**WHTZ**

**Washington P.D.: Mark St. John**

1	Debbie Gibson, Only In My Dreams
2	Expose, Point Of No Return
3	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
4	U2, I Still Haven't Found What I'm Looking For
5	Heart, Alone
6	Klymaxx, I'd Still Say Yes
7	L.L. Cool J, I Need Love
8	Madonna, Who's That Girl
9	The Whispers, Rock Steady
10	Suzanne Vega, Luka
11	T'Pau, Hear! And Soul
12	Surface, Happy
13	The Jets, Cross My Broken Heart (From 'The Jets')
14	Whitney Houston, I Wanna Dance With Somebody (From 'The Body')
15	Los Lobos, La Bamba
16	Steve Winwood, Back In The High Life
17	The System, Don't Disturb This Groove
18	Club Nouveau, Why You Treat Me So Bad
19	Richard Marx, Don't Mean Nothing
20	Dionne Warwick & Jeffrey Osborne, Lov
21	Pepsi & Shirie, Heartache
22	Crowded House, Something So Strong
23	Whitney Houston, Didn't We Almost Have It All
24	Bananarama, I Heard A Rumour
25	Starship, It's Not Over (Til It's Over)
26	Dan Hill (Duet With Vonda Shepard), C
27	Fat Boys & The Beach Boys, Wipeout
28	Janet Jackson, The Pleasure Principle
29	Michael Jackson, I Just Can't Stop Loving You
30	Herb Alpert, Making Love In The Rain
31	Europe, Carrie
32	John Cougar Mellencamp, Paper In Fire
33	ABC, When Smokey Sings
34	Yello, Oh Yeah
35	Lisa Lisa & Cult Jam, Lost In Emotion
36	Nick Berry, I'm A Winner
37	Michael Jackson, I Just Can't Stop Loving You
38	Whitnesake, Here I Go Again

**WHTZ**

**Chicago P.D.: Ric Lippincott**

1	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
2	Suzanne Vega, Luka
3	U2, I Still Haven't Found What I'm Looking For
4	Heart, Alone
5	Debbie Gibson, Only In My Dreams
6	Bob Seger, Shakedown (From 'Beverly Hills Cop')
7	The Whispers, Rock Steady
8	T'Pau, Hear! And Soul
9	Richard Marx, Don't Mean Nothing
10	Whitney Houston, I Wanna Dance With Somebody (From 'The Body')
11	Madonna, Who's That Girl
12	Pseudo Echo, Funkytown
13	Los Lobos, La Bamba
14	Klymaxx, I'd Still Say Yes
15	Living In A Box, Living In A Box
16	Janet Jackson, The Pleasure Principle
17	The Outfield, Since You've Been Gone
18	The System, Don't Disturb This Groove
19	Sammy Hagar, Give To Live
20	Yello, Oh Yeah
21	ABC, When Smokey Sings
22	Motley Crue, Girls, Girls, Girls
23	Steve Winwood, Back In The High Life
24	Expose, Point Of No Return
25	Whitnesake, Here I Go Again
26	Grateful Dead, Touch Of Grey
27	Gloria Estefan & Miami Sound Machine, U2, I Still Haven't Found What I'm Looking For
28	Dionne Warwick & Jeffrey Osborne, Lov
29	Living In A Box, Living In A Box
30	Kim Wilde, Say You Really Want Me
31	Al Jarreau, Moonlighting (Theme)
32	The Other Ones, Holiday
33	Klymaxx, I'd Still Say Yes
34	The Whispers, Rock Steady
35	T'Pau, Hear! And Soul
36	Richard Marx, Don't Mean Nothing
37	Whitnesake, Here I Go Again
38	Living In A Box, Living In A Box
39	Fleetwood Mac, Seven Wonders
40	Motley Crue, Girls, Girls, Girls
41	Sammy Hagar, Give To Live
42	Pat Benatar, Sometimes Good Guys Fim
43	Dan Hill (Duet With Vonda Shepard), C
44	Whitney Houston, Didn't We Almost Have It All
45	L.L. Cool J, I Need Love
46	Relation Inc., I Think We're Alone Kn

**WLS**

**Chicago P.D.: Brian Patrick**

1	Madonna, Who's That Girl
2	Suzanne Vega, Luka
3	George Michael, I Want Your Sex (From 'Beverly Hills Cop')
4	Richard Marx, Don't Mean Nothing
5	The Jets, Cross My Broken Heart (From 'The Jets')
6	Stephanie Mills, I Feel Good All Over
7	T'Pau, Hear! And Soul
8	Steve Winwood, Back In The High Life
9	U2, I Still Haven't Found What I'm Looking For
10	Janet Jackson, The Pleasure Principle
11	Los Lobos, La Bamba
12	Al Jarreau, Moonlighting (Theme)
13	Whitnesake, Here I Go Again
14	Michael Jackson, I Just Can't Stop Loving You
15	INXS & Jimmy Barnes, Good Times
16	Freddie Jackson, Jam Tonight
17	Heart, Alone
18	Living In A Box, Living In A Box
19	Isley Brothers, Smooth Sailing
20	Starship, It's Not Over (Til It's Over)
21	Jonathan Butler, Lies
22	Huey Lewis & The News, Doing It All F
23	Dionne Warwick & Jeffrey Osborne, Lov
24	The Nylons, Kiss Him Goodbye
25	L.L. Cool J, I Need Love
26	Fleetwood Mac, Seven Wonders
27	The Whispers, Rock Steady
28	Smoky Robinson, One Heartbeat
29	Jellybean featuring Elisa Fiorillo, W
30	Herb Alpert, Making Love In The Rain
31	The Cure, Why Can't I Be You?
32	Whitney Houston, Didn't We Almost Have It All
33	Prince, U Got The Look
34	ABC, When Smokey Sings
35	Alexander O'Neal, Fake
36	Bob Seger, Shakedown (From 'Beverly Hills Cop')
37	Laura Branigan, Shattered Glass
38	Fat Boys & The Beach Boys, Wipeout
39	John Cougar Mellencamp, Paper In Fire
40	Natalie Cole, Jump Start
41	LeVert, Casanova
42	Anita Baker, No One In The World
43	The Nylons, Happy Together
44	Heart, Who Will You Run To
45	Danny Wilson, Mary's Prayer
46	Sammy Hagar, Give To Live
47	David Bowie, Never Let Me Down

**WLS**

**Chicago P.D.: John Gehron**

1	Bob Seger, Shakedown (From 'Beverly Hills Cop')
2	Kenny G, Songbird
3	Suzanne Vega, Luka
4	Crowded House, Something So Strong
5	Steve Winwood, Back In The High Life
6	Whitney Houston, I Wanna Dance With Somebody (From 'The Body')
7	Los Lobos, La Bamba
8	Madonna, Who's That Girl
9	T'Pau, Hear! And Soul
10	The Jets, Cross My Broken Heart (

# KSOL's Robinson Builds Success In Bay Area

BY TERRY WOOD

FOR THE PAST DECADE, competitors from all formats around the Bay area have repeatedly discovered that it's tough to disturb that groove at KSOL San Francisco.

The spring 1987 book was no exception, as the venerable urban outlet scored the highest 12-plus share (4.8) of any music-intensive station in the San Francisco metropolitan area, tying for the fourth overall 12-plus rank in the city.

Since 1981, the chief architect of the station's sound has been Marvin Robinson, who was elevated to PD that year after holding various airshifts at KSOL.

Born 38 years ago in what he describes as "a real hardcore, low-income, depressed neighborhood" of San Francisco and later working on assorted city commissions and with redevelopment agencies, Robinson has kept fully in touch with the mood, and beat, of Bay-area street life.

His 11 years at the station, plus what he regards as an indispensable relationship with GM Bernie Moody, have helped Robinson mold a black/urban format that is equal parts high-energy and high-fashion, strategically balancing its spine-snapping dance cuts with consistent offerings of midtempo numbers and

heart-tugging ballads.

"We are aggressive and creative," Robinson says. "We are balanced and well-structured."

That is about as specific as Robinson cares to get about his programming formulas. He is protective of his concepts and wary of divulging too much information that may dilute his station's long-term dominance. Right behind KSOL in the recent Arbitrons, for example, was cross-town rival KMEL, a growing top 40/crossover outlet.

Robinson will, however, correct anyone who suggests his station is strictly teen-oriented.

"In the last three or four Arbs, we've only been third in teens," he points out. "We are an adult station that is sensitive to the teen base. Attracting teens is a good way to build listenership, but teens are fluky. As soon as a new station comes to town, they are first to abandon you. They fly out of there."

"We've been successful because we've expanded into the older demographics. The youngster who was 15 when I came here in 1976 is 26 now, and we've grown with him."

Robinson also dismisses the suggestion that KSOL—which most listeners and diary-keepers still refer to as K-SOUL, the station's funky ID from the '70s—is merely a dance station.

"The phrase 'dance music' sounds like 'disco' to me," he says. "About 95% of the product we play is black, and most black artists always have a beat. James Brown had a beat,



Marvin Robinson. Program director of KSOL San Francisco and Billboard's PD of the week.

and a lot of people do today.

"While we're most sensitive to dance product, we won't add a song just because you can dance to it. It has to fit our goals and objectives. When you become only a dance station, you become a fad, like platform shoes. At some point, you're going to play out. To me, a station like 'Power 106' [KPWR Los Angeles] is a disco station.

"When people think of KSOL, they should think of it as a great place to hear great midtempo songs and great ballads. We're accepted

for our consistency."

One of the station's most popular features, though, focuses entirely on dance music: a noontime club-mix hour. Such energetic blitzes, blended in among softer, slower segments, have scored highly with KSOL's apparent target audience (Robinson won't define it exactly): a multiracial mix of young adults, particularly females.

"The difference between San Francisco and so many other markets," Robinson says, "is its cultural blend. You can see Asians, blacks, Hispanics, and whites grooving on KSOL. Even so, our product is 95% black, and we try to play the elite selections that fit into our goals and objectives."

"Instead of calling music like Madonna's and George Michael's 'crossover,' I call it generic, or universal. Much black music could be considered that way, too. I could take this format to any major market and win. It just works especially well in San Francisco because of the area's multicultural blending."

To enhance that ethnic link, KSOL features a Hispanic evening jock who freely rolls his R's. "We want people to know that he is a Hispanic," Robinson says. "There's a large Hispanic base here, and they are proud people. It makes them feel good."

Robinson, who also handles KSOL's midday air shift, says he relies heavily on phone response to determine who is hot and who's not. "Your listener is your consumer,"

he says.

Despite KSOL's traditional cume strength, many stations with lesser shares consistently outbill KSOL.

"For sales purposes, we call ourselves 'urban,' but the bottom line here is that we're a black radio station. Yet so many black stations across the country still have to take a back seat when it comes to getting time buys."

"There's no question that we're profitable. KSOL has been able to survive because its success is too strong to deny. But it's a shame that racism still exists in 1987. Advertisers need to be convinced that economics is not black or white, it's green, and black consumers spend billions of dollars, too."

Robinson's professional background is almost equally divided between his roles on radio and as a community activist. He pondered a career in baseball as a youth, then became fascinated with electronics as a preteen. By age 12, he was constantly tinkering with radios, had learned Morse code, and had grown mesmerized by radio voices.

He pitched in as a volunteer at two San Francisco public stations, but community involvement drew him into the service of then-Mayor Joseph Alioto. Alioto appointed Robinson to two city commissions, making him the chairman of the human rights commission. This happened when Robinson was just 21, making him the youngest city commissioner in San Francisco

(Continued on next page)

31	34	The Breakfast Club, Kiss And Tell
32	36	Europe, Carrie
33	39	L.L. Cool J, I Need Love
34	35	Grateful Dead, Touch Of Grey
35	37	Prince, U Got The Look
36	EX	Michael Jackson, I Just Can't Stop Lo
A37	—	Dan Hill (Duet With Vonda Shepard), C
38	40	Danny Wilson, Mary's Prayer
39	EX	Freddie Jackson, Jam Tonight
40	EX	Smokey Robinson, One Heartbeat
A	—	LeVert, Casanova
A	—	John Cougar Mellencamp, Paper In Fire
A	—	The Pointer Sisters, Be There (From "I
A	—	David Hallyday, He's My Girl
A	—	Expose, Let Me Be The One
A	—	The New City Rockers, Rev It Up
A	—	Chris Rea, Let's Dance
EX	EX	ABC, When Smokey Sings
EX	EX	Level 42, Running In The Family
EX	EX	Hooters, Johnny B
EX	EX	The Silencers, Painted Moon
EX	EX	Herb Alpert, Making Love In The Rain
EX	EX	The Other Ones, Holiday
EX	EX	Curiosity Killed The Cat, Misfit
EX	EX	Giorgio, Tina Cherry
EX	EX	Autograph, She Never Looked That Good
EX	EX	David Bowie, Never Let Me Down
EX	EX	Ava Cherry, Good Intentions
EX	EX	REO Speedwagon, In My Dreams

EX	EX	Danny Wilson, Mary's Prayer
EX	EX	Regina Belle, Show Me The Way
EX	EX	The Outfield, Since You've Been Gone
EX	EX	Whitney Houston, Didn't We Almost Hav
EX	EX	Alisha, Into My Secret

*all hit*  
**97.1 KEGL**  
*The Edge*

Dallas P.D.: John Roberts

1	1	Richard Marx, Don't Mean Nothing
2	2	T'Pau, Heart And Soul
3	3	U2, I Still Haven't Found What I'm Lo
4	4	Whitesnake, Here I Go Again
5	5	Heart, Alone
6	6	Sammy Hagar, Give To Live
7	7	Bob Seger, Shakedown (From "Beverly H
8	8	The Outfield, Since You've Been Gone
9	9	Crowded House, Something So Strong
10	10	Eddie Money, Endless Nights
11	11	George Michael, I Want Your Sex (From
12	12	Steve Winwood, Back In The High Life
13	13	Journey, Why Can't This Night Go On F
14	14	Whitesnake, Still Of The Night
15	15	Whitesnake, Still Of The Night
16	16	John Waite, These Times Are Hard For
17	17	Boston, Holly Ann
18	18	Billy Idol, Sweet Sixteen
19	19	Europe, Carrie
20	20	The Cure, Why Can't I Be You?
21	21	Dan Hill (Duet With Vonda Shepard), C
22	22	Europe, Rock The Night
23	23	Starship, It's Not Over (Til It's Ov
24	24	Huey Lewis & The News, Doing It All F
25	25	Tom Kimmel, That's Freedom
26	26	Suzanne Vega, Luka
27	27	Night Ranger, Hearts Ache
28	28	Fleetwood Mac, Seven Wonders
29	29	REO Speedwagon, In My Dreams
30	30	38 Special, Back To Paradise (From "R
31	31	Poison, I Want Action
32	32	Molley Crue, Girls, Girls, Girls
33	33	Autograph, She Never Looked That Good
34	34	Joe Walsh, Radio Show
35	35	Bruce Hornsby & The Range, Every Litt
36	36	Stan Bush & Barrage, Crank That Radio
37	37	Heart, Who Will You Run To
38	38	Danny Wilson, Mary's Prayer
39	39	Def Leppard, Women
40	40	Hooters, Johnny B
EX	EX	INXS & Jimmy Barnes, Good Times

13	13	Living In A Box, Living In A Box
14	16	Jellybean featuring Elisa Fiorillo, W
15	18	Regina Belle, Show Me The Way
16	29	Lisa Lisa & Cult Jam, Lost In Emotion
17	8	George Michael, I Want Your Sex (From
18	22	Smokey Robinson, One Heartbeat
19	9	U2, I Still Haven't Found What I'm Lo
20	24	Bananarama, I Heard A Rumour
21	25	Force M.D.'s, Love Is A Hour
A22	—	Alexander O'Neal, Fake
23	23	Jonathan Butler, Lies
24	28	Dionne Warwick & Jeffrey Osborne, Lov
25	27	The Caray, Why Can't I Be You?
26	17	Suzanne Vega, Luka
27	32	Natalie Cole, Jump Start
28	34	Whitney Houston, Didn't We Almost Hav
29	EX	Michael Jackson, I Just Can't Stop Lo
30	30	U2, I Still Haven't Found What I'm Lo
31	EX	The Other Ones, Holiday
32	EX	Expose, Let Me Be The One
33	33	Laura Branigan, Shattered Heart
34	EX	Swing Out Sister, Breakout
35	35	The Breakfast Club, Kiss And Tell
A	—	LeVert, Casanova
A	—	Atlantic Starr, One Lover At A Time
A	—	Giorgio, Tina Cherry
A	—	The Pointer Sisters, Be There (From "I
A	—	Sweet Sensation, Victim Of Love

**94-Q** 94.1 FM

Atlanta P.D.: Fleetwood Gruber

1	1	Heart, Alone
2	3	Steve Winwood, Back In The High Life
3	2	Bob Seger, Shakedown (From "Beverly H
4	6	Al Jarreau, Moonlighting (Theme)
5	7	Dan Hill (Duet With Vonda Shepard), C
6	8	Suzanne Vega, Luka
7	9	U2, I Still Haven't Found What I'm Lo
8	12	Richard Marx, Don't Mean Nothing
9	13	Fleetwood Mac, Seven Wonders
10	14	Danny Wilson, Mary's Prayer
11	14	Michael Jackson, I Just Can't Stop Lo
12	19	Madonna, Who's That Girl
13	16	Robbie Nevil, Wo's It To Ya
14	15	Whitney Houston, I Wanna Dance With S
15	5	Crowded House, Something So Strong
16	4	Dionne Warwick & Jeffrey Osborne, Lov
17	20	Smokey Robinson, One Heartbeat
18	21	Huey Lewis & The News, Doing It All F
19	22	Los Lobos, La Bamba
20	23	Whitney Houston, Didn't We Almost Hav
21	24	Freddie Jackson, Jam Tonight
22	25	The Outfield, Since You've Been Gone
23	27	Grateful Dead, Touch Of Grey
24	27	The System, Don't Disturb This Groove
25	18	ABC, When Smokey Sings
26	EX	Living In A Box, Living In A Box
27	EX	Heart, Who Will You Run To
28	EX	Go West, Don't Look Down - The Sequel

**Will 105.5**

St. Louis P.D.: Dave Robbins

1	2	U2, I Still Haven't Found What I'm Lo
2	4	Suzanne Vega, Luka
3	1	Bob Seger, Shakedown (From "Beverly H
4	9	Los Lobos, La Bamba
5	11	Madonna, Who's That Girl
6	7	The Jets, Cross My Broken Heart (From
7	5	Heart, Alone
8	6	Whitney Houston, I Wanna Dance With S
9	15	The Whispers, Rock Steady
10	3	T'Pau, Heart And Soul
11	13	Richard Marx, Don't Mean Nothing
12	8	Gloria Estefan & Miami Sound Machine,
13	20	Whitesnake, Here I Go Again
14	14	The Nylons, Kiss Him Goodbye
15	25	Huey Lewis & The News, Doing It All F
16	21	Danny Wilson, Mary's Prayer
17	22	The Outfield, Since You've Been Gone
18	18	Crowded House, Something So Strong
19	29	Debbie Gibson, Only In My Dreams
20	24	ABC, When Smokey Sings
21	30	Bananarama, I Heard A Rumour
22	17	Robbie Nevil, Wo's It To Ya
23	26	Starship, It's Not Over (Til It's Ov
24	31	Dan Hill (Duet With Vonda Shepard), C
25	27	Sammy Hagar, Give To Live
26	EX	Grateful Dead, Touch Of Grey
27	35	Michael Jackson, I Just Can't Stop Lo
28	34	Whitney Houston, Didn't We Almost Hav
29	28	Al Jarreau, Moonlighting (Theme)
30	EX	Dionne Warwick & Jeffrey Osborne, Lov
31	32	Living In A Box, Living In A Box
32	33	Herb Alpert, Making Love In The Rain
33	EX	Jellybean featuring Elisa Fiorillo, W
34	EX	Freddie Jackson, Jam Tonight
A35	—	John Cougar Mellencamp, Paper In Fire
A	—	Europe, Carrie
A	—	Smokey Robinson, One Heartbeat
A	—	Heart, Who Will You Run To
EX	EX	38 Special, Back To Paradise (From "R
EX	EX	Prince, U Got The Look

5	10	Richard Marx, Don't Mean Nothing
6	3	Steve Winwood, Back In The High Life
7	6	Klymaxx, I'd Still Say Yes
8	12	The Outfield, Since You've Been Gone
9	7	Danny Wilson, Mary's Prayer
10	16	REO Speedwagon, In My Dreams
11	8	Atlantic Starr, Always
12	18	Dan Hill (Duet With Vonda Shepard), C
13	15	Madonna, Who's That Girl
14	14	Surface, Happy
15	17	Expose, Point Of No Return
16	21	Whitesnake, Here I Go Again
17	19	Ana, Shy Boys
18	9	The Nylons, Kiss Him Goodbye
19	20	Living In A Box, Living In A Box
20	11	Heart, Alone
21	25	Jonathan Butler, Lies
22	13	Bob Seger, Shakedown (From "Beverly H
23	23	Wang Chung, Hypnotize Me (From "Inner
24	30	Rod Stewart, Twistin' The Night Away
25	27	Starship, It's Not Over (Til It's Ov
26	26	Tom Kimmel, That's Freedom
27	29	Bananarama, I Heard A Rumour
28	35	Alexander O'Neal, Fake
29	31	Jellybean featuring Elisa Fiorillo, W
30	32	Dionne Warwick & Jeffrey Osborne, Lov
31	34	INXS & Jimmy Barnes, Good Times
32	33	Huey Lewis & The News, Doing It All F
33	EX	Michael Jackson, I Just Can't Stop Lo
34	EX	38 Special, Back To Paradise (From "R
35	EX	Natalie Cole, Jump Start
A	—	The Breakfast Club, Kiss And Tell
A	—	Atlantic Starr, One Lover At A Time
A	—	Wendy & Lisa, Water Fall
EX	EX	Ella Brooks, It's Easy When You're On
EX	EX	Herb Alpert, Making Love In The Rain
EX	EX	The Other Ones, Holiday
EX	EX	The Pointer Sisters, Be There (From "I
EX	EX	L.L. Cool J, I Need Love
EX	EX	Prince, U Got The Look
EX	EX	Kim Wilde, Say You Really Want Me
EX	EX	Bon Jovi, Edge Of A Broken Heart
EX	EX	David Bowie, Never Let Me Down

**93Q**

Houston P.D.: Ron Parker

1	1	Debbie Gibson, Only In My Dreams
2	2	George Michael, I Want Your Sex (From
3	3	Heart, Alone
4	4	U2, I Still Haven't Found What I'm Lo
5	4	T'Pau, Heart And Soul
6	6	Bob Seger, Shakedown (From "Beverly H
7	8	Gloria Estefan & Miami Sound Machine,
8	8	Suzanne Vega, Luka
9	9	Madonna, Who's That Girl
10	10	The Whispers, Rock Steady
11	11	Los Lobos, La Bamba
12	13	Glenn Medeiros, Watching Over You
13	EX	Janet Jackson, The Pleasure Principle
14	15	The Jets, Cross My Broken Heart (From
15	15	Starship, It's Not Over (Til It's Ov
16	16	Bananarama, I Heard A Rumour
17	17	Richard Marx, Don't Mean Nothing
18	18	Fat Boys & The Beach Boys, Wipeout
19	19	Sammy Hagar, Give To Live
20	20	Europe, Carrie
21	21	Dan Hill (Duet With Vonda Shepard), C
22	22	Klymaxx, I'd Still Say Yes
23	23	ABC, When Smokey Sings
24	24	Living In A Box, Living In A Box
25	25	Whitney Houston, I Wanna Dance With S
26	26	Jellybean featuring Elisa Fiorillo, W
27	27	Lisa Lisa & Cult Jam, Lost In Emotion
28	28	Whitesnake, Here I Go Again
29	29	Dionne Warwick & Jeffrey Osborne, Lov
30	30	Steve Winwood, Back In The High Life
31	31	Kim Wilde, Say You Really Want Me
32	32	Michael Jackson, I Just Can't Stop Lo
33	35	L.L. Cool J, I Need Love
34	12	The Cure, Why Can't I Be You?
A	—	Natalie Cole, Jump Start
A	—	John Cougar Mellencamp, Paper In Fire
A	—	Alexander O'Neal, Fake
A	—	Expose, Let Me Be The One
A	—	Yello, Oh Yeah
EX	EX	The Breakfast Club, Kiss And Tell

**BIO4** MEANS MUSIC

Baltimore P.D.: Brian Thomas

1	2	George Michael, I Want Your Sex (From
2	4	U2, I Still Haven't Found What I'm Lo
3	27	Bob Seger, Shakedown (From "Beverly H
4	3	Heart, Alone
5	8	Madonna, Who's That Girl
6	6	Bruce Hornsby & The Range, Every Litt
7	9	Dan Hill (Duet With Vonda Shepard), C
8	10	Gloria Estefan & Miami Sound Machine,
9	13	Suzanne Vega, Luka
10	12	The Jets, Cross My Broken Heart (From
11	5	The System, Don't Disturb This Groove
12	14	Klymaxx, I'd Still Say Yes
13	16	T'Pau, Heart And Soul
14	19	Debbie Gibson, Only In My Dreams
15	11	Kenya Loggins, Meet Me Half Way
16	18	Crowded House, Something So Strong
17	21	Los Lobos, La Bamba
18	20	Steve Winwood, Back In The High Life
19	17	The Nylons, Kiss Him Goodbye
20	24	Dionne Warwick & Jeffrey Osborne, Lov
21	23	Club Nouveau, Why You Treat Me So Bad
22	25	Janet Jackson, The Pleasure Principle
23	26	Huey Lewis & The News, Doing It All F
24	29	Michael Jackson, I Just Can't Stop Lo
25	28	Richard Marx, Don't Mean Nothing
26	27	Debbie Gibson, Only In My Dreams
27	EX	Whitney Houston, Didn't We Almost Hav
28	EX	L.L. Cool J, I Need Love
29	30	Living In A Box, Living In A Box
30	EX	The Whispers, Rock Steady
A	—	Grateful Dead, Touch Of Grey
A	—	Lisa Lisa & Cult Jam, Lost In Emotion
A	—	Europe, Carrie
EX	EX	Fat Boys & The Beach Boys, Wipeout

**WJOL 99.5**

Minneapolis P.D.: Gregg Swedberg

1	5	Debbie Gibson, Only In My Dreams
2	14	Los Lobos, La Bamba
3	1	T'Pau, Heart And Soul
4	6	Richard Marx, Don't Mean Nothing
5	9	Madonna, Who's That Girl
6	8	The Outfield, Since You've Been Gone
7	7	Klymaxx, I'd Still Say Yes
8	13	ABC, When Smokey Sings
9	18	REO Speedwagon, In My Dreams
10	11	

## Fierce Ratings War Rages In Oklahoma City

BY CHARLENE ORR

DALLAS Record label reps who service Oklahoma City will agree on two things about that market: There is stiff competition, and the market leader is "the Katt." Album rock outlet KATT has held the title of market leader for as long as most programmers say they can remember. "The only problem with that honor," says A&M's Mark Tyndall, "is that everybody wants to knock out the station."

"There's a tough battle going on there, especially between the [market's only] top 40, KJYO, and the Katt," says Michael Scurlock, Columbia's Southwest promotion manager. "But there's always been a battle with the Katt."

The market is largely dependent on oil revenue and is only now beginning to enjoy a slow economic recovery from the oil-industry crash. Along the road to recovery, two market traits have become clear.

First, Oklahoma City has a glut of AC outlets stretching listening shares and ad dollars further than ever before. Second, KJYO is now being programmed by a veteran of ratings wars, former KEGL Dallas PD Joe Folger.

"What's happened is that we have four ACs pulling the market in different directions," says Tom Kennedy, GM of top country outlet KXXY-FM. "In turn, they are diffusing the loyal media buyers."

KATT's PD, Pat Welsh, agrees. "I don't know how long these stations can all reasonably go after the same crowd."

The four ACs (in order of their spring Arbitron share rankings) taking the heat for market woes are KZBS, which leans toward top 40 in its music; KLTE, with the slogan "classic oldies and today's hits"; KMGL, a Format 41 station; and KIMY, the "soft-rock, less-talk" outlet.

Steve Anthony, PD for KLTE, says, "Radio everywhere is probably the best it's been in a long time. I think we're finding more and more product-driven stations across the country. Market survival forces us

into taking care of business." But Anthony says he feels the main war in Oklahoma City is still against KATT.

When asked if the AC format is to blame for the market's bottleneck blues, Anthony laughs. "Well, we pull a very healthy share of the 25-49 crowd. KLTE was the first 'lite' station in the nation. We like to think of it in terms of lite as a blowtorch or a high-power light bulb. If

**'I don't know how long the stations can reasonably go after the same market'**

that makes us the bad guy, then OK. We've all heard rumors abounding in the market about format changes. There are holes to be filled here, but I'm not sure Oklahoma City can support them."

Other market programmers agree there are format holes, but no one appears willing to take the plunge to fill them.

Anthony says, "Keep in mind, too, that there is only one album rocker and one top 40. This competition between two possible crossover stations is very good for us ACs. The top 40, KJYO, goes toward rock, which helps us pick up females, 18-34. Profilewise, we're pretty high, but not as high as KZBS, which is almost like a top 40. Our programming philosophy is also close to top 40—we play the hits and our personality presence is very important.

"Our strongest position is 'classic oldies and today's hits with more variety,'" Anthony continues. "We have much more variety than our AC competitors, who seem to have an era restriction in the music they'll play. We have no reason, according to our ratings, to change format."

Anthony also cites KLTE's "Sunset Serenades," a series of Thurs-

day night poolside parties that draw approximately 2,100 AC fans to some of the nicest hotels in the city. "As an AC, we don't do many high-power or high-dollar contests, but when we do, we make sure we do it right. It's extremely important to get out in the community and let the people know we are there for them," he says.

Dusty Black, station manager for easy-listener KKNG, says, "The ACs create a problem mainly for themselves, although we've seen ratings dip a little. But, we have the easy-listening audience all to ourselves, plus a lot of office tune-in. We don't need to change formats. Our future is bright. Total cash is up, and every sign is positive."

KXXY's Kennedy says there are several avenues to explore in the way of missing formats. "We don't have an FM classic rock station—a format that seems to be doing quite well nationally. Plus, there are no FM urbans."

Just recently, however, KATT's AM sister station became urban-formatted KPRW. KATT's Welsh, who also programmed KPRW for its first several months, says, "Oklahoma City has an ethnic population of 9% black, and Hispanics are negligible. Minorities, as I see it, are under-represented by 11% to 12%. We ran KPRW semiautomated to begin with to make sure there was a need. We feel that with the ratings returns we've seen, coupled with listener response, the market did need an urban station. In this market, there's not going to be a superfragmentation of formats. But there's plenty of listeners for everybody."

No matter whether any of the ACs change formats, all of them agree that Oklahoma City will experience no less competition. According to Welsh, the medium-size market has some of the best programmers and radio people in the country. "One barometer of that is our losing good people to bigger markets. In the last year, we've lost from the Katt a GM and a promotions director to Dallas' KZEW. When a market has those kinds of professionals, the competition will be fierce."

The ratings-battle question naturally leads programmers to consider KATT, which is considered impor-

tant because of its market longevity. KATT itself faces a new threat, Joe Folger at top 40 KJYO "KJ-103."

Folger is used to big challenges. He comes from the raging Dallas battle between KTXQ and his former station, KEGL. KJ-103 already had a good start before Folger arrived, as the ratings gap between the two stations continues to narrow. KATT has gained while KJ-103 has experienced slight losses during the last year. KATT led the market this spring with a 13.7 12-plus Arbitron share; KJ-103 wasn't too far behind, with a 10.1. (The only other station close to KATT is country outlet KXXY-FM, with a 10.5 spring book.)

"I can't take any credit until the fall book," says Folger. "I can tell you the Katt is reacting to us, and that definitely is the first sign of success."

As an example, Folger cites a KJ-103 promo featuring a telephone operator's voice that states, "The number you are dialing, 100.5 [KATT's frequency], is a nonworking number. Please make a note of the new number, 102.7 [KJYO's frequency]." KATT air personalities responded by commenting on the great free advertising. Folger says the Katt is "copycatting."

"The Katt also claims to be the CD station in Oklahoma City. In reality, one half of their playlist seems to be from 8-tracks," Folger says. "KJ-103 is definitely the CD leader. Because the Katt is a hybrid album rocker, we definitely have a competing playlist."

Contrarily, Welsh says that as the only album rocker in town, KATT has no direct competition. "As far as being called a hybrid, we're not afraid of crossover. We play what top 40 plays as long as our audience wants to hear it. If that makes us a hybrid, then I guess we are. Our programming philosophy is to try and be broad-based."

As far as KATT's response to KJYO, Welsh says, "It's way too early to tell what Folger will do. I know he's added some oldies and more rock music over dance tunes. Still, they're just another competitor in the market. We fight back by always looking at how to improve ourselves."

### ROBINSON BUILDS SUCCESS IN BAY AREA

(Continued from preceding page)

history.

Robinson's first job in commercial radio came on KRE (now KBLX) in the early '70s, compelling him to take on two full-time jobs, in radio and at the mayor's office. He spent a year at KJAZ Alameda, Calif., then dropped out of radio for nearly four years until KSOL offered him part-time weekend work in March 1976.

The opportunity rekindled Robinson's passion for radio, and he took a leave of absence from his civic duties to work full-time at KSOL. When his leave expired, he decided to stick with radio.

"It was a tough decision economically, because I had a good salary at the mayor's office," he recalls. "But I chose what I felt I loved.

"I love it because it's an ongoing challenge. The market changes. Tastes change. You can't be stagnant. Yesterday's score doesn't

matter in today's game, so I have to stay creative."

Robinson says he'll never leave San Francisco. "If I lost my job today, I'd have another one tomorrow," he says. "I couldn't count on that in another market." He remains active in community projects today and says he is considering an entrepreneurial relationship with retail developers. He would also like eventually to own a station. "I'd like a larger share of the pie," he admits.

Robinson offers these tips to minorities thinking of breaking into radio: "Learn all the basics prior to your first job. Work on your direction. Make yourself articulate. Learn how to structure a clock, if you want to be a programmer. And know how to take directions. How can you give them if you first don't know how to take them?"

ON TOUR THIS SUMMER

**AMERICA**

BREAKING NATION WIDE

12" Maxi-Single: "I'll Take Your Love" B/W "Rock Me"  
Currently burning up Play lists across the Country!  
Produced by Danny Case & Mike

Recorded at: Los Angeles, CA  
Mastered at: Los Angeles, CA  
Manufactured by: Atlantic Records, Inc.  
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## newsline...

**JOHN GEHRON** will be the new VP/GM of CBS' "quality rock" outlet WMRQ "Q-103" Boston. Gehron has held various positions for Cap Cities/ABC outlet WLS Chicago during the past 13 years. Most recently, he was WLS-AM's operations director. At WMRQ, Gehron replaces Bob VanDerheyden, a 13-year CBS veteran who had been VP/programming for the CBS FM group prior to taking the WMRQ VP/GM position in April 1986. VanDerheyden says he's anxious to spend more time with his Connecticut-based family and is currently exploring avenues that may bring him back to New York radio.

**ROBERT ABERNATHY** is named VP/GM of Sconnix Broadcasting's WHDH/WBOS Boston. He adds that title to his existing one of GM at country outlet WBOS.

**PETER HANDY** is named VP/GM of Sconnix Broadcasting's newly acquired Tampa, Fla., stations, WFLA/WPDS. He had been general sales manager of Sconnix's WBOS Boston.

## 'Magic' Makes Terri Avery Depart Dallas; New York Outlets Awash In Change

Kim Freeman is on vacation. This week's column was written by Linda Moleski, with additional contributions from an assortment of industryites with something to say, as promised last week.

**TERRY AVERY** will assume the PD-ship at Houston leader **KMJQ** "Magic 102." She arrives at the urban stalwart from another urban market leader, **KKDA-FM** "K-104" Dallas, where she'd been for 10 years, as MD to radio veteran and K-104 PD **Michael Spears**. She replaces **Ron Atkins** at Magic 102.

"I wasn't really looking, because the people here have been really great to me," says Avery. "But the more I talked to [KMJQ GM] **Barry Drake**, the more the pieces fell into place."

**G. Keith Alexander** leaves his weekend shift at **WBLN** New York after a dispute with the station manager over vacation time.

The Gotham broadcasting veteran will continue voice-over work and various other radio-related activities. Across town at **WXRK** "K-Rock," two talents have rotated shifts. The Rock 'N' Roll Madame returns to late nights, while **Jimmy Fink** slides into her midday post. K-Rock's slogan remains the same: "Howard Stern all morning; classic rock 'n' roll all day" . . . Speaking of Stern, the controversial jock was recently voted one of the 10 sexiest men in America by *Playgirl* magazine. . . Other changes in the Gotham area are taking place at veteran outlet **WNBC**, where vice president and general manager **John Hayes Jr.** is departing to take a similar post at **KIOI-FM** "K-101" San Francisco.

**WMGG-FM** Columbus, Ohio, has gone classic rock to take on local rocker **WLWQ**. WMGG's new morning man is **Chuck Mattison**, a recruit from **WKRR** Greensboro, N.C. . . **David Lawrence** called to inform us that he was filling in at **WLWQ** "Q-FM 96" in Columbus, Ohio, not **WQFM** Milwaukee—also known as "Q-FM"—as stated in last week's column. Meanwhile, Lawrence says he's still looking for a permanent slot.

Also in Ohio, AC outlet **WCLW-FM** Mansfield has undergone some major changes under the direction of its new owner, **Treasure Radio Assn.** On Aug. 3, the revamped station signed on as **WYHT** "Y-105," offering a contemporary hit format. The new lineup is morning team **John Foster & Toni Foxx**, 6 a.m.-9 a.m.; **Chris Casale**, 9 a.m.-2 p.m.; **Sheri Wharton**, 2 p.m.-6 p.m.; **David G. Cook**, 6 p.m.-midnight; and **Eric Taylor**, midnight-6 a.m. Additionally, **Bob Dickey**, who was WCLW's morning man, is upped to music director/assistant PD. No longer with the station is afternoon-drive personality **John Findlay**, who has taken his talents to Worcester, Mass.

According to Dickey, Treasure Radio purchased WCLW's FM and AM stations this spring for a reported \$1.875 million. It subsequently phased out the AM side so that it would be in compliance with FCC regulations when it acquired another Mansfield outlet, **WMAN-AM**, which sold for a reported \$2 million. Consequently, WYHT is now affiliated with WMAN.

**MOVING ON:** **Sam Cochran** arrives at **WAVH-FM** Mobile, Ala., as program director and morning man. He comes direct from the morning slot at **WDLT** Mobile.

**Tony Brown** is named PD of **WBLX** Mobile, Ala. He joined the urban outlet in 1985 as afternoon talent and was later promoted to MD, a post in which he set up WBLX's computer research and programming system.

**AND NOW**, we break from our normal programming to bring you the following special messages:

**BRUCE TENENBAUM**, director of national singles promotion at **Atco**:

"The dance/crossover format has been one of the hottest trends in radio this past year. For the coming year, it looks like the new age format will be the next trend-

setter. Interestingly enough, these two formats target entirely different sets of demographics while sharing a common source for programming. Both formats rely heavily on new and relatively unknown artists. How the music sounds is more important than whether anyone has heard of the performer before.

"Many of the latest rating books show that some of the most successful top 40 and album rock stations in the country are those that regularly expose their audience to new sounds. These stations have a fresh and exciting sound. They have an image that their listeners will be alerted to what's happening first. Being overly conservative can be like wearing an anchor around your neck. Pretty soon, you're on the bottom looking up at all the bigger fish. Seek out the new trends and sounds. It's important to be on the cutting edge."



by Kim Freeman

**DENE HALLAM**, PD of **KCPW** "Power 95" Kansas City:

"If you earn your living in radio, then thank your lucky stars that you have, in most cases, the perfect job. What's the perfect job? To me, the perfect job (or career) is one that you get so much enjoyment and satisfaction from that you would love to do it (figuratively, if not literally) for free. The majority of us in this industry are making more money and having more fun than we ever dreamed of having when we were about to enter the work force. Most people in America dread going to work in the morning, but we, in this business, should feel quite the opposite.

"Remember, way back when you first wanted to be a part of, or on, the radio? No matter how high a position you achieve, don't ever forget that magical feeling that attracted you in the first place. Radio is a *business* and should be run that way. But PDs especially should keep in mind that, to listeners, we are *show* business.

"Be entertaining! It's alarming that the pendulum has swung from one extreme to another in the last decade. Ten to 20 years ago most programmers flew by the seat of our pants. Now, there are too many researchers programming radio. Let the researchers research. Let the programmers program. Let the listeners be entertained. Otherwise, our perfect jobs won't be so perfect anymore."

**STEVE KELLY**: PD of **WKSI** "Kiss-FM" Greenville/Winston-Salem/High Point, N.C. Kelly spent much of the summer searching for talent and offers the following marketing/presentation tips to radio hopefuls.

"Put the best material at the front of your tape. Most PDs will know in 30 seconds if you've got the essential ingredients of what they're looking for. Put your best stuff first. Forgo the monolog introducing yourself—usually a repetition of what you covered in your cover letter—or making excuses (never make excuses) for the bad quality of your station's skimmer. *Never* send bad-quality audio!

"Send a cover letter. I've received tapes, resumes with no tapes, tapes with no letters and no resumes. . . it's amazing. Research the market, the PD, the station a bit before applying. Sound intelligent (even if you're only marginally so), and, for crying out loud, don't get the call letters or the PD's name wrong. Invest a call to the station's switchboard to verify names, addresses, etc. If you're responding to an ad that says "No calls," then why call?

"Include references. If your present employer should not be contacted, say so. Include updated phone numbers so we PDs don't have to scramble through our yearbooks looking them up.

"Be patient! There are some of us who still answer *every* applicant personally, and your patience is a welcome virtue. It's smart business and it's to be expected that the three-day follow-up call be standard procedure to see that we've received your portfolio and tape."

## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	ARTIST LABEL	TITLE
				★★ NO. 1 ★★		
1	1	1	7	GRATEFUL DEAD ARISTA	GRATEFUL DEAD ARISTA	TOUCH OF GREY 3 weeks at No. One
				★★★ FLASHMAKER ★★★		
2	NEW ▶		1	JOHN COUGAR MELLENCAMP MERCURY	JOHN COUGAR MELLENCAMP MERCURY	PAPER IN FIRE
3	2	2	11	HEART CAPITOL	HEART CAPITOL	WHO WILL YOU RUN TO
4	5	8	12	WHITESNAKE GEFEN	WHITESNAKE GEFEN	HERE I GO AGAIN
5	3	6	6	HOOTERS COLUMBIA	HOOTERS COLUMBIA	JOHNNY B.
6	4	9	8	CRUZADOS ARISTA	CRUZADOS ARISTA	BED OF LIES
7	7	4	8	38 SPECIAL A&M	38 SPECIAL A&M	BACK TO PARADISE
8	9	15	3	DEF LEPPARD MERCURY	DEF LEPPARD MERCURY	WOMEN
9	6	3	9	INXS & JIMMY BARNES ATLANTIC	INXS & JIMMY BARNES ATLANTIC	GOOD TIMES
10	13	22	4	GRATEFUL DEAD ARISTA	GRATEFUL DEAD ARISTA	HELL IN A BUCKET
11	18	20	6	LOS LOBOS WARNER BROS.	LOS LOBOS WARNER BROS.	LA BAMBA
12	17	21	6	JON ASTLEY ATLANTIC	JON ASTLEY ATLANTIC	JANE'S GETTING SERIOUS
13	12	16	7	GREAT WHITE CAPITOL	GREAT WHITE CAPITOL	ROCK ME
14	19	32	4	JOE WALSH FULL MOON/WARNER BROS.	JOE WALSH FULL MOON/WARNER BROS.	IN MY CAR
15	21	24	4	SAMMY HAGAR GEFEN	SAMMY HAGAR GEFEN	BOY'S NIGHT OUT
16	8	7	10	JOHN WAITE EMI-AMERICA	JOHN WAITE EMI-AMERICA	THESE TIMES ARE HARD FOR LOVERS
				★★★ POWER TRACK ★★★		
17	34	—	2	BRYAN ADAMS A&M	BRYAN ADAMS A&M	VICTIM OF LOVE
18	20	25	5	ROGER WATERS COLUMBIA	ROGER WATERS COLUMBIA	SUNSET STRIP
19	23	36	3	TOM PETTY & THE HEARTBREAKERS MCA	TOM PETTY & THE HEARTBREAKERS MCA	ALL MIXED UP
20	26	37	16	U2 ISLAND	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
21	14	18	16	FLEETWOOD MAC WARNER BROS.	FLEETWOOD MAC WARNER BROS.	ISN'T IT MIDNIGHT
22	25	31	5	CHARLIE DANIELS EPIC	CHARLIE DANIELS EPIC	BOGGED DOWN IN LOVE
23	10	5	10	SAMMY HAGAR GEFEN	SAMMY HAGAR GEFEN	GIVE TO LIVE
24	16	11	11	THE OUTFIELD COLUMBIA	THE OUTFIELD COLUMBIA	SINCE YOU'VE BEEN GONE
25	32	—	2	RICHARD MARX MANHATTAN	RICHARD MARX MANHATTAN	SHOULD'VE KNOWN BETTER
26	15	10	8	STARSHIP GRUNT	STARSHIP GRUNT	IT'S NOT OVER ('TIL IT'S OVER)
27	11	13	8	U2 ISLAND	U2 ISLAND	SPANISH EYES
28	28	39	4	PATTY SMYTH COLUMBIA	PATTY SMYTH COLUMBIA	ISN'T IT ENOUGH
29	41	—	2	PAUL KELLY & THE MESSENGERS A&M	PAUL KELLY & THE MESSENGERS A&M	DARLING IT HURTS
30	50	—	2	DAVID BOWIE EMI-AMERICA	DAVID BOWIE EMI-AMERICA	NEVER LET ME DOWN
31	NEW ▶		1	THE INSIDERS EPIC	THE INSIDERS EPIC	GHOST ON THE BEACH
32	24	12	13	RICHARD MARX MANHATTAN	RICHARD MARX MANHATTAN	DON'T MEAN NOTHING
33	22	14	8	THE FABULOUS THUNDERBIRDS CBS	THE FABULOUS THUNDERBIRDS CBS	STAND BACK
34	40	49	3	THE SILENCERS RCA	THE SILENCERS RCA	PAINTED MOON
35	NEW ▶		1	THE PRETENDERS WARNER BROS.	THE PRETENDERS WARNER BROS.	WHERE HAS EVERY BODY GONE
36	35	—	2	THE BEAT FARMERS MCA	THE BEAT FARMERS MCA	DARK LIGHT
37	33	43	3	DIO WARNER BROS.	DIO WARNER BROS.	I COULD HAVE BEEN A DREAMER
38	42	48	3	EUROPE EPIC	EUROPE EPIC	CARRIE
39	31	40	5	TWISTED SISTER ATLANTIC	TWISTED SISTER ATLANTIC	HOT LOVE
40	38	45	3	THE CALL ELEKTRA	THE CALL ELEKTRA	I DON'T WANNA
41	47	—	2	GRATEFUL DEAD ARISTA	GRATEFUL DEAD ARISTA	WEST LA FADEAWAY
42	NEW ▶		1	DEF LEPPARD MERCURY	DEF LEPPARD MERCURY	ANIMAL
43	NEW ▶		1	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	HOW DO YOU SPELL..
44	NEW ▶		1	WARREN ZEVON VIRGIN	WARREN ZEVON VIRGIN	DETOX MANSION
45	NEW ▶		1	GRATEFUL DEAD ARISTA	GRATEFUL DEAD ARISTA	WHEN PUSH COMES TO SHOVE
46	46	—	2	MASON RUFFNER CBS ASSOCIATED	MASON RUFFNER CBS ASSOCIATED	DANCING ON TOP
47	37	19	12	BRYAN ADAMS A&M	BRYAN ADAMS A&M	HEARTS ON FIRE
48	NEW ▶		1	JON BUTCHER CAPITOL	JON BUTCHER CAPITOL	WISHES
49	30	26	8	STEVE EARLE MCA	STEVE EARLE MCA	I AIN'T EVER SATISFIED
50	NEW ▶		1	CROWDED HOUSE CAPITOL	CROWDED HOUSE CAPITOL	WORLD WHERE YOU LIVE

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

## PROMOTIONS



**Cumber-Bums.** WZGC Atlanta pulls out half the stops as it throws a strictly tux-'n'-tennies affair to welcome new morning man Randy Miller to the WZGC staff. Standing, from left, are staffers E.Z. Money, Charles Henry, Bob Case, Mary Glen Lassiter, Lindsey, Miller, and Marty Brooks. Kneeling from left are Harry Schuster and Steve Mapel.

FOR WEEK ENDING AUGUST 15, 1987

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	3	6	5	MADONNA SIRE	WHO'S THAT GIRL 1 weeks at No. One
2	1	2	11	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
3	2	1	12	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
4	10	21	3	LOS LOBOS WARNER BROS.	LA BAMBA
5	7	13	3	L.L. COOL J DEF JAM	I NEED LOVE
6	4	5	7	FREDDIE JACKSON CAPITOL	JAM TONIGHT
7	8	12	4	NATALIE COLE MANHATTAN	JUMP START
8	5	4	9	THE JETS MCA	CROSS MY BROKEN HEART
9	26	—	2	MICHAEL JACKSON EPIC	I JUST CAN'T STOP LOVING YOU
10	9	11	8	WILL TO POWER EPIC	DREAMIN'
11	6	7	13	THE WHISPERS SOLAR	ROCK STEADY
12	16	25	3	FAT BOYS & THE BEACH BOYS TIN PAN APPLE	WIPEOUT
13	15	22	5	GEORGIO MOTOWN	TINA CHERRY
14	14	18	4	SMOKEY ROBINSON MOTOWN	ONE HEARTBEAT
15	21	—	2	WHITNEY HOUSTON ARISTA	DIDN'T WE ALMOST HAVE IT ALL
16	17	19	4	JELLYBEAN CHRYSALIS	WHO FOUND WHO
17	25	—	2	LEVERT ATLANTIC	CASANOVA
18	13	8	8	ALEXANDER O'NEAL TABU	FAKE
19	22	24	3	LISA LISA & CULT JAM COLUMBIA	LOST IN EMOTION
20	29	—	2	FORCE M.D.'S TOMMY BOY	LOVE IS A HOUSE
21	19	20	4	LIVING IN A BOX CHRYSALIS	LIVING IN A BOX
22	28	29	3	ABC MERCURY	WHEN SMOKEY SINGS
23	20	23	3	DIONNE WARWICK & JEFFREY OSBORNE ARISTA	LOVE POWER
24	12	10	10	GLORIA ESTEFAN EPIC	RHYTHM IS GONNA GET YOU
25	23	15	14	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
26	18	17	4	LUTHER VANDROSS EPIC	I REALLY DIDN'T MEAN IT
27	NEW ▶	1	1	T'PAU VIRGIN	HEART AND SOUL
28	24	14	8	HEART CAPITOL	ALONE
29	NEW ▶	1	1	ATLANTIC STARR WARNER BROS	ONE LOVER AT A TIME
30	NEW ▶	1	1	HERB ALPERT A&M	MAKING LOVE IN THE RAIN

### UPSCALE STICKLERS

WYSP Philadelphia wanted the excellent visibility of bumper stickers but felt that its upscale targets would rather buy their clothes at Montgomery Ward than attach a bumper sticker to their BMWs. To solve the dilemma, the station has adopted window stickers that use static electricity to cling to any smooth, clean surface.

The "94-WYSP" stickers can be peeled off without leaving any residue, presumably so that listeners' cars can maintain their resale value. The protective backing that gets peeled off before application doubles as a 7-Eleven coupon for a variety of the convenience store's items. There's no confirmation yet on rumors that competing stations' promotions staffs are roaming the Philly area armed with cans of Static Guard.

### MONEY FOR NOTHING

WKLI "K-LITE 101" Albany, N.Y., recently completed a 10-week promotion that gave 10 listeners the chance to spend \$1,000 in four hours and have nothing to show for it. The object was to blow the money in the four hours on nontangible items only, and in the process collect a \$500 bonus for a favorite charity. The contest kicked off with WKLI's invitation to local television and print journalists to try their hand at spending. Once the contest had high community visibility, listeners were selected weekly from some 10,000 entries. Each Thursday, the station staff acted as service personnel to help make the night on the town as expensive as possible. All 10 listeners succeeded in spending the money in four hours. Most of the high rollers spent a large portion of the grand on fun philanthropy, like buying out an ice cream store's entire stock and delivering it to a nursing home or having pizza delivered to police stations throughout the city.

For an estimated total expenditure of \$18,000, the station had 10 weeks of ongoing promotion, got word-of-mouth excitement as each week's winners tried to outdo the previous week's antics, and made donations to several local charities.

### GOVERNOR BASH

With all the uproar over Arizona Gov. Evan Mecham's Martin Luther King Day rescindment, Phoenix stations KOOL and KOY have had plenty of material to base recent promotions on.

KOY struck upon the idea of having Mecham piñatas made up. Piñatas, as you may know, are Mexican papier-mâché figures that are traditionally bashed open by blindfolded revelers. The idea began as an on-air morning-show joke when station promotions coordinator Marie Chapple Camacho suggested that there should be a Mecham piñata to go with the one she has of Michael Jackson. The phones rang off the hook. Eventually 60 of the figures were produced by local artist Samuel Garcia, with proceeds from their sale at \$12 each going to a new Hispanic program planned by the Salvation Army. There's no word on  
(Continued on next page)

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★ NO. 1 ★★ BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS. 3 weeks at No. One	◆ STEVE WINWOOD
2	4	6	7	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
3	3	7	8	LUKA A&M 2937	◆ SUZANNE VEGA
4	2	3	12	ALONE CAPITOL 44002	◆ HEART
5	11	22	4	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
6	9	11	8	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
7	14	21	5	WHO'S THAT GIRL SIRE 7-28341/WARNER BROS	◆ MADONNA
8	6	4	17	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
9	5	2	11	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
10	8	8	14	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
11	23	—	2	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
12	19	31	3	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	WHITNEY HOUSTON
13	7	5	14	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ● ARISTA 1-9598	◆ WHITNEY HOUSTON
14	15	17	7	SEVEN WONDERS WARNER BROS. 7-28317	◆ FLEETWOOD MAC
15	13	15	9	SOMETHING SO STRONG CAPITOL 5695	◆ CROWDED HOUSE
16	10	9	15	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
17	24	30	4	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
18	25	28	4	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
19	29	39	3	LA BAMBA SLASH 7-28336/WARNER BROS.	◆ LOS LOBOS
20	22	23	6	FATAL HESITATION A&M 2942	CHRIS DE BURGH
21	17	12	20	SONGBIRD ARISTA 1-9588	◆ KENNY G.
22	16	16	12	LIES JIVE 1038/RCA	◆ JONATHAN BUTLER
23	12	10	14	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
24	26	29	4	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC	◆ U2
25	27	27	4	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
26	18	14	17	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS
27	20	18	18	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
28	28	19	21	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
29	21	13	14	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
30	30	25	6	MINUTE BY MINUTE MCA 53119	◆ LARRY CARLTON
31	35	36	5	RHYTHM IS GONNA GET YOU EPIC 34-07059/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
32	NEW ▶	1	1	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
33	40	—	2	SHATTERED GLASS ATLANTIC 7-89245	◆ LAURA BRANIGAN
34	34	33	23	JUST TO SEE HER MOTOWN 1877	◆ SMOKEY ROBINSON
35	38	—	2	(I'VE HAD) THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
36	NEW ▶	1	1	THIN LINE MTM 72087	◆ IN PURSUIT
37	31	20	10	UNDER THE BOARDWALK MOTOWN 1896	◆ BRUCE WILLIS
38	NEW ▶	1	1	MAKING LOVE IN THE RAIN A&M 2949	HERB ALPERT
39	NEW ▶	1	1	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
40	39	37	6	DON'T DISTURB THIS GROOVE ATLANTIC 7-89320	◆ THE SYSTEM

○ 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.

# YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Best Of My Love**, Emotions, COLUMBIA
2. **I Just Want To Be Your Everything**, Andy Gibb, RSO
3. **(Your Love Has Lifted Me) Higher And Higher**, Rita Coolidge, A&M
4. **Easy**, Commodores, MOTOWN
5. **Handy Man**, James Taylor, COLUMBIA
6. **Whatcha Gonna Do?**, Pablo Cruise, A&M
7. **Just A Song Before I Go**, Crosby, Stills & Nash, ATLANTIC
8. **Float On**, Floaters, ABC
9. **Don't Stop**, Fleetwood Mac, WARNER BROS
10. **Strawberry Letter 23**, Brothers Johnson, A&M

## POP SINGLES—20 Years Ago

1. **All You Need Is Love**, Beatles, CAPITOL
2. **Light My Fire**, DOORS, ELEKTRA
3. **Pleasant Valley Sunday**, Monkees, COLGEMS
4. **I Was Made To Love Her**, Stevie Wonder, TAMLA
5. **Baby I Love You**, Aretha Franklin, ATLANTIC
6. **Mercy, Mercy, Mercy**, Buckingham, COLUMBIA
7. **Ode To Billie Joe**, Bobbie Gentry, CAPITOL
8. **Cold Sweat**, James Brown & the Famous Flames, KING
9. **A Whiter Shade Of Pale**, Procol Harum, DERAM
10. **A Girl Like You**, Young Rascals, ATLANTIC

## TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS
2. **CSN**, Crosby, Stills & Nash, ATLANTIC
3. **Superman**, Barbra Streisand, COLUMBIA
4. **Star Wars Soundtrack**, 20th CENTURY
5. **J.T.**, James Taylor, COLUMBIA
6. **I'm In You**, Peter Frampton, A&M
7. **Book Of Dreams**, Steve Miller Band, CAPITOL
8. **Emotions**, Rejoice, COLUMBIA
9. **Commodores**, MOTOWN
10. **Love Gun**, KISS, CASABLANCA

## TOP ALBUMS—20 Years Ago

1. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
2. **Headquarters**, Monkees, COLGEMS
3. **Flowers**, Rolling Stones, LONDON
4. **Surrealistic Pillow**, Jefferson Airplane, RCA VICTOR
5. **The Doors**, ELEKTRA
6. **Sounds Like**, Herb Alpert & the Tijuana Brass, A&M
7. **I Never Loved A Man The Way I Love You**, Aretha Franklin, ATLANTIC
8. **Up, Up And Away**, 5th Dimension, SOUL CITY
9. **Born Free**, Andy Williams, COLUMBIA
10. **Release Me**, Engelbert Humperdinck, PARROT

## COUNTRY SINGLES—10 Years Ago

1. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
2. **Ramblin' Fever/When My Blue Moon Turns To Gold Again**, Merle Haggard, MCA
3. **Way Down/Pledging My Love**, Elvis Presley, RCA
4. **Rolling With The Flow**, Charlie Rich, EPIC
5. **Sunflower**, Glen Campbell, CAPITOL
6. **I've Already Loved You In My Mind**, Conway Twitty, MCA
7. **Till The End**, Vern Gosdin, ELEKTRA
8. **A Song In The Night**, Johnny Duncan, COLUMBIA
9. **Southern California**, George Jones & Tammy Wynette, EPIC
10. **That's The Way Love Should Be**, Dave & Sugar, RCA

## SOUL SINGLES—10 Years Ago

1. **Float On**, Floaters, ABC
2. **Devil's Gun**, C.J. & Co., ATLANTIC
3. **Strawberry Letter 23**, Brothers Johnson, A&M
4. **L.A. Sunshine**, War, UNITED ARTISTS
5. **Let's Clean Up The Ghetto**, Philadelphia International All Stars, EPIC
6. **Best Of My Love**, Emotions, COLUMBIA
7. **I Believe You**, Dorothy Moore, MALACO
8. **Work On Me**, O'Jays, EPIC
9. **O-H-I-O**, Ohio Players, MERCURY
10. **The Greatest Love Of All**, George Benson, ARISTA

## FEATURED PROGRAMMING

**ALL STAR RADIO** has recharged its batteries and is now offering its version of a full comedy service. The announcement comes on the heels of All Star's addition of John Moschitta's monthly delivery of eight drop-ins (Billboard, July 25).

The company founders, **Merrill Barr** and the comedy team of **Ron Stevens** and **Joy Grdnic**, have previously sold their 2,200 comedy units in various packages, but with the recent addition of "Daily Comedy Exclusive" they're shooting to provide a full-service comedy package suited to today's market.

To start with, the "Daily Comedy Exclusive" gives stations an introductory package of 32 "best-of" pieces from the **Stevens & Grdnic** catalog, and the previous week's topical bits. The eight new topical bits offered each week are what set this service apart from All Star's previous offerings. Along with the 32 evergreens and eight bits a week, the new service also provides a two-page newsletter and two hours of phone consultation with Stevens. The newsletter contains a page of helpful hints on how best to use comedy on radio and a page of run-downs and lead-ins for the week's bits.

Stevens is very excited and pleased with the new offering. He says the challenge to come up with the topical bits is bringing a lot of the fun back into providing comedy. The phone-consultation aspect of the package reflects input from stations on what they need in a comedy service. Stevens will be on hand to help GMs, PDs, and air talent maximize the package and produce customized material if needed. All Star Radio can be reached at 213-850-1169.

**ALONG OTHER LAUGH LINES**, **Bob Rivers**, whose song parodies have been available through the **American Comedy Network**, has left ACN and landed in the **ABC Rock Radio Network's** lap. Rivers has recently signed an exclusive agreement with the ABC Rock Network to provide two song parodies per month. The added feature on the network will be delivered in

## PROMOTIONS

(Continued from preceding page)

how many of the piñatas are still intact.

Meanwhile, over at **KOOL**, the local debate over the Mecham recall referendum was the topic on the station's Sunday-morning show. The station pitted the founder of the Mecham fan club against the co-chairman of the recall committee.

Outside the political arena, **KOOL** is asking listeners for photographs of themselves in the '50s at some memorable moment in their life. The photos will be used in the station's upcoming television commercial.

And back across town, **KOY** is still operating its Courtesy Van.



**ABC To Broadcast Laplander.** Bob Rivers, whose "Twisted Tunes" will be available each month on the ABC Rock Radio Network, suffers a lapse while showing the ABC staff his song-parody secrets. Far from being "lapsidaisical," Rivers is responsible for some of the best parodies on today's airwaves. From left are director of the Rock Network Gloria Briggs, director of Rock Network programming Susan Moran, Rock Network manager Ron Rivlin, Rock Network manager Nancy Abramson, VP/group director of ABC young adult networks Darryl Brown and, prone to laughter, Rivers.

three satellite feeds each month, beginning Aug. 17.

The **Beige Cave** in Los Angeles has been offering a daily live phone-in service with topical bits for the past three months. The Beige Cave writing and voice-over staff starts at 6:30 a.m. PDT, placing the live call-ins to affiliate stations at designated times. The 17-month-old comedy syndicator continues to provide a weekly service of 20 preproduced bits. Beige Cave can be reached at 213-469-0157.

And if there is anyone out there wondering what happened to **Henry Wurlitzer**, his recent "Ollie Net" treatment of the Oliver North testimony got picked up by the major networks. He's alive and well in Dallas and can be reached at 800-25-LAUGH.

**ALAN OLMSTEAD** has taken the programming approach he uses for his longform "Kaleidophonic Jazz" and has applied it to his new offering, "Countryphonics." Olmstead's jazz program offers a more diverse mix than the contemporary fusion found in most syndicated jazz programming, and the new two-hour "Countryphonics" offers

a greater variety than top 40 country formats typically provide.

Hosted by Olmstead, the program reaches out to touch on '60s country-rock, western swing, and outlaw/progressive country as well as the staples. The show is designed for weekend day or nighttime slots and is programmed from a library that is 5,000 albums deep.

Whereas the jazz program is designed as a format break for hot AC stations, "Countryphonics" is targeting itself for country formats that want to satisfy listeners pulled back to the country fold by the recent resurgence of roots-country. Olmstead says that the show "is not so much designed for people who don't think they like country, but rather for people who've forgotten how many bases country has touched."

Both programs are offered for cash and for barter in some markets, through **Syndicom** of Redwood City, Calif. Both shows also come with the usual cross-media marketing aids for local sales: custom posters and IDs, camera-ready layouts, and flip-card sales kits. Syndicom can be reached at 415-366-1781.

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.

- Aug. 10, the **Fabulous Thunderbirds**, Line One, Westwood One, one hour.
- Aug. 10, **Starship**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
- Aug. 10-16, **Luther Vandross**, Part 2, The Miller Sound Express, Westwood One, one hour.
- Aug. 10-16, **Levon Helm**, Classic Cuts, MJI Broadcasting, one hour.
- Aug. 10-16, **Elvis Presley: Still The King**, Westwood One Special, three hours.
- Aug. 10-16, **Jefferson Airplane**, Legends of Rock, NBC Radio Entertainment, one hour.
- Aug. 10-16, **Tom Petty**, Rock Today, MJI Broadcasting, one hour.
- Aug. 10-16, **Rock On Record: The Best Albums Of The Past 20 Years**, Rolling Stone Magazine Special, Westwood One, two hours.
- Aug. 10-16, the **Band/Journey/Roger Daltrey**, Rock Clock, DIR Broadcasting, one hour.
- Aug. 10-16, **Patti LaBelle**, Pop Concerts, Westwood One, one hour.
- Aug. 10-16, **Los Lobos/Fabulous Thunderbirds**, Off The Record With Mary Turner, Westwood One, one hour.
- Aug. 14-15, **Cutting Crew**, On The Radio, On The Radio Broadcasting, one hour.
- Aug. 14-15, **James Ingram/Kool & the Gang**, Streetbeat, MCA Radio Network, one hour.
- Aug. 14-15, the **Hooters/the Replacements**, Rock Of The World, MCA Radio Network, one hour.
- Aug. 14-16, **Cruisin' America Tribute To Elvis**, Cruisin' America, CBS RadioRadio, three hours.
- Aug. 14-16, **Madonna**, Hot Rocks, United Stations, 90 minutes.
- Aug. 14-16, **Eddie Rabbit**, Country Today, MJI Broadcasting, one hour.
- Aug. 14-16, **Eagles/Suzanne Vega**, Rock Chronicles, Westwood One, one hour.
- Aug. 14-16, **Bon Jovi**, Superstar Concert Series, Westwood One, 90 minutes.
- Aug. 15-16, **John Schneider/Steve Earle**, Country Close-Up, Promedia, one hour.
- Aug. 15-16, **Ringo Starr—Close Up**, Beatles Silver Anniversary Series, United Stations Special, 90 minutes.
- Aug. 15-16, **Elvis Presley: A Decade Of Memories**, United Stations Special, three hours.
- Aug. 16, **Tina Turner**, Hitline USA, James Paul Brown Entertainment, one hour.
- Aug. 16, **Sammy Hagar/Jon Astley**, Powercuts, Global Satellite/ABC Radio Networks, two hours.
- Aug. 16, **Bruce Hornsby**, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Aug. 16-17, **Fat Boys/General Kane/National Black Rodeo**, RadioScope, Lee Bailey Productions, one hour.
- Aug. 16-22, **Def Leppard**, Rock Over London, Radio International, one hour.

## What was the first Dutch song to top the Hot 100?

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# Dio: Not In A Record Rat Race

BY STEVE GETT

NEW YORK "It's not important for me to be in the race for the greatest number of sales or the greatest number of platinum records," says Ronnie James Dio, whose band, Dio, has just released its latest Warner Bros. album, "Dream Evil."

With the new album, Dio is neither hoping for nor anticipating multiplatinum success. "We are not Bon Jovi," he says. "We'll never sell 8 million records. I'm sorry, we're just not that kind of band."

Following tenures as lead vocalist for Rainbow and Black Sabbath, Dio began fronting his own group toward the end of 1982. The following year saw the release of the band's debut album, "Holy Diver," which was certified platinum. Sales of the two subsequent Dio albums have been around the 1-million

mark. Meanwhile, the band has become a strong box-office draw on the arena circuit.

Dio will not be supporting "Dream Evil" with live dates in the U.S. until January. The singer is not concerned that this will have an adverse effect on the album.

"I've toured here enough in the past that I don't think it's going to be a problem," he says. "Normally, we're out a week before the album's release, but I didn't want to do that this year. Every tour we go out for at least 10 months—last time it was 13 months—and we always take out a very spectacular stage set. So this year I wanted to let people wait and salivate and for it to be more of an event than something that's just expected. I think it's very important to erase that degree of predictability."

While a new stage set is being designed for a 1988 North American tour, Dio will be traveling abroad for

dates in Europe and the Far East. In addition to performing at the upcoming Monsters of Rock festivals in England and Germany, the band will be making its first-ever appearances in Italy and Spain. On the Far Eastern trek, plans call for Dio to give two benefit concerts, Japan Aid and Shanghai Aid, in Japan and China, respectively. "They're both for national-disaster relief funds," says Dio.

Dio is managed by the singer's wife, Wendy Dio. "After my time with Sabbath, and when I started this band, the only person I wanted to manage me was Wendy," says Dio. "One of the reasons was I knew that if her hand was in my pocket then the money was going for a good cause and it wasn't to steal it from me. Also, I knew that she would give me complete consideration in every way, shape, or form. She's brutally honest and so bright that I knew she'd be great."



## ONE TO ONE

David Bowie talks frankly about his new album and tour

David Bowie kicked off the U.S. leg of his Glass Spider tour on July 30 with the first of two shows at Veterans' Stadium in Philadelphia. Billboard talent editor Steve Gett was on hand at the opening date and went backstage to chat with Bowie for this week's One To One interview.

**Q:** Tickets for the shows have been selling very well, but how do you feel about the fact that the "Never Let Me Down" album—which certainly wasn't a letdown—hasn't done better on the charts?

**A:** Fairly ambiguous really, because I've made something like 20 albums, and so far this is my third-biggest seller. So I can't be that disappointed. Yet I am pretty disappointed that it wasn't as buoyant as it should have been.

**Q:** The momentum should pick up now that the tour has started and the title track is finally out as a single.

**A:** Yes, that's the most encouraging sign. I think I would have liked that to have been the first single. I was also strong on "Making My Love" as a choice, but the final say was with EMI.

**Q:** It seems strange that an artist of your caliber would put himself almost at the mercy of the label.

**A:** I wouldn't know a single if it hit me in the face. I've never been a singles-oriented person—for my own stuff, anyway. I know if an album's good, but as far as singles go, I've no idea what they're buying.

**Q:** To these ears, it is a very underrated album. Do you think it may have suffered because it was released just prior to the EMI America/Manhattan merger?

**A:** I think that probably had an awful lot to do with it. EMI may well have felt unsteady as a company long before it put this album out. So it hasn't entirely been the best year on that side. But I don't really feel that negative about it. As far as I'm concerned, it's one of the better albums I've made. As I say, it's been a pretty big seller for me, even so. So I'm actually quite happy.

**Q:** After the success of "Let's Dance" one might have expected a more dance-flavored album, yet you went for a harder sound.

**A:** Yes, well I didn't want to get trapped exactly in that kind of period piece. I didn't want to start off in the '80s and just be the "Let's Dance" guy and carry on trotting that out. It's not what I want to do. It was a fluke single, and I'm happy about it. But I don't expect to have another single like that, either its kind of success or that sound.

**Q:** When the "Let's Dance" al-

bum came out in 1983, you did the Serious Moonlight tour, which seemed to be something of a greatest-hits-style package.

**A:** Yes, oh very much so. But it was styled around to be that. It occurred to me that springing up from 10,000-seaters to 50,000-seaters that there were 40,000 people unaccounted for that probably just came along out of curiosity because of the single. In which case, I wanted to take that opportunity to introduce them to all the songs I'd written over the last 20 years, to say, "Hey, listen, I've written some pretty good stuff. You may not have known it was me singing them or, in fact, writing them." But I wouldn't want to have to repeat that, and that's why—as we still anticipated we'd get similar size crowds this time—I decided I would

introduce something further back from my career and reflect on the kind of theatrical things I used to do.

**Q:** Did you miss the theatrics?

**A:** Oh, terribly. I really feel in my element if I can sort of create little worlds up there—tableaux and vignettes and things.

**Q:** But you're not portraying just one character on this tour.

**A:** Yes, but theatrics don't necessarily mean characterization or relying on gimmicks, sets, or whatever. This tour certainly has a massive set and a fair amount of very sophisticated lighting ideas, but the idea was to enhance what we're doing on stage. It really is about mixed media and a relentless energy, rather than characterization. It's pretty abstract and not easy for an audience to follow. But I like that. They have to focus hard, but I open it up toward the end and make it a lot simpler to follow.

**Q:** It must be refreshing that you can still experiment and not have to rely on a nostalgia trip.

**A:** Absolutely. It might have got to the point where I would have had to go out and do greatest hits before Serious Moonlight and ended up like James Brown, Chuck [Berry], or somebody, where they just go out and do their big hits because they've got to keep the money coming in. I'm not forced into that corner, and I feel for artists like them—especially if you do get the urge to go with new stuff, new material, and everything, but you can't guarantee that you've got an audience. Fortunately, I've been able to keep on moving.

For more words from Bowie and a report on the Glass Spider concerts, see Steve Gett's column, *The Beat* (page 24).

## ARTIST DEVELOPMENTS

### RUFFNER'N'READY

Epic has entered phase two of its promotional campaign for Mason Ruffner's second album, "Gypsy Blood." After leading with the album's title track, the label has serviced radio with the song "Dancin' On Top Of The World," which is already eliciting positive response from album rock programmers.

"The first Mason Ruffner album was definitely a critics' fave," says Harvey Leeds, Epic vice president of album rock promotion. "But it was largely ignored by radio and consumers. This time out, our initial game plan was to establish credibility at album rock radio, which definitely worked. We came with the song 'Gypsy Blood,' and it was a top airplay track. Now we've got to build on that base."

A video for "Dancin' On Top Of The World" was filmed atop the World Trade Center in New York. "It's a pretty spectacular clip," says Leeds. "And it should definitely do a lot of good for Mason."

On the performance front, Ruffner was booked as the opening act on the Peter Wolf tour before the ex-J. Geils Band front man decided to postpone his summer dates. "Since the Wolf tour got canceled, Mason has been opening some Crosby, Stills, & Nash dates," says Leeds. "He's also been playing clubs on his own."

### BRANIGAN'S BACK

Laura Branigan is back on the Hot 100 Singles chart with "Shattered Glass," the leadoff single from her new Atlantic album, "Touch"—her first in almost two years. The single is one of two cuts on the album produced by the top U.K. studio team of Stock, Aitken & Waterman. The remaining nine tracks were produced by David Kershensbaum, best known for his work with Joe Jackson and Supertramp.

"I wanted to go for a change on this album," says Branigan. "[Atlantic president] Doug Morris suggested using David, so we started re-



**Far East Meet.** Beastie Boy Mike D and Gregory Abbott were two of the CBS artists attending the recent New CBS '87 conventions held in Tokyo and Osaka, which drew more than 500 members of the Japanese retail and media communities.

cording at his studio in Los Angeles last fall. Toward the end of the sessions, I stepped back to take a look and decided I wanted a song that could break out of the clubs. That's how I ended up going over to London to work with Stock, Aitken & Waterman."

Following a series of promotional activities, Branigan plans to kick off a concert tour at the beginning of September.

### LIVE STINGER

The new W.A.S.P. single, "Scream Until You Like It," due from Capitol on Tuesday (11), will be featured prominently in the upcoming Empire Films horror flick "Ghoulies II." The song will also appear on the band's next album, "Live... In The Raw," set for a Sept. 7 release. In addition to the movie tune, the album will contain two previously unreleased studio cuts and eight in-concert recordings. "When you have a live project or

a greatest-hits package, it's always a good idea to have one or two new cuts," says Ray Tusken, Capitol vice president of rock promotion. "As well as giving the fans a bonus, this is obviously good promotion for W.A.S.P. because of the exposure of the film."

Of the decision to release a live W.A.S.P. album, Tusken says, "The band's reputation is based on a very high-energy, unabashedly outrageous stage show. I think [bandleader] Blackie Lawless felt that the records were getting a little away from the street-level rawness that the fans—as opposed to, say, radio—would really want from them. He really wanted to recapture that. With a new song coming along with it, it does give us something to market and promote as well."

### DREAM ON

REO Speedwagon manager John Baruck says radio response to the group's latest single, "In My Dreams," has been "extremely positive in the markets where it's actually getting airplay. I'm just hoping that radio across the board will give it attention because we always felt, and still believe, that it has the potential to be a hit."

Baruck says many programmers are exercising a certain amount of caution in deciding whether to add the song straight away. "I don't think there's an REO backlash, but some of the stations have felt like they're not going to be the first to go on the single. Again, I just have to say that everyone playing the record is having great success with it."

"In My Dreams" comes from REO Speedwagon's Epic album "Life As We Know It," which the band is promoting on an extensive national tour. "We've got dates booked through September," says Baruck. "Then we'll probably be going into colleges in October and November. Hopefully, this single will kick in, and then we'll continue touring until early next year."

### UDDERLY CRAZY

After achieving chart success with Poison, Stryper, and the  
(Continued on page 24)

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## SPEAKERS (Partial List)

- Michael Omansky, RCA Records
- Walter G. Wilson, MCA Records
- Perry Cooper, Atlantic Records
- Donna-Ann Hayden, Glenmore Distilleries
- Paul Siegel, LBS Communications
- Geoffrey Drummond, Drummond Divine Co.

- Eric Graves, Texaco USA
- Joanne Engelhardt, Hewlett Packard
- Julie Cordry, Miller Brewing Co.
- Phillip Bloom, Burson Marsteller
- Rick Nelson, U.S. Fidelity & Guaranty
- Paul Stanley, PS Productions

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## ARTIST DEVELOPMENTS

(Continued from page 22)

**Smithereens**, Enigma Records is once again on the move, this time with the **Dead Milkmen**. The group's latest album, "Bucky Fellini," is at No. 180 on the Top Pop Albums chart.

According to **Rick Orienza**, director of marketing and promotion for the Capitol-distributed label, the marketing campaign behind the release focuses on the Dead Milkmen's trademark lampoon logo—a cow. To play off that, the group is doing an in-store promotion at Texas Records' Santa Monica, Calif., store on Saturday (15), consisting of—what else?—a cow-milking contest.

"We rented a cow and we're bringing him in for the in-store," says Orienza. "We're tying in with a local dairy to help with the prizes. The cow will be with the group for most of the day and will go to a gig with them that night. He's very melow. It's a very L.A. cow—nothing bothers him."

Additionally, Enigma sent out more than 3,000 promotional noise-makers, which produce "mooring" sounds when turned over, to industry personnel. "It's been a great merchandising and marketing tool," says Orienza. "It's been very effective in creating real good word of mouth."

On the radio front, the first single, "Big Time Operator," is getting airplay on college, alternative, and progressive album rock stations; an accompanying video was just serviced to MTV. The group is currently on a U.S. club tour.

### ROCK ROYALTY

Former **Mercyful Fate** vocalist **King Diamond** is reigning supreme on the underground metal scene with his second solo album, "Abigail," released on the independent Roadrunner/Roadracer Records label. The album, moving up the Top Pop Albums chart, has reportedly



**Hard Licks.** Omar Dykes of Omar & the Howlers leads the group through a recent set at Manhattan's Ritz, where the combo performed material from its new Columbia album, "Hard Times In The Land Of Plenty." (Photo: Chuck Pulin)

sold more than 80,000 copies.

"It started out as a ground swell," says label spokeswoman **Regina Joskow**, who attributes the record's success to heavy word of mouth and constant fanzine press. "We sent 300 advance cassettes to fanzines and college radio—once the metal kids picked up on it, it swept through like fire."

To promote the "Abigail" album, a specially edited 12-inch single and an accompanying videoclip were created for the track "The Family Ghost." A limited-edition picture disk for the album is expected to ship shortly.

King Diamond is in the midst of a successful 40-city club tour and has been doing in-store promotions in every major market. A recent appearance at Tower Records' downtown-Manhattan store reportedly drew some 1,000 fans, making it the outlet's second-largest in-store ever. Plans are in the works for shows in Japan and Europe.

### LOOK WHO'S BACK

When the **Who** officially called it quits in 1983, a major reason for the split was that **Pete Townshend** no longer wanted to tour and **John Entwistle** did. Four years later, the bassist is gearing up to hit the road again with a brand new band, the **Rock**.

The four-piece group—which features Entwistle, **Ringo Starr's** son **Zak Starkey** on drums, and a pair of Americans, singer **Henry Small** (formerly of **Prism**) and guitarist **Mark Albert**—has recorded a 10-song album, which is being shopped to the labels.

"It's heavy, melodic rock," says Entwistle. "My four songs are similar to Who stuff," he adds, referring to tracks he wrote on the group's mostly Townshend-penned albums. "There's one very Who-sounding track, called 'Last Long.' But the other six songs have a completely different character because they're written by Henry and Mark."

Entwistle says that far from aiding him in his new venture, his Who past "has more or less hindered it. I think the Who has become an albatross to us all. It feels like I'm trapped within the Who, and it doesn't even exist anymore." Not that Entwistle doesn't miss his old band: "When it actually came down to it, I think we were stupid to stop working," he says. "[After] Pete didn't want to work on the road, we decided not to make albums, partly because I felt that if we weren't going to go on the road, there was no sense in it. Actually, I regret not doing the albums now, and I think we could have ended on a much better note."

Entwistle is also scheduled to appear on ex-**Quiet Riot** vocalist **Kevin DuBrow's** upcoming solo album as well as on a few other projects he says he is not at liberty to mention.

### WEB OF SPIDERS

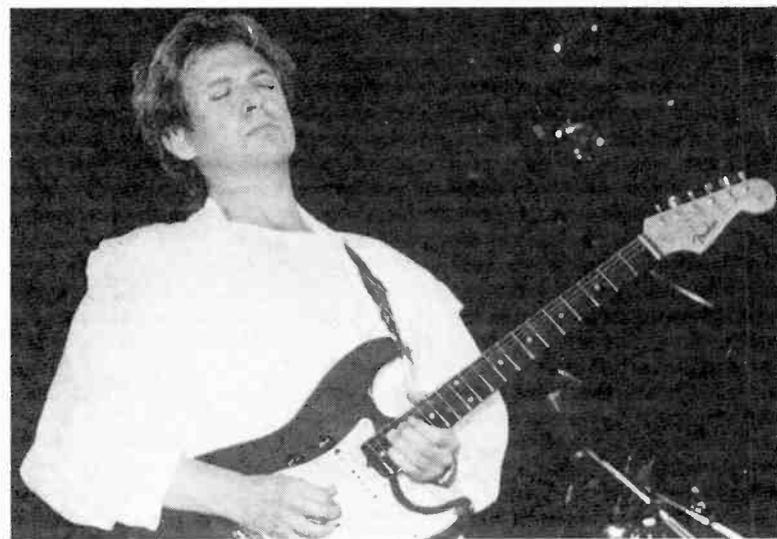
Heavy college radio airplay has greeted "The Cave Comes Alive!," the new Virgin album by Australian band the **Lime Spiders**, and the label is trying to carry that success over to album rock stations, says **Phil Quartararo**, Virgin vice president of promotion.

"We want to get a good college base and a good retail base," says Quartararo. "We're working this record at commercial album rock radio, but obviously we're going to the starter stations there."

Those starter stations, he adds, the ones that will play the album "first and heaviest," can potentially give the album the base it will need to crack nationally.

"It's the middle part of album radio that's going to make the difference on this record. If we can go to those fringe album rock stations, we should be able to get this record to album rock."

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



**Solo Set.** Former Police guitarist Andy Summers performs songs from his new MCA album, "XYZ," at Manhattan's Ritz. (Photo: Chuck Pulin)

## Bowie: Music For '87, Movies In '88; Bon Jovi Still Hasn't Slowed Down

**NO LETDOWN:** The Beat screwed up! In addition to arriving 15 minutes late for a 6 p.m. rendezvous with **David Bowie** at his Manhattan hotel on the eve of his Glass Spider U.S. tour, a major faux pas occurred when it was time to start the interview: The tape recorder refused to work—a hack's nightmare.

A cordial and understanding Bowie attempted to fix the damn machine and then tried to find a replacement, but all to no avail. (You know those times when you figure you've just totally blown it?) As luck would have it, Bowie was in extremely good spirits and said, "No problem—you're coming to Philly tomorrow, aren't you? Let's do it there." In no apparent rush to rid himself of The Beat, he then ordered some tea and engaged in a lengthy off-the-record chat.

Though it would be unfair to take advantage of Bowie's candid mood, one topic he probably wouldn't mind us discussing is his film-acting schedule for 1988.

"I've got two good things coming up," said Bowie. "**Tony Scott**, who I worked with on 'The Hunger' and who's subsequently done 'Top Gun' and 'Beverly Hills Cop II,' has offered me one of the leading roles in his next movie, which starts in February. I daren't talk about that too much—it's totally his own project—and I know he's very secretive about his work until he gets it on the boards. Then, I'm doing a film with [Mick] Jagger at the end of the year that we've both been working on for some time."

Of the Jagger collaboration, Bowie added, "It's called 'Rocket Boys,' and the writer for it is **Richard Price**, who wrote 'The Color Of Money.' The three of us have been getting together nights and putting it together."

As for his previous screen roles, Bowie said he is happy with his 1983 portrayal of a vampire in "The Hunger" and the Nagisa Oshima-directed "Merry Christmas, Mr. Lawrence," released the same year. "I was disappointed with 'Labyrinth,' though," he added. "It was much funnier when I first read it, and it underwent tremendous script changes. 'Absolute Beginners' I like. I like **Julien Temple's** work, and I was particularly pleased with my little bit in that. I like the song that I did for it as well. It's one of my favorites, and, in fact, I'm doing it on the tour."

Some 24 hours later, The Beat was in Philadelphia as Bowie prepared to launch his tour of North American stadiums. Asked if he is considering playing any indoor shows, he said, "Well, it wasn't until we were halfway through Europe that I found out I can't take

this show inside anywhere, which was a bit of a downer for me. It's impossible to bring down. But if things go well and I can afford to do it, during the course of this tour I'm going to get a smaller set made and bring it down to size and put it indoors in some venues as well. The alterations for each set that I would do in order to bring the show indoors would be \$500,000-\$600,000 to bring it down in scale, so it's a monstrous thing to do. But I would like to play somewhere like [New York's] Madison Square Garden."

Bowie says that he invested \$10 million of his own money in the Glass Spider tour. "I was very pleased to get the Pepsi [sponsorship] money, but it's only a tiny percentage of what I've spent so far."

And was the money well-spent? Well, after watching Bowie perform in Philly and, a few days later, at New Jersey's Giants Stadium, the answer is a definite yes. On stage for more than two hours, he delivers a visually spectacular show that features an excellent smorgasbord of old and new material, and it is not to be missed. Musical highlights: "Bang Bang," "Never Let Me Down," "Heroes," "All The Madmen," "Time Will Crawl," and the showstopping "Time," sung high above the stage atop the mighty spider. No "Makin' My Love," but maybe we can look forward to that indoors.

**LIVIN' ON THE ROAD:** In between Bowie's Philly and Jersey stints, The Beat headed to Madison Square Garden for the first of three **Bon Jovi** shows there on the final swing of the band's marathon U.S. tour. Amid constant screams of young girls, **Jon Bon Jovi** and his crew turned in a high-energy set, and it was hard to imagine that the Jersey rockers have now been on the road for the better part of a year.

Among those mingling backstage were PolyGram execs **Derek Shulman**, **Bob Jamieson**, **Harry Anger**, **Cliff O'Sullivan**, and **Pam Haslam**. (Jamieson, following a recent outburst—"What the hell are you getting press on now, Anger?"—seemed particularly relieved that Anger was not conducting any press interviews!) Also backstage were manager **Doc** ("Who am I going to play golf with next?") **McGhee**, merchandise lord **Ira Sokoloff**, songwriter **Holly Knight** (now managed by **Tommy Mottola** and in town to pen some tunes with **Daryl Hall**), **Michael** ("Columbia's gonna break me") **Bolton**, and various other slippery (when wet, of course) characters. As for young **Jon Bon Jovi**: Off-stage, the man looked exhausted, and he has certainly earned a long rest.





# BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVID BOWIE SQUEEZE LISA LISA & CULT JAM	Giants Stadium East Rutherford, N.J.	Aug. 2-3	\$2,065,392 \$21	103,525 sellout	Monarch Entertainment Bureau John Scher Presents
DAVID BOWIE SQUEEZE TOMMY CONWELL & THE YOUNG RUMBLERS	Veterans Stadium Philadelphia, Pa.	July 30-31	\$1,695,807 \$21	80,752 99,102	Electric Factory Concerts
BOB DYLAN/GRATEFUL DEAD	JFK Stadium Philadelphia, Pa.	July 10	\$1,493,037 \$21	71,097 85,000	Electric Factory Concerts
MADONNA LEVEL 42	Soldier Field Chicago, Ill.	July 31	\$1,066,658 \$22.50	47,407 sellout	Jam Prods. Ltd.
MADONNA	Veterans Stadium Philadelphia, Pa.	July 11	\$969,815 \$21	46,182 51,500	Electric Factory Concerts
BOSTON FARRENHEIT	The Forum Los Angeles, Calif.	July 18, 20, 21	\$774,873 \$18.50	41,885 47,858	Avalon Attractions
BOSTON FARRENHEIT	Oakland-Alameda Co. Coliseum Oakland, Calif.	July 25, 26, 28	\$627,935 \$17.50	35,882 40,500	Bill Graham Presents
PETER GABRIEL YOUSOU N' DOUR	Meadowlands Arena East Rutherford, N.J.	July 17-18	\$573,268 \$17.50/\$16.50	33,270 41,984	Monarch Entertainment Bureau John Scher Presents
WHITNEY HOUSTON KENNY G	Pine Knob Music Theatre Clarkston, Mich.	July 31-Aug. 1	\$481,680 \$20/\$15	28,287 sellout	Nederlander Organization
BARYSHNIKOV & COMPANY	Fox Theatre Atlanta, Ga.	July 29-30	\$446,860 \$100/\$50/\$45/\$20	9,036 sellout	B.L.O. Prods. The Atlanta Ballet
BEACH BOYS THE PARTLAND BROTHERS	Jones Beach Theatre Wantagh, N.Y.	July 29-30	\$375,679 \$18.50	20,306 sellout	Ron Delsener Enterprises
HEART TOM KIMMEL	Pine Knob Music Theatre Clarkston, Mich.	June 30-July 1	\$344,700 \$17.50/\$15	21,086 28,000	Nederlander Organization
JIMMY BUFFETT & THE CORAL REEFER BAND	Red Rocks Amphitheatre Denver, Colo.	Aug. 1-2	\$329,908 \$19.25/\$18.15	18,000 sellout	Fey Concert Co.
BUDWEISER SUPERFEST: LUTHER VANDROSS ASHFORD & SIMPSON THE WHISPERS ATLANTIC STARR	Spectrum Philadelphia, Pa.	July 25	\$323,115 \$22.50/\$20	15,752 sellout	A.H. Enterprises
WHITNEY HOUSTON KENNY G	Civic Arena Pittsburgh, Pa.	July 30	\$317,153 \$18.50	16,908 sellout	DiCesare-Engler Prods.
ANITA BAKER RHONDA HANSON	Pine Knob Music Theatre Clarkston, Mich.	July 25-26	\$313,685 \$20/\$15	17,071 28,000	Nederlander Organization
MOTLEY CRUE WHITESNAKE	Buckeye Lake Music Center Newark, Ohio	July 26	\$280,468 \$18/\$16	17,259 20,000	Belkin Prods.
BON JOVI CINDERELLA	Civic Arena Pittsburgh, Pa.	July 18	\$247,650 \$15	16,501 sellout	DiCesare-Engler Prods.
BOSTON FARRENHEIT	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 22	\$234,685 \$18.50/\$15	13,425 15,000	Avalon Attractions
RUN-D.M.C.	Pine Knob Music Theatre Clarkston, Mich.	July 29	\$222,229 \$18.50/\$13.50	14,334 sellout	Nederlander Organization
MOTLEY CRUE WHITESNAKE	Civic Arena Pittsburgh, Pa.	July 31	\$220,965 \$15	14,731 sellout	DiCesare-Engler Prods.
MOTLEY CRUE WHITESNAKE	Richfield Coliseum Richfield, Ohio	July 24	\$220,023 \$16/\$15	14,638 sellout	Belkin Prods.
ANITA BAKER	Jones Beach Theatre Wantagh, N.Y.	Aug. 1	\$201,460 \$20/\$15	10,226 sellout	Ron Delsener Enterprises
WINTER PARK JAZZ FESTIVAL: HOLLY NEAR YELLOWJACKET DAVE GRUSIN LEE RITENOUR STANLEY CLARKE ROB MULLINS DIANNE SCHUUR SHADOWFAX GIBSON JAZZ LARRY CARLTON THE WAYFARERS	Winter Park Ski Slope Winter Park, Colo.	July 25-26	\$200,672 \$20.50/\$18	10,145 16,000	Fey Concert Co. Winter Park Resort Chamber of Commerce
WHITNEY HOUSTON JONATHAN BUTLER	The Arena St. Louis, Mo.	July 25	\$194,084 \$18.50	10,491 19,398	Contemporary Prods. Dimensions Unlimited
AL JARREAU	Fox Theatre Atlanta, Ga.	Aug. 2-3	\$187,016 \$22.25/\$19.25	8,567 9,356	Jerry Dickerson Prods.
BRYAN ADAMS HOOTERS	Richfield Coliseum Richfield, Ohio	July 22	\$179,321 \$16/\$15	11,906 14,200	Belkin Prods.
RUN-D.M.C. BEASTIE BOYS	The Summit Houston, Texas	July 25	\$171,822 \$16.75	10,879 12,618	PACE Concerts
RATT POISON	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 18	\$169,411 \$17.50/\$14	10,071 15,000	Avalon Attractions
CROSBY, STILLS & NASH MASON RUFFNER	Red Rocks Amphitheatre Denver, Colo.	July 27	\$166,363 \$19.25/\$18.15	9,000 sellout	Fey Concert Co.
DAN FOGELBERG WENDY WALDMAN	Jones Beach Theatre Wantagh, N.Y.	July 31	\$155,900 \$18.50	8,427 10,000	Ron Delsener Enterprises
TOM PETTY & THE HEARTBREAKERS GEORGIA SATELLITES DEL FUEGOS	Sun Dome Univ. of South Florida Tampa, Fla.	July 26	\$146,018 \$15.75	9,271 sellout	Silver Star Prods.
CROSBY, STILLS & NASH MASON RUFFNER	The Summit Houston, Texas	July 17	\$133,012 \$16.75	8,535 12,618	PACE Concerts
DEF JAM '87: L.L. COOL J WHODINI OOUG E. FRESH & THE GET FRESH CREW ERIC B. & RAKIM PUBLIC ENEMY	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	July 30	\$119,307 \$15.50/\$14.50	7,794 10,000	Creative Services
BRYAN ADAMS HOOTERS	Red Rocks Amphitheatre Denver, Colo.	July 31	\$115,808 \$18.70/\$17.60	6,360 9,000	Fey Concert Co. Beaver Prods.
DURAN OURAN ERASURE	Cal Expo Amphitheatre Sacramento, Calif.	July 30	\$114,951 \$20/\$17.50	7,166 10,000	Bill Graham Presents
DAVID SANBORN THE NYLONS	Blossom Music Center Cuyahoga Falls, Ohio	July 30	\$105,068 \$14/\$11	8,713 18,767	in-house
LOS LOBOS SMITHEREENS	Greek Theatre Los Angeles, Calif.	July 31	\$104,991 \$18.50/\$17.50/\$12	6,187 sellout	Nederlander Organization

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# TALENT

## Big Plans On Bumbershoot; Dead Milkmen A Hit

BY LINDA MOLESKI

The group is set to wrap its U.S. club tour in Cincinnati, Ohio, on Aug. 30.

**LABOR DAY ACTIVITIES:** Plans are well under way for the 17th Annual Bumbershoot Festival, set to take place Labor Day weekend (Sept. 4-7) in Seattle, Wash. Among the acts scheduled to appear are Miles Davis, Bonnie Raitt, Dwight Yoakam, K.D. Lang, Crowded House, the Gregg Allman Band, Stanley Jordan, Roy Orbison, Nona Hendryx, Robert Cray, Joe Ely, Buddy Guy, Junior Wells, Lonnie Brooks, Albert Collins, Tramaine Hawkins, and the recently reformed Big Brother & the Holding Co.

In addition, there will be a number of local groups, comedians, and literary artists included in the line-up. Daily tickets for the event are \$4 in advance and \$5 at the door.

According to John Kertzer of One Reel Productions, the producer of Bumbershoot, the festival is well-known regionally

but hasn't gotten the national recognition it deserves. The 1986 gathering drew some 200,000 people. This year's event is expected to attract a crowd of more than 250,000.

Corporate sponsors for the event include Levi's Jeans, Pepsi-Cola, Miller Beer, and Traveler's Insurance as well as several local and regional outfits.

For more information, contact One Reel at 206-622-5123.

**HIT IN DETROIT:** Enigma's Dead Milkmen generated a good deal of press in the Detroit area following their July 26 show at Pay Checks, a local night spot. It seems that the set drew Detroit Tigers player and long-time fan Jim Walewander, who invited the band out to the stadium to see his team play against the California Angels the next day.

During the game, the 26-year-old rookie was walloped his first big league home run which prompted the press to ask, "Which was more thrilling—meeting the Dead Milkmen or hitting your first home run?" As a result, curious listeners started calling local radio stations inquiring about the band.

**BACK ON THE SCENE:** Guitarist Michael Schenker plans to hit the North American tour trail with his new band, the McAuley-Schenker Group, this fall to coincide with the release of its Capitol debut album, "Perfect Timing," on Sept. 29. The project was produced by Andy Johns, who was behind the board for Cinderella's multiplatinum Mercury album, "Night Songs."

Joining Schenker in the touring lineup are former Grand Prix front man Robin McAuley, bassist Rocky Newton, guitarist/keyboardist Mitch Perry, and drummer Bodo Schopf.

Meanwhile, the group is scheduled to play European dates with Whitesnake in December and January.

## ON THE ROAD

**SHORT TAKES:** Following last week's report on Ozzy Osbourne's

U.K. tour, On The Road learned that the Oz's newest band member is Zach Adams, a New Jersey-based guitarist who is believed to be a Randy Rhodes look-alike. Stay tuned ...

Heart will kick off the second leg of its "Bad Animals" tour Aug. 21 in Denver. Dates are set to run through Sept. 20 ... REO Speedwagon is performing a special benefit date on Friday (14) at South Carolina's Greenville Memorial Auditorium to help

raise money for the rebuilding of Woodruff High School, a local school that burned down in January ... To wrap up Bon Jovi's megasuccessful their July 26 show at Pay Checks, a local night spot. It seems that the set drew Detroit Tigers player and long-time fan Jim Walewander, who invited the band out to the stadium to see his team play against the California Angels the next day.

During the game, the 26-year-old rookie was walloped his first big league home run which prompted the press to ask, "Which was more thrilling—meeting the Dead Milkmen or hitting your first home run?" As a result, curious listeners started calling local radio stations inquiring about the band.

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## Stars In, Sings For The Film 'Maid To Order' Merry Clayton Returns To Spotlight

BY NELSON GEORGE

NEW YORK Not long after Merry Clayton dueted with Mick Jagger on the Rolling Stones' "Gimme Shelter" in 1969, the Los Angeles-based singer undertook a change of direction, forsaking a high-profile life as a rock backup singer for the lucrative career of a jingle singer.

Now Clayton is back in the spotlight via a major role in the upcoming film comedy "Maid To Order" and performances on a number of film soundtracks. In addition to portraying the cook Audrey James in the film, Clayton sings two songs on camera, the r&b standard "It's In

His Kiss" and a new Ashford & Simpson ballad titled "I Can Still Shine." Both songs were produced by her husband Curtis Amy.

"Maid To Order" is just one of several film projects that bear Clayton's stamp. In 1984, she had a starring role in "Blame It On The Night," a film co-written by Mick Jagger, in which she sang three songs. Clayton composed and sang for the soundtrack to the controversial film "9½ Weeks." Also, in the

back to Los Angeles the next morning, did a Kentucky Fried Chicken commercial, and then met with the director."

After winning the role, Clayton was given considerable input on the commissioning of music for the film. It was her suggestion that she perform "It's In His Kiss," a song she did for Capitol Records when she was 14, and that Ashford & Simpson write a song for the film. Her performance of "Yes, We're Gonna" on the "Dirty Dancing" soundtrack stems from a chance meeting with producer Jimmy Ienner in a Los Angeles studio. The "Dirty Dancing" soundtrack is being distributed to RCA.

Clayton says these film projects "have brought me offers from everybody and everywhere, and I'm going for it. I have several things being finalized, including a television series."

### 'I fell in love with acting'

new film "Dirty Dancing," Clayton sings "Yes, We're Gonna," an up-tempo dance track that is the subject of an elaborate production number in the "Footloose"-like film.

Clayton, who sang backing vocals on Carole King's landmark "Tapestry" album and was a Ray Charles Raelette for many years, says the impetus for her film career "came when Jagger called me from Greece to tell me he had written a film and wanted me to act in it. He said all I had to do was be myself. I fell in love with acting immediately. All my friends in the business call me Miss Drama or the Drama Queen. So I was very happy to do my thing right in front of the camera."

"Maid To Order" director Amy Jones sought Clayton for her film after seeing the singer's picture on the cover of the Los Angeles Times' Calendar section in connection with a local club engagement. "I was in New York doing some jingles and making a surprise visit to Billy Preston on 'The David Brenner Show' for his birthday. They sent the script to me in New York. I flew



**Soul Mates.** Epic signee Teena Marie and Columbia artist Maurice White share some pleasant conversation at a party for Charlie Koppelman's SBK Entertainment, with which these two stars are affiliated.

## Women Seem To Be Faring Especially Well Blacks Are Moving Up The A&R Ranks

AS THE SURVEY of black executives in the Aug. 8 issue revealed, there has been considerable movement among the top promotion and marketing positions at the majors.

A smaller-scale survey of a&r personnel shows that the winds of change have also been felt at black a&r positions, where fresh faces have been moving into important talent-acquisition slots.

One of the most significant minitrends is the hiring of women with no previous a&r experience in support roles where they can learn and, eventually, become candidates for top a&r spots. Vivian Scott has been named a&r manager at PolyGram Records in New York. Scott had served as a New York representative for ASCAP and in that role had come in contact with some of the East Coast's top creative talent. Out in Los Angeles, Madeline Randolph is an associate director at Epic under Bernie Miller after having worked in Quincy Jones' office and with Qwest Records for many years.

Another former Jones staff member to land an a&r gig in recent years is Steven Ray, who is Capitol's East Coast a&r rep under the guidance of that young veteran Wayne Edwards.

Radio has lost two prominent programmers to a&r spots in recent years, as KACE Los Angeles' Alonzo Miller joined MCA as a&r director (Miller had been credited by Rick James with helping him make creative decisions on his multiplatinum "Street Songs" album), while the aforementioned Miller exited Milwaukee's WLUM for the vice presidency of black a&r at Epic. New York's WBLS has proved to be a good training ground for a&r talent. Radio remixer and producer Timmy Regisford leaped from the station to MCA's East Coast office, while mixer/programming staffer Merlin Bob was named Atlantic's black a&r director.

In recent moves, Scott Folks has exited Elektra, though the word is he seems set to land somewhere soon; Jeff Foreman jumped ship from EMI America to Virgin just before the label disappeared; and Jerome Gasper has returned to A&M as East Coast a&r director. The title of most aggressive, young a&r man has to go to Warner Bros.' Benny Medina. In addition to signing Atlantic Starr and Club Nouveau, Medina has brought in a slew of young, untried talents to Warner Bros.' laid-back Burbank offices. Since Medina's arrival, the label has experienced more black signings than at any time in a decade.

BERRY GORDY'S PRESENCE is being felt quite strongly in Motown's offices lately, according to employees there. The chairman has been more hands-on than he has in a long time, which is good news for that historic label. Jay Lasker recently left his post as president of the label (Billboard Aug. 8).

SHORT STUFF: George Clinton appears in Warren Zevon's video for "Leave My Monkey Alone," a song from Zevon's new Virgin album. Hyperactive choreographer Paula Abdul put this unlikely duo through their steps... There is talk of MCA signing a revived Funkadelic... Work on Gladys Knight & the Pips' long-overdue album is reportedly near completion, with Nick Martinelli and Full Force among the producers contributing to



by Nelson George

the project... Vernon Reid's Living Colour, the fine New York black rock band, is now the subject of a bidding war between two major labels. Reid is the co-founder of the Black Rock Coalition, an outspoken organization that has attacked rock radio racism and black radio conservatism... Third World is now touring Canada in support of its fifth Columbia album, "Hold On To Love," and the single of the same name. Kenny Gamble & Leon Huff, who wrote Third World's dance hit "Now That We Found Love" (originally recorded by the O'Jays), wrote and produced four cuts on the album... Memphis, Tenn.-based Soundtown Records has a single, "Ms. X," by new artist David Alexander. Soundtown, which had previously been associated with straight soul music, moves into the contemporary mainstream with Alexander's funky debut... As usual, Malaco Records has some strong new bluesy material: "Cheatin' Is A Risky Business" by Little Milton, "Every Way But Wrong" by Latimore, and a lively cover of the Joe Tex standard "Hold What You've Got" by Denise LaSalle... "B.Y.O.B. (Bring Your Own Baby)" is the first single from Angela Clemmons' upcoming Portrait album, "This Is Love"... Marlon Jackson's solo debut, "Baby Tonight," is about to be released by Capitol. In conjunction with that, Jackson has chosen a new manager, Jack Lewis, who most recently worked for Lorimar Video... Preston Glass is the producer on Anita Pointer's solo album, "Love For What It Is." It features a duet with Philip Bailey on "The Pledge," while her daughter Jada and Linda "Peaches" Green provide backing vocals on several songs.

### The Rhythm and the Blues

## Popeye's Fest Lineup Is Out

NEW ORLEANS The Popeye's Blues and Gospel Festival will be held here Sept. 5-6, with local and national acts performing on four stages from 11 a.m.-7 p.m. Lonnie Mack, Gatemouth Brown, Johnny Adams, Hubert Sumlin, Pinetop Perkins, Mighty Sam, and Jimmy Johnson are among the blues acts scheduled to appear. Gospel groups will include the Zion Harmonizers, the Friendly Four, the Gospel Soul Children, and the Pure Light Gospel Church Choir.

FOR WEEK ENDING AUGUST 15, 1987

Billboard

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## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
HELPLESSLY IN LOVE NEW EDITION MCA	3	7	15	25	76
COME OVER 4 BY FOUR CAPITOL	6	5	14	25	55
LATELY SURFACE COLUMBIA	2	7	15	24	71
(YOU'RE PUTTIN') A RUSH... STEPHANIE MILLS MCA	5	5	13	23	76
THE MORE WE LOVE STARPOINT ELEKTRA	3	6	14	23	46
WE'VE ONLY JUST BEGUN GLENN JONES JIVE	1	6	15	22	78
I NEED LOVE L.L. COOL J DEF JAM	5	4	12	21	67
I CONFESS DENIECE WILLIAMS COLUMBIA	2	5	13	20	20
LOVIN' YOU O'JAYS P.R.	6	0	13	19	20
DIDN'T WE ALMOST... WHITNEY HOUSTON ARISTA	8	1	9	18	83

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.

# G O S P E L

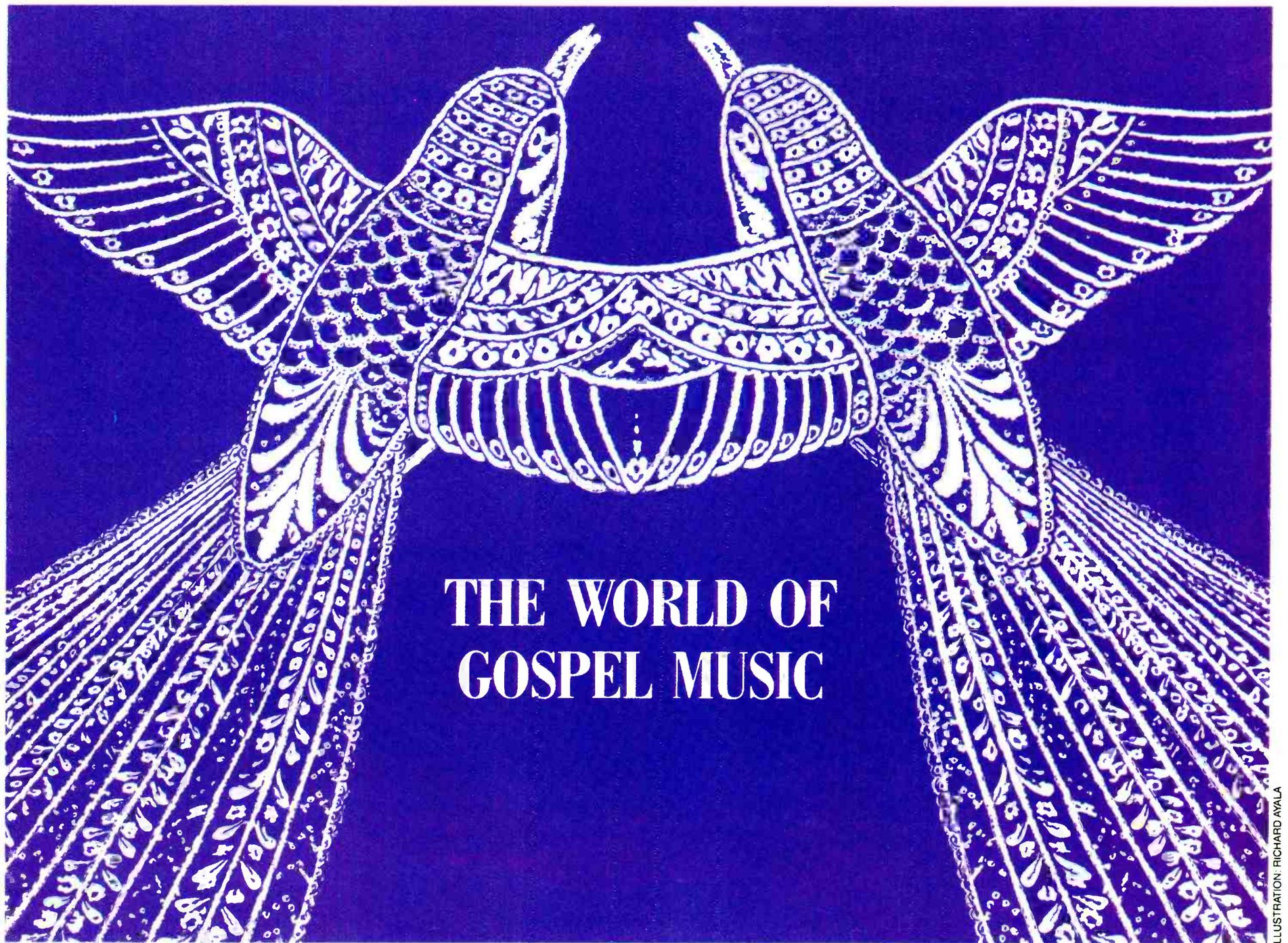


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- Independent labels — finding exposure in a changing marketplace
- Mainstream (major) labels and the cross-over connection
- Black Gospel — working its way up
- Religious merchandising (from t-shirts to videos)
- Talent & management
- Christian rock

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# LETHAL

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third and deadliest LP.

"Lethal." Produced by  
FULL FORCE, including the  
hit single "Ya Cold Wanna  
Be With Me", plus "The  
Ride" and the title cut  
"Lethal" featuring ANTHRAX

"Lethal" ... out now on  
LP, Cassette and Compact  
Disc... BUM RUSH IT!



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# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	JAM TONIGHT	FREDDIE JACKSON	1
2	3	THE PLEASURE PRINCIPLE	JANET JACKSON	5
3	6	JUMP START	NATALIE COLE	3
4	11	CASANOVA	LEVERT	2
5	7	THIGH RIDE	TAWATHA	12
6	8	ONE HEARTBEAT	SMOKEY ROBINSON	4
7	9	TINA CHERRY	GEORGIO	7
8	2	FAKE	ALEXANDER O'NEAL	9
9	13	LOVE IS A HOUSE	FORCE M.D.'S	8
10	10	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	6
11	1	I'M IN LOVE	LILLO THOMAS	16
12	16	IF YOU WERE MINE	CHERYL LYNN	11
13	18	JAMMIN' TO THE BELLS	CHUCK STANLEY	21
14	19	LET'S TALK IT OVER	VANESE THOMAS	10
15	5	SHOW ME THE WAY	REGINA BELLE	26
16	12	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	29
17	23	CROSS MY BROKEN HEART	THE JETS	20
18	24	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	18
19	21	HOLIDAY	KOOL & THE GANG	15
20	30	ONE LOVER AT A TIME	ATLANTIC STARR	13
21	17	I FEEL GOOD ALL OVER	STEPHANIE MILLS	38
22	—	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	14
23	15	I'M BAD	L.L. COOL J	48
24	33	I'M NOT GONNA LET YOU GO	MELBA MOORE	36
25	31	NIGHTTIME LOVER	THE SYSTEM	17
26	34	I LOVE YOU BABE	BABYFACE	19
27	14	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	52
28	35	DIVAS NEED LOVE TOO	KLYMAXX	22
29	22	LIFETIME LOVE	JOYCE SIMS	37
30	—	WIPEOUT	FAT BOYS & THE BEACH BOYS	35
31	37	TELL IT LIKE IT IS	DIMPLES	24
32	—	MAKING LOVE IN THE RAIN	HERB ALPERT	23
33	32	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	28
34	36	JUST THE FACTS (THEME FROM DRAGNET)	PATTI LABELLE	33
35	28	I WANT YOUR SEX	GEORGE MICHAEL	55
36	39	HOW SOON WE FORGET	COLONEL ABRAMS	27
37	20	MIXED UP WORLD	TIMEX SOCIAL CLUB	57
38	25	ROCK STEADY	THE WHISPERS	67
39	—	TRAMP	SALT-N-PEPA	41
40	—	LAST TIME	THERESA	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	CASANOVA	LEVERT	2
2	1	JAM TONIGHT	FREDDIE JACKSON	1
3	3	JUMP START	NATALIE COLE	3
4	7	ONE HEARTBEAT	SMOKEY ROBINSON	4
5	6	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	6
6	8	TINA CHERRY	GEORGIO	7
7	12	LOVE IS A HOUSE	FORCE M.D.'S	8
8	10	LET'S TALK IT OVER	VANESE THOMAS	10
9	13	ONE LOVER AT A TIME	ATLANTIC STARR	13
10	30	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	14
11	14	NIGHTTIME LOVER	THE SYSTEM	17
12	15	I LOVE YOU BABE	BABYFACE	19
13	11	IF YOU WERE MINE	CHERYL LYNN	11
14	16	HOLIDAY	KOOL & THE GANG	15
15	2	THE PLEASURE PRINCIPLE	JANET JACKSON	5
16	17	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	18
17	19	LAST TIME	THERESA	25
18	9	FAKE	ALEXANDER O'NEAL	9
19	23	CROSS MY BROKEN HEART	THE JETS	20
20	24	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	31
21	21	DIVAS NEED LOVE TOO	KLYMAXX	22
22	33	NO ONE IN THE WORLD	ANITA BAKER	32
23	28	MAKING LOVE IN THE RAIN	HERB ALPERT	23
24	32	HOW SOON WE FORGET	COLONEL ABRAMS	27
25	27	TELL IT LIKE IT IS	DIMPLES	24
26	5	I'M IN LOVE	LILLO THOMAS	16
27	20	CIRCUMSTANTIAL EVIDENCE	SHALAMAR	30
28	25	I THINK I'M OVER YOU	MINI CURRY	34
29	—	I NEED LOVE	L.L. COOL J	40
30	26	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	28
31	29	JAMMIN' TO THE BELLS	CHUCK STANLEY	21
32	—	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	39
33	—	LOST IN EMOTION	LISA LISA & CULT JAM	45
34	40	JUST CALL	SHERRICK	44
35	37	DANCE ALL NIGHT	DEBARGE	42
36	—	U GOT THE LOOK	PRINCE	43
37	39	GIRL PULLED THE DOG	GENERAL KANE	46
38	36	JUST THE FACTS (THEME FROM DRAGNET)	PATTI LABELLE	33
39	—	JUST THAT TYPE OF GIRL	MADAME X	50
40	—	BULLSEYE	LAKESIDE	47

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (7)	11
Def Jam (4)	
MCA (8)	10
Constellation (1)	
QMI (1)	
E.P.A.	8
Epic (5)	
Tabu (2)	
CBS Associated (1)	
WARNER BROS. (3)	8
Paisley Park (2)	
Jellybean (1)	
Qwest (1)	
Tommy Boy (1)	
ATLANTIC (4)	6
21 Records (1)	
Omni (1)	
CAPITOL	6
ARISTA	5
SOLAR	5
A&M	4
MANHATTAN (2)	4
EMI-America (2)	
MOTOWN	4
POLYGRAM	4
Tin Pan Apple (2)	
Mercury (1)	
Polydor (1)	
RCA (1)	4
Jive (2)	
Total Experience (1)	
ELEKTRA	3
GEFFEN	3
AMHERST	1
CHRYSALIS	1
EDGE	1
FANTASY	1
Danya (1)	
ICHIBAN	1
ISLAND	1
4th & B'Way (1)	
MACOLA	1
PJ (1)	
NEXT PLATEAU	1
PRIORITY	1
PROFILE	1
SLEEPING BAG	1
STRIPED HORSE	1
SUTRA	1
Fever (1)	
T.T.E.D.	1
TRIPLE T	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
86 7-11	(Century City, ASCAP/MCA, ASCAP)	
85 AIN'T NO NEED TO WORRY	(Jobete, ASCAP/Gentle General, ASCAP/Churchout, ASCAP/Mad Inspector, BMI) CPP	
53 ALL THE WAY WITH YOU	(Baby Love, ASCAP/Clarity, BMI)	
56 ANYTHING CAN HAPPEN	(Ensign, BMI/Stone Diamond, BMI/Matak, ASCAP/MCA, ASCAP) CPP	
72 BABY GO GO	(Pariongs, ASCAP)	
58 BETCHA DON'T KNOW	(Bush Burnin', ASCAP)	
47 BULLSEYE	(Kenny Nolan, ASCAP)	
82 CAN WE DO IT AGAIN	(Fab/Avant Garde, ASCAP/LeoSun, ASCAP)	
62 (CAN'T) GET YOU OUT OF MY SYSTEM	(Bush Burnin', ASCAP/Vinewood, BMI)	
60 CAN-U-DANCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
2 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
69 CINDERELLA DANA DANE	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
30 CIRCUMSTANTIAL EVIDENCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
64 COME BACK TO ME LOVER	(Mardago, BMI/Pera, BMI)	
70 COME OVER	(Deedle Dee, ASCAP/MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)	
20 CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP) CPP	
42 DANCE ALL NIGHT	(Zebra Discorde, BMI/Simple Songs, BMI)	
39 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
22 DIVAS NEED LOVE TOO	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP	
94 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
81 DON'T TURN AWAY	(Rikbo, BMI)	
80 DREAMIN'	(Thrust, BMI)	
9 FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
77 FALLING IN LOVE		
46 GIRL PULLED THE DOG	(Fat Brothers, BMI/Lami-Lam, ASCAP)	
31 GIVIN' YOU BACK THE LOVE	(JJI, ASCAP/WB, ASCAP)	
92 HAVE YOU SEEN DAVY	(Davy D, ASCAP/Def Jam, ASCAP)	
59 HEART ON THE LINE	(Glasshouse, BMI/Irving, BMI) CPP/ALM	
51 HELPLESSLY IN LOVE	(Johnnie Mae, BMI/Bush Burnin', ASCAP)	
15 HOLIDAY	(Delightful, BMI)	
27 HOW SOON WE FORGET	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
68 I CAN DO BAD BY MYSELF	(Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)	
38 I FEEL GOOD ALL OVER	(Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)	
14 I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI)	
19 I LOVE YOU BABE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
40 I NEED LOVE	(Def Jam, ASCAP)	
6 I REALLY DIDN'T MEAN IT	(April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP)	
34 I THINK I'M OVER YOU	(Digital Soul, BMI/Monteque, BMI)	
52 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
55 I WANT YOUR SEX	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
91 IF I WAS YOUR GIRLFRIEND	(Controversy, ASCAP)	
84 IF WALLS COULD TALK	(Sloopus, BMI/Cold Horizon, BMI/Shakin' Baker, BMI/RC Songs, ASCAP/MCA, ASCAP)	
11 IF YOU WERE MINE	(Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	
48 I'M BAD	(Def Jam, ASCAP)	
16 I'M IN LOVE	(Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)	
36 I'M NOT GONNA LET YOU GO		
73 I'M STILL WAITING	(Wurd, ASCAP)	
93 I.O.U. ME	(Sparrow, BMI/World, ASCAP/Edward Grant, ASCAP/Skin Horse, ASCAP)	
89 IT'S EASY WHEN YOU'RE ON FIRE	(Cotton Row, BMI/New Memphis, ASCAP)	
1 JAM TONIGHT	(Wavemaker, ASCAP)	
21 JAMMIN' TO THE BELLS	(Def Jam, ASCAP/First Impulse, BMI)	
90 JUICY-O	(Lunch Money, BMI/Webster House, ASCAP/On Your Mark, ASCAP)	
3 JUMP START	(Colloco, BMI) CPP	
44 JUST CALL	(Hits 'N Mo' Hits, BMI/Venus Three, BMI/WB, ASCAP)	
50 JUST THAT TYPE OF GIRL	(Slap One, ASCAP/Cornelio Carlos, ASCAP/Spectrum VII, ASCAP) CPP	
33 JUST THE FACTS (THEME FROM DRAGNET)	(MCA, ASCAP/Flyte Tyme, ASCAP)	
25 LAST TIME	(Jay King IV, BMI)	
61 LATELY	(Colgems-EMI, ASCAP)	
10 LET'S TALK IT OVER	(Bush Burnin', ASCAP/KMA, ASCAP)	
79 LIES	(Zomba, ASCAP/Willesden, BMI)	
37 LIFETIME LOVE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
78 LIVING IN A BOX	(WB, ASCAP/Brampton, PRS)	
45 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
8 LOVE IS A HOUSE	(Tee Girl, BMI)	
99 LOVE ME RIGHT	(Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	
18 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
75 LOW RIDER	(Far Out, ASCAP) CPP	
23 MAKING LOVE IN THE RAIN		
57 MIXED UP WORLD	(Danca, BMI)	
66 MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI)	
76 THE MORE WE LOVE	(Phileto, BMI/Harrindur, BMI)	
17 NIGHTTIME LOVER	(Science Lab, ASCAP)	
32 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP)	
4 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
13 ONE LOVER AT A TIME	(Trinifold, BMI/Sweet Karol, ASCAP/Ora, ASCAP) CPP	
71 OOO BABY BABY	(Jobete, ASCAP) CPP	
88 OUT FOR THE COUNT	(MCA, ASCAP/Brampton, ASCAP)	
5 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)	
96 POUR IT ON	(Pizzazz, BMI/Rightsong, BMI/Memphomaniac, BMI)	
97 PRIVATE CONVERSATIONS	(Stone City, ASCAP/National League, ASCAP) CPP	
83 RED HOT	(Virgin, ASCAP)	
74 THE ROCK	(Ivory Palace, ASCAP/Ruby Holland, ASCAP/Zomba, ASCAP)	
67 ROCK STEADY	(Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
98 ROCK-A-LOTT	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM	
100 SATISFIED	(Triage, BMI/Living Disc, BMI)	
63 SECRET AFFAIR	(Any Kind Of Music, ASCAP)	
26 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
29 SMOOTH SAILIN' TONIGHT	(Angel Notes, ASCAP/USA Exotic, ASCAP)	
87 SPRING LOVE	(W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)	
65 SUMMER NIGHTS	(Sunset Burgundy, ASCAP/MCA, ASCAP)	
28 TEAR JERKER	(A.Naga, BMI)	
24 TELL IT LIKE IT IS	(Conrad, BMI/ARC, BMI/Ol Rapp, BMI)	
12 THIGH RIDE	(Mtume, BMI/Do Drop In, BMI)	
7 TINA CHERRY	(George's, BMI/Stone Diamond, BMI) CPP	
41 TRAMP	(Modern)	
43 U GOT THE LOOK	(Controversy, ASCAP)	
54 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Lu Ella, ASCAP/WB, ASCAP)	
95 WHATEVER SATISFIES YOU	(Screen Gems-EMI, BMI/Glory, ASCAP)	
35 WIPEOUT	(Miraleste, BMI/Robin Hood, BMI)	
49 (YOU'RE PUTTIN') A RUSH ON ME	(Johnnie Mae, BMI/Willesden, BMI/Bush Burnin', ASCAP)	

### SHEET MUSIC AGENTS

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

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.		
				★ ★ NO. 1 ★ ★ 3 weeks at No. One		
1	1	1	9	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE	
2	2	2	8	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL	
3	3	3	8	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO	
4	4	5	7	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE	
5	5	11	5	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC	
6	6	8	6	WHO FOUND WHO CHRYSLIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO	
7	10	18	4	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS	
8	8	7	8	FAKE TABU 429-06788	◆ ALEXANDER O'NEAL	
9	9	15	5	CROSS MY BROKEN HEART (REMIX) MCA 23767	◆ THE JETS	
10	13	19	5	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE	
11	15	17	5	WOT'S IT TO YA (REMIX) MANHATTAN V-56056	◆ ROBBIE NEVIL	
12	16	20	6	SILENT MORNING 4TH & B'WAY BWAY-439/ISLAND	NOEL	
13	19	25	8	INTO MY SECRET (REMIX) RCA 6432-1-RD	ALISHA	
14	20	27	4	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON	
15	14	13	8	LET IT BE WITH YOU CAPITOL V-15310	◆ BELOUIS SOME	
16	7	6	9	LIVING IN A BOX CHRYSLIS 4V9 43119	◆ LIVING IN A BOX	
17	22	30	3	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA	
18	18	23	6	DREAMIN' EPIC 49-06830	WILL TO POWER	
19	11	10	10	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS	
20	23	33	4	SHATTERED GLASS ATLANTIC 0-86699	◆ LAURA BRANIGAN	
21	26	26	6	TOUCH EPIC 49-06817	NOHO	
22	28	38	4	THE ROCK (REMIX) A&M SP-12242	TRAMAINÉ	
23	32	40	3	BREAKOUT MERCURY PROMO/POLYGRAM	◆ SWING OUT SISTER	
24	34	45	3	ONE LOVER AT A TIME (REMIX) WARNER BROS. 0-20699	◆ ATLANTIC STARR	
25	35	—	2	FULL CIRCLE ATLANTIC 0-86674	COMPANY B	
26	17	12	9	ONE LOVE (REMIX) A&M SP-12234	DOROTHY GALDEZ	
27	29	35	5	BIG DECISION POLYDOR PROMO/POLYGRAM	THAT PETROL EMOTION	
28	12	4	12	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	◆ WHITNEY HOUSTON	
29	42	—	2	MIND OVER MATTER (REMIX) A&M SP-12246	E.G. DAILY	
30	30	37	4	RED HOT (REMIX) POLYDOR 885 885-1/POLYGRAM	PRINCESS	
31	27	29	6	RHYTHM IS GONNA GET YOU EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE	
32	21	21	6	JESUS ON THE PAYROLL (REMIX) A&M SP-12238	THRASHING DOVES	
33	38	50	3	LEAVE MY MONKEY ALONE VIRGIN 0-96762/ATLANTIC	WARREN ZEVON	
34	41	48	3	SINFUL VIRGIN 0-96777/ATLANTIC	PETE WYLIE	
35	39	47	3	LOOKING FOR A LOVER (REMIX) COOLTEMPO 4V9 43127/CHRYSLIS	TAURUS BOYZ	
36	31	44	4	SHOCK (REMIX) COLUMBIA 44 06862	◆ PSYCHEDELIC FURS	
37	48	—	2	GOOD INTENTIONS (REMIX) CAPITOL V-15308	◆ AVA CHERRY	
38	33	32	5	DO IT AGAIN (REMIX) I.R.S. 23694/MCA	◆ WALL OF VOODOO	
39	NEW	1	1	VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS.	ERASURE	
40	24	22	7	PARTY GIRL (REMIX) MANHATTAN V-56050/CAPITOL	GRACE JONES	
41	40	34	8	I'M BAD DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J	
42	50	—	2	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN	
43	NEW	1	1	DESIRE FIERCE FR 104	CANDY J	
44	NEW	1	1	CASANOVA ATLANTIC 0-86673	◆ LEVERT	
45	37	28	7	IF YOU WERE MINE (REMIX) MANHATTAN V-56054/CAPITOL	◆ CHERYL LYNN	
46	NEW	1	1	FUNKY NASSAU VIRGIN 0-96776/ATLANTIC	BLACK BRITAIN	
47	NEW	1	1	TOY BOY IMPORT (FANFARE,UK) FAN 12-B-1	SINITTA	
48	NEW	1	1	JUMP START (REMIX) MANHATTAN V-56053/CAPITOL	◆ NATALIE COLE	
49	49	—	2	WHATEVER SATISFIES YOU/CAUGHT IN THE ACT WARNER BROS. 0-20705	JOCELYN BROWN	
50	NEW	1	1	I KNOW EPIC 49-6866	PAUL KING	
BREAKOUTS				1. PUT THE NEEDLE TO THE RECORD CRIMINAL ELEMENT ORCHESTRA CRIMINAL 2. EVERYTHING I OWN BOY GEORGE VIRGIN 3. INFECTIOUS FINCHLEY ROAD QUARK 4. THAT'S WHERE THE HAPPY PEOPLE GO/HERE IN THE DARKNESS GREG STONE DICE 5. WIPEOUT THE FAT BOYS TIN PAN APPLE 6. COME TOGETHER HANSON & DAVIS FRESH 7. (YOU'RE PUTTIN') A RUSH ON ME (REMIX) STEPHANIE MILLS MCA 8. MISFIT (REMIX) CURIOSITY KILLED THE CAT MERCURY 9. LE FREAK ZETTE QMI MUSIC		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.		
				★ ★ NO. 1 ★ ★ 2 weeks at No. One		
1	3	1	8	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL	
2	2	3	8	FAKE TABU 429-06788	◆ ALEXANDER O'NEAL	
3	4	7	7	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO	
4	7	11	7	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER	
5	6	12	6	WHO FOUND WHO CHRYSLIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO	
6	5	5	8	RHYTHM IS GONNA GET YOU EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE	
7	14	15	8	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE	
8	21	—	2	WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS.	◆ MADONNA	
9	1	2	11	INSECURITY ATLANTIC 0-86716	STACEY Q	
10	10	18	6	THREE TIME LOVER SYNTHICIDE 71300-0	BARDEUX	
11	11	16	6	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE	
12	9	13	8	SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND	NOEL	
13	15	29	4	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC	
14	12	8	11	WHY CAN'T I BE YOU (REMIX) ELEKTRA 0-66810	◆ THE CURE	
15	18	21	7	INTO MY SECRET (REMIX) RCA 6432-1-RD	◆ ALISHA	
16	17	28	4	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE	
17	27	43	3	CASANOVA ATLANTIC 0-86673	◆ LEVERT	
18	24	33	4	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS	
19	26	36	3	FULL CIRCLE ATLANTIC 0-86674	COMPANY B	
20	19	27	5	CROSS MY BROKEN HEART (REMIX) MCA 23767	◆ THE JETS	
21	13	14	7	TOUCH EPIC 49-06817	NOHO	
22	20	17	10	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS	
23	28	34	3	SHATTERED GLASS ATLANTIC 0-86675	◆ LAURA BRANIGAN	
24	25	26	4	LIVING IN A BOX CHRYSLIS 4V9 43119	◆ LIVING IN A BOX	
25	23	23	26	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON	
26	22	9	13	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	◆ WHITNEY HOUSTON	
27	36	—	2	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA	
28	34	25	13	ROCK STEADY (REMIX) SOLAR V-71153	THE WHISPERS	
29	16	10	14	IN LOVE WITH LOVE (REMIX) Geffen 0-20687/WARNER BROS.	◆ DEBBIE HARRY	
30	42	—	2	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	PRETTY POISON	
31	8	4	12	FUNKY TOWN (REMIX) RCA 6431-1-RD	◆ PSEUDO ECHO	
32	33	35	7	IT AIN'T RIGHT (WHATCHA DO) ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN	
33	31	30	10	COMMUNICATE (REMIX) EPIC 49 06842	FULL HOUSE	
34	35	19	9	THE PLEASURE PRINCIPLE (REMIX) A&M SP-12230	◆ JANET JACKSON	
35	39	47	4	PLAY WITH ME ATLANTIC 0-86693	ABBY LYNN	
36	30	22	12	HEART AND SOUL (REMIX) VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
37	41	41	4	BAILA BOLERO ZYX 6621	FUN FUN	
38	29	24	9	I FEEL GOOD ALL OVER MCA 23740	◆ STEPHANIE MILLS	
39	45	40	4	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN	
40	44	45	10	I KNOW YOU GOT SOUL 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM	
41	NEW	1	1	LOOKING FOR A LOVER (REMIX) COOLTEMPO 4V9 43127/CHRYSLIS	TAURUS BOYZ	
42	RE-ENTRY			YOU USE TO HOLD ME HOTMIX HMF 103	RALPHI ROSARIO	
43	49	39	10	LET ME BE THE ONE CUTTING CR 212	SA-FIRE	
44	32	6	14	RESPECTABLE (REMIX) ATLANTIC 0-86703	◆ MEL & KIM	
45	38	38	7	LAY IT ON THE LINE ATLANTIC 0-86701	ELAINE CHARLES	
46	37	32	11	I'M BAD DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J	
47	46	—	11	MOVIN' ON EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING	
48	NEW	1	1	JUMP START MANHATTAN V-56053/CAPITOL	◆ NATALIE COLE	
49	43	49	4	ONE LOVE (REMIX) A&M SP-12234	DOROTHY GALDEZ	
50	40	20	11	DIAMONDS (REMIX) A&M SP-12231	◆ HERB ALPERT	
BREAKOUTS				1. SECRET AFFAIR (REMIX) CLAUDJA BARRY EPIC 2. WIPEOUT THE FAT BOYS TIN PAN APPLE 3. CRAZY LOVE NANCY MARTINEZ ATLANTIC		

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.

# New York DJs Change Tempo With More Beats Per Minute

**NEW SINGLES:** New York producers seem determined to recast house as a viable radio form. Sybil's "My Love Is Guaranteed" (Next Plateau) is typical and excellent, with a driving, up-tempo track midway through the usual entrapment of house arrangements; a monolog "bump" mix is on the flip... Ellis D.'s "My Loleatta" (Minimal, through Criminal) pays homage to our Miss Holloway in a powerfully pumping, computerized track with outrageous swatches of live monolog, "Love Sensation," and the "Disco Circus" bass line; it's an impressive one-man project by **Junior Vasquez**, best known for his edits and mixes on **Taurus Boyz** and the upcoming "Opera House."

**Hanson & Davis** "Come Together" (Sleeping Bag) is a polished house-style track with philosophical lyric; **Timmy Regisford** mixed... **Chandra Simmons** "Never Gonna Let You Go" (Fresh) has a simple and charming lack of gimmickry; it's a rare teen-age record *minus* the usual irritations. **Mantronik** mixed, and **Chep Nunez** edited.

**Denise Lopez's** "If You Feel It" (RCA) is catchy and eclectic, a dance/pop record for "hot" radio, co-produced and mixed by **Morales & Munzibai**... **Nick Siano** featuring **Mod Janet's** "Love Is Just A Word" (Klub, 718-376-8874) is a driving, busy, metal-edged production, with suggestions of Latin fusion but with the raw rhythm attack of Siano's "Pick It Up"... **Fifth Avenue's** "Exception To The Rule" (Paradise, 602-277-7990) is neosoul girl-group dance, with a killer bass line and New York make over by **Dave Shaw** and **Fred Zarr**.

"**Dana Dane** With Fame" (Profile) is latest in the lengthening line of state-of-the-art albums destined to further transform rap into an album medium. Joining the standup comedy routines "Nightmares" "Delancey Street" and "Cinderfella" are the comic "Love At First Sight" and several dance jams: the swinging "This Be The Def Beat," the midtempo "Keep The Groove,"

and a meaningful go-go adaptation of the "Liquidator"/"I'll Take You There" bass line in "We Wanna Party."

**Spanish Prince's** "Dance Everybody Dance" (4th & B'Way) is well-structured rap with a **Jackson Five** scratch, produced by New Yorkers **P-Fine** and **Lyvio G.**; on the flip, "Maria" is romantic rap... **Derek B.'s** "Rock The Beat" (Profile) is bare-bones rap from the U.K.; very authentic... **Double Dose's** "Envious" (Pow Wow) is **Shante-like** girl-group rap... The soul-beat-filled "Give Me The Mike" and the hollow-beatbox-sounding "You Know How To Reach Us" are both bare, with scratched in horn stabs by **Kings Of Pressure** (get it? huh?) on Let's Go, through Next Plateau.

**BRIEFLY:** The upcoming album by **Wally Jump Jr. & the Criminal Element** on Criminal is nonstop dance music, incorporating the three already-released singles; two r&b/dance numbers, "She's Gotta Have It" and "Don't Push Your Luck"; and two typically entertaining cuts: a medley of **Archie Bell & the Drells** "Tighten Up" and "I Can't Stop Dancing," using the muscular drum track of "Put The Needle To The Record," and a scorching Philly-revivalist "Private Party."

**Jellybean's** "Just Visiting This Planet" (Chrysalis) fulfills—and fuels—every pop-star fantasy that a DJ might harbor: excellent presentation, top 40 hit, and singles for days. Besides the remix-to-come on 12-inch of **Steven Dante's** vocal



by Brian Chin

track "The Real Thing," "Just A Mirage" should find a hi-NRG audience; the pop follow-ups might be "Am I Dreaming," starring **Adele Bertei**, or "Little Too Good To Me," with **Elisa Fiorillo**.

**Debbie Gibson's** entirely self-written "Out Of The Blue" album (Atlantic) should easily spawn some follow-ups to the top 20 "Only In My Dreams": for clubs, the **Morales/Munzibai-produced** "Red Hot" and **Lewis Martinee's** production "Play the Field"; for pop radio, "Wake Up To Love," "Fallen Angel," and a good ballad, "Between The Lines"... The sparse, intelligent production of **Teresa's** "Broken Puzzle" album (RCA) bears study by every keyboardist out there: **Club Nouveau's** **Denzil Foster** and **Thomas McElroy** bring intricacy, beauty, and economy to some excellent material, including "Change," "Sweet Memories," and, especially, "Ev'ry Single Night."

**Cindy Valentine's** "Secret Rendezvous" (Polydor) is a very tight pop record, remixed with the right hint of freestyle punch by the **Latin Rascals**... **Exception's** "Jump With It" (4th & B'Way) is clean British-made pop funk... **Sherrick's** breezy soul "Just Call" (Warner Bros.) is extended by **Morales** and

**Munzibai**... The **Nylons'** "Kiss Him Goodbye" is available as an **Atic/Canada** import in a 12-inch version; the added freestyle rhythm track was produced by **Justin Strauss** and **Murray Elias**, and edits were done by **Tuta Aquino**... **Lauren Grey/Leah Landis'** "Destiny" (Dice) is obsessive hi-NRG with strange role-playing overtones, mixed by **Aron Siegel/Randy Dethman**.

**NOTES:** **Boogie Down Productions**, the Bronx, N.Y., duo of **Scott LaRock** and **Blastmaster KRS One**, has been signed by **4th & B'Way**, we note enviously... **MCA** is releasing a multiartist dance sampler album that includes a **Colonel Abrams-produced** cut by **Jackie Silvers**... **Cutting Records** will release an album of remixes that includes the seminal "Al-Naafiysh (The Soul)."

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On The Loose—Jasmin  
Keep In Touch—Klein & Mbo  
Don't Cry (Can rxm)—K. Laslow  
Power Mixer—Various  
You Set My Heart—Evans + Fisher  
Love Attack—Louisa Fiorio  
Wild Thing—Remix—Amanda Lear  
I Just Love—Carl Hall  
High Voltage—Evelyn Thomas  
I Need A Man—Remix—Man To Man  
Crazy Love—Nina  
Come Together—Hanson + Davis  
I Just Cant Quit—Obsession

Deeper + Deeper—Mod. Rocketry  
On Fire—Mandarine  
Love + Obsession—Bent Passion  
Why You Wanna—Fascination  
No No Love—Rhonda Paris  
Your Move—Bamboo  
La Vie En Rose—RMX-N. Martine  
Hooked On Voices—Katmandu  
Tonight—Body Heat  
Stop If You Want—Shan  
In The Dark—Tiffany  
Beat Of My Heart—Jacqueline  
Lies—Suzy Swan

Perfume Of Love—Scala  
Little Bit Of Jazz—Nerve  
Rock Me Tonight—Chio Chio  
Oxygene—Blue August  
Look In My Heart—Rocky M  
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ZYX 5619-US CHIP CHIP—Never Say Goodbye  
ZYX 5571R-US PAUL LEKAKIS—Boom Boom (Remix)  
ZYX 5548-US OFF—Electrica Salsa  
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MEM 061 — ALBERT ONE—Hopes + Dreams  
ZYX 5666 — KEN LASLOW—1,2,3,4,5,6,7,8  
ZYX 5665 — SOLID STRANGERS—Gimme The Light  
ZYX 5665 — ITALIAN BOYS—Forever Lovers  
ZYX 5658 — SCOTCH—Pictures (Remix)  
ZYX 5649 — PLASTIC AGE—Interface  
ZYX 5648 — SCOTT STRYKER—Less Than Lovers  
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ZYX 5617 — DANUTA—Touch My Heart  
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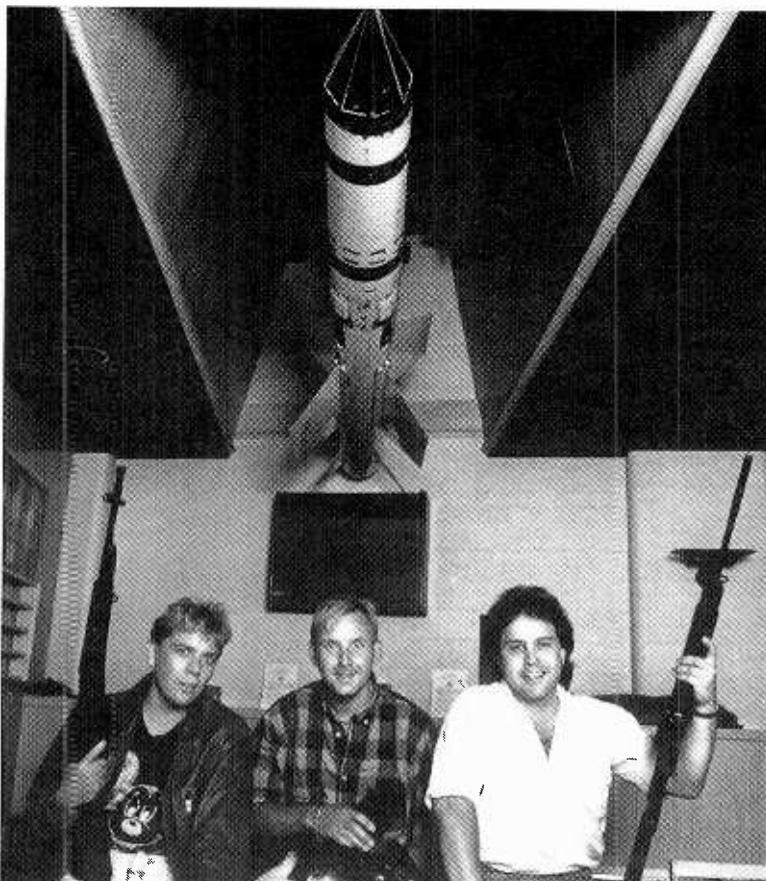
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**PWL's Show Of Force.** U.K. pop production juggernauts, from left, Mike Stock, Pete Waterman, and Matt Aitken plan further attacks on the dance and pop chart. Along with PWL in-house Mix masters Phil Harding and Pete Hammond, Stock/Aitken/Waterman produced and/or remixed seven No. 1 dance hits in the past year by Dead Or Alive, Mel & Kim, Debbie Harry, K.T.P., and Depeche Mode. (Photo: Chris Clunn)

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## Set For Sept. 6 At Nashville's Starwood Volunteer Jam Is Definitely On



**A Good Rep.** Tom Gibson was honored as the Nashville sales rep of the year at the recent CBS/Records Group Convention in Vancouver, British Columbia. Pictured with Gibson, center, are CBS Records Nashville execs, from left, Roy Wunsch, vice president, marketing; Mary Ann McCready, director, sales & product development; Larry Hamby, vice president, a&r; Rick Blackburn, senior vice president/general manager; Joe Casey, vice president, promotion.

NASHVILLE After speculation that the annual Volunteer Jam would not be held in 1987, its founder, Charlie Daniels, has announced that the event is set for Sunday, Sept. 6. Volunteer Jam XIII, to be held again at the Starwood Amphitheater here, will feature a performance by the reconstituted Lynyrd Skynyrd band, which is set to do a fall tour (Billboard, July 25) in support of two new MCA albums of previously unreleased material.

As is customary with the Volunteer Jam, the remaining guests on the show will not be revealed before the concert.

The 1987 Volunteer Jam will be shorter than the usual marathon bouts, a spokeswoman says. Cur-

rent plans call for the show to start at 5 p.m.—although it may begin earlier if there is a crowded roster. Ticket prices reflect the decreased length—\$17.50 for reserved seats and \$15.50 for lawn seats, compared to \$25 and \$20 in 1986.

The tickets are available by mail from CentraTik and Ticketmaster outlets. Whether purchased directly or by mail, there is a service charge

### Lynyrd Skynyrd will perform

of \$1 per ticket.

Last year's show lasted for more than 10 hours and featured, in addition to the Charlie Daniels Band, such acts as the Judds, John Schneider, Restless Heart, Dwight Yoakam, and the reunited Allman Brothers band. In all, about 35 acts performed for a crowd of 14,000. It was the first time the Volunteer Jam was held in an outdoor venue.

The 1987 show will have Slim Jim Meat Snacks as its corporate sponsor. Producers of the show are negotiating with radio and TV programmers for broadcast rights to all or parts of the show. Although segments of the Volunteer Jam are normally carried on Voice of America, it has not yet been determined if VOA will broadcast it this year.

The Lynyrd Skynyrd appearance at the show will be announced at a press conference in New York on Aug. 11. A spokeswoman for Daniels could not confirm if the Charlie Daniels Band will be a part of the tour. The two bands did tour frequently together in the '70s.

In 1979, the surviving members of Lynyrd Skynyrd performed at Volunteer Jam V, their first and only performance, according to Daniels, after three members of the band were killed in a 1977 plane crash.

The Charlie Daniels Band will take a break from its own tour to host the Volunteer Jam.

EDWARD MORRIS

## Shelton, Tropical Depression, Bernadou Get Encores Newcomers Spark Stages Around U.S.

**A** MIDSUMMER NIGHT'S STREAM . . . of consciousness: It's hot in Nashville. Ninety degrees with a matching humidity. How hot? Well, yesterday I took my brain out and fried it on a sidewalk in front of the Country Music Hall of Fame. So let's get the hell out of here and see what's happening talentwise in cooler climes:

**CHICAGO:** the Windy City. Reading an Amtrak brochure while riding the rails into this wonderful heartland metropolis, I learn that Chicago is really the country's 13th-windiest city. Someone in the Chicago Chamber of Commerce must have previously worked as a record promotion man.

That night, **Ricky Van Shelton** is playing at a spot called At The Office, a club so close to O'Hare Airport that a Delta Air Lines pilot wouldn't even receive a reprimand for landing his jumbo jet at the front door. Tonight the jet-stream is being provided by this brilliant new Columbia Records artist, who gains instant response and recognition by opening with "Crime Of Passion." Immediately, the dance floor is flooded with so many country partisans wearing cowboy hats that for a second I believe I am in Texas. Shelton launches into his first single, "Wild-Eyed Dream," and his new single, "Somebody Lied." This song could be a career record for Shelton.

Surrounded by bass, electric guitar, steel guitar, and drums, Shelton tackles tunes ranging from the music of **Buck Owens** to barroom blues. The show, colored by the presence of U.S. 99 Radio, provides a set that overwhelms the audience and earns two standing ovations and two encores. One small criticism here: Why does he encore with a song he had already performed? Sometimes new artists are surprised by encore requests and must revert to reruns. This won't be a problem for long with Shelton. In a matter of a year or two, he'll have enough solid hits to make encore time the best part of the show. And he will do it. This man has what it takes.

**KEY WEST:** The continental U.S.' southernmost city is more creative and quirky than a Fellini epic. It's lobster season—and that's enough to start those gastric juices flowing, until one learns that only in Key West does lobster season mean that you can't buy any lobsters. "No, we aren't allowed to sell them at the start of lobster season," explains the cordial fish man at the

friendly fish market. "Oh," one replies, "it kind of doesn't make sense." In polite acquiescence, the fish man smiles as if to say, "Now you know you're in Key West."

It's a Key West tradition for people to gather at Mallory Dock to watch the musicians, mimes, magicians, and the last of the hippies perform as the sun sets behind them in the Gulf of Mexico. The best spot to watch this entertainment is from the balcony of the Ocean Key House. When the Country Music Assn. held a recent board meeting in Key West, some of the great movers, shakers, and performers in country music became part of the sunset scene quicker than a conch can say, "Get away from my shell."

Those patrons of the Ocean Key House who can pull themselves away from their Jacuzzi-equipped suites wander down to the dock bar, where the Ocean Key's current band, **Tropical Depression**, is playing from sunset to deep dark. Good music is served up on a southernmost platter by three talented musicians: **Elmo Hammer** on lyrico and sax, **Scotti McDavid** on keyboards, and **Jim "Psycho" Ward** on guitar. All three pitch in on the vocals, creating a strong instrumental/vocal interplay that leans toward a **Steely Dan** sound laced by on-the-mark keyboards and sax. Half of the material is original (written mainly by Hammer and Ward), and the audience gathered at the dockside bar seems to favor the original material, a rarity with boozy crowds. For those who want recognizable tunes, **Tropical Depression** offers "New Frontier" by **Donald Fagen**, "Isn't She Lovely" by **Stevie Wonder**, and **Billy Joel's** "Keeping The Faith."

The band is tight, the music's good, and the mood is sweet as these three musicians make a tropical impression. Surprisingly, I learn that the trio has been together only 17 days. They're amazingly tight for that short period of time. Hammer claims **Sam Cooke** and **Bugs Bunny** as primary influences, and he has been around, having played jazz/rock/folk in an Indonesian restaurant in Sweden and having also hit both the West Coast and New York. He's a credit to the Ocean Key House, Key West, and the world of music. When the group plays the **Daryl Hall**-penned classic "Everytime You Go Away," it's an invitation to a slow dance, and many couples take advantage of the opportunity while realizing that this is one band they don't want to go away. Like so many groups trying to make

(Continued on page 38)

## Rosanne Cash Donates Income From Song To New Nonprofit Group

NASHVILLE Columbia Records' Rosanne Cash is the first writer to pledge a song to the new, nonprofit music publishing division being established by Entertainers Against Hunger here. The division will compile its catalog from songwriters who own their own songs and who are willing to assign the publishing income from one song to the charity. Each writer will retain his or her own share.

The catalog will be administered by Bug Music, which has offices in

Nashville and Los Angeles and employs publishing reps throughout the world.

In addition to Cash, Mesa Records' Karen Taylor-Good has also agreed to contribute a song to EAH. The organization's director, Mark Renz, says the publishing division will be a way to generate steady income for antihunger projects without constantly going to the music community for donations of "time, talent, or money."

(Continued on page 38)



by Gerry Wood

FOR WEEK ENDING AUGUST 15, 1987

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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
<b>CRAZY FROM THE HEART</b> THE BELLAMY BROTHERS MCA	3	16	25	44	46
<b>RIGHT FROM THE START</b> EARL THOMAS CONLEY RCA	6	16	10	32	121
<b>CHANGIN' PARTNERS</b> GATLIN BROTHERS COLUMBIA	3	11	16	30	42
<b>LOVE ME LIKE YOU USED TO</b> TANYA TUCKER CAPITOL	4	10	11	25	112
<b>EVERYBODY NEEDS A HERO</b> GENE WATSON EPIC	3	7	13	23	34
<b>NO EASY HORSES</b> SKB MTM	1	7	15	23	25
<b>SHINE, SHINE, SHINE</b> EDDY RAVEN RCA	6	8	5	19	125
<b>HE'S LETTING GO</b> BAILLIE AND THE BOYS RCA	0	7	12	19	50
<b>YOU HAVEN'T HEARD...</b> MOE BANDY MCA/CURB	2	8	8	18	65
<b>YOUR LOVE</b> TAMMY WYNETTE EPIC	3	7	6	16	74

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.

# Chris Hillman Blossoms In Desert Rose Band

BY ANDREW ROBLIN

NASHVILLE Chris Hillman knows firsthand how coolly country fans and Nashvillians can receive those seen as newcomers.

In 1968, Hillman was a member of the West Coast group the Byrds, who were then promoting their landmark "Sweetheart Of The Rodeo" country album. When they came to Nashville to play the Grand Ole Opry, Hillman and the Byrds ruffled some feathers. They were seen as Johnnies-come-lately to the country shrine. Hillman returned to Nashville in the '70s with Gram Parsons and the Flying Burrito Brothers, another West Coast group. When the Burritos visited radio station WSM on that trip, they found their album had the words "not country" scrawled across it.

For Hillman and the Desert Rose Band's other members—Herb Pedersen, John Jorgenson, Jay Dee Maness, Steve Duncan, and Bill Bryson—the third trip to Nashville proved to be the charm. Desert Rose performed at Fan Fair this year and received one of the warmest responses given to a new group. From Fan Fair's older, conservative country fans, the band won an encore for its stone-country first single, "Ashes Of Love."

Country fans and Nashville, it

seems, are finally ready for Hillman and his West Coast style. "The music's changed to the point where bands like Alabama and the Nitty Gritty Dirt Band are doing what we were doing [in the Byrds and Flying Burrito Brothers] 20 years ago," says Hillman. "The idea of a self-contained band wasn't really appreciated [in country music] until the past five years."

The acceptance of self-contained bands is a symptom of the im-

## 'Country music is healthy again'

proved state of country music, Hillman says. "The music is healthy again. Five years ago they were putting out the worst stuff. It sounded like '70s light rock—Bread, that kind of stuff—and calling it country music."

Among the newer acts Hillman praises are Sweethearts Of The Rodeo, who took their name from the Byrds' pioneering album; Vince Gill; and the O'Kanes.

"The O'Kanes and us are very similar. They can go into a New York club like the Bottom Line, which is not a c&w venue, and go right back to someplace in Mississippi which is straight country. That's what's good about the music

at this point. It's not crossover, [but] it's appealing to a broad scope of people—people who grew up with the Beatles but want to hear something a little more challenging than your standard 'I'm cheating on my wife.'

"I think the Desert Rose Band is basically a highly evolved Flying Burrito Brothers/Byrds. We're using traditional instrumentation and vocal approach, but our songs definitely have a West Coast sound."

Country music has long been one of Hillman's strengths. He started his musical career as a bluegrass mandolin player. In the early '60s he performed with the Golden State Boys, a group that included banjoist Don Parmley, now the leader of the Bluegrass Cardinals, and Vern Gordin.

Hillman's history may appeal to record collectors, but it made him old news in the music business. "It was harder for me to get a record deal because I have a stigma of being somebody from a different era. They tend to look over me."

The Desert Rose Band, however, was offered a record deal after one of its first shows. "We had just put the band together, and Dick Whitehouse of Curb came in [to the Palomino club in Los Angeles]," Hillman says. "He wanted to sign us right away. And I felt, 'If this guy's enthusiastic, let's talk to him, because I don't want to do demos and shop

them around.'" Through Whitehouse, Desert Rose signed to MCA/Curb.

Hillman says Desert Rose has done best in the Northeast, Midwest, and Texas. The band's tour schedule gives it flexibility to go where its music shows strength. "Now that record sales are real good in Texas, we'll jump down to Texas and give that a little boost," says Hillman. "Wherever it starts to pick up, we get down there. The whole concept is that if I can get 15

or 20 people out of that audience and they walk down the next day to buy the record, if it's in the stores, I win."

Hillman thinks his late musical partner Parsons would enjoy Desert Rose—and the long-awaited acceptance of the West Coast country sound Parsons and Hillman helped create. In Desert Rose's show, Hillman sings several songs he and Parsons collaborated on. "I'm sure Gram would give it his blessing," Hillman says.



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# 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	4	13	<b>A LONG LINE OF LOVE</b> S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	★ ★ <b>No. 1</b> ★ ★ 1 week at No. One ◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
2	1	3	13	<b>ONE PROMISE TOO LATE</b> J.BOWEN, R.MCINTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
3	4	8	12	<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
4	5	7	13	<b>WHISKEY, IF YOU WERE A WOMAN</b> P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
5	6	9	10	<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.
6	10	13	11	<b>SHE'S TOO GOOD TO BE TRUE</b> B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135
7	9	11	13	<b>TRAIN OF MEMORIES</b> A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
8	13	16	8	<b>MAKE NO MISTAKE, SHE'S MINE</b> R.GALBRAITH, K.LEHNING (K.CARNES)	KENNY ROGERS & RONNIE MILSAP RCA 5209-7
9	3	6	12	<b>TELLING ME LIES</b> G.MASSENBERG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
10	14	15	12	<b>BRILLIANT CONVERSATIONALIST</b> B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
11	15	17	10	<b>THIS CRAZY LOVE</b> J.BOWEN (R.MURRAY, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
12	16	18	11	<b>I'LL NEVER BE IN LOVE AGAIN</b> D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
13	17	20	8	<b>THREE TIME LOSER</b> K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 43023/CAPITOL
14	18	22	12	<b>THE HAND THAT ROCKS THE CRADLE</b> J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
15	19	21	11	<b>WHY I DON'T KNOW</b> T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
16	20	25	8	<b>YOU AGAIN</b> B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
17	21	24	12	<b>HOUSE OF BLUE LIGHTS</b> R.BENSON (D.RAYE, F.SLACK)	ASLEEP AT THE WHEEL EPIC 34-07125
18	22	26	10	<b>I'LL BE THE ONE</b> J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
19	23	28	8	<b>THE WAY WE MAKE A BROKEN HEART</b> R.CROWELL (J.HIATT)	◆ ROSANNE CASH COLUMBIA 38-07200
20	25	29	9	<b>I'LL BE YOUR BABY TONIGHT</b> T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/2089/CAPITOL
21	24	27	10	<b>NOWHERE ROAD</b> T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE, R.KLING)	◆ STEVE EARLE MCA 53103
22	8	10	14	<b>FALLIN' OUT</b> J.BOWEN, W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
23	27	32	6	<b>FISHIN' IN THE DARK</b> J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
24	12	1	13	<b>SNAP YOUR FINGERS</b> R.MILSAP, R.GALBRAITH, K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
25	7	5	16	<b>CINDERELLA</b> R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
26	28	33	8	<b>DADDIES NEED TO GROW UP TOO</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
27	29	34	7	<b>CHILD SUPPORT</b> T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL EMI-AMERICA 43032/CAPITOL
28	11	2	16	<b>LOVE SOMEONE LIKE ME</b> T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
29	31	36	6	<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
30	34	38	7	<b>CRAZY OVER YOU</b> B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5210-7
31	33	37	6	<b>ISLAND IN THE SEA</b> W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-07202
32	36	39	8	<b>MEMBERS ONLY</b> N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
33	38	41	6	<b>LOVE REUNITED</b> P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
34	41	47	4	<b>LITTLE WAYS</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7 28310/WARNER BROS.
35	39	46	5	<b>MAMA'S ROCKIN' CHAIR</b> B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
36	42	51	4	<b>SHINE, SHINE, SHINE</b> D.GANT, E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
37	47	59	3	<b>RIGHT FROM THE START</b> N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS)	★ ★ ★ <b>Power Pick/Airplay</b> ★ ★ ★ EARL THOMAS CONLEY RCA 5226-7
38	40	42	8	<b>HYMNE</b> J.KENNEDY (VANGELIS)	◆ JOE KENYON MERCURY 888 642-7/POLYGRAM
39	43	50	5	<b>FIRST TIME CALLER</b> R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 5170-7
40	46	55	4	<b>LOVE ME LIKE YOU USED TO</b> J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
41	26	30	10	<b>PONIES</b> B.MAHER (J.H.BULLOCK)	◆ MICHAEL JOHNSON RCA 5171-7
42	48	52	5	<b>NOBODY SHOULD HAVE TO LOVE THIS WAY</b> J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)	CRYSTAL GAYLE WARNER BROS. 7-28409
43	44	48	7	<b>WHAT A GIRL NEXT DOOR COULD DO</b> T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72088/CAPITOL
44	30	12	17	<b>THE WEEKEND</b> T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
45	49	54	5	<b>IF YOU STILL WANT A FOOL AROUND</b> R.BAKER (K.ROBBINS)	CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
46	50	56	5	<b>WHEN THE RIGHT ONE COMES ALONG</b> J.BOWEN, J.SCHNEIDER (R.SMITH, J.HOOKER)	JOHN SCHNEIDER MCA 53144
47	35	19	17	<b>80'S LADIES</b> H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5154-7
48	37	23	15	<b>I KNOW WHERE I'M GOING</b> B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
49	57	66	3	<b>YOUR LOVE</b> S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
50	52	58	4	<b>CRY JUST A LITTLE</b> P.WORLEY (P.DAVIS)	MARIE OSMOND CAPITOL/CURB 44044/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	53	61	6	<b>DANCIN' WITH MYSELF TONIGHT</b> R.PENNINGTON (C.BURNS, D.HUBER)	◆ THE KENDALLS STEP ONE 374
52	32	14	15	<b>SOMEONE</b> J.BOWEN, L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53096
53	61	76	3	<b>YOU HAVEN'T HEARD THE LAST OF ME</b> J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
54	58	64	5	<b>GERONIMO'S CADILLAC</b> N.LARKIN (M.MURPHEY, C.QUARTO)	JEFF STEVENS AND THE BULLETS ATLANTIC AMERICA 7-99433/ATLANTIC
55	62	70	3	<b>RESTLESS ANGEL</b> J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	TIM MALCHAK ALPINE 007
56	45	31	16	<b>LOVE CAN'T EVER GET BETTER THAN THIS</b> R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
57	56	49	17	<b>FOREVER AND EVER, AMEN</b> K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28384
58	NEW	1	1	<b>CRAZY FROM THE HEART</b> E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	★ ★ ★ <b>HOT SHOT DEBUT</b> ★ ★ ★ THE BELLAMY BROTHERS MCA/CURB 53154/MCA
59	64	75	4	<b>TORN UP</b> T.BRASFIELD (T.ROCCO, C.BLACK, A.ROBERTS)	VICKI RAE VON ATLANTIC AMERICA 7-99442/ATLANTIC
60	71	—	2	<b>HE'S LETTING GO</b> K.LEHNING, P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
61	NEW	1	1	<b>CHANGIN' PARTNERS</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320
62	66	77	3	<b>THEY DON'T MAKE LOVE LIKE WE USED TO</b> R.HALL, R.BYRNE (B.HENDERSON, J.R.ADKINS, G.ROGERS)	SHENANDOAH COLUMBIA 38-07128
63	67	71	4	<b>AIN'T WE GOT LOVE</b> L.ROGERS (C.CRAIG, K.STEGALL)	PAUL PROCTOR 19TH AVENUE 1009
64	65	73	3	<b>COLD HEARTS/CLOSED MINDS</b> T.BROWN, N.GRIFFITH (N.GRIFFITH)	NANCI GRIFFITH MCA 53147
65	55	40	15	<b>ARE YOU STILL IN LOVE WITH ME</b> J.WHITE (SPIRO, PORTER, WHITE)	◆ ANNE MURRAY CAPITOL 44005
66	51	35	18	<b>OH HEART</b> K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
67	NEW	1	1	<b>EVERYBODY NEEDS A HERO</b> B.SHERRILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34-07308
68	81	—	2	<b>WILL YOU STILL LOVE ME TOMORROW</b> M.DANIEL (G.GOFFIN, C.KING)	◆ CHERYL HANDY COMPLEAT 176/POLYGRAM
69	NEW	1	1	<b>ONCE A FOOL, ALWAYS A FOOL</b> B.BECKETT (D.DILLON, B.MELTON, R.PORTER)	JEFF DUGAN WARNER BROS. 7-28376
70	60	45	16	<b>ALL MY EX'S LIVE IN TEXAS</b> J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
71	74	87	3	<b>HEART OUT OF CONTROL</b> B.SHERRILL (I.PLATAIS)	JONI BISHOP COLUMBIA 38-07225
72	77	82	3	<b>THE POWER OF A WOMAN</b> G.KENNEDY (L.BRIGHT, D.THOMPSON)	PERRY LAPOINTE DOOR KNOB 87-281
73	76	81	3	<b>LOVE'LL COME LOOKIN' FOR YOU</b> J.KENNEDY (S.RAMOS, J.YEZRER)	THE CANNONS MERCURY 888 648-7/POLYGRAM
74	78	84	3	<b>LOVE'S SLIPPIN' UP ON ME</b> A.HENSON (B.MCDILL)	KIM GRAYSON SOUNDWAVES 4787/NSD
75	54	57	7	<b>BRINGIN' THE HOUSE DOWN</b> M.DANIEL, D.KNIGHT (J.DOWELL, B.H.DEAN)	SHURFIRE AIR/COMPLEAT 173/POLYGRAM
76	NEW	1	1	<b>NO EASY HORSES</b> J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
77	85	—	2	<b>REAL GOOD HEARTACHE</b> B.BARTON (M.GARVIN, C.MORRIS)	ROSEMARY SHARP CANYON CREEK 87-0401
78	70	62	14	<b>I TURN TO YOU</b> B.SHERRILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
79	NEW	1	1	<b>LOVE IS EVERYWHERE</b> J.KENNEDY (D.LINDE)	MEL MCDANIEL CAPITOL 44052
80	75	74	25	<b>TIL' I'M TOO OLD TO DIE YOUNG</b> J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
81	NEW	1	1	<b>(LOVER OF THE) OTHER SIDE OF THE HILL</b> G.SUTTON, R.WIER (C.PYLE)	RUSTY WIER BLACK HAT 103
82	NEW	1	1	<b>I DIDN'T FEEL MUCH LIKE A COWBOY TONIGHT</b> T.CHDATE (JONES, GARVIN, SHAPIRO)	◆ GENE STROMAN CAPITOL 44015
83	73	68	21	<b>IT'S ONLY OVER FOR YOU</b> J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
84	NEW	1	1	<b>LOVE WILL NEVER SLIP AWAY</b> W.WALDMAN (S.MUNSEY, JR.)	SUZY BOGGUS CAPITOL 44045
85	63	43	9	<b>AFTER ALL</b> E.GORDY, JR., T.BROWN (J.HINSON, H.STINSON)	◆ PATTY LOVELESS MCA 53097
86	84	83	14	<b>ANGER &amp; TEARS</b> J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
87	NEW	1	1	<b>DANCIN' IN THE MOONLIGHT</b> M.LLOYD (F.GOODMAN, J.SCHNALL)	◆ DURELLE AMES ADVANTAGE 175/POLYGRAM
88	NEW	1	1	<b>255 HARBOR DRIVE</b> N.LARKIN, R.REYNOLDS (D.GOODMAN, M.SHERRILL, A.J.MASTERS)	A.J.MASTERS BERMUDA DUNES 117
89	59	44	18	<b>CRIME OF PASSION</b> S.BUCKINGHAM (W.ALDRIE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025
90	69	53	17	<b>ANOTHER WORLD</b> J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28409
91	68	60	6	<b>SOMEDAY MY SHIP WILL SAIL</b> E.GORDY, JR., E.HARRIS (A.REYNOLDS)	EMMYLOU HARRIS WARNER BROS. 7-28302
92	79	63	20	<b>THAT WAS A CLOSE ONE</b> N.LARKIN, E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
93	88	78	20	<b>LOVE YOU AIN'T SEEN THE LAST OF ME</b> J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
94	82	67	11	<b>'TIL THE OLD WEARS OFF</b> W.ALDRIE (W.ALDRIE)	THE SHOOTERS EPIC 34-07131
95	72	72	4	<b>BUTTERBEANS</b> J.BRADLEY (C.COLVIN)	JOHNNY RUSSELL & LITTLE DAVID WILKINS 16TH AVENUE 70401/CAPITOL
96	89	88	21	<b>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</b> D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
97	83	79	11	<b>TOO OLD TO GROW UP NOW</b> M.WRIGHT (A.HARVEY, P.MCCANN)	PAKE MCENTIRE RCA 5207-7
98	93	92	15	<b>MIDNIGHT BLUE</b> B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7 28377
99	97	96	24	<b>DON'T TOUCH ME THERE</b> SNEED BROTHERS, W.MASSEY (M.PHEENEY)	CHARLY MCCLAIN EPIC 34-06980
100	98	95	22	<b>HAVE I GOT SOME BLUES FOR YOU</b> R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL

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

# COUNTRY CORNER



by Marie Ratliff

**MICHAEL MARTIN MURPHEY** is king of the hill this week with "A Long Line Of Love" (Warner Bros.), marking his second stand at the top. His previous No. 1, "What's Forever For," came in the summer of 1982.

**HEADLINES SPAWN SONGS:** First there was a spurt of Oliver North ditties; now odes to the Bakkers are springing up, such as "Tammy & Jimmy" by **Gene Hofford** (Hoff) and "The Ballad Of Jim & Tammy" by **Sheb Wooley** (TPL—The Party Line). The Wooley song, set to the tune of "Battle Of New Orleans," is "burning up our phone lines," says PD **Ken Carlile** of WPNX Columbus, Ga. "The response in just the first few days has been tremendous."

**MALCHAK PLAYS WELL IN PEORIA.** "Our listeners just love it," says PD Steve Young of WXCL Peoria, Ill., about **Tim Malchak's** "Restless Angel" (Alpine). "An excellent follow-up, it will convince the folks to buy this album," says PD **Scott Johnson** of KYKX Longview, Texas. Malchak's last release, "Colorado Moon," broke inside the magic top 40, a milestone for an independent label, and "Restless Angel" is bulleted at No. 55 after just three weeks.

**NEW MUSIC: Shenandoah's** "They Don't Make Love Like We Used To" (Columbia) is getting strong immediate response at WTVR Richmond, Va. PD **Mike Allen** calls it "a great-sounding record."

A lot of local interest is being generated at WHIM Providence, R.I., on **Rosemary Sharp's** "Real Good Heartache" (Canyon Creek), says MD **Charlie Huddle**.

"**Cheryl Handy** is a strong contender on our playlist," says MD **Dan Baker** of KLUR Wichita Falls, Texas. "She does a great job on 'Will You Still Love Me Tomorrow' [Compleat]." The song, at No. 68, is a remake of the classic **Shirelles** hit of 1961.

**"WITH EVERY** release, the **Forester Sisters** just get better and better," says **Bill Cotreau** of WIXY Springfield, Mass. "'You Again' [Warner Bros.] is doing great; the listeners love it." MD **Bozz Collins** of KVOC Casper, Wyo., agrees: "It's moving up very quickly for us."

**"MR. ROMANTIC DOES IT AGAIN—Conway Twitty's** 'I Want To Know You Before We Make Love' [MCA] is just super in Shreveport," says PD **Clay Daniels** of KRMD. In Birmingham, Ala., WZZK MD **Bob Sterling** calls it a smash.

FOR WEEK ENDING AUGUST 15, 1987

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	ONE PROMISE TOO LATE	REBA MCENTIRE	2
2	3	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	4
3	4	BORN TO BOOGIE	HANK WILLIAMS, JR.	5
4	7	TRAIN OF MEMORIES	KATHY MATTEA	7
5	6	BRILLIANT CONVERSATIONALIST	T. GRAHAM BROWN	10
6	1	SNAP YOUR FINGERS	RONNIE MILSAP	24
7	9	SHE'S TOO GOOD TO BE TRUE	EXILE	6
8	10	WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	RESTLESS HEART	3
9	5	LOVE SOMEONE LIKE ME	HOLLY DUNN	28
10	12	A LONG LINE OF LOVE	MICHAEL MARTIN MURPHEY	1
11	13	CINDERELLA	VINCE GILL	25
12	16	MAKE NO MISTAKE, SHE'S MINE	KENNY ROGERS & RONNIE MILSAP	8
13	11	TELLING ME LIES	D. PARTON, L. RONSTADT, E. HARRIS	9
14	19	HOUSE OF BLUE LIGHTS	ASLEEP AT THE WHEEL	17
15	8	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	56
16	17	FALLIN' OUT	WAYLON JENNINGS	22
17	21	I'LL NEVER BE IN LOVE AGAIN	DON WILLIAMS	12
18	22	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	19
19	14	80'S LADIES	K.T. OSLIN	47
20	26	I'LL BE THE ONE	THE STATLER BROTHERS	18
21	27	THREE TIME LOSER	DAN SEALS	13
22	24	DADDIES NEED TO GROW UP TOO	THE O'KANES	26
23	18	I KNOW WHERE I'M GOING	THE JUDDS	48
24	15	SOMEONE	LEE GREENWOOD	52
25	—	THE HAND THAT ROCKS THE CRADLE	GLEN CAMPBELL	14
26	29	ISLAND IN THE SEA	WILLIE NELSON	31
27	30	FOREVER AND EVER, AMEN	RANDY TRAVIS	57
28	20	CRIME OF PASSION	RICKY VAN SHELTON	89
29	—	LITTLE WAYS	DWIGHT YOAKAM	34
30	—	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	23

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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
CAPITOL (9)	19
MTM (4)	
16th Avenue (3)	
EMI-America (2)	
Capitol/Curb (1)	
MCA (13)	18
MCA/Curb (5)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	8
EPIC	8
POLYGRAM	8
Mercury (5)	
Advantage (1)	
Air/Compleat (1)	
Compleat (1)	
ATLANTIC	2
Atlantic America (2)	
19TH AVENUE	1
ALPINE	1
BERMUDA DUNES	1
BLACK HAT	1
CANYON CREEK	1
DOOR KNOB	1
NSD	1
Soundwaves (1)	
STEP ONE	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
88 255 HARBOR DRIVE	(Ensign, BMI/Tuggey, BMI/Opryland, BMI/Acuff-Rose, BMI)	
47 80'S LADIES	(Wooden Wonder, SESAC)	
85 AFTER ALL	(Goldline, ASCAP/Silverline, BMI) HL	
63 AIN'T WE GOT LOVE	(Blackwood, BMI/April, ASCAP/Keith Stegall, ASCAP) HL	
70 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
86 ANGER & TEARS	(MCA, ASCAP) HL	
90 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
65 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
5 BORN TO BOOGIE	(Bocephus, BMI) CPP	
10 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
75 BRINGIN' THE HOUSE DOWN	(Hoosier, ASCAP/Triumvirate, BMI) CPP	
95 BUTTERBEANS	(Five Sisters, BMI)	
61 CHANGIN' PARTNERS	(Larry Gallin, BMI)	
27 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	
25 CINDERELLA	(Englishtown, BMI)	
64 COLD HEARTS/CLOSED MINDS	(Wing And Wheel, BMI/Bug, BMI)	
58 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP)	
30 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
89 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
50 CRY JUST A LITTLE	(Web IV, BMI)	
26 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
87 DANCIN' IN THE MOONLIGHT	(Flagship, BMI/Second Serve, ASCAP/Very Merrie, BMI/Barry Schleckler, BMI)	
51 DANCIN' WITH MYSELF TONIGHT	(Almarie, BMI/Millstone, ASCAP)	
99 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
67 EVERYBODY NEEDS A HERO	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
22 FALLIN' OUT	(Keith Sykes, BMI)	
39 FIRST TIME CALLER	(Englishtown, BMI)	
23 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
57 FOREVER AND EVER, AMEN	(Writer's Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
54 GERONIMO'S CADILLAC	(Mystery, BMI)	
14 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
100 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
71 HEART OUT OF CONTROL	(Galleon, ASCAP)	
60 HE'S LETTING GO	(Warner-Tamerlane, BMI/Heart Wheel, BMI)	
17 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
38 HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	
82 I DON'T FEEL MUCH LIKE A COWBOY TONIGHT	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI)	
48 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
78 I TURN TO YOU	(Tree, BMI) HL	
29 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
45 IF YOU STILL WANT A FOOL AROUND	(Irving, BMI) CPP/ALM	
18 I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
20 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
12 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
31 ISLAND IN THE SEA	(Willie Nelson, BMI) CPP	
83 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
34 LITTLE WAYS	(Coal Dust West, BMI)	
1 A LONG LINE OF LOVE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
56 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
79 LOVE IS EVERYWHERE	(Dennis Linde, BMI)	
40 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Atladdo, BMI) HL	
33 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
28 LOVE SOMEONE LIKE ME	(Lawyer's Daughter, BMI/Uncle Artie, ASCAP) CPP	
84 LOVE WILL NEVER SLIP AWAY	(Desert Rose, BMI/Millhouse, BMI)	
93 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
73 LOVE'LL COME LOOKIN' FOR YOU	(Wrensong, ASCAP)	
81 (LOVER OF THE) OTHER SIDE OF THE HILL	(Bee & Flower, BMI)	
74 LOVE'S SLIPPIN' UP ON ME	(Jack & Bill, ASCAP) HL	
8 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP) CPP	
35 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
32 MEMBERS ONLY	(Malaco, BMI)	
98 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
76 NO EASY HORSES	(Writer's Group, BMI/Bethlehem, BMI/Lawyer's Daughter, BMI/A Little More Music, ASCAP/Uncle Artie, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP)	
42 NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL	
21 NOWHERE ROAD	(Goldline, ASCAP) HL	
66 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
69 ONCE A FOOL, ALWAYS A FOOL	(Blackwood, BMI/Larry Butler, BMI/Southwing, ASCAP)	
2 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
41 PONIES	(April, ASCAP)	
72 THE POWER OF A WOMAN	(Chip 'N' Dale, ASCAP)	
77 REAL GOOD HEARTACHE	(Tree, BMI/Cross Keys, ASCAP)	
55 RESTLESS ANGEL	(Life Of The Record, ASCAP/Malchak, ASCAP)	
37 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
6 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
36 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
24 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
91 SOMEDAY MY SHIP WILL SAIL	(Jack, BMI)	
52 SOMEONE	(Chappell, ASCAP/Cnriswold, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
9 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
92 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
62 THEY DON'T MAKE LOVE LIKE WE USED TO	(Fame, BMI)	
11 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
13 THREE TIME LOSER	(Pink Pig, BMI)	
80 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
94 'TIL THE OLD WEARS OFF	(Rick Hall, ASCAP)	
97 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP	
59 TORN UP	(Bibo, ASCAP/Chappell & Col, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP) HL	
7 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
19 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bit, BMI)	
44 THE WEEKEND	(Screen Gems-EMI, BMI)	
43 WHAT A GIRL NEXT DOOR COULD DO	(Uncle Artie, ASCAP) CPP	
46 WHEN THE RIGHT ONE COMES ALONG	(MCA, ASCAP/Hot Little Numbers, ASCAP) HL	
4 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
3 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Sheddhouse, ASCAP)	
15 WHY I DON'T KNOW	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
68 WILL YOU STILL LOVE ME TOMORROW	(Screen Gems-EMI, BMI)	
16 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) CPP/HL	
53 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL	
49 YOUR LOVE	(Bibo, ASCAP/Screen Gems-EMI, BMI) HL	
96 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	

### SHEET MUSIC AGENTS

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

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

## NASHVILLE SCENE

(Continued from page 34)

it in music, they have no photos, no slick bios, and they don't know where they'll be playing next week, because they're under a week-to-week contract with the Ocean Key House. Do you want Elmo to fire up your facility? (The number in Key West is 305-294-3150).

**GLENWOOD SPRINGS, Colo.:** Amtrak's premier westward-bound train, the California Zephyr, stops here daily, and the passengers wonder what's behind those signs that say Vapor Caves, Hot Springs Lodge & Pool, Hotel Colorado, and Hotel Denver. The lucky ones will

detrain for a day or two and discover one of the U.S.' best-kept secrets. That Hot Springs pool is fed by underwater springs and has to be cooled down to the 100-degree range. Vacationers in the summer and skiers in the winter take advantage of its historic therapeutic values. Anything good enough for **Teddy Roosevelt** has got to be good enough for us.

Nightlife finds the lounge in the Hotel Denver alive with the sounds of **Paul Bernadou**, a writer/performer playing the minors but striving for the majors. His voice caresses the songs he's written, which are

Beatle-esque in their ruminations on sensual encounters ("I didn't know you were what I needed/Until I needed you/I guess I never really could see it/Until I couldn't see you") and also demonstrate a social conscience ("We've got our nose in everybody's business/We can't leave the world alone/We can send an American to the moon/But we can't send him home").

Again, a good musician, a good writer... and he scores with his audience. And because most people don't know his name now is no reason we should ignore Bernadou and his songs. I remember **Jimmy Buf-**

fett playing for a total of five people in Nashville's Exit/In back in 1970. A year earlier, **Kris Kristofferson** couldn't have paid five people to listen to him sing.

Those who survive this musically hot summer, a searing test of talent and resolve, just might be the Buffetts and Kristoffersons of the future. Shelton is well on the way, thanks to the CBS Records contract in his pocket. Hopefully, he'll be joined by such deserving talents as Hammer and Bernadou, who don't have contracts but do have creativity.

## EAH SEEKS SONGS

(Continued from page 34)

EAH was founded in 1985. Its first activity was a benefit concert with **Emmylou Harris** as the headline performer. The event raised money for USA For Africa and Second Harvest Food Bank.

Renz says the organization wants "hit songs," not songs with a hunger theme. According to Renz, songs contributed will revert to the writer if they are not recorded within a certain period of time or if EAH disbands. Producers and recording artists can make their contributions to the cause, Renz adds, by including songs from the EAH catalog on their albums.

FOR WEEK ENDING AUGUST 15, 1987

# Billboard® TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	12	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568-1 (8.98) (CD) 9 weeks at No. One	ALWAYS & FOREVER
2	5	4	14	<b>REBA MCENTIRE</b> MCA 5979 (8.98) (CD)	GREATEST HITS
3	2	2	27	<b>GEORGE STRAIT</b> ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	3	3	14	<b>DWIGHT YOAKAM</b> REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
5	8	12	3	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	7	7	36	<b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)	WHEELS
7	6	6	21	<b>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</b> ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
8	4	5	25	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	9	8	60	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
10	10	18	3	<b>ROSANNE CASH</b> COLUMBIA 40777 (CD)	KING'S RECORD SHOP
11	13	21	4	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
12	15	—	2	<b>K.T. OSLIN</b> RCA 5924-1 (8.98) (CD)	80'S LADIES
13	14	9	13	<b>ANNE MURRAY</b> CAPITOL 12562 (8.98) (CD)	HARMONY
14	11	10	23	<b>MOE BANDY</b> MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
15	16	16	10	<b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98) (CD)	EXIT 0
16	18	11	52	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
17	17	17	23	<b>RICKY VAN SHELTON</b> COLUMBIA 40602 (CD)	WILD EYED DREAM
18	20	15	39	<b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
19	12	13	27	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
20	19	14	38	<b>THE O'KANES</b> COLUMBIA BL 40459 (CD)	THE O'KANES
21	21	19	70	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
22	27	32	3	<b>VINCE GILL</b> RCA 5923-1 (8.98)	THE WAY BACK HOME
23	26	29	5	<b>WILLIE NELSON</b> COLUMBIA 40487 (CD)	ISLAND IN THE SEA
24	23	20	12	<b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
25	22	22	8	<b>HOLLY DUNN</b> MTM 71063 (8.98) (CD)	CORNERSTONE
26	28	30	15	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
27	32	37	4	<b>EMMYLOU HARRIS</b> WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
28	24	24	20	<b>ASLEEP AT THE WHEEL</b> EPIC 40681 (CD)	ASLEEP AT THE WHEEL
29	33	27	8	<b>T. GRAHAM BROWN</b> CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
30	31	31	21	<b>STEVE WARINER</b> MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
31	29	23	77	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
32	25	25	8	<b>RAY STEVENS</b> MCA 42020 (8.98)	CRACKIN' UP
33	34	33	91	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
34	35	40	20	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 1-25500 (8.98)	AMERICANA
35	30	26	43	<b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
36	37	36	9	<b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
37	36	28	41	<b>GEORGE JONES</b> EPIC 40413 (CD)	WINE COLORED ROSES
38	38	34	125	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	—	2	<b>CRYSTAL GAYLE AND GARY MORRIS</b> WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
40	41	42	14	<b>JANIE FRICKIE</b> COLUMBIA 40666 (CD)	AFTER MIDNIGHT
41	40	41	14	<b>JOHNNY CASH</b> MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
42	39	38	20	<b>JOHN CONLEE</b> COLUMBIA 40442 (CD)	AMERICAN FACES
43	46	53	3	<b>MEL MCDANIEL</b> CAPITOL 12572 (8.98)	GREATEST HITS
44	60	58	4	<b>TAMMY WYNETTE</b> EPIC 40832 (CD)	HIGHER GROUND
45	45	35	43	<b>EARL THOMAS CONLEY</b> RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
46	50	45	21	<b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
47	47	44	67	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
48	42	43	62	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
49	49	—	2	<b>GIRLS NEXT DOOR</b> MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
50	48	48	9	<b>MERLE HAGGARD, GEORGE JONES, WILLIE NELSON</b> EPIC 40821 (CD)	WALKING THE LINE
51	55	46	19	<b>RAY STEVENS</b> MCA 5918 (8.98) (CD)	GREATEST HITS
52	44	68	6	<b>LEE GREENWOOD</b> MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
53	58	67	6	<b>THE KENDALLS</b> STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
54	51	39	45	<b>LYLE LOVETT</b> MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
55	52	51	24	<b>KRIS KRISTOFFERSON</b> MERCURY 830 406-1/POLYGRAM (CD)	REPOSSESSED
56	54	62	43	<b>REBA MCENTIRE</b> ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
57	71	49	36	<b>HOLLY DUNN</b> MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
58	67	61	308	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
59	62	55	144	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
60	63	60	55	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
61	64	72	483	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
62	61	57	34	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
63	53	47	30	<b>EDDY RAVEN</b> RCA 5728-1-R (8.98) (CD)	RIGHT HAND MAN
64	59	59	6	<b>SYLVIA</b> RCA 5618-1 (8.98) (CD)	GREATEST HITS
65	68	63	9	<b>RATTLESNAKE ANNIE</b> COLUMBIA 40678	RATTLESNAKE ANNIE
66	56	50	143	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
67	74	65	42	<b>RICKY SKAGGS</b> EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
68	RE-ENTRY			<b>KENNY ROGERS</b> LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
69	57	54	40	<b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431 (CD)	PARTNERS
70	70	71	40	<b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
71	65	52	24	<b>THE OAK RIDGE BOYS</b> MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
72	69	56	13	<b>JOHN SCHNEIDER</b> MCA 5973 (8.98) (CD)	YOU AIN'T SEEN THE LAST OF ME
73	75	75	63	<b>TANYA TUCKER</b> CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
74	72	73	29	<b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM	WINNERS
75	66	74	29	<b>SCHUYLER, KNOBLOCH &amp; OVERSTREET</b> MTM ST 71058/CAPITOL (8.98)	SKO

Albms 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.

## NRM Seeks To Attract The Elusive Older Customer

BY GEOFF MAYFIELD

CHAMPION, Pa. Targeting older demographics is a prime strategy in National Record Mart's pursuit of increased profits.

As the 75-store, Pittsburgh-based chain huddled here at the Seven Springs resort, three different presentations in the convention agenda addressed the changing customer base that all retailers face and efforts that must be made to reach shoppers older than teens and the 18-34 market, age groups that are typically seen as a record store's primary target.

A seminar led by Ron Castell, vice president of marketing for the 120-store video chain Erol's, focused entirely on that issue; the subject received further attention during a presentation by Columbus, Ohio-based ad agency Shelly Berman Communicators and in the convention's keynote speech by David Steffen, A&M senior vice president of sales and distribution.

Castell, who with fellow Erol's officer Dick Kerin will keynote the Video Software Dealers Assn. convention in Las Vegas Aug. 18, told NRM managers that customers over 30—particularly those who are 40-50 years old—have very little “brand awareness” of record chains.

“I don't go to record stores—they're not designed for me,” said Castell. “The displays are foreign to me, the music they play is foreign, sometimes the employees *speaks* a foreign language to me. You don't stop liking music just because you have gray in your hair and cellulite on your body.”

Castell stressed that older customers, which he referred to as “the lost generation,” require special attention. While teens are exposed to music in their activities—“cruisin', dancin', and parties”—adults are more removed from the scene, he said.

Although stocking oldies might pull some of the graying set's dollars, he said, older shoppers want to be enlightened about *current* music: “My kids are more interested in old music than I am,” said Castell.

The key, he said, is to treat such customers “like adults.” He recounted the frustration he had experienced after haering Billy Vera's “At This

Moment” on the radio, and finding out who the artist is so that he could buy the record. “No one wanted to help me,” said Castell.

He contrasted that unhappy experience with how he found Vangelis' “Opera Sauvage” at the Washington, D.C., Tower Records store, an album that he discovered while watching the Gallo wine television commercial (Billboard, April 25).

“They treated me like an adult,” said Castell of the D.C. Tower staff. To prove the benefits of such efforts, he added that “since discovering new age [music], I have bought five or six cassettes and a couple of CDs,” underlining his point that while “kids have disposable *time*,” adults have “disposable *income*.”

“The customer has gotten older,” said Steffen in his keynote address. “His and her tastes have changed, and you must be prepared to change to deal with wider customer tastes every day.”

Like Castell, Steffen noted that older customers need special attention: “Offer them help when it appears they need it, leave them alone when they want to look around,” he said. “If the customers in your stores feel that this is *their* store, they'll come back again and again.”

In a summary of a marketing audit conducted for NRM, Berman agency president Sheldon Berman and vice president Rick Adams frequently stressed the importance of the “trending adult.” Shelly Berman Communicators was recently retained by NRM to be its full-service marketing agency; its client list includes women's fashion chain The Limited—considered by many to be one of the nation's hotter retailers—as well as Domino's Pizza and Sears' Cheryl Tiegs swimwear line.

In preparing the audit, the Berman firm conducted focus groups with record store customers in Columbus and Pittsburgh; several responses reiterated that a store's sales crew must be sensitive to adults. One Pittsburgh woman objected strongly that she felt chased from stores like National Record Mart, NRM freestander combo Oasis, or competitor Camelot Music when “they play that loud Bon Jovi.”

The Berman study also underlined Castell's point about “brand aware-

ness” of record store logos. During a Columbus focus group, a young woman said that one of Record & Tape Outlet's locations is her favorite record store. Ironically, as she described the store, other members of the group pointed out to her that the store is in fact a National Record Mart.

Other key points from the Berman audit:

- Increased consolidation in the re-

tail marketplace “dramatically increases the importance” of the manager and sales staff in the chain store.

• A declining mass market is leading to increased fragmentation among consumers, a factor that places added emphasis on in-store service and on carrying a broader inventory of catalog titles.

• As more record dealers go the combo route, customers feel resent-

ment if they perceive that attention to video inventory detracts from the store's attention to audio product.

• Stores must be careful that the emergence of new audio configurations does not lead to consumer confusion: As one focus-group participant examined the CDs and cassettes displayed in an NRM direct-mail flier, he complained that “they call themselves National Record Mart, and (Continued on page 62)

### CONVENTION CAPSULES

**GOOD EXPOSURE:** Of the acts that played at the **National Record Mart** confab, held July 26-29 in Champion, Pa., Miami's **Exposé** generated the most enthusiasm on the dance floor. Timing was certainly right for an **Arista** showcase: As **George Balicky**, NRM vice president of marketing and advertising, introduced the group, he reported that four of the chain's current top 10 albums were on that label, including **Exposé** at No. 8.

NRM delegates also heard performances by **Atlantic** crossover act the **System** and **CBS** rocker **Mason Ruffner**.

**THE TOPIC** of configuration confusion popped up during the performance by **Telarc** folk artist **Bill Crofut**, who, after telling his lunchtime audience that the blues can address virtually any topic, launched into the following lyric over a classic blues riff: “I've got the blues. I've got them compact disk-DAT-vinyl confusion blues.”

**SOME THOUGHTS** ON the growing array of configurations also came from **David Steffen**, when the **A&M** senior vice president of sales and distribution delivered his keynote address. In addition to commenting on cassette singles and digital audiotape (Billboard, Aug. 8), he offered other predictions.

On CD video: “CDV, by most estimates, is just around the corner. However, the distance to that corner is debatable.” Noting that he sees

CDV as a “viable option,” he said, “Its wide introduction is probably not realistic this year and possibly not next year.”

On vinyl: “It will be around for a few years, at least into the mid-'90s. At that point, new production of vinyl LPs may be limited to superstars and proven catalog. There's probably a

### NATIONAL Record Mart

boom here for catalog stores, which will cater to a vinyl customer, disenfranchised from the 1995 store that may be carrying only cassettes, CDs, and CDV. Eighty million turntable homes won't just disappear.”

**WINNING NUMBERS:** Repeating an incentive program introduced last year by director of operations **Lori Harris**, the web recognized better-than-average increases with gold and platinum awards. Managers of 29 stores earned gold status (increases of more than 10% but less than 20%). NRM staffers who earned platinum (twice the average gain, at 20% or more): **John Pachlhofer**, No. 3/ Glenbrook Square, Fort Wayne, Ind.; **Jeff Cavender**, No. 15/Greenwood

Park, Indianapolis; **Monty Staats**, No. 30/Dayton Mall, Dayton, Ohio; **Tim Frueh**, No. 36/Salem Mall, Dayton; **Jane Peterman**, No. 64/Park Hills Plaza, Altoona, Pa.; **Nina Klein**, No. 73/State College, State College, Pa.; and **William Cate**, No. 14/Cherryvale, Rockford, Ill. Three Pittsburgh-area **Oasis** managers also earned platinum status: **Kelly Martin**, No. 84/William Penn; **Jackie Hoffman**, No. 86/Bethel Park; and **Nadine Moran**, No. 88/Waterworks... Harris, by the way, was absent, per doctor's orders. She and her husband are expecting their first child.

**VENDORS' DAY:** NRM repeated its supplier session. The exhibition included 26 vendor booths representing more than 40 music labels, video suppliers, and other product manufacturers. **Jason Shapiro**, who headed the chain for many years, stopped by to catch up with friends.

Musicland growth is good news to Wall Streeters, see page 69

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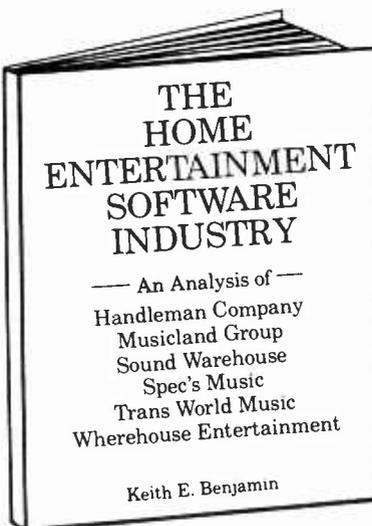
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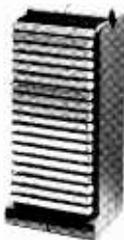
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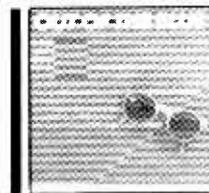


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FOR WEEK ENDING AUGUST 15, 1987

# Billboard TOP COMPACT DISKS

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POP™				
Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	9	★ ★ NO. 1 ★ ★ WHITNEY HOUSTON ARISTA ARCD 8405 3 weeks at No. One WHITNEY
2	5	8	4	GRATEFUL DEAD ARISTA ARCD 8452 INTO THE DARK
3	2	2	21	U2 ISLAND 2-90581/ATLANTIC THE JOSHUA TREE
4	4	4	13	KENNY G. ARISTA ARCD 8427 DUOTONES
5	6	5	11	HEART CAPITOL CDP 46676 BAD ANIMALS
6	3	3	9	THE BEATLES CAPITOL CPP 46442 SGT. PEPPER'S LONELY HEARTS CLUB BAND
7	7	10	14	SUZANNE VEGA A&M CD 5136 SOLITUDE STANDING
8	8	7	18	WHITESNAKE GEFEN 2-24099 WHITESNAKE
9	11	11	54	STEVE WINWOOD ISLAND 2-25448/WARNER BROS. BACK IN THE HIGHLIFE
10	10	6	49	PAUL SIMON WARNER BROS. 2-25447 GRACELAND
11	16	—	2	SOUNDTRACK SLASH 2-25605/WARNER BROS. LA BAMBA
12	9	9	17	FLEETWOOD MAC WARNER BROS. 2-25471 TANGO IN THE NIGHT
13	12	16	7	GEORGE BENSON/EARL KLUGH WARNER BROS. 2-25580 COLLABORATION
14	NEW ▶	—	1	SOUNDTRACK SIRE 2-25611/WARNER BROS. WHO'S THAT GIRL
15	15	18	4	ELTON JOHN MCA MCAD 8022 LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA
16	13	12	9	THE CURE ELEKTRA 2-60737 KISS ME, KISS ME, KISS ME
17	19	15	11	MOTLEY CRUE ELEKTRA 2-60174 GIRLS, GIRLS, GIRLS
18	14	14	14	THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038 LIVE AT WINTERLAND
19	18	13	43	BON JOVI MERCURY 830264-2/POLYGRAM SLIPPERY WHEN WET
20	21	20	5	SOUNDTRACK MCA MCAD 6207 BEVERLY HILLS COP II
21	17	17	4	SAMMY HAGAR GEFEN 2-24144 SAMMY HAGAR
22	26	—	2	PAT METHENY GROUP GEFEN 2-24145 STILL LIFE (TALKING)
23	27	23	8	ROGER WATERS COLUMBIA CK 40795 RADIO K.A.O.S.
24	20	19	58	GENESIS ATLANTIC 2-81641 INVISIBLE TOUCH
25	24	24	15	BARBRA STREISAND COLUMBIA CK 40788 ONE VOICE
26	28	21	45	BRUCE HORNSBY & THE RANGE RCA PCD 1-5904 THE WAY IT IS
27	RE-ENTRY	—	—	MADONNA SIRE 2-25442/WARNER BROS. TRUE BLUE
28	23	25	27	THE ROBERT CRAY BAND HIGHTONE/MERCURY 830 568-2/POLYGRAM STRONG PERSUADER
29	NEW ▶	—	1	SOUNDTRACK CINEDISC CDC 1000 ROXANNE
30	RE-ENTRY	—	—	PETER GABRIEL GEFEN 2-24088 SO

CLASSICAL™				
Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE
				ARTIST
1	1	1	40	★ ★ NO. 1 ★ ★ HOROWITZ IN MOSCOW DG 419-499 37 weeks at No. One VLADIMIR HOROWITZ
2	2	2	19	CARNAVAL CBS MK-42137 WYNTON MARSALIS
3	3	3	11	POPS IN LOVE PHILIPS 416-361 BOSTON POPS (WILLIAMS)
4	4	4	58	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	5	5	18	TRADITION ANGEL CDC-47904 ITZHAK PERLMAN
6	6	6	7	GROFE: GRAND CANYON SUITE TELARC 80086 CINCINNATI POPS (KUNZEL)
7	8	7	17	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING
8	7	8	14	HOLST: THE PLANETS LONDON 417-553 MONTREAL SYMPHONY (DUTOIT)
9	9	9	13	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070 VARIOUS ARTISTS
10	10	10	7	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 ENGLISH STRING ORCHESTRA (BOUGHTON)
11	11	11	20	IN IRELAND RCA 5798-RC JAMES GALWAY & THE CHIEFTAINS
12	12	18	6	BASIN STREET CBS MK-42367 CANADIAN BRASS
13	14	14	10	AN ENCHANTED EVENING PRO ARTE CDD-275 ROCHESTER POPS (KUNZEL)
14	15	17	8	TELARC SAMPLER #4 TELARC CD-80004 VARIOUS ARTISTS
15	13	16	39	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355 KATHLEEN BATTLE
16	16	13	49	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 VLADIMIR HOROWITZ
17	17	15	116	AMADEUS SOUNDTRACK FANTASY WAM-1791 NEVILLE MARRINER
18	23	23	14	OPERA SAUVAGE POLYDOR 829-663 VANGELIS
19	18	12	73	HOROWITZ: THE LAST ROMANTIC DG 419-045 VLADIMIR HOROWITZ
20	28	26	9	HANSON: SYMPHONY NO. 2 ANGEL CDC-47850 SAINT LOUIS SYMPHONY (SLATKIN)
21	21	24	4	ORCHESTRAL FAVOURITES NIMBUS NI-5032 ENGLISH STRING ORCHESTRA (BOUGHTON)
22	27	27	4	ROMAN FESTIVAL PRO ARTE CDD-325 PACIFIC SYMPHONY (CLARK)
23	30	—	2	WHITE MAN SLEEPS NONESUCH 79163 THE KRONOS QUARTET
24	26	28	3	BEETHOVEN: SYMPHONY NO. 9 DGG 415-832/DG BERLIN PHILHARMONIC (KARAJAN)
25	19	22	25	ROUND-UP TELARC 80141 CINCINNATI POPS (KUNZEL)
26	22	20	51	DOWN TO THE MOON CBS MK-42255 ANDREAS VOLLENWEIDER
27	20	19	10	DANCE PIECES CBS MK-39539 PHILIP GLASS
28	24	21	15	ATMOSPHERES CBS MKX-42313 VARIOUS ARTISTS
29	25	25	42	HOLST: THE PLANETS TELARC 80133 ROYAL PHILHARMONIC ORCHESTRA
30	NEW ▶	—	1	BEETHOVEN: SYMPHONIES 2 & 8 ANGEL CDC-47698 LONDON CLASSICAL PLAYERS (NORRINGTON)

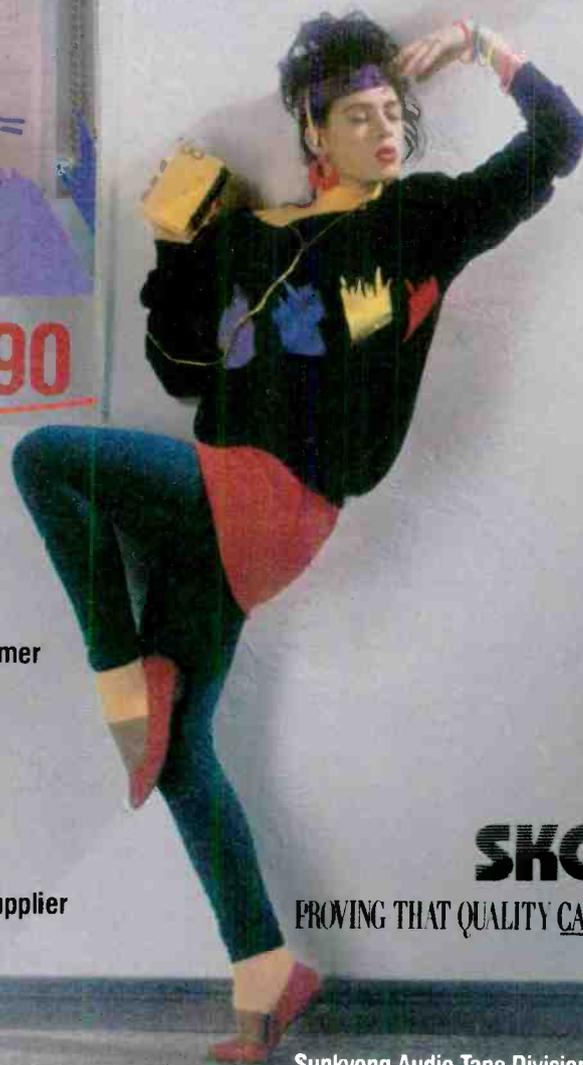
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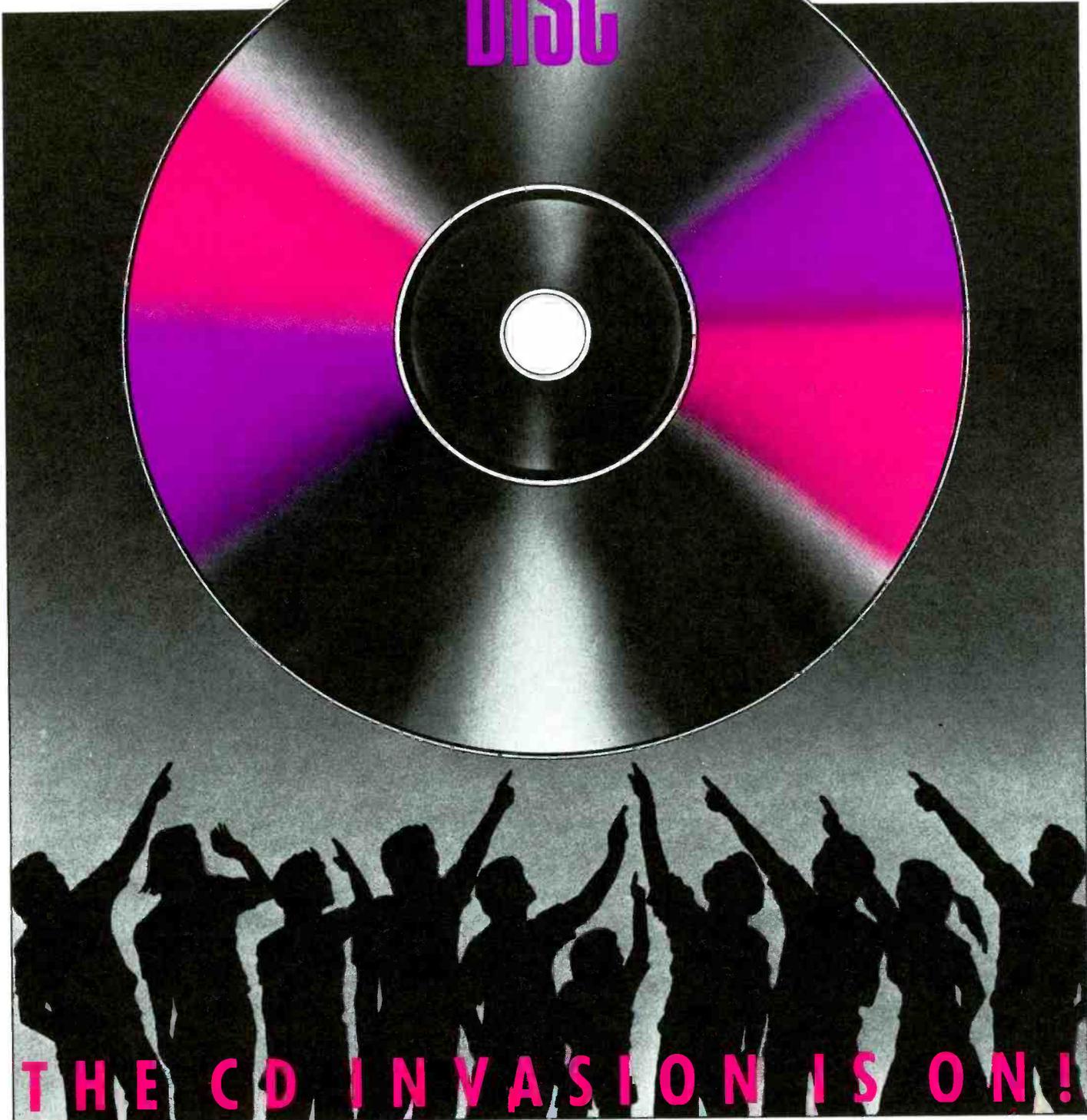


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**MARKET DATA** . . . label survey . . . top catalog sellers . . . top (current) releases from the majors and indies on new product for Fall and Christmas . . . best selling cleaning and storage accessories.  
**FUTURE DIRECTION** . . . of CD technology including CD-Video, CD-Interactive, expansion and development into full-fledged sound systems . . . and DAT vs. CD.  
**INTERNATIONAL** . . . Overview of CD hardware/software developments in the UK and Europe.

**PRODUCTION** . . . analysis of duplication and replication of CD's at the manufacturing level.  
**RETAILING GUIDE** for music and video stores: display and promotion ideas, success stories . . . to increase sales.

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This five-level, solid-oak fixture from Tree Dimensions allows consumers to rack compact disks and audiocassettes. The top shelf can also be used to accommodate as many as 19 videocassettes. The unit retails for \$79.95.

## AUDIO PLUS

BY EDWARD MORRIS

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

**COMPACT COMPANIONS:** New products from **Recoton** (800-223-6009) include the CD23 compact disk automotive shock-absorbing bracket, the CD22 DC power adapter for portable CD players, and the CD9 quartet multipack CD case.

The bracket, which retails for \$19.95, mounts on a car's console or dashboard. Its foam padding absorbs road shocks to make for better sound reproduction.

Designed specifically for Sony, Technics, Panasonic, and JVC portable players, the DC power adapter uses a car's cigarette lighter jack as a battery-saving power source. The suggested price is \$29.99.

The \$4.99 CD case stores four CDs in a single compact unit that provides both protection and easy access.

**HOLD EVERYTHING:** The model CD250 solid-oak shelf from **Tree Dimensions** (704-262-0220) can store enough music to get you through a long winter or a dismal television season—up to 260 CDs or 160 cassettes. And the top shelf of the five-tier unit can hold 19 videotapes. The shelves, which come in six models, have hand-rubbed oil finishes, and retail for a suggested \$79.95.

**HI-TECH HYGIENE:** **Advanced Audio Technologies** (616-929-1166) is offering the CD/NU CD restoration system to rid CDs of dirt and scratches. The device is packaged with a walnut storage base, a buffing tray, two kinds of scratch-removal pads, and two buffing formulas. The suggested price is \$19.95.



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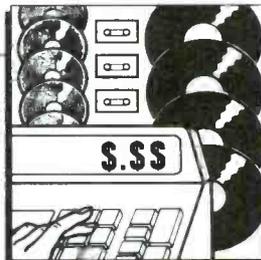
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by Earl Paige

**A STORE BY ANY OTHER NAME:** The need to improve business and the desire to broaden product mixes are compelling chains to explore new store formats, like Pittsburgh-based **National Record Mart's** nearly non-vinyl **The Wave** (Billboard, August 8). Also part of the trend is **Square Circle**—a Brooklyn Heights, N.Y., store that includes an art gallery, which was launched by Long Island-headquartered **Record World** (Retail Track, April 25). And then there's **Paramount Pictures**, the sell-through video concept being rolled out by **Musicland**.

Other chains, like **Tower**, are enlarging on ideas that have previously been put on the back burner, believing the time for them is now. A store combining books with record/tapes and video, a concept heretofore limited to the West Coast, will arrive in early 1988 at **Tyson Corners Shopping Center** in McLean, Va., says **Russ Solomon**, president.

Another new trend is demonstrated by **Surplus Sounds**, National Record Mart innovation that focuses on budget product. Such attempts to focus on cutouts and budget records date back at least to the late-'70s concept of **Ira Heilicher** and **Downstairs Discount Discs**, an outlet store for the Minneapolis **Great American Music** chain.

**BLANK-TAPE BATTLEFRONT:** Just when chains thought no one else would offer blank tape, here comes **West Coast Video**, the Philadelphia-based, 135-store specialty chain. Signaling increased interest in blank tape by video stores generally, West Coast is even bowing its own brand (see story, page 60).

**IS CD FLAT?** Not compared to a year ago, but yes it is, compared to the holiday season and first quarter. And it may not be entirely due to summer doldrums but because of continuing resistance on price. That is the word coming in from **Lou Fogelman**, president of the 50-store **Music Plus** chain; **Tower's Solomon**; and **Jim Bonk**, executive vice president of **Camelot Music**.

**SHOPPING AT THE CENTER:** Mark down Sept. 20-22 for the **International Council of Shopping Centers'** fall convention at St. Louis' **Cervantes Convention Center**.

**VSDA PLUS:** Managers from the 47-store **Music Plus** chain in Los Angeles, along with key executives, will hold a party Aug. 18 during the **Video Software Dealers Assn. confab** in Las Vegas.

**DANCE, DANCE, DANCE:** The 12-inch dance business is exploding, according to **Wresch Dawidjan**, owner of **12-Inch Dance Records** in Washington, D.C. Located on the second floor in a Dupont Circle building, Dawidjan's 2-year-old store "offers the feel of a club," says the 41-year-old owner. The 2,000-square-foot unit features a DJ booth, mirror balls, and a coral-and-blue motif. "I record special demo tapes [with] 22 songs on each, and 20 people can plug into these at any one time," he says.



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**Fifty-Times Platinum.** Giant retail web The Musicland Group rang up \$50 million worth of purchases from CBS in 1986; the 546-store chain received an award from the distributor to honor the milestone. Standing, from left, are Gary Ross, senior vice president of marketing and merchandising, Musicland, and Bob Ewald, director of national accounts, CBS. Seated, from left, are Jack Eugster, Musicland chairman and CEO; Don Van Gorp, vice president of national accounts, CBS; and Dick Odette, the chain's managing director of software.



**Taupin's Tribe.** Bernie Taupin, lyricist for many of Elton John's hits, makes a stop at the Long Island home office of Record World during a promotional tour in support of his album "Tribe." Pictured, from left, are Phyllis Purpero, director of advertising, Record World; Bruce Imber, the chain's vice president of planning and operations; Therese Percival, local marketing coordinator, RCA; Taupin; Suzie Belmonte, Taupin's personal assistant; and John Parisi, RCA regional marketing director.



**Western Swing.** K.D. Lang takes time during her stop in Los Angeles to lunch with Tower Records staffers during a concert and promotional tour in support of the Canadian singer's Sire release "Angel With A Lariat." Shown, from left, are Lisa Rico and Linda Bacon from the El Toro Tower; Lang; Dennis Leffler from the chain's Northridge store; and Brent Sherman, Tower, Sherman Oaks.



**Slippery Characters.** PolyGram's chart champs Bon Jovi visited Pittsburgh headquarters of National Record Mart to thank the 75-store chain for sales it contributed to the seven-times-platinum success of the album "Slippery When Wet." NRM president Frank Fischer, second left, greets band members, from left, Alec John Such, Jon Bon Jovi, and Dave Bryan. (Photo: Pappy)



**Lyle's Lunch.** The 128-store Record Bar chain hosted a lunch for MCA songsmith Lyle Lovett when he played a concert in Chapel Hill, N.C. Enchiladas were no doubt on the menu. Pictured in the front row, from left, are Emory Gordy Jr., independent producer; Tony Brown, senior vice president of a&r for MCA Nashville; Richard Layne, manager of Record Bar's Chapel Hill store; and Chapel Hill assistant manager Sherman Tate. In the back row, from left, are Lovett; Arlene Bergman, vice president of human resources; Barrie Bergman, chairman and president; Trilby Berger, regional supervisor; and Barry Poss, owner of Sugarhill Records.



**Counterpoint Encounter.** Tower Records' Lincoln Center store in Manhattan hosted an appearance by classical clarinetist Richard Stolzman, seated at right, as part of RCA Red Seal's Meet The Artist series. The event followed a concert by Stolzman and pianist Bill Douglas, seated at left, with whom he has recorded the eclectic albums "New York Counterpoint" and "Begin Sweet World." Standing are Peter Elliot, left, RCA Red Seal director of marketing, and former Spyro Gyra member Jeremy Wall, who produced the duo's two albums.



**Animal House.** Store managers from the 20-store Nashville retail web Cat's Records & Tapes greet the White Animals at a party held by the management firm Contemporary Talent prior to the release of the band's new Dread Beat album, "In The Last Days." Shown at the Cannery Club event are, from left, Steve Murdock of Cat's; White Animals Steve Boyd and Kevin Gray; Tim Ralston of Cat's; and band manager David Cannon. (Photo: Bill Thorup)

# Unitel Moves Into Southwest

BY STEVEN DUPLER

**NEW YORK** Unitel Video has branched into the Southwest, acquiring the assets of Clearwater Teleproductions Inc. and opening an office in Dallas.

With the move—which gives Unitel complete mobile video production capability in the Southwest—the firm now boasts eight full-size teleproduction units, making it one of the largest independent fleets in the U.S.

The new Unitel mobile units are a 45-foot tractor-trailer and a 35-foot completely self-contained, mobile teleproduction vehicle.

The 45-foot truck carries eight cameras, including five Ikegami studio/field units, and three Ikegami hand-held models. The truck is also equipped with a Grass Valley 1680 switcher, an Abekas A-52 digital-effects system, Chyron IV graphics, and a full communications system.

The 35-foot truck has four Ike-

gami cameras, a Grass Valley 1600 switcher, Quantel DPE-5000 digital effects, and Cyron IV graphics.

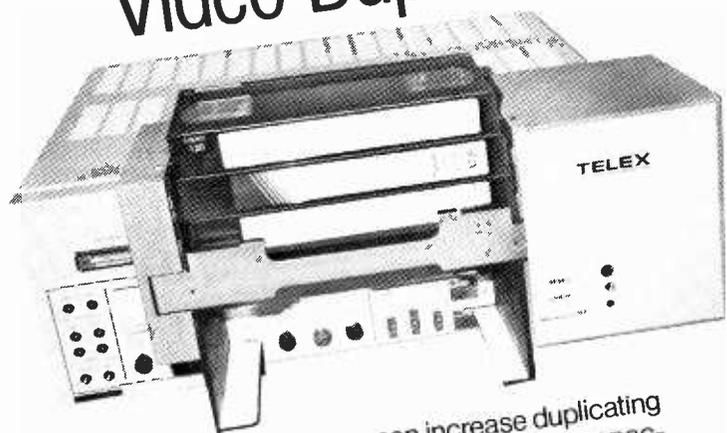
According to Alex Geisler, executive vice president of Unitel Video Inc., there has been a steady and strong increase in demand for remote teleproduction units across the entire Southwest, primarily because of the much lower costs involved in working there, as opposed to the coasts.

Fritz Kuehn has been named general manager of the Unitel Dallas branch.



**Mastering The Wall.** Jimmy Davis & Junction, signed to QMI Music, the record label arm of Quantum Media Inc., were recently at New York City's Sterling Sound to complete the mastering of their debut album, "Kick The Wall." Shown at the mastering facility are, from left, John Scott, songwriter/keyboardist; Davis; Les Garland, president of QMI; and Jack Holder and Don Smith, producers.

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Telex Autoloader models are available for Panasonic video cassette recorders. For complete information, please contact Gary Bosiacki, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

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## AUDIO TRACK

### NEW YORK

**SPARKS WERE FLYING** at Electric Lady Studios as John Luongo was in working on production and mixes for the Thompson Twins' single "Bush Baby" and the Phil Fearon record "Nothing Is Too Good For You." Gary Hellman engineered the projects.

Harry Hirsch, who has served the audio world in many capacities—including head of the audio school at the Center for Media Arts, vice president of the New York chapter of NARAS, and designer/planner of a number of major facilities—recently produced five compact disks of never-before-released performances by the Duke Ellington Orchestra; the work was done at Digital House for the Little Major Records label. The collection, scheduled for release in August, includes a live performance recorded by Wally Heider in 1958 at Travis Air Force Base in California, Chicago studio sessions circa 1956, and New York studio sessions cut in 1962 and 1963.

Barry Diament of Barry Diament Audio recently mastered the Geffen Records CD "Appetite For Destruction" by Guns N' Roses. Also mastered was a promo CD single, "Welcome To The Jungle," from the same album.

Lotti Golden and Tommy Faragher produced a track for Chrysalis artist Elisa Fiorillo's debut album at 39th Street Music. Lance McVickar engineered with the assistance of Dennis Wall.

### LOS ANGELES

**ENGLAND'S IMAGINATION** paid a visit to the Enterprise, where the band put down vocal tracks and mixed its newest RCA release. Robert Kraft produced the project. Also, Phonogram group Texas tracked and mixed on the SSL 72-channel Total Recall console in Studio B with producer Bernard Edwards. And Craig Huxley and Jerry Immel wrapped up tracks for a "Knots Landing" episode. The project was composed exclusively on the Synclavier.

Sunup at Sunset Sound saw Tom Waits in with engineer Tchad Blake mixing a dance single for his Island album, due in August. Brian Soucy assisted. Also, T Bone Burnett was in doing overdubs for Kris

Kristofferson's new project. Rick Pekkonen attended the controls. And Howard Benson finished work on a Tom Caufield project for Passport Records. Bill Jackson engineered with the assistance of David Knight.

At The Village Recorder, Manhattan Transfer was in Studio D tracking a self-produced Atlantic Records project. Ed Thacker was at the board with second engineer Charlie Brocco.

Kren Studios hosted producer Chuck Plotkin working on the off-Broadway musical "Unified Field" with composer/playwright John Leone. Ken Suesov ran the board and Squeak Stone assisted. Also, Skip Haynes and producer Dale Herr worked on tracks with engineer Suesov and backup Stone.

### NASHVILLE

**THE BENNETT House Studios** played host to First Call, which is beginning work on its new album with producers Neal Joseph and David Maddux. Jonathan David Brown engineered the Word project. Also, Kirby Shelstad finished up his latest new-age music album with Mike Clute engineering. The project was for Love Circle Music. And Odyssey worked on a Christmas album for Timelife, with Paul Whitehead producing. Hollis Halford ran the board.

### OTHER CITIES

**AT COVE CITY Sound Studios**, Glen Cove, N.Y., Manhattan Records tracked Rob Jungklas for an album project. Lenny Kaye produced, Rod O'Brien engineered, and Tom Yezzi assisted. Also, Polito finished overdubs with engineer Yezzi. And Mike Belsito was in with new artist Alona Shore. Ric Wake produced, Bob Cadway engineered, and Yezzi assisted. Richie Jones mixed.

Greg Voltz, former lead singer of Petra, was at Rivendell in Houston to cut the lead vocal for a single release that will benefit March Houston For Life. Chuck Sugar produced and engineered the project, titled "All Out War."

ZZ Top's manager/producer, Bill Ham, was in at Ardent, Memphis, Tenn., to transfer "ZZ Top's First Album" and "Rio Grande Mud" to digital two-track for CD release and

to remix Rocky Hill's album for Virgin Records. Joe Hardy engineered on both projects. Also, Frederick Knight produced an overdub session (horns and background vocals) for B.B. King. Robert Jackson engineered.

David Guinn rocketed into Planet Dallas in Dallas with a new band to record his first full-length album. Rick Rooney ran the board and mixed the sessions, with René Guerrero assisting. Jerry Hunt was also in the Planet, putting down tracks for PBS Broadcasting. And pop group the Strangers tracked and mixed two singles with Rooney engineering, producing, and mixing.

Don Dixon was in Reflection Studios, Charlotte, N.C., producing his second album for Enigma Records. Steve Gronback and Jaime Hoover co-produced on several of the tracks. Dixon also worked with Zeitgeist for DB/Capitol Records. And Loonis McGlohon produced tracks on Eileen Farrell for Audio-philie Records.

At Third Story Recording, Monnette Sudler completed final mixes on her latest album, "Other Side Of The Gemini," scheduled for release in the fall. The tracks were produced by John Wicks and Rodney Burton. Grover Washington Jr., Steve Turre, Reggie Workman, and others appear on the album. Scott Herzog and Dan McKay engineered.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

## IBTS Sets 1987 Dates

**NEW YORK** The Italian Broadcasting and Telecommunications Show is back for its second year; this year's event will be held Sept. 24-28 at the Milan Fair exhibition facility.

The show focuses on applied technologies and services in a number of hi-tech areas, notably satellite TV broadcasting and professional audio and video production and postproduction.

Tina Turner

# Tina Turner

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# Tina Turner

## Break Every Rule' World Tour Conquers Europe, Jumps to U.S.

### RECORD-BREAKING EUROPEAN TOUR STANDS AS LASTING TRIBUTE TO ONE OF MUSIC WORLD'S ALL-TIME PROFESSIONAL PERFORMERS

By PETER JONES

**P**romoting Tina Turner concerts in Europe is both the business and pleasure of a select group of experts whose talent it is to set the stage, city-by-city, for one of the most exciting performers ever to hit the continent. Box-office records set on the European leg of her "Break Every Rule" world tour testify to Tina's momentum and magnetism—and the consummate professionalism of her promoters.

Barrie Marshall, managing director of Marshall Arts, one of Britain's leading concert promoter companies, is Tina Turner's European tour co-ordinator as well as being promoter of some of her pan-European dates. It's been a working relationship which has spanned a decade.

He first worked with her, under the singer's previous management, when she sold out London's Hammersmith Odeon. Then, after Roger Davies became her manager/mentor, Marshall was given the go-ahead to carry on for the following five or six tours.

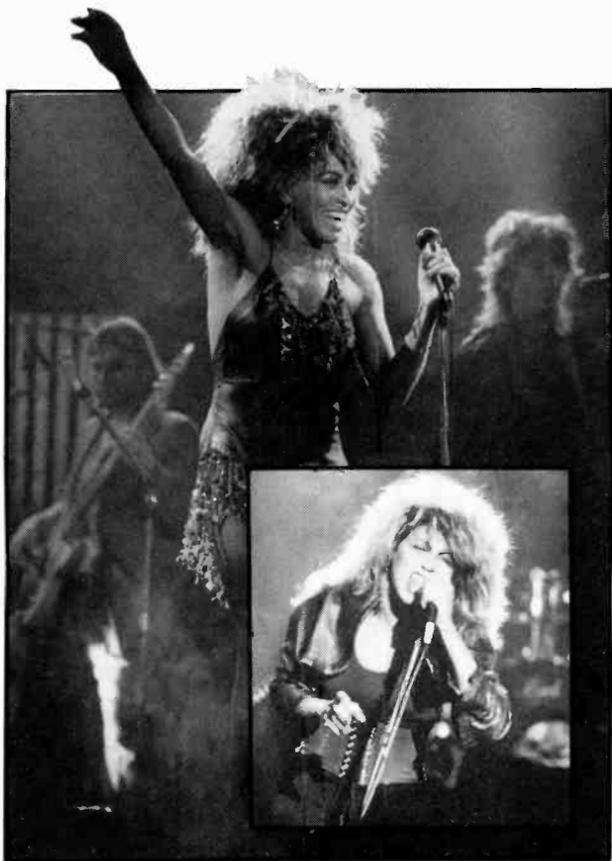
Says Marshall: "I've done everything since then, all over Europe. I promote her in the U.K. and co-promote on some European concerts because there aren't many strong promoters there these days. It's not just a question of money, but you have to pay great attention to detail on the production side and on the advertising."

Marshall has not always made a profit on Tina Turner tours in the past but regarded that little matter as "investing in the future and, happily, she's stayed with me. She really deserved her breakthrough for she's an incredible lady."

He says the Tina Turner European saga really started to build when she played The Venue in London in 1983 at the time of "Let's Stay Together," and she followed through with important exposure on the television series "The Tube."

Says Marshall: "That  
(Continued on page T-18)

# Tina Turner



*I've worked with Tina on and off for the last 20 years and I've always admired her pizzazz and style. May she reign forever.*

MICK JAGGER

### TINA LIGHTS UP EUROPE—TEAMWORK LIGHTS UP TINA AS STAGE SPECTACULAR CROSSES CONTINENTS

**O**f the "Big Three" involved in creating and then maintaining the momentum of Tina Turner's spectacularly successful "Break Every Rule" tour, which broke attendance records around the world, Patrick Woodroffe was the first to be involved. He designed the set and harnessed the latest electronic wizardry to create the dramatic lighting plot.

Once the show got on the road, with seven 40-ft. trucks and a party of around 70 journeying city to city, continent to continent, awesome responsibilities were invested in production manager Bob O'Neal and tour manager Keith Dean.

Woodroffe, London-based, started his work for the tour in November of 1986, with Tina Turner going into rehearsal at the end of January, early February, this year. He says: "The key to this tour is that Tina Turner is a particularly easy person to work with. She's a super professional who also knows precisely what she wants."

"We had a good budget for the design and lighting of the show and we went for a really big production. What often happens is that the artist management contacts a designer direct, but in this case several of us were asked to pitch in for the job, asked to produce a basic design for the show."

"That established, it's a matter of juggling the budget, logistics and ideas to fit the price, the bill, the trucks and the image of the star. You also have to work around problems of time scale."

Woodroffe says: "When you're into the big production scene, it's very easy to find you're upstaging the people who are out there working on stage. But there's absolutely no danger of ever upstaging Tina Turner. She's so dynamic and has such a big personality."

In terms of technology talk, Woodroffe used about 40 of the new Varilites, along with 600 other lights and 10 follow spots, incorporating use of hydraulic and pneumatic lifts. Ian Fogden worked on the set design with him, Woodroffe handling the lighting. Shawn Richardson ran the Varilite sector and Michael Keller was  
(Continued on page T-20)



*Tina and crew are mobbed outside the Westfalenhalle in Dortmund, West Germany, where her four concerts drew 85,000, breaking the previous house record set by Pink Floyd in 1979.*

*Tina...*

*The best  
pair of legs  
in the business!*

*Thanks for 16 years  
of friendship, and  
congratulations on  
your success.*

*Ron Delsener*

Tina Turner



Manager Roger Davies

## An Interview With Manager ROGER DAVIES 'WE PRIDE OURSELVES ON BEING A TEAM'

By PAUL GREIN

**T**ina Turner has been working pretty much non-stop since she teamed up with manager Roger Davies in 1980. Two albums. A movie. A book. Countless live shows.

A break is planned, but not before Turner finishes a marathon world tour that would make a 20-year old drop from exhaustion. The year-plus tour began March 3 in Munich, and is slated to conclude March 30, 1988 in Hawaii. The itinerary includes five continents and 230 dates—20 more than on Turner's "Private Dancer" tour.

"This has been a very triumphant tour," says Davies, "but I don't know if we ever want to do anything this big again. It's not like this is the farewell, but I'd like Tina to take some time off and enjoy the success that she's had. We haven't really had a holiday in seven years. Now we feel that everyone should have a rest from Tina—including ourselves. The tour is just the final statement.

"Knowing Tina, after three months of not working, she'll start getting itchy feet. But at least we're going to look for scripts and try to develop some ideas.

"When we have a break, she might settle into writing. That's

*'We're going to look for scripts and try to develop some ideas. When we have a break, she might settle into writing. What would be fantastic is if the next album had some songs that she wrote.'*



what I really want her to do. We've achieved everything we could have ever dreamed of as far as success with records and concerts. What would be fantastic is if the next album had some songs that she wrote."

That album will probably have more of a rock'n'roll edge than the pop-minded "Private Dancer" and "Break Every Rule." Says Davies: "It will be pretty adventurous, straight-ahead rock'n'roll. We want to do it very fast and make it a live-type recording and not overdub it."

That harkens back to the hurried production schedule for "Private Dancer," which was recorded and mixed in a month in 1984. "The fact that we had to do it so quickly was a

real advantage," says Davies. "We didn't have time to vacillate and sit and ponder whether the guitar was loud enough on a certain track. We were literally in two studios at once, running backwards and forwards and doing it almost on a shoestring. It was a lot of fun recording the album that way: It was all new and fresh and we had nothing to live up to.

"Private Dancer" was a bit of a phenomenon," Davies notes. "We had a lot of things going for us, with the Grammys, and everybody rooting for an underdog making a comeback."

Last year's followup, "Break Every Rule," was a solid hit, but not a blockbuster like its predecessor. "I'm a little disappointed that it didn't do better in America," Davies acknowledges. "Maybe it was a little safe; maybe it should have had more of an edge. But I think there are some great songs on there. When people see the tour, they'll see how well these songs work live."

It's fitting that Turner named her production company, which Davies runs, Teamwork Productions. "We pride ourselves on being a team," says Davies. "It's a very healthy manager/artist relationship. I've been very spoiled there."

Davies and Turner split decisions down the middle. Davies essentially directs the records, while Turner calls the shots regarding her legendary live shows. Says Davies: "When we're putting a show together, she takes command, working the band in and pulling arrangements and costumes together. She knows exactly how she should be live. But she doesn't know as much about making records."

Unlike some managers, Davies has a lot of cre-

(Continued on page T-24)

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## CHART BEAT: TINA'S LONG CLIMB TO NO. 1 IS NO. 1 SUCCESS STORY IN POP MUSIC HISTORY

By PAUL GREIN

**L**ong, hard climbs are fairly common in pop music. But no artist has ever climbed longer or harder to reach No. 1 than Tina Turner. Turner's "What's Love Got To Do With It" hit No. 1 in September 1984, exactly 24 years after she first cracked the Hot 100 with "A Fool In Love," a duet with ex-husband Ike Turner.

That established a new record—which still stands—for the longest span between an artist's first chart appearance and first No. 1 hit. The old record was held by Robert John, who took 20 years and 11 months to finally reach No. 1. Next in line are three recent additions to the list: Steve Winwood, Billy Vera, and Starship.

But if Turner got off to a slow start, she has certainly made up for lost time. She earned as many top 30 hits (four) from her 1984 blockbuster, "Private Dancer," as she had previously collected in her entire career.

"Private Dancer" rode the top 10 from August 1984 to May 1985, for a total of 39 weeks. Only two albums by female artists have had longer runs in the top 10 in the past 20 years: "Whitney Houston" and Carole King's "Tapestry."

The album's first single, "Let's Stay Together," stalled at No. 26 on the Hot 100, but the next three—"What's Love," "Better Be Good To Me," and "Private Dancer"—all cracked the top 10.

"What's Love" walked off with 1984 Grammy Awards for record and song of the year. It also earned the Grammy for best female pop vocal performance. "Better Be Good To Me" won the Grammy for female rock vocal, an award that Turner has now claimed three years in a row. "One Of The Living" took the prize in 1985, and "Back Where You Started" won in 1986.

Though it wasn't a pop smash, "Let's Stay Together" went to No. 1 on the Hot Dance/Disco survey in March 1984. That marked the first time that Turner had ever topped a key Billboard chart. At that point, the highest she had climbed on the Hot 100 was No. 4 (with 1971's "Proud Mary"); the highest she'd climbed on the black chart was No. 2 (with 1960's "A Fool In Love" and 1961's "It's Gonna Work Out Fine").

Turner's success on the pop charts in 1984 is especially impressive considering that at that point she hadn't charted with an album or single in nine years. And before "Dancer," she had never landed a top 20 album in her entire career.

Turner has climbed as high as the runner-up spot on the Hot 100 in each of the last two years. "We Don't Need Another Hero (Thunderdome)" hit No. 2 in September 1985; "Typical Male" reached No. 2 in October 1986. Both songs were produced and cowritten by Terry Britten, who did the honors on "What's Love."

"Private Dancer" has sold more than 4 million copies in the U.S. That's noteworthy considering that only one previous Turner album—1971's "Live At Carnegie Hall/What You Hear Is What You

(Continued on page T-16)

Tina Turner



## TINA ON FILM: SEEKING CHALLENGING NEW SCREEN ROLES FOR THE FIRST LADY OF MUSICAL CHARISMA

By JIM McCULLAUGH

**T**ina Turner left a lasting impression on moviegoers with her role as Aunty Entity, the evenhanded empress of Bartertown, in George Miller's "Mad Max Beyond Thunderdome." Who could forget when she orchestrated a gladiatorial duel to the death between Mel Gibson and the Master Blaster? "Two men enter . . . only one man leaves."

That role was no fluke, no horizontal foray sometimes taken by lesser entertainment talents. Director Miller recognized what music video directors have known for quite some time. Tina Turner's extraordinary musical charisma could make for a scintillating translation to the silver screen. And he had written the part with someone like her in mind. Had she not been touring indefatigably since her career resurgence, she might have more film credits by now. And had the timing been different, Turner might not have turned down Steven Spielberg for "The Color Purple." It's a safe bet, though, now that touring will be curtailed, she will look for—and get—more cinema work. As a kid she wanted to be an actress more than a singer.

Ironically, as truth is sometimes stranger than fiction, one of Turner's favorite films is "The Road Warrior," the second episode in the Mad Max trilogy. Coincidentally, when George Miller was ready to cast for " . . . Thunderdome," he called, completely unsolicited, and asked if there was any interest. The role was secured the same day she found out that "What's Love Got To Do With It" reached No. 1—her first time at the pinnacle—on the charts. She re-

(Continued on page T-16)



DEAR TINA,  
WARMEST THANKS AND  
LOVE FOR SEVEN HAPPY  
YEARS TOGETHER.

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8/12/87	Wantagh, Long Island/Jones Beach	8/24/87	NYC/Madison Square Garden	9/06/87	Charlevoix/Charlevoix	10/08/87	Edmonton/Northlands Coliseum
8/13/87	Wantagh, Long Island/Jones Beach	8/25/87	Philadelphia/Spectrum	9/09/87	Cleveland/Blossom	10/10/87	Winnipeg/Arena
8/14/87	rain date Jones Beach	8/27/87	Montreal/Forum	9/10/87	Dayton/U of Dayton Arena	10/13/87	St. Paul/Civic Center
8/15/87	Lake Placid/Olympic Center	8/29/87	Toronto/CNE	9/11/87	Hoffman Estates/Poplar Creek	10/15/87	Carbondale/SIU Arena
8/17/87	Holmdel/Garden State	8/30/87	Ottawa/CCE	9/12/87	Hoffman Estates/Poplar Creek	10/16/87	Peoria/Civic Center
8/18/87	Holmdel/Garden State	8/31/87	Saratoga/SPAC	9/13/87	Milwaukee/Marcus Amph	10/17/87	Kansas City/Kemper
8/19/87	Mansfield, Mass/Great Woods	9/01/87	Syracuse/N.Y. State Fair	10/02/87	Orange County/Pacific Amph	10/18/87	Ames/Hilton Coliseum
8/20/87	Mansfield, Mass/Great Woods	9/02/87	Rochester/War Memorial	10/04/87	Tacoma/Dome	10/21/87	Rockford/Metro Center
8/22/87	Columbia, Md/Merriweather Post	9/04/87	Clarkston, Mi/Pine Knob	10/05/87	Vancouver/PNE Coliseum	10/22/87	Ft. Wayne/Coliseum



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10/23/87 Indianapolis/Market Square  
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 10/29/87 Murfreesboro/Murphy Center  
 10/30/87 Chattanooga/UTC Arena  
 10/31/87 Knoxville/Stokley Arena  
 11/01/87 Charleston WV/Civic Center  
 11/04/87 Pittsburgh/Civic Arena  
 11/05/87 Richmond/Coliseum  
 11/06/87 Chapel Hill/UNC Smith Center

11/07/87 Hampton/Coliseum  
 11/08/87 Columbia/Carolina Coliseum  
 11/11/87 Atlanta/Omni  
 11/12/87 Daytona Beach/Ocean Center  
 11/13/87 Miami/Sportatorium  
 11/14/87 Tampa/Sundome  
 11/15/87 Tallahassee/Leon Co. Civic  
 11/18/87 Huntsville/Von Braun Civic  
 11/19/87 Memphis/Mid South Coliseum  
 11/20/87 Birmingham/Jefferson Co. Coliseum

11/21/87 Mobile/Municipal Auditorium  
 11/22/87 New Orleans/UNO Lakefront Arena  
 11/25/87 Houston/Summit  
 11/27/87 Little Rock or San Antonio  
 11/28/87 Ft. Worth or Dallas  
 11/29/87 Austin  
 12/02/87 Abilene or Amarillo  
 12/03/87 Odessa  
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12/06/87 Tempe/ASU  
 12/07/87 Tucson/Comm. Center Arena  
 12/09/87 San Diego/Sports Arena  
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 12/13/87 Oakland/Coliseum  
 12/15/87 Sacramento/Arco Arena  
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(DATES AND VENUES SUBJECT TO CHANGE)



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## BREAK EVERY RULE

(Continued from page T-4)

"The Color Purple" three times.) There are also spiritual explorations she yearns to pursue, and various personal gratifications. Can a child of the cotton country of Western Tennessee, having conquered the music world, find even further fame? In Tina's case, don't bet against it.

"I'm a farm girl, and I have worked to get what I want," she says. "I wanted to sing. I wanted the star on my door, to be all of what I had seen in the movies when I was young. I went against the rules, I made the rules fit my life. But I never let go of the dream."

Born Anna Mae Bullock in Brownsville, Tenn., on November 26th, 1939, Tina was raised in and around the nearby hamlet of Nut Bush, and might well have withered in that stifling rural environment. She grew up lonely; her parents, she felt, doted on her sister Alline, who was three years older. When she was 11, her mother abandoned the family and moved to St. Louis. A few years later, her father also took off, leaving both girls to be raised by an ever-shifting series of relatives. By 1956, however, the sisters had been reunited with their mother, Zelma, in St. Louis, and before long, Alline and the teenaged Tina were hitting the local hot spots together. St. Louis clubs closed down at a respectable hour, but across the Mississippi, in East St. Louis, there was music and dancing and gambling (among many other things) all night long. And it was at the Club Manhattan in East St. Louis that little Anna Mae Bullock first set eyes upon Ike Turner and his fabulous Kings of Rhythm.

The story of Ike and Tina Turner is by now the stuff of legend. How she stepped in at the last moment to sing lead on "Fool In Love," and how, in

# Tina Turner

*'Tina is a great singer and, above all, a great lady. It has been a privilege to have been a part of her great success.'*

**MARK KNOPFLER**

autumn of 1960, that record rocketed into the Top 40 (to be followed over the next two years by such great r&b hits as "It's Gonna Work Out Fine" and "Poor Fool"). How Ike renamed his act the Ike and Tina Turner Revue, moved it to Los Angeles, and eventually built it into the favorite gutbucket soul act of the burgeoning hippie audience. How Tina stepped out on her own for the first time to record the fabled "River Deep-Mountain High" single with Phil Spector, then faithfully returned to Ike to cut such subsequent hits as "I Want to Take You Higher," "Proud Mary," and Tina's self-penned "Nutbush City Limits." How Ike built his own studio, and how, after that, the whole setup began falling apart. And how, in July of 1976, Tina finally bailed out.

The years with Ike were a combination of artistic triumphs and personal degradations, but Tina was never one to mope.

"I don't blame anyone for the struggles I've had

in my life," she says. "It was my life; my problems. I have no grudges. When I became a Buddhist, I realized that I could change my life. And finally, I went on my way."

It wasn't easy. The marital split had left Tina saddled with massive debts (as well as four of the Turner children). She sometimes needed food stamps to make ends meet. She began turning up on "The Hollywood Squares," and then cased her way back into performing, mostly in cabarets, supper clubs, Vegas: the burnout circuit. But Tina knew she wasn't a has-been. In fact, she hadn't ever started.

In 1979, she met a man who shared that belief: Roger Davies, a struggling young Australian manager who had recently relocated to L.A. Davies helped Tina strip the glitz from her lounge act, peeling it down to its rock'n'roll heart. He also pointed her in a new musical direction: toward the English new-wave sounds that were then transforming the scene.

The end result of all this refinement was "Let's Stay Together," an electrifying and very electronic rendition of the Al Green classic, which went Top 5 in Britain at the end of 1983. Seizing the moment, Tina and Davies flew to England and, in two hectic weeks, recorded "Private Dancer" an album that, released in 1984, was kept from the No. 1 chart position only by the combined clout of phenomenal LPs by Prince and Bruce Springsteen. "Private Dancer" remained in the Top 100 for more than two years, ultimately selling more than 10 million copies worldwide. It spawned one chart-topping single, the incandescent "What's Love Got To Do With It" and two other Top 10 entries (the title track and "Better Be Good To Me"). At the subsequent Grammy Awards, "What's Love" was voted

(Continued on page T-22)

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*Tina Turner*

**VIDEO**

*(Continued from page T-10)*

calls that as one of the most memorable days of her life. That night she partied at New York's Ritz with the likes of David Bowie and Keith Richards in what later would be recognized as the day the comeback really started.

Perhaps nowhere is her screen presence more evident than in two recent longform music videos, both HBO specials, and now available on videocassette, the first from Sony Video Software, the second from HBO Video.

Under the skillful palette of noted English director David Mallet, Turner's award-winning "Private Dancer" tour was etched in one of the most watchable music videos the record industry has seen. Turner's manager, Roger Davies, has had a long association with Mallet as his company, Millaney, Grant, Mulcahy, Mallet (MGMM), then known as Millaney Grant, produced Olivia Newton-John's breakthrough longform "Physical," one of the first video translations of an LP. Newton-John is also managed by Davies. More recently, Mallet returned for the "Break Every Rule" concert video.

Both specials stand out for several reasons: They're shot on film, use more than a dozen cameras, and make bountiful use of the overhead skycam. Both also feature Mallet's signature directing style—rapid-fire edits and constantly moving camera. The overall result are music videos at once atmospheric, frenzied, passionate and alive. In fact, the "Private Dancer" special, shot at a 15,000-seat arena in Birmingham, England, was the first use of the skycam, originally developed for sporting events, on a music video. Both also feature guest duet appearances, the first by David Bowie and Bryan Adams, the second by Robert Cray. The second special is more intimate than the first, with the set in a smaller club. The music also pays homage to her soul heritage.

The Turner camp says it has no qualms, like some other recording artists, about Tina's video presence. The feeling is that fans will be encouraged to get the video after seeing a show, or else will be encouraged to see a live show after watching the special. Where the new special has been screened, particularly in foreign territories, album sales have gone up accordingly. The main concern was to make the production as first-rate as possible. As such, rock video's musical legacy has two evergreens.

*Tina*

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**CHART BEAT**

*(Continued from page T-10)*

Get"—so much as went gold.

Turner's followup album, "Break Every Rule," was an even more immediate hit than "Private Dancer." It cracked the top 20 in just two weeks, compared to seven weeks for "Dancer." But it didn't have the same degree of singles support, and dropped out of the top 10 after six weeks.

While Turner has been associated with tremendous successes, she is also identified with one of the most spectacular "failures" in chart history. That's the Ike & Tina/Phil Spector opus, "River Deep- Mountain High," which peaked at No. 88 in 1966. That poor chart showing hasn't stopped many critics and radio personalities from calling it one of the best singles of the rock era.

Right up there with "What's Love."

Thanks Tina for Choosing Our Prescriptions

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# TINA

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*Hugs and kisses from*

• RUPERT HINE, JEANNETTE OBSTOJ, GEOFFREY JUKES & ROBIN — LONDON •

## EUROPEAN TOUR

(Continued from page T-6)

time we did some provincial concerts rather than clubs. One of the major reasons it was so successful was working with the promoter Thomas Johanson, of EMA Telstar Concerts of Stockholm, who really understands the value of television, in Scandinavian territories."

How does Marshall get on with Tina Turner personally? "She can be a daunting prospect if you don't know her, so I was very nervous when I first met her. But I've always got on extremely well with her—and so has my wife, Jenny."

Marshall expands his memory of the historic gigs at The Venue in London. "All credit to manager Roger Davies, who felt that the hall was the right place to play, even though it had only a 1,200 capacity. We did seven shows in four nights. It's important to get the right atmosphere. When you do just one show, after that night it's gone, whereas a series of shows becomes a real event."

"I've learned a lot from Roger Davies, although Tina Turner also knows precisely what she wants. I hope to continue working with her indefinitely. I've also worked with Stevie Wonder and Lionel Richie, but Tina is very special to us."

One of the European promoters who works within the tour pattern co-ordinated by Barry Marshall is Andy Bechir, a Swiss promoter who operates out of Zurich. Bechir has worked with Tina Turner since 1971, way back in the days when she was the vocal half of the Ike & Tina Turner Show.

The 1987 tour in support of the "Break Every Rule" album has been the biggest yet for Bechir, with five sold-out gigs at the Zurich Hallenstadion, another open-air show at the Basel football stadium

# Tina Turner

*'Being with her out there is being in the hottest place on Earth.'*

**DAVID BOWIE** (after sharing the stage with Tina at the National Exhibition Centre in Birmingham, England.)



and a showcase in the middle of Locarno, using the local piazza as a stage, all adding up to a total Swiss audience of around 130,000 in just three months.

Says Bechir: "Nobody's ever played to that many people in such a short time in Switzerland. It's a sensational result. Maybe the Rolling Stones could equal that, but I can't think of anyone else."

Leaving aside the dynamic superstar performances of Tina Turner, Bechir finds other reasons for such tour success. "She's very well managed by Roger Davies and, in order to publicize this tour, she did lots of advance press promotion work and several of the right—carefully selected—Swiss television shows. Tina and Roger have always taken my advice since she went out as a solo act. We've never wrung the last ounce out of her audience. We leave them wanting more. We've built up over the years into bigger venues rather than having launched straight into the major places."

So how has Tina Turner reacted to superstardom over recent years? Bechir says: "She hasn't changed at all since the first time. Even with all the success she's enjoyed, she still manages to keep her feet firmly on the ground. I think the thing I remember best and appreciate most strongly is that she gave me a double platinum record, a wonderful gesture. That indicates to me that she's appreciative of what my company has done on her behalf—and also shows that what we've done has been helpful."

"When she gave it to me, I felt like I was flying!"

Bechir says he hasn't talked yet to Turner about the future as far as touring is concerned. "But I know that if and when she comes back to Switzerland, she'll be working with me. We've never had any problems, even with money. Obviously money is important but it has never been the most important item with Tina."

(Continued on page T-22)

Merci, Danke, Grazie, Thank you...

# Tina Turner

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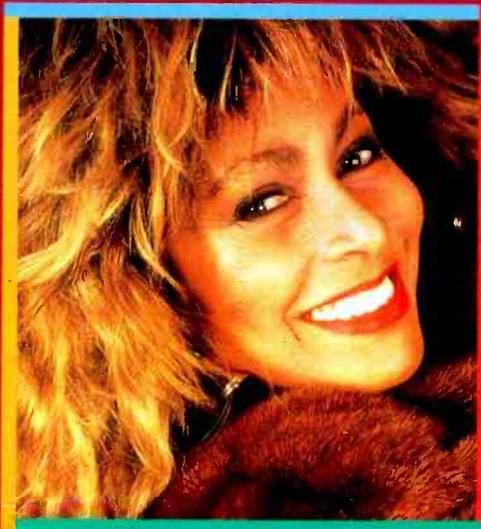
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Many thanks to Roger Davies and Barrie Marshall for their outstanding persistence during the past years and to Tina's Crew to make the shows happen.



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## TEAMWORK

(Continued from page T-6)

lighting director. Samuelson's Concert Productions handled the overall lighting, and Steve Moles was crew chief. "It's essentially a team effort," says Woodroffe.

He goes on: "Even by today's standards, this was a pretty big show. But there's an advantage in working with such a huge star in that you don't have to shift equipment night after night, gig to gig. Tina Turner fills a hall for a week in one venue."

He adds: "A show of this kind always changes slightly from continent to continent. But Tina knows just what she wants. She's clear in her own mind about how she should be heard and how she should be seen. While she's emphatic about that, she makes sure her team is given its creative head as well. Normally it's very hard indeed to get that kind of balance."

Woodroffe, who spent two or three months on the project, says: "Video projection on screen has been an important part of the tour design. I recall how Tina, in rehearsal, would come in with full make-up at eight o'clock in the evening, work the full show, then sit out there in the hall for a re-run of the whole show on video.

"Quite simply, she's a super professional."

Woodroffe moved on from Tina Turner to start work on Mick Jagger's upcoming solo tour. In the past he's designed and lit tours by Stevie Wonder, Spandau Ballet, Robert Palmer, Roxy Music, the Rolling Stones—and been heavily involved in films and major fashion shows.

Keith Dean, as tour manager, is responsible for the control and running of the tour in all its different aspects. It's a matter of arranging the movement of Tina Turner and the group from one place to an-

# Tina Turner

other, of working closely with artist management, dealing with hotels, etc. etc. On the "Break Every Record" trek he has liaised with Pepsi, the sponsoring company.

But he says: "I've never found anyone, even other tour managers, who can actually sum up in a sentence what the tour manager job entails. What the lighting manager does is obvious from the title. But I guess the tour manager is really the link between artist and manager and everybody else. He is organizer, mediator, supervisor. He handles the media, building security, aspects of catering for the



star. The tour manager has everybody answering to him—accountants, lawyers, business men, everybody."

He's been with Tina Turner for three years. "I've found her one of the easiest people in the world to work with. She hires you and expects you to do the job. When she has to correct you, she's not aggressive about it. She's gentle, very professional, wouldn't embarrass you in front of other people, but she knows just what she wants. She'll say: 'Maybe we ought to do this' or 'This isn't working quite right.' So many artists just fly off the handle.

"She's one of the easiest to work with because she does let you get on with your own work. You go out there and give here 150%."

Dean started with Tina Turner when she was on the road with Lionel Richie. "It was small effort, just Tina and I and a five-piece band. I'd be road manager, tour manager, help with wardrobe—anything. Then we went on a small tour of the States, hiring three other people to look after sound, equipment and other things. Now we're talking about seven trucks and an eight-piece band and around 70 people. I've been round the world twice with Tina.

"In the U.S., we often travel by private aircraft. That comes in my area of responsibility, too."

Pre-Tina, Keith Dean had been on tour with various country artists. He says: "I can't produce a long list of stars for whom I've acted as a tour manager. But in a sense I see that as a compliment. I spend long periods of time with the same person. Longevity can be a real good reference for a tour manager. Of course superstar acts tend to work less on the road, going into more private things like records and so on."

As production manager, Bob O'Neal works direct  
(Continued on page T-26)



# Tina Turner

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7TH SATURDAY NURNBERG / FRANKENHALLE
8TH SUNDAY BERLIN / DEUTSCHELANDHALLE
9TH MONDAY BERLIN / DEUTSCHELANDHALLE
10TH TUESDAY BERLIN / DEUTSCHELANDHALLE
12TH THURSDAY FRANKFURT / FESTEHALLE
13TH FRIDAY FRANKFURT / FESTEHALLE
14TH SATURDAY FRANKFURT / FESTEHALLE
15TH SUNDAY FRANKFURT / FESTEHALLE
16TH MONDAY FRANKFURT / FESTEHALLE
17TH TUESDAY HAMBURG / SPORTSHALLE
20TH WEDNESDAY STOCKHOLM / ISSTADION
21ST THURSDAY STOCKHOLM / ISSTADION
22ND FRIDAY GOTHENBERG / SCANDINAVIUM
29TH MONDAY PARIS / THE BERCY
30TH TUESDAY PARIS / THE BERCY
31ST WEDNESDAY PARIS / THE BERCY

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5TH SUNDAY ROTTERDAM / THE AHOF
6TH MONDAY ROTTERDAM / THE AHOF
7TH TUESDAY OLDENBURG / WESER-EMIS-HALLE
9TH THURSDAY DORTMUND / WESTFALENHALLE
10TH FRIDAY DORTMUND / WESTFALENHALLE
11TH SATURDAY DORTMUND / WESTFALENHALLE
12TH SUNDAY DORTMUND / WESTFALENHALLE
14TH TUESDAY MUNICH / OLYMPIAHALLE
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16TH THURSDAY MUNICH / OLYMPIAHALLE
18TH SATURDAY MUNICH / OLYMPIAHALLE
19TH SUNDAY MUNICH / OLYMPIAHALLE
21ST WEDNESDAY ZURICH / HALLENSTADION
22ND THURSDAY ZURICH / HALLENSTADION
23RD FRIDAY ZURICH / HALLENSTADION
24TH SATURDAY ZURICH / HALLENSTADION
25TH SUNDAY ZURICH / HALLENSTADION
26TH TUESDAY MANNHEIM / EISSPORTHALLE
27TH WEDNESDAY MANNHEIM / EISSPORTHALLE
30TH THURSDAY MANNHEIM / EISSPORTHALLE

MAY

1ST FRIDAY HANNOVER / EISSPORTHALLE
2ND SATURDAY HANNOVER / EISSPORTHALLE
4TH MONDAY STUTTGART / MARTIN SCHLEIERHALLE
5TH TUESDAY STUTTGART / MARTIN SCHLEIERHALLE
6TH WEDNESDAY STUTTGART / MARTIN SCHLEIERHALLE
7TH THURSDAY STUTTGART / MARTIN SCHLEIERHALLE
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10TH SUNDAY VIENNA / STADHALLE
11TH MONDAY VIENNA / STADHALLE
17TH SUNDAY MADRID / WOCKODROME DE LA CASA DE CAMPO
19TH TUESDAY VALENCIA / ESTADIO LUIS CASANOVA
21ST THURSDAY BARCELONA / PLAZA DE TOROS MONUMENTAL
23RD SATURDAY VERONA / AMPHITHEATRE
26TH TUESDAY MONTPELLIER / LE ZENITH
27TH WEDNESDAY LYON / PALAIS DE SPORTS
28TH HOLLAND / MIJMEGEN SPORTS FIELD
30TH SATURDAY DUBLIN / ROYAL DUBLIN SHOWGROUND

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3RD WEDNESDAY GLASGOW / S.E.C.C.
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6TH SATURDAY BIRMINGHAM / N.E.C.
7TH SUNDAY BIRMINGHAM / N.E.C.
8TH MONDAY BIRMINGHAM / N.E.C.
11TH THURSDAY LONDON / WEMBLEY AFENA
12TH FRIDAY LONDON / WEMBLEY AFENA
13TH SATURDAY LONDON / WEMBLEY AFENA
14TH SUNDAY LONDON / WEMBLEY AFENA
15TH TUESDAY LONDON / WEMBLEY AFENA
17TH WEDNESDAY LONDON / WEMBLEY AFENA
18TH THURSDAY LONDON / WEMBLEY AFENA
20TH SATURDAY OSLO / VALLE HOVN
21ST SUNDAY KARLSRUHE / KARLSRUHE WILDPARKSTADION
24TH WEDNESDAY GRAZ / EISSENSTADION LIEBENAU
27TH SATURDAY BASEL / ST. JAKOB FUSSBALLSTADION
28TH SUNDAY MUNICH / GALOPPENNBAHN
30TH TUESDAY HANNOVER / EISSPORTHALLE

JULY

2ND THURSDAY BERLIN / WALDBUHN
3RD FRIDAY HAMBURG / VOLKPARKESTADION
4TH SATURDAY ESSEN / GEORGE MELCHES STADION
7TH SUNDAY COPENHAGEN / IDRATSPARKEN
8TH WEDNESDAY LOCARNO / PIAZZA GRANDE (TOWN SQUARE)
9TH THURSDAY ANNECY / STADE ANNECY LE VIEUX
11TH SATURDAY FREJUS / LES ARENA
13TH MONDAY NIMES / LES ARENA
15TH WEDNESDAY DAX / STADE DE DAX
16TH THURSDAY BILBAO / PLAZA DE TOROS DE VISTA ALERE
16TH SATURDAY MALACA / ESTADIO MUNICIPAL DE MARBELLA
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PART THREE (SOUTH AMERICA)

JANUARY 5 - 20

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Tina Turner
BREAK EVERY RULE
WORLD TOUR '87/'88



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# Tina Turner

## EUROPEAN TOUR

(Continued from page T-18)

Munich-based promoter Marcel Avram, of Mama Concerts, worked with Tina Turner on her earlier tour in 1985 which, he says, "was a big tour which broke her really big in West Germany. We originally planned eight concerts, but demand was so great that we had to add on another 22, making 30 gigs in all.

"This time around, on the 1987 trek, I said I wanted to improve that by 10%, because I play tennis with Roger Davies, her manager, and he beats me every time. So this year we've done 33 concerts and also seven open-air festivals in three months in Germany, Switzerland and Israel, where she did two open-air showground concerts.

"In Germany this year she has been watched by over 800,000 people. In a country of some 62 million people, that means that one person in every 70 went to see her, which is surely incredible. I honestly believe she is more popular in West Germany than the German president. I wanted her to go to the Marienplatz in Munich when the president was visiting, just to see if more people watched her than watched him!"

Avram takes the view that Tina Turner's appeal is as strong for 60-year-olds as for teenagers. "She is extremely professional. She did all her homework, as it were, for the tour last fall, with many interviews and radio and television appearances. She likes Germany, so we started the European tour here and she even rehearsed in Germany.

"In fact, she rehearsed in the biggest hall in Munich, which is very unusual. It normally costs between \$20,000-\$30,000 a day, but they were proud to let her have it for rehearsals for just \$2,000.

"Her last album sold 1.4 million copies in Germany and we expect the latest to do over two million. Because Germany has a population only a quarter of that of the U.S., it would be like selling eight million units in the States."

Avram has, in the past, promoted acts of the pulling power of Pink Floyd and others. "But even the Floyd couldn't equal what Tina Turner has done in Germany. She's broken records in every city in which she's played. Yet she's one of the easiest people I've ever had to deal with. She threw a start-of-tour party, which coincided with my birthday—and everyone, from truck drivers to the top executives, was invited."

The German promoter recalls "with wonderment" a show in Frankfurt when it became clear that the sound was slightly less than the perfection she always seeks. "She waited until the audience had gone, then she did another complete show at midnight as a rehearsal for the next day, to make sure it would be absolutely right. The only people in the audience were cleaners and security men, but she went right through the whole show.

"She tapes the show every night and videos it as well. She has a video machine in her hotel room and she watches the show every night to look for faults and to find possible improvements.

"She's the most professional performer I've ever seen. The only thing I don't find fantastic about her is what I call 'the late-night eye.' I can't see anything negative about her, except that I think she should get more sleep. But she doesn't."

In fact, in Dortmund four Tina Turner concerts at the Westfalenhalle drew a total audience of 85,000, breaking the previous house record held for eight years by Pink Floyd.

Taking a pan-European view, Tina Turner's first

99 concerts drew a total 1.8 million people, and box-office records were smashed in 13 countries: Germany, Holland, England, Switzerland, Belgium, Norway, Sweden, Spain, Italy, Austria, France, Ireland and Denmark.

## BREAK EVERY RULE

(Continued from page T-15)

Record of the Year, and Tina took home an additional three statuettes. After a quarter-century of dreams and struggles, she had finally reached the top.

Professionally, that is. She has certainly sustained her success with "Break Every Rule," her current album, which has topped the 5 million mark and is still going. And the just-concluded European segment of her tour was so unprecedentedly successful that for a while it seemed unlikely ever to end. But, as Tina is the first to point out, fame and fortune aren't everything. "Money can't make you completely happy," she says. "It's nice to be comfortable after all the years when I had nothing, but it's your life that's most important, your heart and your soul. You see a lot of people who have gotten to the point of having everything and then they realize what the true gift of life is. It's love."

Tina, for the record, has a new boyfriend with whom she's very happy, and lots of plans for a fruitful future. There'll be records and shows and movies, no doubt; but her biggest hopes and dreams for the years ahead are more intimate ones.

"I am simply trying to become as good a person as I can," she says, flashing that trademark grin. "I'm not perfect yet, but I'm working at it."



"What's Love" was the first song Terry [Britten] and I had ever written together, and it wasn't written with Tina in mind at all. It's well-known she didn't think much of it when she first heard it. She probably felt it was just a lightweight pop song—which wouldn't surprise anyone if they heard the demo. When we took it to our publishers, three different bands were interested in recording it, so an immediate choice had to be made.

"I prefer writing to performing. I first met Tina Turner at the Grammy Awards, where she picked up three awards. Terry won two, and he and I took one together as songwriters of the year. With 'What's Love,' it was wonderful to feel the strength of the song when she recorded it, and it reflects her persona. She sells a song. She's an actress as much as a singer. She commands respect... a wonderful person to write for.

"I don't think she understood the meaning of the song at first and asked me what it meant, so I explained that it was about someone who's scared of falling in love and therefore wants to keep relationships clinical.

"More recently, Terry and I have written a number of songs specially for Tina, starting with 'We Don't Need Another Hero' in 1985 from the third Max Max movie 'Thunderdome,' and continuing with five tracks on 'Break Every Rule.' The more I meet Tina, the more I understand what to write for her. Her persona is multi-faceted. She can be soft, and she can be tough. She gives everything much more meaning than appears on the surface."

Scottish songwriter GRAHAM LYLE won a Grammy Award in 1984 for "What's Love Got To Do With It?," which he co-wrote with Terry Britten.

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## ROGER DAVIES

(Continued from page T-8)

ative and musical input. He insisted that Turner fire her old, cabaret-oriented band, and virtually forced her to record "What's Love Got To Do With It," a song she initially considered "wimpy."

"I used to be a musician," Davies observes. "I guess I was a frustrated musician who turned into a manager. I was always a record collector/fanatic and used to write record reviews in Australia. That's always been the side that interests me. To be quite honest, the business side is the boring side for me. I can do the business side, but I get much more satisfaction being in a recording studio or being involved in a video."

Davies first came to America from Australia in 1979. After six months on his own, he went to work for Lee Kramer, who was then managing Olivia Newton-John. Davies got involved with Turner in 1980, and went out on his own in 1981.

"At that stage she didn't have a record deal," he remembers. "Since her divorce, she'd been playing Las Vegas and the Fairmont Hotel circuit and the Royal York in Toronto—anything it took to survive. She did the same routine every year. It was like going around in circles."

"There was no vibe in the industry, and in fact there was a real stigma because of Ike's reputation. None of the record companies wanted to touch her. When I met her, she was about \$500,000 in debt, so she had to keep working constantly. We wanted to change and get more contemporary, but it was something that we had to do very slowly. We changed the band and started booking into the hip sort of clubs, but with the overhead she had that wasn't going to cover what she needed to live on."



So we also had to do a week in Vegas every so often, with a different show."

Turner played some key dates in the early '80s with the Rolling Stones and Rod Stewart, but the home base of her comeback was the Ritz in New York. "That's where it all sort of happened for us," remembers Davies. "We managed to get the guy who owned the Ritz at the time—Jerry Brandt—to get very excited. We did the shows for next to nothing on the basis that he'd spend a lot of money on publicity and full-page ads in the Voice. We had a huge guest list of media people, and the word of mouth was sensational. She had a new, young band that was very rock'n'roll; much removed from the sequins of the Vegas shows."

At the same time, Turner cut some tapes which Davies shopped to record companies. The response? "People liked them, but thought that Tina was a black singer, and that she shouldn't try to sing rock'n'roll. It was very difficult. Meanwhile, we kept doing Europe. Europe had always been good for her and it was the one place in the world where she had a record deal. She was signed to EMI in England, which was a carryover from the UA days, and had a deal with Ariola in Germany."

"Then out of the blue I got a phone call from Virgin Records. Martyn Ware and Greg Walsh from Heaven 17 were picking 10 standards and having well-known singers cover them. They wanted Tina to do 'Ball Of Confusion,' and that got a bit of a vibe."

Finally, offers came in from two record company executives: Richard Perry at Planet and John Carter at Capitol. Says Davies: "Richard wanted her to record 'Help,' so we cut that and another song with him on spec. It didn't really work: He wanted her to be more r&b and she wanted to sing rock'n'roll."

(Continued on opposite page)

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(Continued from opposite page)

So we ended up signing with Capitol."

But the complications didn't stop there. "New management came into the company. They weren't very excited about Tina being there and wanted to drop her."

David Bowie to the rescue.

"EMI-America had signed David, and threw a listening party for 'Let's Dance' in New York. "All the VIPs from EMI from around the world were there. They wanted to take David out to dinner, but he said, 'I can't. I'm going to see my favorite female singer tonight at the Ritz.' They said, 'Oh, who's that?' He said, 'Tina Turner.' So suddenly we had 60 people from EMI worldwide coming to the Ritz. After that, they said, 'We'll keep her on the label.'"

Another break came when Lionel Richie called Turner and asked her to open his big "Can't Slow Down" tour.

"I was concerned that it wasn't quite the audience or the image we wanted," says Davies. "It was a little middle-of-the-road, but Lionel was great to us and it was a perfect opportunity for her to play new material to a large audience. 'What's Love Got To Do With It' came out during the tour, and by the time we finished the tour, it was No. 1.

"And then we went back to playing McDonalds' conventions," notes Davies dryly. "In those days, we used to try to book dates nine to 12 months ahead so we'd know she'd have enough money to exist. We had a long-term commitment to play sales conventions for McDonalds. We couldn't get out of it, so she did it. It was quite ironic."

Tina Turner

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*I believe Tina contacted me initially because she liked the albums I'd made with the Fixx as far as guitar playing and production went, while her manager was aware that I was also a songwriter. I think the main interest was in my songs, though that didn't stop me producing as well.*

*We worked together for a week on the first album, recording 'I Might Have Been Queen,' which I wrote, and 'Better Be Good To Me,' which I didn't. We completed them, writing, recording and mixing, in a week at Fannyard Studio, in which I'm a partner.*

*When I was contacted about the latest album, I wrote 'I'll Be Thunder' in response to a Tina request to do something more substantial, something illustrating her capacity to take on any type of song. I believe that song has a much broader scope than many of the things she's done in the recent past.*

*I'm honored to work with her. Even in what we now know were her less than happy years, she was always assumed in England to be a big star.'*

**RUPERT HINE**, British songwriter/producer, contributed two tracks to "Private Dancer" and two more to "Break Every Rule."

---

Turner isn't Davies' only superstar client: He also manages Newton-John, and is serving as creative consultant on Mick Jagger's solo album and tour. Davies also manages a number of developing acts: Lisa Dal Bello; James Reyne, the former lead singer of Australian Crawl; and songwriter Steve Kipner, who has formed a group with Peter Beckett, formerly of Player. Dal Bello and Reyne are both signed to Capitol; Kipner is on A&M.

Davies has also overseen TV specials and home video projects by both Turner and Newton-John, and has been involved in the soundtracks to their movies. Davies wants to continue in that area, and would like to produce a feature film.

Davies agrees that one nice thing about Turner's comeback is that it has opened the doors for other veterans, including Aretha Franklin and Patti LaBelle.

"There are a lot of great, talented people out there who have have gone to waste because they've been mismanaged," he says. "It's nice to see great artists come back who have just been overlooked."

Ultimately, Davies may be Turner's biggest fan: "I stand there in amazement every night watching this 48-year old woman commanding 60,000 people in an outdoor venue—90% of them under 30. There she is, working her ass off and really working an audience night after night after night. It's inspiring."

"I've learned so much from this woman. She's the most professional person I've ever worked with in my life. She never ceases to amaze me."

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## TEAMWORK

(Continued from page T-20)

for the artist, providing service and technical liaison with venues and with bookers. "I'm a kind of contact point for everyone who deals with her. The role takes in trucking and crew transportation, hotel in-and-out for equipment and crew, creating a schedule by which the different facets of tour life can be pulled together. Technical liaison between artist and venues sums it up. The job starts well before a tour actually goes out. And I'm in charge of hiring and staffing throughout."

The overall tour party breaks down into 30 crew members, six caterers, 18 in the band group, and so

*Tina Turner*

on to a total 70. "For this tour, compared with Genesis, U2, Bowie, Prince and so on, we've had a more compact line-up in terms of staff. Though I don't have actual figures for some of them, the Bowie party is probably around 150."

O'Neal moved from lighting into production management. He'd been, way back, a musician and then a roadie. His first really big tours were with

Black Oak Arkansas and Lynyrd Skynyrd. A decade ago he was handling lighting for Fleetwood Mac. He's been a production manager since 1980 and has worked with Tom Petty & the Heartbreakers, Joni Mitchell, the Moody Blues, Olivia Newton-John, Asia, the Cars, Van Halen, then Tina Turner.

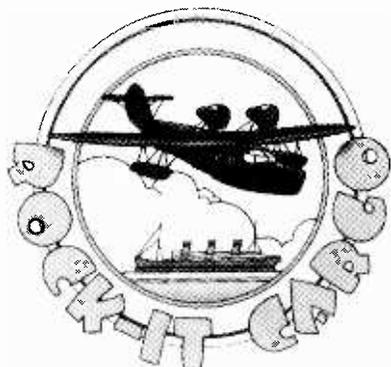
He says: "Basically, I'm a music business mercenary. I go out on a tour, then move on to the next job. I did the 'Private Dancer' tour with Tina Turner. She just couldn't be better to work with. As an industry mercenary, I know what's happening. There's no tour on the planet with any other artist I'd rather be with."

"Tina Turner is a consummate professional. Really, she's the person in charge when it comes to presentation. You couldn't have a better employer. She expects a decent day's work for a decent pay packet, but there's nothing wrong in that."

"That her team gets the freedom to work at their own individual jobs is something that stems from her manager, Roger Davies, who is truly a prince among men."

By the end of June, Bob O'Neal had been in Europe since Feb. 7, involved in a schedule of around a 100 concerts. There were a couple of weeks off, then into an itinerary of shows around the U.S.

PETER JONES



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*Tina*

*'After 'Let's Stay Together' was a hit, Tina needed to complete an album, but wanted to experiment with some different things. So apart from 'What's Love Got To Do With It?' and 'Show Some Respect,' which I was involved in writing, I also produced 'I Can't Stand The Rain.'*

*I was a huge fan. People were always mentioning her, but she never seemed to have any hits. She always seemed to do cover versions, which she did well, but she needed a change of direction.*

*Though she didn't like 'What's Love' at first, I always thought she had a wonderful voice which would be right for it. Roger Davies, her manager, said she should do the song and it could be dumped later if necessary. The first day I met her for some routining, she was very cold and tired. You instantly know she has great expectations of herself—she doesn't hold back on anything, and expects the same from the people she works with. When I started playing guitar, we instantly hit it off.*

*'She didn't know the song, so I let her go her own way, and she suggested a key change. I had goosebumps, and whenever I routine her the same thing happens.*

*It's a privilege to have your song done by Tina Turner. She's a soul singer and I love the way her Southern accent comes out on words. After she'd done the vocal, she said it was the hardest song she'd ever done. She said: 'People will say Tina Turner really can sing.' I couldn't stop playing the track. It's the closest I've ever come to perfection.*

*'Once I'd done that track, she said: 'If you want me for anything, call me,' so I knew she trusted me. After that we did 'I Can't Stand The Rain,' which she did basically in one take. I routine the songs and the keys because her voice is different in every key.*

*Just watching her shopping is quite an experience. She has incredible taste and her own house is very beautiful. She's a very classy lady. While she knows what she has to do on stage, she can be very quiet at times. She's a very wise person.'*

**TERRY BRITTEN** co-wrote two tracks and produced three on "Private Dancer."



**CREDITS:** Executive Editor, Roger Davies; Editor, Lindsay Scott; Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Billboard writers, except "Tina Turner" by Kurt Loder, senior editor at Rolling Stone magazine and co-author of "I, Tina" (William Morrow & Co.); Billboard cover photo, B. Rheims, Sygma; Inside cover photo: Paul Cox; Photo assistance, Paul Cox; Cover & Design, Stephen Stewart.



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# 'Music Machine' Tools The Hits TV Program Creates Low-Cost Clips

BY JIM BESSMAN

NEW YORK "Music Machine," a nationally syndicated, Detroit-based talent search show, is using self-produced concept video clips to update the audition-show television format.

The producers of the show also say they want to entice major labels to Detroit to make use of their low-cost clip-production techniques.

The half-hour weekly talent search, which has won a local Emmy, is a Post-Newsweek Stations Inc./WDIV-TV production, created in association with LBS Communications Inc. It has been syndicated to over 30 major markets since April.

Taped live at the local Club Taboo, the show screens three videos—each made for a contestant previously chosen via a series of auditions.

Celebrity judges then grade the contestants, based on the performance quality shown by these videos. The winner is then pitted in a performance contest live on stage against the previous week's winner for prizes and the right to continue in the running for entertainer of the year.

But, notes "Music Machine" host and co-producer Curtis Gadson, despite the competitive aspect, the videos are there primarily for their "entertainment value" and as the hook for a younger viewing demo for the 4-year-old series.

"Our first year was all live competition, like 'Star Search,'" says Gadson. "But we wanted to take it a step further by adding music video, because music videos were hot and they gave the competitors a chance to act as well as sing."

Gadson says the format change

"locked in" a younger audience. However, when the show's original 18- to 35-year-old demo began to tune the show out completely, Gadson had to act to retrieve them.

His solution was to change the musical format from current pop-song fare to oldies, which include anything released prior to 1982. Each contestant now submits a list of five oldies, one of which is made into a video, depending on the ease of obtaining rights clearances.

"Since we only have one day to shoot and another to edit, we don't want to compete with the guys who have a week and a huge budget," says Gadson, adding that be-

our production budget is unbelievably low. In fact, an entire [13-show] season of "Music Machine" costs less than some videos."

Currently, Gadson is trying to market the "Music Machine" production concept—and his seasoned production crew—to the major labels. He notes that his cost consciousness doesn't necessarily mean cutting back on challenge and creativity. For example, a recent "Music Machine" video to REO Speedwagon's "Ridin' The Storm Out" required a pair of "aerobatic" planes during a rainstorm.

Meanwhile, the talent search side of "Music Machine" has been notable in discovering new artists, like second-season entertainer of the year Gerry Woo, who went on to sign with Polydor and recently had a hit with "Hey There Lonely Girl." Currently, Gadson himself is enjoying local chart success as the singer/songwriter of the single "K.I.S.S. Y.O.U."

As for ratings performance of "Music Machine," Gadson says that it has been No. 1 in its 7:30 p.m. EDT Saturday time slot for the last four years, where it has been up against the likes of "Entertainment This Week," "Private Benjamin," "It's A Living," and "Solid Gold."

At Los Angeles station KTLA, where it is currently shown Saturday nights at 1 a.m. PDT, spokesman Ed Harrison says that its 2.0 Nielsen rating is "OK for that period." Betty Frazier, research manager at Miami's WPLG, says that "Music Machine," which airs on Saturday morning at 1:30 a.m. EDT, has averaged a 2.0 rating and an 11 share for the last three weeks, "a good number for late night." She says it outperformed "Friday Night Videos" recently.

## 'We have one day to shoot'

cause "Music Machine" now features oldies only, it no longer has to pit its clips against current record-label-produced videos.

But the rush schedule caused by shooting three videos per show necessitates strict conservation of production costs and time.

To keep budget and shooting time down to a minimum, Gadson relies heavily on preproduction, especially advance scouting of locations in and around Detroit. He feels his tactics—augmented by the accessibility of the WDIV television facilities—could be exploited by major labels for inexpensive shoots.

"We're lucky enough to have a state-of-the-art video facility at our disposal that is fully capable of national programming, like 'Music Machine,'" says Gadson. "This eliminates any costs associated with equipment and [outside studio] time rentals and enables us to use the in-house technical staff. So



**Bringin' It All Back Home.** John Fogerty rocks hard during "Welcome Home," the recent HBO tribute to America's Vietnam veterans. Fogerty publicly performed songs by his old group, Creedence Clearwater Revival, for the first time in 13 years during the taping.

## U.K. Company Offers Vid Single For \$6.40

LONDON Independent U.K. music video company Wienerworld has released a two-song video single retailing for only \$6.40, and the company plans a series of similar double-headers if consumer response is strong.

The release features the two U.K. hits "Respectable" and "F.L.M." by female duo Mel & Kim and runs almost 10 minutes. Distribution is through the sell-through operation Video Collection.

Earlier this year, Wienerworld embarked on a double-header series titled Gold Rushes, selling video singles for just under \$8. They

were also marketed through Video Collection.

According to company head Ian Wiener, sales of the 11 releases issued were good, but with some album-length compilations retailing at only \$12.25, a lower price point was seen as desirable.

As U.K. audio singles sales decline, attention here has focused on ways to stimulate or redirect consumer interest. In May, WEA, BMG, Island, Chrysalis, and PolyGram agreed to supply promo videos for a top 20 video singles marketing project known as Chart Attack, but the scheme failed to materialize.

## Canadian Channel Makes About-Face

# MuchMusic Asks To Remain A Pay Service

BY KIRK LaPOINTE

HULL, Quebec The MuchMusic Network has strenuously requested it remain a pay-television service, rather than become a part of basic cable.

If it is not allowed to continue as a pay service, said station executives, MuchMusic may seek video-clip-exclusivity deals with Canadian labels—similar to the deals MTV has struck with U.S. firms—in order to protect itself from competition that may be created if it becomes part of basic service.

The plea came during a July 27 convening of the Canadian Radio-television and Telecommunications Commission here.

The strangest thing about MuchMusic's request is that the channel had recently applied to the CRTC to be allowed to move to basic cable (Billboard, Aug. 8).

Now, the company says its earlier application was only a "defensive move," in that it only wants to

move to basic if other specialty TV services are put there as well. If no one else is given the go-ahead, however, MuchMusic has indicated it is more than happy to stay put on pay TV.

Although a move to basic cable would quadruple MuchMusic's audience and presumably increase its profits, the network told the CRTC that the broadcast system would be threatened by any new competition once it became a basic channel.

The CRTC is currently hearing approximately 20 applications for news, religious, Canadian, native, health, multilingual, and other channels.

Many of the applicants want their services put on basic cable service, where cable companies would either have an option to carry the channel to all its subscribers or cable would have no option and every Canadian cable subscriber would get the channel.

In either event, subscribers

would in most cases be forced to pay an additional fee to get something they may not desire.

That backdrop provided an odd setting for the appearance by MuchMusic president Moses Znaimer and his executives. Znaimer told CRTC chairman Andre Bureau his presentation ranked as "the strangest of my career" and went on to outline the problems with moving special services onto basic cable.

According to Znaimer, if MuchMusic is moved to basic cable, it would then use the clout given by a much larger audience (a potential 6 million cable households) to bid against conventional broadcasters for music shows.

Without saying so, Znaimer was making clear that his silent threat was to set sights on the Juno Awards, which draws about 2 million viewers each year on the Canadian Broadcasting Corp. and could easily do the same on Much-

(Continued on next page)

## NEW VIDEOCLIPS

Brian Johnson/Propaganda Films  
Dominic Sena

### ACE FREHLEY Rock Soldiers

Frehley's Comet/Atlantic/Megaforce  
Allen Weinrib/Champagne Productions  
Steven Surjik

### GENESIS

#### Anything She Does

Invisible Touch/Atlantic  
Paul Flattery/Split Screen  
Jim Yukich

### I.Q.

#### Promises (As The Years Go By)

Nomzamo/PolyGram  
Limelight Productions  
Nickolas Brandt

### JELLYBEAN FEATURING LISA FIORILLO

#### Who Found Who

Just Visiting This Planet/Chrysalis  
Nicholas Myers  
Marcelo Anciano

### ELTON JOHN

#### Take Me To The Pilot

Live In Australia With The Melbourne Symphony Orchestra/  
MCA  
Mark Fitzgerald

### JOHN COUGAR MELLENCAMP

#### Paper In Fire

The Lonesome Jubilee/Mercury/PolyGram  
Priscilla French/Vivid Productions  
Jonathan Dark

### MELBA MOORE

#### I'm Not Going To Let You Go

Alot Of Love/Capitol  
Charles Lacy  
Michael Oblowitz

*This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.*

### A-HA

#### Living Daylights

Living Daylights Soundtrack/Warner Bros.  
Adam Whittaker/Limelight Productions  
Steve Barron

### BREAKFAST CLUB

#### Kiss & Tell

Breakfast Club/MCA  
Jeff Stein

### THE CULT

#### Wildflower

Electric/Sire  
Jay Roberts, L. Godfrey/The Company  
Jean Pellerin, Doug Freil

### EUROPE

#### Carrie

The Final Countdown/Epic  
Fiona O'Mahoney/MGMM  
Nick Morriss

### FLEETWOOD MAC

#### Little Lies

Tango In The Night/Warner Bros.

(Continued on next page)

## VIDEO TRACK

### NEW YORK

**THE ANIMATORS' Consortium** was responsible for "Surf Or Die," the debut video from white rap act the **Surf MC's**. The clip incorporates live-action footage with animated sequences created by **Suzan Pitt**, who also worked on **Peter Gabriel's** video for "Big Time." **Dave Fleischer** produced. Live elements were shot at **Rebo High Definition Studios**. The video supports the title track from the group's upcoming Profile album.

The man behind the audio for **Bon Jovi's** top-selling long-form music video, "Bon Jovi—Breakout," was **Grant Maxwell** of **Sync Sound**, a Manhattan-based audio postproduction facility for film and video. Maxwell also mixed **Kiss's** music video documentary, "Kiss Exposed," as well as promotional clips for **Deep Purple** and **Cinderella**. The projects were created for **PolyGram Music Video, U.S.**

## MUCHMUSIC SEEKS TO REMAIN A PAY-CABLE SERVICE

(Continued from preceding page)

Music.

"If we get on basic, we're going to do damage," Znaimer told the commissioners.

Jay Switzer, MuchMusic's director of programming, told the CRTC that the network would likely establish an eastern Canada bureau to provide information about the regional music scene if the service were on basic cable.

Additionally, the network would carry music movies and independent productions financed through Telefilm Canada, the country's film agency. Just as conventional

**'If we get on basic, we are going to do some damage'**

broadcasters must play 30% Canadian videos in their music programming, MuchMusic would do so, too. It currently must play 20% Canadian content as a pay-TV service, although it will have to play 30% within two years under a condition of its license.

Znaimer also left open the door for MuchMusic to diversify its programming. As more country and other type of videos become available, he told the CRTC, MuchMusic will find places in its schedule for them.

Znaimer also revealed the network is developing a pilot for a quiz-type show featuring music critics. "Is It A Hit Or Is It A Miss?" will sample new videos and rate their probable success. It is likely that the program will find its way into the schedule, even if MuchMusic doesn't move to basic.

But odds are it will, not so much because of its appeal, but because other pay TV services and some new applicants likely will be put there. And leaving MuchMusic on

### LOS ANGELES

**VIVID PRODUCTIONS** recently filmed videos for **John Cougar Mellencamp** for "Paper In Fire" and "Hard Times For An Honest Man," two tracks from his new Mercury/PolyGram release, "Lonesome Jubilee." Both are described as "minimalist" performance pieces that were shot on location in Savannah, Ga., with director **Jonathan Dark**. **Pricilla French** produced.

Vivid also wrapped **Dweezil Zappa's** video for "Electric Hoedown," the latest single off his Chrysalis album, "Having A Bad Day." It's a fast-moving clip that features "human" musical notes, choreographed by **Russell Clark**. **D.J. Webster** directed. **Siri Aarons** produced.

Other projects recently completed by the production company include clips for **John Adams' "Strip This Heart"** (A&M), directed by **Peter Scammell**; **Balaam & the Angel's "I'll Show You Something Special"** (Virgin), directed by **Sam Hodgkin**; and **Then Jericho's "The Motive"** (London), directed by **Andy Mora-**

han.

### OTHER CITIES

**THE SMITHEREENS** just finished a video for "Strangers When We Meet," the latest single from the group's Enigma debut album, "Especially For You." It was directed and produced by **Arthur Rosato**, best known for his production work with **Bob Dylan, Simon & Garfunkel, and Bruce Springsteen & the E Street Band**. The piece was shot at **NFL Studios** in New Jersey.

Artists **George Benson** and **Earl Klugh** were in Amsterdam recently to lens a clip for their new collaboration, "Dreamin.'" **Peter Nydrle** directed for **Libman Moore Productions** in Los Angeles.

*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.*

pay TV when other specialty services are on basic cable would be a death blow to the channel.

As a result of the current hearing, which began July 20 and seems likely to last until mid-August, the CRTC will probably license an all-news service at the very least. That service would almost certainly be put on basic cable. With it would likely go the existing all-sports service and MuchMusic. A few other channels may also get licenses.

Putting such narrowly defined channels in competition with conventional broadcasters would be "risking in its entirety the conventional TV system by giving another handful of new and often inexperienced players powerful access to the mass market," Znaimer said.

The network chief noted that only three years ago, when the CRTC held hearings to license the first set of specialty TV services, the idea of allowing such channels to be put on basic cable was ruled out before the hearing began. When the CRTC did so, some appli-

cants withdrew their proposals, including **Slaight Communications** and **Montreal promoter Donald Tarlton**.

"Even if there appears to be a first-blush advantage to MuchMusic in such a move, we can't pretend to think that the policy implications are beneficial to the system as a whole," Znaimer told the hearing.

It is expected that a combination of specialty services would erode viewership of conventional TV by up to 6%-7%, a considerable chunk of the system's profits.

And, while Znaimer said it is good that the CRTC has at least called the hearing to assess the current state of specialty TV, he warned that the "small miracle" that is Canadian broadcasting should not be laid to waste. Besides, he said, MuchMusic has shown money can be made as a pay-TV service in Canada, even if others haven't.

"Being open-minded is a virtue, but policymakers too open to rapid change risk veering off-course at precisely the moment some success is being achieved," he said.

## NEW VIDEOCLIPS

(Continued from preceding page)

### NEW MODEL ARMY

**White Coats**  
New Model Army/Capitol  
Carolyn Wray/MDP Productions  
Nick Small

### NEW ORDER

**True Faith**  
Substance/Quest/Warner Bros.  
Factory Communications Ltd.  
Phillip DeCouffe

### NIGHT RANGER

**The Color Of Your Smile**  
Big Life/Camel/MCA  
Cathoun Productions  
Larry Jordan

### PSEUDO ECHO

**Listening**  
Love And Adventure/RCA  
Kate Thorn/MGMM  
Ralph Ziman

### ANDY SUMMERS

**Love Is The Strangest Way**  
XYZ/MCA  
N. Edwards, G. Casale

### 10,000 MANIACS

**Peace Train**  
In My Tribe/Epic  
Brigitte Blake-Wilson/Limelight Productions  
Nicholas Brandy

### LILLO THOMAS

**Wanna Make Love**  
Lillo/Capitol  
Tammara Wells/One Heart Productions  
Jack Cole

### THROWING MUSES

**Soul Soldiers**  
That Fat Skuer/Sire  
Danger Video

### TNT

**Everyone's A Star**  
Tell No Tales/PolyGram  
Hillary Crozier/MGMM  
Jit Morrison

### WILLIAMS BROTHERS

**How Long**  
Two Stories/Warner Bros.  
David Naylor, Sharon Orack  
Mark Plummer

TV PROGRAMMING		WEEKS ON PLAYLIST	
MUSIC TELEVISION This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	PETE BARDENS IN DREAMS Capitol	BREAKOUT	
	DIO I COULD HAVE BEEN A DREAMER Warner Bros.	BREAKOUT	
	ACE FREHLEY ROCK SOLDIERS Atlantic/Megaforce	BREAKOUT	
	GO WEST DON'T LOOK DOWN Chrysalis	BREAKOUT	
	DAVID HALLYDAY HE'S MY GIRL CBS	BREAKOUT	
	JOHN COUGAR MELLENCAMP PAPER IN FIRE PolyGram	SNEAK PREVIEW	
	NIGHT RANGER COLOR OF YOUR SMILE MCA	BREAKOUT	
	THE OTHER ONES HOLIDAY Virgin	BREAKOUT	
	POISON I WON'T FORGET YOU Capitol	SNEAK PREVIEW	
	THE PRETENDERS IF THERE WAS A MAN Warner Bros.	BREAKOUT	
	RANDEE OF THE REDWOODS EITHER WAY, IT'S FINE WITH ME Rounder	SNEAK PREVIEW	
	TNT EVERYONE'S A STAR PolyGram	MEDIUM	
	VIENNA TALKING WITH THE HEAT Warner Bros.	BREAKOUT	
WENDY & LISA WATERFALL Columbia	BREAKOUT		
SNEAK PREVIEW VIDEOS	DAVID BOWIE NEVER LET ME DOWN EMI	3	
	DEF LEPPARD WOMEN PolyGram	2	
	FAT BOYS & THE BEACH BOYS WIPEOUT PolyGram	2	
	GENESIS ANYTHING SHE DOES Atlantic	2	
	LOU GRAMM LOST IN THE SHADOWS Atlantic	5	
	SAMMY HAGAR GIVE TO LIVE Geffen	4	
	HOOTERS JOHNNY B Columbia	3	
	HUEY LEWIS & THE NEWS DOING IT ALL FOR MY BABY Chrysalis	5	
REO SPEEDWAGON IN MY DREAMS Epic	7		
KIM WILDE SAY YOU REALLY WANT ME MCA	7		
HEAVY ROTATION	*BRYAN ADAMS HEARTS ON FIRE A&M	9	
	*EUROPE CARRIE Epic	9	
	*FLEETWOOD MAC SEVEN WONDERS Warner Bros.	7	
	*GRATEFUL DEAD TOUCH OF GREY Arista	8	
	INXS & JIMMY BARNES GOOD TIMES Atlantic	9	
	JANET JACKSON THE PLEASURE PRINCIPLE A&M	10	
	LOS LOBOS LA BAMBA Warner Bros.	7	
	*MADONNA WHO'S THAT GIRL Warner Bros.	7	
	RICHARD MARX DON'T MEAN NOTHING Manhattan	12	
	GEORGE MICHAEL I WANT YOUR SEX Columbia	8	
	*ROBBIE NEVIL WOT'S IT TO YA? Manhattan	10	
	THE OUTFIELD SINCE YOU'VE BEEN GONE Columbia	7	
	PRINCE U GOT THE LOOK Warner Bros.	3	
	*STARSHIP IT'S NOT OVER ('TIL IT'S OVER) RCA	7	
T'PAU HEART AND SOUL Virgin	14		
*U2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island	9		
SUZANNE VEGA LUKA A&M	12		
ACTIVE ROTATION	CRUZADOS BED OF LIES Arista	6	
	THE CURE WHY CAN'T I BE YOU Elektra	12	
	DANNY WILSON MARY'S PRAYER Virgin	10	
	LIVING IN A BOX LIVING IN A BOX Chrysalis	13	
	*38 SPECIAL BACK TO PARADISE A&M	7	
	*JOHN WAITE THESE TIMES ARE HARD FOR LOVERS EMI America	10	
	WHITESNAKE HERE I GO AGAIN Geffen	5	
	WARREN ZEVON LEAVE MY MONKEY ALONE Virgin	2	
	MEDIUM ROTATION	ABC WHEN SMOKEY SINGS PolyGram	5
		JON ASTLEY JANE'S GETTING SERIOUS Atlantic	12
BANANARAMA I HEARD A RUMOUR PolyGram		2	
BREAKFAST CLUB KISS AND TELL MCA		5	
COCK ROBIN JUST AROUND THE CORNER Columbia		1	
CROWDED HOUSE WORLD WHERE YOU LIVE Capitol		6	
CURIOSITY KILLED THE CAT MISFIT PolyGram		4	
DEPECHE MODE STRANGE LOVE Warner Bros.		3	
STEVE EARLE & THE DUKES I AIN'T EVER SATISFIED MCA		9	
GREAT WHITE ROCK ME Capitol		5	
PAUL KELLY & THE MESSENGERS DARLING IT HURTS A&M		2	
REFUGEE SURVIVAL IN THE WESTERN WORLD PolyGram	4		
MASON RUFFNER DANCIN' ON TOP OF THE WORLD CBS	8		
THE SAINTS TEMPLE OF THE LORD TVT	3		
TWISTED SISTER HOT LOVE Atlantic	9		
BREAKOUT ROTATION	BELOUIS SOME LET IT BE WITH YOU Manhattan	4	
	THE CALL I DON'T WANNA Elektra	8	
	THE ROBERT CRAY BAND NOTHIN' BUT A WOMAN PolyGram	8	
	LEVEL 42 RUNNING IN THE FAMILY PolyGram	4	
	MONDO ROCK BOOM BABY BOOM Columbia	4	
	JEFF PARIS SATURDAY NIGHT PolyGram	6	
	THE SILENCERS PAINTED MOON RCA	6	
	ANDY SUMMERS LOVE IS THE STRANGEST WAY MCA	6	
	URGENT I CAN'T TAKE IT NO MORE Manhattan	6	
	STEVIE RAY VAUGHAN & DICK DALE PIPELINE Columbia	6	

\* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

# Jazz BLUE NOTES



by Peter Keepnews

**C**ONSIDER THIS ITEM two updates in one. Two weeks ago, we told you that the legendary **Commodore** label was returning to the marketplace via a deal with the **Special Music Co.** Now it turns out that Commodore's resurgence is double-barreled; in addition to the budget-priced reissues Special will be servicing to stores, **Mosaic**—the ambitious reissue operation we wrote about last week—is planning to release three elaborately packaged boxed sets containing everything Commodore ever recorded.

Mosaic has just completed a deal with Commodore owner **Milt Gabler** to compile what Mosaic's **Charlie Lourie** calls "a deluxe chronological presentation of the complete Commodore recordings from beginning to end." Three Commodore boxes, containing a total of about 70 disks, will eventually be released. The initial box, a 24-record set stretching from the 1928 **Cow Cow Davenport** session that launched the label to a 1944 session by **Sidney & Wilbur DeParis**, is tentatively set for January.

All three boxes will boast digitally remastered recordings, quality pressings, and booklets containing extensive discographical data and commentary by jazz historian **Dan Morgenstern**.

**WEST COAST NEWS:** The **International Assn. of Jazz Record Collectors** is meeting this Wednesday through Saturday (12-15) at the **Atlas Pacifica Hotel &**

Convention Center in Santa Monica, Calif. It's the organization's 23rd annual convention, and the first to be held in Southern California.

Highlights of the convention, which is expected to draw some 1,500 attendees, include nightly jazz concerts and films, panel discussions, and sales of rare jazz records and books. Among the featured performers and speakers is the veteran Los Angeles saxophonist **Teddy Edwards**.

Another West Coast veteran, bassist **Red Callender**, will be honored as the **Los Angeles Jazz Society's** musician of the year when the society holds its fifth annual **Jazz Tribute & Awards Concert** on Sept.

## More about Commodore and more about Mosaic

13 at the Hyatt Regency Hotel. In conjunction with the event, Los Angeles Mayor **Tom Bradley** has proclaimed Sept. 13 **Red Callender Day** and the week of Sept. 7-13 **Professional Musicians' Week**.

The concert is a benefit, with proceeds going to a variety of local projects—among them free community concerts, school jazz programs, and a jazz series on cable TV. For more information, call 213-469-6800.

**ALSO NOTED:** Plans have fallen through for a so-called **Soviet Jazz Yatra**—a massive festival devoted to Soviet musicians—in Bombay. The Soviets wanted to send 50 musicians and three groups, which were set to tour India for six weeks each. The Indian authorities, unable to stretch the budget to cover the expense of that much touring, suggested the tours be cropped to two weeks each, plus the **Soviet Jazz Yatra**. As of now, the festival is off, but three Soviet jazz groups will be touring India in the near future.

# Gospel LECTERN



by Bob Darden

This is the first installment of a two-part interview with **Geoff Moore**.

**IT'S TOUGH OUT THERE** for guys like **Geoff Moore**. The affable **Power Discs** artist is a rocker of the first order. Trouble is, few Christian radio stations will play Christian rock music. Most stick to a carefully sanitized, inoffensive pop sound, circa 1974.

Consequently, Moore's first two albums, "Where Are The Other Nine" and "Over The Edge," simply didn't sell all that well. His latest is "The Distance," and it could change all of that. To be fair, his first two albums didn't have the fuller sound of "The Distance." Also helpful is the fact that he's been on tour with the likes of **Petra** and **DeGarmo & Key**.

"Over The Edge" is best known as the source of Moore's rollicking remake of **Larry Norman's** "Why Should the Devil Have All the Good Music," which also became a popular video featuring Moore and Norman. "The Distance" has a savvy cover tune of its own: **Randy Matthew's** haunting "Didn't He." It's one of the pivotal tunes from the early days of Jesus rock (as it was called back then), and Moore has imbued it with a dramatic, anthemic, passionate performance that brings shivers to these old shell-like ears.

"I grew up in the Midwest hooked on the high energy rock of Detroit," Moore says. "But I'd never been much of a singer until I went to college. One day my roommate **Arlin Troyer** [now the bassist in his band] brought in a stack of old Christian rock albums. One of the songs was 'Didn't He.'

"That particular song had a profound impact on me. I was a normal teen ager, going to a normal conservative Christian church. The hymns we sang didn't have much impact on me then—they do now, of course. But 'Didn't He' began the process of worship in my life. It was a good church for teaching, but singing a pure worship song was a new experience for me. You need the teaching, but you never get over the need to fall

on your face before Him."

Troyer and Moore put together a band that also included their current guitarist **Dale Oliver**. The first two songs they performed were, naturally, "Why Should the Devil" and "Didn't He."

We'd quit playing it until we put it on 'The Distance,'" Moore says. "I use the word 'annointed' sparingly, but 'Didn't He' is exactly that. If our version is successful it is because it still moves me.

"Session guitarist **Dann Huff** went through it with me the first time—he knew it from his teen-age years as well. And the band just followed us in the studio. We got it on the second take. After it was finished,

## Geoff Moore is Christian artist who can really rock

everybody looked up and said, 'Wow. That's it. We don't need another.'

Moore's Motown roots crop up throughout the album. "Winning Back The Rock" has a beat right out of **Ted Nugent** and sly references to a number of particularly excessive heavy metal bands. "Face The Music" ends with a **Bob Seger**-ish fade that Moore admits is a tribute to Detroit rock music.

In a little more adventurous vein is "Familiar Stranger," an urgent synthesizer track with more than a tinge of melancholy. It was co-written by producer **Billy Smiley**. It is also too contemporary for many religious radio stations.

"Well, I liked it immediately, and I liked the melody," Moore says. "The lyrics struck a chord with me as well, regardless if it is ever released as a single. I want all of my albums to have songs like this one that emphasize a clear gospel message, and this song has one."

Also interesting are "Sooner Or Later" (written by Moore, Troyer, and Oliver) and "Tomorrow" (written by **Steven Chapman**).

"Dale had had the guitar riff to 'Sooner Or Later' since high school and waited all this time to write a song around it," Moore says. "I loved the shuffle beat. It goes right back to the roots of rockabilly, the blues, and rock'n'roll. I'd always wanted to do a song like that, and the lyrics are a little tongue-in-cheek. But then they have to be with a song like this one."

FOR WEEK ENDING AUGUST 15, 1987

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# TOP JAZZ ALBUMS™

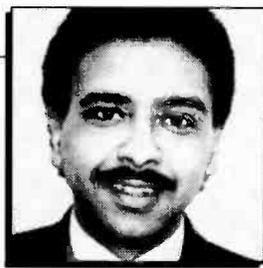
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	13	<b>MICHAEL BRECKER</b> MCA/IMPULSE 5980/MCA (CD)	9 weeks at No. One MICHAEL BRECKER
2	2	25	<b>DEXTER GORDON</b> BLUE NOTE BT-85135/MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
3	3	7	<b>THE DUKE ELLINGTON ORCHESTRA</b> GRP 1038 (CD)	DIGITAL DUKE
4	4	9	<b>PATRICK WILLIAMS' NEW YORK BAND</b> SOUNDWINGS SW 2103 (CD)	10TH AVENUE
5	7	11	<b>CLAUDE BOLLING &amp; JEAN-PIERRE RAMPAL</b> CBS MASTERWORKS FM 42018	BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2
6	5	15	<b>TONY WILLIAMS</b> BLUE NOTE 85138/MANHATTAN (CD)	CIVILIZATION
7	6	9	<b>JACK DEJOHNETTE'S SPECIAL EDITION</b> MCA/IMPULSE 5992/MCA (CD)	IRRESISTIBLE FORCES
8	13	5	<b>NANCY WILSON</b> COLUMBIA FC 40787 (CD)	FORBIDDEN LOVER
9	8	13	<b>EDDIE DANIELS</b> GRP 1034 (CD)	TO BIRD WITH LOVE
10	12	3	<b>ROB MC CONNELL &amp; THE BOSS BRASS</b> MCA/IMPULSE 5982/MCA (CD)	BOSS BRASS & WOODS
11	9	11	<b>KENNY BURRELL &amp; THE JAZZ GUITAR BAND</b> BLUE NOTE ST-85137/MANHATTAN (CD)	GENERATION
12	15	3	<b>JANIS SIEGEL</b> ATLANTIC 81748 (CD)	AT HOME
13	11	25	<b>CARMEN LUNDEY</b> BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
14	NEW		<b>CHARLIE HADEN</b> VERVE 831 673/POLYGRAM (CD)	QUARTET WEST
15	NEW		<b>THE MODERN JAZZ QUARTET W/THE NEW YORK CHAMBER SYMPHONY</b> ATLANTIC 81761	THREE WINDOWS

# TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
1	2	5	<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580 (CD)	1 week at No. One COLLABORATION
2	1	25	<b>KENNY G. ▲</b> ARISTA AL8 8427 (CD)	DUOTONES
3	3	11	<b>YELLOWJACKETS</b> MCA 5994 (CD)	FOUR CORNERS
4	10	3	<b>LARRY CARLTON</b> MCA 42003 (CD)	DISCOVERY
5	4	25	<b>NAJEE</b> EMI-AMERICA ST-17241/MANHATTAN (CD)	NAJEE'S THEME
6	NEW		<b>PAT METHENY GROUP</b> GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
7	6	9	<b>THE CHICK COREA ELEKTRIC BAND</b> GRP 1036 (CD)	LIGHT YEARS
8	8	25	<b>DAVID SANBORN</b> WARNER BROS. 1.25479 (CD)	A CHANGE OF HEART
9	15	3	<b>MICHAEL FRANKS</b> WARNER BROS. 25570-1 (CD)	THE CAMERA NEVER LIES
10	9	17	<b>FRANK POTENZA</b> TBA 222/PALO ALTO (CD)	SOFT & WARM
11	7	13	<b>DAVID BENOIT</b> GRP 1035 (CD)	FREEDOM AT MIDNIGHT
12	5	25	<b>BOBBY MCFERRIN</b> BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
13	12	9	<b>JONATHAN BUTLER</b> JIVE/RCA 1032-1-J/RCA (CD)	JONATHAN BUTLER
14	17	5	<b>ANDY NARELL</b> WINDHAM HILL 0107 (CD)	THE HAMMER
15	13	13	<b>JOE SAMPLE</b> MCA 5978 (CD)	ROLES
16	11	15	<b>STANLEY TURRENTINE</b> BLUE NOTE 85140/MANHATTAN (CD)	WONDERLAND
17	20	3	<b>KENNY PORE</b> TBA 226/PALO ALTO (CD)	AT THIS MOMENT
18	21	3	<b>BILLY MITCHELL</b> VISTA 2501/OPTIMISM (CD)	FACES
19	16	7	<b>DAVE GRUSIN</b> GRP 1037 (CD)	CINEMAGIC
20	24	3	<b>GRANT GEISSMAN</b> TBA 228/PALO ALTO (CD)	SNAPSHOTS
21	18	19	<b>GEORGE SHAW &amp; JETSTREAM</b> TBA 223/PALO ALTO (CD)	LET YOURSELF GO
22	RE-ENTRY		<b>BILL BRUFORD</b> EDITIONS EG EGED 48 (CD)	EARTHWORKS
23	23	3	<b>LESLIE DRAYTON &amp; FUN</b> ESOTERIC 1005/OPTIMISM (CD)	INNUENDOS
24	14	25	<b>GEORGE HOWARD</b> MCA 5855 (CD)	A NICE PLACE TO BE
25	NEW		<b>TIM HEINTZ</b> TBA 228/PALO ALTO (CD)	QUIET TIME

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

# Latin Notas



by Tony Sabournin

**T**HE WHIRLING-DERVISH RETURN of Argentinian songstress **Amanda Miguel**—after a self-imposed, three-year hiatus to catch up with herself and her daughter's growth—recently ran into an almost insurmountable roadblock. "El Pecado," the first single from her new album on the **Profono** label, has been on the Hot Latin 50 chart for 25 weeks, ranking No. 2 on the Aug. 8 chart. In addition, she was chosen to be co-grand marshal of Washington, D.C.'s 17th Hispanic-American Festival, which took place July 24-26, along with her husband, producer and singer **Diego Verdaguer**. Miguel was able to attend, while Verdaguer was stopped by Mexican immigration authorities after performing on tour there. He was denied a visa, even though U.S. authorities had already granted him access to this country.

Fortunately for everyone involved, the organizers were able to engage the services of singer **Pedro Pardo** as a last-minute substitute for Verdaguer, thus not totally disappointing the crowd of 300,000 that gathered for the event. One unfortunate victim of the Mexican authorities' decision was promoter **Arie Kadury**. According to **Betty Diaz**, executive from the public relations firm **Magikcity Media**, Kadury was forced to postpone an Aug. 30 concert at the Miami Beach Theatre of the Performing Arts featuring Miguel and Verdaguer because of the still unresolved situation. A future date for the concert will be announced soon.

**T**HE SIGNING OF Puerto Rican singer **Wilkins** by WEA Latina has finally been made official. "Prior to

his signing with WEA," notes **Máximo Aguirre**, the label's director of operations, "Wilkins released nine top-selling albums on his own label. He's now poised to bring his music to the world, and we are confident that his affiliation with WEA will enable him to do so." The first single, "Margarita," co-written by Wilkins and album producer **Michael Sembello**, will also be commercially available in 12-inch format as of mid-August.

**NOTAS Y NOTICAS:** **Univisión** will commence broadcasting two new music-related programs—"El

## Amanda Miguel returns after 3-year hiatus

**Mundo Del Espectáculo**," a half-hour show hosted by **Patty Chapoy** covering all areas of show business, Monday-Friday at 3 p.m. EDT, followed by "TNT," another 30-minute show, hosted by **Marta Aguayo** and **Ginny Hoffman**, and featuring the most popular Latin music videos... A breath of good news amid all the many inglorious daily occurrences: In a return flight from Los Angeles after taping a segment for Telemundo's "Domingos Alegres" show, 23 **Millones Magazine** publisher/editor **Tomás Fundora** and singer **Luisa María Guell** were scared witless when the plane suddenly dropped in altitude from 31,000 feet to 9,000. According to Fundora, the drastic descent caused the ejection of the oxygen masks. Yet, for some reason, the aluminum containers holding the masks got extremely hot, causing minor explosions. Fortunately, the singer and editor as well as the other passengers landed unscathed.

# LA RADIO LATINA



by Carlos Agudelo

**F**OLLOWING A WELL-DOCUMENTED BOOM in Spanish-language advertising, a direct result of the fast growth of the U.S. Hispanic market, new broadcasting networks are emerging from among the many radio and television stations operating in the country. This creates an intense competition for reaching the 20 million-plus Spanish-speaking people living on the continent and in Puerto Rico.

Coming on strong is Telemundo Television Group, formed by Reliance Capital Group L.P., an investment partnership managed by a subsidiary of Reliance Group Holdings. The network began to take shape when Reliance acquired John Blair & Co., which owned Spanish-language TV stations WSCV Channel 51 in Miami and WKAQ Channel 2 in Puerto Rico. In 1987, WNJU Channel 47 in New York and KVEA Channel 52 in Los Angeles were added to the lineup. Telemundo is also in the process of acquiring a station in San Francisco and setting up another one in Houston. It also has an affiliate in Chicago. The network's goal is to be able to reach 70% of the country's Hispanic population—which is heavily concentrated in the major urban centers—by 1988.

According to **Donald Raider**, Telemundo's executive vice president, one of the objectives of the network is to serve the market with high-quality programming. To date, network programming includes four soap operas; a half-hour newscast, which originates in New York; and weekend broadcasts of wrestling and other sports events and movies. Among the innovations introduced to the programming is a five-hour variety/game show called "Super Sábados," which originates in the network's main studios in Puerto Rico. The show features contests and guest celebrity appearances. It began Aug. 1 and airs Satur-

days, 4-9 p.m., on stations in Los Angeles, Miami, and New York that are owned and operated by Telemundo. Another network show is "Domingos Alegres," billed as "the first domestically produced program of its kind for the U.S. Hispanic audience." The music/variety show features top names of the contemporary U.S. and Latin American music scene. "This unique series underscores Telemundo's firm commitment to providing superior, original programming relevant to the U.S. Hispanic community," according to **Carlos Barba**, senior VP of programming.

The new music shows on Telemundo will compete

## Telemundo is hefty force in Spanish-speaking market

with "Siempre En Domingo," the Mexican-originated show aired by the Spanish International Network, which, until a few months ago, was the preeminent network showcase for international artists on Spanish-language TV. Nowadays, however, SIN's influence and coverage have been diminished by, among other factors, the sale of several stations by its holding corporation, Spanish International Communications. The divestment move was necessary to comply with Federal Communications Commission regulations related to foreign ownership of U.S. media outlets, which in the case of SIC were controlled by the Mexican media consortium Televisa. The stations sold by SIN are in the process of being acquired by Hallmark, which has expressed its commitment to retain the Spanish-language format, thus maintaining the base for yet another network geared toward Hispanics.

Meanwhile, **Raul Alarcón Sr.**, president of the Spanish Broadcasting System, which owns Cadena Radio Centro—the newest radio network, with outlets in New York, Miami, and Los Angeles—is in the process of negotiating with an FM station in Los Angeles, according to sources in the Miami area. So far, Alarcón hasn't had much luck with Radio Centro's KSKQ-AM Los Angeles, which remains close to the bottom in the area ratings.

FOR WEEK ENDING AUGUST 15, 1987

Billboard

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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	13	<b>JULIO IGLESIAS</b> CBS	<b>LO MEJOR DE TU VIDA</b> 12 weeks at No. One
2	2	2	25	<b>AMANDA MIGUEL</b> PROFONO	EL PECADO
3	3	3	34	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI
4	9	8	7	<b>LUIS MIGUEL</b> WEA	AHORA TE PUEDES MARCHAR
5	4	4	25	<b>LOS BUKIS</b> FONOVISA	TU CARCEL
6	6	6	11	<b>FRANKY RUIZ</b> TH	DESNUDATE MUJER
7	5	5	30	<b>BRAULIO</b> CBS	EN BANCARROTA
8	12	10	16	<b>EMMANUEL</b> RCA	SOLO
9	7	11	12	<b>TOMMY OLIVENCIA</b> TH	LOBO DOMESTICADO
10	10	7	14	<b>YOLANDITA MONGE</b> CBS	AHORA AHORA
11	8	9	17	<b>JORGE MUNIZ</b> RCA	AMIGO MIO
12	11	12	26	<b>LORENZO ANTONIO</b> MUSART	DOCE ROSAS
13	15	24	10	<b>DANIELA ROMO</b> EMI	VENENO PARA DOS
14	14	32	7	<b>LOS CAMINANTES</b> ROCIO	TODO ME GUSTA DE TI
				★★★ POWER PICK ★★★	
15	31	21	9	<b>LAURA FLORES</b> MELODY	YA NO VOLVARE
16	13	13	22	<b>YURI</b> EMI	CORAZON HERIDO
17	21	15	9	<b>ROBERTO DEL CASTILLO</b> CBS	HASTA QUE TE CONOCI
18	18	23	7	<b>EL GRAN COMBO</b> COMBO	ESO OJITOS NEGROS
19	17	25	33	<b>EMMANUEL</b> RCA	ES MI MUJER
20	28	42	5	<b>FRANCO DE VITA</b> SONOTONE	SOLO IMPORTAS TU
21	22	31	17	<b>MARISELA</b> PROFONO	PORQUE TENGO GANAS
22	16	14	9	<b>ROCIO JURADO</b> EMI	QUIEN TE CREES TU
				★★★ HOT SHOT DEBUT ★★★	
23	NEW ▶		1	<b>LOS LOBOS</b> WARNER BROS.	LA BAMBA
24	23	20	11	<b>DYANGO</b> EMI	A FALTA DE TI
25	29	17	15	<b>EDDIE SANTIAGO</b> TH	NADIE MEJOR QUE TU
26	24	18	20	<b>DYANGO</b> EMI	GOLPES BAJOS
27	NEW ▶		1	<b>JULIO IGLESIAS</b> CBS	TODO EL AMOR QUE TE HASE FALTA
28	26	29	19	<b>SONORA DINAMITA</b> SONOTONE	CAPULLO Y SORULLO
29	27	16	12	<b>TATIANA</b> EMI	BAILA CONMIGO
30	38	38	6	<b>LUNNA</b> A&M	NO DIGAS NADA
31	47	—	3	<b>NELSON NED</b> EMI	ME PASE DE LA CUENTA
32	33	26	27	<b>BRAULIO</b> CBS	NOCHE DE BODA
33	41	—	3	<b>SONIA RIVAS</b> CBS	DE PECHO A PECHO
34	20	30	27	<b>LUCIA MENDEZ</b> ARIOLA	CASTIGAME
35	34	33	26	<b>ESTELA NUNEZ</b> ARIOLA	MALDITO SEA TU AMOR
36	36	35	5	<b>MARISELA</b> PROFONO	HAZME TUYA
37	NEW ▶		1	<b>EMMANUEL</b> RCA	NO TE QUITES LA ROPA
38	44	48	5	<b>JOSE JOSE</b> RCA	SIN SABER
39	30	22	24	<b>MIGUEL GALLARDO</b> RCA	DOS HOMBRES Y UN DESTINO
40	NEW ▶		1	<b>SUSSY LEMAN</b> CBS	NO ES IGUAL
41	37	37	15	<b>ROCIO DURCAL</b> ARIOLA	SIEMPRE
42	25	19	17	<b>CARLA</b> A&M	NO ME TOQUES
43	40	43	5	<b>VALERIA LYNCH</b> SONOTONE	MUNECA ROTA
44	46	—	6	<b>LUISA MARIA GUEL</b> CBS	YO NO SOY COMO AVE MANSA
45	50	50	4	<b>DULCE</b> PROFONO	AMOR CALIENTE
46	35	46	10	<b>LOS BUKIS</b> FONOVISA	ME VOLVI A ACORDAR DE TI
47	NEW ▶		1	<b>MANUEL MIJARES</b> PROFONO	NO SE MURIO EL AMOR
48	NEW ▶		1	<b>LOS HIJOS</b> TH	LLORARAS
49	48	—	8	<b>ESTELA NUNEZ</b> ARIOLA	CORAZON ERRANTE
50	39	40	41	<b>EDNITA NAZARIO</b> MELODY	TU SIN MI

○ Products with the greatest airplay gains this week.

# Classical KEEPING SCORE



by Is Horowitz

**THE VINYL NICHE:** LPs may be thinning out at the major labels, as some of the most prestigious past recordings are relegated to midline catalogs or, in some cases, "elevated" to compact disk status. Still, there are collectors out there who treasure the old recordings and feel that good pressings of some of these analog items deliver the best sound possible.

This is an audience that a number of audiophile labels are wooing, none more energetically than Chesky Records, a New York-based specialty company that's little more than a year old and is now seeking to extend its marketing reach into the retailing mainstream.

While most of its material comes from titles originally produced for mail-order sales by Reader's Digest, Chesky has recently struck a deal with RCA Red Seal that will see numbers of recordings produced in the '50s and '60s that still excite collector enthusiasm returned to market in spruced up contemporary vinyl transfers.

As David and Norman Chesky put it, they have rights only for vinyl; RCA is issuing CD versions. In the case of Reader's Digest, their rights cover CD as well as LP.

First out from the Red Seal pool are two Chicago Symphony recordings conducted by Fritz Reiner. One pairs Respighi's "Pines" and "Fountains;" the other is a performance of Rimsky-Korsakov's "Sheherazade." Both were produced by Richard Mohr and engineered by Lewis Layton. Original pressings, when discovered, often bring premium prices today.

The Chesky brothers say they hope to release 10 or more LP-only titles drawn from the RCA vaults each year. Upcoming is a Reiner package of Spanish material featuring Falla's "Three-Cornered Hat" and a Gershwin disk by Arthur Fiedler and the Boston

Pops, with Earl Wild as the soloist in "Rhapsody In Blue." David Chesky, who makes the a&r decisions, says that among future releases are disks featuring Pierre Monteux.

On the Reader's Digest side, Chesky has more Reiner material due in September—a recording of the Brahms Fourth Symphony with the Royal Philharmonic as well as a coupling of the Bizet Symphony in C and Tchaikovsky's "Francesca Da Rimini," with Charles Munch at the helm of the Royal Philharmonic.

Among future titles from this same source, says Chesky, are the complete Beethoven symphonies with

## Chesky Records believes in enduring quality of vinyl

the RPO conducted by René Leibowitz. Another will offer an early recording of the Tchaikovsky Violin Concerto with Itzhak Perlman and the RPO under Alfred Wallenstein.

Although the Chesky brothers issue CDs where permitted to compete in today's market, they believe that properly processed LPs can offer a superior listening experience. They hope to enlarge their market niche.

**ACCIDENTS WILL HAPPEN:** Chopin died in 1849, well before the invention of the motor car, let alone the airplane. So no one was likely to have been misled by the gremlin that crept into a Billboard review (Aug. 8) of a William Kapell CD on RCA, which substituted Chopin's name for Kapell's as the one who was killed in a 1953 plane crash.

**PASSING NOTES:** Capriccio Records will be packaging the complete Beethoven Symphonies in a 5-CD set to retail at "under \$50," according to Jerome Stine, U.S. marketing director. The digital performances are by Herbert Kegel and the Dresden Philharmonic. Another bumper package due at the same price, but on the company's midline series, is a 5-CD collection titled "100 Classical Masterpieces." On the more esoteric side, Capriccio has a recording of Weill's "Mahagonny" in the works.

# Indie GRASS ROUTE



by Linda Moleski

**UNDER AN UNUSUAL** arrangement, Upside Records of Manhattan will be releasing a live package from the Woodentops, aptly titled "Live Hypno-beat." The British outfit, which is signed to the U.K.-based label Rough Trade, is normally licensed to and distributed in the U.S. by Columbia Records.

According to Upside chief Barry Feldman, Columbia passed on the latest project in anticipation of a new studio album that's in the works. Subsequently, Rough Trade turned to Upside, which had successfully released the group's first album, "Well, Well, Well," through an independent network a few years ago.

The label is also releasing "Welcome Wagon," the debut album from Washington, D.C.-based power-pop band the Neighbors, and a package from the Delfonics, on the Blue Side logo. Also expected are albums from Mark Stewart and the Toronto-based band Jeffery Hatcher & the Big Beat.

Upside is located at Suite 1109, 225 Lafayette St., New York, N.Y. 10012; 212-925-9599.

**SEEDS & SPROUTS:** Tommy Boy chief Monica Lynch was profiled in the Aug. 3 edition of New York magazine. We're glad to see she's getting the recognition she deserves. . . . Emergo/Roadrunner Records has picked up Boston-based hardcore metal act Gang Green. An album and 12-inch picture disk, for "We'll Give It To You," will be released simultaneously in October. The Manhattan-based label is also putting out King Diamond's hit album, "Abi-

gail"—currently on the Top Pop Albums chart—on picture disk; a promotional video for the first single, "The Family Ghost," debuted on MTV Aug. 8. . . . Noah Herschman has departed Rykodisc USA, where he served as the CD-only label's director of marketing. He can be reached at 617-745-5137. Meanwhile, Rykodisc has released two titles from '60s folk artist Richie Havens, "Richie Havens—Collection" and "Richie Havens Sings Beatles And Dylan" . . . Bay-area band Van Buren has released a catchy pop-funk single, "The Beat," on JVB Records. It's reportedly getting airplay on KDON Salinas, Calif. . . . Gar-

## Woodentops wind up on Upside for one album

nering airplay in the Phoenix area is "Summer When The Sun Goes Down," the first single from the Jeff Dayton Band's self-titled debut album. The group won this spring's Marlboro Country Music Talent Roundup and has since opened for several top country acts, including Alabama, the Judds, Reba MacEntire, and Glen Campbell. Contact Not Yet Records at 602-837-8650. . . . The late blues guitarist Eddie Taylor, best known for his work with Jimmy Reed and John Lee Hooker, is remembered on "Still Not Ready For Eddie," the latest release from Antone Records. The project was recorded live at Antone's blues club in Austin, Texas, five months prior to his death and features guest appearances by Luther Tucker, Sunnyland Slim, Snooky Pryor, and Hubert Sumlin. . . . Wendy Harte joins Frontier Records as national publicity director. She was with the Ace Of Hearts label, which is run by her brother Rick Harte. Frontier/PopLlama act the Young Fresh Fellows headlined Manhattan's Ritz on Aug. 8. . . . Racking up sales in the Miami market is the M4Ser's debut album, "I Am A Star," said to be a takeoff on the Luke Skywalker titles. The release is on JR Records.

FOR WEEK ENDING AUGUST 15, 1987

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	42	★ ★ No. 1 ★ ★ HOROWITZ IN MOSCOW DG 419-499 (CD)	40 weeks at No. One VLADIMIR HOROWITZ
2	2	22	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
3	4	12	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
4	3	74	PLEASURES OF THEIR COMPANY ANGEL DS 37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
5	5	14	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
6	6	54	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
7	10	8	GROFE: GRAND CANYON SUITE TELARC 80086 (CD)	CINCINNATI POPS (KUNZEL)
8	7	52	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
9	14	4	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
10	9	10	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
11	8	14	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
12	11	12	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
13	13	16	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
14	12	78	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
15	18	4	CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD)	VARIOUS ARTISTS
16	15	144	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
17	16	46	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
18	22	4	PART: ARBOS ECM 831-959 (CD)	GIDON KREMER
19	21	4	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
20	20	12	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
21	17	10	MAHLER: SYMPHONY NO. 8 ANGEL DSB 47625 (CD) LONDON PHILHARMONIC (TENNSTEDT)	
22	NEW ▶		BEETHOVEN: SYMPHONY NO. 9 DGG 415-832 (CD) BERLIN PHILHARMONIC (KARAJAN)	
23	19	60	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
24	24	18	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
25	23	36	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★ ★ No. 1 ★ ★	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	TRADITION ANGEL DS-47904 (CD)	16 weeks at No. One ITZHAK PERLMAN
2	2	22	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM 42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
3	3	24	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
4	4	12	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
5	6	28	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
6	5	48	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
7	7	14	ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
8	8	18	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
9	9	52	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
10	12	38	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
11	11	52	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
12	10	22	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD) JULIAN LLOYD WEBBER	
13	13	12	WE KNOW WHAT WE LIKE - MUSIC OF GENESIS RCA 6242-RC (CD) LONDON SYMPHONY ORCHESTRA	
14	15	4	POMP & PIAZZ TELARC 80122 (CD)	CINCINNATI POPS (KUNZEL)
15	14	52	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN

(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.

## Files Lawsuit Against Mulberry Square Vestron Claims 'Benji' Title Rights

BY AL STEWART

NEW YORK Vestron Video, already in the throes of a lawsuit over the home video rights to "Platoon" and "Hoosiers," is claiming that it also is entitled to the video rights to the film "Benji The Hunted."

In a lawsuit filed July 22 in New York District Court, Vestron charges that a 1982 agreement with Mulberry Square Productions gives Vestron the right of first refusal on any new "feature film starring the dog or character Benji." Vestron further asserts that Mulberry Square abandoned the agreement when it saw a more lucrative deal with Walt Disney on the horizon. The suit asks the court to grant Vestron the right to acquire "Benji The Hunted" on videocassette and award the company punitive damages of \$10 million.

The action is unrelated to Vestron's ongoing legal battle with Hemdale Films over the video rights to "Platoon" and "Hoosiers" (Billboard, April 11). Nevertheless, the action against Mulberry Square has a similar tone, because Hemdale is also accused of breaching its agreement with Vestron in favor of one that is financially more attractive.

For its part, Mulberry Square maintains in a suit filed in February that it has been "extremely dissatisfied with Vestron's performance" with the six previous "Benji" titles released on video. The suit charges Vestron has in effect forfeited its claim to the "Benji" titles and is guilty of breach of contract.

Mulberry is not named as a defen-

dant in the more recent suit filed by Vestron, but Vestron charges that Mulberry owner and president Joe Camp was the catalyst behind three new companies established for the purpose of producing and distributing "Benji The Hunted." The companies—Embark Productions, Embark Releasing, and Benji/Tracker—are named in the suit along with Walt Disney Pictures and its theatrical releasing company, Buena Vista Pictures Distribution.

The Vestron suit maintains that upon seeing the film in January 1987,

### \$10 million in damages sought

Disney executives insisted on an "all-in" arrangement that would provide them with both theatrical distribution and video rights. Vestron further contends that the offer from Disney prompted MSP's attorneys to try and terminate the 1982 agreement between Vestron and Mulberry.

In a letter sent to Vestron chairman Austin Furst, Mulberry levels three specific charges at Vestron, all involving the company's alleged failure to maximize the potential of past "Benji" videocassettes. The letter, dated Jan. 22, asserts that Vestron failed to conduct a national Christmas promotion for the titles and was unwilling to lower the price from the "outmoded" \$79.95 list. The letter goes on to claim that Vestron had a lack of involvement in foreign markets.

The letter was a prelude to a suit

filed by Mulberry on Feb. 13. The suit centers on the same charges made in the letter and asks for a termination of the 1982 agreement between Vestron and Mulberry. The company also asks for close to \$4 million in damages.

In court papers filed in response to the charges, Vestron says it made "extensive efforts to promote" the tapes at Christmas and set "prices according to its own business judgment." The claim that foreign markets were overlooked is termed "misleading and baseless" by Vestron.

The current legal scrape is not the first time the two companies have locked horns in a courtroom. In early 1985, Mulberry filed a suit charging that Vestron had not lived up to the royalty provisions of the original agreement. Mulberry had asked the court for more than \$3 million in damages, but after 18 months of legal wrangling, Mulberry agreed to ac-

(Continued on page 56)



**Cyndi Says Oui To Video.** Cyndi Lauper makes her debut on home video with a concert from Le Zenith concert hall in Paris. "Cyndi Lauper In Paris," features 17 songs from the flamboyant artist and has a running time of 90 minutes. Slated for release Thursday (13) from CBS/Fox Home Video, the video has a list price of \$24.98.

FOR WEEK ENDING AUGUST 15, 1987

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	2	7	R.E.M. "SUCCUMBS"	★ ★ NO. 1 ★ ★ A&M Records Inc. A&M Video 61710	R.E.M.	1987	LF	19.98
2	3	9	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
3	1	29	BON JOVI-BREAKOUT ▲	Polygram Music Video-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
4	20	3	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
5	5	5	BEASTIE BOYS	CBS Video Music Enterprises CBS-Fox Music Video 5171	Beastie Boys	1987	SF	19.98
6	4	35	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
7	8	59	THE # 1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
8	7	89	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
9	NEW ►		THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
10	10	37	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
11	9	5	ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
12	11	35	LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
13	6	9	PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
14	13	5	A HAPPENING IN CENTRAL PARK	Barwood Films Ltd. CBS-Fox Music Video 3520	Barbra Streisand	1967	C	29.98
15	12	11	KATE BUSH THE WHOLE STORY	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95
16	17	3	RIDIN' ON THE FREEWAY	Arista Records Inc. MusicVision 6-20755	Aretha Franklin	1987	SF	19.95
17	16	45	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
18	NEW ►		RUN-D.M.C.	Profile Profile Video 101	Run-D.M.C.	1987	SF	19.95
19	NEW ►		BREAK EVERY RULE	HBO Video TVR9940	Tina Turner	1987	C	19.95
20	18	19	THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	C	34.95

◆ 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.

## Vestron Reports Additional Dreary Financial Figures

NEW YORK The bleak financial picture at Vestron Video has grown even dimmer with the news that the company has reported losses of \$6.5 million for the second quarter of 1987.

The news comes on the heels of a more than \$2 million loss incurred during the first quarter of 1987. At the time of that announcement (Billboard, May 23), the company also laid off 25 workers, including four top executives. A company spokesman says that eight more employees have been laid off, including an additional four members of the top brass. (See story, page 1.)

Company officials attribute the continuing flow of red ink to a "decline in domestic home video sales coupled with higher program acquisition costs." The company adds that the losses were partially offset by an increase in foreign home video sales and profits.

Revenues for the six-month period totaled \$90.3 million, while total losses were reported at \$8.6 million. During the first six months of 1986, the company generated \$100.3 million in revenue and earned a profit of \$11.4 million.

"Domestic videocassette sales continue to be disappointing for all but the biggest hit motion picture," says Vestron chairman Austin Furst. "As a result, the revenues from certain of our second-quarter releases did not meet the expectations we had when we agreed to acquire these video rights. The competition for home video rights to motion pictures with significant theatrical exposure remains intense. As we announced several months ago, Vestron has imposed a policy of far greater selectivity in its bidding for these rights."

The company would not reveal specifically which titles had fallen short of expectations.

Despite the company's escalating losses, Furst points out that the firm has a "strong balance sheet to support our activities and to take advantage of available opportunities."

Furst also notes that the company's theatrical division, Vestron Pictures, is "going according to plan" and is expected to become an "increasingly important complement" to the company's video business.

## 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.

**"The Doors Live At The Hollywood Bowl," MCA Home Video, 65 minutes, \$24.95.**

A guitar, keyboards, and drum begin to weave the dark melody of "When The Music's Over." Jim Morrison meanders out to the microphone, looking very young and somewhat detached. He's part devil, part angel, and for the next 65 minutes the viewer is alternately fascinated and bored with the man who is one of rock's most tragic figures.

To be sure, there are highlights: a hypnotic version of "Light My Fire," a rollicking "5 To 1," and even some theatrics in the somber and haunting "The Unknown Soldier," during which Morrison is "executed" by lead guitarist Robbie Krieger. The musicianship of Doors members Krieger, Ray Manzarek (keyboards), and John Densmore (drums) is first-rate throughout.

While there are moments of sheer delight for Doors fans, one cannot help but notice that the production has its flaws. Do we need to see Morrison light so many cigarettes? Do we need so many shots from a camera situated behind 10 rows of a restless audience? More importantly, do we really want to hear so much of Morrison's often adolescent poetry about monsters and murderers?

The Doors always had the power to entrance fans with their enigmatic, menacing, and sometimes brilliant music. Upon viewing this performance, the die-hards will remain entranced, but for the casual fan, the spell may not work quite so well.

STEVEN OSTROWSKI

**"China," Windham Hill Series/Paramount Home Video, 60 minutes, \$29.95.**

This is a compelling look at the Sleeping Giant, combining elements of music video with Sunday afternoon travelog. At first glance the people's simplistic lifestyle seems full of toil and little else; but as the video unfolds, it reveals that this way of life is probably one of the last bastions of genteel society, where what is accomplished by hand is more highly valued than those tasks done on a personal computer. In seeing the people of this vast land winnow crops, perfect their embroidery, or weave baskets, we become privy to knowledge of a place that in high-school history books is merely referred to as a land of Communism.

The music here steers clear of electronic blandness, rising to the majesty of scenes or quieting to the mood as necessary. The ultimate benefit of this piece does not necessarily lie in its antistress smoothness, but in the fact that viewers will learn something, whether they want to or not.

COLLEEN TROY

(Continued on page 57)

## ...THE HARRIED CONSUMER [SHOULD]...BUY, NOT SUPER-VHS, BUT CD VIDEO

ROGER EBERT, CHICAGO SUN TIMES

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STEPHEN ADVOKAT, DETROIT FREE PRESS

## newsline...

"CROCODILE DUNDEE" didn't match the initial orders posted by "Top Gun" (Billboard, Aug. 8), but thanks to its slightly higher retail price, it did set a record for dollar volume. Released by Paramount Home Video on March 11 at a list price of \$26.95, "Top Gun" sparked preorders of 1.9 million units, or \$51 million in dollar volume. "Dundee," which Paramount priced at \$29.95, prebooked 1.8 million units and generated a dollar volume of close to \$54 million. Whether "Dundee" will eclipse the total dollar volume of "Top Gun" (currently estimated at \$75.4 million) remains to be seen. But it does seem unlikely that "Dundee" will match "Top Gun" for total unit volume, currently placed at more than 2.8 million cassettes.

**NOEL GIMBLE HEADED FOR LORIMAR?** The current director of the distributor Baker & Taylor won't confirm or deny rumors that he will depart his current position to become a top executive at Lorimar Home Video. When Gimble sold his firm to Baker & Taylor, he agreed to stay on for a year. That year will be up in mid-August, and Gimble confirms that he has been approached by a number of suppliers, including Lorimar. "I haven't made any definite decisions yet," says Gimble.

**BEST OF THE LOT—PART 3:** The latest titles in Warner Home Video's ongoing sell-through promotion are "among the grandest screen entertainments of the past two generations," according to the company. Maybe that's why Warner continues to buck the industrywide trend of pricing catalog sell-through material at under \$20. Dubbed The Great Eight, the titles will be released Oct. 7 at a list price of \$29.98. They include "Around The World In 80 Days," "Barry Lyndon," "Camelot," "Giant," "The Right Stuff," "A Streetcar Named Desire," "Woodstock," and a version of "A Star Is Born" that includes scenes and songs not in the original.

**THE 10TH ANNIVERSARY OF ELVIS PRESLEY'S** death has ushered in a wave of Elvis videos, so why not an Elvis point-of-purchase display? Chas. Levy Co.'s rackjobber division, Computer Book Service, has put together a promotion that includes colorful counter-top merchandisers that can display up to 21 of Presley's videos. The promotion also offers dealers many of the King's feature films, concerts, and documentaries, some priced as low as \$10.95.

**THAT FRAGILE RELATIONSHIP** between distributors and retailers will be explored by a panel of distributors at the Video Software Dealers Assn. convention. The panel does not include any retailers, but a number of top wholesalers will take questions from retailers in the audience. The discussion will be held twice: Aug. 18 at 2:15 p.m. in room B1 of the Las Vegas Convention Center and again on Aug. 19 at 11:30 a.m. Stock balancing, returns, defective product, co-op advertising, and one-stop ordering will be among the topics discussed.

**WRESTLING BAD GUY** Bruiser Brody will be on hand in Las Vegas for the Video Software Dealers Assn. convention. Brody will be stationed at the Dusty Woods booth on Aug. 16 to promote the World Pro Wrestling From Japan series. According to the company, "Brody will be at the booth all day long, signing autographs and providing forearm smashes and body slams for retailers wishing to meet him."

**GOLF GOLD:** As more and more golf how-to tapes hit the market, it appears that one of the most successful is also one of the least serious. J2 Communications reports that close to 50,000 copies of "Dorf On Golf" have been sold. The sales surge has been recognized by the International Tape Disc Assn., which certified the tape gold. The comedy tape, which stars Tim Conway, is being sold for a list price of \$29.95.

AL STEWART

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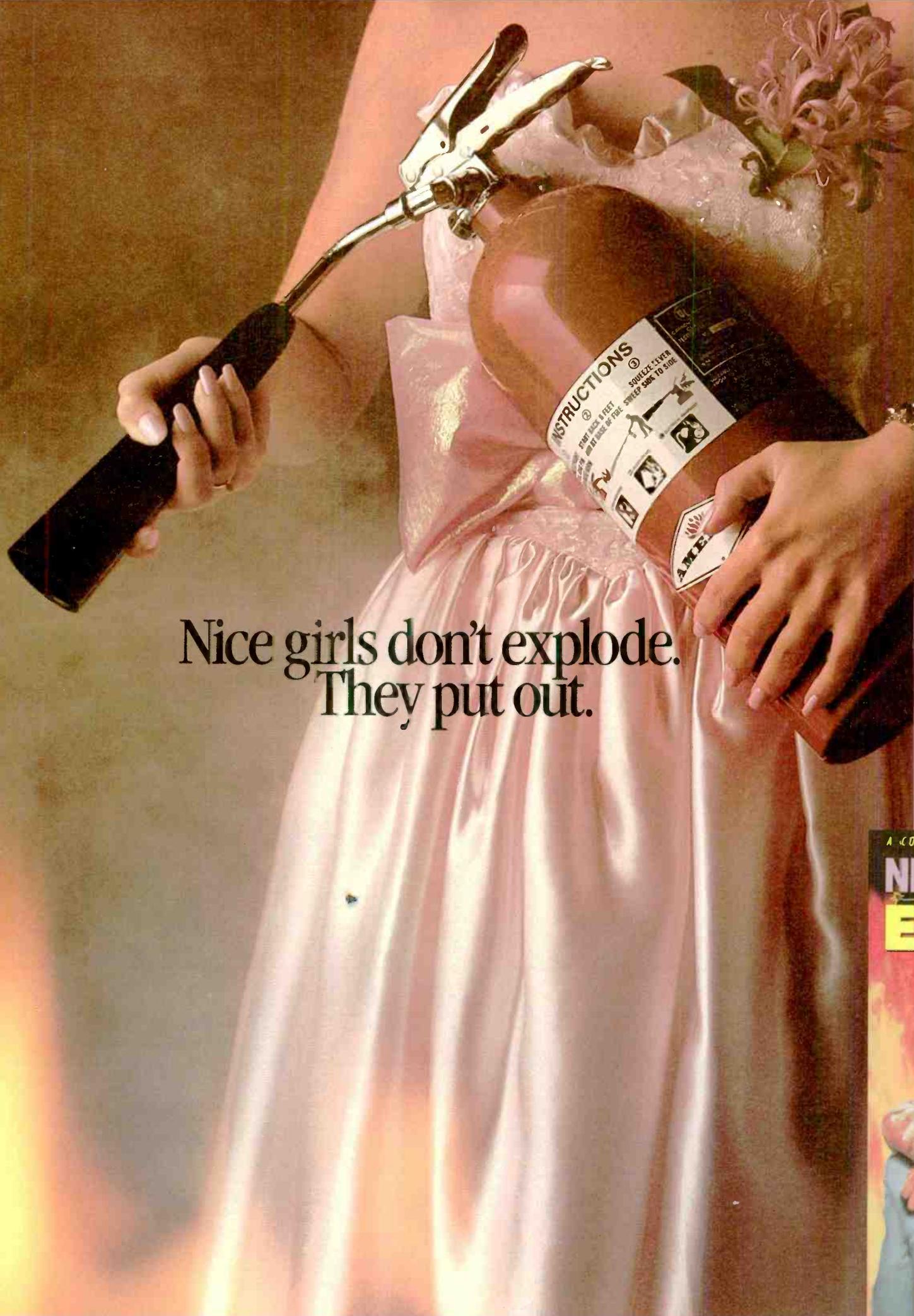
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# TOP VIDEOCASSETTES SALES

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	2	43	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	1	21	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
3	3	9	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
4	4	30	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	6	3	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	89.95
6	5	93	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	8	41	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
8	10	60	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	7	11	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
10	13	9	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
11	9	6	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13	89.95
12	12	8	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
13	NEW ▶		BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
14	25	106	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
15	14	70	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
16	24	9	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
17	22	12	FROM RUSSIA WITH LOVE	CBS-Fox Video 4566	Sean Connery	1963	NR	19.98
18	RE-ENTRY		KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
19	19	91	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
20	28	3	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13	79.95
21	18	4	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13	89.95
22	30	8	HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
23	20	45	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
24	17	89	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
25	29	86	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
26	21	9	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	Animated	1983	NR	14.95
27	31	4	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
28	26	6	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13	89.95
29	11	106	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
30	40	40	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
31	27	2	THUNDERBALL	CBS-Fox Video 4611	Sean Connery	1965	NR	19.98
32	35	87	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	32	3	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R	89.95
34	15	2	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
35	16	18	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
36	33	3	BILLY IDOL: VITAL IDOL	Chrysalis Records, Inc. Vestron Musicvideo 1204	Billy Idol	1987	NR	19.98
37	23	11	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
38	38	34	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
39	36	39	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
40	37	39	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	29.98

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



Nice girls don't explode.  
They put out.



April Flowers has a problem. A burning problem. It seems that whenever she meets a boy she really likes, things around her go up in smoke. And spontaneous combustion can be so embarrassing. That's why she carries a fire extinguisher for little accidents. Why her mother (Barbara Harris, "Peggy Sue Got Married") worries so. And why every date she has can be real cause for alarm.



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NEW WORLD VIDEO  
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## VESTRON FILES LAWSUIT

(Continued from page 52)

cept a \$54,000 settlement from Vestron.

On July 1 Vestron asked the court to dismiss the more recent lawsuit filed by Mulberry. While Judge Vincent Broderick denied the motion, Vestron attorneys were encouraged by a comment made by Broderick after hearing Vestron's argument.

According to a court transcript, Broderick said, "Sitting here and not being involved in what went on here—except now that it is being brought before me—it seems fairly apparent to me that crass, selfish

business reasons are the only things that have motivated this second lawsuit. [Mulberry Square Productions] saw a better deal down the road with Disney, and so it was in substance a first strike as has been suggested."

After hearing Mulberry's rebuttal to Vestron, Broderick said he is not prepared to retract his initial remarks.

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FOR WEEK ENDING AUGUST 15, 1987

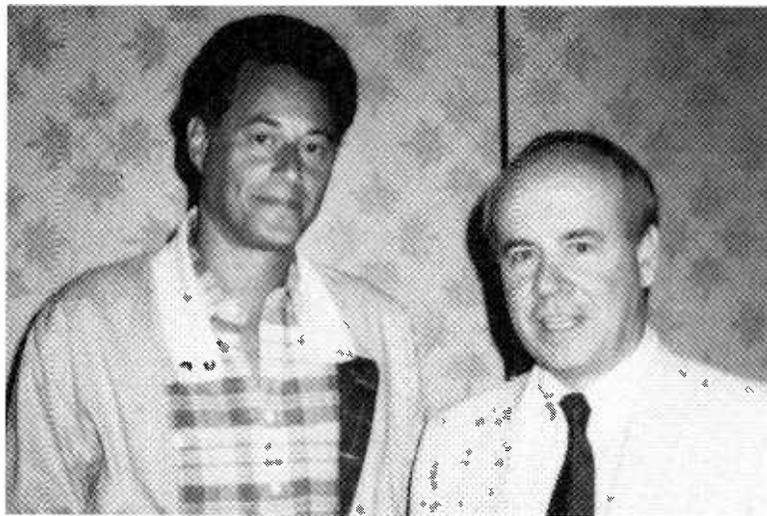
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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

				Compiled from a national sample of retail store sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price	
<b>RECREATIONAL SPORTS™</b>							
★★ NO. 1 ★★							
1	2	33	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95	
2	1	33	<b>AUTOMATIC GOLF</b>	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
3	3	5	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98	
4	6	23	<b>GOLF LESSONS FROM SAM SNEAD</b>	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95	
5	8	9	<b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95	
6	5	27	<b>JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE</b>	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95	
7	4	13	<b>THE SUPERFIGHT-HAGLER VS. LEONARD</b>	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95	
8	13	11	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95	
9	17	5	<b>DORF ON GOLF ♦</b>	J2 Communications J2-0009	Tim Conway displays the fundamentals of golf in this spoof of how-to's.	29.95	
10	9	27	<b>MARTY HOGAN: POWER RAQUETBALL</b>	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95	
11	15	7	<b>DR. J'S BASKETBALL STUFF</b>	CBS-Fox Video 5032	Highlights of Julius Erving's career as well as playing techniques are featured.	19.98	
12	<b>NEW ▶</b>		<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</b>	Vestron Video 2039	More great tips from the master of golf.	39.98	
13	19	27	<b>BEN CRENSHAW: THE ART OF PUTTING</b>	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95	
14	7	33	<b>JAN STEPHENSON'S HOW TO GOLF</b>	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95	
15	12	33	<b>HOW TO PLAY POOL STARRING MINNESOTA FATS</b>	Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95	
16	10	3	<b>VIC BRADEN'S TENNIS VOL. 3</b>	WGBH Education Foundation Paramount Home Video 2318	Covers singles strategy; playing doubles; and psychology.	24.95	
17	20	33	<b>BASS FISHING: TOP TO BOTTOM</b>	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95	
18	14	25	<b>SUCCESSFUL WHITETAIL DEER HUNTING</b>	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95	
19	16	5	<b>RED ON ROUND BALL</b>	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95	
20	18	7	<b>GOLF WITH AL GEIBERGER</b>	Sybervision	Every element of golf is presented dozens of times to imprint perfection.	69.95	
<b>HOBBIES AND CRAFTS™</b>							
★★ NO. 1 ★★							
1	2	33	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95	
2	1	33	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
3	<b>RE-ENTRY</b>		<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95	
4	10	5	<b>MADE EASY-ELECTRICAL</b>	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95	
5	6	27	<b>JULIA CHILD: POULTRY</b>	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95	
6	3	25	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95	
7	8	23	<b>CHEERS! ENTERTAINING WITH ESQUIRE</b>	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95	
8	15	23	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95	
9	<b>NEW ▶</b>		<b>DO-IT-YOURSELF: PLUMBING AND ELECTRICAL</b>	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	19.95	
10	7	7	<b>READER'S DIGEST: SEWING BASICS</b>	Random House Home Video	Master the basics of sewing with this easy-to-follow program.	29.95	
11	4	25	<b>MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE</b>	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95	
12	5	19	<b>HUGH JOHNSON'S HOW TO ENJOY WINE</b>	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying.	29.95	
13	9	19	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
14	14	27	<b>THE VICTORY GARDEN</b>	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95	
15	11	9	<b>CAKE DECORATING</b>	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95	

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



**Dorf On Distributors.** Tim Conway, right, the star of the comedy video "Dorf On Golf," poses with Noel Gimbel, director of distributor Baker & Taylor, during the company's recent national sales meeting in Hollywood, Calif. According to Gimbel, Conway had the Baker & Taylor staff rolling in the aisle with nearly an hour of standup comedy. "Dorf On Golf" is currently available for \$29.95 from J2 Communications.

## System Cuts Down On Function-Shift Time Akai To Introduce Quick-Start VCR Feature In U.S.

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

BY MARK HARRINGTON

Five years from now, the idea of waiting eight seconds for your VCR to wind and groan after you hit the play button will seem as remote and ridiculous as waiting on line in a Moscow grocery for a piece of green meat.



A feature called quick start may be the catalyst. Introduced on VCRs scheduled for a fall rollout in the U.S., quick start pledges to reduce to 1.5 seconds the time it takes a VCR to

switch functions. Current VCRs take up to eight seconds.

The feature works by automatically winding—and leaving wound—videotape around a VCR's rotating head as soon as a cassette is loaded. Current units remove the tape each time a function is changed.

Gary Bennett, vice president of sales at Akai America, the company that is introducing quick start in the U.S., says the subtle refinement has the potential to change the VCR market. It may even have more important applications for camcorders and be easier to apply.

"We expect quick start to become like HQ, a standard in the industry," he says, noting that Akai engineers are sharing the technology for quick start with the VHS camp of companies.

Indications are that others will follow. A source at Toshiba, which was said to have introduced quick-start VCRs in the Japanese market, says the meetings in coming weeks will decide about applications for the U.S. market. "Some will likely carry the feature but our plans aren't finalized yet," says the source. Mitsubishi is expected to have it next year.

A fair question regarding the feature is, what took so long?

Bennett of Akai says the VHS camp was worried about wear of the playback head.

"There was always the fear that the tape being on the head so long would shorten the life of the head," he says. "With the quick-start system, the tape doesn't rest on the head."

Instead, he says, the system uses ceramic guides, or spacers, that leave a fine gap between tape and head to cut wear and static electricity. Such a system apparently has more appeal to today's producers.

While declining to discuss specific product plans, Stan Hametz, vice president and general manager of Panasonic's consumer video divi-

sion, says the idea clearly has merit, but he has reservations.

"We're always reviewing refinements that make operation easier and simpler, and this falls in that category," says Hametz. He maintains, however, that the \$30-\$50 premium Akai says that quick start will add to VCR retail prices is asking too much.

"You need something more tangible than just knocking five seconds off the start time. I don't think the consumer will pay \$50 just for that," says Hametz.

Bennett indicates that Akai VCRs will offer more. A primary benefit of quick start comes when it is used with index search and address functions of some newer VCRs, including Akai's. The system allows users to stop at up to nine preset index points on a tape and review selections for eight seconds. Unless it is stopped, the system will proceed without having to unwind then rewind the tape around the head.

All new Akai VCRs have quick-start and index features, starting at \$449 suggested retail price.

Quick start may offer other benefits for camcorders. Certain current models make it difficult for users to start taping where they leave off if they've used the stop rather than pause button. Leaving the tape wound eliminates the problem.

Bennett says the application of ceramic guides would be easier on camcorders, though the company has no current plans to introduce one. "It would have some great applications there, though we are not in the camcorder business," he says.

Hametz of Panasonic says loss of place isn't a problem with that company's camcorders because they have a clean-edit function that returns the tape to its last position once recording is restarted. "You're creating a problem where one doesn't exist," he says.

Nevertheless, Bennett says Akai will work to refine VCR starting time even more.

### VIDEO REVIEWS

(Continued from page 53)

**"G.I. Joe: The Movie,"** Celebrity Home Entertainment, 93 minutes, \$79.95.

This animated adventure could have been called "G.I. Joe Meets The Transformers." The good guys aren't knee-deep in mud fighting for democracy in some jungle. Rather, this a hi-tech G.I. Joe, soaring through orbit and fighting hideous villains with lasers and such. A "ruthless terrorist organization determined to rule the world" is after the broadcast energy transmitter—the key to solving the world's energy crisis. But not so fast, a "daring, highly trained special mission force" (code-named G.I. Joe) is out to stop them. From there the action is pretty much in the tradition of "He-Man And The Masters Of The Universe," and other hi-tech cartoons. While the animation is imaginative, its also very rigid and often looks too much like a video game gone haywire.

No doubt the name association here will spur rental activity among youngsters. Even those surprised to find G.I. Joe fighting alienlike creatures will probably find this action-packed sci-fi adventure worth their while. Also, retailers who are turned off by the \$79.95 list price should know that Celebrity Home Entertainment has vowed to keep the video at that price point for at least a year. This way the tape will endure as rental product. **AL STEWART**

**"Stop Smoking,"** Unicorn Video, 40 minutes, \$14.95.

Smokers who have tried and failed at every attempt to kick their habit may derive some benefit from hypnotherapist Samuel D. Carraway's approach—if they can stay awake long enough to watch it. The opening disclaimer says that therapy "will not work for everyone," which is an understatement, because the viewer must be hypnotized by Carraway via the tape to achieve results. Not since the days of Bela Lugosi has such corny dialog been employed to induce hypnosis: "You're drifting down deeper and deeper into sleep," until even "Your eyebrows are relaxed." If smoking habit persists, apparently tense eyebrow sufferers have cause to hope. George Takei, the physically

actor from "Star Trek," makes a welcome guest appearance and beams away before Carraway's endless mesmeric monolog. It's a real cold turkey. **ED BURKE**

**"In The Shadow of Bigfoot,"** Amazing Horizons Inc., 49 minutes, \$29.95.

This cassette's cover claims that "in the midst of their terror, they kept their cameras rolling." The terror here was more likely experienced by the Sasquatch, the poor, shy creature said to inspire all manner of dread. If such a creature exists, it may be like the gorilla of highland Africa, a reclusive fruitarian which instinctively shies away from man. Still, this video—poorly shot and fuzzily dubbed in a documentary style—breaks no new ground in the search for Bigfoot. Using oft-repeated still photos and fuzzy footage characteristic of this genre, the piece never really achieves the thrills and chills promised on the cover.

The producers certainly hope to cash in on the lingering fascination of the masses with the Bigfoot fad of the '70s. To its credit, "In The Shadow Of Bigfoot" provides a look at the history of Bigfoot sightings, dating back to the 19th century, with interesting similarities between reports from areas as far apart as the Alaskan tundra and the Florida Everglades. But consider where such searches lead. If Bigfoot is found, what then? Stuffed? Caged? Served in chichi Manhattan eateries with the trendy food-of-the-month? Maybe the potential extinction of a newly discovered animal would make for better fodder. **COLLEEN TROY**

**"T-Bone's World Of Clowning,"** Increase Video, 34 minutes, \$19.95.

Visions of children telling their parents "I wanna grow up to be a clown" must have inspired educator Tim Arem (aka T-Bone) to release this ho-hum lesson in clowning basics. With more youths yearning to be Rambo than Bozo these days, audience appeal may be limited, even among 5- to 9-year-old set. Amateurish production doesn't help, with lackluster performers, limp direction, lazy pacing, and labored humor outweighing the

virtues of T-Bone's amiable persona. Broad, exaggerated line readings are overdone even for children, though demonstrations on juggling, applying clown make-up, and making animal balloons should intrigue kids with pre-established interest. On plus side, the tricks are simple and materials easily attainable by parents. But T-Bone needs to tickle the funny bone a little better before attempting more clowning instruction. **ED BURKE**

**"Preparing Your Home For Sale,"** D.I.Y. Video Corp., 30 minutes, \$19.95.

Most of the information imparted here is common sense, but host Les Cizek lays out his dos and don'ts in an organized manner that makes the tape a useful one. The focus is on simple fix-up and cleanup jobs that require little investment for big returns. And there are some intriguing inside tips, like sprinkling vanilla extract on kitchen light bulbs to create the smell of fresh-baked cookies. The flip side of the buying/selling story is told in another helpful D.I.Y. tape, "Inspecting A House Before You Buy." **KEN SCHLAGER**

**"Singalong, Vol. 1,"** Peter Pan Industries, 30 minutes, \$14.95

This family-oriented video features Barney the Bear (actually an actor in a bear costume) leading children in traditional songs. The music will captivate most children, especially those hearing these time-honored tunes for the first time. Following the words on the screen, viewers travel from mountaintops to rivers to a farm and even to the sidewalks of New York. Throughout the video there are many strong visuals. Actual footage is used to illustrate "Take Me Out To The Ball Game"; children sing and play for "Skip To My Lou"; and an old Disney cartoon illustrates "There Was An Old Lady."

The beat is constant, and the songs roll into each other smoothly, thereby ensuring a child's attention. The words are easy to read, but even if a child cannot read the verses are repetitive enough to be quickly learned. It is an entertaining choice for nursery schools and children's parties. **CHRISTINE BURNETT**

### Five Star V Features Blockbusters

## CBS/Fox Prepares Fall Push

LOS ANGELES CBS/Fox Home Video's major fall promotion will be Five Star V, 16 titles priced at \$29.98.

The street date for the titles is Sept. 3, and there will be no carry-over product from Five Star IV.

According to Bob De Lellis, senior vice president, the company has stuck with the retail price tag because all titles in the campaign are either double cassettes or single cassettes with particularly long running times.

Among the campaign's titles are recent blockbusters "Return Of The Jedi," "Cocoon," "Jewel Of The Nile," "Rocky IV," and "Places In The Heart."

The other titles are "Patton," "West Side Story," "New York, New York," "The Alamo," "The Great Escape," "The Greatest Story Ever Told," "My Fair Lady," "The Good, The Bad, And The

Ugly," "Fiddler On The Roof," "Exodus," and "The Sound Of Music."

The front-line product blueprint for the rest of 1987 and on into 1988 from CBS/Fox includes such titles as "Raising Arizona," "Project X," "Gardens Of Stone," "Predator," "Revenge Of The Nerds," and the new James Bond film "The Living Daylights."

"Predator," the recent Arnold Schwarzenegger action film, will probably be released in the first quarter of 1988, says DeLellis. He also says it could be the focal point of a promotion involving several of the actor's other titles.

The initial sales projections for Five Star V are approximately 1 million units. This year, Five Star III generated sales of 1.1 million-1.4 million units, while Five Star IV generated sales of close to 1 million units.

## NARM Star Peter Glen Gives Trade A Failing Grade

BY GEOFF MAYFIELD

NEW YORK Expect Peter Glen to give a dismal grade card to video stores when he steps into the spotlight at the Video Software Dealers Assn. convention Aug. 18 in Las Vegas.

The fireball retail consultant—whose resume includes work for such corporate giants as Sears, Esprit, Bloomingdales, Dayton Hud-

### 'It looks like you could open a store for \$5'

son, and Nike—gave a scathing review of New York metro record and record/video combo stores when he made a similar presentation in February at the Miami convention of the National Assn. of Recording Merchandisers, VSDA's sister organization (Billboard, Feb. 28).

Now, having made the rounds of video stores in New York, Philadelphia, and Los Angeles, Glen says he finds shopping in the video field as dismal an experience as it was for him in the music dealer's domain.

"Filthy" is Glen's quick description of the typical video store. "They're on every corner of the world, and so many of them are just awful. It must require no brains and

no money to open a video store.

"I would say it's got to be the easiest business in the world to get into. It looks like you could open a video store for \$5."

As an example, Glen cites Rent & Run Video East, a Manhattan store near his own address, as an example of what he found during his VSDA-commissioned study: "People there are so depressed. They move so slow, they're absolutely embalmed."

Glen's complaints about video stores mirror the grievances that prompted him to jab music retailers during NARM: bad housekeeping, unfriendly sales staffs, and a lack of imagination in presenting what should be perceived as an exciting product. "Records and video are such a hot product, so, ironically, it's apparent you can make money with them without a lot of effort or thought."

Though his glib style makes it seem that he takes delight in lambasting music and video dealers, he would be pleased if he did not have to evaluate home entertainment merchandisers in such harsh terms.

"I wish I could find a store that does these things well," he says. "The point I want to make is I don't want to make my living in your industry by smashing everyone."

Repeating the format that he used at the NARM meet, Glen will show slides shot during his dealer

visits to take VSDA delegates on a walking tour of video stores, viewing the experience from the consumer's point of view.

"I've yet to hear anyone laugh in a video store," Glen laments. "Here's all these depressed people, trying to measure the level of their depression by the number of movies they're going to take out for the weekend. And the people who are waiting on the customers are depressed, too. It's just a psychotic episode."

Glen's biggest complaint lies in the area of customer service.

Strong efforts in this regard, he says, could help stores overcome a multitude of transgressions. Instead, he finds service to be the video store's biggest offense.

"Even in the self-help stores where you wait in line, wouldn't it be nice if they would be pleasant with you? They don't have to give you video reviews or give you great bargains—just be pleasant."

"I've never been called by a video store. If I want to see 'The Color Purple,' and it's not in, wouldn't it be nice to call me when it's available? It's not like buying shirts and

ties where you might find something else: If you want to see 'The Color Purple' now—and it's not in—you'll still want to see it later."

Glen is convinced that a personal touch is a key strategy for video stores, "considering that the product is the same in all the stores."

"No one's ever tried to sell me an extra tape, ever," Glen says. "Never [have I heard] an attempt to make multiple sales, never has the suggestion even been made. They just wave and say 'Why don't you look under M.'"

(Continued on next page)

FOR WEEK ENDING AUGUST 15, 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	42	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	1	10	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
3	3	10	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
4	4	10	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	5	98	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
6	6	9	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
7	7	10	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
8	11	40	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
9	13	61	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	9	98	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
11	8	10	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
12	12	61	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
13	14	61	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
14	10	10	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
15	16	93	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
16	RE-ENTRY		A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
17	15	70	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
18	20	22	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
19	22	10	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
20	21	60	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
21	17	41	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
22	25	2	CRICKET'S CLUBHOUSE	Hi-Tops Video HT 0035	1987	14.95
23	18	5	RUMPELSTILTSKIN	Media Home Entertainment M919	1986	79.95
24	19	35	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
25	24	23	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95

◆ 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.

## Small-Town Company Caters To All Movin' Movies Thinks Big

BY DAVID WYKOFF

BOSTON "The basic concept is to create relatively large stores in relatively small towns," says Stewart Skorman, owner and president of the Manchester, Vt.-based Movin' Movies, a two-store retail operation that racks more than 60 accounts and is one of northern New England's volume leaders.

Both of Skorman's stores, located in Manchester and Keene, N.H., are the dominant players in their markets, according to Skorman and a number of area mom-and-pop video dealers. The 3,000-square-foot Manchester unit (named Video One) serves a market population of approximately 25,000 residents. It is also tied in with eight nearby racked locations for pickup/drop-off privileges.

The 5,000-square-foot Keene unit (called Keene City Video) serves a market population more than twice as large, 60,000, and has 12 satellite racks in area towns.

"The satellite, or tied-in, rack locations offer the customers in these largely rural areas the added convenience of not having to travel the extra 30 or 40 minutes. Moreover, they offer us the opportunity to expand the two stores' penetration without having to set up new units," says Skorman.

Both stores are located in close proximity to downtown regions, are situated on major thoroughfares near other high-volume businesses, and have abundant available parking,

according to Skorman.

"I really can't think of better locations in these two towns for a video dealership as large as ourselves. Particularly with the Keene store, I can feel no worry bragging about it because there's nowhere for any competition to move into that could seriously affect our business," he says. He further notes that the Keene unit is right between the region's highest-volume supermarket and Keene's version of Boston's famed Quinicy Market eateries.

The two stores are carefully and aggressively merchandised and stocked with 7,000-8,500 rental tapes. Videocassettes are divided into 32 different categories, and most feature their own company-generated labeling to offer customers more exact information about each.

The Keene unit has a minitheater in the front of the store and a substantial "kids' city" in the back. The children's section has its own curtain-enclosed theater and a castle and picnic tables to play and read in and on. "Not only does this section pay strong returns on rental and sell-through business, it also allows us to merchandise and do quite well selling all kinds of other children's products, such as coloring books."

In addition to their video software and hardware inventories, the two stores offer many nonvideo products. The Keene unit includes a 300-square-foot food section with goods stored in refrigerators and freezers, in addition to more traditional snack-

(Continued on next page)

## VIDEO RELEASES

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.

**ANGEL HEART**  
Robert De Niro, Lisa Bonet, Charlotte Rampling

♠♥IVE/\$89.95

**BAD BLOOD**  
Jack Thompson, Carol Burns

♠♥Academy/\$69.95

**CONCRETE ANGELS**  
Joseph DiMambro, Luke McKeehan

♠♥Academy/\$79.95

**CUTTING UP, VOL. 5**

Howie Mandel, Dale Gonyea

♠♥Paramount/\$29.95

**DEADLY ALLIANCE**

Michele Marsh, Tony DeFonte

♠♥Continental/\$59.95

**DEATH BEFORE DISHONOR**

Fred Dryer

♠♥New World/\$79.95

**DEFENSE OF THE REALM**

Ian Bannen, Denholm Elliott

♠♥Embassy/\$79.95

**DUBBEAT-E-O**

Joan Jett, Ray Sharkey

♠♥Fox Hills/\$59.95

**Evil Dead 2: Dead By Dawn**

Bruce Campbell, Sarah Berry

♠♥Vestron/\$79.98

**FROM THE HIP**

Judd Nelson, Elizabeth Perkins

♠♥Lorimar/\$89.95

**THE HANOI HILTON**

Michael Moriarty

♠♥Cannon/\$79.95

**HOLIDAY INN**

Bing Crosby, Fred Astaire

♠♥MCA/\$19.95

**RESURRECTION**

Ellen Burstyn, Sam Shepard

♠♥MCA/\$59.95

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.

## MOVIN' MOVIES

(Continued from preceding page)

food offerings. The Manchester unit has a large magazine department.

"We're in the show business, and it's our job to show our customers a good time—both in and out of the stores. The product mix is important in this, and it also helps you capitalize on their desire for convenience and one-stop shopping," he says.

Skorman estimates that movie rentals account for 70% of video revenues, making them the primary thrust of the stores. "I think that the mass merchants are in a much better position to be able to handle the sell-through market, though I think that tape sales will eventually be our No. 2 category. All the other product types in total add up to important revenues and profit areas, but it's the rental business that will continue to be our major thrust," says Skorman.

Skorman is a strong believer in employee profit-sharing programs and thinks that such share-the-wealth efforts differentiate his stores from

those of his competitors.

Skorman founded the associated racking business at the same time he purchased the original Manchester unit, which was then much smaller than its current 3,000 square feet. In addition to the satellite rack units, Skorman stocks some 40 other locations, mostly general and convenience stores in rural areas. "The rack business complements the retail operations. The 23,000-plus movie inventory can be rearranged among the stores and racks for utmost efficiency. Plus, we can utilize practices that we develop at the stores in the racks," he says.

Skorman says, "We could have expanded more swiftly in rack units, but we've tried to make each the best possible department. In fact, a competitor offered many of the stores we rack a ridiculous incentive to switch to them, and nobody picked them up on it because they were so happy with our services."

## RETAIL CONSULTANT BLASTS TRADE

(Continued from preceding page)

"I've had people give me a book of two-for-one coupons, but I've never heard anyone say [when they give them to me], 'Here, we appreciate your shopping our store.'"

As was true in his record store visits last winter, Glen says, most of the video stores he visited earn abysmal marks for product presentation. "I even found one store where they grouped videos according to company. I guess it makes it easier for them to keep track of stock or something, but can you imagine walking into a store and saying, 'Do you have any Warner Bros.?'"

At press time, Glen had found only one store that stood out as a happy exception to the rule: the Beverly Hills location of full-catalog chain Videotheque (Billboard, Jan. 24), which he described as "an absolutely incredible video store. It was wonderful."

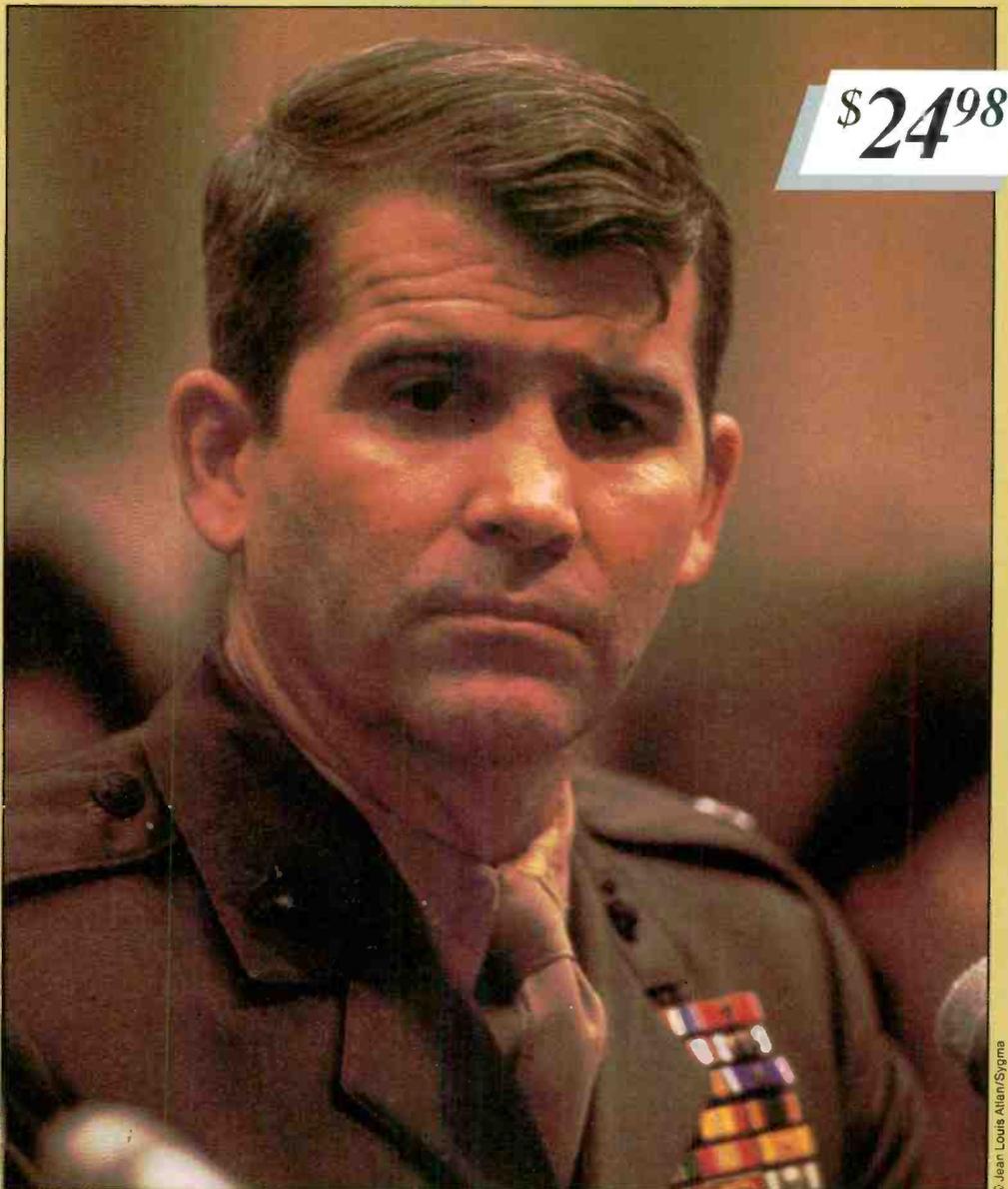
In February, Glen emerged as the catalyst of NARM's meet. His blistering presentation prompted high-

ranking executives from such leading chains as Warehouse Entertainment, The Musicland Group, and Tower Records to ponder the conditions in their stores—not only in customer areas, but in back rooms and employee lounges, too. Many record dealers said then they were tempted to retain Glen's services, but to date, the consultant says only Camelot Music followed through on that intent: He will address the 196-store record/video web's 1987 retail conference in St. Charles, Ill., slated for Sept. 11-14. "[Record label distributor] WEA was interested, too," says Glen, "but we couldn't work out the dates."

Glen says that beyond those two firms his NARM appearance only led to informal inquiries and a "big raft of letters." That engagement also inspired letters to Billboard, as dealers who reacted sensitively to his blazing remarks defended their stores (Billboard, March 21).

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**Banana Safari.** As if mass merchants and convenience stores weren't enough for video dealers to contend with, now the clothing chain Banana Republic is getting into the hunt, too. The web's satellite division Banana Republic Travel Bookstores and its mail-order catalogs will carry Regency Home Video's Explore series, beginning with the line's first title, "The Headhunters Of Borneo," which is narrated by James Coburn. Announcing the venture are, from left, Irma Zigas, general manager, Banana Republic Travel Book division; Terry Bochany, general manager, Regency Home Video; and filmmaker Douchan Gersi, who led the Borneo expedition.

## Specialty Stores See Profits In Blank Tapes

BY EARL PAIGE

LOS ANGELES Blank tape is becoming an increasingly important category for video specialty stores—though not nearly as vital an item as it once was for combo outlets.

In a dramatic example, the 135-store West Coast Video in Philadel-

**'We're not setting the world on fire with blank audiotape, but there is something there'**

phia is launching its own brand of blank videotape, according to Steve Goldberg, vice president of operations, and Harry Kalish, director of advertising.

West Coast stores already carry four brands of blank videotape and two brands of blank audiotape—the latter yet another example of increasing involvement in audio by video specialty stores.

Another indication of video retailers' increasing interest in blank tape is the growing number of brands being exhibited at the annual Video Software Dealers Assn. convention. At the Aug. 16-20 Las Vegas meet, brand leaders TDK and Maxell, along with Fuji and BASF, are locked in, according to a preliminary count.

Historically, video specialty chains have been overwhelmingly rental-oriented and have rarely emphasized blank tape. Thus, few vendors exhibited at VSDA's last four

shows.

Now, independent video specialty stores and chains are diversifying. Many are even adding compact disks. Part of that trend is the enlarged presence of accessories—including blank tape.

As another example, the 29-store Movies To Go, the St. Louis subsidiary of Blockbuster Entertainment, stocks not only blank videotape, but blank audiotape as well.

According to John Ellis, vice president and buyer, video specialty stores are taking the cue principally from audio or combo record/tape stores. Ellis says his chain features blank tape so prominently "that you could trip over it up front."

Movies To Go's foray into audio is something Ellis says the chain is just testing. "It's hard to get nonvideo items for a video store. I won't say we're setting the world on fire with blank audiotape, but there is something there." He also adds that having audio—in the chain's case, Maxell—helps in the overall brand strategy.

There are still video specialty chains that regard blank tape with skepticism. "It's not much of an item for us," says Steve Edwards, director of marketing at the 72-store Major Video, which is fast becoming a national chain. The company carries Maxell and Scotch, having just added the latter.

Possibly significant, however, is the fact that Major Video has inked a distribution deal with Scotch, Edwards adds. Major supplies products to its nearly 60 franchised stores now operated by 27 franchisees in 12 states coast to coast.

Combo stores, realizing the importance of video rental and sales to their bottom lines, have long been a leading distribution channel for

(Continued on next page)

FOR WEEK ENDING AUGUST 15, 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
				★ ★ NO. 1 ★ ★			
1	5	3	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1986	PG-13
2	1	3	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
3	2	4	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
4	3	6	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
5	4	6	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
6	6	8	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
7	9	12	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
8	7	11	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
9	13	5	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
10	10	9	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
11	11	8	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
12	8	12	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
13	14	16	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
14	12	14	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
15	15	9	WANTED DEAD OR ALIVE	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
16	16	7	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
17	18	19	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
18	19	4	WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R
19	23	2	SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
20	40	2	WISDOM	Cannon Films Inc. Warner Home Video 37081	Emilio Estevez Demi Moore	1987	R
21	22	2	ALLAN QUATERMAIN AND THE LOST CITY OF GOLD	Cannon Films Inc. Media Home Entertainment M866	Richard Chamberlain Sharon Stone	1986	PG
22	27	3	THAT'S LIFE	Vestron Video 5203	Jack Lemmon Julie Andrews	1986	PG-13
23	21	14	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
24	17	17	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
25	25	12	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
26	24	16	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
27	26	21	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
28	20	6	'ROUND MIDNIGHT	Warner Bros. Inc. Warner Home Video 11603	Dexter Gordon	1986	R
29	RE-ENTRY		EVERY TIME WE SAY GOODBYE	Lightning Video 9961	Tom Hanks Cristina Marsillach	1986	PG-13
30	28	12	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
31	33	16	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
32	32	18	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
33	29	22	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
34	30	8	THE MEN'S CLUB	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R
35	34	18	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
36	31	23	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
37	35	20	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
38	37	13	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
39	38	7	SOLARBABIES	MGM/UA Home Video 801027	Jami Gertz Lukas Haas	1986	PG-13
40	36	7	'NIGHT MOTHER	Universal City Studios MCA Home Video 80542	Sissy Spacek Anne Bancroft	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.

## BLANK TAPES PROFITABLE

(Continued from preceding page)

blank tape. From a time when blank tape was just another category within the general accessories category, the contribution of blank tape is now substantial for combo chains, like Los Angeles-based Music Plus.

Mitch Perliss, Music Plus buyer, estimates that blank tape is 12% of total sales (the 50-store chain realizes a healthy percentage from video rental as well).

By contrast, blank tape is not as hefty a percentage for the 22-store Harmony House chain in Detroit, which is one of the few record chains that have not gone the video-combo route. With a selection that includes five brands of videotape (Maxell, TDK, Scotch, Fuji, and BASF), plus seven major brands of audio, total blank tape volume accounts for 5% of Harmony House's sales, according to Fred DeCoopman, accessory buyer.

Although it is a very different chain, 196-store Camelot Music also finds blank tape makes up 5% of sales, according to Jeff Tomlinson, accessories buyer. Though overwhelmingly mall-oriented, Camelot operates 70 combo units in its skein from New Jersey to Texas. The brand lineup is BASF, JVC, Sony, Maxell, and TDK in both audio and video, with Fuji and Scotch as additional video brands.

These 5%-12% volume-share figures for combo stores contrast interestingly with those of West Coast Video. As a percentage of total revenues, blank tape is 5%, according to Goldberg. But as a percentage of sales—as opposed to the predominant rental portion in total revenues—the blank-tape figure jumps dramatically to 50%-60%.

Brand presentation is fairly representative at West Coast. The chain carries Maxell, TDK, Scotch, and SKC in video and Maxell and TDK in audio.

Initially, West Coast-brand blank tape will be in the T-120 length. The chain already markets its own-brand accessories.

As video specialty retailers move into blank tape, they may benefit from some of the dynamics that their record-store counterparts have implemented: brand presentation and more formats, grades, and types.

Despite that trend, combo chain Music Plus is carrying fewer brands than most chains. Perliss lists Maxell, TDK, and Fuji in both audio and video and Sony in video only. As for Beta, only Sony is stocked. Like other chains, brand breadth is less important in developing such formats as VHS-C and 8mm. Music Plus carries Maxell and TDK in VHS-C and just Sony in 8mm.

As still more formats emerge, such as Super VHS and digital audiotape, Perliss is poised to react quickly. "We'll be adding S-VHS in the fourth quarter, just to show customers we're aware." He says plans regarding digital audio tape are still being formulated.

All retailers expect to see prices drop on T-120 videotape, the product that usually sets the pace in price competition between chains. "Second-line brands and nonlicensed brands have been talking to me about a \$3.20 cost, but not the majors yet," says Perliss.

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## Matsushita Bows 43-Inch Television Set

TOKYO Matsushita Electric Industrial is introducing to the Japanese market what it claims is the "world's largest and most expensive color television set." The model VIP43 has a 43-inch screen and is priced at the yen equivalent of \$6,650.

The company says it plans to sell principally to hotels and exhibition halls, though it will also accept orders from individuals. It will be built on request only, and Matsushita hopes to sell "several dozen" a month.

Double-layer glass is used on the screen, which bears a pressure of around 6 tons. The selling price includes a special stand incorporating speakers.

Matsushita says it opted for the range to meet the demand for ever-bigger television sets. TV hardware with screens 22 inches and larger accounts for 13% of the TV market in Japan, but industry insiders expect this to go up to 22% this year. Most manufacturers here are now selling TV sets with screens 30 inches and larger.

The biggest TV set on the market thus far is Mitsubishi's 37-inch set. The firm increased production of the 36-inch Braun tubes from 8,000 to 10,000 a month in April this year, and the Kyoto plant is on a seven-day-a-week schedule to meet demand.

Many Japanese, when buying TV sets to replace old ones, are opting for those with screens of 22 inches or more. As a result, sales of medium-size TVs are stagnant, while small and large ranges are increasing. **SHIG FUJITA**

### NRM CONFAB

(Continued from page 39)

they're not even advertising *one* record."

NRM president and CEO Frank Fischer sees the retention of Berman's agency as an important step in the chain's quest for the older customer. But the chain's efforts to improve its bottom line go beyond the search for affluent adult shoppers.

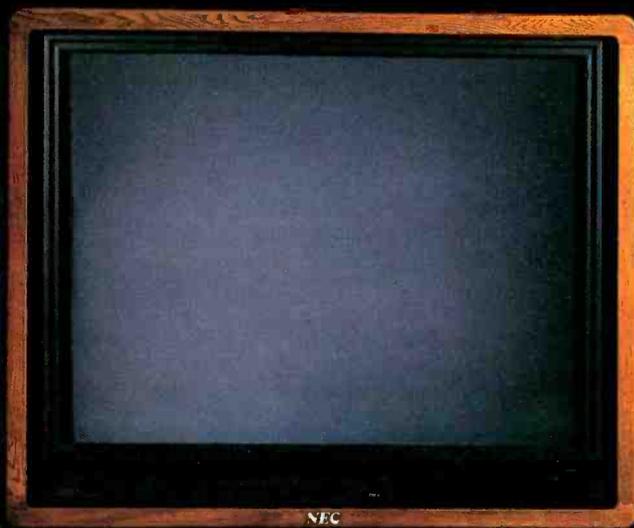
Improved training is a priority for Jim Errichetti, recently appointed as NRM's vice president of operations and administration. He has already initiated a program that brings the chain's divisional managers into the home office every five weeks, a first step in his effort to close the gap between field and corporate areas that often occurs in retail.

Now, with Errichetti in place, Fischer hints that he is keeping his eyes open for other key additions to NRM's management team. And with two hi-tech The Wave stores ready to be launched in the fall (Billboard, Aug. 8) the chain is poised to jump over the 75-store mark.

Further expansion can be anticipated; industry observers suggest some of that growth may come through acquisition. And sources close to NRM expect that at some point the company could go public.

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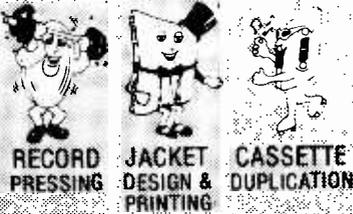
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# Sony Deepens CD Bonds With New Austrian Plant

BY MIKE HENNESSEY

**SALZBURG, Austria** The Sony compact disk plant that opened here July 29 (Billboard, Aug. 8) should be seen as a declaration of the company's faith in the future of CD in all its forms.

This was emphasized on opening day by Wolfgang Russo, director of marketing and customer relations for the new plant, which is called Digital Audio Disc Corp. The company projects a production of 12 million units this year and a rise to 24 million in 1988.

Russo underscored the press conference comment of Jack J. Schmuckli, president of Sony Europe GmbH, who said that Sony sees no conflict between CD and digital audiotape. He also predicted that with CD software capacity now well ahead of demand, the cost of CDs could fall dramatically in the next months.

Schmuckli said that, while there could still be a shortage of capacity at peak selling time at the end of this year, supply is already outstripping demand. He believes that

some of the CD plants that are financed by venture capital and are now in operation or being constructed will not survive what promises to be increasingly fierce competition.

And Otto G. Zich, managing director of DADC Austria, said that the change from a seller's market to a buyer's market would be to the benefit of record companies and consumers, not merely in terms of price reductions but also in providing the opportunity to shop for the highest quality and the best service.

The new plant at Anif in the province of Salzburg, which produced its first CDs only 10 months after building began in June of last year, is Sony's seventh production facility in Europe and is part of the group's strategy to augment production capacity outside Japan.

By the spring of next year, Sony expects to have eight or nine plants in Europe that employ 4,000 people.

Set to open in the spring of 1988 is an audiotape plant in Rovereto,

Italy. This factory may well also move into other production areas like injection molding. Also under consideration is a European electronic components plant.

The Sony CD player plant at Colmar, France, will soon move into printed circuit production for other products, and the TV plant at Bridgend, U.K., will be the subject of a \$48 million capital investment

## 'Our expansion involves software'

plan to double its current annual output of 250,000 color sets and 350,000 picture tubes by the end of next year.

Says Schmuckli, "Although our roots are in the hardware business, an increasing part of our expansion program involves software. And it is Sony's policy to create production capacity where the market is. This naturally involved expanding our European presence."

Europe currently accounts for

more than 20% of Sony's total world sales of more than \$8 billion. In the next three years, Sony plans to double its production capacity outside Japan from 20% of the total to 40%. And the share of European sales accounted for by European production is expected to increase from 30% to more than 45% during that time.

Schmuckli declined to reveal the targeted unit cost of CDs from the Anif factory, but there is little doubt that it will be highly competitive and, considering the quality of the product, among the cheapest in Europe.

Sony reportedly looked at 20 possible sites for the new factory before deciding on the Salzburg province. All of the reasons for choosing Anif, according to Norio Ohga, president and chief executive officer of Sony Corp., were economic ones, and key among these is the fact that the average wage level, is lower than in many other European countries and 30% less than in West Germany.

It is therefore likely that DADC Austria, at full capacity, will be able substantially to undercut the current \$3.10 unit cost of Europe's biggest CD facility—the PDO plant in Hanover.

One noneconomic reason for the choice of Anif is undoubtedly the powerful recommendation made to Sony chairman Akio Morita by his friend Herbert von Karajan, who has his home in the area and who was among the guests at the opening ceremony. The maestro made it plain that he is delighted by the choice of location. He also spoke of his deep commitment to the CD system and revealed that 43 works, with himself conducting, are being prepared for release on CD video.

Sony puts worldwide sales of CDs at 150 million in 1986 and forecasts

that sales this year will be double that figure. The group also predicts that by the mid-1990s, CD will have superseded vinyl.

Otto Zich noted that already there are more CDs than conventional LPs sold in Japan, and he said that this situation would arise in Europe two years from now. Penetration of CD players in homes, he said, is 18% in Japan, 10% in the U.S., and 4% in Europe. These figures, he said, show the real potential for the CD system in Europe.

Zich said, "Last year, 40 million CDs were sold in Europe. This year we expect the figure to total 80 million and by 1990, 200 million."

Worldwide sales of CD players last year, Zich said, totaled 7 million. Increased demand would now be triggered not only by the regular CD but also by the new formats like CD video and the CD single, which he called, "the logical successor to the traditional 45 rpm single."

The \$46 million Anif plant, in which CBS has a 25% stake, will be producing 2 million CDs a month by mid-1988, with a turnaround time of seven days. This will bring total monthly European CD production, according to Sony, to 10 million. Targeted yield rate for DADC Austria, according to Schmuckli, is "95% plus."

Sony's worldwide CD production capacity is now boosted to 10 million units a month.

Coordinating Sony's pan-European activities is Sony Europa GmbH, a Cologne, West Germany-based company established in November under president Schmuckli. The group has also established a European design center in Fellbach, West Germany, for the development of products and technologies for the European market.

## Violent Incidents Running At One A Month

# Pirate Radio Outfits Battle Gov't In U.K.

BY NICK ROBERTSHAW

**LONDON** Violence between pirate radio stations and the government investigators responsible for tracking them down has soared this year, according to Trade and Industry Undersecretary John Butcher.

In 1984 there was only one violent incident involving Radio Investigation Service staff. In 1985 there were two, and in 1986 three. But this year, attacks have been running at one a month. Listing a range of assaults and threats made by unlicensed broadcasters, Butcher says, "Some of the things have more in common with Chicago in the '20s or '30s than with the streets of London or Birmingham."

RIS officials have been chased by gangs, beaten up, dragged from cars, and had ladders pulled out from under them. A book cited by Butcher, "Radio Is My Bomb," recommends that pirate operators be "well-masked and toled-up" and that police and RIS staff be disabled before they can make distress calls.

Calling on the public for help in bringing offenders to court, Butcher says continued violence might delay the introduction of licensed community radio stations in Britain, as recommended in a recent government policy document on the future of broadcasting.

"The irony is that it is this government which is most mindful of liberalizing the airwaves and considering the options for community radio," he says.

More than 40 pirate stations operate in the London area at any given time. During the past year, a total of more than 200 have been on air. Many work with a minimum

of equipment from high-rises and apartments and continue to operate even after repeated confiscations and fines.

Few are overtly political. Many cater to ethnic groups, others to special musical tastes, supported by advertising revenue from independent record labels, clubs, and other sources. Some claim to earn profits of up to \$4,500 weekly.

There is some skepticism here about the scale of the problem and the government's motives for publicizing it at this time. More than 200 raids have been carried out so far this year, more than in the whole of 1986, so more incidents are likely to be reported. Most DJs say relations with investigators

are cordial and that stations project a responsible image in order to enhance their chances of eventually winning a broadcast license.

Even the investigators' own union describes the government's attitude as "very suspicious" at a time when staffing levels are being cut substantially. The theory is that the government, which has already deferred plans for community radio for fear that it will spawn large numbers of broadcasters hostile to Tory thinking, is now trying to discredit unlicensed stations before the introduction of a broadcasting bill.

# CD Sales Generate More \$\$ In Holland Than LPs

**AMSTERDAM** Compact disk sales earnings in the Dutch market have overtaken those for vinyl albums, according to NVPI, the Dutch national IFPI group. In the first quarter of 1987, CD business generated the equivalent of \$31 million, against \$30 million for LPs.

"The point of intersection has been reached much sooner than we expected," says NVPI deputy managing director Rob Edwards, who predicts full-year CD volumes of between 6 million and 7 million. Last year, 3.2 million CDs worth \$74 million were sold.

LP volumes have fallen every year since 1983, totaling 13.6 million units worth \$132.5 million in 1986. Edwards notes, "It's highly likely that LP sales will fall again this year, but it is too early to conclude

that there is no economic necessity to produce vinyl albums any longer. As long as it is profitable to make them, production will go on, perhaps until the mid-'90s. I really wouldn't dare to predict."

Edwards contrasts the Dutch experience with that of other European markets. In West Germany, the decline in LP sales has been less dramatic, and in Britain the vinyl format even showed slight growth in 1986, he says.

NVPI now plans a detailed survey of LP and CD business here, including a study of CD hardware trends. "Nobody knows exactly how many CD players have been sold on the Dutch market. I have heard estimates of 6% of households having them, which means over 300,000 players have been sold to date."

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 8/8/87

This Week	Last Week	SINGLES
1	1	LA BAMBA LOS LOBOS SLASH/LONDON
2	2	WHO'S THAT GIRL MADONNA SIRE
3	5	ALONE HEART CAPITOL
4	3	ALWAYS ATLANTIC STARR WARNER BROS
5	NEW	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON/SIEDAH GARRETT EPIC
6	13	LABOUR OF LOVE HUE AND CRY CIRCA
7	19	TRUE FAITH NEW ORDER FACTORY
8	28	CALL ME SPAGNA CBS
9	7	JIVE TALKIN' BOOGIE BOX HIGH HARDBACK
10	10	SHE'S ON IT BEASTIE BOYS DEF JAM/CBS
11	4	IT'S A SIN PET SHOP BOYS PARLOPHONE
12	9	JUST DON'T WANNA BE LONELY FREDDIE MCGREGOR GERMAIN
13	6	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
14	8	F.L.M. MEL & KIM SUPREME
15	14	I HEARD A RUMOUR BANANARAMA LONDON
16	34	ANIMAL DEF LEPPARD BLUDGEON RIF
17	30	ROADBLOCK STOCK AITKEN & WATERMAN A&M
18	16	I REALLY DIDN'T MEAN IT LUTHER VANDROSS EPIC
19	12	A LITTLE BOOGIE WOOGIE SHAKIN' STEVENS EPIC
20	18	YOU CAUGHT MY EYE JUDY BOUCHER ORBITONE
21	11	WISHING WELL TERENCE TRENT D'ARBY CBS
22	33	TOY BOY SINITTA FANFARE
23	38	SOMEWHERE OUT THERE LINDA RONSTADT & JAMES INGRAM MCA
24	22	SUGAR MICE MARILLION EMI
25	20	OOPS UPSIDE YOUR HEAD ('87 MIX) GAP BAND CLUB
26	25	PERSONAL TOUCH ERROL BROWN WEA
27	15	SWEETEST SMILE BLACK A&M
28	35	GIRLS GIRLS GIRLS MOTLEY CRUE ELEKTRA
29	31	I SURRENOER SAMANTHA FOX JIVE
30	17	THE LIVING DAYLIGHTS A-HA WARNER BROS
31	NEW	SWEET LITTLE MYSTERY WET WET WET PRECIOUS ORGANISATION
32	NEW	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
33	21	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
34	24	SOLD BOY GEORGE VIRGIN
35	29	STAR TREKKIN' FIRM BARK
36	NEW	FUNKY TOWN PSEUDO ECHO RCA
37	NEW	LIPS LIKE SUGAR ECHO & THE BUNNYMEN WEA
38	23	SONGBIRD KENNY G ARISTA
39	NEW	JUST CALL SHERRICK WARNER BROS
40	26	MY PRETTY ONE CLIFF RICHARD EMI
		<b>ALBUMS</b>
1	1	VARIOUS HITS 6 CBS/WEA/BMG
2	2	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
3	5	U2 THE JOSHUA TREE ISLAND
4	6	VARIOUS SIXTIES MIX STYLUS
5	4	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
6	3	WHITNEY HOUSTON WHITNEY ARISTA
7	9	HEART BAD ANIMALS CAPITOL
8	7	GENESIS INVISIBLE TOUCH VIRGIN
9	10	MEL & KIM F.L.M. SUPREME
10	NEW	ALEXANDER O'NEAL HEARSAY TABU
11	11	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
12	8	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
13	13	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
14	12	MADONNA TRUE BLUE SIRE
15	15	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
16	16	SUZANNE VEGA SOLITUDE STANDING A&M
17	17	MARILLION CLUTCHING AT STRAWS EMI
18	14	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
19	NEW	VARIOUS THE DEF JAM SAMPLER VOL 1 DEF JAM/CBS
20	20	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
21	25	LUTHER VANDROSS GIVE ME THE REASON EPIC
22	18	VARIOUS THE ISLAND STORY ISLAND
23	19	JANET JACKSON CONTROL A&M
24	22	SAMANTHA FOX JIVE
25	23	JEAN MICHEL JARRE HOUSTON LYON POLYDOR
26	21	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
27	38	U2 UNDER A BLOOD RED SKY ISLAND
28	NEW	KENNY G DUOTONES ARISTA
29	24	ECHO & THE BUNNYMEN WEA
30	29	DIRE STRAITS BROTHERS IN ARMS VERTIGO
31	27	LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC
32	31	SIMPLY RED MEN AND WOMEN ELEKTRA
33	33	PAUL SIMON GRACELAND WARNER
34	26	ROGER WHITTAKER HIS FINEST COLLECTION POLYGRAM/TEMBO
35	NEW	U2 THE UNFORGETTABLE FIRE ISLAND
36	28	ERASURE THE CIRCUS MUTE
37	30	PETER GABRIEL SO VIRGIN
38	35	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
39	32	WHITESNAKE EMI
40	NEW	BON JOVI SLIPPERY WHEN WET VERTIGO

## CANADA (Courtesy The Record) As of 7/30/87

		SINGLES
1	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
2	2	ALONE HEART CAPITOL
3	3	SHAKEDOWN BOB SEGER MCA
4	7	HEAD TO TOE LISA LISA COLUMBIA/CBS
5	6	FUNKYTOWN PSEUDO ECHO BMG
6	12	WHO'S THAT GIRL MADONNA SIRE/WEA
7	9	HEART & SOUL T'PAU VIRGIN/A&M
8	8	I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
9	13	YOU'RE THE VOICE JOHN FARNHAM RCA/BMG
10	10	ALWAYS ATLANTIC STARR WEA
11	11	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/MCA
12	5	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
13	4	YOU KEEP ME HANGIN' ON KIM WILDE MCA
14	NEW	LUKA SUZANNE VEGA A&M
15	NEW	LA BAMBA LOS LOBOS SLASH/WARNER BROS./WEA
16	18	RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
17	15	CROWDED HOUSE SOMETHING SO STRONG CAPITOL
18	14	FLAMES OF PARADISE JENNIFER RUSH (DUET WITH ELTON JOHN) CBS
19	NEW	CROSS MY BROKEN HEART THE JETS MCA
20	NEW	SONGBIRD KENNY G. BMG
		<b>ALBUMS</b>
1	2	WHITNEY HOUSTON ARISTA/BMG
2	1	U2 THE JOSHUA TREE ISLAND/MCA
3	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
4	4	HEART BAD ANIMALS CAPITOL
5	5	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
6	8	SUZANNE VEGA SOLITUDE STANDING A&M
7	6	VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
8	9	THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
9	7	MADONNA TRUE BLUE SIRE/WEA
10	10	CROWDED HOUSE CAPITOL
11	11	POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL
12	17	STARSHIP NO PROTECTION GRUNT/BMG
13	13	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
14	14	KENNY G. DUOTONES ARISTA/BMG
15	12	DAVID BOWIE NEVER LET ME DOWN CAPITOL
16	20	BRYAN ADAMS INTO THE FIRE A&M
17	NEW	WHITESNAKE WARNER BROS./WEA
18	18	PAUL SIMON GRACELAND WARNER BROS./WEA
19	NEW	PSEUDO ECHO LOVE & ADVENTURE BMG
20	NEW	JOHN FARNHAM WHISPERING JACK BMG

## WEST GERMANY (Courtesy Der Musikmarkt) As of 8/3/87

		SINGLES
1	1	IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI
2	2	WHO'S THAT GIRL MADONNA SIRE/WEA
3	3	I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS
4	8	VOYAGE VOYAGE DESIRELESS CBS
5	5	GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
6	4	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
7	6	SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
8	7	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE/TELDEC
9	NEW	HOLIDAY THE OTHER ONES VIRGIN
10	11	THE LIVING DAYLIGHTS A-HA WARNER BROS/WEA
11	12	CALL ME SPAGNA CBS
12	9	CROCKETT'S THEME JAN HAMMER MCA/WEA
13	10	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/ARIOLA
14	14	TEARS OF ICE BOLLAND & BOLLAND TELDEC
15	13	FLAMES OF PARADISE JENNIFER RUSH & ELTON JOHN CBS
16	NEW	I LOVE TO LOVE TINA CHARLES ARISTA
17	15	MISS YOU SO BONNIE BIANCO METRONOME/PMV
18	17	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/ARIOLA
19	16	DIAMONDS HERB ALPERT A&M/DGG
20	20	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
2	2	U2 THE JOSHUA TREE ISLAND/ARIOLA
3	3	MARILLION CLUTCHING AT STRAWS EMI
4	4	JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
5	5	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
6	6	JENNIFER RUSH HEART OVER MIND CBS
7	8	BONNIE BIANCO JUST ME METRONOME/PMV
8	7	MIXED EMOTIONS DEEP FROM THE HEART EMI
9	9	BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIOLA
10	12	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
11	NEW	NICKI KLEINE WUNDER VIRGIN
12	11	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
13	NEW	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
14	10	THE CURE KISS ME KISS ME KISS ME METRONOME/PMV
15	13	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
16	17	SAMANTHA FOX JIVE/TELDEC
17	15	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
18	16	SUZANNE VEGA SOLITUDE STANDING A&M/DG
19	19	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
20	NEW	TINA TURNER BREAK EVERY RULE CAPITOL

## ITALY (Courtesy Germano Ruscitto) As of 7/23/87

		SINGLES
1	NEW	WHO'S THAT GIRL MADONNA CBS
2	3	I WANT YOUR SEX GEORGE MICHAEL CBS
3	8	GENTE DI MARE TOZZI & RAF CGDMM
4	1	LET IT BE FERRY AID CBS
5	4	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON RCA
6	NEW	THE LIVING DAYLIGHTS A-HA WEA
7	7	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX CGDMM
8	16	I JUST CAN'T WAIT MANDY SMITH CGDMM
9	NEW	ATTIMI MANGO FONIT/CETRA
10	6	BOYS SABRINA FIVE RECORD/CGDMM
11	9	LIVING IN A BOX LIVING IN A BOX RCA
12	5	I LOVE TO LOVE TINA CHARLES RCA
13	2	MIA BOCCA J JONES WEA
14	10	CALL ME SPAGNA CBS
15	NEW	JUST AROUND THE CORNER COCK ROBIN CBS
16	18	KEEP ME IN MIND BOY GEORGE VIRGIN/EMI
17	13	TAKE ME BACK TRACY SPENCER CBS
18	12	DANCE AROUND THE WORLD RICHENAL CBS
19	14	IT'S A SIN PET SHOP BOYS EMI
20	15	SIGN OF THE TIME PRINCE WEA

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/8/87

		HOT 100 SINGLES
1	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	4	IT'S A SIN PET SHOP BOYS PARLOPHONE
3	3	CALL ME SPAGNA CBS
4	5	WHO'S THAT GIRL MADONNA SIRE
5	2	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
6	7	THE LIVING DAYLIGHTS A-HA WARNER BROTHERS
7	6	I WANT YOUR SEX GEORGE MICHAEL EPIC
8	9	F.L.M. MEL & KIM SUPREME
9	11	ALONE HEART CAPITOL
10	8	LA ISLA BONITA MADONNA SIRE
11	13	JUST AROUND THE CORNER COCK ROBIN CBS
12	12	SWEET SIXTEEN BILLY IDOL CHRYSALIS
13	16	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
14	15	WITH OR WITHOUT YOU U2 ISLAND
15	10	HOLD ME NOW JOHNNY LOGAN EPIC
16	17	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
17	NEW	I HEARD A RUMOUR BANANARAMA LONDON
18	14	I LOVE TO LOVE TINA CHARLES BLACK SCORPIO/CBS
19	NEW	STRANGELOVE DEPECHE MODE MUTE
20	NEW	MY PRETTY ONE CLIFF RICHARD EMI
		<b>HOT 100 ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARISTA
2	2	U2 THE JOSHUA TREE ISLAND
3	3	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
4	11	MARILLION CLUTCHING AT STRAWS EMI
5	7	MADONNA TRUE BLUE SIRE
6	4	THE CURE KISS ME KISS ME KISS ME POLYDOR
7	5	GENESIS INVISIBLE TOUCH VIRGIN
8	8	SIMPLY RED MEN AND WOMEN WEA
9	6	PRINCE SIGN OF THE TIMES PAISLEY PARK
10	13	JEAN MICHEL JARRE IN CONCERT LYON HOUSTON POLYDOR
11	12	SUZANNE VEGA SOLITUDE STANDING A&M
12	NEW	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
13	9	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
14	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
15	NEW	SAMANTHA FOX JIVE
16	16	HEART BAD ANIMALS CAPITOL
17	14	PAUL SIMON GRACELAND WARNER
18	18	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
19	15	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
20	17	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY

## AUSTRALIA (Courtesy Australian Music Report) As of 8/10/87

		SINGLES
1	5	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
2	1	HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS
3	3	RESPECTABLE MEL & KIM LIBERATION
4	2	I WANT YOUR SEX GEORGE MICHAEL CBS
5	4	CRAZY ICEHOUSE REGULAR/FESTIVAL
6	6	SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
7	8	ALONE HEART CAPITOL
8	7	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
9	10	SHAKEDOWN BOB SEGER MCA/WEA
10	9	NOTHING'S GONNA STOP US NOW STARSHIP RCA
11	17	WHO'S THAT GIRL MADONNA SIRE
12	16	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
13	11	RIGHT ON TRACK BREAKFAST CLUB MCA
14	13	BREAKOUT SWING OUT SISTER MERCURY/POLYGRAM
15	12	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
16	NEW	WHEN YOU WALK IN THE ROOM PAUL CARRACK CHRYSALIS/FESTIVAL
17	NEW	IT'S A SIN PET SHOP BOYS PARLOPHONE
18	NEW	WILD HORSES GINO VANNELLI POLYDOR
19	NEW	HE'S JUST NO GOOD FOR YOU MENTAL AS ANYTHING CBS
20	18	GET READY CAROL HITCHCOCK MUSHROOM
		<b>ALBUMS</b>
1	1	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
2	2	CROWDED HOUSE CAPITOL/EMI
3	3	WHITNEY HOUSTON WHITNEY ARISTA
4	5	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
5	6	ELTON JOHN LIVE IN AUSTRALIA WITH THE M S O ROCKET/POLYGRAM
6	4	VARIOUS ARTISTS '87 RIGHT ON TRACK CBS
7	7	MEL & KIM F.L.M. LIBERATION/CBS
8	8	U2 THE JOSHUA TREE ISLAND/FESTIVAL
9	9	PETER GABRIEL SO VIRGIN
10	10	SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
11	11	NOISEWORKS CBS
12	12	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
13	14	VARIOUS ARTISTS 12 FESTIVAL
14	16	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
15	18	HEART BAD ANIMALS CAPITOL
16	13	PAUL SIMON GRACELAND WARNER/WEA
17	20	JENNY MORRIS BODY AND SOUL WEA
18	NEW	MADONNA TRUE BLUE SIRE
19	17	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
20	15	THE CURE KISS ME KISS ME KISS ME FICTION/WEA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/31/87

		SINGLES
1	1	WHO'S THAT GIRL MADONNA SIRE
2	2	PAPA CHICO TONY ESPORITO INDISC
3	3	IT'S A SIN PET SHOP BOYS PARLOPHONE
4	7	RIGHT NEXT DOOR ROBERT CRAY BAND PHONOGRAM
5	5	HELENE JULIEN CLERC VIRGIN
6	4	I WANT YOUR SEX GEORGE MICHAEL CBS
7	8	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX CNR
8	6	ALONE HEART CAPITOL
9	NEW	EEN KOPJE KOFFIE VOF DE KUNST POLYDOR
10	NEW	SWEET SIXTEEN BILLY IDOL ARIOLA
		<b>ALBUMS</b>
1	3	ROBERT CRAY BAND STRONG PERSUADER PHONOGRAM
2	1	WHITNEY HOUSTON WHITNEY ARIOLA
3	2	U2 THE JOSHUA TREE ISLAND
4	NEW	MADONNA WHO'S THAT GIRL SOUNDTRACK WEA
5	8	BARBRA STREISAND ONE VOICE CBS
6	6	VARIOUS HITS 6 THE ALBUM WEA/CBS
7	4	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
8	5	PRINCE SIGN OF THE TIMES PAISLEY PARK
9	7	MARILLION CLUTCHING AT STRAWS EMI
10	10	HEART BAD ANIMALS EMI/BOVEMA

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SPOTLIGHT

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## Music Sales Down In France Contraction Of Retail Sector Cited

PARIS Contraction in the retail sector and play-it-safe stocking policies are largely to blame for the decline in French record and tape sales, according to the trade organization SNEP here.

Announcing an 11% drop in overall unit sales for the first four months of 1987, SNEP president Bernard de Bosson says: "There are fewer and fewer points of sale, and those that remain concentrate on the top 50. Retailers are taking fewer risks and only stocking what is absolutely necessary. The effect is to limit the consumer's choice more and more."

Hit hardest in the first third of 1987 were album sales, which totaled 5.93 million units, down 32.5% from the same period last year. Sales of singles totaled 15.97 million, down 14%; sales of maxi singles and EPs totaled 1.27 million, down 8.3%; and cassettes were down 7.1%, with sales of 6.03 million.

In value terms, the story is the same. Album sales were worth \$28.74 million (down 35.4%); singles sales totaled \$35.78 million (down 7.9%); and

cassette sales totaled \$30.42 million (down 8.1%).

Compact disks registered a 129.4% increase in unit sales, to 3.3 million; the dollar value of CDs sold increased 116.1%, to \$38.3 million. The configuration accounted for 28.7% of industry earnings during the four-month period, more than albums (21.6%), cassettes (22.8%), or singles (26.9%).

But even the spectacular growth of CDs has fallen below the 150% increases of 1986, and with the industry's overall earnings dropping to \$133.24 million, compared with \$134.15 million in the equivalent period last year, it seems CDs alone cannot sustain music business growth here.

Says de Bosson: "The fall in grosses is particularly disturbing because it shows that CDs cannot make up the difference and are far from being the substitution product that was thought."

Among other factors behind the poor results, de Bosson cites an absence of strong product in the first part of 1987.

## Philips Delays Introduction Of DAT Machines, Cites Lack Of Software

BY WILLEM HOOS

AMSTERDAM, Netherlands Philips board member Bob Spinoso Cattela says the multinational electronics company will not launch a digital audiotape recorder ahead of global arrangements on anticopying measures.

Spinoso Cattela says: "It's useless to produce recorders before there is a generous supply of DAT software. So far, the international music industry has not decided to manufacture prerecorded DAT software. They first want an agreement on an anticopying system. Such agreements have not yet been reached in the U.S., Europe, or any other territories."

There is further encouragement for those opposed to the unrestricted introduction of DAT. Grundig, in which Philips has a stake of over 30%, confirms that it will only market DAT hardware in Europe via a co-production deal with another European company.

"If such an agreement cannot be reached," says vice president Peter Harmsen, "then Grundig won't produce the DAT recorder on its own. It would be too risky." In June, Grundig announced plans to launch DAT hardware in the fall in partnership with an unnamed Japanese manufacturer (Billboard, June 20).

Should the European launch go ahead, Harmsen foresees an initial \$1,750-\$2,000 price tag. "That's an introduction price," he says. "The hardware industry is actually entitled to ask a retail price of around \$3,000."

Announcing Philips' financial results for the first six months of 1987, Spinoso Cattela says net profits were \$210 million, up 19%, despite an 8% dip in gross earnings, to \$12.08 billion. The main cause of the drop in grosses was the low rate of the U.S. dollar, he says, combined with disappointing results from PolyGram and U.S. subsidiary NAPC.

By 1991, Philips aims to double annual profits, Spinoso Cattela says.

## VCRs Reach 35% Penetration VHS Dominates W. Germany

FRANKFURT, West Germany West German VCR penetration is now around 35% of all households, with 1986's unit sales totaling 1.8 million, according to figures released by the Consumer & Communication Electronics Assn. here.

VHS dominates the market, and even 8mm camcorders have been unable to make any significant inroads. One in four purchasers now choose recorders with VPS (Video Program System) capability.

Broadcast by both the ARD and ZDF national television networks, VPS ensures machines record programs correctly, even if they are

transmitted at other than the advertised times.

Around 15% of all buyers select stereo hi-fi VCRs, which are sold at prices a little above those for ordinary hardware, the association reports.

Sales of color TV sets continue to outstrip the VCR trade, however, with unit sales topping 3.3 million in 1986. Revenues were around \$2.2 billion, representing 27% of overall consumer-electronics spending in the year. Some 88% of German households now have color televisions, and 18.5% have two or more.

## Gary Slaight Takes Charge Of Radio Division Shakeup At Standard Broadcasting

BY KIRK LaPOINTE

OTTAWA When Gary Slaight was brought over from CILQ-FM Toronto by his father, Allan Slaight, to run Standard Broadcasting's radio division, he predicted "a few changes," but only after he had time to assess the situation.

It is obvious, however, that the younger Slaight is a quick study. True to his word, though, he has made just a few changes—although they've involved major personnel shifts at the radio chain's stations in Montreal and Ottawa in a major shakeup. And it may not be over, because those executive moves are bound to spur considerable format shifts, too.

The key change has been the firing of Greg Stewart, program director at CJAD-AM and CJMF-FM in Montreal, and the hiring of one of the industry's acknowledged bright young lights, Rob Braide of CHOM-FM across town. Braide fine-tuned the rock outlet to its largest rating ever in the recent BBM Bureau of Measurement survey.

"It will be a big plus for us,"

Slaight predicts. "And it's a big loss for CHOM."

Braide's replacement at CHOM is the station's creative director, Ian MacLean. His appointment as program director is seen as a bid to keep the station on a roll in the ratings. At CJAD/CJMF, however, Slaight wants an overhaul.

"The morale at CJMF is pretty bad," he says. "Rob is the guy we

### 'We can't stay 11th out of 14 stations in Ottawa'

need to get people going again."

Only days after he made the move in Montreal, Slaight flew to Ottawa to formalize the firing of Linda Benoit, general manager at CJSB-AM, the sagging Standard outlet. Upped at the station is John Foreman. Like the Montreal outlets, it is clear Slaight won't limit the changes to new faces in the executive suite. There are bound to be changes in sound, too.

"We can't stay 11th out of 14

## After A Decade, Dan Hill Bounces Back Artist Has A Top 30 Hit With 'Can't We Try'

OTTAWA Not every recording act gets a chance to bounce back after a decade, so Dan Hill is trying to enjoy his second shot at success and yet make the most of it.

"You don't usually get this kind of opportunity to get a fresh start," he says. "This time, I'm also getting to apply what I've learned from the first time."

That first time came in 1978 when Hill, barely removed from his folk roots, had a top five single, "Sometimes When We Touch," co-written with Barry Mann. Hill was 23 and, by his own admission, quite naive. He tried to duplicate the song, rather than trying to grow artistically. He had difficulty repeating his success.

Still well-received in his native Canada, Hill has been recording sporadically over the last decade. Having lost a considerable sum in bad business deals and facing criticism that his work hadn't matured, Hill remapped his career. His last album gave strong hints that he was making a transition.

His new, self-titled CBS album has brought him back into the limelight. A single, "Can't We Try," has gone top 30 in the U.S. and Canada, and Hill sees the duet with Vonda Sheppard as the first big step back.

Signed directly to CBS New York, Hill says it was smarter to stay away from a Canadian deal that would have to be pitched abroad. "If you can find someone in your corner in the U.S., you are a lot better off to sign directly," he says.

Even so, the CBS signing brings him back to work in Canada with Jeff Burns, the company's Canadi-

an chief of a&r, with whom Hill worked on his earliest projects at the now-defunct GRT label.

His new record, made in Los Angeles, reveals a much tougher sound and more polished arrangements. Hill says he no longer is hidebound about reworking songs.

And if he's had some success as a songwriter since his big hit (Jef-

frey Osborne and Lee Aaron have recorded his work, among others), Hill likes the fact that he'll now be able to tour again on his own. A modest Canadian tour is planned for later in the summer, and Hill will be watching the success of his single in the U.S. and Europe to see where he goes next.

Having made the moves at Standard's key stations outside its Toronto base, Slaight now is expected to alter the tone and the lineup of the stations he runs in Toronto, CKFM-FM and CFRB-AM.

The FM outlet, he promised when he took over as general manager, will "get a more contemporary, up-tempo sound." Its current soft-rock format, although attracting a loyal listenership, is considered too tame to expand sizably. The logical target for the station is CHUM-FM, the country's most-listened-to radio outlet, whose format has seemingly softened in recent months. But, perhaps concerned his station will be seen as a David in a battle with Goliath, Slaight plays down suggestions that CHUM-FM is on the hit list.

And while CFRB has long since lost its status as the country's most popular station, Slaight professes satisfaction with its light rock and information mix and thinks "the bleeding is over."

## CD Production A Mystery, But Shipments Are Known

OTTAWA Just how many compact disks are being produced in Canadian plants? The industry is rife with rumors that far fewer CDs are being pressed than the three Canadian manufacturers have the capacity for, but the federal government is so far not helping to shed any light on the matter.

Although production figures for records and tapes must be disclosed as part of the monthly Statistics Canada survey of net shipments and sales, CD production is still kept confidential.

What is known, however, is that the Praxis Technologies and Amerique Disque plants have shipped 3.06 million CDs in the first five months of 1987. The Cinram plant still hasn't been brought into the Statistics Canada report. The shipment reports, which reveal 512,410 CDs going out in May alone, do not include any dollar figures. Statistics Canada has yet to segregate CDs from records and tapes to disclose

what their shipments are worth in revenue to the manufacturer. Nor do the figures indicate how many CDs are being returned to manufacturers.

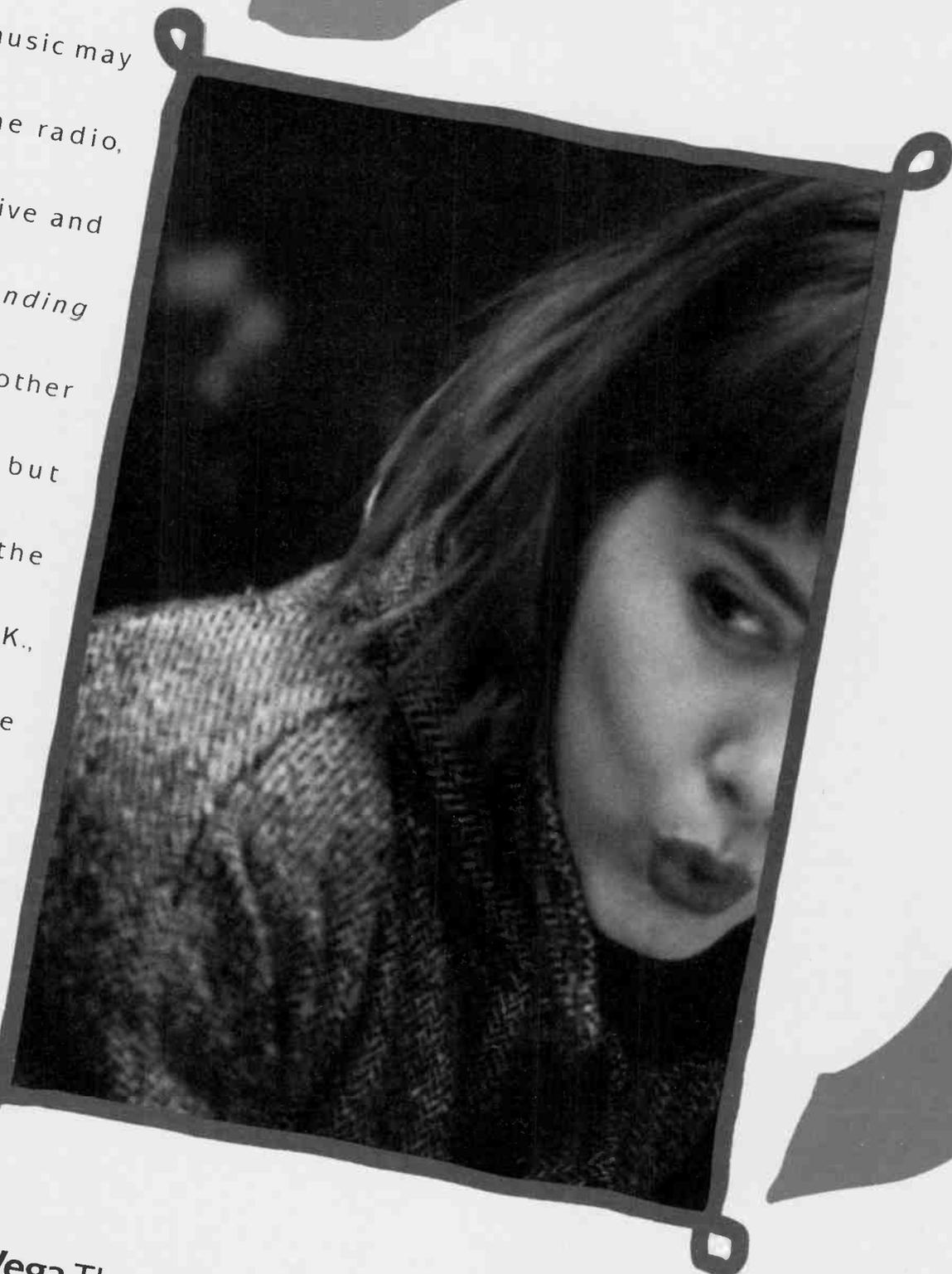
The May figures do show, however, that cassettes continue to hold a slight edge over records and CDs combined in terms of net value of sales. Statistics Canada says prerecorded tapes yielded \$70.27 million in revenue, while records and CDs totaled \$70 million in net sales, which reflects the distributors' net selling price after returns and exchanges.

Earlier information from the Canadian Recording Industry Assn. showed that CDs had overtaken LPs as revenue generators for record companies.

The year-to-date Statistics Canada figures show that 17.95 million records and CDs have been made and 12.98 million shipped. A total of 18.24 million tapes were made and 15.98 million shipped.

It doesn't happen often. But it's happening now.

Suzanne Vega's music may not sound like the radio, but "Luka" <sup>AM 2937</sup> is top five and rising. *Solitude Standing* <sup>SP 5136</sup> may not sound like other best-selling LP's, but it's near platinum in the U.S., platinum in the U.K., and a smash around the world. Chemistry like this between artist and audience is rare, but artists like Suzanne Vega are rarer.



**Suzanne Vega** The future should sound this good.

Features the new single "Solitude Standing" <sup>AM 2960</sup>  
Produced by Steve Addabbo & Lenny Kaye. Executive Producer: Ronald K. Fierstein  
Mixed by Shelly Yakus.

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## THUMBS UP FOR CASSETTE SINGLE

(Continued from page 5)

bell," Dobin adds. "The fixtures are the thing that really kicked it off."

Vinyl singles are still outselling tapes by a wide margin, Dobin says, but he notes that "overall activity has been real good, and it's starting to pick up."

Dobin reports that at Waxie Maxie's, the cassettes are accounting for 20% of total singles sales. When a song is available on both vinyl and tape, the cassette accounts for "one-third to one-half" of sales.

"On the Madonna ['Who's That Girl'], it's running fairly close," Dobin says.

"It seems to be doing well," says Lew Garrett, vice president of purchasing for Camelot Music. "At this point, we think that it's add-on sales."

The North Canton, Ohio-based chain is carrying the cassettes in almost all of its 196 stores.

Garrett reports that in some cases, the cassettes are outdistancing their vinyl counterparts by large margins. On Bob Seger's "Shakedown," cassettes are outselling 7-inchers 2½-1, while the Jets' "Cross My Broken Heart" is running 2-1 in favor of cassettes. Sales on Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" find cassettes and 45s running even.

"It would be nice if this were the replacement for the 7-inch single," Garrett says. "I personally think it will be."

Consumer response is not as uniformly positive at the 136 Record Bar test outlets, according to director of purchasing Paul Fussell.

"In some places there's mixed reaction to it, but in more numerous places there's a better reaction to it," Fussell says.

But Fussell notes that Record Bar stores are selling cassettes and 7-inchers about evenly—"1½ vinyls for every cassette single"—and adds that promotion of the configuration is creating even greater demand.

Fussell points out that in Norfolk, Va., where airplay of the Houston and Dionne Warwick "Love Power" cassette singles is being highlighted by WNVZ-FM, "the count is 1¾ cassettes to every vinyl piece."

He also says that the fixture has heightened awareness: "It has really helped us bring out the point that the 45s are out there on cassette. This gives it a focus. People are already asking for the new Michael Jackson on cassette."

At San Francisco-based Rainbow Records, half the chain's 24 stores are carrying all the available cassette product, while the other half are carrying the top 15 titles.

Rainbow singles buyer Jimmy Heikkala calls the cassette-to-vinyl ratio "a 1-1 sale," adding, "There's a fair amount of public interest. It's definitely a hits business."

Retail sources are not universally enthused about the cassette single.

"I'm not that crazy about the idea," says Linda Powers, WEA and RCA buyer for Detroit-based Harmony House, which is carrying the cassettes in all 21 outlets. "It's just another configuration we have to order."

However, Powers does admit that the new configuration may be tapping a fresh audience: "There are a lot of kids who have never had a turntable."

Label representatives are gener-

ally effusive about the early response to the program.

"The first week it was slow, but the second week it slammed right in," says Jody Raithel, national director of product development for Warner/Elektra/Atlantic Corp.

Raithel says that 16% of current total single-configuration sales can be attributed to the cassette single. He notes that cassette reorders are high: "In the last 10 days, the reorder pattern was as high as 29%, and it has been 38% in the last five days."

"The Madonna has kicked in incredibly well," says Russ Bach, WEA executive vice president of marketing development. "Some accounts are starting to ask what else is out on cassette single."

However, Raithel notes that the singles business, whether on cassette or vinyl, is still "a hits business."

"I've got a Simply Red [cassette single] that's dead in the water," Raithel says.

"Everything like this takes time," Bach adds. "The consumer is just starting to find this thing. We have to get the consumer to know it's there."

"I'm thrilled with the feedback," says Arista's Cawley. "I've gotten stellar reports from accounts on how it's selling."

Cawley says that preliminary figures from retailers on Houston's "I

Wanna Dance With Somebody" and Warwick's "Love Power" show one in every three sales coming on the cassette configuration.

At the moment, short stock on some hit items appears to be the biggest problem, according to Cawley.

"Since a lot of retailers underestimated how well it would sell, various retailers sold through the Whitney and Madonna cassette single," he says. "I have never even seen the Madonna single—that tells me that stores were selling it and not replacing it."

"I think it's doing very well," says Jayne Neches Simon, director of national singles sales for A&M. "The feedback has been nothing but positive. The fixtures gave accounts that were skeptical a place to merchandise it. They're seeing them sell over the counter. That's proving to make it a worthwhile configuration."

Simon notes that on Herb Alpert's "Making Love In The Rain," which was released simultaneously on cassette and vinyl, cassettes are accounting for 15% of sales, with reorders running at 20% (2,500 after initial orders of 14,000).

Suzanne Vega's "Luka," released on vinyl in May, racked up 20,000 initial orders, Simon says.

Assistance in preparing this story provided by Earl Paige.

## JULY CERTIFICATIONS

(Continued from page 8)

weren't the only catalog titles to be cited in July. The Steve Miller Band's 1973 smash "The Joker" was belatedly certified platinum, as was Motley Crue's sleeper debut album, "Too Fast For Love."

Here's the complete list of July certifications.

### Multipatinum Albums

**Huey Lewis & the News**, "Sports," Chrysalis, 7 million.

**Madonna**, "Like A Virgin," Sire/Warner Bros., 7 million.

**Van Halen**, "1984," Warner Bros., 6 million.

**ZZ Top**, "Eliminator," Warner Bros., 6 million.

**Lynyrd Skynyrd**, "One More From The Road," MCA, 3 million.

**Lynyrd Skynyrd**, "Gold & Platinum," MCA, 3 million.

**Peter Gabriel**, "So," Geffen/Warner Bros., 2 million.

**Whitney Houston**, "Whitney," Arista, 2 million.

**Lynyrd Skynyrd**, "Pronounced Leh-nerd Skin-nerd," MCA, 2 million.

**Lynyrd Skynyrd**, "Second Helping," MCA, 2 million.

**Lynyrd Skynyrd**, "Street Survivors," MCA, 2 million.

### Platinum Albums

**Linda Ronstadt/Emmylou Harris/Dolly Parton**, "Trio," Warner Bros., Ronstadt's eighth, Harris' first, Parton's fourth.

**Lynyrd Skynyrd**, "Nothin' Fancy," MCA, its seventh.

**Prince**, "Sign 'O' The Times," Paisley Park/Warner Bros., his seventh.

**Heart**, "Bad Animals," Capitol, its sixth.

**Lynyrd Skynyrd**, "Second Helping," MCA, its sixth.

**Fleetwood Mac**, "Tango In The Night," Warner Bros., its fifth.

**Lynyrd Skynyrd**, "Pronounced

Leh-nerd Skin-nerd," MCA, its fifth.

**Steve Miller Band**, "The Joker," Capitol, its fifth.

**Motley Crue**, "Too Fast For Love," Elektra, its fourth.

**Motley Crue**, "Girls, Girls, Girls," Elektra, its third.

**Whitney Houston**, "Whitney," Arista, her second.

**Randy Travis**, "Always And Forever," Warner Bros., his second.

**The Jets**, MCA, their first.

**Whitesnake**, Geffen/Warner Bros., its first.

### Gold Albums

**Linda Ronstadt/Emmylou Harris/Dolly Parton**, "Trio," Warner Bros., Ronstadt's 15th, Harris' eighth, Parton's seventh.

**David Bowie**, "Never Let Me Down," EMI America, his 10th.

**Fleetwood Mac**, "Tango In The Night," Warner Bros., its eighth.

**Heart**, "Bad Animals," Capitol, its eighth.

**Prince**, "Sign 'O' The Times," Paisley Park/Warner Bros., his eighth.

**Tom Petty & the Heartbreakers**, "Let Me Up (I've Had Enough)," MCA, their sixth.

**Motley Crue**, "Girls, Girls, Girls," Elektra, its fourth.

**The Whispers**, "Just Gets Better With Time," Solar, their fourth.

**Fat Boys**, "Crushin'," Tin Pan Apple/Polydor, their third.

**Whitney Houston**, "Whitney," Arista, her second.

**Randy Travis**, "Always And Forever," Warner Bros., his second.

**Chris De Burgh**, "Into The Light," A&M, his first.

**Suzanne Vega**, "Solitude Standing," A&M, her first.

### Gold Singles

**Whitney Houston**, "I Wanna Dance With Somebody (Who Loves Me)," Arista, her first.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**U2 STAYS AT NO. 1** for the second week with "I Still Haven't Found What I'm Looking For" (Island) in a tight three-way battle. **Madonna's** "Who's That Girl" (Sire) jumps from No. 7 to No. 2, trailing U2 on the sales side only. "I Want Your Sex" (Columbia) by **George Michael** last week pulled off the outstanding feat of reaching No. 2 despite about 70 radio stations among the 226 pop reporters not reporting the controversial song. It is No. 1 in sales points by a wide margin, but its weakness in radio reports holds the total point tally down. So, it slips to No. 3 this week, while still gaining points.

**THIS WEEK'S POWER PICK/SALES** is **Whitney Houston's** "Didn't We Almost Have It All" (Arista), which jumps to No. 25. It nabbed the Power Pick/Airplay last week and the Hot Shot Debut two weeks ago. The record is top 10 at stations in three markets—Salt Lake City, Las Vegas, and Honolulu. **Whitesnake** seems certain to reach the top 10 of the Hot 100 for the first time as "Here I Go Again" (Geffen), which is at No. 26, wins the Power Pick/Airplay. It is top 10 at five stations, with moves of 7-3 at KZOU Little Rock, Ark., and 10-3 at WEAG Indianapolis. Actually, **Michael Jackson** gains enough points with "I Just Can't Stop Loving You" (Epic) to be this week's combined Power Pick/Sales & Airplay, and it makes the biggest jump on the chart, moving from 37-16 in its second week, but records in the top 20 are not eligible to win the Power Pick honors.

**THE MOST-ADDED RECORD** already on the chart is "Lost In Emotion" by **Lisa Lisa & Cult Jam** (Columbia), with 52 new adds and a jump on the chart from 67-49. Based on the radio response, it appears likely to be at least a top five follow-up to their No. 1 "Head To Toe." The new single already moves 7-5 at B-97 New Orleans, where PD **Shadow Stevens** says, "It's been consistently top 10 in requests, top 15 in retail sales, and one of the top five call-out records for teens and females up to age 34." Right behind Lisa Lisa with 45 adds is "Carrie" (Epic), the third single from **Europe's** debut album. It moves 60-46 nationally and is taking big jumps at radio, including 34-20 at 93-Q Houston, 32-20 at WLOL Minneapolis, and 34-16 at KATD San Jose, Calif.

**QUICK CUTS:** The most widely played record on the Hot 100 is "La Bamba" by **Los Lobos** (Slash), which soars from No. 11 to No. 5. An impressive 225 pop panel stations are playing the record, with only one holdout not yet reporting it—KEGL in Dallas . . . Among the seven new entries on the chart are three artists making their Hot 100 debuts. **Levert**, a Cleveland group, enters at No. 90 with "Casanova" (Atlantic). The other two debuts are English acts, female duo **Pepsi & Shirlie** with "Heartache" (Polydor) and trio **Swing Out Sister** with "Breakout" (Mercury).

FOR WEEK ENDING AUGUST 15, 1987

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 148 REPORTERS	TOTAL ADDS 226 REPORTERS	TOTAL ON CHART
<b>PAPER IN FIRE</b> JOHN C. MELLENCAMP MERCURY	9	24	84	117	117
<b>WHO WILL YOU RUN TO</b> HEART CAPITOL	8	17	67	92	100
<b>LOST IN EMOTION</b> LISA LISA & CULT JAM COLUMBIA	6	14	32	52	112
<b>CARRIE</b> EUROPE EPIC	4	11	30	45	145
<b>NEVER LET ME DOWN</b> DAVID BOWIE EMI-AMERICA	2	8	31	41	85
<b>JUMP START</b> NATALIE COLE MANHATTAN	2	4	23	29	118
<b>BE THERE</b> THE POINTER SISTERS MCA	4	6	18	28	60
<b>I NEED LOVE</b> L.L. COOL J DEF JAM	2	6	19	27	114
<b>DON'T LOOK DOWN</b> GO WEST CHRYSALIS	1	4	21	26	65
<b>LET ME BE THE ONE</b> EXPOSE ARISTA	4	4	18	26	45

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

# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	I WANT YOUR SEX	GEORGE MICHAEL	3
2	2	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	1
3	6	LUKA	SUZANNE VEGA	4
4	9	WHO'S THAT GIRL	MADONNA	2
5	14	LA BAMBA	LOS LOBOS	5
6	5	HEART AND SOUL	T'PAU	6
7	3	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	10
8	7	CROSS MY BROKEN HEART	THE JETS	8
9	11	DON'T MEAN NOTHING	RICHARD MARX	7
10	10	ONLY IN MY DREAMS	DEBBIE GIBSON	9
11	4	SHAKEDOWN	BOB SEGER	12
12	18	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	14
13	8	WOT'S IT TO YA	ROBBIE NEVIL	18
14	15	ROCK STEADY	THE WHISPERS	11
15	22	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	15
16	21	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	13
17	20	SEVEN WONDERS	FLEETWOOD MAC	19
18	—	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	16
19	17	THE PLEASURE PRINCIPLE	JANET JACKSON	21
20	26	LIVING IN A BOX	LIVING IN A BOX	22
21	25	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	20
22	12	ALONE	HEART	17
23	29	WHEN SMOKEY SINGS	ABC	24
24	13	KISS HIM GOODBYE	THE NYLONS	34
25	38	TOUCH OF GREY	GRATEFUL DEAD	32
26	16	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	28
27	34	WIPEOUT	FAT BOYS & THE BEACH BOYS	30
28	—	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	23
29	33	GIVE TO LIVE	SAMMY HAGAR	27
30	—	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	25
31	35	JAM TONIGHT	FREDDIE JACKSON	37
32	36	SINCE YOU'VE BEEN GONE	THE OUTFIELD	31
33	40	LIES	JONATHAN BUTLER	35
34	—	HERE I GO AGAIN	WHITESNAKE	26
35	23	HEARTS ON FIRE	BRYAN ADAMS	41
36	27	I'D STILL SAY YES	KLYMAXX	29
37	—	KISS AND TELL	THE BREAKFAST CLUB	48
38	—	I HEARD A RUMOUR	BANANARAMA	36
39	—	SAY YOU REALLY WANT ME	KIM WILDE	44
40	—	MARY'S PRAYER	DANNY WILSON	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	5	WHO'S THAT GIRL	MADONNA	2
2	1	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	1
3	10	LA BAMBA	LOS LOBOS	5
4	4	LUKA	SUZANNE VEGA	4
5	6	I WANT YOUR SEX	GEORGE MICHAEL	3
6	3	HEART AND SOUL	T'PAU	6
7	12	ROCK STEADY	THE WHISPERS	11
8	13	DON'T MEAN NOTHING	RICHARD MARX	7
9	9	CROSS MY BROKEN HEART	THE JETS	8
10	11	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	13
11	14	ONLY IN MY DREAMS	DEBBIE GIBSON	9
12	2	SHAKEDOWN	BOB SEGER	12
13	8	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	10
14	7	ALONE	HEART	17
15	28	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	16
16	20	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	14
17	21	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	20
18	22	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	23
19	17	SEVEN WONDERS	FLEETWOOD MAC	19
20	26	HERE I GO AGAIN	WHITESNAKE	26
21	23	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	15
22	27	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	25
23	15	THE PLEASURE PRINCIPLE	JANET JACKSON	21
24	24	LIVING IN A BOX	LIVING IN A BOX	22
25	19	I'D STILL SAY YES	KLYMAXX	29
26	30	WHEN SMOKEY SINGS	ABC	24
27	29	GIVE TO LIVE	SAMMY HAGAR	27
28	16	WOT'S IT TO YA	ROBBIE NEVIL	18
29	34	MARY'S PRAYER	DANNY WILSON	33
30	40	I NEED LOVE	L.L. COOL J	39
31	31	SINCE YOU'VE BEEN GONE	THE OUTFIELD	31
32	36	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	38
33	18	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	28
34	—	I HEARD A RUMOUR	BANANARAMA	36
35	39	WIPEOUT	FAT BOYS & THE BEACH BOYS	30
36	—	LIES	JONATHAN BUTLER	35
37	25	SOMETHING SO STRONG	CROWDED HOUSE	42
38	—	ONE HEARTBEAT	SMOKEY ROBINSON	40
39	—	CARRIE	EUROPE	46
40	—	TOUCH OF GREY	GRATEFUL DEAD	32

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
POLYGRAM	9
Mercury (5)	
Polydor (2)	
London (1)	
Tin Pan Apple (1)	
WARNER BROS. (4)	9
Sire (2)	
Island (1)	
Paisley Park (1)	
Slash (1)	
ATLANTIC (7)	8
Island (1)	
MCA (7)	8
Constellation (1)	
A&M (6)	7
Open Air (1)	
ARISTA	7
CAPITOL (5)	6
Enigma (1)	
E.P.A.	6
Epic (5)	
Tabu (1)	
RCA (3)	5
Grunt (1)	
Jive (1)	
CHRYSLIS	4
GEFFEN	4
VIRGIN	4
MANHATTAN	3
EMI-AMERICA	2
ELEKTRA	2
MOTOWN	2
AMHERST	1
MANGO	1
SOLAR	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	58 FUNKYTOWN (Intersong, ASCAP) CHA/HL	14 IT'S NOT OVER ('TIL IT'S OVER) (MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL	65 NEVER LET ME DOWN (Jones Music America, ASCAP/Guitarlos, ASCAP) HL
17 ALONE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	43 GIRLS, GIRLS, GIRLS (Motley Crue, BMI/Krell, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	37 JAM TONIGHT (Wavemaker, ASCAP)	82 OH YEAH (Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM
79 ALWAYS (Jodaway, ASCAP) CPP	27 GIVE TO LIVE (WB, ASCAP/Nine, ASCAP) WBM	81 JANE'S GETTING SERIOUS (A-Sharp, PRS)	89 ONE FOR THE MOCKINGBIRD (Virgin-Nymph, BMI) CPP
13 BACK IN THE HIGH LIFE AGAIN (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	50 GOOD TIMES (FROM "THE LOST BOYS") (CBS Unart, BMI) CPP/B-3	67 JOHNNY B (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	40 ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP
57 BACK TO PARADISE (FROM "REVENGE OF THE NERDS II") (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI/Big Tooth, ASCAP/Rare Blue, ASCAP/TCF, ASCAP) CPP/ALM	56 HAPPY (Brampton, ASCAP)	47 JUMP START (Calloco, BMI) CPP	85 ONE LOVER AT A TIME (Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, BMI)
70 BE THERE (FROM "BEVERLY HILLS COP II") (Ensign, BMI/Olf Backstreet, BMI/Franne Gee, BMI/Rightsong, BMI) CPP/CHA/HL	73 HEAD TO TOE (Forceful, BMI/Willesden, BMI) CPP	98 JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL	9 ONLY IN MY DREAMS (Creative Bloc, ASCAP) HL
92 BREAKOUT (Virgin, ASCAP)	6 HEART AND SOUL (Virgin, ASCAP) CPP	48 KISS AND TELL (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) MCA/HL	91 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP
20 CAN'T WE TRY (CAK, ASCAP/Songs Of Jennifer, ASCAP/H Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	93 HEARTACHE (Dejamus, ASCAP/Handle, PRS)	34 KISS HIM GOODBYE (M.R.C., BMI/Unichappell, BMI) CHA/HL	62 PAPER IN FIRE (Riva, ASCAP)
46 CARRIE (Screen Gems-EMI, BMI) WBM	41 HEARTS ON FIRE (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	5 LA BAMBA (Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM	21 THE PLEASURE PRINCIPLE (Flyte Tyme, ASCAP) WBM
90 CASANOVA (Calloco, BMI/Hip Trip, BMI)	26 HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	77 LET ME BE THE ONE (Panchin, BMI)	45 POINT OF NO RETURN (Screen Gems-EMI, BMI) WBM
8 CROSS MY BROKEN HEART (FROM "BEVERLY HILLS COP II") (Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	76 HOLIDAY (Virgin-Nymph, BMI) CPP	35 LIES (Zomba, ASCAP/Willesden, BMI) HL	10 RHYTHM IS GONNA GET YOU (Foreign Imported, BMI) CPP
99 DIAMONDS (Flyte Tyme, ASCAP) WBM	68 HYPNOTIZE ME (FROM "INNERSPACE") (Chong, BMI/Warner-Tamerlane, BMI) WBM	22 LIVING IN A BOX (WB, ASCAP/Brampton, ASCAP) WBM	11 ROCK STEADY (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP
25 DIDN'T WE ALMOST HAVE IT ALL (Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	36 I HEARD A RUMOUR (FROM "DISORDERLIES") (Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	49 LOST IN EMOTION (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	87 RUNNING IN THE FAMILY (Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL
23 DOING IT ALL FOR MY BABY (Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL	16 I JUST CAN'T STOP LOVING YOU (Mijac, BMI/Warner-Tamerlane, BMI) WBM	15 LOVE POWER (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	44 SAY YOU REALLY WANT ME (Unicity, ASCAP/No Pain No Gain, ASCAP/Dickiebird, BMI/Honeylook, BMI)
51 DON'T DISTURB THIS GROOVE (April, ASCAP/Science Lab, ASCAP) CPP/ABP	39 I NEED LOVE (Def Jam, ASCAP)	4 LUKA (Waifersongs, ASCAP/AGF, ASCAP) CLM	19 SEVEN WONDERS (MMA, APRA/Welsh Witch, BMI) WBM
71 DON'T LOOK DOWN - THE SEQUEL (ATV, BMI) HL	1 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Chappell, ASCAP/U2, ASCAP) CHA/HL	52 MAKING LOVE IN THE RAIN (Flyte Tyme, ASCAP) WBM	12 SHAKEDOWN (FROM "BEVERLY HILLS COP II") (Famous, ASCAP/Gear, ASCAP/Kiauea, ASCAP/Swindle, GEMA/WB, ASCAP) CPP
7 DON'T MEAN NOTHING (Chi-Boy, ASCAP/Edge Of Fluke, BMI)	28 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	33 MARY'S PRAYER (Copyright Control) HL	53 SHATTERED GLASS (Shanche, ASCAP)
61 DREAMIN' (Thrust, BMI)	95 I WANT ACTION (Sweet Cyanide, BMI/Willesden, BMI) HL	84 MEET ME HALF WAY (GMPC, ASCAP/Go-Gio, ASCAP) CPP	69 SHOW ME THE WAY (Almo, ASCAP/He Gave Me, ASCAP/Pomerants, BMI/Don't You Know, ASCAP) CPP/ALM
94 ENDLESS NIGHTS (Arista, ASCAP) CPP	3 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II") (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	72 MISFIT (Curio, BMI/PolyGram, ASCAP/Warner-Tamerlane, BMI) WBM	31 SINCE YOU'VE BEEN GONE (Warning Tracks, ASCAP/Warning Tracks, PRS)
83 EVERY LITTLE KISS (Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM	29 I'D STILL SAY YES (Now & Future, ASCAP/PSD Ltd., ASCAP/Klymaxx, ASCAP/Hip Trip, BMI/Hip Chic, BMI) CPP/CHA/HL	97 MONTEGO BAY (CBS Unart, BMI) CPP/B-3	42 SOMETHING SO STRONG (Roundhead, BMI/Wyoming Flesh, ASCAP) CLM
63 FAKE (Not Listed)	100 IN LOVE WITH LOVE (Tri-Tone, ASCAP/Rare Blue, ASCAP/Primate, ASCAP)	60 MOONLIGHTING (THEME) (American Broadcasting, ASCAP/ABC Circle, BMI) WBM	59 SONGBIRD (Brenee, BMI/Blackwood, BMI/Kuzu, BMI/Hi Tech, BMI) CPP/ABP
	66 IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM		78 STRANGELOVE
	88 IN TOO DEEP (Anthony Banks, BMI/Philip Collins, ASCAP/Michael		

**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.

## POP

### 38 SPECIAL

**Flashback**  
PRODUCERS: Various  
A&M SP 3910

Southern rockers' greatest-hits package will benefit from inclusion of "Back To Paradise," featured in current film "Revenge Of The Nerds II." Live four-song bonus EP that comes with vinyl version won't hurt action at turnstiles, either. Band's enviable track record will do the rest.

**DEBBIE GIBSON**  
**Out Of The Blue**  
PRODUCERS: Don Gehman  
Atlantic 81780

Sixteen-year-old singer's low profile is not commensurate with her talent or success. "Only In My Dreams" is a top 15 hit; title track should follow up handily. Both—along with rest of the album's material—were written by Gibson, portending much in the way of staying power.

**COCK ROBIN**  
**After Here Through Midland**  
PRODUCER: Don Gehman  
Columbia C 40375

Duo had a top 40 hit here with "When Your Heart Is Weak," from 1985 debut; internationally, album was a smash. Here, hitmaker Gehman (Mellencamp, R.E.M.) adds needed textures, flushing out material for a mature, strong sound. Best: "El Norte" and "Just Around The Corner," the first single.

**SLADE**  
**You Boyz Make Big Noize**  
PRODUCERS: Roy Thomas Baker, John Punter, Jim Lea  
CBS Associated BFZ 40908

Still crazee after all these years (21), long-lived glam rockers cleave to their formula of raucous, guitar-based rock with shout-along choruses. Title cut, which reflects a rap influence, could make a novelty splash.

**UB40**  
**Live In Moscow**  
PRODUCER: UB40  
A&M SP 5168

Long-lived English reggae troupe has always excelled in concert setting; current live set, documenting band's 1986 Russian tour, is top-notch collection of band's best-known material. "Live In Moscow" tag alone will boost radio play.

**THE DB'S**  
**The Sound Of Music**  
PRODUCER: Greg Edward  
I.R.S. IRS-42055

Plagued by bad luck, longtime critics' faves finally release a big-label album; results vary, but "Never Say When" and "Molly Says" are as finely crafted as pop songs come. Could follow the same route out of the college circuit as label mates R.E.M., at whose insistence I.R.S. signed the group.

**GREGG ROULIE**  
**Gringo**  
PRODUCERS: Various  
Columbia C 40789

Second solo album from former Santana and Journey member reunites keyboardist with ex-band mates Carlos Santana and Neal Schon on an enjoyable excursion into mainstream rock. Songwriting is best in "The Hands Of Time"; instrumentation, in "Fire At Night."

**MARIA VIDAL**  
PRODUCERS: Various  
A&M SP 6-5160

Strong-voiced dance-oriented thrush makes a potent album debut with

upbeat material, executive-produced by Jimmy Iovine. Tracks like "The Real Feel," "Do Me Right," and "House Of Love" harbinger well for radio and club acceptance.

**JOHN ADAMS**  
**Strong**  
PRODUCERS: Les Pierce, Frankie Blue, Reggie Lucas, Joseph Vittarelli, John Adams  
A&M SP 5164

Former singer of Private Lives (not the minimalist composer) debuts with strong set of Daryl Hall/Paul Young-inspired Brit r&b. "Strip This Heart" and title cut could win at radio; in-store play will make a difference.

**THE CHIEFTAINS**  
**Celtic Wedding**  
PRODUCER: Paddy Maloney  
RCA Red Seal 6358-RC

Irish sextet and guests embrace music of Brittany, captured in impeccable digital detail. Exposure from recent album with James Galway and a U.S. tour on their own lift sales potential.

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
**The Living Daylights**  
PRODUCERS: John Barry, Paul O'Duffy, Jason Corsaro, a-ha  
Warner Bros. 25616

Soundtrack for the 15th James Bond opus finds a-ha singing the typically lush Barry-penned theme, while the Pretenders play two numbers, one of which veers all too closely to a parody of Bond-film music. Remainder of the album is incidental orchestral scoring.

**ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE**  
**Dirty Dancing**  
PRODUCERS: Various  
RCA 6408-R

Tracks from the forthcoming teen-oriented picture are a mixed bag; love theme sung by Bill Medley and soundtrack war-horse Jennifer Warnes and cuts by the Blow Monkeys, Merry Clayton, and Tom Johnston rub up against familiar oldies. Outlook for LP depends on movie grosses.

**RICHIE HAVENS**  
**Simple Things**  
PRODUCERS: Jim Tullio, Richie Havens  
RBI/Moss Music Group RBIR 400

With a new, all-electric sound, Havens helps launch a new label; results bode well for both. "Drivin'," the first single, boasts a supercatchy chorus; "Wake Up And Dream" should be the pick of Havens traditionalists. Exposure in four upcoming movies and on several TV specials can only help sales.

**RICHIE HAVENS**  
**Collection**  
PRODUCERS: Various  
Ryko RCD 20036

**Sings Beatles And Dylan**  
PRODUCERS: Douglas Yeager & Richie Havens  
Ryko RCD 20035

It's a big week for Havens in the stores. These two new CD-only packages review both past and present: "Collection" comprises tracks from his early-'70s LPs (regrettably, there is nothing here from the Verve classic "Mixed Bag"), while second disk features amiable new versions of Fab Four and Dylan waxings. Ex-folkie/hippie nostalgia will determine market viability.

**BUCKWHEAT ZYDECO**  
**On A Night Like This**  
PRODUCER: Ted Fox  
Island 90622

Stanley "Buckwheat" Dural and his bouncy zydeco band let the good times roll with a major-label blast of Louisiana swamp boogie. Some tracks are sung in creole French; programmers can glom on to covers of the Bob Dylan title track and the Blasters' "Marie Marie."

**ANTHONY PHILLIPS**  
**Private Parts And Pieces VII: Slow Waves, Soft Stars**

## SPOTLIGHT



**DEF LEPPARD**  
**Hysteria**  
PRODUCER: Robert John "Mutt" Lange  
Mercury 830 675 Q-1

Long-awaited follow-up to Brit group's 1982 multiplatinum "Pyromania" release proves well worth the wait. Album successfully picks up where its predecessor left off without falling into that treacherous trap of repetitiveness. Lange's awesome production highlights the set, which houses plenty of meaty, accessible tracks. First single, "Women," is breaking fast on album rock radio; title track is the best second-single candidate. Bound to be one of the year's blockbusters.

## NEW AND NOTEWORTHY

**CURIOSITY KILLED THE CAT**  
**Keep Your Distance**  
PRODUCERS: Various  
Mercury 422 832 025

Album debuted at No. 1 in group's native U.K. Spicy brew of funk, reggae, and Sade-like soul will have a somewhat tougher time here, but the first single, "Misfit," is being greeted warmly: MTV Hip Clip of the Week (the video features the last appearance on film of Andy Warhol) and a speedy climb up the Hot 100.

**MADAME X**  
PRODUCER: Bernadette Cooper, others  
Atlantic 81774

Female trio is the brainchild of ex-Klymaxx member Cooper, who wrote or co-wrote and produced group's debut and plays several of the instruments on it. Saucy first single, "Just That Type Of Girl," already a Hot Shot Debut on the black singles chart, is just the tip of the iceberg: Nearly every song has an enthralling, spunky personality all its own.

**DAVID LYNN JONES**  
**Hard Times On Easy Street**  
PRODUCERS: David Lynn Jones, Mick Ronson, Richie Albright  
Mercury 422 832 518

Writer of the Willie Nelson hit "Living In The Promiseland," Jones is a searing new talent with a style rocking from blues to country. He's a young veteran with enough dues paid to give his voice and lyrics the credibility and attention they deserve. Standouts include "High Ridin' Heroes" (with Waylon Jennings), "Tonight In America," and "Bonnie Jean (Little Sister)."

**CARRIE MCDOWELL**  
PRODUCERS: Willie Hutch, John West & Lorrin "Smokey" Bates, Hal Davis, Norman Whitfield  
Motown 6223ML

Lithe-voiced singer had a hard-to-ignore eyebrow-raiser on her hands with "Uh Uh, No No Casual Sex," a contemporary-theme number that spiced up radio playlists during its chart run. Other tracks, mostly written by Hutch, aren't quite as sure-fire, but McDowell's performance puts things across.

PRODUCER: Anthony Phillips  
Audion/Jem SYN 308

Tenth solo release from original Genesis founder marks the seventh installment in his Private Parts And Pieces series. Phillips combines classical guitar with acoustic percussion and ethereal synthesizer textures, creating light, relaxing atmospheres.

**BOYOYO BOYS**  
**Back In Town**  
PRODUCER: Clive Risko  
Rounder 5026

Paul Simon has said that the Boyoyo Boys, a South African group that disbanded in 1984 after the murder of its drummer, was his inspiration for "Graceland"; indeed, "Boy In The Bubble" in particular owes much to this joyous instrumental record, the last the trio recorded.

## BLACK

**BLACK BRITAIN**  
**Obvious**  
PRODUCERS: Ted Currier, others  
Virgin 90597

Forceful nature of funk from British quintet will limit its appeal; cover of the late-'70s hit "Funky Nassau," however, is poised for entry on the Club Play chart.

## COUNTRY

**KENNY ROGERS**  
**I Prefer The Moonlight**  
PRODUCERS: Brown Bannister, Richard Landis, Rob Galbraith, Kyle Lehning, Larry Butler, Brent Maher  
RCA 6484-R

Rogers seems to be pursuing a something-for-everyone path here, with selections that range from shimmering and shallow pop ("Make No Mistake, She's Mine" and the title cut) to semicountry fare ("I Don't Call Him Daddy," "The Factory"). The result, taken in total, is an amorphous sound that doesn't linger long in the memory.

**GEORGE HIGHFILL**  
**Waitin' Up**  
PRODUCER: Pete Anderson  
Warner Bros. 25618

Dwight Yoakam's producer and erstwhile band mate takes on another neohonky-tonker and comes up with a winner. Deep-voiced Highfill has a way with lost-love scenarios; "My Sweet Love Ain't Around," "Still Tryin'," and upbeat "Mad Money" should find a home at radio.

## JAZZ

**FREDDIE HUBBARD**  
**Life Flight**  
PRODUCER: Michael Cuscuna  
Blue Note BT-85139

Veteran trumpeter cuts a groove midway between his old Blue Note and CTI sessions on this slick album. Jazz radio will likely pick up on side one, featuring a session with guests Stanley Turrentine and George Benson. Unchallenging but commercially sure-fire.

**STEVE GADD**  
**The Gadd Gang**  
PRODUCERS: Steve Gadd, Kiyoshi Itoh  
Columbia FC 40864

Best known for his drumming for Steely Dan and Paul Simon, Gadd here reunites with most of the members of the late-'70s ensemble

Stuff. His playing is spotlighted on "Duke's Lullaby," a solo drum and percussion track; with an all-star lineup on board, album will appeal to musicians as well as modern jazz enthusiasts.

## CLASSICAL

**FAURÉ: REQUIEM/DURUFLÉ: REQUIEM**  
Blegen, Morris, Atlanta Symphony Orchestra & Chorus, Shaw  
Telarc CD-80135

Shaw's magnificently responsive chorus will lift this entry high among the recent spate of Fauré Requiem recordings. Pairing it with the Duruflé is musically congenial and, at more than 74 minutes of music, delivers a bargain.

**CANTIGAS OF SANTA MARIA**  
Martin Best Ensemble  
Nimbus NI 5081

Ageless entertainment. A sampling of 22 of the sometimes earthy songs from the massive 13th-century collection of Alfonso X ("The Wise") in praise of the Virgin Mary. Support by period instruments is realized convincingly.

**ROMANTIC FAVORITES FOR STRINGS**  
New York Philharmonic, Bernstein  
CBS MYK 38484

The Vaughan Williams "Tallis" and "Greensleeves" fantasias, Tchaikovsky's Andante Cantabile, and the Adagietto from Mahler's Fifth Symphony combine with the title piece for an uncommonly attractive program that's beautifully shaped by Bernstein. A CD midline.

## GOSPEL

**MICHAEL PEACE**  
**Rrrrrrock It Right**  
PRODUCER: Tom Hemby  
Reunion 7010022127

Gospel rap? Well, yes, and here it is. Peace brings the rhythm of the street into the sanctuary with the musical funk and chanted lyrics that make rap so catchy. The genre is big in the pop world; look for it to make its mark here, too.

**DEBBIE BOONE**  
**Friends For Life**  
PRODUCERS: Michael Omartian, Dan Posthuma  
Lamb & Lion LLR 3011

Boone lights up the lives of Christians with a release unabashedly for believers. The sound is pop and contemporary—perfect for radio and for the young audience that makes up much of the Christian record-buying public. Her last gospel album did well; this should follow suit.

**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

#### JOHN COUGAR MELLENCAMP

**Paper In Fire** (3:53)  
 PRODUCERS: John Mellencamp, Don Gehman  
 WRITER: John Mellencamp  
 PUBLISHER: Riva, ASCAP  
 Mercury 888 763-7 (c/o PolyGram)

His songwriting just gets better with each outing; quick-paced roots-rocker is hit material from the new album.

#### HEART Who Will You Run To? (3:45)

PRODUCER: Ron Nevison  
 WRITER: Diane Warren  
 PUBLISHER: Realsongs, ASCAP  
 Capitol B-44040

On the heels of a No. 1 smash, the platinum sisters' second release from "Bad Animals" is a wall-of-sound midtempo number.

#### BRYAN ADAMS Victim Of Love (3:13)

PRODUCERS: Bryan Adams, Bob Clearmountain  
 WRITERS: Bryan Adams, Jim Vallance  
 PUBLISHERS: Adams Communications/Calypto Toonz, PROC/Inring, BMI  
 A&M AM-2964

Yet another fine rock ballad with a traditional arrangement and impassioned performance reminiscent of the heyday of Rod Stewart.

#### MR. MISTER

#### Something Real (Inside Me/Inside You) (4:19)

PRODUCERS: Mr. Mister, Kevin Killen  
 WRITERS: Page, George, Lang  
 PUBLISHERS: Warner-Tamerlane/Entente, BMI  
 RCA 5273-7-R

Crisp, Toto-ish techno-rock serves as the initial release from the band's forthcoming package, "Go On."

#### CUTTING CREW I've Been In Love Before (3:55)

PRODUCERS: Steve Thompson, Michael Barbiero  
 WRITER: Nick Eede  
 PUBLISHER: Virgin-Nymph, BMI  
 Virgin 7-99425 (c/o Atlantic)

Charming ballad should have been the successor to the band's No. 1 smash, "(I Just) Died In Your Arms Tonight."

### RECOMMENDED

#### MONKEES Heart And Soul (3:37)

PRODUCER: Roger Bechirian  
 WRITERS: Howell/Byrne  
 PUBLISHER: SBK Songs  
 Rhino RNOR 74408

Impressive release rocks politely; should raise the re-established outfit to the status of being more than a mere novelty.

#### STRYPHER Honestly (4:08)

PRODUCERS: Stephan Galfas, Michael Sweet, Robert Sweet, Oz Fox  
 WRITER: Michael Sweet  
 PUBLISHER: Sweet Family, BMI  
 Enigma B-75009 (c/o Capitol)

Popular Christian rockers go for the mainstream breakthrough with a tender ballad featuring a lead vocal of many dramatic shifts.

#### SCOTT FOLSOM Listen To Me (3:46)

PRODUCERS: Phil Chapman, Jon Carlin  
 WRITER: S. Folsom  
 PUBLISHERS: Intersong-USA/From Away, ASCAP  
 Columbia 38-07270

Maine-based musician executes a tasteful pop/rock composition with the guidance of co-producer Chapman (Corey Hart).

#### SECRET SOCIETY Too Blind To See (4:50)

PRODUCERS: Rudy Gil, Frank Lords  
 WRITERS: Frank Lords, Rudy Gil  
 PUBLISHER: Bopnot, BMI  
 Society SS1301

Promising Miami assemblage releases a winsome techno-ballad. Contact: 305-573-1499.

#### NANCY MARTINEZ Crazy Love (3:51)

PRODUCER: Teneen Ali  
 WRITERS: S. Tracy, G. Meland  
 PUBLISHER: Devil Eyes, PRO  
 Atlantic 7-89227  
 (12-inch version reviewed July 25)

#### ANDY TAYLOR Life Goes On (3:49)

PRODUCERS: Andy Taylor, Steve Jones  
 WRITERS: Andy Taylor, Steve Jones  
 PUBLISHERS: Poetford/  
 A Thousand Miles Long, ASCAP  
 MCA 52999

If at first you don't succeed... A first-rate slow rocker.

#### BRIAN McDONALD GROUP

**Life Is A Desperate Business** (3:40)  
 PRODUCER: Beau Hill  
 WRITER: B. McDonald  
 PUBLISHERS: Almo/Snowtown/Hoon Toons, ASCAP  
 Columbia 38-07323

Popular Minneapolis outfit makes its vinyl debut with a coarse, Huey Lewis-like number.

## BLACK

### PICKS

#### LA LA My Love Is On The Money (3:46)

PRODUCER: Full Force  
 WRITER: Full Force  
 PUBLISHERS: Forceful/Willesden, BMI  
 Arista AS1-9620 (12-inch version also available, Arista AD1-9621)

Multitalented songstress teams once again with the "Get Busy 1 Time" boys from Brooklyn, N.Y., for some moderate and engaging funk.

#### PAULI CARMAN

#### In The Heat Of The Night (3:59)

PRODUCERS: Carl Sturken, Evan Rogers  
 WRITERS: P. Carman, C. Sturken, E. Rogers  
 PUBLISHERS: Music Corp of America/  
 Paris-Jam, BMI/Bayjun Beat, ASCAP  
 Columbia 38-07290 (12-inch version also available, Columbia 44-06873)

Former Champaign member calls upon popular songwriting/production team ("If You Were Mine," "Facts Of Love") and receives quality hit material all his own.

#### DENIECE WILLIAMS I Confess (3:50)

PRODUCER: Steve Levine  
 WRITER: D. Warren  
 PUBLISHER: not listed  
 Columbia 38-07357 (12-inch version also available, Columbia 44 06929)

Niece follows up her top 10 "Never Say Never" with a bouncy, newly remixed r&b/pop selection.

#### O'JAYS Lovin' You (4:05)

PRODUCERS: Kenneth Gamble, Leon A. Huff  
 WRITERS: K. Gamble, L.A. Huff  
 PUBLISHERS: Downstairs/Piano/Mighty Three, BMI  
 Philadelphia International B-50084 (c/o Capitol)

R&B ballad serves equally as a showcase for Gamble and Huff's suave production and the group's adorned delivery.

#### JAMAICA BOYS (It's That) Lovin' Feeling (4:03)

PRODUCER: Marcus Miller  
 WRITERS: Marcus Miller, Mark Stevens, Lenny White  
 PUBLISHERS: Sunset Burgundy/MCA/Lityac, ASCAP/Mchoma, BMI  
 Warner Bros. 7-28381

Label is banking on the trio's past credentials either solo or with other artists to propel this r&b/pop item up the chart.

### RECOMMENDED

#### CHANDRA SIMMONS

#### Never Gonna Let You Go (3:56)

PRODUCERS: Kevin Crenshaw, Robert Wright  
 WRITERS: H. Turner, R. Wright  
 PUBLISHER: Beach House, ASCAP  
 Fresh FRE-0013 (12-inch single)

Primarily club-oriented label provides a radio-ready techno-swayer in a sensitive Mantronik mix. Contact: 212-724-1440.

#### SPANISH PRINCE

#### Dance Everybody Dance (4:00)

PRODUCERS: Lyvio G., P. Fine  
 WRITERS: Lyvio G., R. Ramos, Corporation  
 PUBLISHERS: Rap Alliance/Jobete, ASCAP  
 4th & B'Way BWAY 442 (12-inch single)

Can't go wrong with a dense rhythm track, rhyming à la L.L., and a simmering flip ("Maria") that's just as good if not better. Contact: 212-477-8000.

#### DAVID ALEXANDER Ms. X (4:10)

PRODUCER: David Alexander  
 WRITER: D. Alexander  
 PUBLISHER: David Alexander Music Stereo  
 Sound Town ST-0019-12 (12-inch single)

Dance-synth number has been showing quite a bit of radio action. Contact: 901-525-1303.

## NEW AND NOTEWORTHY

#### WENDY & LISA Waterfall (4:09)

PRODUCERS: Wendy, Lisa, Bobby Z  
 WRITERS: W. Melvoine, L. Coleman, Bobby Z  
 PUBLISHERS: Girl Brothers/Bobby Z, ASCAP  
 Columbia 38-07243

Not an unfamiliar pairing, but don't expect a reiteration of the purple paradigm; duo has left the paisley park behind and called upon former Revolution comrade Z for an assist to deliver a textured pop/rock track that should find an audience on its own merits.

#### VELORE & DOUBLE O Your Ugly (3:40)

PRODUCER: Gary Pozner  
 WRITERS: Velore, Double O  
 PUBLISHERS: Castle Hill/WB/Geffen, ASCAP  
 Virgin 0-96759 (c/o Atlantic) (12-inch single)

Label's primary rap project; N.Y. duo previews its forthcoming album via a track honoring those that are genetically misfortunate. Heavy beats, witty rhymes, and production make this one a sleeper to listen for; get stupid with the stylish accompanying video.

#### MARIA VIDAL House Of Love (4:23)

PRODUCERS: Rick Nowels, Maria Vidal  
 WRITER: S. Stewart  
 PUBLISHERS: M.M.A. Int'l/Colgems-EMI, ASCAP  
 A&M AM-2959

Former member of Desmond Child & Rouge tasted chart success a few years back with the soundtrack hit "Body Rock"; this selection, from her eponymous label debut, is less calculated and pursues a more assured, contemporary direction with favorable results. Written by Stevie Nicks collaborator Stewart.

#### EQ Let's Make A Move (3:58)

PRODUCERS: Anit Mardin, Reggie Griffin  
 WRITERS: Etrain Quinones, Reggie Griffin  
 PUBLISHERS: Grabbitz/Griffbit, BMI  
 Atlantic 7-89208

Minneapolis-styled techno-funk.

## COUNTRY

### PICKS

#### ALABAMA Tar Top (3:56)

PRODUCERS: Harold Shedd, Alabama  
 WRITER: Randy Owen  
 PUBLISHER: Maypop (Wildcountry), BMI  
 RCA 5222-R

Stop-and-go rhythm is a trifle distracting, but the vocals are sensitive and strong.

#### JUDDS Maybe Your Baby's Got The Blues (3:31)

PRODUCER: Brent Maher  
 WRITERS: Troy Seals, Graham Lyle  
 PUBLISHERS: WB/Two Sons/Good Single/Irving, ASCAP/BMI  
 RCA 5255-7-R

Classic crooning sounds smoother than ever. "Women like men to love them through the blues sometimes," advise Wynonna & Naomi convincingly.

#### RANDY TRAVIS

#### I Won't Need You Anymore (Always And Forever) (3:09)

PRODUCER: Kyle Lehning  
 WRITERS: Troy Seals, Max D. Barnes  
 PUBLISHERS: Warner-Tamerlane/  
 Face The Music/Blue Lake, BMI  
 Warner Bros. 7-28246

From Travis' opening vocal flourish to the last fiddle note, a sample of traditional country at its best.

#### SWEETHEARTS OF THE RADIO

#### Gotta Get Away (3:00)

PRODUCER: Steve Buckingham  
 WRITER: J. Gill  
 PUBLISHER: MCA, ASCAP  
 Columbia 38-07314

Sweethearts continue to hone their style with this up-tempo, tightly harmonized song demonstrating spark and spunk both lyrically and vocally.

#### T.G. SHEPPARD One For The Money (3:54)

PRODUCER: Rick Hall  
 WRITERS: B. Moore, M. Williams  
 PUBLISHERS: Tapadero (Merit)/Cavesson, BMI/ASCAP  
 Columbia 38-07312

Strong cheatin' story, propelled by a driving, assertive rhythm and enlivened by Sheppard's persuasive interpretation.

#### LEE GREENWOOD If There's Any Justice (3:39)

PRODUCERS: Jimmy Bowen, Lee Greenwood  
 WRITERS: Michael Nobel, C. Michael Spriggs  
 PUBLISHERS: WB/Bob Montgomery/  
 Warner-Tamerlane/Writer's House/Warner Bros.  
 MCA 53156

The backing is subdued but Greenwood's cry for justice in love is impassioned and totally "country" in feel.

#### HOLLY DUNN Only When I Love (3:30)

PRODUCER: not listed  
 WRITERS: Holly Dunn, Chris Waters, Tom Shapiro  
 PUBLISHERS: Lawyer's Daughter (MTM Music)/Tree/Cross Keys (Tree Group), BMI/ASCAP  
 MTM B-72091

Strong, intriguing lyrics molded into the shape of loss and loneliness by Dunn's cry-in-the-voice treatment.

#### TOM WOPAT Susannah (3:00)

PRODUCER: Jerry Crutchfield  
 WRITERS: B. Rice, M.S. Rice  
 PUBLISHERS: April/Swallowfork, ASCAP  
 EMI America B-43034 (c/o Capitol)

A melodic and tender treat; instrumentation is minimal, but Wopat's voice is suitably full and soothing; nice sing along chorus, too.

### RECOMMENDED

#### SAWYER BROWN

#### Somewhere In The Night (3:20)

PRODUCER: Ron Chancy  
 WRITERS: R. VanHoy, D. Cook  
 PUBLISHERS: Tree, BMI/Cross Keys, ASCAP  
 Capitol B-44054

Lead vocal is lost somewhere between the lack of feeling and its oversung presentation; warm harmonies come to the rescue when the groove picks up just before the ending.

#### BOBBY LEE SPRINGFIELD Chain Gang (3:03)

PRODUCERS: Sneed Brothers (Dennis Morgan, Steve Davis)  
 WRITERS: D. Morgan, B.L. Springfield, S.A. Davis  
 PUBLISHERS: Little Shop of Morgansongs/  
 Screen Gems-EMI/Theodore, BMI  
 Epic 34-07310

A thoroughly engaging pastiche of Buddy Holly and Hank Williams.

#### ROY ORBISON In Dreams (2:49)

PRODUCERS: T-Bone Burnett, David Lynch, Roy Orbison  
 WRITER: Roy Orbison  
 PUBLISHERS: Acuff-Rose/Opryland, BMI  
 Virgin 7-99434 (c/o Atlantic)

One of Orbison's most haunting and powerful creations sounds as fresh today as it did back in 1963, when he took it to the top 10 of the pop charts.

#### BILLY MONTANA & THE LONG SHOTS

#### Baby I Was Leaving Anyhow (2:44)

PRODUCER: Paul Worley  
 WRITER: Harlan Howard  
 PUBLISHER: Tree, BMI  
 Warner Bros. 7-28256

A disarmingly innocent lead vocal sketches a painful farewell scene.

## DANCE

### PICKS

#### SYBIL My Love Is Guaranteed (5:21)

PRODUCERS: James Bratton, Delores Drewry  
 WRITERS: J. Bratton, S. Lynch, S. Chestnut  
 PUBLISHERS: Next Plateau/Godsend/  
 Bratton & White, ASCAP  
 Next Plateau NP 50067 (12-inch single)

Chalk up yet another hit for the club diva; hooky rhythm track and unaffected performance should duplicate her previous chart successes.

#### HAZELL DEAN

#### Always Doesn't Mean Forever (7:05)

PRODUCERS: Stock, Aitken, Waterman  
 WRITERS: Stock, Aitken, Waterman  
 PUBLISHERS: Terrace, ASCAP  
 Capitol V-15328 (12-inch single;  
 7-inch version also available, Capitol B-44067)

Fallen dance-floor queen polishes up her tiara with a solid Stock/Aitken/Waterman production.

#### TERRI GONZALEZ

#### Is There Rockin' In This House (5:40)

PRODUCER: Nile Rodgers  
 WRITERS: Nile Rodgers, Peter Scherer  
 PUBLISHERS: Plan-9/Peter Scherer, ASCAP  
 Atlantic 0-86668 (12-inch single)

Return of yet another disco darling via the production guidance of Rodgers; gritty funk number is one of his best club efforts to date.

#### HANSON & DAVIS Come Together (9:09)

PRODUCER: Hanson & Davis  
 WRITERS: A. Hanson, E. Davis  
 PUBLISHERS: Beach House/Dajou/  
 Hanson Loves Publishing, ASCAP  
 Fresh FRE-0012 (12-inch single)

Speedy, house-flavored track from the duo who topped the charts last year. Contact: 212-724-1440.

#### CANDY J Desire (7:25)

PRODUCERS: Candy J, Rocky Jones  
 WRITER: not listed  
 PUBLISHER: Pop Star, BMI  
 Fierce FR 104 (12-inch single)

Club breakout this week is another house-style selection from Chicago vocalist/producer whose phrasing recalls the old days of Sylvester. Contact: 312-559-1845.

### RECOMMENDED

#### TACKHEAD

#### The Game (You'll Never Walk Alone) (6:24)

PRODUCER: Tackhead  
 WRITERS: LeBlanc, Maxwell, Wimbish  
 PUBLISHER: Williamson, ASCAP  
 4th & B'way BWAY-445 (12-inch single)

Underground funksters supply a go-go-ish instrumental with many an edit for your listening (and dancing) pleasure. Contact: 212-477-8000.

#### LYSA LYNN I've Got The Hots For You (8:30)

PRODUCER: John Ferrara  
 WRITER: John Ferrara  
 PUBLISHERS: Spirit Of The Lamb/  
 Not Fragile/Baksheesh, BMI  
 Emergency PAL-7155 (12-inch single)

Pretty good mimicry of "Fascinated." Contact: 212-529-2600.

#### GREG STONE

#### That's Where The Happy People Go (7:32)

PRODUCER: Bob Parr  
 WRITER: Ron Baker  
 PUBLISHER: Burma East, BMI  
 Dice TGR 1015 (12-inch single)

Hi-NRG remake of the Trammps' 1976 disco hit coupled with an equally notable dance track, "Here In The Darkness." Contact: 513-299-3881.

#### NIKKI Crybaby (5:25)

PRODUCER: Cliff Massie  
 WRITERS: Cliff Massie, Rob Cariddi  
 PUBLISHERS: PolyGram/Shoot No Blanks, ASCAP  
 Polydor 885 961-1 (c/o PolyGram) (12-inch single)

Up-tempo synth number is already creating a buzz in New York clubs.

## AC

#### ELAINE PAGE On My Own (3:46)

PRODUCER: Tony Visconti  
 WRITERS: Claude Michel Schoenberg, Alain Boublil, Herbert Kretzmer, Jean-Marc Natel, Trevor Nunn, John Caird  
 PUBLISHERS: Editions Musicales/Alain Boublil  
 Atlantic 7-89212

Featured selection from the popular Broadway smash "Les Misérables" is an unassuming, easy-paced ballad.

### 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	8	WHITNEY HOUSTON ▲ <sup>3</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
2	2	2	10	HEART ▲ CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
3	3	3	18	WHITESNAKE ▲ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
4	5	6	9	L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
5	4	4	20	U2 ▲ <sup>2</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
6	6	5	10	MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
7	9	12	4	GRATEFUL DEAD ARISTA AL 8452 (9.98) (CD)	IN THE DARK
8	7	7	50	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
9	8	9	10	SOUNDTRACK MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
10	10	8	49	BON JOVI ▲ <sup>7</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
11	12	14	14	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
12	14	16	4	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
13	11	10	55	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
14	15	18	6	SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)	SAMMY HAGAR
15	17	17	10	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
16	16	19	9	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
17	35	55	4	SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
18	20	25	7	THE OUTFIELD COLUMBIA C 40619 (CD)	BANGIN'
19	13	11	15	LISA LISA & CULT JAM COLUMBIA FC 40477 (CD)	SPANISH FLY
20	19	13	16	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
21	18	15	49	PAUL SIMON ▲ <sup>2</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
22	29	32	12	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
23	24	26	28	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
24	21	22	38	BEASTIE BOYS ▲ <sup>3</sup> DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
25	22	21	12	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
26	23	20	18	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
27	34	37	42	EUROPE ● EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
28	30	33	57	STEVE WINWOOD ▲ <sup>2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
29	31	30	76	JANET JACKSON ▲ <sup>4</sup> A&M SP-3905 (9.98) (CD)	CONTROL
30	26	31	17	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
31	27	29	26	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
32	32	23	19	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
33	38	41	70	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
34	25	24	60	GENESIS ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
35	28	28	15	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714/E.P.A. (CD)	TRIBUTE
36	33	27	22	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
37	44	46	8	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
38	43	45	9	RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
39	37	36	9	THE CURE ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
40	40	43	57	MADONNA ▲ <sup>4</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
41	42	58	11	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
42	58	—	2	HOOTERS COLUMBIA OC 40659 (CD)	ONE WAY HOME
43	45	56	13	THE NYLONS OPEN AIR/WINDHAM HILL: OA 0306/A&M (9.98) (CD)	HAPPY TOGETHER
44	39	35	61	BRUCE HORNSBY & THE RANGE ▲ <sup>2</sup> RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
45	46	42	35	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
46	NEW	—	1	SOUNDTRACK SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
47	36	34	15	TOM PETTY & THE HEARTBREAKERS ● MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
48	47	40	21	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
49	52	67	5	THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD)	HOT NUMBER
50	50	53	12	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
51	41	38	22	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
52	61	51	18	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
53	56	50	7	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
54	53	49	35	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	44	57	CINDERELLA ▲ <sup>2</sup> MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
56	48	48	9	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
57	55	47	17	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
58	62	61	40	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
59	70	70	49	HUEY LEWIS & THE NEWS ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
60	64	64	13	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
61	54	54	22	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
62	87	93	5	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
63	63	63	8	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)	SENTIMENTAL HYGIENE
64	59	65	125	WHITNEY HOUSTON ▲ <sup>8</sup> ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
65	67	71	21	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
66	84	—	2	SOUNDTRACK MCA 6214 (9.98)	MOONLIGHTING
67	49	39	15	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
68	57	52	9	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE
69	69	69	38	ROBBIE NEVIL MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
70	88	122	3	HANK WILLIAMS, JR. WARNER BROS. 25593 (8.98) (CD)	BORN TO BOOGIE
71	74	66	17	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
72	72	86	4	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
73	73	77	62	PETER GABRIEL ▲ <sup>2</sup> GEFEN GHS 24088 (8.98) (CD)	SO
74	71	60	6	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
75	75	80	4	NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD)	LIFE
76	66	59	20	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
77	86	82	13	DAVID BOWIE ● EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
78	78	76	44	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
79	65	62	18	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
80	80	84	10	MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
81	81	89	8	OMAR AND THE HOWLERS COLUMBIA BFC 40815	HARD TIMES IN THE LAND OF PLENTY
82	93	109	3	TWISTED SISTER ATLANTIC 81772 (8.98) (CD)	LOVE IS FOR SUCKERS
83	83	73	9	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
84	68	68	12	SURFACE COLUMBIA FC 40374 (CD)	SURFACE
85	60	57	27	CHRIS DE BURGH ● A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
86	NEW	—	1	DIO WARNER BROS. 25612 (9.98) (CD)	DREAM EVIL
87	79	85	8	KEEL MCA 42005 (8.98) (CD)	KEEL
88	76	83	14	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
89	82	72	19	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
90	77	78	6	JOHN WAITE EMI-AMERICA 46332 (8.98) (CD)	ROVER'S RETURN
91	92	119	6	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
92	96	90	10	STEVE EARLE MCA 5998 (8.98) (CD)	EXIT 0
93	89	92	6	Y&T GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
94	94	94	9	ALISON MOYET COLUMBIA BFC 40653 (CD)	RAINDANCING
95	85	74	22	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
96	99	104	5	SIMPLE MINDS A&M SP 6850 (16.98) (CD)	IN THE CITY OF LIGHT
97	90	79	21	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
98	102	96	25	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
99	100	75	29	TESLA GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
100	97	81	51	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
101	98	98	26	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
102	105	130	3	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
103	103	116	6	MARILLION CAPITOL ST-12539 (8.98) (CD)	CLUTCHING AT STRAWS
104	104	112	7	TOM KIMMEL MERCURY 832 249 1/POLYGRAM (CD)	5 TO 1
105	146	138	55	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
106	106	—	2	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
107	155	—	2	NATALIE COLE MANHATTAN ST 53051 (8.98)	EVERLASTING
108	132	—	2	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
109	131	143	5	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON

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.



**Crew Finds Gold.** Cutting Crew celebrates the gold certification of its Virgin debut album, "Broadcast." Pictured are, from left, Jordan Harris, co-managing director, Virgin Records; Tony Moore, tour keyboardist; Cutting Crew's Colin Farley, Nick Van Eede, Martin Beedle, and Kevin Macmichael; Jim Swindel, vice president, sales; Jeff Ayeroff, co-managing director, Virgin Records; Phil Quartararo, vice president, promotion; and John Gould, Cutting Crew's manager.



**Exclusively Yours.** Singer/songwriter Peter S. Bliss, right, signs an exclusive agreement with Peer-Southern Organization Ltd. Songwriters. Inspecting his signature are Steve Massarsky, Bliss' attorney, and Kathy Spanberger, vice president of the Peer-Southern Organization.



**Who's Afraid Of Lions & Ghosts?** Recording artists Lions & Ghosts, recently signed to ASCAP, are greeted by ASCAP staffers at a reception at the recent New Music Seminar in New York. From left are group members Micheal Murphy and Michael Lockwood; Loretta Munoz, ASCAP West Coast director of member relations; Lion and/or Ghost Todd Hoffman; ASCAP assistant director of public affairs Lauren Iossa; and group member Rick Parker.



**Ketchup, Please!** Joni Mitchell waits for the ketchup as Yamaha Corp. of America officially kicks off Soundcheck, a talent hunt for undiscovered California rock bands conducted at Ed Debevic's in Beverly Hills, Calif. Waiting to eat are, from left, Mitchell; her husband, Larry Klein; and Doug Buttleman, artist relations manager, Yamaha Music Corp.



**Stratoblaster.** Lou Diamond Phillips, who portrays Ritchie Valens in the movie "La Bamba," shows off the 1957 Fender Stratocaster guitar he played in the film; the axe will be given away by Tower Records in an August chainwide consumer giveaway. Pictured with Phillips are, from left, Linda Clark, manager of Los Lobos, which performed Valens' music for the movie; Tom Andrews, creative director music/video at Columbia Pictures; Dan Smith, vice president of marketing, Fender Musical Instruments; Charlie Springer, national sales manager, Warner Bros. Records; Bob Delaney, regional director, Tower Records; Bones Howe, vice president of music, Columbia Pictures; Bob Biggs, president, Slash Records; and Barbara Firstman, executive national director, Macey Lipman Marketing.



**Proud Heritage.** Composer John Duffy, left, and Israeli statesman Abba Eban look over Duffy's score for "Heritage: A Symphonic Suite With Narration." Eban, who authored the book "Heritage: Civilization And The Jews" and served as host for the PBS series based on it, is the narrator for the CBS Masterworks recording.



**Meet The Mayor.** Arista hitmaker Kenny G., left, who opened the recent JVC Jazz Festival in New York, was invited with other musicians playing in the festival to Mayor Ed Koch's home for an afternoon jam session. With the artist are, from left, Dennis Turner, Kenny's manager, and JVC Jazz Festival promoter George Wein.

## ALMI BUYOUT OFFER

(Continued from page 7)

Street launch in September.

What are the ramifications of the ALMI overture? That depends on whom you talk to.

Many of NVI's retail competitors, especially rival franchisers, view Berger with disdain, a role that he often seems to relish. His many detractors have long claimed that, despite the chain's large number of stores, National Video is not as profitable as Berger has portrayed it. During the July 9 press conference in New York at which he announced NVI's intention to sell superstore franchises (Billboard, July 18), he acknowledged that the company has shown losses through the first two quarters of 1987.

Berger suggests that ALMI wants to land his operation to bolster its Adventureland acquisition, although he is not clear as to how much—if any—of his Portland, Ore., staff would stay on board if the deal goes through. He says, "More than likely, RKO has discovered what we suspected all along: that Adventureland doesn't have the support systems that its franchisees require. So maybe [ALMI] wants to buy the necessary support systems by buying our company."

Given the context of his bitter feud with Adventureland head Ehman—the two principals have a history of taking derisive shots at each other—Berger's comment could be taken as a self-serving remark in that war of words. What may lend credence to his theory, though, is the fact that RKO Warner chain officials have yet to announce marketing plans for Adventureland stores since that takeover. At the time of the May buyout, RKO web president Steve Berns said he intended to announce a game plan for Ehman's stores within "two to three weeks."

In the wake of the ALMI bid, NVI's lackluster performance showed slight improvement: On July 30, prior to the announcement, the company's shares closed at \$2.25; at press time, that figure had risen to \$2.75.

## FOR THE RECORD

To clarify a story in the Aug. 8 issue, CBS/Records Group Technology Center says it plans to make its Copycode system available to label recording studios on a royalty-free licensing basis. The cost to a record company will be \$2,000, which CBS says represents its per-unit cost. The first Copycode machines will be available for shipment to labels on Monday (10).

A story in the Aug. 1 issue on the death of Sal Uterano, who was Atlantic Records vice president of sales, incorrectly identified Stu Ginsburg's position at the label, where he worked from 1978-82. He was director of national publicity.

In the Aug. 8 album reviews, an incorrect contact number was given for the Angela Strehli Band's "Soul Shake." The correct phone number is 512-322-0660.

## LIFELINES

### BIRTHS

Girl, Allison, to **Peter and Laurie Clancy**, June 10 in New York. He is marketing director for Elektra/Nonesuch records. She is director of product management for CBS Masterworks.

Girl, Stephanie Maxine, to **Joel and Deborah Brooks**, June 28 in New York. He is a music attorney and publishes the Lawtalk series, a syndicated industry column.

Boy, Nathan Serge, to **Billy and Peggy Rush**, July 6 in New York. He is a record producer whose credits include Serge Gainsbourg, Southside Johnny & the Jukes, and Taka Boom.

Boy, Alexander, to **Rafael and Marcia Vazquez**, July 28 in New York. He is president and she is secretary of Ray-Mar Dist. Inc., Englewood Cliffs, N.J.

### MARRIAGES

**Barry Golin** to **Emma Busk**, July 4 in London. He is production supervisor at Capitol Records, Hollywood. She was a production coordinator at EMI Music, London.

**Nick Robertshaw** to **Trina Singeisen**, July 11 in London. He is a Billboard contributing editor.

### DEATHS

**Elmer Whitley**, 75, following a heart attack, July 15 in Morehead, Ky. He was father of RCA recording artist Keith Whitley. He is survived by his wife, two sons, a daughter, eight grandchildren, and one great-grandchild. In lieu of flowers, donations may be sent to the Heart Assn., Sandy Hook, Ky.

**Bert Keyes**, 56, following a lengthy illness, July 21 in Central Islip, Long Island, N.Y. The arranger/composer/musician worked on such hits as "Blue Moon" by the Marceles, "Soldier Boy" by the Shirelles, "Don't Make Me Over" by the Crests, and "Mockingbird" by Inez & Charlie Foxx. He arranged the music and conducted the sessions of such artists as Bobby Darin, Etta James, Pat Lundy, Peaches & Herb, Ike & Tina Turner, and Stephanie Mills, among others. Keyes is survived by his wife and eight children.

**Dr. Marceau C. Myers**, 58, following

## VSDA ELECTS NEW BOARD

(Continued from page 8)

None of the four are seen as surprise winners. Each of them has taken a visible role in VSDA activities.

Ballstadt—as permitted by the trade group's bylaws—returns to serve his second three-year term on the board; he chaired the regional committee this year. The other incumbent, Berg, is chairman of the Aug. 16-20 VSDA convention in Las Vegas; he joined the board to fill the unexpired term left vacant when Florida dealer Art Ross resigned from his seat after folding Tampa Video Station (Billboard, March 21).

Pough has been a member of the VSDA since its inception and had a

lengthy illness, July 26 in Denton, Texas. Myers was dean of the North Texas State Univ. School of Music. He was a member of the Music Educator's National Conference, the Texas Music Education Assn., and the Texas Assn. of Music Schools, among many other organizations. He is survived by his wife, a daughter, and a granddaughter. In lieu of flowers, family members have requested that donations be made to the Marceau Myers Memorial Music Scholarship Fund in care of the school.

**Reggie Allie**, 54, of a heart attack, July 25 in Maggie Valley, N.C. The veteran Nashville country guitarist was a regular on the "Grand Ole Opry" and Ralph Emery's morning television program. Allie began his

music career in the '50s and played in the bands of such artists as George Jones, Stonewall Jackson, Melba Montgomery, Billy Walker, and Tex Ritter. He is survived by his wife, daughter, son, sister, and two brothers.

**Thumbs Carlile**, 56, of a heart attack, July 31 in Chattanooga, Tenn. The country guitarist was discovered by Jimmy Dickens while playing in a nightclub in his native St. Louis. He performed with Dickens' band intermittently from 1949-57. He also joined Red Foley's troupe, became a featured musician on "The Ozark Jubilee," and, in 1960, became a member of Wade Ray's Las Vegas band. Carlile is survived by his wife and two daughters.

## EXECUTIVE TURNTABLE

(Continued from page 8)

licity director. She was with Ace Of Hearts Records.

**DISTRIBUTION/RETAILING.** Virgin Vision Inc., the Virgin Group's U.S. video distributor based in Los Angeles, makes the following appointments: **Tim Olson** as vice president of sales; **Ray Sohl**, national sales manager; **Vickie Barber**, assistant national sales manager; **Carolyn Diemer**, Western regional manager; **Beth Berry**, Southwest regional manager; **Roger Arnow**, director of marketing; **Sue Esbin**, marketing production assistant; **Neil Chamberlin**, director of programming; and **Annmarie Macy**, manager of sales administration.

WEA in Burbank, Calif., promotes **Jose Guzman** to director of branch support. He was manager of branch systems.

**HOME VIDEO.** **Adam Platnick** is promoted to vice president of business affairs for Vestron Inc. in Stamford, Conn. He was director of business affairs. **Michael Karaffa** and **Dan Markim** are upped to vice president of sales and director of premium and special markets, respectively, for Vestron Video. Karaffa was national sales director. Markim was national sales manager of premium and special markets.

CBS/Fox Video in New York promotes **Allyson Johnson** to associate director of video and **Laura Goodman** to manager of graphics. Johnson was manager of video production. Goodman was art supervisor.

**Barry Leshtz** is named director of Playboy Home Video in Los Angeles. He was with Elite Home Entertainment.

Academy Entertainment in New York appoints **Joe Lisaius** director of advertising and promotion. He served in a similar capacity at RKO Warner Theatres Video/Video Shack.

**PUBLISHING.** Lorimar Music appoints **Peter Cornish** managing director for its U.K. and European operations, based in London. He was with ATV Music.

**David Landau** is promoted to director of motion picture and television music for Screen Gems/Columbia-EMI Publishing in Los Angeles. He was creative manager for that area.

**PRO AUDIO/VIDEO.** **Michael J. Koss** is promoted to president and chief operating officer of Koss Corp. in Milwaukee, Wis. He was executive vice president. **Dan Esposito** is named vice president of corporate systems and chief information officer for the company. He joined Koss in 1986.

**RELATED FIELDS.** **Tony Conway** is promoted to president of Buddy Lee Attractions in Nashville. He was vice president.

hand in founding a forerunner trade group, the Southern California Video Retailers Assn. She served this year as chairwoman of the VSDA's antipiracy committee.

Caplan, generally acknowledged by industryites as the candidate who had the highest profile in the field of nine, is noted for his outspoken stances on various trade issues. Regarded as a love-him-or-hate-him character, Caplan has built recognition among peers through his "gorilla marketing" appearances at numerous forums, including this year's American Video Assn. convention and a twice-repeated seminar at the 1986 VSDA meet, which

he led with North American Video's Gary Messenger and then-consultant Ralph King.

Even before his campaign began, Caplan's nomination touched off a mild controversy. Ads supporting his candidacy appeared in trade publications. Although VSDA election guidelines strictly prohibit paid advertising by board candidates, there are no stipulations that forbid such ads for members who are seeking at-large nominations.

At the time his nomination was announced, Caplan told Billboard that he had not placed the ads in question; he said they were placed by dealers who supported him.

## 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.

### AUGUST

Aug. 13-16, **Jack The Rapper's Family Affair '87 Convention**, Atlanta Airport Marriott. Billye Love, 305-423-2328.

Aug. 14-16, **Fourth Annual United Cerebral Palsy Jazz Marathon**, Fontainebleau Hilton Resort & Spa, Miami Beach, Fla. 305-325-1080.

Aug. 16-20, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center. 609-596-8500.

Aug. 29-30, **Softtech: The Computer Products Training Forum**, Sheraton Plaza La Reina Hotel, Los Angeles. 800-325-9189.

### SEPTEMBER

Sept. 5, **Clem Productions International Reggae Music Awards**, Ford Auditorium, Detroit. Gwen Clemens, 313-869-5519 or 868-7143.

Sept. 9, **The Harlan Howard Birthday Bash**, BMI Parking Lot, Nashville. 615-259-3625.

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. 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. 9-11, **Country Music Assn.'s Talent Buyers Entertainment Marketplace**, Stouffer's Hotel, Nashville. 615-244-2840.

Oct. 12, **Country Music Assn. Awards Show**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, **BMI Country Awards**, BMI Building, Nashville. 615-259-3625.

Oct. 14, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-244-3936.

Oct. 15, **SESAC Country Awards**, Nashville. 615-320-0055.

Oct. 14-17, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Oct. 16-18, **Third Annual Women In Film Festival, Music Video Category**, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 20, **International Radio And Television Society Goods And Services Auction**, St. Regis Hotel, New York. 212-867-6650.

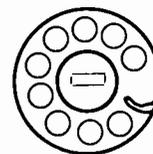
Oct. 24-25, **11th Annual Songwriters Expo**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27, **International Radio And Television Society Newsmaker Luncheon With Robert Wright**, president and CEO of NBC, Waldorf-Astoria, New York. 212-867-6650.

Oct. 29-Nov. 1, **CMJ's Seventh Annual Convention**, Roosevelt Hotel, New York. 516-248-9600.

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# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	114	99	25	REO SPEEDWAGON EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
111	91	91	24	GREGG ALLMAN EPIC FE 40531/E.P.A. (CD)	I'M NO ANGEL
112	117	114	175	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
113	122	131	3	JOE WALSH WARNER BROS./FULL MOON 25606/WARNER BROS. (8.98) (CD)	GOT ANY GUM?
114	141	155	27	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
115	129	125	51	LIONEL RICHIE ▲4 MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
116	113	101	127	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
117	127	137	7	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
118	118	118	8	JENNIFER RUSH EPIC BFE 40825/E.P.A. (CD)	HEART OVER MIND
119	101	87	47	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
120	123	124	97	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
121	95	95	20	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
122	119	103	174	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
123	125	127	7	THE CALL ELEKTRA 60739 (8.98) (CD)	INTO THE WOODS
124	124	146	5	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
125	108	97	62	RUN-D.M.C. ▲3 PROFILE 1217 (8.98) (CD)	RAISING HELL
126	109	113	27	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
127	140	184	3	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
128	150	159	39	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
129	126	115	10	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
130	130	100	24	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
131	164	—	2	LIVING IN A BOX CHRYSALIS BVF 41547 (8.98) (CD)	LIVING IN A BOX
132	116	123	79	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
133	111	111	37	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
134	134	180	87	HEART ▲4 CAPITOL SJ 12410 (9.98) (CD)	HEART
135	136	136	7	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY
136	138	128	20	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
137	137	144	5	SOUNDTRACK MCA 6210 (9.98) (CD)	DRAGNET
138	142	142	12	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
139	139	145	13	TNT MERCURY 830 979 1/POLYGRAM (CD)	TELL NO TALES
140	121	108	10	LITTLE STEVEN MANHATTAN ST 53048 (8.98) (CD)	FREEDOM NO COMPROMISE
141	128	129	63	SOUNDTRACK ▲4 COLUMBIA SC 40323 (CD)	TOP GUN
142	107	107	6	X ELEKTRA 60492 (8.98) (CD)	SEE HOW WE ARE
143	143	166	5	COMPANY B ATLANTIC 81763 (8.98) (CD)	COMPANY B
144	171	183	3	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS
145	145	148	3	BOY GEORGE VIRGIN 90617/ATLANTIC (8.98) (CD)	SOLD
146	156	133	18	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
147	110	110	5	THE FIXX MCA 42008 (8.98) (CD)	REACT
148	157	168	3	MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD)	THE CAMERA NEVER LIES
149	115	102	19	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
150	135	88	21	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
151	112	117	44	BOSTON ▲4 MCA 6188 (9.98) (CD)	THIRD STAGE
152	120	105	41	BILLY IDOL ▲ CHRYSLIS OV 41514 (CD)	WHIPLASH SMILE
153	153	175	6	KING DIAMOND ROAD RACER 9622 (8.98) (CD)	ABIGAIL
154	177	181	3	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
155	170	153	42	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	189	196	17	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
157	165	185	3	JON ASTLEY ATLANTIC 81740 (8.98) (CD)	EVERYBODY LOVES THE PILOT (EXCEPT THE CREW)
158	148	121	18	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
159	144	140	67	THE JETS ▲ MCA 5667 (8.98) (CD)	THE JETS
160	160	182	7	TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM	MAXIMUM SECURITY
161	161	135	17	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
162	133	120	12	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
163	NEW	▶	1	HIROSHIMA EPIC FE 40670/E.P.A.	GO
164	147	141	27	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
165	188	—	2	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
166	190	195	3	EMMYLOU HARRIS WARNER BROS. 25585 (8.98) (CD)	ANGEL BAND
167	158	156	34	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
168	159	150	57	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
169	154	154	6	THE DOORS ELEKTRA 60741 (4.98) (CD)	LIVE AT THE HOLLYWOOD BOWL
170	198	167	36	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
171	191	162	11	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
172	168	151	27	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
173	167	161	14	GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
174	151	164	42	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
175	173	149	47	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
176	166	172	43	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
177	163	165	20	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
178	176	169	689	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
179	149	158	81	BANGLES ▲2 COLUMBIA FC 40039 (CD)	DIFFERENT LIGHT
180	180	191	3	DEAD MILKMEN ENIGMA ST 73260/CAPITOL (8.98) (CD)	BUCKY FELLINI
181	152	106	25	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
182	NEW	▶	1	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
183	184	189	3	LARRY CARLTON MCA 42003 (8.98) (CD)	DISCOVERY
184	162	126	17	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
185	172	174	62	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
186	RE-ENTRY	▶	1	MOTLEY CRUE ▲2 ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
187	187	—	2	ELVIS PRESLEY RCA 6382-1-R (9.98) (CD)	THE NUMBER ONE HITS
188	RE-ENTRY	▶	1	MADONNA ▲7 SIRE 25157/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
189	NEW	▶	1	ICE-T SIRE 25602/WARNER BROS. (8.98)	RHYME PAYS
190	169	147	13	NONA HENDRYX EMI-AMERICA ST 17248 (8.98) (CD)	FEMALE TROUBLE
191	194	173	44	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
192	NEW	▶	1	LOUDNESS ATCO 90619/ATLANTIC (8.98)	HURRICANE EYES
193	RE-ENTRY	▶	1	MOTLEY CRUE ▲2 ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
194	NEW	▶	1	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98)	SHOW ME
195	NEW	▶	1	ELVIS PRESLEY RCA 6383-1-R (12.98) (CD)	THE TOP TEN HITS
196	NEW	▶	1	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
197	179	139	13	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
198	175	186	67	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
199	174	132	14	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
200	181	163	9	ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95) (CD)	LES MISERABLES

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                             |                              |   |  |                                    |                                    |                         |                             |
|-----------------------------|------------------------------|---|--|------------------------------------|------------------------------------|-------------------------|-----------------------------|
| Bryan Adams 26              | Club Nouveau 45              | Force M.D.'s 182                                | Ice T 189                              | Loudness 192                       | Heartbreakers 47                   | Dragnet 137             | John Waite 90               |
| Gregg Allman 111            | Natalie Cole 107             | Michael Franks 148                              | Billy Idol 152                         | Tony Mac Alpine 160                | Pink Floyd 178                     | La Bamba 17             | Joe Walsh 113               |
| Herb Alpert 36              | Company B 143                | Ace Frehley 60                                  | The Isley Brothers 83                  | Madonna 188, 40                    | Poison 13                          | Lost Boys 144           | Roger Waters 53             |
| Anthrax 89                  | The Cover Girls 194          | Kenny G. 8                                      | Janet Jackson 29                       | Elvis Presley 187, 195             | Elvis Presley 187, 195             | Moonlighting 66         | Jody Watley 51              |
| Jon Astley 157              | The Robert Cray Band 54      | Peter Gabriel 73                                | Freddie Jackson 58                     | Prince 52                          | Prince 52                          | Top Gun 141             | The Whispers 22             |
| Atlantic Starr 30           | Crowded House 23             | Genesis 34                                      | Bob James/David Sanborn 185            | Richard Marx 38                    | Pseudo Echo 61                     | Who's That Girl 46      | Whitesnake 105, 3           |
| Anita Baker 33              | Cruzados 154                 | Georgia Satellites 174                          | D.J. Jazzy Jeff & The Fresh Prince 184 | Reba McEntire 171                  | Psychodelic Furs 130               | Starship 12             | Kim Wilde 76                |
| Bangles 179                 | The Cure 39                  | Glenn Medeiros 129                              | Elton John 72                          | Glenn Medeiros 129                 | R.E.M. 199                         | George Strait 172       | Hank Williams, Jr. 70       |
| Beastie Boys 24             | Cutting Crew 95              | Stephanie Mills 37                              | The Jets 159                           | REO Speedwagon 110                 | REO Speedwagon 110                 | Barbra Streisand 67     | Bruce Willis 164            |
| Regina Belle 91             | Danny Wilson 109             | Steele 100                                      | Journey 198                            | The Replacements 138               | The Replacements 138               | Stryper 128             | Steve Winwood 28            |
| George Benson/Earl Klugh 74 | Dead Milkmen 180             | Gary Moore 173                                  | Judas Priest 68                        | Restless Heart 149                 | Restless Heart 149                 | Suicidal Tendencies 197 | X 142                       |
| Bon Jovi 120, 132, 10       | Chris De Burgh 85            | Motley Crue 6, 193, 186                         | Great White 62                         | Lionel Richie 115                  | Lionel Richie 115                  | Surface 84              | Y&T 93                      |
| Boston 151                  | David Bowie 77               | Alison Moyet 94                                 | Grim Reaper 127                        | Smokey Robinson 48                 | Smokey Robinson 48                 | The System 79           | Dwight Yoakam 88            |
| David Bowie 77              | Boyz n the D 86              | Najee 98  | Sammy Hagar 14                         | Diana Ross 162                     | Diana Ross 162                     | T'Pau 41                | Neil Young & Crazy Horse 75 |
| Boyz n the D 86             | The Doors 165, 169           | Robbie Nevil 69                                 | Emmylou Harris 166                     | Mason Ruffner 80                   | Mason Ruffner 80                   | TNT 139                 | Warren Zevon 63             |
| Laura Branigan 102          | Steve Earle 92               | The Nylons 43                                   | Heart 2, 134                           | Run-D.M.C. 125                     | Run-D.M.C. 125                     | Tesla 99                |                             |
| The Breakfast Club 65       | Echo And The Bunnymen 108    | Omar and The Howlers 81                         | Helloween 117                          | Jennifer Rush 118                  | Jennifer Rush 118                  | Randy Travis 25, 168    |                             |
| Jon Butcher 136             | Europe 27                    | ORIGINAL BROADWAY CAST                          | Nona Hendryx 190                       | David Sanborn 126                  | David Sanborn 126                  | Tina Turner 175         |                             |
| Jonathan Butler 50          | Exposé 31                    | Les Misérables 200                              | John Hiatt 135                         | Marvin Sease 124                   | Marvin Sease 124                   | Twisted Sister 82       |                             |
| The Call 123                | The Fabulous Thunderbirds 49 | Ozzy Osbourne/Randy Rhoads 35                   | Dan Hill 106                           | U2 155, 5, 177, 112, 116, 122, 146 | U2 155, 5, 177, 112, 116, 122, 146 |                         |                             |
| Cameo 119                   | The Fat Boys 15              | The Outfield 18                                 | Huey Lewis & The News 59               | Luther Vandross 78                 | Luther Vandross 78                 |                         |                             |
| Larry Carlton 183           | The Fixx 147                 | Dolly Parton, Linda Ronstadt, Emmylou Harris 97 | Hooters 42                             | Vangelis 170                       | Vangelis 170                       |                         |                             |
| Rosanne Cash 196            | Fleetwood Mac 20             | Tom Petty & The Heartbreakers 47                | Bruce Hornsby & The Range 44           | Suzanne Vega 11                    | Suzanne Vega 11                    |                         |                             |
| Chicago 191                 | Dan Fogelberg 56             | Tom Petty & The Heartbreakers 47                | Whitney Houston 1, 64                  |                                    |                                    |                         |                             |
| Cinderella 55               |                              |   |  |                                    |                                    |                         |                             |
| Eric Clapton 167            |                              |   |  |                                    |                                    |                         |                             |

## 'PLATOON' PRICED AT \$99.95

(Continued from page 7)

price for retailers in the U.S. will most likely fall between \$69 and \$73 depending on the size of their order. Even in light of the elevated price, the company expects to sell between 300,000 and 350,000 copies of the movie.

To secure the rights to the movie, HBO Video paid Hemdale Films more than \$15 million for a package that includes both "Platoon," and "Hoosiers" (Billboard, July 11). HBO officials stress that the price point for "Platoon" reflects the company's costs and does not signal a shift in its price policy.

HBO Video believes that the multi-tiered marketing strategy adopted for the cassette will generate tremendous rental activity. The company estimates that each cassette will

be rented at least 100 times for a total of 35 million rental transactions in the first year. Key elements of the marketing plan include:

- A \$1.5 million investment in television advertising that will center around six separate "highly emotional" commercials. Two of the 15-second spots will be specifically targeted at women.

- A Platoon Survival Pack that will offer retailers the opportunity to purchase a package of six cassettes at a discount price. Dealers will be encouraged to leave one tape unopened and gauge the demand "Platoon" creates in their store. If the tape remains unopened, it can be returned before Dec. 1 for a full refund.

- An assurance from HBO that

the movie will not be available on pay-per-view TV for at least 75 days after its release on videocassette. The tape will also remain at the \$99.95 price point for at least one year and will not be seen on cable TV until March 1988.

- Ninety-day terms for participating distributors in the hope that they will offer the same terms to retailers. The company normally offers 30-day terms.

O'Connell would not comment on the ongoing legal squabble between Hemdale and Vestron Video, which claims the movie as its own (Billboard, April 11). He did say, however, that the dispute "should be cleaned up by the [Sept. 28] order date."

## HOUSE ANTIDUPE BILL

(Continued from page 5)

specially encoded sound recordings. The bill was introduced by Reps. Henry Waxman, D-Calif., and Jim Cooper, D-Tenn.

However, it is uncertain if Congress, on the eve of summer recess, can agree on the bill, H.R. 1384, before hardware manufacturer Marantz goes through with its stated intention to import DAT machines into the U.S. before the end of the year.

As amended by subcommittee chairman Rep. James J. Florio, D-N.J., the bill would put a moratorium on nonencoded DAT machines for one year, rather than three years as originally stated in the bill, although several subcommittee members say they might work to reincorporate the three-year provision when the bill comes before the full House Energy and Commerce Committee in September.

In addition, the Florio amendments contain "escape hatches" that allow the Department of Commerce to suspend key provisions in special cases.

The amendments would allow the secretary of commerce to withdraw the CBS-developed Copycode system if it is determined in tests by the National Bureau of Standards to cause "audible degradation" in the sound quality of music or if the system can be "easily bypassed."

Also, if alternative technology can be found that is as protective or more protective than the Copy

code scanner system, then, according to an amendment, the secretary of commerce may suspend the Copycode provisions.

Further, the Florio amendments offer exemptions from the pending bill for companies that have "legitimate business purposes." Examples of such companies are radio stations, recording studios, and others the secretary of commerce "deems appropriate."

Several subcommittee members told Florio that they are not in favor of turning over congressional

## Amendments offer escape hatches

authority to the Commerce Department. However, they voted for the bill markup and added that they would work to "clear up" the amendments once the full committee takes up the bill in September.

Before the vote, Florio made it clear to members that they had already voted for a bill similar to H.R. 1384 when it was attached to the Administration Trade Bill in the spring. The DAT provision was set aside in committee vote, however, as some members preferred to study a "stand-alone" bill like the current Waxman proposal.

At Congress' request, the National Bureau of Standards is about to study and test the Copycode system because of criticism from the bill's opponents, who

claim that the system degrades music quality. The Recording Industry Assn. of America, which has lobbied strenuously for the bill, maintains that the CBS system does not take an audible "bite" out of the musical spectrum. Recent demonstrations of the system in Nashville, Los Angeles, and New York under the auspices of the RIAA were favorably received (Billboard, Aug. 8).

While the RIAA agreed with a congressional request not to encode any product while the tests were being carried out, the opponents of the bill, especially the Home Recording Rights Coalition and the Electronic Industries Assn.'s Consumer Electronics Group, told the subcommittee that they do not have the authority to tell companies to hold off importing DAT machines into the U.S. until the tests are completed.

Although Florio said publicly that he is sure the manufacturer opponents "had acted in good faith," sources indicate that some subcommittee members privately view the turndown as "arrogant" and say it might have been responsible for turning the tide in attempts to gain the votes necessary for markup.

Throughout the beginning of the markup, proponents of the bill were on pins and needles as Florio used a series of parliamentary maneuvers to hold off a final roll-call count until a necessary quorum could be obtained. Initially, only five members were present, enough to discuss the bill and amendments, but not enough to report the bill out of subcommittee. Eventually, eight members were present, and the bill was voted out 6-2. Florio debated or stalled several points of order concerning the members' presence until the necessary quorum was reached.

also says, "There is no justification for using it to strangle new technology and deny new products to consumers."

Ferris claims that Congress is "hanging DAT" first and then "giving it a fair trial." He also accuses the bill's sponsors of "underestimating the American public."

The strenuous objections of legislative opponents are as common as tourists on the Mall, although several sources close to the subcommittee say the Ferris remarks "might rub some members the wrong way." **BILL HOLLAND**

## Ferris Hits DAT Markup

WASHINGTON A House subcommittee markup of a bill requiring anticopying devices in digital audiotape machines has been condemned as "a vote of no confidence in the American consumer."

Charles Ferris, spokesman for the DAT manufacturer-supported Home Recording Rights Coalition, says, "Why should DATs be denied to the public while studies of antiduping systems are conducted [by the National Bureau of Standards]?"

Ferris says the primary objection to an antitaping chip is that it "would deny a new and better technology to consumers." He

## RECORD PLANT MAY RELOCATE

(Continued from page 10)

"The problem with their terms is that we have our two recording rooms on the first floor and our two mixing rooms on the 10th," Schiralli says. "Now, basically, you can mix anywhere, but the recording magic is in those walls on the first floor. We couldn't duplicate it on the 10th."

Schiralli says he has been looking for the past six months primarily on the West Side near the Hudson River for possible new homes for the Plant's recording and mixing rooms. So far, the search has been fruitless.

"It's difficult to find the right structure," he says. "We were considering a move out to the boroughs, but right now, we still see the business as being on the West Side. This is where the labels and the ad agencies are. In this business, you've got to be good, and you have to be convenient."

Since its inception in 1967, Record Plant has compiled a discography that reads like a directory for the Rock And Roll Hall of Fame.

For example, John Lennon re-

corded "Imagine," "Walls & Bridges," "Mind Games," and "Double Fantasy" in Record Plant's Studio A. David Bowie recorded the albums "Young Americans" and "Lodger" there. Bruce Springsteen recorded and mixed "Born To Run" and "Darkness On The Edge Of Town" at the Record Plant.

Aerosmith cut four albums there, including "Toys In The Attic" in 1976. John Cougar's 1983 smash "Uh-Huh" was tracked at the Plant, as were six J. Geils Band albums and the first Peter Gabriel solo album. Don McLean's "American Pie" was born at the Record Plant as well, as was Billy Joel's "The Stranger."

Among the many other artists who have either recorded in the studio itself or have been tracked by the Plant's remote recording vehicle (and later mixed at the studio) are Stevie Nicks, Eric Clapton, the Who, Mahavishnu Orchestra, the Allman Brothers, the Beach Boys, Elvis Presley, and Cyndi Lauper.

## MTV VIDEO AWARDS

(Continued from page 10)

- **Best male video:** David Bowie, "Day In, Day Out"; Peter Gabriel, "Sledgehammer"; Robert Palmer, "I Didn't Mean To Turn You On"; Paul Simon, "You Can Call Me Al" (concept version); Steve Winwood, "Higher Love."

- **Best female video:** Kate Bush, "Big Sky"; Janet Jackson, "Nasty"; Cyndi Lauper, "True Colors"; Madonna, "Papa Don't Preach" and "Open Your Heart."

- **Best concept video:** Eurythmics, "Missionary Man"; Peter Gabriel, "Sledgehammer" and "Big Time"; Genesis, "Land Of Confusion"; Talking Heads, "Wild Wild Life."

- **Best group video:** Bangles, "Walk Like An Egyptian"; Crowded House, "Don't Dream It's Over"; Eurythmics, "Missionary Man"; Talking Heads, "Wild Wild Life"; U2, "With Or Without You."

- **Best stage performance:** Bon Jovi, "You Give Love A Bad Name" and "Livin' On A Prayer"; Run-D.M.C., "Walk This Way"; Bruce

Springsteen & the E Street Band, "War" and "Born To Run."

- **Best new artist:** The Robert Cray Band, "Smoking Gun"; Crowded House, "Don't Dream It's Over"; Georgia Satellites, "Keep Your Hands To Yourself"; Bruce Hornsby & the Range, "The Way It Is"; Timbuk 3, "The Future's So Bright, I Gotta Wear Shades."

- **Best overall performance:** Peter Gabriel, "Sledgehammer"; Janet Jackson, "Nasty"; Madonna, "Papa Don't Preach"; Run-D.M.C., "Walk This Way"; U2, "With Or Without You."

- **Best new video from a film:** Eric Clapton, "It's In The Way That You Use It"; Rodney Dangerfield, "Twist And Shout"; Aretha Franklin, "Jumpin' Jack Flash"; Ben E. King, "Stand By Me"; Talking Heads, "Wild Wild Life."

The awards gala will be telecast live Sept. 11 from the Universal Amphitheater in Los Angeles, with satellite pickups around the world.

STEVEN DUPLER

## EMI RESTRUCTURES

(Continued from page 8)

For many years now, we've been concerned, and I have been considering how to coordinate this and bring it under one force."

Zimmermann, says Menon, is the ideal man for that consolidation. Now reporting directly to Menon himself, the former Capitol Records president helms a now-unified international marketing division. The importance of that position, adds Menon, "is highlighted by the fact that in our case about 65% of our global worldwide sales do in fact constitute a repertoire that's created in the U.S. and Britain. This is an overwhelming portion of our business."

The appointment of new Capitol Records president Berman—who has had "tremendously high acceptance within the company" in the six months he has been there, according to Menon—comes at a particularly delicate time for EMI's U.S.

operations. The in-house shift, says Menon, "also made it possible in the move to avoid any unnecessary transition of uncertainty at a time when we have just gone through a combination of EMI America and Manhattan."

What sort of changes can be expected at Capitol Records now that Berman is in the top slot?

Says Menon, "I don't think that he sees any immediate requirement to make any dramatic changes—either of people on the roster or anything else. He must bring to it—and he himself would wish to do so, and I would certainly look to him to do so—a freshness of approach, as anyone new to a particular situation will bring. But I see it as being a sort of organic dynamism, rather than any major restructuring as such."

## ACTIONMART

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sitive to cultural erosion. That was the opinion of a number of government officials and television, record label, and music publishing executives who spoke last May on Pan-European media at the International Music & Media Conference in Montreux, Switzerland.

Mark Booth, the U.S.-born, London-based managing director of MTV Europe, says that the Pan-European market is potentially strong but that it has not been properly tapped by the existing satellite-to-cable TV channels.

Rupert Murdoch's Sky Channel

**'There's not much room on the dial. It's important to get a place early'**

was the first and remains the largest (92% of Europe is able to receive it, and 44% watches it) of these services. Sky Channel offers a mix of programming, including comedy and dramatic shows as well as music video. Super Channel, which now incorporates the Music Box videoclip show, is next largest, with 74% receiving and 27% watching the channel, according to the Pan-European Television Audience Research survey published Aug. 3.

The PETAR survey, the first comprehensive research report of its kind, notes that 14 million Europeans now watch satellite-delivered television programs on cable TV (Billboard, Aug. 8). The highest cable penetration is in Holland, with between 60% and 70% of the country wired. Switzerland and Scandinavia are each about 30% wired for cable.

While Booth admits the European cable market is not especially strong yet (for example, the U.K. has only 200,000 homes wired for cable, or about 10% of the market),

he says MTV is counting on several factors—including a gradually increasing acceptance of medium-power direct broadcast satellite technology and an "eventual" increase in the number of cable systems in various countries—to assure MTV of success in coming years.

As DBS becomes more popular, more people will be able to receive satellite channels directly into their homes rather than relying on a cable system. DBS reception requires only a 2-foot dish, much less expensive than current models.

Tom Freston, president of MTV Networks Inc., says that international expansion is one of the company's primary long-term goals. Even though cable is not well developed in Europe now, he says, MTVN sees getting in early as essential.

"Look what happened in the U.S.," says Freston. "It's now very difficult to get into the U.S. cable market, but if you look at all the big players, they all got in very early on. There's not a lot of room on that dial, and it's important to get a place early."

Freston notes that MTVN is exploring the possibility of expanding its Japanese programming deal with Asahi Broadcasting to 24 hours a day. He also says that deals are being explored in Hong Kong (which is building a 750,000-home cable system) as well as India, Taiwan, Ecuador, Costa Rica, and the Philippines.

"We're even working on a rock'n'roll special right now in the Soviet Union," Freston adds. "We're talking with their government about doing regular programming there."

Can the MTV formula be successfully translated to other countries? Booth cites internal research saying that although cultural differences abound among European nations, "young people around the world tend to be interested in the same kinds of things,

and that includes music and television."

MTV Europe has been launched with 1.6 million subscriber households (coincidentally, the same number was in place for the U.S. launch; MTV U.S. now claims 35 million households). It is, as promised, considerably different in both look and programming than the original version (see story below).

According to Booth, British record labels are "generally optimistic" about the advent of MTV Europe. Dave Simone, general manager of Phonogram, says, "I welcome MTV here, and I believe it can be very successful. It's a shame that it's on cable rather than broadcast, as there's very little cable in the U.K., and that's not likely to change. But if dishes get cheaper, that will help considerably."

Simone says the British music industry "owes a debt" to MTV in the U.S., and he notes that the channel "helped get radio to re-evaluate what it would and wouldn't play."

Simone also maintains that records can be broken on a Pan-European basis, as long as they are "handled correctly. If you can get

a record to break here or in Holland, that can be the key to success on the continent," he says.

"I just hope they don't become bland," Simone says. "European music is cutting-edge and not all that accessible to the first-time listener. If they are to play a partner role and not an enemy, they have to recognize that and understand that it sometimes takes a little longer for an act to break here."

Some advertising agencies that work with large international accounts are big believers in the future of Pan-European television in general and MTV Europe in particular.

Tim Lindsay, head of account management for Bartle Bogle Hegarty Ltd., which handles Levi Strauss in Europe, says that successful Pan-European commercials for his client and others "rely heavily on nonverbal communication, such as music," to overcome language barriers.

The Levi's spots utilizing U.S. '50s music are airing on MTV Europe, as they have on the channel in the States. Lindsay says Levi's has already put together a Pan-European promotion with MTV Europe as well, in which 100 pairs of

501 jeans are being given away.

Zed Zawada, advertising sales director for MTV Europe, admits that Pan-European television advertising is "difficult because of its lack of centralization. The client may be based in the U.S. or Japan and has to deal through a whole load of local subsidiaries."

But he also notes that "advertisers like the fact that they are reaching 10-12 times their local market" by advertising on a Pan-European channel. Zawada says that he has already sold 40% of this year's advertising quota.

As with most TV stations, ad spots are sold on MTV Europe in a variety of ways, either on the published rate card or in packages. The rate-card cost for a 30-second spot at a peak hour is \$800. The same spot off peak is about \$120.

Obviously, it will only be possible to evaluate MTV Europe's performance in six months or a year from now. Booth says he will be pleased if the channel is "in a couple of million homes in six months."

**Programming Stresses New Artists  
MTV Bash Signals Invasion Of Europe**

BY STEVEN DUPLER

LONDON It was an auspicious—and expensive—blastoff for MTV Europe Aug. 1, as Viacom International Inc. chartered two 727 jets to fly a group of recording artists, label and advertising executives, and members of the press to the Roxy nightclub in Amsterdam to watch Elton John throw the switch that put the channel on the air.

The glamorous blowout was intended as a symbolic (if not so subtle) indication of how seriously

Viacom and its subsidiary, MTV Networks Inc., are about the European co-venture with Bill Maxwell's Mirror Group Newspapers Ltd. and British Telecom plc.

**'Even if we wanted exclusivity, we couldn't get it'**

As an added attraction to the launch festivities, MTV production staffers worked overtime to ensure that the U.S. fleet based outside the Persian Gulf would receive the launch live, with satellite uplink from the U.S. naval base at Diego Garcia provided to two U.S. aircraft carriers.

So, how different is MTV Europe from its U.S. counterpart? In some ways, very, and in others, not so much. There are still VJs, of course, and their segments are still taped. There are also loads of hi-tech on-air promo graphics (although the European version's promo spots seem targeted at a more sophisticated viewer).

The music is quite different; it reflects chart activity in the U.K. and on the continent. Currently being banged hard by MTV Europe is CBS artist Terence Trent D'Arby's song "Wishing Well." Because the record has not yet been released in the U.S., MTV is not playing it in the States.

The five VJs and two on-air news presenters (two Americans, two Britons, a German, a Belgian, and a Dane) are all bilingual; though their in-between-vids patter is in English, the five will use their linguistic skills when visiting different countries for promotions.

Music programming is heavily slanted toward new and develop-

ing artists, says Mark Booth, the managing director of MTV Europe. Programming segments include a one-hour new-artist show called "XPO"; a three-hour dance-music "Party Zone" slot; and a one-hour new age and contemporary music program, "New Visions" (the latter two are culled from U.S. MTV and VH-1).

Two other entries are a half-hour talk show, "Reverb," which reviews films, records, books, and videos, and "The MTV Gig Guide," a regular feature offering tour details on various artists in Europe.

Rotation will be "fundamentally the same," says Booth, with some differences. For example, MTV Europe is expanding upon the Hip Clip rotation designation in the U.S., adding two ultraheavy slots, dubbed Mega Mover and Power Play. The former is played once every hour, while the latter is aired every 2 1/2 hours.

"Europeans watch television with far less frequency," Booth explains. "In the U.S., the average is about seven hours daily, while over here, it's only about 3 1/2 hours, and we have to figure that the audience probably won't watch more than an hour at a time. So, in order to get maximum exposure for what we consider to be a hot video, we have to play it considerably more often than in the States."

There will be no videoclip exclusivity arrangements with European record labels for MTV Europe. The channel does have a five-year nonexclusive clip-usage agreement with the major labels in the U.K. and on the continent. Terms of the agreement are confidential.

"When you're dealing with labels from 14 nations, just getting the clips is a difficult-enough process," laughs Booth. "Even if we wanted exclusivity, we probably couldn't get it."

**VESTRON SLUMP SPURS LAYOFFS**

*(Continued from page 5)*

VP, administration, home video division; and Ruth Vitale, senior VP, production, from Vestron's fledgling theatrical unit. In addition to the layoffs, seven Vestron staff members have been reassigned to new positions.

The eight staff members leaving the company bring to 33 the number of staffers dismissed in 1987 in the face of Vestron's gloomy financial picture. In May the company laid off 25 employees after announcing a \$2 million first-quarter deficit (Billboard, May 23).

The new staff cutbacks were announced five days after the company released second-quarter financial results, which revealed a \$6.5 million loss (see story, page 52). The report notes that for the first six months of the year, Vestron suffered losses totaling \$8.5 million, compared with an \$11.4 million profit during the first half of 1986.

"It is extremely painful for us to have to eliminate these positions," says Jon Peisinger, president Vestron Video, in a statement released by the company. "These people are old friends who have played important roles in the growth of Vestron.

But the current realities of the domestic home video business leave us no other choice. We are fortunate that Vestron Pictures is growing, so that some of our employees have been able to fill positions there."

Peisinger would not elaborate on the statement.

While the company has cited the fierce competition in the home video arena as the prime reason for its sluggish performance of late, it has also acknowledged that it has been disappointed with a number of its major acquisitions. When the company announced its first-quarter results, Vestron chairman Austin O. Furst Jr. said, "In the future, we are going to have to be extremely careful and selective in our acquisition of [major titles]."

Likewise, a statement from Furst announcing the second-quarter results says the company has "imposed a policy of far greater selectivity" in acquiring product. Management's disappointment with this area of its video operation is apparent in the company's decision to shift acquisition responsibility.

Following the current reorganization, film acquisitions will be han-

dled by Anne Heekin-Canedy, director of film acquisitions, and Pam Meyer, associate director of acquisitions.

The A titles acquired by Vestron and released during the second quarter included "Little Shop Of Horrors" (the original version), "Valet Girls," "From Beyond," "Tri Pan," "Streets Of Gold," "Every Time We Say Goodbye," and "Eyes Of Fire." None of the titles made the top 20 on either Billboard's video sales or rental chart.

Other organizational changes being implemented by the company include changes at Vestron Pictures. Mitchell Cannold, VP, production, will oversee production activities, reporting to Bill Quigley, president of Vestron Pictures.

In addition, Tamara Rawitt has been named VP, creative affairs, for the theatrical division and will oversee all elements of project evaluation. She will report to Cannold.

On the video side, Jeffrey Peisch, manager of nontheatrical programming, will retain responsibility for programming in that area.

## CD HITS REACH NEW SALES HEIGHTS

(Continued from page 5)

unit sales, is extremely close to the half-million CD mark. Yet an even more successful Warner Bros. album of two years ago—Dire Straits' "Brothers In Arms," now at 5 million total sales—has sold only 540,000 units in the CD configuration. Simon's CD sales represent over 16% of total sales on the album; Dire Straits' CD sales are closer to 10%.

In the two years since the Dire Straits album was released, many more consumers have purchased CD players; current industry estimates hold that 5% of American households had such hardware at the close of 1986. The difference in the Simon and Dire Straits CD sales percentage, say many label executives, is largely the result of a much greater CD-buying audience.

Similarly, the enormously successful Tears For Fears album, "Songs From The Big Chair," while a strong CD seller at the time of its 1985 release, simply can't compare to Simon's CD performance on a percentage basis. Says Harry Anger, senior vice president of marketing at PolyGram, "I think that it's an aberration to look back on a Tears For Fears and say we 'only' did 5% on a compact disk. That was two years ago. Today, it would probably be four times that."

Given the still-small universe of CD households, Pete Jones, vice president of RCA/A&M/Arista Distribution, notes that reaching 500,000 units in the configuration is, in fact, a lofty plateau. "With the CD hardware penetration at 5%, 500,000 units represents 10% of the installation base," he says. "If you were to sell enough units to reach 10% of the installation base for people with turntables and cassette players, that would translate into 8.5 million units."

On domestic sales alone, Bob Alshuler, vice president of press and public relations for CBS, says Bruce Springsteen has twice hit the half-

million-CD mark—with "Born In The USA" and the triple-disk set, "Bruce Springsteen & The E Street Band Live/1975-85." Those numbers do not reflect record-club sales. In LPs and cassettes, the former sold more than 10 million units; the latter, more than 3 million.

As for albums that sell in stronger-than-usual CD percentages, a CBS source cites releases by Barbra Streisand and Billy Joel, titles from the Jazz Masterpieces series, and Pink Floyd's "The Wall."

Whitney Houston recently exceeded the half-million CD mark with her first album, having moved some 7,000 pieces in the last two weeks, says Lauren Korman Moran, Arista national sales director. Houston's new title is already quite close to that plateau, with 450,000 CDs. Those totals do not include record club or overseas sales. Another big CD seller for Arista is the Grateful Dead's new album, which has sold 150,000 CDs out of its first 800,000 units—or 18%.

David Steffen, senior vice president of sales and distribution at A&M, sees a similar pattern with most top-selling CDs. "I think as soon as an artist starts selling in excess of a million units, the numbers shift dramatically," he says. "On almost any act, in the first half-million units, you're still selling a lot of vinyl." The new Suzanne Vega album—a gold record on its way to platinum—is still selling over 30% vinyl, says Steffen. After 500,000 total unit sales, the pattern begins to shift, he says, "and the shift becomes very heavy cassette and very heavy CD."

The configuration sales spread of the most recent Janet Jackson album is a good indication of the broadening of the CD-player base, says Steffen. "The first six months that the album was out, when we sold our first million and a half, the [CD] percentage was unusually low. And as the record grew to where it

is today, almost 5 million, the CD number has climbed right back up. And it's about where most of our major acts are—in the 16%-18% range, almost 20%."

Most labels' current CD sales fall within these boundaries: jazz or instrumental, 25% of total unit sales; mainstream rock, 10%-20%; non-crossover black music and heavy metal rock, under 10%. Elektra, for example, has sold 21% CD on the latest release by the Cure, 20% on Simply Red, 16% on Anita Baker, and only 9% on Motley Crue's "Girls, Girls, Girls."

"This particular record has been really, really freaky," says Kenny Hamlin, Elektra vice president of sales, of the Crue album. "You've heard the guys in the industry saying, 'I'm selling 6-1, 7-1 cassettes.' This one's *frightening*." Configuration spread on the album, he says, is 76% cassette, 15% vinyl, and 9% CD.

The type of music plays an essential role in determining how many pieces of each configuration need be manufactured per release, says Hamlin. Typically, Elektra runs 50% cassette, 40% LP, and 10% CD for an r&b band; 70% cassette, 20% LP, and 10% CD for a heavy metal band; and 60% cassette, 25% LP, and 15% CD for a British technopop group.

"I take into account previous LP sales," says Hamlin. "That's the main thing. Then I try to take the increase of the CD market this year, and I try to factor in the decrease in vinyl. Believe me—it's not an exact science."

The success of the Cure album may be attributed partially to its value; the single CD contains all the music from the double-LP package except for one brief track. A similar value can be found with Elton John's new live album for MCA, another double-LP/single-CD set. Harold Sulman, vice president of sales for MCA Distributing, says the John CD is going out at a full 30%. "We thought that would be a real big seller," he says.

Other big MCA CDs include Steely Dan's "Aja," with over 100,000 pieces sold, titles by the Who, Lynyrd Skynyrd, and greatest-hits packages by John, Neil Diamond, and Jimmy Buffett. "Jimmy Buffett has been phenomenal on CD," says Sulman. "He's that perfect age—between 30 and 40, that whole thing." A yuppie favorite? "Definitely. They're the ones that have the money, as opposed to the young teen-ager right now," he says.

Ron McCarrell, vice president of

marketing at Capitol, points to his label's most-publicized CDs, those by the Beatles. "Sgt. Pepper's Lonely Hearts Club Band" is "well over 650,000," says McCarrell, and the remaining titles seem to be settling in at around 400,000. Otherwise, Capitol's CD sales trends echo those of the other major labels: The pop music of Crowded House is selling at near 14% CD, while glam/metal band Poison—with over 2 million total unit sales—is actually selling less than 5% in the CD format.

Lou Dennis, vice president and director of sales at Warner Bros., says the biggest CD sellers share a very similar audience. "I think it's the music," he says. "If you take a look at it—Dire Straits, Paul Simon, Peter Gabriel, Fleetwood Mac—I think it's really the demographics of the audience. I hate that word 'yuppie,' but it's the Big Chillers."

A few years ago, says Dennis, he was talking to an account about the massive sales of Dire Straits' "Brothers In Arms" CD. "I told him that by the way it was selling it was going to be gold by itself. And he said that eventually there'd be a CD that will sell a million copies, in addition to album and cassette sales."

"He hasn't been right yet, but it's getting close."

## FINANCIALLY SPEAKING

(Continued from page 69)

artist's catalog, how do you know what kind of money it will make in 10 years? You can only estimate that with a catalog of established standards.

If you want to buy a company that does several hundred thousand dollars net down and that doesn't have big expenses, then the formula to get the actual net publisher's share is gross receipts less all payments to third parties, including writers. You might want to factor in operating costs, but companies like this can be administered relatively inexpensively.

For midrange companies like Dick James or ATV, you could make a valuation on the gross, then figure in a net publisher's share of 10%. A company like ATV, which once had operating offices in many countries but is now administered by SBK, is holding a passive asset. You might want to factor in man-

agement costs, but you can make a reliable prediction on this type of company's earnings stream if it's stable.

Finally, there are the big, full-line majors like SBK and Chappell. They enjoy the net publisher's share but have high operating costs. That's something you have to live with, though: Chappell wouldn't be Chappell if you closed its offices worldwide and administered passively. You can't just look at the net publisher's share—which shows how well the real royalty stream holds up—but at what it costs in net cash to run the company. Obviously, an entirely different kind of valuation has to be made.

There's one last factor to consider for a major publisher. While management isn't something you have to be overly concerned with in a small- or medium-size publishing company, it is critical to the success

of a large company.

And, if you're buying a medium-to-large company, you'll have to spend on acquisitions. If you just buy a good-size company and do nothing, you will deplete it. You must have something coming in to counterbalance the maturing holdings. Don't forget that there is a spending effect: Today's hits are tomorrow's catalog.

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## AFTRA FIGHTS SESSION-FEE CUTS

(Continued from page 10)

Hall says that the negotiating stalemate is the most serious in memory. While he balks at any suggestion of a strike, he insists that the stance of AFTRA members is firm and hints that there are other ways of withholding recording services if artists feel strongly enough about the issue.

The most recent meeting between the union and label negotiators took place July 31. Talks were suspended until Aug. 19, after record companies refused to bargain on any of AFTRA's proposals, says Hall. He characterized the talks so far as a "one-way street."

The last contract expired on April 1, 1986, but its terms have been extended on an interim basis pending a new agreement. The current round of talks didn't begin until July 27, 1987.

Other demands of the recording industry, according to Hall, include a change in the definition of song duration from 3.5 minutes to 5 minutes, which, the union claims, would reduce session earnings.

Labels also want to forgo any responsibility for fees to background

singers for the use of recordings in films, television, or music videos, and they seek to limit the audit rights of artists, says Hall.

Noel Berman, a CBS executive who is the chief negotiator for the record companies, could not be reached for comment.

## MUSICLAND PROFITS RISE

(Continued from page 69)

quarter that finds Musicland sitting pretty. In fact, revenues for the first quarter were up 41% based on fewer—527—stores (Billboard, May 9).

In a prepared statement, the chain's latest financial performance is put in perspective by Jack Eugster, chairman of the Musicland Group.

In reference to Musicland's increased efficiency, he says, "This rise in sales led to significant performance improvements from economies of scale at both the store and total company levels."

EARL PAIGE

## Name The Fab Four's Top 20 Contest Prize: Beatles CDs

It's not too late to win a complete set of Beatles CDs! Judging from early entries, Billboard's Top 20 Beatles contest is a tough one, so this week we are going to provide some helpful hints. If you have already sent in your entry, don't fear—there's no limit to the number of entries you can submit.

The challenge is to name in order of rank the top 20 Beatles hit singles—as a group or as solo artists—according to the Billboard charts. This unique top 20 is based on a point system that takes into account the length of time and position on the chart. Bonus points are awarded for each week in the top 10, with additional bonus points for each week at No. 1. (Here's a clue: Not all the top 20 Beatles titles reached No. 1.)

In compiling your top 20, keep in mind that duets with non-Beatles are not eligible. Also, your research should be based solely on the Billboard charts; information contained in the Billboard chart books by Joel Whitburn was not used for the contest.

Up to 100 entrants who correctly name the Beatles top 20 in ranking order will win a complete set of all the Beatles CDs currently available on Capitol Records in the U.S. All entries must be post-marked 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, and 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. 10036.

# Benson Co. Undergoes Major Reorganization

NASHVILLE The Benson Co., long a mainstay in gospel music publishing and recording, has named a new general manager and has reorganized its activities, following a recent major cutback of employees (Billboard, July 11). Replacing company chief Bill Traylor, is Jerry Park, formerly Benson's vice president and general manager of sales.

Traylor, who ran his own River-song label prior to taking the top post at Benson, said in a news release that he will return to indie record activity. He will also continue to work for Benson as an advisor.

The retrenched Benson has reorganized itself into four divisions: recorded products, including the Benson, Riversong, Greentree, Power Discs, and distributed labels; print, including the Singspirations, Stamps-Baxter, and Benson imprints; publishing/copyrights; and sales.

In addition to Park's promotion, Mike Gay was upped from the post of vice president of field sales to general manager of the sales division. John Barker was moved up from director of publishing to general manager of publishing/copyrights. Vance Wilcox, formerly director of marketing for recorded product, is now vice president of marketing. And Dan Cleary was shifted from a&r director at the Benson label to vice president of a&r.

Jordy Conger continues as general manager of the company's print division.

The changes in personnel and organization were made by George M. Buck, corporate vice president of Zondervan, the Michigan company that owns Benson.

Sources at Benson say the company will probably vacate its quarters here soon and move to smaller offices on or near Music Row.

## Message Conveyed To Hispanic Fans Songs Fight Teen Pregnancy

NEW YORK Mexican teen star Tatiana and ex-Menudo member Johnny are lending their recording talents to a campaign to prevent teen-age pregnancy being staged by the Planned Parenthood Federation of America.

Planned Parenthood, the largest national family-planning agency in the U.S., announced the first phase of the campaign recently during a press conference at the Latin Quarter disco here.

The campaign, which is aimed at Spanish-speaking youths in the U.S., will be spearheaded by the U.S. release of a single with the songs "Detente" ("Restrain Yourself") by Tatiana and "Cuando Estemos Juntos" ("When We Are Together") by Johnny. Both songs advise teen-agers to postpone sex until they are responsible adults. Videos have been produced for both.

Planned Parenthood president

Faye Wattleton says the agency hopes to reach "a substantial portion of the estimated 17 million Hispanics in the U.S. with this message." Wattleton said the single will be made available through the 185 Planned Parenthood affiliates in major Hispanic communities.

The single already has had widespread airplay throughout Latin America. Beryl Hawkins, the agency's media relations specialist, estimates that the songs have received over 1 million hours of radio and television time in Latin America. She hopes for widespread exposure in the U.S.

Further teen-pregnancy-prevention campaigns are in the planning stages, including one featuring singer Anita Baker in a series of public service announcements for radio and TV. TONY SABOURNIN

## Garcia Settles Ice Cream Dispute Cherry Royalties For Jerry

NEW YORK Victory is proving to be sweet for the Grateful Dead's Jerry Garcia. On July 29, Ben & Jerry's Ice Cream announced that it had reached a licensing agreement with the venerable musician for the firm's Cherry Garcia flavor. Though no lawsuit was filed in the matter, the settlement was reached "based on the potential" of one, according to a Dead spokesman.

Under the terms of the agreement, Ben & Jerry's will pay a royalty on all sales of the product, some 50% of which will be distributed to the Grateful Dead's Rex Foundation, which aids nonprofit organizations, with the remainder going directly to Garcia. The percentage of the royalty has not been made public, but David Barash, director of community rela-

tions for Ben & Jerry's, says the yearly total should be "quite substantial" given that Cherry Garcia, which consists of vanilla ice cream flecked with semisweet chocolate bits and Bing cherries, is the confectioner's third most popular flavor in its line of 36.

Sue Stephens, Garcia's personal secretary, says the ice cream manufacturer did not seek approval from Garcia before going ahead with production of the flavor. "The first we knew about it was when they sent Jerry some ice cream," she says.

Barash concedes that no permission was sought, primarily because "we intended it as a tribute. It was after the fact that our one lawyer, who is a Deadhead, became concerned about a long-term life agreement." JEAN ROSENBLUTH

## CBS SUES WHZ

(Continued from page 10)

quality and thus diminishing the record's appeal at retail.

The suit also alleges that WHZ air personalities falsely stated on the air that Epic Records is going to provide the station with copies of the upcoming Jackson album, "Bad," for use as listener giveaways prior to the album's commercial release.

Finally, CBS wants WHZ to reveal its sources in obtaining the Jackson single as well as its copy of the single and all other information regarding the single's duplication and distribution. It further seeks unspecified compensatory and punitive damages from all defendants.

Acting out of fear that additional singles or the entire "Bad" album might also be played prior to the album's Aug. 30 scheduled release date, CBS moved that depositions from WHZ executives be taken five days following service of the CBS complaint instead of the usual 30 days. This motion was denied on

July 31 on the grounds that CBS had not at that point demonstrated sufficient need.

WHZ is operated out of Secaucus, N.J., and is owned by Malrite Radio & Television Inc., an Ohio-based corporation. According to Stephen D. Hoffman, senior litigating partner in the New York-based law firm Warshavsky, Hoffman & Cohen P.C., which regularly represents Malrite but is not the attorney of record in the CBS case because it is unlicensed in New Jersey, WHZ will fully oppose the CBS suit.

"We don't agree that CBS is entitled for relief on any of its claims," says Hoffman.

"We're regarding it as a nuisance suit," says WHZ program director and air personality Scott Shannon, adding that while he and other station executives will give depositions if so ordered, the station did not make its copy of the single available to anyone else and will "never" reveal its sources.

Shannon further calls the Jackson brouhaha the result of an "amateur job of security. Every station in New York played it the same day, but because we're Z-100 and the most-listened-to station in the country, they want to make an example out of us."

Dean Thacker, the station's vice president and general manager, agrees that WHZ-FM is being "singled out" for its high visibility. "We weren't the first station to go on this record early. CBS just wants to make a statement to aggressive broadcasters, and we consider what we did as being a good competitive broadcaster in this market."

Regarding the CBS charge that the station falsely announced "Bad" album giveaways in cooperation with Epic, Shannon says, "We never said [Epic] gave them to us [to give away], just that it is an album from Jackson and it is from Epic—an obvious product identification only, same way we always do."

## INDIE DISTRIBUTORS

(Continued from page 7)

across the country.

Rap act UTFO is racking up significant sales with its third release, "Lethal," on Select. A video for the first single, "Ya Cold Wanna Be With Me," is being aired in medium rotation on Black Entertainment Television as well as other national and regional video programs.

"The overall reaction is strong," says Select chief Fred Munao, who adds that the record is getting airplay on several urban outlets.

Two records crossing over to a pop audience are Salt-N-Pepa's "Hot, Cool & Vicious" on Next Plateau and the Cover Girls' "Show Me" on Fever/Sutra.

## RYKO 3-INCH CD

(Continued from page 8)

retail copies will be handled through the same channels as Rykodisc's regular releases, says Rose.

Rose says he is not certain as to how large his initial order with Sony's Terre Haute, Ind.-based Digital Audio Disc Corp. will be. He notes that the quantity will be determined in part by how quickly the pressing plant can turn around reorders.

The label anticipates a retail list of \$3.98, although that price might end up being slightly higher or lower. The disk will use the Queens Group packaging design made up in July for a series of DADC 3-inch label demos.

A&M's Tom Corson says that the Squeeze single, set to be released Aug. 17 for promotional use at radio and retail, will contain three tracks—"Hourglass," "Prisoner," and "Cigarette Of A Single Man"—from the upcoming album "Babylon And On."

A&M ordered 3,000 units of the single, also from DADC, and has designed its own packaging for it. Unlike the Queens Group design, which uses a 9- by 3 1/4-inch rack card with a small cardboard sleeve attached along a perforation, the A&M concoction is a 5- by 5-inch box that uses a slide-out plastic tray similar to the Digipak.

Corson says it "won't be long" before A&M announces commercial

"The Salt-N-Pepa album has been phenomenal for us," says Jerry Suarez of Miami-based JFL Distributors. The record is No. 21 on the Top Black Albums chart; sales have reportedly topped 265,000 units.

As for the Cover Girls, "Show Me" enters the Top Pop Albums chart this week at No. 194.

Upcoming albums that distributors are excited about include DeBarge's "Bad Boys," due in mid-August on the new Striped Horse label, and the Surf MC's "Surf Or Die" and Dana Dane's "Dana Dane With Fame," two rap titles on Profile.

The Surf MC's album—scheduled to be released Wednesday (12)—will

be backed by an extensive marketing and promotion campaign that includes a video for the title track. Preorders on the just-shipped Dana Dane album are said to be over the 50,000-unit mark.

In addition to new product, there are a number of presummer releases that are still selling consistently well. Among them are MC Shan's "Down By Law" on Cold Chillin'/Prism; MC Shy D's "It's Got To Be Tough" on Luke Skywalker; Stetsasonic's "On Fire" on Tommy Boy; and T-La Rock's "Lyrical King" and Mantronix's "Music Madness," both on Fresh/Sleeping Bag.

Blank tape is becoming an important sales category for video specialty stores . . . see page 60

sale prices and release dates.

Motown's Miller London, vice president of marketing, says Stevie Wonder's "Skeletons" will be serviced for promotional use only to radio and retail in about a week.

London says that Motown is awaiting availability of the adapter required to play the 3-inch CDs on standard home CD players before announcing details for commercial sale availability.

Assistance in preparing this story was provided by Geoff Mayfield in New York and Dave DiMartino in Los Angeles.

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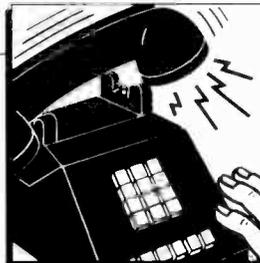
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# INSIDE TRACK



Edited by Irv Lichtman

**REPRISE REPRISE:** Los Angeles drivers wondering about those oddly placed, mysterious white posters around town—all bearing a familiar, one-letter logo—should wonder no more. Expect official word soon on the reactivation of **Reprise Records** as a full-line company rather than a mere label imprint. Word is that a number of artists will be coming over not only from **Warner Bros.** but also labels that the latter distributes—including **Sire**, **Slash**, and others. Thus, says one label insider, the new Reprise will become a kind of record marketing/distribution system much like Warner Bros. Now almost completely staffed, the new label will be in full operation and answering phones by Aug. 17.

**ARRIVALS & DEPARTURES:** Capitol promotion VP **John Fagot** continues his raid on the CBS field staff. Latest to make the switch is **Ritch Bloom**, who will leave **Columbia** to be Capitol's national director of album promotion. **Jeff Shane** (Miami), **Michael Conway** (the Carolinas), and **Tim Burruss** (Atlanta) already have made the Capitol move (**Billboard**, Aug. 1) ... **Walter Winnick** has left his post as promotion VP at **Epic/Portrait/CBS Associated Labels**. Winnick is expected to announce his new affiliation soon ... **Herb Dorfman** has exited **Moss Music Group** as VP of sales to join **Orion Home Video** in regional sales. **MMG** hopes to fill Dorfman's slot soon, says chief **Ira Moss**.

**AN EMPHATIC "NOT TRUE":** "A disgusting competitive tactic" is the way **Jeffrey Wilkins**, president of **Discovery Systems**, characterizes the pitch for U.S. business made by a Japanese CD manufacturer who claimed that Discovery had filed for bankruptcy under Chapter 11. Not true at all, says Wilkins, who states "business has never been better." He claims more than 80 custom-label clients.

**NOT GOING PUBLIC:** The **National Bureau of Standards**, set to test the **CBS Copycode** system, which prevents DAT home taping of encoded recordings, has sent a letter to the **CBS/Records Group Technology Center** agreeing to CBS' request that it not make the unit's specs public, although the DAT manufacturer group, the **Home Recording Rights Coalition**, has requested the specs. CBS, in asking the bureau to withhold the specs, cited the information as "proprietary" in nature.

**THREE FOR 10:** For the first time in its 13-year history, **Arista Records** has three albums in the top 10. **Whitney Houston**, the **Grateful Dead**, and **Kenny G** do the trick.

**CY LESLIE** WILL ENJOY TWO HONORS at the upcoming **VSDA** confab in Las Vegas. **Home Viewer** and **Time** magazines will present him with a man-of-the-year award for 1987. And **Bill Gallagher**, president of **MGM/UA Home Entertainment**, will honor the founder and former chairman of the company by presenting a new **MGM/UA VSDA** scholarship in his name.

**TOMMY, IN PERSON:** **Billboard** director of charts **Tommy Noonan** will conduct his annual **UCLA** extension course, starting Oct. 1. For more details on registration for the series, "Marketing Plans Behind Hit Records," call 213-825-9971. Noonan was also recently the first outside guest ever to speak at an **MCA Music** confab. Publisher president **Leeds Levy** invited Noonan to the meet, held recently over two weekends in Vail, Colo.

**ALPHABET SOUP:** The sticker on the album says "BMG Delivers." At first glance, one assumes this is the start of a push by **Bertelsmann Music Group** to make the public familiar with its "BMG" shorthand. But take a closer look. The album, "Desperate Business," is from the **Brian McDonald Group**, a new act on **Columbia**.

**LOOK FOR A MASSIVE** campaign by **Geffen Records** when a winning contestant gets to name the new **Sammy Hagar** album. Hagar will announce the winner and the chosen title on **MTV**. The title will then be stickered on his current smash, currently at No. 14 on the

Top Pop Albums chart. Hagar just returned from a whirlwind promo tour, during which he hit Japan, Germany, Holland, and the U.K.

**EIGHTY CANDLES:** Chicago retailer **Merrill Rose** called **Track** to report his 80th-birthday bash, to be held Saturday (15) at the **Standard Club** in the Windy City. Some 125 guests are expected, including such industry out-of-towners as **Sam Shapiro**, **Pete Hyman**, and **Mike Spector**.

**TARGET SIGHTED:** Attendees at the Minneapolis convention last week of the 252-unit **Target** chain and its internal rack arm, **Jetco**, heard that major West Coast expansion will put 55 more stores in California this year, that out of a total of 73 openings in eight states. **Target** moves into the Bay area for the first time with 15 units. There was talk, too, of distribution-center expansion from the current six units as **Target** stretches east into Michigan and eyes more stores in the Seattle market.

**ALTHOUGH THE Federal Trade Commission** won't comment, insiders say the federal agency is taking testimony on the proposed **Warner Communications Inc.** purchase of **Chappell Music**. Those who oppose the deal do so on the grounds that it creates the world's biggest music publishing empire within a corporation that is a big user of copyrights, via its record company, movie, and TV holdings. **WCI**, of course, owns the giant **Warner Bros. Music** ... **Warners'** print division, **Warner Bros. Music Publications**, has the sheet music of "We're Lookin' Good," **John Williams'** theme for the International Special Olympics Games, held July 31-Aug. 8 on the campuses of the Univ. of Notre Dame and St. Mary's College in South Bend, Ind. Williams also penned the 1984 Olympics fanfare theme ... Singer **Remo Capra**, back on the recording scene with an album, "Show Me The Way," on indie **R Records**, has an unusual hobby—doing the martial arts discipline tae kwon do at the Moon S. Lee Tae Kwon Do Institute in New York City.

**BARRY MANILOW'S SWITCH** from **Arista Records** to sister label **RCA** was short-lived. The singer, who has had a string of hit singles and albums over the years, is no longer on the **RCA** roster after the release of just one album. No word as yet on where he'll land for future recording projects ... The Aug. 17 edition of the soap "Days Of Our Lives" will feature the **Glenn Medeiros (A&M)** hit recording of "Watching Over You" as theme music for the soap's popular characters Patch and Kayla ... Publicist **Norman Winter** reports that he will be conducting business from Los Angeles' Cedars-Sinai Hospital, where he is in traction, due to an overenthusiastic back rub from a masseuse. Winter is in a "penthouse" suite with a fax machine, telephone, and room for business meetings.

**JUST ROLLING ALONG:** Nov. 9 is the 20th anniversary of **Jann Wenner's Rolling Stone** magazine and the apt publishing date for "20 Years Of Rolling Stone: What A Long, Strange Trip It's Been," edited by **Wenner**. The anniversary will also be celebrated via special editions of the magazine and special TV events.

**JELLO ON TRIAL:** Former **Dead Kennedys** lead singer **Jello Biafra** and four others will finally go to trial Tuesday (11) in U.S. District Court in Los Angeles. The five defendants will be facing misdemeanor charges of "distribution of harmful matter to minors." The case stems from the inclusion of a sexually explicit poster by artist **H.R. Giger** in the **Dead Kennedys'** album "Frankenchrist" (**Billboard**, June 14, 1986). A motion contesting the constitutionality of the charges was denied in February; the defendants entered pleas of not guilty in March. After the case broke in 1986, **Biafra** folded his group. He has since made frequent appearances on public panels concerning rock'n'roll censorship.

**THERE IS NO BASIS** to a suit by the surviving **Beatles** to prevent **Nike** from using the group's recording of "Revolution" in its commercials, the shoe manufacturer's president, **Philip H. Knight**, said at a New York press conference Aug. 4. The New York action seeks \$15 million from **Nike**, its ad agency, and **Capitol-EMI** Industries. **Knight** says that **Yoko Ono** approved of the idea and argues that all the defendants are merely pawns in the long-running legal hassle between the **Beatles** and **Capitol-EMI** over recording royalties and rights to the foursome's catalog. **Capitol-EMI** also sees the action as having no merit.

# Just Watch.



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