

# Billboard

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NEWSPAPER



VOLUME 99 NO. 19

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 9, 1987/\$3.95 (U.S.), \$5 (CAN.)

## WHN New York To Tune Out Country For All-Sports Radio

BY KIM FREEMAN

**NEW YORK** The nation's highest-cumeing country radio station, WHN here, will ride off into the sunset July 1, when the ever-inventive Emmis Broadcasting debuts WFAN, the country's first all-sports station.

Despite its cume, WHN's efforts on the AM band have brought it poor market shares for several years. Since WKHK dropped out of the country race in January 1984, WHN has borne the mixed blessing of being the market's only country outlet.

WHN also has the mixed blessing of being the radio home of the New

York Mets, whose broadcasts drew listeners that were not necessarily country fans and possibly drove away country fans who were not Mets fans.

"This is not a question of the viability of country radio or the viability of country radio in New York City,"

*(Continued on page 14)*

## 30 Supporters Give \$1 Mil For Exhibit CDV Splash Set For CES

BY STEVEN DUPLER

**NEW YORK** The supporters of compact disk video are shelling out more than \$1 million to put the new format in the forefront of the May 30-June 2 Consumer Electronics Show in Chicago.

N.V. Philips, its subsidiary PolyGram International, and Warner Bros. Records are the primary movers in organizing about 30 major music and home video software and hardware makers, each of which is contributing about \$25,000 to take part in the elaborate 6,000-square-

foot CDV exhibit.

With news of the splashy CES demo also comes speculation that an interindustry association to promote CDV to consumers and retailers may be formed as early as this summer.

Amid the hoopla, however, some record labels and hardware firms say they are taking a "cautious, wait-and-see" approach to CDV.

"I see the only companies really fully committed to CDV being Phil-

*(Continued on page 80)*

## Hal Roach Colorized Vids In At \$9.95

BY AL STEWART

**NEW YORK** Video Treasures, a mass-merchant marketer of videocassettes, has purchased the rights to the Hal Roach Studios Classic Video Library and plans to sell colorized movies from its catalog for

under \$10, the lowest price yet for colorized product.

All of the Hal Roach titles—including the colorized versions of the full-length features "It's A Wonderful Life," "Topper," and "Night Of The Living Dead"—had been previously marketed for as much as

\$29.95 suggested list.

Hal Roach, which has disbanded its home video marketing division (Billboard, May 2), inked a three-year deal with Video Treasures and will furnish the Hackensack, N.J.-based mass-merchant supplier with

*(Continued on page 80)*

## Billboard's Radio Awards Back For '87

**NEW YORK** The Billboard Radio Awards are back for 1987. Reflecting its commitment to music radio and promotion, Billboard is reintroducing its highly regarded radio awards in a new and improved form.

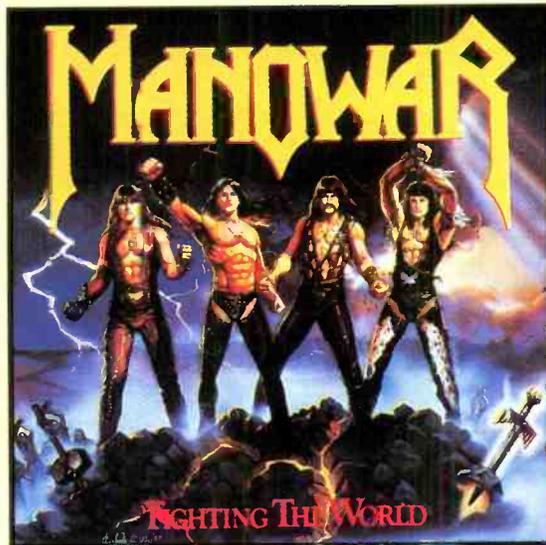
"We are the only magazine to cover all facets of bringing music to the masses," says Billboard publisher and editor in chief Sam Holdsworth. "The Billboard Radio Awards will recognize those professionals who display excellence in this complex process."

All Billboard readers will be eligible to participate in the two-stage voting process. A nominating ballot will appear exclusively in the June 6 issue of Billboard. Readers will be asked to pick one entry in each of 90 categories.

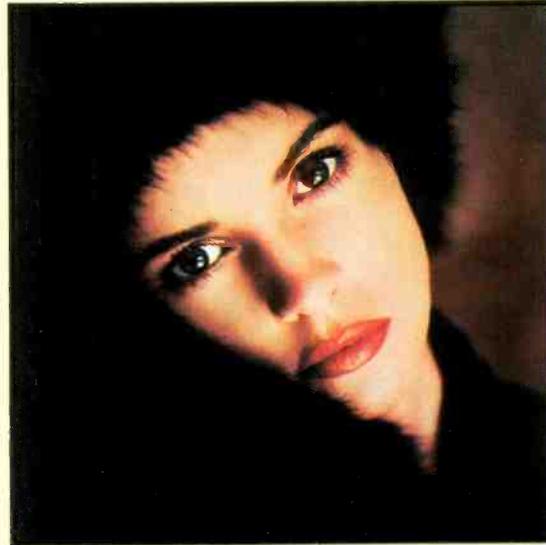
Billboard's July 25 issue will

*(Continued on page 81)*

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SHEENA EASTON is a singer's singer. Her vocal versatility is highlighted on "ETERNITY", her new EMI America single. Written by Prince, "ETERNITY" is the key to her brilliant fourth album, **No Sound But A Heart**.

## Firm Readies In-Store Music Taping Service

BY DAVE DIMARTINO

**LOS ANGELES** A new company partly funded by Thorn/EMI will allow record store customers to buy custom-made cassettes dubbed to order in less than five minutes. Supporters of the service say that widespread use of such legal duping will put a sizable dent in industry losses—said to be several billions of dollars a year—due to home taping.

Created by the Silicon Valley-based Peronics Corp., the new system is scheduled to be tested in limited areas this fall and will be un-

*(Continued on page 81)*



*Follows page 33*



RECORDED HIGHLIGHTS OF THE PRINCE'S TRUST 10TH ANNIVERSARY BIRTHDAY PARTY  
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LEVEL 42 • PAUL McCARTNEY  
ROD STEWART • TINA TURNER  
MIDGE URE • SUZANNE VEGA



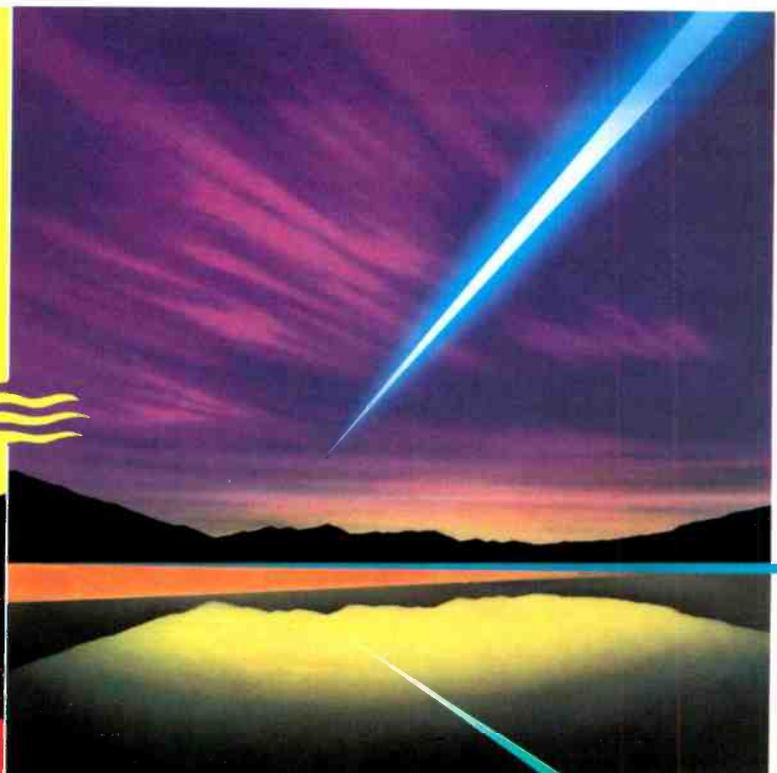
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# MASTERPIECES FROM THE MCA MASTER SERIES

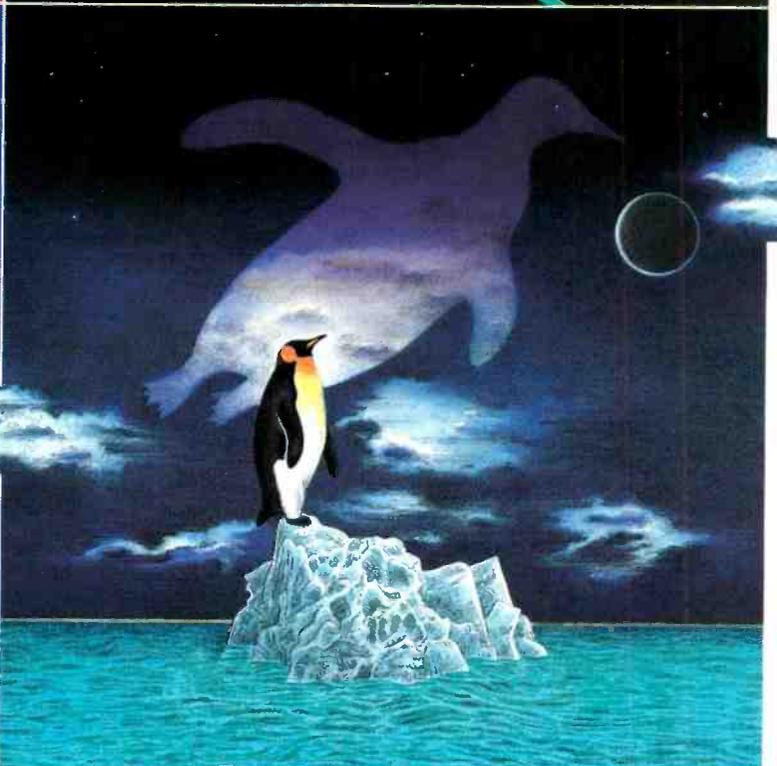
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Acoustic Guitarists  
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**GILES REAVES**  
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VOLUME 99 NO. 19

MAY 9, 1987

## Minneapolis Sound Makes Noise With Awards

The North Star State honored its music community at the seventh annual Minnesota Music Awards, held April 23 in Minneapolis. Among the big winners: Prince, the Jets, Jimmy Jam & Terry Lewis, and the Wallets, the first three of whom are influential purveyors of the "Minneapolis sound." Midwest correspondent Moira McCormick was there. **Page 37**

## SPOTLIGHT ON SOUNDTRACKS

Though 1987 has yet to produce a "Top Gun," the cross-pollination of contemporary music and film continues. Record companies have mastered the marketing of soundtracks as a vehicle for breaking new artists and revitalizing careers. Dave DiMartino reports. **Follows page 44**

## NARM Continues Industry 'Boycott' Of Arizona

NARM is the latest group to protest Arizona Gov. Evan Mecham's revocation of the Martin Luther King Jr. holiday. The trade group's executive director, Pam Cohen, told delegates at a recent operations conference that the fall wholesale meet set for Phoenix is "on hold" while the group seeks a new location. Earl Paige has the details, as well as other industry gossip and news, in Retail Track. **Page 51**

## SOUTH AFRICAN MUSICIANS GROUP

The South African Musicians' Alliance has announced that it will become a union later this year; within a few weeks, it will issue an antiapartheid code of conduct for its members. South African correspondent John Miller tells the story. **Page 66**

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# Radio Powers Boost Arbitron Leads Others Return To Strength In New Book

BY KIM FREEMAN

NEW YORK Radio market leaders in Philadelphia, Detroit, Houston, and Dallas added to their leads, and stations in Boston, Houston, and Atlanta returned to prominence in the latest round of winter Arbitron results.

The following are capsule summaries of the major music station moves in the most active top 25 markets. Complete rankings for these markets appear on page 18. (New York, Los Angeles, Chicago, and San Diego were covered in Billboard's May 2 issue.)

SAN FRANCISCO: Quiet storm

outlet KBLX-AM-FM and AC station KLOK were the biggest movers here. KBLX jumped to a 3.5 share, up from a 2.6. And KLOK advanced the same distance to pull a 3.1 share.

Top 40/crossover outlet KMEL assumed the leading music position, by jumping to a 4.4 share, from a 3.7, and pulling ahead of the market's traditional music leader, black station KSOL, which was close on KMEL's heels with a 4.1 share.

Modern rock outlet KITS left San Francisco's two album rockers in the dust by moving up to a 3.0 share, from a 2.4. Rocker KRQR took the worst dive, to a 2.0 share,

from a 3.1; KFOG slipped to tie them at a 2.0, from a 2.6.

Interestingly, FM country outlet KSAN dropped to a 2.3 share, from a 3.2; sister AM, KNEW, increased to a 2.7 share, from a 1.8.

PHILADELPHIA: Album rocker WMMR had to share its market-leading status and 9.0 share with easy listener WEAZ, which came up from a 7.9. After strong fall growth, classic rocker WYSP held steady at a 4.5 share, while "adult rock" outlet WIOQ increased to 2.9, from a 2.5.

Top 40 outlet WCAU-FM made the most impressive gains by drawing a 5.0 share, up from a 4.0 in the winter book. Urban outlet WUSL continued its hold on the market with a 7.2 share, while challenger WDAS slid to a 3.6 share, from a 4.4.

DETROIT: Urban outlet WJLB continued its power push, jumping to a 9.0, from an 8.1, for the top slot in the city. The top 40 battle tightened up here as WCZY-AM-FM stayed on top with a jump to a 5.7 share, from a 5.3; and WHYT continued strong moves to come in with 5.2 share, up from a 4.4.

Motor City's rock fighters flipped positions, as WRIF popped into format leadership with a jump to 4.8 share from a 4.2, and previous leader WLLZ slipped to a 4.1, from a 5.3.

CKLW-AM benefited greatly by bringing back top 40 of the '60s, making a move to a 4.1 share, up from a 2.9. On the AC front, WNIC-FM moved up to a 4.0 share, from a 3.3, while format challenger WDTX dropped to a 2.6, from a 2.8.

BOSTON: Album rocker WBCN rides high with a jump to an 8.8 share, from a 7.1—even as classic hitster WZLX recouped strong summer numbers by increasing to a 4.1

(Continued on page 80)

## Billboard Talent Section Has New Look, More News

NEW YORK Don't go looking for the old reliable Talent section in Billboard this week. It's gone.

But don't panic! Debuting this week is a completely new Talent section, with more news, more views, and more excitement.

Our goal: To bring readers a quickest possible review of the latest information anywhere.

"People in this business want their news fast and furious," says Talent editor Steve Gett. "Now we can give 'em what they want."

The new section is built around three regular features. The Beat—already a favorite—will continue to showcase Gett's reporting and prognosticating skills. On The Road is a new weekly report on the concert scene. 'One To One' is a weekly question-and-an-

swer with top industry figures and major artists. This week's debut column spotlights MCA's Jheryl Busby.

Wrapped around these three features will be a fast-paced series of news briefs on literally dozens of top acts each week. We will report on new releases, artist signings, management deals, Billboard chart action, and other hot industry happenings.

"Artists, managers, and label execs—particularly in promotion and marketing—have plenty of stories to tell. What we have created is a forum for tracking the latest info," says Gett.

The excitement starts on page 34. We think you'll agree the new Talent section is an instant smash!

## 'Context' Is Key; 'Specific Words' Not The Issue

# FCC Clarifies New Indecency Guidelines

BY BILL HOLLAND

WASHINGTON After several weeks of suspense and confusion, the Federal Communications Commission has answered the radio community's call for further explanation of its new indecent language enforcement standards.

In a public notice, the FCC said it is putting "all broadcast and amateur radio licensees on notice as to new standards that the commission will apply in enforcing the prohibition against obscene and indecent transmissions."

In short, the FCC will no longer simply apply the "specific material" cited in George Carlin's "seven dirty words" sketch, which was drawn from the 1978 U.S. Supreme Court case *Pacifica vs. the Federal Communications Commission*. Rather, the FCC will apply "the generic definition of broadcast indecency advanced in the *Pacifica* case, which is: 'language or material that depicts or describes in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs.'

The FCC has specifically ruled that such indecency will be actionable "if broadcast or transmitted at a time of day when there is a reasonable risk that children may be in the audience, a standard also upheld by the Supreme Court in the *Pacifica* case."

In its notice, the commission also made it clear to broadcasters that in the three broadcast cases under review, "recent evidence for the markets involved" indicated that children were listening during the hours of those broadcasts—including Infinity's morning simulcast of Howard Stern's program on WYSP Philadelphia.

In a separate memorandum and order to Infinity, the FCC found that Arbitron data showed that approximately 68,100 teen-agers "ages 12 to 17 listened to Philadelphia radio per average quarter hour between 6 a.m. and 10 a.m., Monday through Friday, the hours of the Stern broadcast."

In the memorandum, the FCC spelled out in detail how it will react in the future to programming that received only a warning this time.

"We do not accept Infinity's interpretation of the test governing inde-

cency," said the commissioners. "We take this occasion, however, to clarify prior commission statements regarding indecency. As an initial matter, analysis of whether particular speech is indecent cannot turn on a mechanistic classification of language, e.g., as double entendre innuendos or expletives.

"Rather," the commissioners said, "in each case the words broadcast and the context in which they were broadcast must be considered in order to decide whether [the test for indecency as] articulated by the commission and upheld by the Supreme Court has been met."

The deciding factor in the *Pacifica* case, says the FCC, was that the seven words aired—fuck, shit, piss, tit, cocksucker, cunt, and motherfucker—in the Carlin monolog "were used in a context that was found to be patently offensive."

"In addition," the commissioners said, "the words were broadcast at a time of the day when there was a reasonable risk that children may have been in the audience." Therefore, the commissioners concluded, "we find untenable the [Infinity] view that the holding in *Pacifica*

(Continued on page 80)

# Conference Examines Dealer-Label Transactions

## NARM Cites Automation Advances

BY EARL PAIGE

LOS ANGELES New systems to improve efficiency of computer-to-computer transactions between music distributors and their accounts were detailed April 22-23 at the National Assn. of Recording Merchandisers Operations Conference in nearby Woodland Hills.

Led by NARM operations committee chairman Jim Nermyr, vice president of information systems and treasurer for Musicland, the meet updated management information specialists from retailers, wholesalers, labels, and systems vendors on the effort to automate transactions. Among those developments:

- Robert Schneider, executive

vice president of San Antonio, Texas-based Western Merchandisers, said CBS will be the first label group "to have all three telecommunications functions on line—orders, invoices, and returns," when it starts transmitting return-authorization requests this month.

- Nermyr said members of the NARM operations group will meet soon with the bar-coding committee of the Recording Industry Assn. of America. The RIAA is examining code changes in configuration designations. Of these, Nermyr said, "We want to ensure all are scannable."

- A new system to allow vendors to receive sales information during telecommunications transmissions is also being developed. H.J. Jacks,

assistant vice president of operations planning for rackjobber the Handleman Co., is heading that effort, with a poll of the six major label groups expected to be completed this month.

- Improvement of a standard invoice format is also being sought. Among various suggestions proffered, CBS and WEA have posited the inclusion of credit information.

- Jesse Stancarone, vice president and director of management information systems for Warehouse, is heading an effort to reach a consensus on the need for confirmation orders.

Overall, the pace has quickened on the operations front, reflected in part by the NARM committee's decision at its New Orleans meeting in January to resume a biannual schedule for the conference (Billboard, Jan. 31).

"If we have a problem on this, it's too many ideas," Nermyr said. He said one project discussed at the committee's January meeting is now a bust: improvement in handling returns of 7-inch singles. According to Nermyr, the configuration is in such decline that the committee "has hit a brick wall."

Illustrating progress made in automated transactions, Nermyr reported on Musicland's operations.

"We have been [telecommunicating] purchase orders and store drop ships for the past two years," he said. "As of June 1, we will be sending warehouse orders. Now all ordering will be done via telecommunications."

Bridget Thexton, vice president of sales and marketing for Entertainment Systems International, indicated that the benefits of computerized transactions are not confined to huge chains.

ESI Street, which provides a third-party mailbox service, acts as a "telecommunications one-stop," said Thexton, gathering and communicating bulk orders to vendors, "even from chains with as few as 10 stores."

Nermyr made repeated references to how cooperative labels are in such areas as telecommunication.

(Continued on page 78)



**Everything's Coming Up Rozsa.** Miklos Rozsa, second from left, receives ASCAP's Golden Soundtrack Award during the second annual ASCAP Film and Television Music Awards dinner in Beverly Hills, Calif. Pictured with Rozsa, from left, are director Billy Wilder, ASCAP president Morton Gould, and actors Malcolm MacDowell, Mary Steenburgen, Fred MacMurray, and Martha Scott. Wilder and the actors have all worked on films scored by Rozsa.

## Executive Turntable

**BILLBOARD.** Colette Kreins joins Billboard's Los Angeles sales staff as account executive, responsible for professional audio/video and out-of-industry accounts. She was with Reese Communications as West Coast advertising manager for Video Magazine.

**RECORD COMPANIES.** Arista Records names Jay Ziskrout director of national album promotion, based in Los Angeles. He was associate director of album promotion for the label. Peter Baron is promoted to director of video production and promotion, based in New York. He was associate director of that area.



KREINS



ZISKROUT



BARON



MUENCH

Roger Klein is appointed associate director of a&r, West Coast, for Epic/Portrait Records. He was an a&r manager for Arista.

RCA Records promotes Teri Muench director of a&r for contemporary music, West Coast. She was a&r talent manager.

Tom Gibson is named associate director of product management, West Coast, for Columbia Records. He was a sales representative in CBS' Southwest branch.

CBS Records names John Murphy and Mike Kraski sales managers for its New York and Southwest branches, respectively. Both were sales representatives for the label.

Bruce Theriot is promoted to the newly created position of vice president of business affairs, finance, and administration for Manhattan Records. He was vice president of business affairs. Reporting to Theriot is Ian Simpson, newly appointed director of finance. Simpson was director of internal audit for Capitol EMI Inc.

PolyGram Records names Gregg Miller director, international promotion, based in New York. He was a sales representative.

The joint packaging and preproduction department of Atlantic and Elektra Records makes the following promotions in New York: K. David Fleming to manager of packaging and preproduction, compact disk; Maureen



THERIOT



MILLER



BRANDON



KIERNAN

Hindin, album and tape preproduction coordinator; Melody Johnson, packaging and preproduction assistant; and Cindy Masino, album research and preproduction assistant.

Linda Brandon is appointed counsel for BMG Music in New York. She was an attorney for Columbia Pictures Industries Inc.

Barbara Catanzaro-Hern is promoted to director of creative services and artist development for the Sparrow Corp. in Chatsworth, Calif. She was director of music marketing and special projects.

Nimbus Records Ltd. in New York names Amy R. Sperling director of artist relations. She was vice president of Columbia Artists Management.

**MANUFACTURERS.** Jack Kiernan is appointed senior vice president of marketing, consumer products, for Philips and Du Pont Optical Co. in North America. He was head of JMK Enterprises, an independent marketing and consulting firm.

(Continued on page 77)

## QMI Announces Game Plan At Gala Memphis Launch

BY GERRY WOOD

MEMPHIS QMI Music, part of the new joint venture between former MTV chief Robert Pittman and MCA Inc., plans a limited roster of recording artists targeted at the "visual consumer."

That and other facets of QMI's strategy were revealed at an April 22 showcase here for the label's first three signees: singers Ella Brooks and Jimmy Davis and comedian Gilbert Gottfried.

At the event, officials of parent company Quantum Media Inc. told Billboard the company has a prime-time series commitment from CBS-TV for 13 half-hour episodes. Plans are also on the boards for a two-hour special, to be syndicated this summer.

Besides music and TV, the company also seeks involvement—perhaps through acquisitions—in movies, home video, music publishing, and advertising/promotion.

"We're shopping for some ac-

quisitions, whether it be broadcast stations or whatever," said Pittman, president and chief executive officer of the entertainment and communications firm. The company, funded and 50% owned by MCA Inc., has offices in New York and Los Angeles.

QMI Music plans to release up to seven albums this year, eventually expanding the roster to 15 artists.

"We're going to limit it to the size of the roster we know we can work with," says Pittman. "We can work each artist and give them the attention they need so that they're not bumping into each other."

Brooks is first out of the box; a 12-inch single is now being shipped and an album is planned for July release. Davis has an LP scheduled for release in June or July. Gottfried's first album will also be out this summer, timed to coincide with the release of "Beverly Hills Cop 2," in which he has a

(Continued on page 78)

## Siggi Loch Resigns From WEA Europe Says He Seeks 'Direct Bottom-line Responsibility'

BY MIKE HENNESSEY

LONDON Siggi Loch, president of WEA Europe, is resigning from his post, effective June 30, after more than 16 years with the group.

The announcement follows weeks of speculation in the music industry that linked Loch's name at different times with most of the majors. Loch is believed to be considering three options for the continuation of his career but will not make a final decision until August at the earliest.

Although both Loch and WEA top executives insist that the break is an amicable one, it is strongly believed that in reorganizing the European group of WEA companies, Loch had his sights set on a chief executive role, possibly succeeding Nesuhi Ertegun—although Ertegun denies rumors of his retirement

from the post soon (Billboard, May 2).

It is also believed that the appointment of Ramon Lopez as co-chief executive officer and vice chairman in April 1985 was seen by Loch as not improving his chances of progress toward his ultimate goal.

A chief contender for Loch's post is Stephen Shrimpton, a WEA senior vice president in marketing and artist development.

In a statement, Loch—probably the highest-paid record company executive in Europe—denied that his ambition was focused on being Ertegun's successor but agreed that he was not happy with the European job and was looking for a position with direct bottom-line responsibility. What further frustrated Loch's progress was the fact that

the reorganization operation, originally due to start Jan. 1, 1984, had to be deferred because of the advent of merger talks between PolyGram and WEA.

Said Loch, "For 18 months I was unable to move, and this was a very difficult situation for me. When I took the European job, first of all I had to find my own successor as president of WEA Germany, which I did in Manfred Zumkeller, an excellent man. Then, of course, I had to make a new appointment in the U.K."

"I couldn't begin reorganization until September 1985. I feel this restructuring has been accomplished, and now I'm looking for a new challenge. I am 46 years old, and I need to move on."

It is understood that when Loch's

(Continued on page 81)

For their role in making memorable music,  
we honor our members with ASCAP's 1987 Film & Television Music Awards.

**MOST PERFORMED THEMES  
ON TV—1986**

Bill Conti  
John Deffler  
Henry Mancini  
Johnny Mandel  
Mark Snow

**MOST PERFORMED BACKGROUND  
SCORES ON TV—1986**

John E. Davis  
Jan Hammer  
David Rose  
Mark Snow  
Richard Lewis Warren

**MOST PERFORMED FEATURE FILM  
STANDARDS ON TV—**

**OCT. 1, 1976 TO SEPT. 30, 1986**  
BLUEBERRY HILL ("The Singing Hill")

Writers: M Lewis  
Vincent Rose  
Larry Stock  
Publishers: Chappell & Co., Inc.  
Sovereign Music Company

**HOORAY FOR HOLLYWOOD**  
("Hollywood Hotel")

Writers: Johnny Mercer  
Richard A. Whiting  
Publisher: Warner Bros. Inc.

**MONA LISA ("Captain Carey, USA")**

Writers: Ray Evans  
Jay Livingston  
Publisher: Famous Music Corporation

**THE WAY WE WERE**  
("The Way We Were")

Writers: Alan Bergman  
Marilyn Bergman  
Marvin Hamlisch  
Publisher: Colgems-EMI Music Inc.

**YOU LIGHT UP MY LIFE**  
("You Light Up My Life")

Writer: Joe Brooks  
Publisher: Windsurf Music Corp.

**MOST PERFORMED SONGS FROM  
MOTION PICTURES—1986**

GLORY OF LOVE  
("The Karate Kid, Part II")  
Writer: Peter Cetera  
Publisher: Fall Line Orange Music  
LIVE TO TELL ("At Close Range")  
Writer: Madonna  
Publishers: Blue Disque  
Music Co., Inc.  
WE Music Corp.  
Webo Girl Music

**LOVE TOUCH ("Legal Eagles")**

Writers: Gene Black  
Mike Chapman  
Holly Knight  
Publisher: The Makini  
Publishing Co. Ltd.

**SWEET FREEDOM ("Running Scared")**

Writer: Rod Temperton  
Publishers: April Music Inc.  
Redsongs  
UA Music, Inc.

**TAKE MY BREATH AWAY ("Top Gun")**

Writers: Giorgio Moroder  
Tom Whitlock  
Publishers: Famous Music Corp.  
Giorgio Moroder  
Publishing Company

★ **MIKLOS ROZSA: RECIPIENT OF THE  
ASCAP GOLDEN SOUNDTRACK AWARD.**  
Over the years, Rozsa has written 94  
film scores, earned 15 Oscar  
nominations and won 3 Oscars. We are  
proud to honor this lifetime  
achievement.

**SPECIAL ACHIEVEMENT: SCORES  
FROM TOP BOX OFFICE FILMS—1986**

**"TOP GUN"**

Harold Faltermeyer

**"THE KARATE KID, PART II"**

Bill Conti

**"THE COLOR PURPLE"**

Quincy Jones  
Chris Boardman  
Jorge Calandrelli  
Andrae Crouch  
Jack Hayes  
Joel Rosenbaum  
Fred Steiner  
Rod Temperton

**"ALIENS"**

James Horner

**"STAR TREK IV: THE VOYAGE HOME"**

Leonard Rosenman

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IN HOLLYWOOD FOR 73 YEARS.**

★ **ascap**  
American Society of Composers, Authors & Publishers

# Rock Acts Drive CBS Midline CDs

## Select Titles Move Briskly At Under \$10

BY CHRIS MORRIS

LOS ANGELES Initial consumer reaction to CBS Records' midline compact disk program—the first of several planned, low-price CD promotions—has been positive, but the line has yet to prove itself an across-the-board bonanza for retailers.

The program has succeeded in breaking the \$10 retail price barrier for CDs, with many of the national retailers polled selling the CBS pop and classical titles at \$9.99. New York-based hardware combo the Wiz is lowballing the line at \$7.99.

While sales on the CBS product are being deemed good to excellent by some chains, other retailers note that only the highest-quality titles are moving.

Retailer skepticism about the line focuses on the marketability of the CBS pop titles, many of which are late-'60s to late-'70s vintage.

"At the sort of price that it is, we don't think it's a bargain," says Brian Poehner, buyer for the 81-store

Turtles chain in Atlanta. "Why bring something like an old Edgar Winter out, when you can buy it on cassette for \$5.99?"

Tower Records, the 41-outlet Sacramento, Calif.-based chain, is the most upbeat among retailers polled about sales on the CBS midline.

"They're selling like crazy," says Stan Goman, senior vice president of retail operations for Tower.

However, Goman points out that the line might be selling in spite of itself.

"Some of the titles on CBS were a little doggy," Goman says. "But the consumer right now is very price-sensitive. They're still selling."

Robert Olson, assistant manager at Tower's San Francisco store, says the midlines, priced at \$9.99, have done "exceptionally well" at his store. He says that in-store display strategy may be the key to hot sales on the midline CDs.

"If you put them out and merchandise them like \$6.98 LPs, they sell across the board," Olson says.

Atlanta Compact Disc, the four-store CD-only chain, has enjoyed some success with the CBS product, which was initially sale-priced at \$8.97 (to be moved to a bin price of \$9.97).

"We moved a lot of them," says Brad Syna, assistant manager for the Atlanta-based CD outlet. "Some of the titles are not the best, but they're selling decently."

Among the pop titles, Dave Mason, Johnny Winter, the Hollies, Muddy Waters, and Phoebe Snow won the most sales at Atlanta Compact Disc.

"The classical ones are selling pretty good," Syna says, adding that many classical buyers will spend an additional \$4-\$5 for an all-

(Continued on page 80)



Tri-Certs. Recording Industry Assn. of America certification presentations were made at a reception in New York recently to three RCA Records acts following the first gig of the Marlboro concert series. Accepting the honors, from left, are Naomi and Wyonna Judd, with a gold award for their "Heartland" album; Dolly Parton, with a double-platinum honor for her "Greatest Hits" album; and Alabama members Teddy Gentry, Randy Owen, Jeff Cook, and Mark Herndon, who received awards for their double-platinum "Greatest Hits" and platinum "The Touch."

## Rounder Fights For Space In The Sun On CD Titles

BY FRED GOODMAN

BOSTON As an alternative music company, the Rounder Records Group is used to fighting for its display space in retail outlets. And while the growth of compact disks has been a boon for the industry as a whole, it has had special value for Rounder.

"We wanted to get into the market quickly," says Rounder co-owner Bill Nowlin. "We felt if we could influence CD clientele when there wasn't much product in the marketplace, we might have a chance to shape consumer tastes."

With approximately 50 CDs in the marketplace to date, Nowlin says the company has at least broken even on every release and has even

seen its LP sales rise, perhaps as a result of a larger retail universe.

"We got our catalog titles into a lot of chains for the first time," says Nowlin. "How much of a foot in the door is it? I tend to believe we'll be edged out again as major labels expand their CD catalogs."

Although Nowlin takes a pessimistic view, the label still intends to fight to keep its share of CD space in retail bins. In mid-May, the company will kick off a new extended-play CD line, Sixty Plus, with a promotion that sees retailers getting free Rounder CD racks that can hold 20 disks.

The rack, suitable for both store display and consumer use, was developed by CD manufacturer Shape

(Continued on page 81)

## Suit Over Womack, Anita Baker Profits Fassert Wins Jury Award

LOS ANGELES A California Superior Court jury here has awarded \$200,000 in compensatory and punitive damages to Charles Fassert, a minority partner in Beverly Glen Music, a firm that managed the careers and marketed the albums of Anita Baker and Bobby Womack.

Fassert claimed in a 1982 suit that Otis Smith, his partner in Beverly Glen Music, had breached their agreement and misappropriated the firm's funds.

Fassert stands to collect additional monies from a constructive trust established by the court. He will be entitled to 10% of Beverly Glen's profits since April 1, 1986, on the Womack and Baker albums worked on during the partnership. A court-appointed referee will determine the nature of those funds.

During the period in question, the independently distributed Beverly Glen label released Womack's hit "The Poet" and "The Poet II" al-

bums; "Chapter Eight," an album by a group featuring Baker as lead vocalist; and "The Songstress," Baker's solo debut.

Smith has suits pending against Womack and Baker and their respective current labels, MCA and Elektra. If the suits are found in Beverly Glen's favor, Fassert would collect a share of any award as part of the constructive trust.

Fassert entered into limited partnership with Smith in December 1979, contributing \$20,000 in capital, the equivalent of a 10% interest in Beverly Glen Music.

According to the suit, Fassert and Smith began negotiating about the dissolution of the partnership in January 1981, but no formal written agreement was ever struck.

The 10% constructive trust award may be viewed as verification of Fassert's charge that the partnership was never legally dissolved.

CHRIS MORRIS

## Breakthroughs Easier For Newer Acts, As Superstar Releases Are Postponed

IF SOMEONE had been away from the pop scene for the past few months and tried to catch up by scanning this week's Top Pop Albums chart, he'd be apt to do a double-take. The new album by Whitesnake leaps into the top 10, joining albums by Poison, Europe, and the Beastie Boys.

Whitesnake? Poison? Europe? What's going on here?

What's going on, in part, is that several superstar releases have been postponed, making it easier for new and developing artists to break through. Even given that, it's surprising to see the self-titled album by Whitesnake vaulting to No. 10 after just four weeks on the chart. The group's previous highest-charting album was "Slide It In" (paramedics, revive Tipper Gore), which peaked at No. 40 in 1984.

This brings to four the number of metal-oriented albums in this week's top 10. Bon Jovi's "Slippery When Wet" holds at No. 3, Poison's "Look What The Cat Dragged In" holds at No. 4, and Europe's "The Final Countdown" moves up a notch to No. 8.

This is the 30th consecutive week that the Bon Jovi album has appeared in the top three. That's the longest any album has remained in the top three since Bruce Springsteen's "Born In The U.S.A." logged 46 weeks in the win, place, and show positions in 1984-85.

**FAST FACTS:** Bryan Adams' "Into The Fire" jumps to No. 9 in its fourth week on the Top Pop Albums chart, becoming his fastest-breaking album to date. Adams' 1983 album "Straight From The Heart" took 16 weeks to crack the top 10; 1984's "Reckless" took seven weeks. The new album is boosted by the single "Heat Of The Night," which jumps to No. 7 on the Hot 100.

"Trio" by the high-powered trio of Dolly Parton, Linda Ronstadt, and Emmylou Harris dips a notch to No. 7 this week but not before becoming the first country album to climb as high as No. 6 on the pop chart since Kenny Rogers' "Eyes That See In The Dark" in November 1983. The difference, of course, is that that album was boosted by the No. 1 pop smash "Islands In The Stream," while the first single from "Trio," "To Know Him Is To Love Him," has yet to enter the pop chart.

Luther Vandross went more than five years between his first and second No. 1 hits on the Hot Black Singles chart, but he went only four months between his second and third chart toppers. "There's Nothing Better Than Love," a duet with Gregory Hines, takes

over the top spot this week. We were going to point out that Hines is the first dancer to land a No. 1 black hit, but then we thought about Michael Jackson—to say nothing of James Brown—and decided to leave it alone.

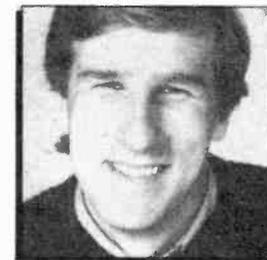
Chris De Burgh's "The Lady In Red" leaps eight notches to No. 8 on this week's Hot 100, eight months after it was first released in the U.S. and nine months after it hit No. 1 in the U.K. The single's belated pop success proves that adult contemporary exposure can indeed break records.

Fleetwood Mac's "Big Love" jumps nine notches to No. 9 on the Hot 100, becoming the group's eighth top 10 hit. Of those eight, "Big Love" is the third written by Lindsey Buckingham, following "Go Your Own Way" and "Tusk." Three others were written by Christine McVie: "Don't Stop," "You Make Lovin' Fun," and "Hold Me." Stevie Nicks wrote two: "Dreams" and "Sara." The group's new album, "Tango In The Night," leaps to No. 14 in its second week on the Top Pop Albums chart.

**WE GET LETTERS:** Mike Perini of Ypsilanti, Mich., and Jeff Van Es of Newport News, Va., note that Huey Lewis & The News' "Jacob's Ladder" recently fell off the Hot 100 after just 15 weeks, the shortest chart run of any No. 1 hit so far in the '80s. (The last No. 1 hit to log just 15 weeks on the chart was the Eagles' "Heartache Tonight" in late 1979.) Suggests Perini: "We could be returning to the wild charts of the '60s, back when the average No. 1 hit charted for just 12 to 15 weeks. But I'm worried, because such chart friskiness actually reflects the withering popularity of the single. When sales are low, chart movements get erratic. Is the single dying for real?" Mike, we think you just answered your own question.

Bill Baber of Kensington, Md., recalls a third interracial male/female duet to reach No. 1 on the Hot 100 (in addition to Patti LaBelle/Michael McDonald and Aretha Franklin/George Michael). It's Paul Anka's 1974 smash with Odia Coates, "(You're) Having My Baby," which we left out because it wasn't an equal-billing duet.

And Eric Fader of Riverdale, N.Y., notes two other instances where titles consisting of the same word one, two, and three times were all chart hits. Fader reminds us of Ohio Express' "Mercy," Don Covay & the Goodtimers' "Mercy, Mercy," and the Buckinghams' "Mercy, Mercy, Mercy" and Dodie Stevens' "No," Fats Domino's "No, No," and the Chanters' "No, No, No."

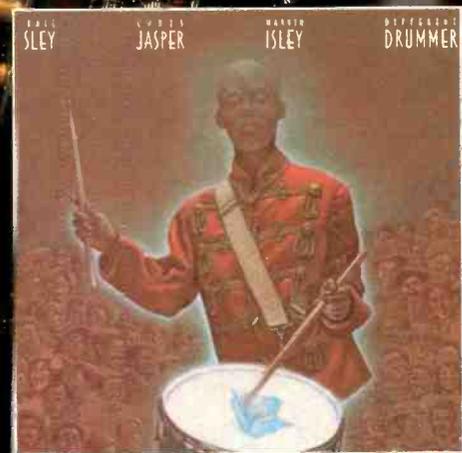


by Paul Grein

# ISLEY JASPER ISLEY ARE TAKING ON THE WORLD!



Last time out Isley Jasper Isley had their first No. 1 hit with "Caravan Of Love." But the Caravan didn't stop there. A few months ago a cover version of "Caravan Of Love," by The Housemartins, went to the top of the U.K. charts, demonstrating the universal appeal of Isley Jasper Isley's powerful message. Now Isley Jasper Isley are ready to take on the world with their new album, "Different Drummer," and their fastest-breaking single ever, "8th Wonder Of The World."



**ISLEY JASPER ISLEY. "DIFFERENT DRUMMER." INCLUDING "8TH WONDER OF THE WORLD." ON CBS ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS.**

Arranged, produced and performed by Ernie Isley, Chris Jasper and Marvin Isley for Magic Sound Productions. Direction: Jeff Franklin, ATI Equities, New York.

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# LISA LISA AND CULT JAM

TOO HOT TO HOLD!!  
Retail Can't Get Enough Of It—  
Radio Won't Let Go!

"Spanish Fly" the hot new album from Lisa Lisa And Cult Jam is here! With the first smash single, "Head To Toe," Lisa Lisa And Cult Jam are destined to dominate all formats. 38 07008

The success of Lisa Lisa And Cult Jam shows Columbia's commitment to Artist Development at its best. Their debut album is virtually platinum including three hit singles with combined sales of two million copies. Now Lisa Lisa And Cult Jam are about to *explode* with "Spanish Fly"! FC 40477

Liven up the scene with a little "Spanish Fly"!  
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Produced by FULL FORCE

Management - FULL FORCE Productions and "Easy" Steve Salem.

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**BMI Ruling At Issue**

**UNDERCUTTING THE BONUS-POINT PLATEAU**

BY GEORGE DAVID WEISS

The Songwriters Guild of America and Broadcast Music Inc. have for many years worked hand in hand on legislative and legal matters for the benefit of all songwriters. The successes have been sweet; the failures only urged us on to greater effort.

It is precisely because of this past cooperative relationship that the guild pointed to a recent decision of the BMI board with great concern.

To reduce it to its essentials, the ruling stipulates that a BMI affiliated writer whose song has reached a "bonus" plateau, thereby earning increased royalties, will no longer receive bonus points should he/she join another performing rights society while his or her song remains in the BMI catalog.

In our view, this is undue pressure to place upon a creator, who should have total freedom of choice in making career decisions regarding publishers and/or performing rights societies.

I am not an attorney, and I make no legal interpretation of this BMI decision. I do feel, however, that any action smacking of coercion cannot be a contender for the ethical hall of fame.

To put it another way, with apologies to a song I didn't write—but wish I had—"It Isn't Fair."

A BMI-affiliated writer doesn't earn bonus points for just staying in BMI, just for gracing the organization with his presence. Why should he or she then be penalized for leaving?

No writer has ever reached the bonus plateau simply because of good looks. The bonus plateau is only reached by a song when it has

achieved 1 million or more performances. Therefore, it is difficult for me to see what difference the songwriter's absence makes to BMI, as long as the song remains in the BMI catalog.

Which brings me to another problem.

I have a lot of trouble with the

moved to the Bronx and was suddenly informed by the bank holding the money that there will be no more compounding of the interest merely because of that resident's relocation to another borough, despite the fact that the bank continues to hold the money.

Of course, it would be a vastly dif-



**'A creator should have total freedom of choice in career decisions regarding rights societies'**

*George David Weiss is president of the Songwriters Guild of America*

word "bonus." It implies that a gift is being bestowed upon the writer. In reality, however, it is purely and properly an added payment for a valuable copyright that has proved itself over the years—a song whose enhanced value gives BMI that much more clout in financial negotiations with its licensees.

The song doesn't lose its value to the licensee or to the public merely because its creator is no longer with BMI. It is rather like a resident of Brooklyn, N.Y., let us say, who has invested in a certificate-of-deposit account at some neighborhood bank with the promise of increased income as the interest compounds over the years.

Imagine the brouhaha that would result if that Brooklyn resident

ferent matter if BMI were to say to a writer: "We respect your talent, we want you to affiliate with us, and we're going to pay you X amount of dollars every quarter just to be part of our organization. This payment will be over and above whatever your individual songs may or may not earn."

In such a scenario, BMI would have every right, morally and ethically, to stop those quarterly payments (except for the royalties earned by the writer's songs) if and when that writer leaves.

But this is not the case in point. Here we're talking about BMI unilaterally reducing the payment of dollars being earned by an enhanced-valued composition, even though BMI continues to represent

that composition, which helps BMI get higher payments from licensees.

BMI will attract and keep writers through excellence in representing them and by maximizing its collections, thereby helping writers toward a better life.

As one of the leading U.S. performing rights organizations, BMI knows only too well where our energies must be marshaled. They should be directed against those who would deny songwriters their hard-won remuneration for their creativity.

Pending congressional legislation seeks to eviscerate our strength by preventing performing rights societies from effectively licensing independent television stations. If successful, such laws on source licensing as espoused by Rep. Frederick Boucher, D-Va., could open the floodgates to similar action in related fields.

Our energies must not be dissipated. The Songwriters Guild of America, whose 5,000 members are affiliated with or are members of virtually every performing rights society, speaks as a unity and solely for the songwriter. It is to them that the guild owes its loyalty and from whom it garners its strength.

We stand as one with those who combat "users" who would strike at the heart of "continued payment for continued performance."

Frances Preston, president of BMI, has spent her entire career fighting for and defending the rights—and royalties—of all writers.

Our fervent hope is that this champion of creators will persuade the board of BMI to rethink its decision.



**'YOU GOTTA AIM HIGH'**

Doesn't it just warm your heart that MTV makes room for such important and positive artists as Poison, which touts the virtues of stealing parents' cars, waking up from "too much booze" in the morning, "getting nookie," and "sliding it in"?

If that doesn't convince you that everything is right with the world, you could join Poison and their buddies Ratt on tour in Charleston, W.Va., where 10-year-olds were treated to bare-breasted women, simulated sex acts, and phallic displays on stage, as reported in the newspapers.

What we really need to do is send letters of thanks to those socially conscious a&r men who had compassion for these sincere, struggling musicians and distributed their product, lifting them from the throes of poverty.

Like the Poison song says, "You gotta aim high, baby."

Tim Collins  
Pittsburgh, Pa.

**A 'BANKRUPT' ARGUMENT**

Seymour L. Gartenberg's letter (April 25) is the latest in your anti-home-taping campaign.

Many home tapers also spend thousands of dollars a year on records. We home-tape whenever we have the opportunity because we don't wish to go bankrupt buying records. I, for one, would not spend more on records if home taping were eliminated because I already spend as much as I can afford.

I also home-tape from records I already own. And I make tapes as favors or presents for friends. I doubt that in each case the person would have bought all the records if I hadn't made the tape.

In addition, I've taped records that are out of print. Should I have gone without the Beach Boys' "Sunflower" album just because Warner Bros. chose not to make it available?

Home taping may have a minute effect on sales. But it hardly results in the billion-dollar losses the industry claims.

Richard Warren  
Bronx, N.Y.

**IN THE SONIC TRENCHES**

Digital mania has won the hearts, minds, and, most unbelievably, the ears of America. Hell, the world.

Yet I think I could prove to any, and all that on a really fine turntable, "old-fashioned" vinyl LPs, even after 100 plays, provide a much more convincing illusion of the real thing than any compact disk on any CD player.

But why bother? The war is over, and folks who hear as I do have lost.

In about an hour of listening I think I could convince most that the sonic value system that prefers the noiseless artificiality of digital recording and CDs to the occasional imperfect naturalness of analog is as absurd as preference for the electronic Abraham Lincoln robot at Disneyland over a scratchy print of Raymond Massey in "Abe Lincoln In Illinois."

But why bother? The analog/digital war is over.

Before I surrender, however, I have one last request. When a record company digitally remasters an old analog recording in preparation for CD release, *don't* release it on LP. Give us LP die-hards the original analog, please.

I wish we could all sit down and compare, for example, CBS' recent digitally remastered reissue on CD and LP of "Kind Of Blue" by Miles Davis with an original Columbia pressing—for which collectors gladly pay up to \$100 bucks a pop. You'd

hear what I mean.

Michael Fremer  
The Absolute Sound  
Sea Cliff, N.Y.

**BILLIE HOLIDAY SOURCE**

This is an open letter to all interested persons who may not be aware that the late, great Billie Holiday does in fact have a living relative to whom all permissions and correspondence concerning Holiday should be sent.

My main concern in writing at this time is to dispel the misconception that my sister has no living relatives. I do it also because of the numerous outrageous things that have been done to discredit her memory and the family name.

This is an open invitation to direct all inquiries about my sister to me through the Billie Holiday Memorial Foundation, 524 T St. N.W., Washington, D.C. 20001.

I.E. Nicole Holiday  
Washington, D.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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## WZAK & WMJI Cleveland Criticized Politicians Attempt To Monitor Stations

BY LINDA MOLESKI

NEW YORK In light of the Federal Communication Commission's recent ruling on obscenity, top Cleveland outlets WZAK and WMJI have come under fire from local politicians, who have reportedly formed a watchdog committee to monitor the stations' programming.

Being hit hardest is urban outlet WZAK, which drew harsh criticism from Cleveland City Councilman Jeffrey Johnson on a recent spring promotion it ran. The promotion, which brought together some 400 people—primarily black—called for people to show up at a local parking lot with underwear on their heads for a cash prize of \$20.

"The councilmen thought it was a disgrace to the black community," says Lynn Tolliver, PD for WZAK. "But there was no violence or major incidents, and we ended up giving out \$1,300, which was much more than we had intended on giving away."

"The promotion was to bring spring in," he continues. "It was meant to be like the college panty raids that are done around this time of the year. It wasn't meant to be sexy or disgusting, just fun."

But area politicians refused to see it that way and subsequently took

away the station's permits for future outdoor events, says Tolliver. Additionally, Johnson spearheaded a community group to "approve of our promotions," he says. The committee is made up of a station staff

**'We would never have a community group program us'**

er, a clergyman, council members, and a representative from the Ohio state lottery. It meets with the station once a month.

To help make further amends, WZAK agreed to give two \$2,000 scholarships to the Cleveland school system.

But such watchdog groups are not new to the station, and Tolliver says he is not all that concerned. "We had a committee about a year and a half ago [that talked about] the explicit lyrics issue on Prince's 'Erotic City.' I think that committee met once."

"There's never been any [listener] complaints," he says. "The publicity we got wasn't so bad. [In this book], we went from a 5.6 to an 8.1. So the little controversial things we do pay off. You have to be out

there."

AC outlet WMJI is under similar attack for morning jock John Lanigan, whose program Johnson purportedly deems to be too racy.

"We don't perceive it as a major problem," says Connie Edelman, WMJI's VP/GM. "Lanigan had words with the councilman on the air; I don't know what will happen from here on."

As for the committee, Edelman says, "We would never have a community group program our station. We certainly understand the FCC rules better than any community group."

## Washington Roundup

BY BILL HOLLAND

THE Federal Communications Commission may modify its current distress-sale policy soon, changing things for minorities who have been able to pick up broadcast properties at below market value when stations are in trouble with the commission. However, the commission has advised the U.S. Court of Appeals for the D.C. circuit that it will OK the distress sale in the pending Shurberg Broadcasting case, which goes back to 1984. The FCC has won few friends saying the distress-sale provision has "unproven assumptions" that minority ownership will lead to programming diversity.

NEW FCC CHAIRMAN Dennis Patrick did all right in his first Capitol Hill appearance April 18. Speaking before the Senate Communications Subcommittee in a funding authorization hearing, Patrick told legislators that while he believes that "markets and competition will usually serve consumers better than regulation, it is important to keep in mind [that they are only] means to our ultimate end: the promotion of public welfare." Patrick also said he would lower the boom on shock jocks if FCC guidelines are not observed.

FILING DEADLINE IS MAY 15 for the FCC's Minority Ownership Report. The commission recently modified report conditions: Broadcasters will no longer have to fill out questions on children's and senior citizens' programming. Also, stations need not use call letters or corporate names in their reports. However, stations should drop the FCC a separate line on company stationery certifying the form has been sent.

THE FCC HAS PROPOSED amending its rules limiting the period that broadcast licensees are required to hold on to applications, ownership reports, and other public file documents to one renewal period or until the grant of renewal, whichever is longer.



WYNY Gets Simonized. WYNY New York PD Chuck Crane, left, and afternoon personality Jack Scott keep a close eye on Carly Simon, who stopped by the AC outlet to discuss her new Arista album, "Coming Around Again."

## newsline...

PRICE COMMUNICATIONS has reached an agreement to sell seven stations to Fairfield Broadcasting, New York, for a reported \$120 million. The stations involved are KIOI San Francisco, WMTG/WNIC Detroit, WLAC-AM-FM Nashville, and KKOB-AM-FM Albuquerque, N.M. Price will retain a 25% interest in the stations and be a subordinate lender to Fairfield.

NANCY WIDMANN is promoted to VP/CBS Owned Radio Stations. A 15-year CBS veteran, Widmann has been VP of CBS' AM group for the last year and before that was VP/GM of WCBS-FM New York.

LEE LARSEN, VP of Belo Broadcasting and VP/GM of KOA/KOAQ Denver, is elected vice chairman of the Arbitron Radio Advisory Council for a one-year term.

ARBITRON has filed a formal complaint with the Federal Communications Commission opposing any changes in current rules relating to assignment of call letters. Noting that 87% of Arbitron's radio diary keepers use station call letters rather than slogans to report listening, the rating service's complaint focuses on the confusion that could be caused if "K" and "W" initial calls were made available on both coasts.

WMMA/WHTQ Orlando, Fla., will be sold to TK Communications for \$13.5 million. The seller is Bluegrass Broadcasting, and the deal was brokered by Blackburn & Co.

SAGE BROADCASTING, Stamford, Conn., agrees to buy WACO/KHOO Waco, Texas. Country outlet WACO is celebrating its 65th year of broadcasting, and KHOO broadcasts AC. Also at Sage, Douglas Shackett is appointed VP/GM of its WBSM-AM New Bedford/Fall River, Mass. Most recently, Shackett was GM of WKPE-AM-FM Cape Cod and was a news director at WBSM during the beginning of his career in the mid-'60s.

JEANNE OATES is named VP/GM of Metropolitan Broadcasting's WWBA Tampa/St. Petersburg, Fla. Oates was corporate VP and GM of WCLY/WPGC Washington, D.C., before joining WWBA.

KBRO-AM-FM Denver will be sold to Shamrock Broadcasting for \$9 million, pending FCC approval. The seller of the country stations is Great Empire Broadcasting, and the deal was brokered by Blackburn & Co.

## OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

### BLACK/URBAN

"It looks like we'll have the same situation this summer that we had last year," says WVEE Atlanta PD Ray Boyd. "The better product right now is female product." One of the distaff singers doing well for Boyd is Jody Watley, whose "Still A Thrill" (MCA) "is a real good follow-up to 'Looking For A New Love,' " Watley's smash first single. Among the hottest records at WVEE—which topped the market in the winter book for the third consecutive time—however, is one by a man. "Prince's 'Housequake' [Paisley Park/Warner Bros.] is one of the most requested songs here for all demos, from kiddies to old folks, and it's not even a single yet, nor do I think it's going to be the next one off the album ['Sign 'O' The Times']," says the PD. Other Boyd favorites: 4 By Four's "Want You For My Girlfriend" (Capitol) and La La's "If You Love Me Just A Little" (Arista), which is a safe bet for an add next week.

### ALBUM ROCK

WDHA Dover, N.J., PD Mike Boyle has jumped on Ace Frehley's "Into The Night," from the ex-Kiss guitarist's new Atlantic album, "Frehley's Comet." "I think it was a real smart record for him to make because it's very mass-appeal," says the PD. Also appealing to the masses that listen to WDHA is Crowded House. Boyle is playing the follow-up to "Don't Dream It's Over," "Something So Strong," as well as the album track "Mean To Me" (Capitol). From the slightly-off-the-wall category, the PD calls attention to T'Pau's "Heart And Soul" (Virgin) and Mason Ruffner's "Gypsy Blood" (Epic). Of the former, Boyle says, "We [album rock stations] have to get on it before top 40 burns it out—it's a great record." As for the latter, "It's hotter than three-alarm chili."

### COUNTRY

Music director Buddy Owens of KNIX Phoenix, Ariz., is excited about the "cluster" of records by new artists he has just added: K.T. Oslin's "80's Ladies" (RCA), Ricky Van Shelton's "Crime Of Passion" (Columbia), the Desert Rose Band's "Ashes Of Love" (MCA/Curb), and John Wesley Ryles' "Midnight Blue" (Warner Bros.). "It's unusual for us to add so many new names at once, but these records just stick out. I think they've all got a bright future in front of them." Established acts are also filling the airwaves at KNIX, including Crystal Gayle & Gary Morris with "Another World" (Warner Bros.) and the Oak Ridge Boys, whose "It Takes A Little Rain" (MCA) "looks like it will be a No. 1 for them," says Owens.

JEAN ROSENBLUTH

# SURFACE IS MAKING THE WORLD GET "HAPPY"!

SURFACE, the coolest new R&B group, is breaking Retail wide open with the success of their smash single, "HAPPY"!

"Hottest overnight sales sensation in the last 5 months!" — **Lynn Botcheck, Record & Tape Outlet Stores, Columbus, OH**

"Blowing out...has the momentum to be a No. 1 record!" — **Mary Wilson, One Stop Record House, Atlanta, GA**

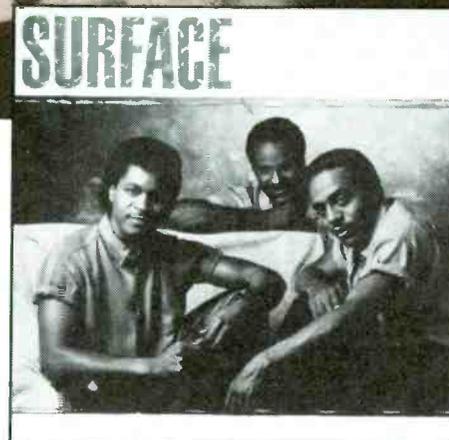
"We've already sold over 5000 units and this record is just beginning." — **Bob Patten, Nova Distributing Company, Atlanta, GA**



"Single and 12" are showing up on every order I take." — **Gene Chapman, Justin Entertainment, Atlanta, GA**

"Stop searching—the 2nd try will make everyone 'Happy' all the way up the charts." — **Helen Timberlake, Manager, Record Theatre Store, Rochester, MN**

"Exploding in LA!" — **Steve Kall, Tempo Stores, Los Angeles, CA**



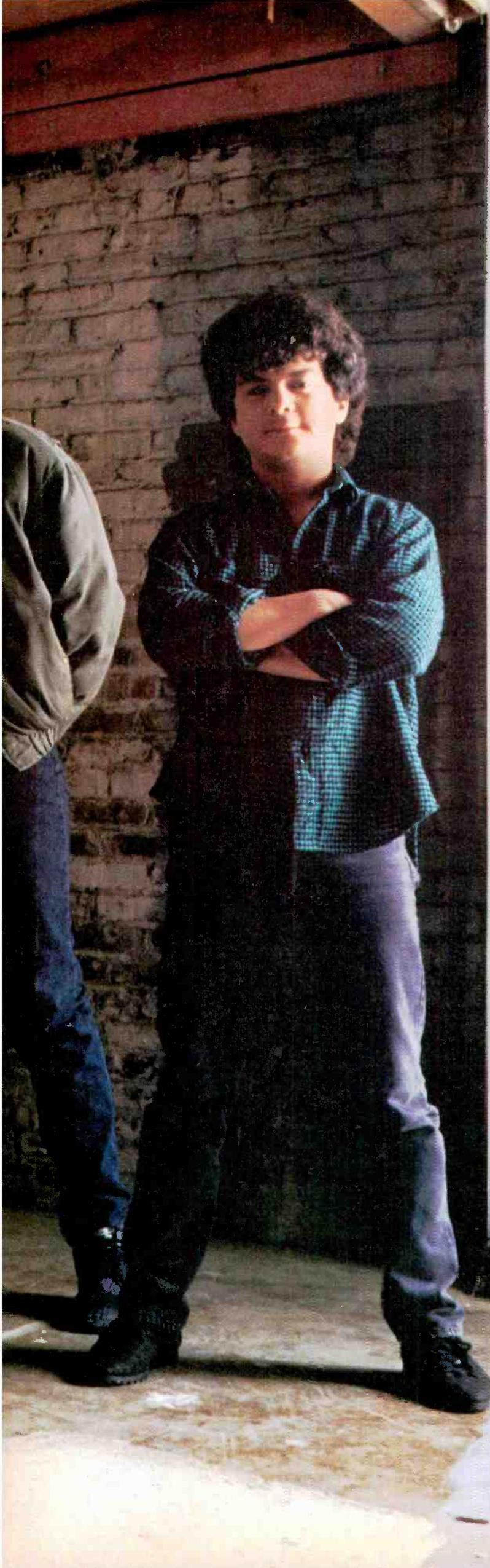
FC 40374

**Now a Top-10 single on *Billboard's* Black Singles Chart and the sky's the limit!**  
**"SURFACE." Get their debut album featuring the smash, "HAPPY." On Columbia Records and Cassettes.**

Produced by David "Pic" Conley, David Townsend and Bernard Jackson for Surface Productions. "Columbia,"  are trademarks of CBS Inc. © 1987 CBS Inc.







# BRUCE HORNSBY AND THE RANGE

BEST NEW ARTIST OF THE YEAR  
Grammy Award Winner  
Rolling Stone Readers' Poll

The double-platinum album  
**THE WAY IT IS**  
featuring the new hit  
**EVERY LITTLE KISS**



Records, Cassettes and Compact Discs

MANAGEMENT: TIM NEECE  
PRODUCED BY BRUCE HORNSBY AND THE RANGE  
AND ELLIOTT SCHEINER FOR TRACKMAN, INC.  
3 SONGS PRODUCED BY HUEY LEWIS

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## HOT.

We're talkin HITLINE USA! Lionel live from Brisbane, Australia! Over 1 million calls for Duran, Duran! Hot hosts Shadow P. Stevens and Brenda Ross with the biggest artists in the USA today! The most successful debut in CHR history!

## HOTTER.

Unprecedented listener promotions — over 300 autographed albums ... 45 personalized platinum albums ... 70 trips to Hollywood ... 20 Grammy tickets ... backstage passes to major concerts ... compact discs ... entire artists' catalogues ... t-shirts, sweat-shirts and more! Listeners win *big* on HITLINE USA! And in two weeks a listener and a guest will experience the most incredible weekend of music ever ... GENESIS in LA on Friday, BRYAN ADAMS in Miami on Saturday and BILLY IDOL at Pine Knob in Detroit on Sunday! The best listener promotions in syndicated radio today.

## HOTTEST.

The biggest and best artists *live* each Sunday night ... Janet Jackson, Lionel Richie, Duran Duran, The Bangles, Eddie Money, El DeBarge, Cameo, Bruce Hornsby, Night Ranger, Exposé, Smokey Robinson, Billy Idol, Survivor, Wang Chung, Howard Jones, Kool and the Gang, The Thompson Twins and *more* to come, including...



## BRYAN ADAMS

Sunday Night, May 10th!

HITLINE USA *delivers!*

And we've only been on the air for 14 weeks! Stand by for more on the HITLINE, the HOTTEST program in CHR



From James Paul Brown Entertainment.

Produced by **ISINC**.  
Executive Producer Dana Miller.  
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## WHN N.Y. TO TUNE OUT

(Continued from page 1)

stresses Emmis president and founder Jeff Smulyan. According to Smulyan, even before completing the purchase of WHN from Doubleday Broadcasting last spring, Emmis was worried about the potential for music on the AM band.

Smulyan says listener research conducted both before and after the acquisition indicated that only "half of the people with an affinity for country music would consider listening to it on AM."

He says Emmis retained country until now "because we wanted to give it every chance we could." During the winter Arbitron sweep, WHN gave away \$1 million in a costly promotion/listener survey direct-mail piece. While WHN remained stuck at a 2.1 share in the winter results, growth in the 25-54 demo was achieved after programming moves took the station in a more contemporary direction.

The issue of another station picking up a country format seems more a question of "when" than "if." "I really believe country could work on an FM here," Smulyan says, adding that the two-month lead time in announcing WHN's departure would give another outlet plenty of time to get their act together.

In a market with five adult contemporary outlets, the two most likely candidates would seem to be WYNY and WPIX, two AC FMs struggling with 1.6 and 1.8 winter Arbitron shares, respectively.

When Emmis made its announcement April 29, WYNY VP/GM John Irwin said, "What WHN has done is very interesting. But, at this point, we are not considering a country format." WPIX VP/GM Marvin Sellaer flatly denied the possibility of his station going country.

A country outlet since 1973, WHN has employed some of the most respected personalities and personnel in the country field. Veterans include air talents Lee Arnold, Dan Daniel, Del DeMontreux, Dan Taylor, Stan Martin, and Sheila York; longtime music director Pam Green; and director of creative services Susan Storms, a member of the Country Radio Broadcasters board.

WHN VP/GM Rick Dames says he will be working up proposals for another station to pick up WHN's format and staff intact. The only element not available as of July 1 will be the WHN calls, as the Federal Communications Commission does not reassign these highly coveted three-letter sets.

WHN's demise is viewed with equal amounts of sadness and optimism by the Nashville promotional community. "It's a good move, because, for whatever reason, WHN wasn't doing the job," says Warner Bros. senior VP sales/promotion Nick Hunter. "It opens up a country format in New York for someone to come along with a new slate and end up being ahead of the game and not behind. If they care to do it right, you could have a pretty successful coun-

(Continued on page 16)

**For Top Rock Tracks chart, ... see page 77**

## KMEL PD Lee Michaels Is Heading Back To Windy City—To Urban Outlet WBMX

"IT'S TRUE THIS TIME," says KMEL San Francisco PD Lee Michaels of persistent rumors that he's going back to Chicago. The twist is that he's returning to urban outlet WBMX rather than joining Pyramid's new hit outlet WTKS. Michaels says both were courting him, but the WBMX's two-year, million-dollar-plus deal puts him in a better position to achieve the goal of owning a station. "I've only been here four months, and I had no intention of leaving. Management and the owners have been great. But I don't think an offer like this will happen to me again."

As PD of WBMX from 1981-85, Michaels led the Chicago music pack, then left to program urban underdog WGCI toward the end of 1985. Sure enough, WGCI won the game under Michaels' care, and he's now hoping to dismantle WGCI's dominance and get WBMX back where it was.



by Kim Freeman

**KKBQ-AM-FM** Houston celebrates its great winter book by popping the cork on several in-house promotions. PD/morning man **John Lander** should now be referred to as VP, programming and operations, opening up the PD slot for **Ron Parker**, assistant PD of two years, who'll continue afternoons. MD **Patty Hamilton** is upped to program and promotion coordinator, reporting to promotion director **Joe Pogge**. And **John Cook** gets the nod as MD, after arriving from a music research post at Gannett sister outlet **KIIS** Los Angeles.

Speaking of **KIIS**, **Liz Fulton** returns to the top hit outlet as news personality counterpart in **Rick Dees'** morning show. She'd been at **KIIS** from 1977-84 and held that post with Dees when he arrived in 1979. Fulton replaces **Lorna Love**.

**ANDY BEAUBIEN** leaves **KKHT** Houston to join **CBS' KNX-FM** Los Angeles as PD, starting talk that the "mellow rock" outlet might go after **KLOS** for a piece of the mainstream rock pie. VP/GM **Bob Nelson** says there's no truth to that talk and emphasizes **KNX-FM's** current rock roots and Beaubien's varied format background. A fact to file here is that **Jeff Pollock** consults both **KNX-FM** and pure rockin' **KNAC** Long Beach/Los Angeles, getting around the usual exclusive-service agreements because the two stations' versions of rock are so different.

Speaking of **KNAC**, **Jimmy "the Saint" Christopher** has resigned his PD-ship there to accept the same role at similarly formatted **KISS** San Antonio. "I've been at **KNAC** for eight years—almost a third of my life—so it's kind of weird. But **KNAC** has always been a limited-watt station, and we've doubled the billing and tripled the ratings in the last 18 months."

Christopher succeeds **Trip Reeb**, who became operations manager at **DKM's** album rocker **KAZY** Denver a few weeks back.

**Terrence McKeever** leaves the cast of characters on **WRBQ-AM-FM "Q-105"** Tampa's "Q-Morning Zoo" to become half of the new "Murphy & McKeever" morning show on Edens sister outlet **KKLQ-AM-FM "Q-106"** San Diego. Having joined **Jack Murphy** April 27, McKeever raves about Q-106's promotional commitment. "We've moved from Spam giveaways to six-packs of Chiclets, and Jack and I will be doing promotions at Doodle Burgers twice a week," says a rarely serious McKeever.

**DON EARLY ALLEN** has resigned his post as national PD for inspirational/urban chain **Willis Broadcasting** over "salary and contract disputes." So Allen will be leaving his post at **WOWI** Norfolk, Va., where he worked for 1½ years. He can now be reached at 804-499-9415.

**WLUP-AM** "Loop AM 1000" Chicago was born April 28, when the former Christian outlet **WCFL** made the

switch to **WLUP-FM's** album rock fare. The two outlets will be fully simulcast at first, but this week FM afternoon men **Gary Meier** and **Steve Dahl** will take their talk to the AM only, while morning man **Jonathan Brandmeier** will be simulcast. On the FM, **Bobby Skafish** moves into afternoons and **Patty Hayes** will assume Skafish's previous night shift.

**Russ Mottla** leaves his MD post at progressive rocker **WAAF** Worcester, Mass., to take on the PD post at rocker **KTYD** Santa Barbara, Calif. . . . **Erin Michaels** departs her PD post at rocker **KLPX** Tucson, Ariz.

**WXKS "Kiss 108"** Boston promotes afternoon talent **Dale Dorman** to assistant PD and moves up two air talents. **Ed McMann** moves into evenings from the 9 p.m.-1 a.m. shift, while **Diane Steel** gets that shift, after doing overnights.

**TIMELY TRACKS:** Take note of the debut of **Labi Siffre's "So Strong"** at No. 76 with a bullet on the Black Singles chart this week. The song's lyrics make a strong statement against apartheid, and the music is just as moving. . . . **Didja** also notice that the lyrics to **Frozen Ghost's "Should I See"** are rather well-suited to free-speech issues, currently a hot topic in light of the FCC's indecency/obscenity announcements last week.

**GUESS WHAT?** Some radio stations did not adhere to **Arista's** elaborate request to hold **Whitney Houston's "I Wanna Dance With Somebody (That Loves Me)"** until April 30 (Billboard, May 2.) Word in New York was that **WHTZ "Z-100"** popped it, prompting **WPLJ** to add it April 29 and spurring **Arista** to call urban outlets in town with a green light.

**GOOFIN':** Loved **WQHT "Hot 103"** New York's promo, "I'm sorry, the number you've reached, Z-100, has been disconnected. The new number is 103.5. Please make a note of it"—operator's nasty nasal voice and all. . . . **KRBE "Power 104"** Houston PD **Paul Christy** says he's having a blast with a takeoff on **Max Headroom** in a **Max Money** promotion. . . . And who will get their hands on the songs **KBTS** Austin's **Lisa Tonacci** and **Atco's Bruce Tenenbaum** cut while the latter made recent Texas rounds and stopped into one of those "lay your own vocals" studios.

Happy travels to those rockers headed for New Orleans to see **Epic's** **Mason Ruffner**. You'll be doubly lucky if **Epic** sticks the **Radiators** in there as openers. . . . Same goes to you country PDs headed to Cincinnati for the **K.T. Oslin** showcase.

**KRRR** Lafayette, La., an AM classic rocker, realigns its lineup. Former MD **Mark Russell** is upped to PD and retains his morning shift. New MD **Tim James** follows in middays, with production director **Bill Dolan** doing afternoons. **Steve Blue** is handling evenings, followed by overnights **Big Dave**. All but **Russell** are newcomers to the outlet. . . . Starting Tuesday (5), **KWLT** San Diego will take on **KIFM's** super-successful "Lights Out San Diego" program with its own "Moonlight Cafe." According to **KWLT** evening host **Dave Burchett**, the show will incorporate new age and jazz into **KWLT's** usual lite rock repertoire.

**WKXL-AM-FM** Concord, N.H., is looking for talent. The variety/AC AM needs a night personality, and the album rock FM needs part-timers. T&Rs only to **WKXL's** **Renee Blake**. . . . **Jim Franklin** arrives at **WKRM** Columbia, Tenn., as afternoon man from **WKPJ** Madisonville, Kan. And at **WKRM's** country FM, **WKOM**, **Mark Ramey** is the new MD, a job previously covered by **Gary Moss**, PD of both stations.

**Pete McRae** joins **KRNQ** Des Moines, Iowa, as afternoon man on the top 40. He's fresh from **KBFM** McAllen/Brownsville, Texas.

# Capitol

## The Bases are Loaded with Designated Hitters!

### Tina Turner

## "BREAK EVERY RULE"

Billboard Hot 100 Singles Chart #89  
Debuts on 40 Billboard Reporting Stations

Including:

KISS 108	WGFM	WCAU
WBMW	WMC	WDTX
WBBM	WMMS	KUBE

Robert John - WMC

Tina is certainly a superstar and "Break Every Rule" is certainly an excellent record!

Lou Simon - KCPX

"Dirty Water" is the best sounding record we play! It gets great phone response 24 hours a day from demos across the board. It's the perfect melding between modern and straight ahead pop. And belongs on the radio!

## Rock and Hyde

## "DIRTY WATER"

Billboard Hot 100 Singles Chart moves from 83 to 73

Canadian Ringers on . . .

KISS 108	WPRO	WBEN
WYDD	KEGL	KRBE
WMMS	WDTX	LIVE 105
KCPX	KPLZ	KZZU

and more

## Duran Duran

## "MEET EL PRESIDENTE"

Billboard Hot 100 Singles Chart  
Moves from 86 to 74

Already playing on . . .

WFLY	WCCK	WCAU	WZZU
WHYI	WOKI	KRBE	KHFI
WDTX	KKRD	KLUC	KMEL
KUBE	LIVE 105	KPLZ	KHIT
KZZU			

and more

Keith Naftaly - KMEL

"I'll admit I totally wrote off this band as over . . . but after "Meet El Presidente" beat Bon Jovi, Prince and Genesis in our battle of the new sounds, I had to take it seriously. I don't know why but the song is testing way beyond teen appeal. Looks like the Duran boys are finally back on track!

*the Capitol team will bring 'em home*

## WHN N.Y. TO TUNE OUT

(Continued from page 14)

try station and make money."

MCA Nashville VP/promotion Sheila Shipley sees WHN's departure coming at a time when the changing face of country music might reignite the genre's potential in New York.

Says Shipley, "With the image of where country music is headed today—changing types of sounds and images—I think country could do very well. We've seen the Northeastern market open up lately."

The WHN announcement comes one week after the New York Times pronounced country music to be back from the dead and on the upswing. However, label execs don't appear concerned that WHN's demise will put a damper on generally positive reports about country music in the mass media.

"It's the finest time I've known in the last 12 years to be called a country station," says Shipley. "Country is an adult format, and a lot of research shows that it's the No. 2 for-

mat behind rock or AC, which says a lot."

RCA Nashville VP/promotion Jack Weston says, "Any time you lose a country station in a major market, it's a loss for the record business." New York "hasn't been a hotbed for country music," Weston says. "But, having that many people and no outlet for country music would have a negative impact. It's my hope that market forces will take effect and somebody else will go country."

Having introduced the crossover format to Los Angeles and New York with big successes, Emmis will once again rock the industry with its all-sports fare. "WFAN will be to the sports fan what an all-news station is to a news junkie," says Smulyan.

Don Chanin will serve as WFAN's operations manager, bringing his experience as CEO of Don King Radio Networks, VP of Mutual Network, and sports director for ABC Radio Network to the position.

FOR WEEK ENDING MAY 9, 1987

Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	3	5	7	ATLANTIC STARR WARNER BROS.	ALWAYS 1 week at No. One
2	2	3	7	MADONNA SIRE	LA ISLA BONITA
3	5	10	5	LISA LISA & CULT JAM COLUMBIA	HEAD TO TOE
4	4	2	11	JODY WATLEY MCA	LOOKING FOR A NEW LOVE
5	1	1	9	PRINCE PAISLEY PARK	SIGN 'O' THE TIMES
6	11	15	3	CAMEO ATLANTA ARTISTS	BACK AND FORTH
7	7	7	7	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
8	14	21	4	HERB ALPERT A&M	DIAMONDS
9	10	20	4	ANITA BAKER ELEKTRA	SAME OLE LOVE (365 DAYS A YEAR)
10	6	9	8	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
11	9	17	6	L. VANDROSS/G. HINES EPIC	NOTHING BETTER THAN LOVE
12	18	24	5	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
13	15	12	7	CYNDI LAUPER EPIC	WHAT'S GOING ON
14	13	6	11	COMPANY B ATLANTIC	FASCINATED
15	19	18	5	THE BREAKFAST CLUB MCA	RIGHT ON TRACK
16	12	22	5	KLYMAXX CONSTELLATION	I'D STILL SAY YES
17	20	23	4	LIONEL RICHIE MOTOWN	SE LA
18	8	4	11	A. FRANKLIN/G. MICHAEL ARISTA	I KNEW YOU WERE WAITING
19	16	8	11	THE COVER GIRLS FEVER	SHOW ME
20	22	—	2	U2 ISLAND	WITH OR WITHOUT YOU
21	21	25	8	BEASTIE BOYS DEF JAM	BRASS MONKEY
22	24	28	3	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
23	29	—	2	SURFACE COLUMBIA	HAPPY
24	26	19	6	NANCY MARTINEZ ATLANTIC	MOVE OUT
25	28	30	3	PATRICE RUSHEN ARISTA	WATCH OUT
26	30	—	2	KENNY G. ARISTA	SONGBIRD
27	27	13	11	DONNA ALLEN 21/ATCO	SERIOUS
28	NEW	1	1	CYRE FRESH	LAST CHANCE
29	25	11	11	CLUB NOUVEAU WARNER BROS.	LEAN ON ME
30	NEW	1	1	MONET LIGOSA	MY HEART GETS ALL THE BREAKS

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **When I Need You**, Leo Sayer, WARNER BROS.
2. **Sir Duke**, Stevie Wonder, TAMLA
3. **Hotel California**, Eagles, ASYLUM
4. **Southern Nights**, Glen Campbell, CAPITOL
5. **Couldn't Get It Right**, Climax Blues Band, SIRE
6. **Right Time Of The Night**, Jennifer Warnes, ARISTA
7. **So In To You**, Atlanta Rhythm Section, POLYDOR
8. **I'm Your Boogie Man, K.C. & the Sunshine Band**, TK
9. **Got To Give It Up (Part I)**, Marvin Gaye, TAMLA
10. **I Wanna Get Next To You**, Rose Royce, MCA

### POP SINGLES—20 Years Ago

1. **Somethin' Stupid**, Nancy & Frank Sinatra, REPRISE
2. **The Happening**, Supremes, MOTOWN
3. **Sweet Soul Music**, Arthur Conley, ATCO
4. **A Little Bit You, A Little Bit Me**, Monkees, COLGEMS
5. **Happy Together**, Turtles, WHITE WHALE
6. **I Think We're Alone Now**, Tommy James & the Shondells, ROULETTE
7. **Don't You Care**, Buckingham, COLUMBIA
8. **Close Your Eyes**, Peaches & Herb, DATE
9. **You Got What It Takes**, Dave Clark Five, EPIC
10. **I'm A Man**, Spencer Davis Group, UNITED ARTISTS

### TOP ALBUMS—10 Years Ago

1. **Hotel California**, Eagles, ASYLUM
2. **Rumours**, Fleetwood Mac, WARNER BROS.
3. **Marvin Gaye Live At The London Palladium**, TAMLA
4. **Rocky (Soundtrack)**, Various, UNITED ARTISTS
5. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
6. **Boston**, EPIC
7. **Go For Your Guns**, Isley Brothers, T-NECK
8. **Songs From The Wood**, Jethro Tull, CHRYSALIS
9. **A Star Is Born (Soundtrack)**, Barbra Streisand & Kris Kristofferson, COLUMBIA
10. **Commodores**, MOTOWN

### TOP ALBUMS—20 Years Ago

1. **More Of The Monkees**, COLGEMS
2. **Mamas & The Papas Deliver**, DUNHILL
3. **The Best Of The Lovin' Spoonful**, KAMA SUTRA
4. **My Cup Runneth Over**, Ed Ames, RCA VICTOR
5. **Dr. Zhivago (Soundtrack)**, MGM
6. **The Monkees**, COLGEMS
7. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
8. **Between The Buttons**, Rolling Stones, LONDON
9. **The Temptations Greatest Hits**, GORDY
10. **A Man And A Woman (Soundtrack)**, UNITED ARTISTS

### COUNTRY SINGLES—10 Years Ago

1. **Some Broken Hearts Never Mend**, Don Williams, ABC/DOT
2. **I'll Do It All Over Again**, Crystal Gayle, UNITED ARTISTS
3. **Luckenbach, Texas (Back To The Basics Of Love)**, Waylon Jennings, RCA
4. **The Rains Came/Sugar Coated Love**, Freddy Fender, ABC/DOT
5. **If We're Not Back In Love By Monday**, Merle Haggard, MCA
6. **Let's Get Together (One Last Time)**, Tammy Wynette, EPIC
7. **Play Guitar Play**, Conway Twitty, MCA
8. **I Can't Help Myself**, Eddie Rabbitt, ELEKTRA
9. **She's Pulling Me Back Again**, Mickey Gilley, PLAYBOY
10. **Yesterday's Gone**, Vern Gosdin, ELEKTRA

### SOUL SINGLES—10 Years Ago

1. **Got To Give It Up (Part 1)**, Marvin Gaye, TAMLA
2. **Whodunit**, Tavares, CAPITOL
3. **Sir Duke**, Stevie Wonder, TAMLA
4. **The Pride (Part 1)**, Isley Brothers, T-NECK/EPIC
5. **I'm Your Boogie Man, K.C. & the Sunshine Band**, TK
6. **The Pinocchio Theory**, Bootsie's Rubber Band, WARNER BROS.
7. **It Feels So Good To Be Loved So Bad**, Manhattans, COLUMBIA
8. **You're Throwing A Good Love Away**, Spinners, ATLANTIC
9. **Show You The Way To Go**, Jacksons, EPIC
10. **Your Love**, Marilyn McCoo & Billy Davis Jr., ABC

FOR WEEK ENDING MAY 9, 1987

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of radio playlists.	
				★★ NO. 1 ★★	
1	1	1	10	THE FINER THINGS ISLAND 7-28498/WARNER BROS. 3 weeks at No. One	STEVE WINWOOD
2	4	5	9	JUST TO SEE HER MOTOWN 6226	SMOKEY ROBINSON
3	5	6	8	BABY GRAND COLUMBIA 38-06994	BILLY JOEL FEATURING RAY CHARLES
4	7	9	6	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	MADONNA
5	2	2	10	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	ARETHA FRANKLIN AND GEORGE MICHAEL
6	9	14	17	THE LADY IN RED A&M 2848	CHRIS DE BURGH
7	10	11	6	SE LA MOTOWN 1883	LIONEL RICHIE
8	6	8	7	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	ANITA BAKER
9	3	3	12	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
10	11	12	8	DON'T DREAM IT'S OVER CAPITOL 5614	CROWDED HOUSE
11	14	18	7	ALWAYS WARNER BROS. 7-28455	ATLANTIC STARR
12	13	15	5	IF SHE WOULD HAVE BEEN FAITHFUL ... WARNER BROS. 7-28424	CHICAGO
13	8	4	13	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	STARSHIP
14	15	17	6	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	GLENN MEDEIROS
15	17	23	6	SONGBIRD ARISTA 1-9573	KENNY G.
16	23	40	3	IN TOO DEEP ATLANTIC 7-89316	GENESIS
17	19	22	4	MEET ME HALF WAY COLUMBIA 38-06690	KENNY LOGGINS
18	12	7	16	MANDOLIN RAIN RCA 5087	BRUCE HORNSBY & THE RANGE
19	16	10	15	LET'S WAIT AWHILE A&M 2906	JANET JACKSON
20	22	31	3	THERE'S NOTHING BETTER THAN LOVE EPIC 34-06978/E.P.A.	LUTHER VANDROSS WITH GREGORY HINES
21	20	16	12	STONE LOVE MERCURY 888 292-7/POLYGRAM	KOOL & THE GANG
22	26	39	3	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL
23	24	29	3	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
24	18	13	20	YOU GOT IT ALL MCA 52968	THE JETS
25	25	34	3	BIG LOVE WARNER BROS. 7-28398	FLEETWOOD MAC
26	21	19	11	TONIGHT, TONIGHT, TONIGHT ATLANTIC 7-89290	GENESIS
27	28	—	15	YOU CAN CALL ME AL WARNER BROS. 7-28667	PAUL SIMON
28	NEW	1	1	(I JUST) DIED IN YOUR ARMS VIRGIN 7-99481	CUTTING CREW
29	30	38	3	FIRST WE TAKE MANHATTAN CYPRESS 661 115-7/POLYGRAM	JENNIFER WARNES
30	27	20	26	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	LINDA RONSTADT AND JAMES INGRAM
31	31	35	5	LEAN ON ME WARNER BROS. 7-28430	CLUB NOUVEAU
32	29	32	5	WHAT'S GOING ON PORTRAIT 37-06970/E.P.A.	CYNDI LAUPER
33	33	30	6	STARLIGHT EXPRESS MCA 53041	EL DEBARGE
34	NEW	1	1	WHY CAN'T THIS NIGHT GO ON FOREVER COLUMBIA 38-07043	JOURNEY
35	35	24	9	WHAT DO WE MEAN TO EACH OTHER A&M 2917	SERGIO MENDES
36	39	—	2	WILD HORSES CBS ASSOCIATED 4-06699/E.P.A.	GINO VANNELLI
37	NEW	1	1	ONLY LOVE KNOWS WHY FULL MOON 7-28383/WARNER BROS.	PETER CETERA
38	37	33	5	WALKING DOWN YOUR STREET COLUMBIA 38-06674	BANGLES
39	NEW	1	1	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	U2
40	34	21	24	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	CHICAGO

○ 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.

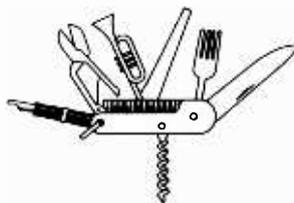


THE QUEEN'S AWARD FOR EXPORT ACHIEVEMENT

THE REALLY USEFUL GROUP  
IS HONOURED TO HAVE RECEIVED  
THE QUEEN'S AWARD  
FOR EXPORT ACHIEVEMENT  
IN OUR FIRST YEAR AS A PUBLIC COMPANY

WE ARE PROUD AND DELIGHTED  
THAT OUR MUSICAL PRODUCTIONS NOTABLY  
CATS, STARLIGHT EXPRESS, SONG & DANCE AND  
THE PHANTOM OF THE OPERA  
TOGETHER WITH OUR RECORDINGS AND PUBLISHING  
HAVE ACHIEVED SUCH INTERNATIONAL SUCCESS.

OUR GRATITUDE AND THANKS TO OUR STAFF  
OUR CREATIVE COLLABORATORS AND BUSINESS ASSOCIATES  
WHO HAVE HELPED US TO EARN THIS PRESTIGIOUS AWARD.



THE REALLY USEFUL GROUP PLC

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## WINTER '87 ARBITRON RATINGS

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

Call	Format	'86	'86	'87	Call	Format	'86	'86	'87	Call	Format	'86	'86	'87	Call	Format	'86	'86	'87	Call	Format	'86	'86	'87					
<b>SAN FRANCISCO—(4)</b>																													
KGO	news/talk	7.3	8.0	7.3																									
KABL-AM-FM	easy	6.7	5.7	6.8																									
KCBS	news	4.9	6.8	6.0																									
KMEL	top 40	4.3	3.7	4.4																									
KSOL	urban	5.0	4.2	4.1																									
KBLX-AM-FM	Quiet Storm	2.5	2.6	3.5																									
KLOK-FM	AC	2.6	2.2	3.1																									
KITS	modern rock	1.5	2.4	3.0																									
KFRC	nos	1.7	2.7	2.9																									
KYUU	AC	3.1	4.2	2.8																									
KOIT-FM	easy	2.4	2.5	2.7																									
KNEW	country	1.8	1.8	2.7																									
KNBR	AC	4.7	2.4	2.5																									
KSAN	country	2.2	3.2	2.3																									
KIOI	AC	2.2	2.4	2.3																									
KDFC-AM-FM	classical	1.4	2.0	2.1																									
KRQR	album	2.2	3.1	2.0																									
KFOG	album	2.2	2.6	2.0																									
KBAY	easy	2.5	2.0	2.0																									
KOME	album	1.5	1.8	1.8																									
KKHI-AM-FM	classical	1.5	2.0	1.6																									
KSFO	easy	2.0	1.7	1.6																									
KKCY	album var	1.0	1.3	1.5																									
KYA	oldies	1.6	1.7	1.4																									
KWSS	top 40	1.7	1.5	1.4																									
KOFY	Spanish	1.4	1.3	1.4																									
KJAZ	jazz	1.2	1.1	1.2																									
KLZE	easy	.8	.9	1.2																									
KSJO	album	1.2	1.2	1.1																									
KRAK	country	—	—	1.1																									
KBRG	Spanish	—	—	1.0																									
<b>PHILADELPHIA—(5)</b>																													
WMMR	album	11.5	9.0	9.0																									
WEAZ	easy	7.2	7.9	9.0																									
KYW	news	6.5	7.0	7.6																									
WUSL	urban	6.9	7.2	7.2																									
WKSZ	AC	3.5	4.3	5.7																									
WCAU-FM	top 40	4.7	4.0	5.0																									
WSNI-FM	AC	3.5	4.3	4.7																									
WVDB	talk	5.3	5.3	4.5																									
WYSP	cls rock	3.6	4.5	4.5																									
WMGK	AC	5.0	4.1	4.5																									
WPEN	nos	4.7	4.4	4.3																									
WDAS-FM	urban	3.9	4.4	3.6																									
WXTU	country	3.8	3.9	3.2																									
WCAU-AM	news/talk	4.1	2.8	3.0																									
WIOQ	adult rock	2.5	2.5	2.9																									
WIP	AC	2.6	2.7	2.6																									
WFLN-FM	classical/AC	2.0	1.8	2.0																									
WTRK	top 40	1.6	1.7	1.6																									
WDAS-AM	urban	1.1	1.5	1.5																									
WFIL	oldies	1.6	2.7	1.4																									
<b>DETROIT—(6)</b>																													
WJLB	urban	7.9	8.1	9.0																									
WJR	MOR	11.6	8.8	8.4																									
WJOI	easy	5.7	6.8	8.7																									
WCZY-AM-FM	top 40	5.1	5.3	5.7																									
WWJ	news	4.7	5.6	5.2																									
WHYT	top 40	4.0	4.4	5.2																									
WRIF	album	5.3	4.2	4.8																									
WLLZ	album	5.0	5.3	4.1																									
CKLW-AM	top 40/nos	4.1	2.9	4.1																									
WXYT	news/talk	3.4	3.7	4.0																									
WNIC-FM	AC	4.3	3.3	4.0																									
WWWW	country	3.5	4.2	3.8																									
WOMC	AC	2.6	4.0	3.7																									
WLTJ	lite AC	2.6	2.5	3.5																									
WDTX	AC	3.1	2.8	2.6																									
WKSG	oldies	2.4	2.4	2.5																									
WJZZ	jazz	1.9	2.1	2.6																									
WMJC	AC	2.1	2.0	1.7																									
CKLW-FM	big band/nos	1.5	1.1	1.6																									
WCXI	country	1.4	1.5	1.5																									
WQRS	classical	2.1	1.5	1.3																									
WGPR	urban	1.7	1.8	1.2																									
WQBH	urban	1.1	1.3	1.2																									
WCHB	urban	1.2	.8	1.2																									
WNTM	AC	.9	1.2	1.0																									
<b>BOSTON—(7)</b>																													
WBZ	AC/var	8.2	8.4	9.0																									
WXKS-FM	top 40	8.5	8.0	8.9																									
WBCN	album	7.6	7.1	8.8																									
WRKO	talk	6.8	5.6	7.0																									
WJIB	easy	6.8	6.8	6.7																									
WHDH	AC	5.1	6.0	5.8																									
WEEI	news	4.3	4.5	5.1																									
WSSH	AC	4.1	4.8	4.9																									
WZLX	classic hits	4.6	3.4	4.1																									
WMJX	AC	3.2	3.2	4.0																									
WROR	AC	4.3	3.8	3.8																									
WZOU	top 40	2.1	3.5	3.6																									
WVBF	AC	2.6	2.9	3.1																									
WAAF	album	3.0	2.4	1.8																									
WILD	urban	1.6	1.4	1.7																									
WBOS	country	2.4	2.8	1.6																									
WCRB	classical	1.4	1.9	1.6																									
WXKS-AM	nos	1.1	1.7	1.4																									
WMRQ	mellow rock	2.1	.9	1.3																									
WFNX	album	1.1	.8	1.2																									
<b>HOUSTON—(8)</b>																													
KMJQ	urban	8.0	9.8	9.9																									
KKBQ-AM-FM	top 40	7.4	6.4	8.1																									
KIKK-FM	country	6.8	6.8	7.6																									
KILT-FM	country	5.7	6.0	6.4																									
KRBE-AM-FM	top 40	6.2	6.6	6.2																									
KODA	easy	6.4	6.9	5.5																									
KFMK	MOR	4.6	5.9	5.3																									
KTRH	news/talk	5.8	4.7	4.6																									
KQUE	MOR	3.7	4.1	4.4																									
KLLO	album	5.0	4.6	4.4																									
KZFX	cls rock	.8	4.1	3.8																									
KLTR	AC	3.7	2.5	2.9																									
KPRC	news/talk	4.4	2.7	2.6																									
KJYY	MOR	3.1	3.4	2.5																									
KXYZ	Spanish	1.8	1.7	2.5																									
KEYH	Spanish	.9	1.0	1.9																									
KKHT	top 40	2.9	2.3	1.6																									
KLAT	Spanish	2.0	1.6	1.6																									
KCOH	urban	.9	1.6	1.4																									
KYOK	urban	1.8	1.3	1.2																									
KILT-AM	country	.9	.8	1.1																									
KQKQ	Spanish Hits	—	—	1.0																									
<b>WASHINGTON—(9)</b>																													
WGAY	easy	7.2	6.8	7.6																									
WKYS	urban	8.0	8.0	7.4																									
WMAL	MOR	5.8	8.0	6.0																									
WHUR	urban	6.5	5.8	5.9																									
WMZQ-FM	country	4.4	5.5	5.8																									
WAVA	top 40	4.5	6.2	5.3																									
WWDC-FM	album	4.7	5.2	4.7																									
WTOP	news	4.1	3.7	4.5																									
WDJY	urban	4.2	4.3	4.5																									
WRQX	top 40	4.3	3.8	3.8																									
WGMS-AM-FM	classical	2.8	2.8	3.6																									
WBMM	top 40	3.6	3.2	3.4																									
WCXR-FM	cls rock	3.8	3.2	3.3																									
WLTT	AC	3.2	3.3	3.2																									
WASH	AC	1.8	1.9	3.0																									
WWRC	nos	2.5	2.8	2.4																									
WXTR-FM	oldies	2.2	2.3	1.8																									
WCYB	religiou	1.7	1.2	1.5																									
WMMJ	AC	1.8	1.3	1.4																									
WOL	urban	.9	1.3	1.3																									
<b>DALLAS—(10)</b>																													
KKDA-FM	urban	8.9	8.4	9.6																									
KPLX	country	6.6	8.3	8.4																									
KVIL	AC	7.1	8.8	7.3																									
KMEZ-AM-FM	easy	6.0	7.2	6.3																									
KRLD	news	5.8	7.3	5.5																									
KEGL	top 40	5.7	5.1	5.3																									
WBAP	country	6.7	4.6	5.2																									
KTXQ	album	5.3	4.7	4.3																									
KHYI	top 40	3.5	2.5	4.2																									
KMGC	AC	3.3	2.7	3.9																									
KQZY	easy	3.8	3.3	3.6																									
KLUV	AC	3.3	3.4	3.3																									
<b>BOSTON—(7)</b>																													
KSCS	country	4.6	3.9	3.2																									
KTKS	top 40	4.6	3.7	3.1																									
KHVN	gospel	1.7	2.7	3.0																									
KZEW	album	3.1	2.9	2.2																									
KDLZ	urban	2.3	1.6	2.0																									
KZPS	cls/top 40	1.0	1.3	2.0																									
KSSA	Spanish	2.0	1.2	1.9																									
KESS	Spanish	.8	.8	1.7																									
KKDA-AM	urban oldies	.9	1.0	1.7																									
KLIF	talk	1.1	1.1	1.5																									
KPBC	religious	.8	1.2	1.4																									
KAAM	MOR	.9	1.1	1.0																									
<b>MIAMI—(11)</b>																													
WLYF	easy	7.9	8.1	9.0																									
WQBA-AM	Spanish	4.9	5.5	5.6																									
WEDR	urban	3.8	4.2	5.0																									
WINZ-AM	news	5.1	3.6	5.0																									
WHYI	top 40	4.1	3.7	4.9																									
WCMQ-FM	Spanish	3.9	3.8	4.6																									
WAQI	Spanish	3.6	3.5	4.6																									
WPOW	top 40/cross	2.5	3.6	4.5																									
WKQS	country	3.6	3.7	4.2																									
WJQY	AC	4.5	4.2	3.5																									
WNWS	news	4.0	3.9	3.5																									
WTMI	classical	2.6	2.5	3.5																									
WHQT	top 40	5.1	4.5	3.4																									
WIOD	AC	3.3	4.0	3.1																									
WAXY	AC	3.8	3.2	3.0																									
WSHE	album	4.5	4.1	2.7																									
WMXJ	top 40	2.6	2.6	2.5																									
WLVE	AC	2.3	2.7	2.4																									
WGTR	album	1.7	2.3	2.2																									
WKAT	nos	1.7	1.4	1.9																									
WQBA-FM	Spanish	2.8	2.3	1.9																									
WRHC	Spanish	1.8	1.4	1.7																									
WINZ-FM	top 40/album	3.1	2.4	1.6																									
WFTL	AC	1.4	1.5	1.6																									
WCMQ-AM	Spanish/MOR	1.1	1.6	1.4																									
WSUA	Spanish	1.6	1.1	1.3																									
<b>NASSAU-SUFFOLK, N.Y.—(12)</b>																													
WHTZ	top 40	5.8	6.1	6.0																									
WALK-AM-FM	AC	5.8	6.1	5.8																									
WBLI	AC	4.5	5.2	5.7																									
WCBS-FM	oldies	3.7	3.8	4.6																									
WPLJ	top 40	5.0	5.1	4.4																									
WOR	news/talk	4.6	3.9	4.3																									
WBAB	album	3.9	3.7	4.3																									
WCBS-AM	news	3.5	4.8	4.2																									
WNEW-FM	album	3.6	2.9	3.9																									

## ARBITRON

(Continued from preceding page)

Call	Format	Su '86	F '86	W '87
KBCO-AM-FM	album	7.8	6.7	8.3
KOA	news/talk	5.7	7.3	6.5
KMJI	AC	7.5	6.0	6.4
KRXY-FM	top 40	5.1	5.9	5.7
KYGO	country	4.5	5.6	5.4
KAZY	album	3.6	3.9	5.4
KBPI	AC	6.7	6.8	5.3
KPKE	top 40	4.7	4.9	4.4
KHHH	oldies	—	2.0	4.3
KEZW	nos	3.9	2.7	4.0
KOAQ	top 40	4.5	4.1	3.5
KVOD	classical	2.9	4.0	3.5
KHOW	AC	2.9	4.0	3.3
KNUS	news/talk	3.6	2.6	3.2
KLZ	country	2.9	2.0	2.0
KIMN	top 40	3.0	2.8	1.8
KDKO	urban	2.1	2.3	1.6
KRZN	oldies	1.9	1.1	1.3
KDEN	news	1.0	1.1	1.1

### PHOENIX—(24)

KMEO-AM-FM	easy	11.2	11.5	12.8
KNIX-AM-FM	country	10.9	11.7	11.8
KZZP-AM-FM	top 40	11.0	10.6	10.5
KTAR	news/talk	9.5	9.4	9.3???
KUPD	album	6.8	7.2	6.7
KAMJ	soft AC	2.8	4.8	4.3
KSLX	classic hits	3.4	3.7	3.8
KKLT	AC	4.4	4.7	3.5
KOOL-FM	oldies	3.8	3.4	3.4
KDKB	album	2.9	3.2	3.3
KFYI	news/talk	1.9	2.2	3.0
KLZI	AC	3.2	2.6	2.9
KKFR	top 40	3.6	2.8	2.5
KOY-AM	AC	2.4	2.5	2.4
KOY-FM	easy	2.3	2.4	2.1
KUKQ	urban	2.0	2.0	2.1
KLFF	nostalgia	2.4	2.7	1.9
KPHX	Spanish	—	1.1	1.9
KONC	classical	—	—	1.3
KOOL-AM	AC	.9	.3	1.2
KVVA	Spanish	1.8	1.2	1.0
KEYX	adult hits	—	—	1.0

### PORTLAND—(25)

KXL-FM	easy	6.4	7.5	8.5
KGON	album	7.7	6.6	8.0
KINK	album	6.9	7.1	7.8
KEX	AC	5.4	6.1	6.1
KXL-AM	news/talk	6.6	6.1	6.0
KUPL-FM	country	5.6	4.6	5.7
KKRZ	top 40	8.5	7.1	5.2
KGW	AC	4.8	4.8	5.1
KKCW	AC	5.2	6.9	5.0
KMJK-FM	top 40	5.4	4.3	4.3
KWJJ-FM	country	3.5	4.7	4.1
KYTE-AM	big band	3.3	3.6	3.7
KXYQ	top 40	3.0	2.5	3.2
KKLI	AC	4.0	3.6	3.1
KYTE-FM	classical	1.8	2.6	2.6
KPDQ-FM	Christian	1.7	1.6	2.3
KWJJ-FM	country	2.4	2.9	2.3
KSGO	oldies	2.5	2.2	1.6
KYKN	country	—	—	1.0

# Chicago



## 20th Anniversary Memorial Day special

It's hard to believe it's been twenty years since the group Chicago first arrived on the music scene.

Over the course of two decades, Chicago has remained one of contemporary music's most consistent hitmakers, garnering an impressive 27 Top 40 hits. Between 1970 and 1975 alone, the group had ten Top 10 singles, including the classic songs, "25 or 6 To 4," "Saturday In The Park," "Does Anybody Really Know What Time It Is?," "Just You and Me," "Beginnings/Colour My World," and "Old Days." At one point in their career, Chicago was responsible for generating 160 million dollars in record sales for their first label. In the '80's the group's string of hits has continued including the #1 smash, "Hard To Say I'm Sorry" and their recent hit, "Will You Still Love Me?"

Peter Cetera, one of Chicago's founding members has since left the group to pursue a successful solo career which has already resulted in two #1 singles, "Glory of Love," which was recently nominated for a Grammy Award and an Academy Award, as well as "The Next Time I Fall." Peter and members of the current group join us to relive Chicago's story and music in this very special three-hour radio event.

The Chicago Story is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information, call United Stations Programming Affiliate Relations Department at (703) 276-2900.

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



## A LARGER-THAN-LIFE RADIO SPECIAL



# ROCKIN' at the MOVIES

Today rock n' roll is big box office and America is "Rockin' At the Movies" like never before.

Hit records taken from hot feature films are the hottest hits of all ... they're the hits America has paid to see! Soundtracks like "Light of Day" ... "Ruthless People" ... and "Top Gun" ... are generating multiple top 10 singles and taking on lives of their own!

This Memorial Day weekend, United Stations Programming Network will take your listeners "Rockin' at the Movies" with a new three-hour special.

In addition to all the great music you'd expect, there'll be all you could hope for ... interviews and insights by such new-breed celluloid heroes as Phil Collins, Don Henley, Ann Wilson, Kenny Loggins and The Pointer Sisters.

"Rockin' at the Movies" is your ticket to Memorial Day ratings. It's available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming at (703) 276-2900. For national sales information, call (212) 575-6100.

New York

Washington, D.C.

Chicago



Detroit

Dallas

Los Angeles

London

## Featured Programming

**AC FORMATS** have a new syndication to consider as **JAM Creative Productions** of Dallas makes the rounds with its new "Weekend Music Review." This is JAM's first longform offering, and it is scheduled to bow in early June. The three-hour weekly is being produced "to be both adult and contemporary." The production is actually a hybrid with an ear to the more contemporary sounds on AC, with count-down, oldies, magazine, and personality elements all playing a role.

The signing of veteran talent **Dan Ingram** will go a long way in helping the show achieve its goal. Along with Ingram's ad-libs and off-the-wall one-liners, the program will include a weekly top 10 countdown, a countdown of the top 10 hits for each of the past 10 years, the No. 1 song of 20 years ago, a weekly entertainment update, artist interviews, comedy interactives, and, of course, a solid helping of gold.

JAM is known as a well-established and successful production house, and that experience is evident in "Weekend Music Review." The show is being produced at the company's recently completed studio and office complex in Dallas. The new number there is 214-526-7080.

**ANOTHER AC PROGRAMMING** philosophy is at work behind **Transtar Los Angeles' "Rock'N'Roll Heaven."** The four-hour Memorial weekend special is a straight-ahead, music-intensive AC offering. It's also further evidence that Transtar's special programming division is starting to gather steam.

The special's four hours are hosted by **Mike Harvey** and can be programmed separately. Harvey is the regular host of the company's oldest-running syndicated program, "Supergold," which is in its third year.

Transtar is in its sixth year and has five 24-hour formats available on satellite. The special-programming division is producing the weekly "Supergold" and the weekly "Romancin' The Oldies" with host **Craig Johnson**. The "Rock'N'Roll Heaven" Memorial weekend special will be the first holiday special from the company, which plans to produce four altogether in 1987.

The syndicated programs are available on disk on a market-exclusive, barter basis. Current Transtar affiliates will be given right of first refusal.

**WITH CBS TELEVISION'S** revival of its news magazine "West 57th," **CBS RadioRadio** is again offering weekly half-hour radio editions to its network affiliates as "In Touch: West 57th." The three-segment broadcasts are edited-for-radio versions of the TV program ... And also at CBS, **Robert Hyland** continues his long and distinguished career by being named senior VP, CBS Radio Division. Hyland will continue as GM of CBS o&os **KMOX/KHTR** St. Louis.

(Continued on page 22)

# ASCAP congratulates its GMA Dove Award winners.

*Songwriter of the Year*  
Dick & Melodie Tunney

*Song of the Year*  
Paul Smith, Dick &  
Melodie Tunney

*"How Excellent Is Thy Name"*  
Publishers: Imperial Music Group, Inc.  
(Marquis III Division), Lorenz Creative  
Services (Laurel Press Division), Pamela  
Kay Music, Wora Incorporated

*Male Vocalist of the Year*  
Steve Green

*Group of the Year and  
Horizon Award*  
First Call

*Long Form Video*  
Steve Taylor

*"Limelight"*  
Director: Steve Taylor;  
Sparrow Records

*Album of the Year—Contemporary*  
Michael W. Smith

*"The Big Picture"*  
Producer: Michael W. Smith;  
Reunion Records

*Album of the Year—Instrumental*  
Phil Driscoll

*"Instrument Of Praise"*  
Producers: Phil Driscoll, Ken Pennel;  
Benson Records

*Album of the Year—Musical*  
Steve Green, Dwight Liles,  
Niles Borop

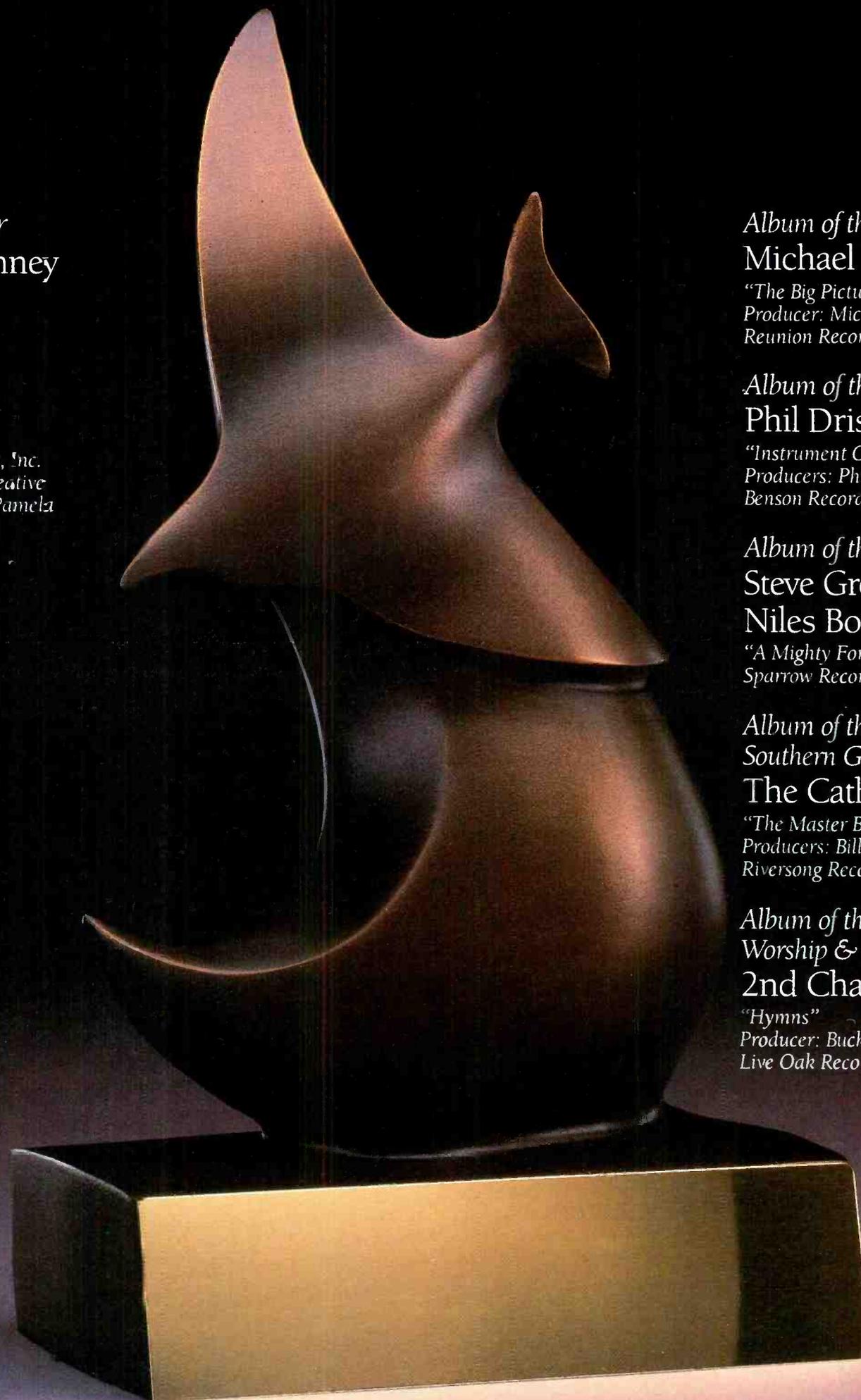
*"A Mighty Fortress"*  
Sparrow Records

*Album of the Year—  
Southern Gospel*  
The Cathedrals

*"The Master Builder"*  
Producers: Bill Gaither, Gary McSpadden;  
Riversong Records

*Album of the Year—  
Worship & Praise*  
2nd Chapter of Acts

*"Hymns"*  
Producer: Buck Herring;  
Live Oak Records



**ascap**  
American Society of Composers, Authors & Publishers

# DICK BARTLEY'S

## SOLID GOLD SUMMER HITS

### All Time Favorite Oldies Countdown



Here's summer programming that's pure gold!

Dick Bartley, host of the popular weekly live oldies party, "Solid Gold Saturday Night", presents two radio specials that'll knock your bobby sox off!

Quick! Think of a song with "summer" in the title. Yes! It'll almost certainly be on DICK BARTLEY'S SOLID GOLD SUMMER HITS. For three hours, Memorial Day weekend, Dick Bartley will be playing music from every era of rock & roll. From the "Summertime Blues" of Eddie Cochran to "Summer in the City" with the Lovin' Spoonful... he won't miss a hit! To add to the fun, some of the original hitmakers will be stopping by to tell the fascinating stories behind the scores.

Then, Fourth of July weekend, all hits will break loose with the FIVE HOUR radio special oldies fans across America have been waiting all year for! DICK BARTLEY'S ALL TIME FAVORITE OLDIES COUNTDOWN will play the greatest hits of all time, as determined by your listeners! That's right, once a year Dick Bartley polls listeners and it leads up to this... his annual countdown of America's all-time favorite oldies!

Don't miss out on either of the Bartley Summer Blockbusters! Call United Stations Radio Networks at 212-575-6146 now to reserve them in your market!

Both specials are available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

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



#### FEATURED PROGRAMMING

(Continued from page 20)

**M**EANWHILE, the NBC Radio Network is stepping up the coverage from its Burbank bureau in order to supply affiliates with more stories on the film and entertainment industry. The weekly packages include interviews with actors, producers, and directors... And over at NBC's **The Source**, the search for the ultimate sports manic is over. **Chet ChitChat** and his 90-second "Lobotomy Line On Sports" will be fed four times daily as a regular feature on the network's "Source Sports." "Chet" is **WLUP** Chicago's **Bruce Wolf** and is a parody/composite of all known sportscasters, real and imagined.

**"THE HITS Of The Month Club"** can be joined for \$100 per month. This new service from **The Programming Consultants** will get you the hottest contemporary adds on compact disk, as determined by all club subscribers. It's an effort to provide an affordable way of satisfying current music-add needs while building an all-CD library. You get a CD each month, and the service and the CD come with a money-back guarantee.

For \$650, you can purchase a 1,000 track, digitally recorded-sound-effects library on CD from **FirstCom** of Dallas. The 10 disks are categorized by type of sound, and the set includes longer cuts of continuous environments. Considering the sound quality of CD, this is an excellent way to show that creative morning zoo producer in your life that you really care.

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.*

May 4-10, Restless Heart, Live From Gilley's, Westwood One, one hour.

May 5-9, Atlantic Starr/Najee/Jerome Benton, Radioscope, Lee Bailey Productions, one hour.

May 8-9, Simply Red, On The Radio, On The Radio Broadcasting, one hour.

May 8-10, Randy Travis/Forester Sisters, Music Of America, ABC Radio Network, 90 minutes.

May 8-10, the Bangles, Hot Rocks, United Stations, 90 minutes.

May 8-10, Motley Crue, Metalshop, MJI Broadcasting, one hour.

May 8-10, .38 Special, Superstars Rock Concert Series, Westwood One, 90 minutes.

May 8-10, Rock Of 1972, Rock Connections, CBS RadioRadio, one hour.

May 8-10, the Jets/Maze/2 Live Crew, Street Beat, MCA Radio Network, one hour.

May 8-10, Jody Watley, Star Beat, MJI Broadcasting, one hour.

May 8-10, Robin Trower/Peter Wolf/Eric Clapton, Rock Of The World, MCA Radio Network, one hour.

May 9-10, Montreux, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

May 9-10, T.G. Sheppard's Mother's Day Special, Country Close-Up Special, ProMedia, one hour.

May 9-10, Trio Special with Emmylou Harris, Dolly Parton, and Linda Ronstadt, American Country Countdown Special, ABC Radio Network, one hour.

May 9-10, Akira Itoh, Musical Starstreams, Frank Forest Production, two hours.

# Billboard

## 1987 RADIO AWARDS

*The best will be rewarded for excellence in bringing music to the masses.*

# CAST YOUR VOTE FOR THE BEST!

BACK BY  
POPULAR DEMAND!

### 90 AWARDS IN ALL!

#### — 75 AWARDS

will go to Program Directors, Music Directors and Promotion Directors . . . in Top 40, Urban, Album Rock, Country and AC radio outlets. Awards will be made in large, medium and small market categories, based on Arbitron definitions.

#### — 10 AWARDS

will go to Label Promotion Departments (national and local/regional reps) in all five formats.

#### — 5 AWARDS

will go to the best weekly National Music Program: one for each format.

### EVERYONE WHO READS BILLBOARD VOTES!\*

#### VOTING WILL BE IN TWO STAGES:

- (1) Voters will nominate one entry in each category. These will be tabulated (by an independent auditing service). The top 5 nominees in each category will be put on a Final Ballot.
- (2) Billboard readers will then select one winner in each category on this Final Ballot. These will be tabulated to determine the Winners.

\*The Billboard Radio Awards will be the only awards in the industry nominated and voted on by all facets of the industry . . . radio, retail, record labels, recording studios, talent and publishing.

**BE SURE TO FILL OUT THE NOMINATION BALLOT  
WHICH APPEARS IN THE JUNE 6 ISSUE OF BILLBOARD!**

**BILLBOARD RADIO AWARD WINNERS  
ANNOUNCED SEPTEMBER 12  
IN THE NAB RADIO '87 ISSUE**

**GET YOUR NOMINATIONS READY!**

# POWERPLAYS

PLATINUM—Stations with a weekly cumulative audience of more than 1 million.  
GOLD—Stations with a weekly cumulative audience between 500,000 and 1 million.  
SILVER—Stations with a weekly cumulative 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 Madonna, La Isla Bonita
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 Crowded House, Don't Dream It's Over
- 4 Jody Watley, Looking For A New Love
- 5 Cutting Crew, (I Just) Died In Your A
- 6 U2, With Or Without You
- 7 Aretha Franklin & George Michael, I K
- 8 Atlantic Starr, Always
- 9 Prince, Sign 'O' The Times
- 10 Lisa Lisa & Cult Jam, Head To Toe
- 11 Kim Wilde, You Keep Me Hangin' On
- 12 Club Nouveau, Lean On Me
- 13 Steve Winwood, The Finer Things
- 14 Lou Gramm, Midnight Blue
- 15 Janet Jackson, Let's Wait Awhile
- 16 Bryan Adams, Heat Of The Night
- 17 The Jets, You Got It All
- 18 Cyndi Lauper, What's Going On
- 19 Chris De Burgh, The Lady In Red
- 20 L.Ronstadt/J Ingram, Somewhere Out Th
- 21 Company B, Fascinated
- 22 Genesis, In Too Deep
- 23 Glenn Medeiros, Nothing's Gonna Chang
- 24 Herb Alpert, Diamonds
- 25 Expose, Come Go With Me
- 26 Fleetwood Mac, Big Love
- 27 Debbie Gibson, Only In My Dreams
- 28 Paul Simon, You Can Call Me Al

**400 WHTZ FM**

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

- 1 Madonna, La Isla Bonita
- 2 Jody Watley, Looking For A New Love
- 3 Crowded House, Don't Dream It's Over
- 4 U2, With Or Without You
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Atlantic Starr, Always
- 7 Kim Wilde, You Keep Me Hangin' On
- 8 Genesis, In Too Deep
- 9 Poison, Talk Dirty To Me
- 10 Starship, Nothing's Gonna Stop Us Now
- 11 Lisa Lisa & Cult Jam, Head To Toe
- 12 Aretha Franklin & George Michael, I K
- 13 Company B, Fascinated
- 14 Paul Simon, You Can Call Me Al
- 15 Club Nouveau, Lean On Me
- 16 Steve Winwood, The Finer Things
- 17 Cyndi Lauper, What's Going On
- 18 Debbie Gibson, Only In My Dreams
- 19 Psychotic Furs, Heartbreak Beat
- 20 Glenn Medeiros, Nothing's Gonna Chang
- 21 Herb Alpert, Diamonds
- 22 Bon Jovi, Wanted Dead Or Alive
- 23 Chris De Burgh, The Lady In Red
- 24 Janet Jackson, Let's Wait Awhile
- 25 L.Ronstadt/J Ingram, Somewhere Out Th
- 26 Expose, Come Go With Me
- 27 Beastie Boys, Brass Monkey
- 28 The Jets, You Got It All
- 29 Genesis, Tonight, Tonight, Tonight
- 30 Huey Lewis & The News, I Know What I
- 31 EX Jack Wagner, Weatherman Says

**WLS AM 89**

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

- 1 Aretha Franklin & George Michael, I K
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 Steve Winwood, The Finer Things
- 5 Madonna, La Isla Bonita
- 6 Huey Lewis & The News, I Know What I
- 7 Fleetwood Mac, Big Love
- 8 Crowded House, Don't Dream It's Over
- 9 Prince, Sign 'O' The Times
- 10 Paul Simon, You Can Call Me Al
- 11 U2, With Or Without You
- 12 Chicago, If She Would Have Been Faith
- 13 Lionel Richie, Se La
- 14 Kenny Loggins, Meet Me Half Way
- 15 Smokey Robinson, Just To See Her
- 16 Bruce Hornsby & The Range, Mandolin R
- 17 Chris De Burgh, The Lady In Red
- 18 Bryan Adams, Heat Of The Night
- 20 David Bowie, Day-In Day-Out
- 21 Anita Baker, Same Ole Love (365 Days
- 22 Genesis, Tonight, Tonight, Tonight
- 23 Eddie Money, Endless Nights
- 24 Tina Turner, What You Get Is What You
- 25 David Sanborn, Chicago Song
- 26 Wang Chung, Let's Go
- 27 Crowded House, Something So Strong
- 28 L.Ronstadt/J Ingram, Somewhere Out Th
- 29 Huey Lewis & The News, Jacob's Ladder
- 30 Journey, I'll Be Right With You

**KJIS FM 102.7 AM 150**

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

- 1 Jody Watley, Looking For A New Love
- 2 Chris De Burgh, The Lady In Red
- 3 U2, With Or Without You
- 4 Kim Wilde, You Keep Me Hangin' On
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Crowded House, Don't Dream It's Over
- 7 Cyndi Lauper, What's Going On
- 8 Genesis, In Too Deep
- 9 Starship, Nothing's Gonna Stop Us Now
- 10 Psychotic Furs, Heartbreak Beat
- 11 Aretha Franklin & George Michael, I K
- 12 Herb Alpert, Diamonds
- 13 Kool & The Gang, Stone Love
- 14 Bryan Adams, Heat Of The Night
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 David Bowie, Day-In Day-Out
- 17 Bangles, Walking Down Your Street
- 18 Donna Allen, Serious
- 19 Lionel Richie, Se La
- 20 Expose, Come Go With Me
- 21 The Breakfast Club, Right On Track
- 22 Huey Lewis & The News, I Know What I
- 23 Thompson Twins, Get That Love
- 24 Genesis, Tonight, Tonight, Tonight
- 25 Bon Jovi, Wanted Dead Or Alive
- 26 Level 42, Lessons In Love
- 27 Kenny G, Songbird
- 28 Glenn Medeiros, Nothing's Gonna Chang
- 29 Wang Chung, Let's Go
- 30 Poison, Talk Dirty To Me
- 31 Kenny Loggins, Meet Me Half Way

**GOLD**

**KISS 108 FM**

**Boston** P.D.: Sunny Joe White

- 1 Madonna, La Isla Bonita
- 2 Jody Watley, Looking For A New Love
- 3 U2, With Or Without You
- 4 Cyndi Lauper, What's Going On
- 5 Simply Red, The Right Thing
- 6 The Breakfast Club, Right On Track
- 7 Company B, Fascinated
- 8 Bryan Adams, Heat Of The Night
- 9 Donna Allen, Serious
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Psychotic Furs, Heartbreak Beat
- 12 Smokey Robinson, Just To See Her
- 13 Huey Lewis & The News, I Know What I
- 14 Gregory Abbott, I Got The Feelin' (It
- 15 Fleetwood Mac, Big Love
- 16 Glenn Medeiros, Nothing's Gonna Chang
- 17 Poison, Talk Dirty To Me
- 18 The Cover Girls, Show Me
- 19 Pseudo Echo, Living In A Dream
- 20 Chris De Burgh, The Lady In Red
- 21 Chicago, If She Would Have Been Faith
- 22 Luther Vandross with Gregory Hines, T
- 23 Newcity Rockers, Black Dog
- 24 Herb Alpert, Diamonds
- 25 Kenny G, Songbird
- 26 Level 42, Lessons In Love
- 27 Bon Jovi, Wanted Dead Or Alive
- 28 Paul Simon, You Can Call Me Al
- 29 The Blow Monkeys, It Doesn't Have To
- 30 Genesis, In Too Deep
- 31 EX Cameo, Back And Forth
- 32 EX Thompson Twins, Get That Love
- 33 EX David Bowie, Day-In Day-Out
- 34 EX Lisa Lisa & Cult Jam, Head To Toe
- 35 EX The Other Ones, We Are What We Are
- 36 EX Tina Turner, Break Every Rule
- 37 EX Eddie Money, Endless Nights
- 38 EX The Truth, Weapons Of Love
- 39 EX Cary Simon, Give The Night
- 40 EX Anita Baker, Same Ole Love (365 Days
- 41 EX The City, Planets In Motion
- 42 EX Night Ranger, The Secret Of My Succes
- 43 EX John Butcher, Goodbye Saving Grace
- 44 EX Partland Brothers, Soul City
- 45 EX Bruce Willis, Young Blood
- 46 EX Billy Idol, Sweet Sixteen
- 47 EX T'Pau, Heart And Soul
- 48 EX Rock & Hyde, Dirty Water
- 49 EX The Gregg Allman Band, I'm No Angel
- 50 EX Atlantic Starr, Always
- 51 EX Cinderella, Somebody Save Me

**96TIC-FM**

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

- 1 Cutting Crew, (I Just) Died In Your A
- 2 Jody Watley, Looking For A New Love
- 3 U2, With Or Without You
- 4 Company B, Fascinated
- 5 Madonna, La Isla Bonita
- 6 Kim Wilde, You Keep Me Hangin' On
- 7 Atlantic Starr, Always
- 8 The Breakfast Club, Right On Track
- 9 Lisa Lisa & Cult Jam, Head To Toe
- 10 Cyndi Lauper, What's Going On
- 11 Crowded House, Don't Dream It's Over
- 12 The Cover Girls, Show Me
- 13 Prince, Sign 'O' The Times
- 14 Glenn Medeiros, Nothing's Gonna Chang
- 15 Club Nouveau, Lean On Me
- 16 Fleetwood Mac, Big Love
- 17 David Bowie, Day-In Day-Out
- 18 Herb Alpert, Diamonds
- 19 Simply Red, The Right Thing
- 20 Huey Lewis & The News, I Know What I
- 21 Lou Gramm, Midnight Blue
- 22 Paul Simon, You Can Call Me Al
- 23 The System, Don't Disturb This Groove
- 24 Bryan Adams, Heat Of The Night
- 25 Genesis, In Too Deep
- 26 Lionel Richie, Se La
- 27 Starship, Nothing's Gonna Stop Us Now
- 28 Chris De Burgh, The Lady In Red
- 29 Psychotic Furs, Heartbreak Beat
- 30 Level 42, Lessons In Love
- 31 Expose, Point Of No Return
- 32 EX Kool & The Gang, Stone Love
- 33 EX Bruce Hornsby, Why Do You Treat Me So
- 34 EX Bruce Hornsby, Every Little Kiss
- 35 EX Crowded House, Something So Strong
- 36 EX T'Pau, Heart And Soul
- 37 EX Bon Jovi, Never Say Goodbye

**93.7 FM 102.7 AM 150**

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

- 1 Cutting Crew, (I Just) Died In Your A
- 2 Steve Winwood, The Finer Things
- 3 Chris De Burgh, The Lady In Red
- 4 U2, With Or Without You
- 5 Poison, Talk Dirty To Me
- 6 Madonna, La Isla Bonita
- 7 Jody Watley, Looking For A New Love
- 8 Bon Jovi, Never Say Goodbye
- 9 Crowded House, Don't Dream It's Over
- 10 Cyndi Lauper, What's Going On
- 11 Genesis, In Too Deep
- 12 Psychotic Furs, Heartbreak Beat
- 13 Kim Wilde, You Keep Me Hangin' On
- 14 Prince, Sign 'O' The Times
- 15 Chicago, If She Would Have Been Faith
- 16 Bryan Adams, Heat Of The Night
- 17 Lisa Lisa & Cult Jam, Head To Toe
- 18 Bon Jovi, Wanted Dead Or Alive
- 19 Fleetwood Mac, Big Love
- 20 Cyndi Lauper, What's Going On
- 21 Eddie Money, Endless Nights
- 22 Huey Lewis & The News, I Know What I
- 23 Kenny Loggins, Meet Me Half Way
- 24 Lionel Richie, Se La
- 25 Peter Wolf, Come As You Are
- 26 The Breakfast Club, Right On Track
- 27 Thompson Twins, Get That Love
- 28 EX Aretha Franklin & George Michael, I K
- 29 EX Company B, Fascinated
- 30 EX Herb Alpert, Diamonds
- 31 EX Jack Wagner, Weatherman Says

**98! WCAU-FM**

**Philadelphia** P.D.: Scott Walker

- 1 U2, With Or Without You
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Jody Watley, Looking For A New Love
- 4 Madonna, La Isla Bonita
- 5 Crowded House, Don't Dream It's Over
- 6 Cyndi Lauper, What's Going On
- 7 Prince, Sign 'O' The Times
- 8 David Bowie, Day-In Day-Out
- 9 Fleetwood Mac, Big Love
- 10 Steve Winwood, The Finer Things
- 11 Chris De Burgh, The Lady In Red
- 12 Bon Jovi, Wanted Dead Or Alive
- 13 Simply Red, The Right Thing
- 14 Smokey Robinson, Just To See Her
- 15 The Breakfast Club, Right On Track
- 16 Bryan Adams, Heat Of The Night
- 17 Lionel Richie, Se La
- 18 Chicago, If She Would Have Been Faith
- 19 Thompson Twins, Get That Love
- 20 Anita Baker, Same Ole Love (365 Days
- 21 Atlantic Starr, Always
- 22 Herb Alpert, Diamonds
- 23 Kim Wilde, You Keep Me Hangin' On
- 24 The Gregg Allman Band, I'm No Angel
- 25 Eddie Money, Endless Nights
- 26 Glenn Medeiros, Nothing's Gonna Chang
- 27 Huey Lewis & The News, I Know What I
- 28 Kenny Loggins, Meet Me Half Way
- 29 The System, Don't Disturb This Groove
- 30 Psychotic Furs, Heartbreak Beat
- 31 Newcity Rockers, Black Dog
- 32 Luther Vandross with Gregory Hines, T
- 33 Lisa Lisa & Cult Jam, Head To Toe
- 34 EX Company B, Fascinated
- 35 EX Level 42, Lessons In Love
- 36 EX Cinderella, Somebody Save Me
- 37 EX Debbie Gibson, Only In My Dreams
- 38 EX Duran Duran, Meet El Presidente
- 39 EX Partland Brothers, Soul City
- 40 EX The Other Ones, We Are What We Are
- 41 EX Restless Heart, I'll Still Be Loving
- 42 EX T'Pau, Heart And Soul
- 43 EX Rock & Hyde, Dirty Water
- 44 EX Genesis, In Too Deep
- 45 EX Tina Turner, Break Every Rule
- 46 EX Rod Speedwagon, Variety Tonight
- 47 EX Billy Idol, Sweet Sixteen
- 48 EX Kenny G, Songbird

**Power 94 WPMG-FM**

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

- 1 U2, With Or Without You
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Prince, Sign 'O' The Times
- 4 Jody Watley, Looking For A New Love
- 5 Bon Jovi, Wanted Dead Or Alive
- 6 Poison, Talk Dirty To Me
- 7 Fleetwood Mac, Big Love
- 8 Bryan Adams, Heat Of The Night
- 9 Genesis, In Too Deep
- 10 Atlantic Starr, Always
- 11 Huey Lewis & The News, I Know What I
- 12 Kim Wilde, You Keep Me Hangin' On
- 13 Donna Allen, Serious
- 14 Chicago, If She Would Have Been Faith
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 Crowded House, Don't Dream It's Over
- 17 Paul Simon, You Can Call Me Al
- 18 Chris De Burgh, The Lady In Red
- 19 Herb Alpert, Diamonds
- 20 Madonna, La Isla Bonita
- 21 Lou Gramm, Midnight Blue
- 22 Bangles, Walking Down Your Street
- 23 Steve Winwood, The Finer Things
- 24 The System, Don't Disturb This Groove
- 25 Kool & The Gang, Stone Love
- 26 Eddie Money, Endless Nights
- 27 EX Bon Jovi, Never Say Goodbye
- 28 EX Anita Baker, Same Ole Love (365 Days
- 29 EX Company B, Fascinated
- 30 EX Kenny Loggins, Meet Me Half Way

**93.7 FM 102.7 AM 150**

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

- 1 Jody Watley, Looking For A New Love
- 2 Cutting Crew, (I Just) Died In Your A
- 3 U2, With Or Without You
- 4 Cyndi Lauper, What's Going On
- 5 Steve Winwood, The Finer Things
- 6 Chris De Burgh, The Lady In Red
- 7 Genesis, In Too Deep
- 8 Madonna, La Isla Bonita
- 9 Atlantic Starr, Always
- 10 Prince, Sign 'O' The Times
- 11 Poison, Talk Dirty To Me
- 12 Lisa Lisa & Cult Jam, Head To Toe
- 13 Beastie Boys, Brass Monkey
- 14 Paul Simon, You Can Call Me Al
- 15 Herb Alpert, Diamonds
- 16 Bon Jovi, Never Say Goodbye
- 17 Kool Moe Dee, Go See The Doctor
- 18 Donna Allen, Serious
- 19 Chicago, If She Would Have Been Faith
- 20 Bon Jovi, Wanted Dead Or Alive
- 21 Kim Wilde, You Keep Me Hangin' On
- 22 Bangles, Walking Down Your Street
- 23 Fleetwood Mac, Big Love
- 24 Crowded House, Don't Dream It's Over
- 25 Cameo, Back And Forth
- 26 Restless Heart, I'll Still Be Loving
- 27 Bryan Adams, Heat Of The Night
- 28 EX Al Jarreau, Moonlighting
- 29 EX Kenny Loggins, Meet Me Half Way
- 30 EX Bruce Hornsby & The Range, Mandolin R
- 31 EX Kenny G, Songbird
- 32 EX Expose, Point Of No Return
- 33 EX The System, Don't Disturb This Groove
- 34 EX Lionel Richie, Se La
- 35 EX The Breakfast Club, Right On Track

**Q105 TAMPA BAY**

**Tampa** P.D.: Mason Dixon

- 1 Aretha Franklin & George Michael, I K
- 2 Crowded House, Don't Dream It's Over
- 3 Steve Winwood, The Finer Things
- 4 Bon Jovi, Never Say Goodbye
- 5 U2, With Or Without You
- 6 Kenny Loggins, Meet Me Half Way
- 7 Cutting Crew, (I Just) Died In Your A
- 8 Lou Gramm, Midnight Blue
- 9 Beastie Boys, Brass Monkey
- 10 Glenn Medeiros, Nothing's Gonna Chang
- 11 Madonna, La Isla Bonita
- 12 Jody Watley, Looking For A New Love
- 13 Chris De Burgh, The Lady In Red
- 14 Peter Wolf, Come As You Are
- 15 Kim Wilde, You Keep Me Hangin' On
- 16 Chicago, If She Would Have Been Faith
- 17 Restless Heart, I'll Still Be Loving
- 18 Atlantic Starr, Always
- 19 Robby Krieger, The Secret Of My Succes
- 20 Genesis, Tonight, Tonight, Tonight
- 21 Poison, Talk Dirty To Me
- 22 Bryan Adams, Heat Of The Night
- 23 Huey Lewis & The News, I Know What I
- 24 Paul Lekakis, Boom Boom (Let's Go Bac
- 25 Jack Wagner, Weatherman Says
- 26 Level 42, Lessons In Love
- 27 EX Lisa Lisa & Cult Jam, Head To Toe
- 28 EX Smokey Robinson, Just To See Her
- 29 EX Herb Alpert, Diamonds
- 30 EX The System, Don't Disturb This Groove
- 31 EX The Breakfast Club, Right On Track

**F100 MIAMI BEACH**

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

- 1 Cutting Crew, (I Just) Died In Your A
- 2 Jody Watley, Looking For A New Love
- 3 Atlantic Starr, Always
- 4 Poison, Talk Dirty To Me
- 5 U2, With Or Without You
- 6 Steve Winwood, The Finer Things
- 7 Lou Gramm, Midnight Blue
- 8 Lisa Lisa & Cult Jam, Head To Toe
- 9 Madonna, La Isla Bonita
- 10 Cyndi Lauper, What's Going On
- 11 Cutting Crew, (I Just) Died In Your A
- 12 Psychotic Furs, Heartbreak Beat
- 13 Herb Alpert, Diamonds
- 14 David Bowie, Day-In Day-Out
- 15 Prince, Sign 'O' The Times
- 16 Kim Wilde, You Keep Me Hangin' On
- 17 Anita Baker, Same Ole Love (365 Days
- 18 Fleetwood Mac, Big Love
- 19 Chicago, If She Would Have Been Faith
- 20 Peter Wolf, Come As You Are
- 21 Bon Jovi, Wanted Dead Or Alive
- 22 Kenny G, Songbird
- 23 Kool & The Gang, Stone Love
- 24 Bryan Adams, Heat Of The Night
- 25 Cameo, Back And Forth
- 26 Company B, Fascinated
- 27 Simply Red, The Right Thing
- 28 Debbie Gibson, Only In My Dreams
- 29 Huey Lewis & The News, I Know What I
- 30 EX Smokey Robinson, Just To See Her
- 31 EX Genesis, In Too Deep
- 32 EX Thompson Twins, Get That Love
- 33 EX Jack Wagner, Weatherman Says
- 34 EX Smokey Robinson, Just To See Her
- 35 EX Duran Duran, Meet El Presidente
- 36 EX Paul Simon, You Can Call Me Al
- 37 EX Level 42, Lessons In Love
- 38 EX Survivor, Man Against The World
- 39 EX Europe, Rock The Night

**95 WJZ**

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

- 1 Jody Watley, Looking For A New Love
- 2 Cutting Crew, (I Just) Died In Your A
- 3 U2, With Or Without You
- 4 Madonna, La Isla Bonita
- 5 Crowded House, Don't Dream It's Over
- 6 Glenn Medeiros, Nothing's Gonna Chang
- 7 Aretha Franklin & George Michael, I K
- 8 Poison, Talk Dirty To Me
- 9 Chris De Burgh, The Lady In Red
- 10 The Breakfast Club, Right On Track
- 11 Fleetwood Mac, Big Love
- 12 Robbie Nevil, Dominees
- 13 Psychotic Furs, Heartbreak Beat
- 14 Club Nouveau, Lean On Me
- 15 Paul Simon, You Can Call Me Al
- 16 Kim Wilde, You Keep Me Hangin' On
- 17 Prince, Sign 'O' The Times
- 18 Steve Winwood, The Finer Things
- 19 Atlantic Starr, Always
- 20 Donna Allen, Serious
- 21 Huey Lewis & The News, I Know What I
- 22 Lisa Lisa & Cult Jam, Head To Toe
- 23 Bon Jovi, Wanted Dead Or Alive
- 24 Prince, Sign 'O' The Times
- 25 Jack Wagner, Weatherman Says
- 26 Steve Winwood, The Finer Things
- 27 Kenny Loggins, Meet Me Half Way
- 28 Herb Alpert, Diamonds
- 29 Luther Vandross with Gregory Hines, T
- 30 Cyndi Lauper, What's Going On
- 31 Thompson Twins, Get That Love
- 32 EX Company B, Fascinated

**Wmms 100.7 FM**

**Cleveland** P.D.: Kid Leo

- 1 U2, With Or Without You
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Psychotic Furs, Heartbreak Beat
- 4 Poison, Talk Dirty To Me
- 5 Fleetwood Mac, Big Love
- 6 Bryan Adams, Heat Of The Night
- 7 Madonna, La Isla Bonita
- 8 Huey Lewis & The News, I Know What I
- 9 Bon Jovi, Wanted Dead Or Alive
- 10 David Bowie, Day-In Day-Out
- 11 Simply Red, The Right Thing
- 12 Jody Watley, Looking For A New Love
- 13 Thompson Twins, Get That Love
- 14 Peter Wolf, Come As You Are
- 15 Pseudo Echo, Living In A Dream
- 16 Chris De Burgh, The Lady In Red
- 17 The Breakfast Club, Right On Track
- 18 Kenny G, Songbird
- 19 Tom Petty & The Heartbreakers, Jammin
- 20 Genesis, In Too Deep
- 21 Prince, Sign 'O' The Times
- 22 The Gregg Allman Band, I'm No Angel
- 23 Billy Joel featuring Ray Charles, Bab
- 24 Cutting Crew, (I Just) Died In Your A
- 25 Steve Winwood, The Finer Things
- 26 Eddie Money, Endless Nights
- 27 World Party, Ship Of Fools (Save Me F
- 28 Madonna, La Isla Bonita
- 29 Kenny Loggins, Meet Me Half Way
- 30 Aretha Franklin & George Michael, I K
- 31 Night Ranger, The Secret Of My Succes
- 32 The Other Ones, We Are What We Are
- 33 Partland Brothers, Soul City
- 34 Lou Gramm, Midnight Blue
- 35 Rock & Hyde, Dirty Water
- 36 Sham Bambo, House On Fire
- 37 Starship, Nothing's Gonna Stop Us Now
- 38 EX Glenn Medeiros, Nothing's Gonna Chang
- 39 EX T'Pau, Heart And Soul
- 40 EX Billy Idol, Sweet Sixteen
- 41 EX Tina Turner, Break Every Rule
- 42 EX Rod Speedwagon, Variety Tonight
- 43 EX Tesla, Little Sub
- 44 EX John Farnham, You're The Voice
- 45 EX Frozen Ghost, Should I See
- 46 EX Crowded House, Something So Strong
- 47 EX Chicago, If She Would Have Been Faith
- 48 EX Journey, Why Can't This Night Go On F
- 49 EX Europe, Rock The Night
- 50 EX The System, Don't Disturb This Groove
- 51 EX Peter Gabriel/Kate Bush, Don't Give U
- 52 EX Motion, No One Can Love Me
- 53 EX Cinderella, Somebody Save Me
- 54 EX Lisa Lisa & Cult Jam, Head To Toe
- 55 EX Oingo Boingo, Not My Slave

**POWER 104 KRBE-FM**

**Houston** P.D.: Paul Christy

- 1 Poison, Talk Dirty To Me
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Jody Watley, Looking For A New Love
- 4 U2, With Or Without You
- 5 Madonna, La Isla Bonita
- 6 Peter Wolf, Come As You Are
- 7 Lisa Lisa & Cult Jam, Head To Toe
- 8 Company B, Fascinated
- 9 Crowded House, Don't Dream It's Over
- 10 Bon Jovi, Wanted Dead Or Alive
- 11 Psychotic Furs, Heartbreak Beat
- 12 Simply Red, The Right Thing
- 13 Prince, Sign 'O' The Times
- 14 Cutting Crew, (I Just) Died In Your A
- 15 Aretha Franklin & George Michael, I K
- 16 The Breakfast Club, Right On Track
- 17 Robbie Nevil, Dominees
- 18 The System, Don't Disturb This Groove
- 19 Glenn Medeiros, Nothing's Gonna Chang
- 20 Kool & The Gang, Stone Love
- 21 Lionel Richie, Se La
- 22 David Bowie, Day-In Day-Out
- 23 Paul Simon, You Can Call Me Al
- 24 Newcity Rockers, Black Dog
- 25 The Other Ones, We Are What We Are
- 26 Fleetwood Mac, Big Love
- 27 Love & Rockets, Ball Of Confusion
- 28 Herb Alpert, Diamonds
- 29 Anita Baker, Same Ole Love (365 Days
- 30 Genesis, In Too Deep
- 31 Bryan Adams, Heat Of The Night
- 32 Psychotic Furs, Heartbreak Beat
- 33 Smokey Robinson, Just To See Her
- 34 EX Kenny G, Songbird
- 35 EX Atlantic Starr, Always
- 36 EX Luther Vandross with Gregory Hines, T
- 37 EX Dead Or Alive, Something In My House
- 38 EX Cameo, Back And Forth
- 39 EX Cinderella, Somebody Save Me
- 40 EX Level 42, Lessons In Love
- 41 EX T'Pau, Heart And Soul
- 42 EX Expose, Point Of No Return
- 43 EX Stray, Free
- 44 EX Restless Heart, I'll Still Be Loving
- 45 EX Huey Lewis & The News, I Know What I
- 46 EX The Truth, Weapons Of Love
- 47 EX The Robert Gray Band, Right Next Door
- 48 EX Kenny Loggins, Meet Me Half Way
- 49 EX Rock & Hyde, Dirty Water
- 50 EX Partland Brothers, Soul City
- 51 EX Tom Petty & The Heartbreakers, Jammin
- 52 EX The Gregg Allman Band, I'm No Angel
- 53 EX Duran Duran, Meet El Presidente
- 54 EX Oingo Boingo, Not My Slave

**POWER 96 WHTZ-FM**

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

- 1 Jody Watley, Looking For A New Love
- 2 Madonna, La Isla Bonita
- 3 Lionel Richie, Se La
- 4 Prince, Sign 'O' The Times
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Cyndi Lauper, What's Going On
- 7 Aretha Franklin & George Michael, I K
- 8 Donna Allen, Serious
- 9 Kim Wilde, You Keep Me Hangin' On
- 10 U2, With Or Without You
- 11 Starship, Nothing's Gonna Stop Us Now
- 12 Smokey Robinson, Just To See Her
- 13 The Cover Girls, Show Me
- 14 Sinitta, Feels Like The First Time
- 15 Paul Simon, You Can Call Me Al
- 16 Robbie Nevil, Dominees
- 17 Anita Baker, Same Ole Love (365 Days
- 18 Fleetwood Mac, Big Love
- 19 EX Atlantic Starr, Always
- 20 EX The System, Don't Disturb This Groove
- 21 EX Chris De Burgh, The Lady In Red
- 22 EX Bon Jovi, Never Say Goodbye
- 23 EX Expose, Point Of No Return
- 24 EX Klymaxx, I'd Still Say Yes
- 25 EX Kraftwerk, The Telephone Call
- 26 EX The Breakfast Club, Right On Track
- 27 EX Simply Red, The Right Thing
- 28 EX Company B, Fascinated
- 29 EX Kenny G, Songbird
- 30 EX Luther Vandross with Gregory Hines, T

**93.7 FM 102.7 AM 150**

**Detroit** P.D.: Brian Patrick

- 1 Jody Watley, Looking For A New Love
- 2 U2, With Or Without You
- 3 Madonna, La Isla Bonita
- 4 Cutting Crew, (I Just) Died In Your A
- 5 Anita Baker, Same Ole Love (365 Days
- 6 Paul Simon, You Can Call Me Al
- 7 Donna Allen, Serious
- 8 Simply Red, The Right Thing
- 9 Lionel Richie, Se La
- 10 Chris De Burgh, The Lady In Red
- 11 Robbie Nevil, Dominees
- 12 Luther Vandross with Gregory Hines, T
- 13 Bryan Adams, Heat Of The Night
- 14 Atlantic Starr, Always
- 15 Fleetwood Mac, Big Love
- 16 Prince, Sign 'O' The Times
- 17 Steve Winwood, The Finer Things
- 18 Smokey Robinson, Just To See Her
- 19 Huey Lewis & The News, I Know What I
- 20 Peter Wolf, Come As You Are
- 21 Cyndi Lauper, What's Going On
- 22 Billy Joel featuring Ray Charles, Bab
- 23 Level 42, Lessons In Love
- 24 Crowded House, Don't Dream It's Over
- 25 Bangles, Walking Down Your Street
- 26 Kool & The Gang, Stone Love
- 27 Bon Jovi, Wanted Dead Or Alive
- 28 Peter Wolf, Come As You Are
- 29 Genesis, In Too Deep
- 30 Poison, Talk Dirty To Me
- 31 Gregory Abbott, I Got The Feelin' (It
- 32 David Bowie, Day-In Day-Out

**WBBM-FM 89.6**

**Chicago** P.D.: Buddy Scio

# Paul Christy Reflects On A Varied Career

BY KIM FREEMAN

LOOKING FOR Harry Miller, Humble Harry, Johnny Mitchell, Eric Chase, Jean Paul, or other personalities that have disappeared? Try calling KRBE-AM-FM Houston PD/morning man Paul Christy.



Chances are he's worked under the name you're looking for at one point in his 20-plus-year radio career.

Thanks to the fact that he has "always been a good imitator," Christy imitated a newscaster to win a debate/speaking contest during his high school days in Idaho, at which point he decided on a radio career. "First, I did the traditional 'hang out in the lobby, bug the DJs.' Then, it occurred to me that they must get bugged a lot. So I conducted a listener survey—a sample of about 30. There were only two stations in town, and luckily my targeted station did well, so I called up the GM and told him."

Then and now, Christy believes that "radio people do appreciate young people with a sincere interest in the business rather than the glamour." It paid off for 16-year-old Christy, who landed fill-in, then full-time on-air work at KRLC Lewiston, Idaho.

Getting sent to beautiful downtown Burbank, Calif., to get his license in the summer of 1965 "really

turned my head around. There were four big-timers then—KRLA, KHJ, KFWB, and KBLA—and that's when my mind was made up to go for it."

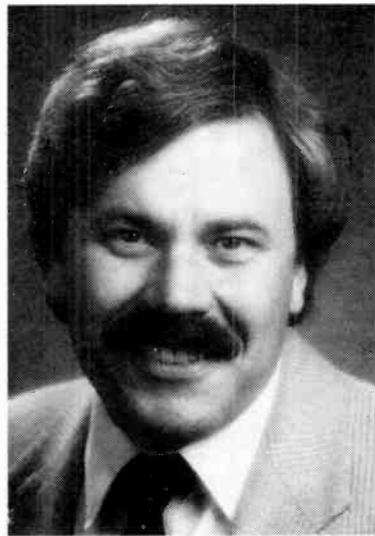
To skip a few chapters, Christy landed at KUDL Kansas City in 1968. "We were very progressive—did things that are illegal now, all the things that Don Imus does now."

An opportunity to join the Drake chain he admired so much drew Christy to KINO Fresno, Calif., around 1969, where he did afternoons and became PD just after turning 20. "I was happily grooving along," Christy recalls, "when this guy named Buzzy Bennett called out of the blue. I'd vaguely heard of him as one of the only guys to knock off a Drake station."

Bennett's message was that he was going back to San Diego to take over KCBQ and wanted Christy to join him. "But, I was very loyal to Drake, and they said if you have to leave, then go to our KGB San Diego and I did. As far as being on the winning side, I should have gone with Bennett, but it was an incredible war."

That was the famous war of the early '70s, with Bennett at KCBQ and Charlie Van Dyke at KGB. As intense as the positioning and counterprogramming tactics were, with two top 40s turning powers over every hour and 15 minutes, top 40 burned out in the market and KGB went album rock.

KFRC San Francisco—where



Paul Christy. Program director and morning man at KRBE-AM-FM Houston and Billboard's PD of the week.

Christy did afternoons from 1972-74—was followed by Los Angeles, where Christy worked for KHJ, and then KFI, which was just about the time FM began taking the steam out of AM. "Here we had a 50,000-watt clear channel picked up in nearly 30 states, but it was too late for AM. Lohman & Barkley couldn't break a 2.0 share, and I—in afternoons—couldn't get arrested. So I took care of it by getting fired."

In actuality, KFI eliminated an airshift in budget cuts, but Christy says getting fired "took some of the

cockiness out of my system, especially since I couldn't get another gig in L.A. The timing was just wrong."

Two years at KJR Seattle preceded Christy's arrival at KRBE in 1983, where he started working afternoons just after KRBE gave up its solo top 40 status for AC. "For a year and a half, you could not hear a hit record in Houston. That's where John Lander and KKBQ came in."

KRBE's management decided that the station had peaked with 5 and 6 shares as an AC, and the station returned to top 40. "I knew that the PD they brought in liked to do afternoons, so I said, why not give me KRBE-AM, which had a magazine-type format at the time. Christy installed one of the first classic rock formats, 'raised Cain on the air,' and watched the AM come out of the box to 3 and 4 shares.

BY DECEMBER 1985, KRBE-FM was floundering, as KKBQ flew on that elusive magic that "I had to listen to for myself," recalls Christy. "Our only hope [against KKBQ] was more music. I used my Drake training and shut the jocks up totally," says Christy.

Tight promotional budgets were the mother of a monster blitz against KKBQ. "We hired an ad agency to best exploit our more-music approach. We told them, 'None of this lifestyle crap. We want a direct attack—name names, use call letters' and they came back with 'Escape from the Zoo.'"

For two weeks that motto went up on unidentified billboards featuring a monkey behind bars. Next, the billboard monkeys became human, got out of the cage, and credited it all to "escaping to Power 104."

"Lander knew right away and immediately tried to take credit for the first billboards by letting listeners 'escape from the Zoo' by winning a trip to the San Diego Zoo. But we kind of busted him with the second billboard and then with a television campaign following the same theme."

It all paid off in the fall 1986 Arbitrons, when KRBE topped KKBQ. KKBQ rebounded in the winter book, but neither station was left unchanged. "That's part of the problem with radio," says Christy. "They're not stupid over there. They went to a 12-in-a-row, and I've been trying to assert a little more personality and entertainment on KRBE."

"I USED TO BE kind of a Nazi PD. I wasn't secure enough in myself to take a jock, sit him down, and explain how to do something instead of calling and yelling on the hot line. That's just part of the baggage you lose after a while. Something I've learned is that people who want to be DJs want to be the best they can. And, to an amazing extent, you can train people. I was kind of a natural talent, so that took me a while to figure out."

23	Atlantic Starr, Always
24	The Blow Monkeys, I Doesn't Have To
25	Donna Allen, Serious
26	Lisa Lisa & Cult Jam, Head To Toe
27	Genesis, In Too Deep
28	Paul Simon, You Can Call Me Al
29	Chicago, If She Would Have Been Faith
30	Thompson Twins, Get That Love
A	Europe, Rock The Night
A	Survivor, Man Against The World
EX	Eddie Money, Endless Nights
EX	Simply Red, The Right Thing
EX	The Other Ones, We Are What We Are
EX	EX Dokken, Dream Warriors
EX	EX Company B, Fascinated

all hit  
**97.1 KEGL**  
The Eagle

Dallas P.D.: John Roberts	
1	2 Steve Winwood, The Finer Things
2	1 Cutting Crew, (I Just) Died In Your A
3	4 U2, With Or Without You
4	3 Genesis, In Too Deep
5	7 Bryan Adams, Heat Of The Night
6	5 Crowded House, Don't Dream It's Over
7	8 Kenny Loggins, Meet Me Half Way
8	6 Poison, Talk Dirty To Me
9	16 Bon Jovi, Wanted Dead Or Alive
10	9 Boston, Can'tcha Say (You Believe In
11	13 Psychedelic Furs, Heartbreak Beat
12	10 Lou Gramm, Midnight Blue
13	14 Huey Lewis & The News, I Know What I
14	11 Book Of Love, I Touch Roses
15	18 Aretha Franklin & George Michael, I K
16	15 Bon Jovi, Never Say Goodbye
17	22 Chicago, If She Would Have Been Faith
18	12 Bruce Hornsby & The Range, Mandolin R
19	20 Peter Wolf, Come As You Are
20	17 Wang Chung, Let's Go!
21	21 Patty Smyth, Never Enough
22	26 Madonna, La Isla Bonita
23	19 Starship, Nothing's Gonna Stop Us Now
24	23 Chris De Burgh, The Lady In Red
25	23 Eddie Money, I Wanna Go Back
26	32 Night Ranger, The Secret Of My Success
27	27 The Robert Cray Band, Smoking Gun
28	29 Strayer, Free
29	36 Journey, Why Can't This Night Go On F
30	30 Fleetwood Mac, Big Love
31	25 Bangles, Walking Down Your Street
32	38 Eddie Money, Endless Nights
33	24 Glass Tiger, I Will Be There
34	34 David Bowie, Day-In Day-Out
35	33 Sammy Hagar, Winner Takes It All
36	35 Peter Gabriel/Kate Bush, Don't Give U
37	EX The Gregg Allman Band, I'm No Angel
38	28 Ratt, Dance
A	— Europe, Rock The Night
A	— Billy Idol, Sweet Sixteen
A	— Cinderella, Somebody Save Me
A	— Survivor, Man Against The World
A	— Rock & Hyde, Dirty Water

**KMEL 100**

San Francisco P.D.: Lee Michaels	
1	4 U2, With Or Without You
2	13 Lisa Lisa & Cult Jam, Head To Toe
3	3 Company B, Fascinated
4	1 Cutting Crew, (I Just) Died In Your A
5	12 The System, Don't Disturb This Groove
6	6 Anila Baker, Same Ole Love (365 Days
7	10 Atlantic Starr, Always
8	14 Kim Wilde, You Keep Me Hangin' On
9	5 Jody Watley, Looking For A New Love
10	2 Steve Winwood, The Finer Things
11	15 The Breakfast Club, Right On Track
12	21 Kenny G, Songbird
13	17 Smokey Robinson, Just To See Her
14	7 Psychedelic Furs, Heartbreak Beat
15	20 Trinere, They're Playing Our Song
16	18 Luther Vandross with Gregory Hines, T
17	27 Klymaxx, I'd Still Say Yes
18	24 Herb Alpert, Diamonds
19	23 Level 42, Lessons In Love
20	28 Monel, My Heart Gets All The Breaks
21	25 David Bowie, Day-In Day-Out
22	8 Chris De Burgh, The Lady In Red
23	26 Cameo, Back And Forth
24	32 Kraftwerk, The Telephone Call
25	16 Nick Kamen, Each Time You Break My
26	30 Kenny Loggins, Meet Me Half Way
27	29 Thompson Twins, Get That Love
28	34 Billy Ocean, Love Really Hurts Without
29	33 Dead Or Alive, Something In My House
30	35 Cyre, Last Chance
31	17 Huey Lewis & The News, I Know What I
32	11 Madonna, La Isla Bonita
33	EX The Other Ones, We Are What We Are
34	22 The Cover Girls, Show Me
35	EX Duran Duran, Meet Et Presidente
A	— Expose, Point Of No Return
A	— Crowded House, Something So Strong
A	— Billy Idol, Sweet Sixteen
A	— Stacy O, Insecurity
EX	EX Chris De Burgh, Heat Of The Night
EX	EX Bryan Adams, Heat Of The Night
A	— Phil Sautch, Wheel Of Fortune

**EAGLE 106**

**SILVER 104.1**

Boston P.D.: Harry Nelson	
1	3 Cutting Crew, (I Just) Died In Your A
2	5 U2, With Or Without You
3	6 Cyndi Lauper, What's Going On
4	8 Robbie Nevil, Dominoes
5	7 Madonna, La Isla Bonita
6	12 Bon Jovi, Wanted Dead Or Alive
7	11 The Breakfast Club, Right On Track
8	1 Prince, Sign 'O' The Times
9	9 Steve Winwood, The Finer Things
10	2 Peter Wolf, Come As You Are
11	13 Simply Red, The Right Thing
12	17 Kim Wilde, You Keep Me Hangin' On
13	15 Jody Watley, Looking For A New Love
14	14 Kool & The Gang, Stone Love
15	21 Bryan Adams, Heat Of The Night

**94-Q**

Atlanta P.D.: Fleetwood Gruver	
1	3 Cutting Crew, (I Just) Died In Your A
2	2 U2, With Or Without You
3	6 Fleetwood Mac, Big Love
4	4 Chris De Burgh, The Lady In Red
5	1 Aretha Franklin & George Michael, I K
6	11 Kenny G, Songbird
7	5 Lou Gramm, Midnight Blue
8	7 Steve Winwood, The Finer Things
9	12 Simply Red, The Right Thing
10	13 Robbie Nevil, Dominoes
11	8 Crowded House, Something So Strong
12	15 Lionel Richie, Se La
13	16 The Breakfast Club, Right On Track
14	9 Starship, Nothing's Gonna Stop Us Now
15	10 The Robert Cray Band, Smoking Gun
16	19 Huey Lewis & The News, I Know What I
17	14 Genesis, Tonight, Tonight
18	20 Chicago, If She Would Have Been Faith
19	21 Bryan Adams, Heat Of The Night
20	23 Smokey Robinson, Just To See Her
21	24 Kenny Loggins, Meet Me Half Way
22	28 Madonna, La Isla Bonita
23	27 Kim Wilde, You Keep Me Hangin' On
24	26 Paul Simon, You Can Call Me Al
25	31 Gino Vannelli, Wild Horses
26	22 Bruce Hornsby & The Range, Mandolin R
27	29 Cyndi Lauper, What's Going On
28	32 Genesis, In Too Deep
29	33 Thompson Twins, Get That Love
30	25 The Gregg Allman Band, I'm No Angel
31	4 Gino Vannelli, Wild Horses
32	35 Restless Heart, I'll Still Be Loving
33	17 Crowded House, Don't Dream It's Over
34	EX Level 42, Lessons In Love
35	EX Parland Brothers, Soul City
A	— Carly Simon, Give The Night
A	— The Other Ones, We Are What We Are
A	— Luther Vandross with Gregory Hines, T
EX	EX Peter Wolf, Come As You Are
EX	EX Crowded House, Something So Strong
EX	EX The Robert Cray Band, Right Next Door

**EAGLE 106**

Philadelphia P.D.: Charlie Quinn	
1	4 Cutting Crew, (I Just) Died In Your A
2	1 Crowded House, Don't Dream It's Over
3	5 U2, With Or Without You
4	3 Prince, Sign 'O' The Times
5	8 Madonna, La Isla Bonita
6	7 Cyndi Lauper, What's Going On
7	10 Fleetwood Mac, Big Love
8	2 Aretha Franklin & George Michael, I K
9	11 Bryan Adams, Heat Of The Night
10	13 Huey Lewis & The News, I Know What I
11	6 Lou Gramm, Midnight Blue
12	16 Poison, Talk Dirty To Me
13	9 Starship, Nothing's Gonna Stop Us Now
14	20 Bon Jovi, Wanted Dead Or Alive
15	22 Chicago, If She Would Have Been Faith
16	21 David Bowie, Day-In Day-Out
17	23 Herb Alpert, Diamonds
18	26 Donna Allen, Serious
19	18 Steve Winwood, The Finer Things
20	17 Bangles, Walking Down Your Street
21	EX Chris De Burgh, The Lady In Red
22	EX Atlantic Starr, Always
23	EX Simply Red, The Right Thing
24	EX Genesis, In Too Deep
25	24 Robbie Nevil, Dominoes
26	EX Lisa Lisa & Cult Jam, Head To Toe
27	EX Peter Wolf, Come As You Are
A	— The System, Don't Disturb This Groove
A	— The Cover Girls, Show Me
EX	EX Club Nouveau, Lean On Me

**WJOL 99.1**

Minneapolis P.D.: Gregg Swedberg	
1	3 U2, With Or Without You
2	4 Gino Vannelli, Wild Horses
3	5 Kenny Loggins, Meet Me Half Way
4	1 Cutting Crew, (I Just) Died In Your A
5	2 Steve Winwood, The Finer Things
6	12 Madonna, La Isla Bonita
7	8 The Breakfast Club, Right On Track
8	11 Jody Watley, Looking For A New Love
9	10 Patty Smyth, Never Enough
10	15 Huey Lewis & The News, I Know What I
11	14 Donna Allen, Serious
12	16 Thompson Twins, Get That Love
13	17 Fleetwood Mac, Big Love
14	18 Herb Alpert, Diamonds
15	20 Stabilizers, One Simple Thing
16	19 Poison, Talk Dirty To Me
17	6 Peter Wolf, Come As You Are

**94-Q**

Atlanta P.D.: Fleetwood Gruver	
1	3 Cutting Crew, (I Just) Died In Your A
2	2 U2, With Or Without You
3	6 Fleetwood Mac, Big Love
4	4 Chris De Burgh, The Lady In Red
5	1 Aretha Franklin & George Michael, I K
6	11 Kenny G, Songbird
7	5 Lou Gramm, Midnight Blue
8	7 Steve Winwood, The Finer Things
9	12 Simply Red, The Right Thing
10	13 Robbie Nevil, Dominoes
11	8 Crowded House, Something So Strong
12	15 Lionel Richie, Se La
13	16 The Breakfast Club, Right On Track
14	9 Starship, Nothing's Gonna Stop Us Now
15	10 The Robert Cray Band, Smoking Gun
16	19 Huey Lewis & The News, I Know What I
17	14 Genesis, Tonight, Tonight
18	20 Chicago, If She Would Have Been Faith
19	21 Bryan Adams, Heat Of The Night
20	23 Smokey Robinson, Just To See Her
21	24 Kenny Loggins, Meet Me Half Way
22	28 Madonna, La Isla Bonita
23	27 Kim Wilde, You Keep Me Hangin' On
24	26 Paul Simon, You Can Call Me Al
25	31 Gino Vannelli, Wild Horses
26	22 Bruce Hornsby & The Range, Mandolin R
27	29 Cyndi Lauper, What's Going On
28	32 Genesis, In Too Deep
29	33 Thompson Twins, Get That Love
30	25 The Gregg Allman Band, I'm No Angel
31	4 Gino Vannelli, Wild Horses
32	35 Restless Heart, I'll Still Be Loving
33	17 Crowded House, Don't Dream It's Over
34	EX Level 42, Lessons In Love
35	EX Parland Brothers, Soul City
A	— Carly Simon, Give The Night
A	— The Other Ones, We Are What We Are
A	— Luther Vandross with Gregory Hines, T
EX	EX Peter Wolf, Come As You Are
EX	EX Crowded House, Something So Strong
EX	EX The Robert Cray Band, Right Next Door

**KQWB 101**

St. Paul P.D.: David Anthony	
1	3 Kenny Loggins, Meet Me Half Way
2	1 Cutting Crew, (I Just) Died In Your A
3	9 U2, With Or Without You
4	2 Steve Winwood, The Finer Things
5	4 Triumph, Just One Night
6	6 Jody Watley, Looking For A New Love
7	13 Kim Wilde, You Keep Me Hangin' On
8	10 Bangles, Walking Down Your Street
9	16 Kenny Loggins, Meet Me Half Way
10	12 Madonna, La Isla Bonita
11	18 Boston, Can'tcha Say (You Believe In
12	5 Chris De Burgh, The Lady In Red
13	7 Peter Wolf, Come As You Are
14	11 Janet Jackson, Let's Wait Awhile
15	8 Robbie Nevil, Dominoes
16	24 Stabilizers, One Simple Thing
17	14 Lou Gramm, Midnight Blue
18	EX The Breakfast Club, Right On Track
19	22 Herb Alpert, Diamonds
20	25 Chicago, If She Would Have Been Faith
21	23 Level 42, Lessons In Love
22	17 Eight Seconds, Kiss You (When It's Da
23	31 Bon Jovi, Wanted Dead Or Alive
24	EX Genesis, In Too Deep
25	27 Thompson Twins, Get That Love
26	EX Gino Vannelli, Wild Horses
27	36 Donna Allen, Serious
28	35 Huey Lewis & The News, I Know What I
29	EX The Other Ones, We Are What We Are
30	21 Club Nouveau, Lean On Me
31	32 Poison, Talk Dirty To Me
32	33 Madonna, La Isla Bonita
33	34 Bryan Adams, Heat Of The Night
34	EX — Frozen Ghost, Should I See
A35	— Lisa Lisa & Cult Jam, Head To Toe

**94-Q**

Atlanta P.D.: Fleetwood Gruver	
1	3 Cutting Crew, (I Just) Died In Your A
2	2 U2, With Or Without You
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A	— Carly Simon, Give The Night
A	— The Other Ones, We Are What We Are
A	— Luther Vandross with Gregory Hines, T
EX	EX Peter Wolf, Come As You Are
EX	EX Crowded House, Something So Strong
EX	EX The Robert Cray Band, Right Next Door

**KQWB 101**

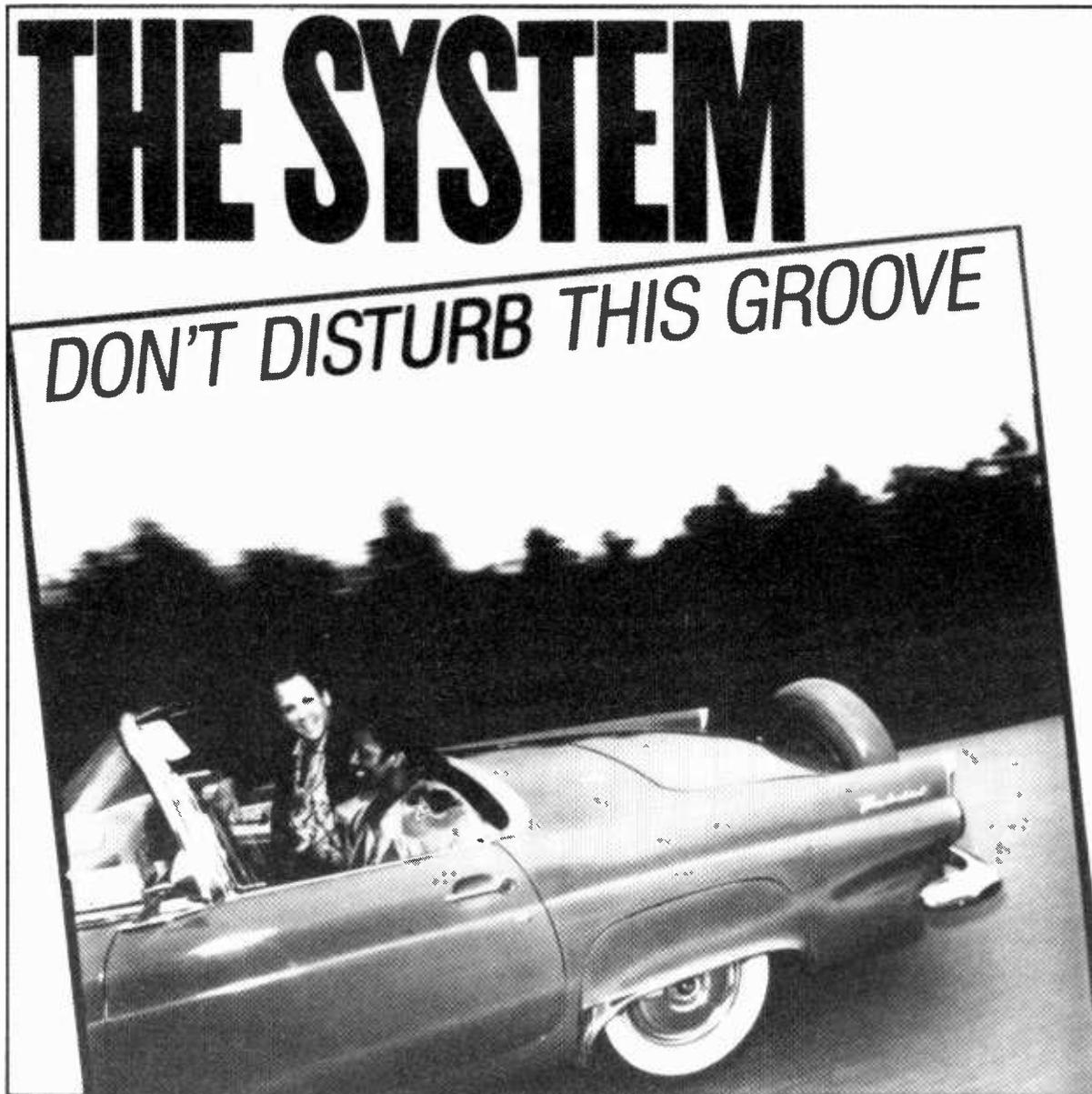
St. Paul P.D.: David Anthony	
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15	8 Robbie Nevil, Dominoes
16	24 Stabilizers, One Simple Thing
17	14 Lou Gramm, Midnight Blue
18	EX The Breakfast Club, Right On Track

# THE SYSTEM

**"DON'T DISTURB THIS GROOVE,"**

(7-89320)

**THE #1 R&B SINGLE—CROSSING TO POP NOW!**



the first single from the smash album,  
**Don't Disturb This Groove**

(81691)

Produced by The System for Science Lab Productions  
Management & Direction: AMI

**The System will tour across America this summer—look for  
dates in your city soon!**



On Atlantic Records and Cassettes. Available soon on Compact Disc.

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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	JUST TO SEE HER	SMOKEY ROBINSON	3
2	2	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	1
3	1	DDN'T DISTURB THIS GROOVE	THE SYSTEM	5
4	9	BACK AND FORTH	CAMEO	4
5	5	ALWAYS	ATLANTIC STARR	2
6	3	SIGN 'O' THE TIMES	PRINCE	12
7	7	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	14
8	8	I'D STILL SAY YES	KLYMAXX	7
9	10	SEXY GIRL	LILLO THOMAS	19
10	13	IT'S BEEN SO LONG	MELBA MOORE	10
11	17	HAPPY	SURFACE	6
12	12	WATCH OUT	PATRICE RUSHEN	9
13	20	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	8
14	18	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	11
15	11	SEXAPPEAL	GEORGIO	20
16	15	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	16
17	23	GO ON WITHOUT YOU	SHIRLEY MURDOCK	13
18	22	SE LA	LIONEL RICHIE	17
19	6	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	28
20	28	HEAD TO TOE	LISA LISA & CULT JAM	15
21	14	LOOKING FOR A NEW LOVE	JODY WATLEY	32
22	26	IMAGINATION	MIKI HOWARD	18
23	24	OH HOW I LOVE YOU (GIRL)	JAMES (D-TRAIN) WILLIAMS	23
24	19	HE WANTS MY BODY	STARPOINT	44
25	21	STONE LOVE	KOOL & THE GANG	41
26	29	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	26
27	27	DAY BY DAY	CHUCK STANLEY	34
28	16	KEEP YOUR EYE ON ME	HERB ALPERT	58
29	32	EGO MANIAC	JOCELYN BROWN	51
30	—	DIAMONDS	HERB ALPERT	22
31	37	BARBARA'S BEDROOM	WHISTLE	42
32	36	I CAN'T LET YOU GO	NORWOOD	30
33	25	LEAN ON ME	CLUB NOUVEAU	61
34	38	RELATIONSHIP	LAKESIDE	29
35	—	ARE YOU MAN ENOUGH?	FIVE STAR	24
36	31	IT'S TRICKY	RUN-D.M.C.	70
37	30	EV'RY LITTLE BIT	MILLIE SCOTT	72
38	34	MY MIKE SOUNDS NICE	SALT-N-PEPA	43
39	—	ROCK STEADY	THE WHISPERS	21
40	—	SONGBIRD	KENNY G.	45

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ALWAYS	ATLANTIC STARR	2
2	3	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	1
3	4	BACK AND FORTH	CAMEO	4
4	5	JUST TO SEE HER	SMOKEY ROBINSON	3
5	9	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	8
6	1	DON'T DISTURB THIS GROOVE	THE SYSTEM	5
7	10	HAPPY	SURFACE	6
8	13	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	11
9	11	WATCH OUT	PATRICE RUSHEN	9
10	6	I'D STILL SAY YES	KLYMAXX	7
11	15	GO ON WITHOUT YOU	SHIRLEY MURDOCK	13
12	14	IT'S BEEN SO LONG	MELBA MOORE	10
13	18	HEAD TO TOE	LISA LISA & CULT JAM	15
14	16	IMAGINATION	MIKI HOWARD	18
15	17	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	16
16	19	SE LA	LIONEL RICHIE	17
17	23	ROCK STEADY	THE WHISPERS	21
18	7	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	14
19	8	SIGN 'O' THE TIMES	PRINCE	12
20	21	ARE YOU MAN ENOUGH?	FIVE STAR	24
21	24	WHY SHOULD I CRY?	NONA HENDRYX	27
22	22	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	25
23	28	DIAMONDS	HERB ALPERT	22
24	26	NEVER SAY NEVER	DEN'ECE WILLIAMS	31
25	30	RELATIONSHIP	LAKESIDE	29
26	29	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	26
27	27	CAN'T YOU FEEL MY HEART BEAT	CLAUDJA BARRY	33
28	—	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	36
29	37	BABY LET'S KISS	JESSE JOHNSON	35
30	33	CHICAGO SONG	DAVID SANBORN	38
31	32	I CAN'T LET YOU GO	NORWOOD	30
32	39	I COMMIT TO LOVE	HOWARD HEWETT	37
33	36	CELEBRATE OUR LOVE	RAY, GOODMAN & BROWN	39
34	12	SEXY GIRL	LILLO THOMAS	19
35	25	OH HOW I LOVE YOU (GIRL)	JAMES (D-TRAIN) WILLIAMS	23
36	38	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	40
37	—	STILL A THRILL	JODY WATLEY	47
38	35	ALL I NEED	THE MANHATTANS	46
39	—	LIES	JONATHAN BUTLER	49
40	20	SEXAPPEAL	GEORGIO	20

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	11
Def Jam (2)	
MCA (7)	9
Constellation (1)	
Magnolia Sound (1)	
WARNER BROS. (6)	8
Jellybean (1)	
Paisley Park (1)	
A&M	6
ATLANTIC (4)	6
Omni (2)	
ARISTA	5
CAPITOL	5
EMI-AMERICA	5
ELEKTRA	5
MOTOWN (4)	5
Gordy (1)	
E.P.A.	4
Epic (2)	
CBS Associated (1)	
Tabu (1)	
RCA (1)	4
Jive (2)	
Total Experience (1)	
POLYGRAM	3
Atlanta Artists (1)	
Mercury (1)	
Polydor (1)	
SOLAR	3
FANTASY (1)	2
Reality/Danya (1)	
ISLAND	2
4th & B'Way (2)	
MACOLA	2
Egyptian Empire (1)	
KMA (1)	
MANHATTAN (1)	2
P.I.R. (1)	
NEXT PLATEAU	2
SLEEPING BAG (1)	2
Fresh (1)	
CHRYSALIS	1
China (1)	
EDGE	1
ICHIBAN	1
MALACO	1
Muscle Shoals Sound (1)	
PROFILE	1
SELECT	1
SUPERSTAR INT'L.	1
SUTRA	1
Fever (1)	
WARLOCK	1
Ligosa (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
25 8TH WONDER OF THE WORLD	(J.I. ASCAP/WB, ASCAP)	(Tpyge, BMI)
85 AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP)	(Troutman's, BMI/Saja, BMI)
46 ALL I NEED	(SMB, BMI/Balymor, ASCAP)	6 HAPPY (Brampton, ASCAP) CPP
2 ALWAYS	(Jodaway, ASCAP) CPP	44 HE WANTS MY BODY (Glass House, BMI/Irving, BMI) CPP/ALM
24 ARE YOU MAN ENOUGH?	(Rare Blue, ASCAP/Black Lion, ASCAP)	15 HEAD TO TOE (Forceful, BMI/Willesden, BMI)
35 BABY LET'S KISS	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	66 HEY THERE LONELY GIRL (Famous, ASCAP)
4 BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	99 I CAN'T FIGHT IT (SRD, BMI/De-Sir Rom, BMI)
73 BAD WEATHER	(A.Naga, BMI)	30 I CAN'T LET YOU GO (Magnolia, BMI/Aruba, ASCAP)
42 BARBARA'S BEDROOM	(ADRA, BMI/Guinea Farm, BMI)	37 I COMMIT TO LOVE (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Kallista, ASCAP/Jobete, ASCAP)
95 BRASS MONKEY	(Def Jam, ASCAP/Brooklyn Dust, ASCAP)	11 I DON'T WANT TO LOSE YOUR LOVE (Su-ma, BMI/Bush Burnin', ASCAP)
33 CAN'T YOU FEEL MY HEART BEAT	(Any Kind Of Music, ASCAP)	55 I FEEL GOOD ALL OVER (On The Move, BMI/Starlight, ASCAP/MCA, ASCAP)
33 CELEBRATE OUR LOVE	(Bush Burnin', ASCAP)	67 I GET A RUSH (Muscle Shoals, BMI/Jalew, BMI) CPP/ABP
38 CHICAGO SONG	(Thriller Miller, ASCAP/MCA, ASCAP)	14 I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Alti Bee, BMI/Grabbitt, BMI)
100 COME GO WITH ME	(Panchin, BMI) CPP	28 I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP
34 DAY BY DAY	(Mardix, BMI/Bon-Jose, BMI)	80 I PROMISE TO REMEMBER (Big Seven, ASCAP)
22 DIAMONDS	(Flyte Tyme, ASCAP)	7 I'D STILL SAY YES (Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP
93 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI)	87 (IF YOU) LOVE ME JUST A LITTLE (Little Tanya, ASCAP/MCA, ASCAP/Forceful, BMI/Willesden, BMI)
5 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP)	18 IMAGINATION (Bourne, ASCAP/Music Sales, ASCAP)
51 EGO MANIAC	(Huemar, BMI/Blackwood, BMI/Mom's Back Porch, BMI) CPP/ABP	82 AN IMITATION OF LOVE (Zomba, ASCAP/Willesden, BMI)
26 EVERYTHING'S GONNA BE ALRIGHT	(Pop Spiritual, BMI/Al Green, BMI/Irving, BMI) CPP/ALM	10 IT'S BEEN SO LONG (Music Corp. Of America, BMI/Gunhouse, BMI)
72 EV'RY LITTLE BIT	(Beezer, ASCAP/Frustration, BMI)	70 IT'S TRICKY (Protoons, ASCAP/Rush-Groove)
63 FEELS LIKE THE FIRST TIME	(Sigh Music)	3 JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)
73 FEELS SO GOOD TO ME	(Bush Burnin', ASCAP)	58 KEEP YOUR EYE ON ME (Flyte Tyme, ASCAP)
53 FREAKAHOLIC		60 LAST CHANCE
		92 LATE NIGHT HOUR (Beach House, ASCAP)
		61 LEAN ON ME (Interior, BMI)
		62 LET YOURSELF GO (Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)
		69 LET'S GET BUSY (Romeo Dancer, BMI)
		83 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI)
		49 LIES (Zomba, ASCAP/Willesden, BMI)
		79 LONELY ROAD (Sloopus, BMI/Gold Horizon, BMI) CPP
		32 LOOKING FOR A NEW LOVE (April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP
		48 LOVERS (Hip Trip, BMI/Hip Chic, BMI) CPP
		54 MY HEART GETS ALL THE BREAKS (Barbosa, ASCAP/Hil & Hold, ASCAP/Tosha, ASCAP)
		43 MY MIKE SOUNDS NICE (Next Plateau, ASCAP/Turnabout, ASCAP)
		31 NEVER SAY NEVER (Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI) CPP/ALM
		23 OH HOW I LOVE YOU (GIRL) (Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP
		86 OLD FLAMES NEVER DIE (Forceful, BMI/Willesden, BMI)
		74 PLAY THIS ONLY AT NIGHT (Mark Of Aries, BMI/Danica, BMI)
		88 PROVE IT BOY (Modernique, ASCAP)
		29 RELATIONSHIP (Masarati, ASCAP)
		40 RHYTHM METHOD (Arrival, BMI)
		90 RIGHT ON TRACK (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)
		21 ROCK STEADY (Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP
		8 SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP
		17 SE LA
		20 SEXAPPEAL (Brockman, ASCAP)
		95 SEXY (Georgio, BMI/Stone Diamond, BMI) CPP
		19 SEXY GIRL (Strong City, SESAC)
		52 SHOW ME (Bush Burnin', ASCAP/Johnnie Mae, BMI/Willesden, BMI)
		68 SHOW ME THE WAY (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, ASCAP)
		12 SIGN 'O' THE TIMES (Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI)
		56 SOMEONE (Controversy, ASCAP)
		76 (SOMETHING INSIDE); SO STRONG (Capitol Crystal, BMI/Chubu, BMI)
		45 SONGBIRD (MCA, ASCAP)
		94 SPEAKING JAPANESE (Brene, BMI) CPP
		47 STILL A THRILL (Father Thunder, BMI)
		41 STONE LOVE (Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI)
		89 TELL ME YOU WILL (Delightful, BMI) CPP
		91 TENDER MOMENTS (Membership, ASCAP/Idync-dert, BMI/Pure Delite, BMI)
		1 THERE'S NOTHING BETTER THAN LOVE (Tunz-R-Us, ASCAP)
		84 TONIGHT (April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP
		97 TRUE CONFESSIONS (Mlume, BMI)
		77 U KNOW WHAT TIME IT IS (Music Corp. Of America, BMI/Bayjun Beat, BMI)
		65 UH UH, NO NO CASUAL SEX (WB, ASCAP/E/A, ASCAP/Grandmaster Flash, ASCAP)
		57 WANT YOU FOR MY GIRLFRIEND (Stone Diamond, BMI) CPP
		9 WATCH OUT (Baby Love, ASCAP/Clarity, BMI)
		59 WE ROCK THE BEAT (Baby Fingers, ASCAP/Shown Brere, 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.	

## RHYTHM & BLUES

(Continued from page 27)

cialis AKA's "Free Nelson Mandela," a 1984 European hit that was one of the first Western pop songs to focus on the struggle for black liberation in South Africa. Now the black British singer makes his solo debut with a self-titled Elektra album produced by Steve Levine. It

contains his interpretation of Billie Holiday's "Strange Fruit" . . . Supremes fans, of which there are legions, will gravitate toward John Kydd's cover of the post-Diana Ross Supremes hit "Up The Ladder To The Roof" because three ex-Supremes, Cindy Birdsong, Lynda Laurence, and Scherrie Payne, provide vocals, along with a former Bluebelle, Jayne Edwards. The record, dubbed "the Supreme record of the year" on the 12-inch sleeve, is distributed by Nightwave Records, 7985 Santa Monica Blvd., Suite 109/440, West Hollywood, Calif. 90046.



**Latin Action.** Latin dance divas Exposé and the Cover Girls strike a pose at a party given by Los Angeles' Power 106. Pictured, from left, are Exposé's Jeanette Gurado, Gioia Bruno, and Ann Curliss and Cover Girls Carolina Jackson, Louise "Angel" Sabater, and Sunshine Wright.

**HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 34**

FOR WEEK ENDING MAY 9, 1987

Billboard

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	27	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST 12495 (8.98) (CD)	<b>JUST LIKE THE FIRST TIME</b> 23 weeks at No. One
2	2	2	29	<b>LUTHER VANDROSS</b> ▲ EPIC FE 40415 (CD)	<b>GIVE ME THE REASON</b>
3	4	5	7	<b>JODY WATLEY</b> MCA 5898 (8.98) (CD)	<b>JODY WATLEY</b>
4	3	3	21	<b>CLUB NOUVEAU</b> ▲ WARNER BROS. 25531-1 (8.98)	<b>LIFE, LOVE &amp; PAIN</b>
5	7	—	2	<b>PRINCE PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)</b>	<b>SIGN 'O' THE TIMES</b>
6	6	9	33	<b>CAMEO</b> ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	<b>WORD UP</b>
7	8	6	57	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	<b>RAPTURE</b>
8	9	7	37	<b>MELBA MOORE</b> CAPITOL ST 12471 (8.98) (CD)	<b>A LOT OF LOVE</b>
9	10	10	40	<b>SHIRLEY MURDOCK</b> ELEKTRA 9 60443-1 (8.98) (CD)	<b>SHIRLEY MURDOCK!</b>
10	5	4	24	<b>BEASTIE BOYS</b> ▲ <sup>3</sup> DEF JAM BFC 40238/COLUMBIA (CD)	<b>LICENSED TO ILL</b>
11	14	14	6	<b>HERB ALPERT</b> A&M SP-5125 (8.98)	<b>KEEP YOUR EYE ON ME</b>
12	12	8	29	<b>LOOSE ENDS</b> MCA 5745 (8.98) (CD)	<b>THE ZAGORA</b>
13	20	—	2	<b>ATLANTIC STARR</b> WARNER BROS. 1-25560 (8.98) (CD)	<b>ALL IN THE NAME OF LOVE</b>
14	15	17	9	<b>THE SYSTEM</b> ATLANTIC 81691 (8.98)	<b>DON'T DISTURB THIS GROOVE</b>
15	11	11	63	<b>JANET JACKSON</b> ▲ <sup>4</sup> A&M SP-5106 (9.98) (CD)	<b>CONTROL</b>
16	17	23	7	<b>SMOKEY ROBINSON</b> MOTOWN 6626 ML (8.98)	<b>ONE HEARTBEAT</b>
17	13	12	20	<b>NAJEE</b> EMI-AMERICA ST 17241 (8.98) (CD)	<b>NAJEE'S THEME</b>
18	16	13	26	<b>ARETHA FRANKLIN</b> ● ARISTA AL-8442 (9.98) (CD)	<b>ARETHA</b>
19	19	19	6	<b>PATRICE RUSHEN</b> ARISTA AL-8401 (8.98)	<b>WATCH OUT!</b>
20	24	21	35	<b>KENNY G.</b> ARISTA AL-8427 (8.98) (CD)	<b>DUOTONES</b>
21	21	16	23	<b>KOOL &amp; THE GANG</b> ● MERCURY 830-398-1-M/POLYGRAM (CD)	<b>FOREVER</b>
22	22	15	32	<b>GREGORY ABBOTT</b> ● COLUMBIA BFC 40437 (CD)	<b>SHAKE YOU DOWN</b>
23	18	18	35	<b>PHYLLIS HYMAN</b> P.L.R. ST 53029/MANHATTAN (9.98) (CD)	<b>LIVING ALL ALONE</b>
24	31	31	10	<b>2 LIVE CREW</b> LUKE SKYY WALKER XR 100 (8.98)	<b>2 LIVE CREW IS WHAT WE ARE</b>
25	32	38	6	<b>SALT-N-PEPA</b> NEXT PLATEAU PL 1007 (8.98)	<b>HOT, COOL &amp; VICIOUS</b>
26	27	27	6	<b>KOOL MOE DEE</b> JIVE 1025/RCA (8.98)	<b>KOOL MOE DEE</b>
27	23	20	21	<b>MIKI HOWARD</b> ATLANTIC 81688 (8.98)	<b>COME SHARE MY LOVE</b>
28	26	22	10	<b>EXPOSE</b> ARISTA AL 8441 (8.98)	<b>EXPOSURE</b>
29	29	33	4	<b>STARPOINT</b> ELEKTRA 60722 (8.98) (CD)	<b>SENSATIONAL</b>
30	25	24	16	<b>ROBERT CRAY</b> ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	<b>STRONG PERSUADER</b>
31	44	45	5	<b>AL GREEN</b> A&M SP 5150 (8.98)	<b>SOUL SURVIVOR</b>
32	28	25	10	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> JIVE 1026-1-J/RCA (8.98)	<b>ROCK THE HOUSE</b>
33	30	26	26	<b>MILLIE JACKSON</b> JIVE 10161016-J/RCA (8.98)	<b>AN IMITATION OF LOVE</b>
34	34	32	35	<b>LIONEL RICHIE</b> ▲ <sup>3</sup> MOTOWN 6158 ML (9.98) (CD)	<b>DANCING ON THE CEILING</b>
35	33	29	48	<b>RUN-D.M.C.</b> ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	<b>RAISING HELL</b>
36	38	44	5	<b>MARVIN SEASE</b> LONDON 830 794-1/POLYGRAM	<b>MARVIN SEASE</b>
37	40	39	18	<b>THE GAP BAND</b> TOTAL EXPERIENCE 2700-1/RCA (8.98)	<b>GAP BAND 8</b>
38	41	41	44	<b>CLARENCE CARTER</b> ICHIBAN 1003 (8.98)	<b>DR. C.C.</b>

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	50	34	20	<b>RAY, GOODMAN &amp; BROWN</b> EMI-AMERICA ST 17235 (8.98)	<b>TAKE IT TO THE LIMIT</b>
40	36	35	23	<b>KLYMAXX</b> CONSTELLATION 5832/MCA (8.98) (CD)	<b>KLYMAXX</b>
41	48	60	3	<b>LILLO THOMAS</b> CAPITOL ST-12450 (8.98)	<b>LILLO</b>
42	54	46	16	<b>MANTRONIX</b> SLEEPING BAG TLX 8 (8.98)	<b>MUSIC MADNESS</b>
43	43	50	6	<b>SURFACE</b> COLUMBIA 40374	<b>SURFACE</b>
44	37	36	21	<b>GEORGE HOWARD</b> MCA 5855 (8.98) (CD)	<b>A NICE PLACE TO BE</b>
45	42	48	20	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY F-9649/FANTASY (8.98)	<b>OH, MY GOD!</b>
46	55	49	23	<b>TIMEX SOCIAL CLUB</b> DANYA F 9645/FANTASY (8.98)	<b>VICIOUS RUMORS . . . THE ALBUM</b>
47	35	30	7	<b>SHEILA E.</b> PAISLEY PARK 25498-1/WARNER BROS. (8.98) (CD)	<b>SHEILA E.</b>
48	53	—	2	<b>LAKESIDE</b> SOLAR ST-72553 (8.98)	<b>POWER</b>
49	39	28	24	<b>READY FOR THE WORLD</b> ● MCA 5829 (8.98) (CD)	<b>LONG TIME COMING</b>
50	45	52	13	<b>DONNA ALLEN</b> 21 RECORDS 90548/ATCO (8.98)	<b>PERFECT TIMING</b>
51	51	53	4	<b>GRANDMASTER FLASH</b> ELEKTRA 60723 (8.98)	<b>BA-DOP-BOOM-BANG</b>
52	52	65	3	<b>GEORGIO</b> MOTOWN 6229 (8.98)	<b>SEXAPPEAL</b>
53	49	47	9	<b>DAVID SANBORN</b> WARNER BROS. 1-25479 (9.98) (CD)	<b>A CHANGE OF HEART</b>
54	47	40	26	<b>ONE WAY</b> MCA 5823 (8.98)	<b>ONE WAY XI</b>
55	60	43	33	<b>R.J.'S LATEST ARRIVAL</b> MANHATTAN ST-53037 (9.98)	<b>HOLD ON</b>
56	46	42	11	<b>MADHOUSE</b> PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	<b>8</b>
57	56	51	13	<b>EGYPTIAN LOVER</b> EGYPTIAN EMPIRE DMSR-00773/MACOLA (8.98)	<b>ONE TRACK MIND</b>
58	67	67	4	<b>CHUCK STANLEY</b> DEF JAM BFC 40514/COLUMBIA (8.98)	<b>THE FINER THINGS IN LIVE</b>
59	65	72	3	<b>ALPHONSE MOUZON</b> MPC 6001/OPTIMISM (8.98) (CD)	<b>LOVE FANTASY</b>
60	<b>NEW</b>		1	<b>PUBLIC ENEMY</b> DEF JAM BFC 49658/COLUMBIA	<b>YO! BUM RUSH THE SHOW</b>
61	64	62	21	<b>NEW EDITION</b> ● MCA 5912 (8.98) (CD)	<b>UNDER THE BLUE MOON</b>
62	59	56	34	<b>HOWARD HEWETT</b> ELEKTRA 60487-1 (8.98) (CD)	<b>I COMMIT TO LOVE</b>
63	57	54	9	<b>STEADY B</b> JIVE/RCA 1020-J/RCA (8.98)	<b>BRING THE BEAT BACK</b>
64	58	37	61	<b>THE JETS</b> ● MCA 5667 (8.98) (CD)	<b>THE JETS</b>
65	71	—	2	<b>BOBBY MCFERRIN</b> BLUE NOTE BT 85110/MANHATTAN (8.98) (CD)	<b>SPONTANEOUS INVENTIONS</b>
66	61	61	7	<b>RAINY DAVIS</b> COLUMBIA BFC 40635 (8.98)	<b>SWEETHEART</b>
67	62	55	11	<b>BRUCE WILLIS</b> MOTOWN 6222-ML (8.98) (CD)	<b>THE RETURN OF BRUNO</b>
68	69	57	5	<b>MILLIE SCOTT</b> 4TH & B'WAY 4004/ISLAND (8.98) (CD)	<b>LOVE ME RIGHT</b>
69	63	58	31	<b>TINA TURNER</b> ▲ CAPITOL PJ-12530 (9.98) (CD)	<b>BREAK EVERY RULE</b>
70	73	68	10	<b>BUNNY DEBARGE</b> MOTOWN 6217 ML (8.98)	<b>IN LOVE</b>
71	<b>RE-ENTRY</b>			<b>JAMES (D-TRAIN) WILLIAMS</b> COLUMBIA BFC 40465	<b>MIRACLES OF THE HEART</b>
72	74	70	28	<b>CHICO DEBARGE</b> MOTOWN 6214ML (8.98)	<b>CHICO DEBARGE</b>
73	66	66	3	<b>CHERYL LYNN</b> MANHATTAN ST0-53035 (8.98)	<b>START OVER</b>
74	70	69	110	<b>WHITNEY HOUSTON</b> ▲ <sup>8</sup> ARISTA AL-8-8212 (8.98) (CD)	<b>WHITNEY HOUSTON</b>
75	75	71	8	<b>VARIOUS ARTISTS</b> MCA 5815 (8.98)	<b>UPTOWN IS KICKING IT</b>

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.

*"The rhythms  
of the joyful  
spirit are  
rising ones."*

LANGSTON HUGHES

**BLACK MUSIC FROM GEFFEN RECORDS**

*Cirocco*

*Janice Dempsey*

*Jennifer Holliday*

*Jesse's Gang*

*Ray Parker, Jr.*

*Donna Summer*

*Vaneese Thomas*

*John White*

**BRACE YOURSELF...IT BEGINS MAY 27**



**GEFFEN  
RECORDS**

CLUB PLAY				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	
<b>★★ NO. 1 ★★</b>				
1	2	3	6	
<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM <span style="float: right;">◆ K.T.P.</span> <small>1 week at No. One</small>				
2	3	2	8	
<b>SIGN 'O' THE TIMES (REMIX)</b> PAISLEY PARK 0-20648/WARNER BROS. <span style="float: right;">PRINCE</span>				
3	4	4	9	
<b>SOMETHING IN MY HOUSE</b> EPIC 49-06750 <span style="float: right;">◆ DEAD OR ALIVE</span>				
4	5	6	8	
<b>LAST CHANCE</b> FRESH FRE-008/SLEEPING BAG <span style="float: right;">◆ CYRE</span>				
5	1	1	8	
<b>THE TELEPHONE CALL (REMIX)</b> WARNER BROS. 0-20627 <span style="float: right;">◆ KRAFTWERK</span>				
6	6	15	7	
<b>BACK AND FORTH (REMIX)</b> ATLANTA ARTISTS 888 385-1/POLYGRAM <span style="float: right;">CAMEO</span>				
7	18	35	3	
<b>HEAD TO TOE</b> COLUMBIA 44 06757 <span style="float: right;">◆ LISA LISA &amp; CULT JAM</span>				
8	9	16	7	
<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719 <span style="float: right;">THE VOICE IN FASHION</span>				
9	14	26	4	
<b>LET'S WORK IT OUT</b> OMNI 0-96774/ATLANTIC <span style="float: right;">SADIE NINE</span>				
10	11	19	6	
<b>MR. RIGHT</b> VINYL MANIA VMR-007 <span style="float: right;">ELEANOR MILLS</span>				
11	7	9	9	
<b>RIGHT ON TRACK (REMIX)</b> MCA 23687 <span style="float: right;">◆ THE BREAKFAST CLUB</span>				
12	12	18	6	
<b>WITHOUT YOU</b> SUPERTRONICS RY-017 <span style="float: right;">TOUCH</span>				
13	13	23	5	
<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736 <span style="float: right;">THE WILD MARYS</span>				
14	19	24	5	
<b>MUTUAL ATTRACTION (REMIX)</b> WARNER BROS. 0-20649 <span style="float: right;">SYLVESTER</span>				
15	8	11	10	
<b>SEXAPPEAL (REMIX)</b> PICTURE PERFECT PPR-3563/MACOLA <span style="float: right;">◆ GEORGIO</span>				
16	20	36	4	
<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS. <span style="float: right;">◆ NICK KAMEN</span>				
17	10	7	9	
<b>NEVER GONNA LEAVE YOU</b> POW WOW PW 420 <span style="float: right;">SUBJECT</span>				
18	27	34	5	
<b>JANUARY, FEBRUARY</b> CRIMINAL CRIM 00009 <span style="float: right;">TINA B.</span>				
19	<b>NEW</b>	1	1	
<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-1 2230 <span style="float: right;">JANET JACKSON</span>				
20	30	39	3	
<b>DAY-IN DAY-OUT (REMIX)</b> EMI-AMERICA V-19234 <span style="float: right;">◆ DAVID BOWIE</span>				
21	31	44	3	
<b>WHAT'S GOING ON (REMIX)</b> PORTRAIT 4R9-06740/EPIC <span style="float: right;">◆ CYNDI LAUPER</span>				
22	29	42	4	
<b>MACHO MOZART</b> TIN PAN APPLE 885 567-1/POLYGRAM <span style="float: right;">LATIN RASCALS</span>				
23	25	30	6	
<b>IN CONVERSATION (REMIX)</b> I.R.S. 23734/MCA <span style="float: right;">GENERAL PUBLIC</span>				
24	21	21	8	
<b>WHO IS IT</b> SLEEPING BAG SLX-0025 <span style="float: right;">MANTRONIX</span>				
25	32	38	5	
<b>WATCH OUT (REMIX)</b> ARISTA ADI-9563 <span style="float: right;">◆ PATRICE RUSHEN</span>				
26	22	25	6	
<b>DOMINOES (REMIX)</b> MANHATTAN V-56045/CAPITOL <span style="float: right;">◆ ROBBIE NEVIL</span>				
27	40	47	3	
<b>DON'T LOOK NOW/CAN'T FIND MY WAY HOME</b> I.R.S. 23745/MCA <span style="float: right;">TORCH SONG</span>				
28	36	46	3	
<b>JUST ANOTHER MAN</b> STUDIO STU-1311 <span style="float: right;">JEANNE HARRIS</span>				
29	23	22	7	
<b>GONNA PUT UP A FIGHT</b> RCA 5943-1-RD <span style="float: right;">BARBARA ROY</span>				
30	38	—	2	
<b>COMMUNICATE</b> D.J. INTERNATIONAL 926 <span style="float: right;">FULL HOUSE</span>				
31	15	8	12	
<b>DO THE DANCE (REMIX)</b> EPIC 49-06746 <span style="float: right;">◆ TRANCE-DANCE</span>				
32	16	10	11	
<b>YOU KEEP ME HANGIN' ON (REMIX)</b> MCA 23717 <span style="float: right;">◆ KIM WILDE</span>				
33	37	45	3	
<b>SOONER OR LATER</b> DICE TGR 1012/SUTRA <span style="float: right;">ERNEST KOHL</span>				
34	<b>NEW</b>	1	1	
<b>LET'S HAVE SOME FUN</b> ATLANTIC 0-86717 <span style="float: right;">MERGE FEATURING DEBBIE A.</span>				
35	44	—	2	
<b>RED ROSE</b> ATLANTIC 0-86729 <span style="float: right;">ALPHAVILLE</span>				
36	46	49	3	
<b>AMERICAN SOVIETS</b> OAK LAWN OLR 125 <span style="float: right;">C.C.C.P.</span>				
37	35	43	5	
<b>LIVING IN A DREAM</b> RCA 6302-1-RD <span style="float: right;">◆ PSEUDO ECHO</span>				
38	47	—	2	
<b>LET YOURSELF GO</b> NEXT PLATEAU NP50057 <span style="float: right;">SYBIL</span>				
39	39	50	3	
<b>MADNESS</b> WARLOCK WAR 009 <span style="float: right;">ZEE</span>				
40	43	—	2	
<b>KISS</b> VIRGIN 0-96780/ATLANTIC <span style="float: right;">◆ AGE OF CHANCE</span>				
41	50	—	2	
<b>LESSONS IN LOVE (REMIX)</b> POLYDOR 885 706-1/POLYGRAM <span style="float: right;">◆ LEVEL 42</span>				
42	17	5	10	
<b>LEAN ON ME (REMIX)</b> TOMMY BOY TB 894 <span style="float: right;">◆ CLUB NOUVEAU</span>				
43	48	—	2	
<b>I JUST DIED IN YOUR ARMS</b> VIRGIN PR1003/ATLANTIC <span style="float: right;">◆ CUTTING CREW</span>				
44	<b>NEW</b>	1	1	
<b>SECOND CHANCE FOR LOVE</b> FEVER SF 815/SUTRA <span style="float: right;">NAYOBE</span>				
45	<b>NEW</b>	1	1	
<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501/WARLOCK <span style="float: right;">MONET</span>				
46	<b>NEW</b>	1	1	
<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-1 2229 <span style="float: right;">VESTA WILLIAMS</span>				
47	<b>NEW</b>	1	1	
<b>CAN'T YOU FEEL MY HEART BEAT (REMIX)</b> EPIC 49-06718 <span style="float: right;">CLAUDJA BARRY</span>				
48	33	32	5	
<b>CRUSH (REMIX)</b> MANHATTAN V-56047/CAPITOL <span style="float: right;">GRACE JONES</span>				
49	24	17	10	
<b>CONTENDERS (REMIX)</b> VIRGIN 0-96790/ATLANTIC <span style="float: right;">◆ HEAVEN 17</span>				
50	<b>NEW</b>	1	1	
<b>I WANT YOUR GUY (REMIX)</b> MCA 23735 <span style="float: right;">SOUL CLUB</span>				
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>1. RESPECTABLE (REMIX) MEL &amp; KIM ATLANTIC</li> <li>2. BIG LOVE (REMIX) FLEETWOOD MAC WARNER BROS.</li> <li>3. ROCK-A-LOTT (REMIX) ARETHA FRANKLIN ARISTA</li> <li>4. NO REASON TO CRY (REMIX) JUDY TORRES PROFILE</li> <li>5. HEART AND SOUL T'PAU VIRGIN</li> <li>6. BOOPS (HERE TO GO) SLY &amp; ROBBIE ISLAND</li> <li>7. VERACRUZ (REMIX) SANTANA COLUMBIA</li> </ol>

12-INCH SINGLES SALES				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	
<b>★★ NO. 1 ★★</b>				
1	1	2	8	
<b>SIGN 'O' THE TIMES (REMIX)</b> PAISLEY PARK 0-20648/WARNER BROS. <span style="float: right;">PRINCE</span> <small>2 weeks at No. One</small>				
2	2	1	12	
<b>LOOKING FOR A NEW LOVE (REMIX)</b> MCA 23689 <span style="float: right;">◆ JODY WATLEY</span>				
3	3	8	5	
<b>LA ISLA BONITA (REMIX)</b> SIRE 0-20633/WARNER BROS. <span style="float: right;">◆ MADONNA</span>				
4	4	7	11	
<b>MOVE OUT (REMIX)</b> ATLANTIC 0-86734 <span style="float: right;">NANCY MARTINEZ</span>				
5	6	6	12	
<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744 <span style="float: right;">DEBBIE GIBSON</span>				
6	7	5	10	
<b>YOU KEEP ME HANGIN' ON (REMIX)</b> MCA 23717 <span style="float: right;">◆ KIM WILDE</span>				
7	9	13	4	
<b>WHAT'S GOING ON (REMIX)</b> PORTRAIT 4R9-06740/EPIC <span style="float: right;">◆ CYNDI LAUPER</span>				
8	11	25	4	
<b>SOMETHING IN MY HOUSE (REMIX)</b> EPIC 49-06750 <span style="float: right;">◆ DEAD OR ALIVE</span>				
9	8	4	16	
<b>FASCINATED</b> ATLANTIC 0-86731 <span style="float: right;">COMPANY B</span>				
10	15	19	5	
<b>RIGHT ON TRACK (REMIX)</b> MCA 23687 <span style="float: right;">◆ THE BREAKFAST CLUB</span>				
11	5	3	11	
<b>LEAN ON ME (REMIX)</b> TOMMY BOY TB 894 <span style="float: right;">◆ CLUB NOUVEAU</span>				
12	12	16	6	
<b>WITHOUT YOU</b> SUPERTRONICS RY-017 <span style="float: right;">TOUCH</span>				
13	24	—	2	
<b>HEAD TO TOE</b> COLUMBIA 44-06757 <span style="float: right;">◆ LISA LISA &amp; CULT JAM</span>				
14	10	12	11	
<b>WAX THE VAN</b> JUMP STREET JS-1007/ISLAND <span style="float: right;">LOLA</span>				
15	19	22	6	
<b>JANUARY, FEBRUARY</b> CRIMINAL 00009 <span style="float: right;">TINA B.</span>				
16	13	10	9	
<b>LAST CHANCE</b> FRESH FRE-008/SLEEPING BAG <span style="float: right;">◆ CYRE</span>				
17	14	15	4	
<b>BACK AND FORTH (REMIX)</b> ATLANTA ARTISTS 888 385-1/POLYGRAM <span style="float: right;">CAMEO</span>				
18	16	18	6	
<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719 <span style="float: right;">THE VOICE IN FASHION</span>				
19	17	23	6	
<b>GONNA PUT UP A FIGHT</b> RCA 5943-1-RD <span style="float: right;">BARBARA ROY</span>				
20	20	17	9	
<b>SEXAPPEAL (REMIX)</b> PICTURE PERFECT PPR-3563/MACOLA <span style="float: right;">◆ GEORGIO</span>				
21	22	27	14	
<b>LOVE LETTER</b> ATLANTIC 0-86713/CUTTING <span style="float: right;">GIGGLES</span>				
22	31	29	6	
<b>THE TELEPHONE CALL (REMIX)</b> WARNER BROS. 0-20627 <span style="float: right;">◆ KRAFTWERK</span>				
23	23	26	5	
<b>MR. RIGHT</b> VINYL MANIA VMR 007 <span style="float: right;">ELEANOR MILLS</span>				
24	18	9	11	
<b>KEEP YOUR EYE ON ME (REMIX)</b> A&M SP-12226 <span style="float: right;">◆ HERB ALPERT</span>				
25	30	48	3	
<b>DON'T DISTURB THIS GROOVE (REMIX)</b> ATLANTIC 0-86741 <span style="float: right;">◆ THE SYSTEM</span>				
26	21	21	9	
<b>THEY'RE PLAYING OUR SONG</b> JAM PACKED JPI-2007 <span style="float: right;">TRINERE</span>				
27	28	35	7	
<b>CAN'T GET ENOUGH</b> STATE STREET SSR-1002 <span style="float: right;">LIZ TORRES</span>				
28	27	31	7	
<b>MADNESS</b> WARLOCK WAR 009 <span style="float: right;">ZEE</span>				
29	41	—	2	
<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501 <span style="float: right;">MONET</span>				
30	38	—	2	
<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711 <span style="float: right;">SANDEE</span>				
31	33	32	6	
<b>STONE LOVE (REMIX)</b> MERCURY 888 292-1/POLYGRAM <span style="float: right;">◆ KOOL &amp; THE GANG</span>				
32	32	37	5	
<b>CAN'T YOU FEEL MY HEART BEAT</b> EPIC 49-06718 <span style="float: right;">CLAUDJA BARRY</span>				
33	42	—	2	
<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736 <span style="float: right;">THE WILD MARYS</span>				
34	26	24	22	
<b>COME GO WITH ME</b> ARISTA ADI-9539 <span style="float: right;">◆ EXPOSE</span>				
35	34	33	15	
<b>BOOM BOOM</b> ZYX 5571 <span style="float: right;">PAUL LEKAKIS</span>				
36	50	—	2	
<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM <span style="float: right;">◆ K.T.P.</span>				
37	25	14	11	
<b>NO LIES (REMIX)</b> TABU 429-06030/EPIC <span style="float: right;">THE S.O.S. BAND</span>				
38	44	45	3	
<b>JUST ANOTHER MAN</b> STUDIO STU-1311 <span style="float: right;">JEANNE HARRIS</span>				
39	<b>NEW</b>	1	1	
<b>SECOND CHANCE FOR LOVE</b> FEVER SF 815/SUTRA <span style="float: right;">NAYOBE</span>				
40	46	38	4	
<b>DAY-IN DAY-OUT (REMIX)</b> EMI-AMERICA V-19234 <span style="float: right;">◆ DAVID BOWIE</span>				
41	45	47	3	
<b>WORKIN' UP A SWEAT (REMIX)</b> EMI-AMERICA V-19236/CAPITOL <span style="float: right;">FIRST CIRCLE</span>				
42	<b>NEW</b>	1	1	
<b>HAPPY (REMIX)</b> COLUMBIA 44 06739 <span style="float: right;">◆ SURFACE</span>				
43	<b>NEW</b>	1	1	
<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19235/CAPITOL <span style="float: right;">NONA HENDRYX</span>				
44	36	—	2	
<b>CLAVE ROCKS</b> PKO KO-003/EASY STREET <span style="float: right;">AMORETTO</span>				
45	48	41	4	
<b>LET YOURSELF GO</b> NEXT PLATEAU NP50057 <span style="float: right;">SYBIL</span>				
46	<b>NEW</b>	1	1	
<b>LET'S WORK IT OUT</b> OMNI 0-96774/ATLANTIC <span style="float: right;">SADIE NINE</span>				
47	29	11	13	
<b>DO THE DANCE (REMIX)</b> EPIC 49-06746 <span style="float: right;">◆ TRANCE-DANCE</span>				
48	RE-ENTRY		1	
<b>I KNEW YOU WERE WAITING (FOR ME)</b> ARISTA ADI-9560 <span style="float: right;">◆ ARETHA FRANKLIN &amp; GEORGE MICHAEL</span>				
49	35	46	3	
<b>OLD FLAMES NEVER DIE (REMIX)/LOVE SCENE</b> COLUMBIA 44-05998 <span style="float: right;">◆ FULL FORCE</span>				
50	<b>NEW</b>	1	1	
<b>AMERICAN SOVIETS</b> OAK LAWN OLR 125 <span style="float: right;">C.C.C.P.</span>				
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>1. IN LOVE WITH LOVE DEBBIE HARRY GEFEN</li> <li>2. COMMUNICATE FULL HOUSE D.J. INTERNATIONAL</li> <li>3. I'M SEARCHIN DEBBIE DEB JAM PACKED</li> <li>4. RESPECTABLE (REMIX) MEL &amp; KIM ATLANTIC</li> <li>5. SOMETIMES (REMIX)/IT DOES'NT HAVE TO BE ERASURE SIRE</li> <li>6. POWER CULTURAL VIBE EASY STREET</li> </ol>

○ 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.

# Beats And Rhymes, Right On The Money

THE SETTLING-IN of this year's styles has two sides: predictability and excellence. As a policy, the dance music contingent tends to prefer the raw, new-style thing on the block. But even in a week like this, when there are no musical surprises, there's a continuing refinement of craft going on.

Cases in point: **Joyce Sims'** "Lifetime Love" (Sleeping Bag) was not rushed, certainly; like late 1985's "All And All," it combines melody line, tricky beat, and touching emotionalism with mass-appeal results... **Janice Christie's** "Candy Love" (Supertronic) is melodic "hot" radio pop without the abrasively busy texture, mixed by **Bruce Forest**... **Eric B. & Rakim's** "I Know You Got Soul" (4th & B'way) is even sharper than the unquenchable "Eric B. Is President," a record that proved itself for some months on import: Lucky U.S. buyers also get a new semipsychedelic **Rico Conning** mix/**Joseph Watt** edit; we even get the follow-up single, "It Doesn't Have To Be," on the flip... **T'Pau's** "Heart And Soul" (Virgin) is a very hip fusion that weaves in disparate elements every four measures; Bananarama needs to be this interesting.

**CULTURAL VIBE'S** "Power" (Easy Street) is that act's third inspirational underground groove with jungly ambience; **Tony Humphries** mixed... **Sandy Barber's** moody "The Real Deal" (Vinyl Mania) is treated as neosoul in the

mounting vocal version and Latin fusion in the piano-led dub; **Manny Lehman** mixed, with his typical well-defined bass... **Arnold Jarvis'** "Take Some Time Out" (Fourth Floor, through Northcott) is a coiled, suspenseful **Yvonne Turner/Tommy Musto** production, a cut above the usual Colonel-clone stuff... **Stone**, of the 1981 hit "Time," launches Select's new Beacon label with "More," smoothly flowing soul interrupted by some intense sound rushes edited by **Omar Santana**... **Joey Washington's** "Tell Me" (Gee Tee, 201-757-1179) is very edgy, exciting Colonel-style dance soul out of New Jersey... **Lachandra's** "Shy Girl" (Jump Street) has a vaguely go-go swing and cute, imperfect vocals.

**Erasure's** excellent "Sometimes" (Sire) is released here after having proved itself for some months on import: Lucky U.S. buyers also get a new semipsychedelic **Rico Conning** mix/**Joseph Watt** edit; we even get the follow-up single, "It Doesn't Have To Be," on the flip... **T'Pau's** "Heart And Soul" (Virgin) is a very hip fusion that weaves in disparate elements every four measures; Bananarama needs to be this interesting.

**REMIXES:** **Fleetwood Mac's** "Big Love" (Warner Bros.) did land-office business as an import in this totally overhauled **Arthur Baker** ver-



by Brian Chin

sion, with edits by **Gail Elise King**; and there's even another version that really turns it out... **Aretha Franklin's** "Rock-A-Lott" (Arista) gets Chicago breakdowns in the **Steve Thompson/Michael Barbiero** remix, which has been "twelved" on CD.

**BRIEFLY:** **Taurus Boyz'** Brit-house "Lookin' For A Lover" (Cool-

tempo U.K.) is due for domestic release soon; it's the most impressive U.K. production to come across the water in months... **Rythim Is Rythim's** "Nude Photo" (Transmat) is certainly one of the stranger instrumentals around, with a house bass and swing high-hat; "The Dance" is almost as interesting, with a speedy "White Horse" feel.

**NOTES:** **Will To Power's** pop-Kraftwerk "Dreamin'" a Miami breakout on Thrust, actually got away from Atlantic! Epic will release it nationally, with a **Freddie Bastone** remix... Another Florida record, **Left Lane's** "Bam Bam Bam," answering "Boom Boom," has been signed by PolyGram.

## Small Labels Maintain Street Sense DJ Mixers Value Indie Ties

BY BRIAN CHIN

NEW YORK There is not a DJ mix consultant/producer listed in any sleeve credit who did not get his/her first shot on an independent label. But in the normal scheme of things, a studio mixer gets the first few calling cards, so to speak, through an indie, and then, as a reputation is built, goes on to major label and major-artist work. Often, the circuit does not lead back to the small offices of the independents.

But there are some—a relative few—mix consultants who have continued to maintain relationships with independent labels. **Freddie Bastone** is one example. Besides his recent 12-inch projects for Atlantic, Epic, and PolyGram, Bastone also mixed the current **Blaze** single "Watcha Gonna Do" on the New York independent label **Quark** and the recent "Memories" by **Caroline Harding** on **Emergency**.

**Bruce Forest** has sandwiched projects for A&M, Atlantic, and Virgin between **Janice Christie's** "Candy Love" for Supertronic, cuts by the **Cover Girls** and **Sweet G.** for **The Fever**, and **Chocolette's** upcoming single for **Sleeping Bag**.

Additionally, such edit specialists as the **Latin Rascals**, **Aldo Marin**, **Omar Santana**, and **Chep Nunez** are apt to shuttle back and forth between major labels and indies, simply because their initial production opportunities have been through such labels as **The Fever**, **Cutting**, and **Northcott**.

Often, says **Bastone**, once a mix specialist has begun taking major-label projects, independent labels "think you don't want their work,

you don't have the time, or you're too expensive." **Bastone** began contacting independent labels recently to disabuse them of those ideas and found himself submitting tapes in competition with three other consultants for a **Jump Street** continuous-mix compilation. Says **Bastone**, "When I play at the club, 75% of what I play is independent. It's pretty much where I got my start. When you associate yourself with them, you keep that street edge and underground identity with you."

**Forest** has negotiated preferential rates to the benefit of independent labels. However, he says, "I don't skimp on the production end. I'll get a deal on the studio and break my rate because I want to do the record. But if you want me to sound like me, ... I still insist on having my engineer or being able to take a 24-track recording to 48."

Numerous other circumstances tend to make independent projects more fun, says **Forest**. "They like what you do; they say, 'Wow, great!' because you gave them a hit. Major artists reject mixes not because of what they liked or didn't like [but] because they don't need it. In a small label, you get to meet your artist; you can ask them to come in and do a quick overdub; or send the reference copy back a few times." **Forest** says that a remix may often be commissioned by a major in an attempt to save a bad record. However, he adds, "If an independent is investing \$8,000 in a mix, they're really happening on it—they have a vested interest. They may not have the worldly structure of a major, but there's more appreciation."

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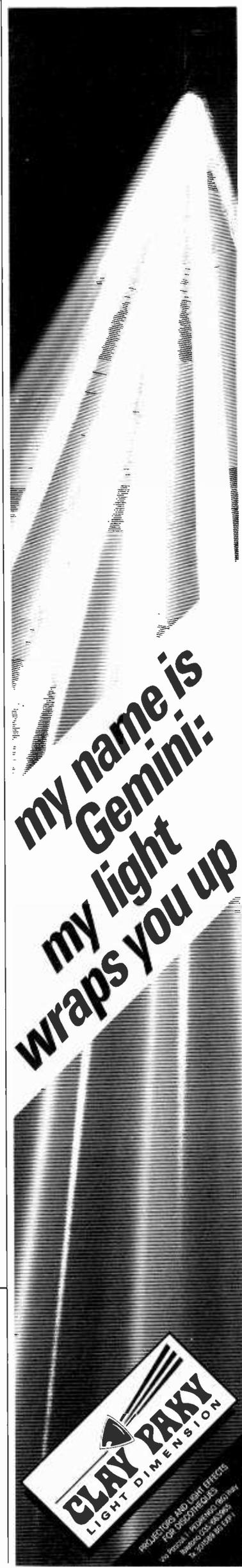
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## An International Meeting for Professionals in the Show Business

The specialist exhibitions staged around the world still represent, for the entertainment industry technical equipment sector, the basic step for contact between the operators and the public. They are, nowadays, numerous in the most important European territories like Italy, the U.K., Spain, Holland, and Switzerland.

All tend to play an increasingly international role. But only SIB, of Rimini, in Italy, is in a position to confirm undisputed leadership.

From May 4-8, 1987, the exhibitions SIB (International Exhibition of Equipment and Technology for Discotheques and Dancehalls) and MAGIS (Exhibition of Equipment for Theaters, Cinemas and Television Studios), will be staged at the Fair of Rimini, the Italian town known worldwide as a summer holiday seaside resort.

SIB, now in its fifth edition, was born in 1983, arising from a growing dissatisfaction among Italian companies with the then existing exhibition SIM/Hi-Fi of Milan, which specialized in consumer electronics.

The success of SIB was immediate, thanks to its promoters but even more specially to the Italian exhibitors' reputation as the most important European manufacturers of technical equipment. In 1986, the new polyfunctional pavilion of the MAGIS exhibition was dealing mainly with cinema equipment. This year, the MAGIS project will be repeated, since this year the exhibition will involve not only cinemas but also the companies manufacturing technical equipment for theaters and television studios.

Says Mauro Malfatti, assistant manager of the Rimini Exhibition: "The tradition and prestige of the Italian operators—our directors and cameramen are the most praised in the world—alongside our dynamic television presence will assuredly give an international emphasis to MAGIS."

Rodolfo Lopez Pegna, president of Rimini Fair, says: "There's been tremendous effort put into increasing the all-round impact, coverage and importance of this year's event. There will be more exhibitors this time round compared with the 400 tally of 1986, and we're offering a panoramic view of all sectors of the dancehall entertainment industry, taking in all aspects including sound, lighting, special effects, furnishings and the rest.

"I can't overstate the international aspect of our event. Besides the leaders of the Italian industry, we're welcoming major companies from all the technically-advanced countries around the world."

Some 15,000 visiting professionals are expected; 20% of them from abroad, principally from Europe (the U.K., France, West Germany and Spain), from the U.S. and from the Far East. The foreign attendees are not visiting just to see the new products of the Italian industries, "renowned for their imagination, design and price/quality relationship," but also to see the latest of worldwide output.

Of the 400-plus exhibitors, around a fifth are from abroad, with strong contingents from the U.K. and Spain. As far as trade organization groups are concerned, the U.K. companies are showing their wares with PLASA (Professional Lighting & Sound Assn.) and the 15 Spanish companies are in a single area with AITE (Asociacion Espanol de Industrias e Tecnicas del Espectaculo), the Dutch firms with DIN (Diskothek Inrichters Nederland) and the German companies with VDDA (Verband Deutscher Diskotechnicusausstatter).

The European Federation of Entertainment Technology wants to promote internationally the image and growth of the European equipment industry and will be officially "present" at SIB '87.

Additionally, the companies associated with APIAD (the Italian trade organization of disco and theater equipment

manufacturers) are attending for the first time in one separate area. Says Nicola R.Ticozzi, APIAD president: "We need to throw full emphasis on the companies of the major Italian firms. So, in a large area, visitors will be the latest and most original products designed according to the high specifications of Italian skill."

This year the associated companies, such as Artick, Coemar, Fly and Spotlight will take up the space in pavilion E and part of pavilion F. APIAD will showcase itself on two stands in order to gain maximum promotional impact for the "Made In Italy" product by distribution of brochures and use of videos.

Mauro Malfatti says that to promote SIB itself, specific promotional lines had to be drawn up. The basic campaign was slanted to specialist disco operators. "We had to track them down worldwide and make them aware of just what we had to offer. We started in those countries where we knew the disco business is deep-rooted and still growing. But we also worked into those areas where there's an obvious need for entertainment halls—North Africa, the Middle East, Asia and the south-west Asian territories."

He says feedback was both immediate and favorable. "We're sure that SIB will continue to grow year after year. The number of dancehalls and discos is consistently rising and SIB has also evolved to teach operators how to get the best from business, or how to start up."

Malfatti emphasizes that the most interesting development this year is that SIB is being staged with MAGIS. "The most qualified companies will be present. Coemar with the new series of professional lights/Teatro, Spotlight with ADB and Rosco products, De Sisti lighting, Arri with Celco and Avab, Quartzcolor with Strand Lighting and Pani, Decima, Aldo Ianiro, CCT, Robert Juliat and JVC."

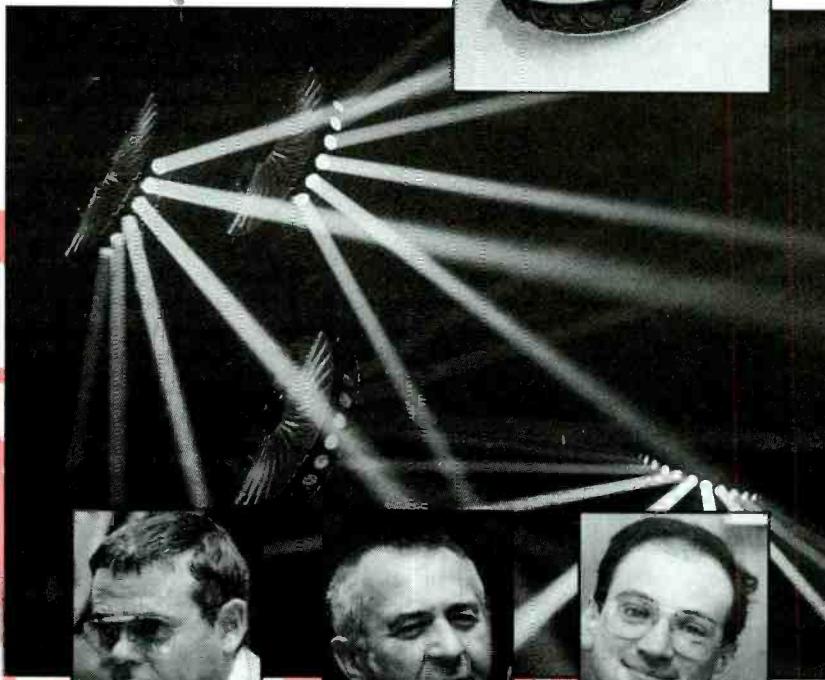
On the cinema side, Kinoton, Prevost, Cinemeccanica and Audio International, all at the first MAGIS, are attending this time round. Malfatti: "Visitors will be strictly theater, film and TV professional operators, coming from all parts of Europe. MAGIS is in a unique position in the theater/film



*Professional follow-spot with adjustable zoom from 10-inch to 17-inch by Coemar.*



*Die-cast aluminum body of Saturn by Clay Paky. Saturn light effect (below).*



*Rodolfo Lopez Pegna, president of Rimini Fair.*



*Stefano Branduardi, president of SIB.*



*Mauro Malfatti, asst. head of Rimini Exhibition.*



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# COMPANY REPORTS

**M**ade In Italy" lighting effects have created enormous trade interest in the U.S. marketplace over the past couple of years. Increased technological demands from various musical genres, not the least country, have stretched demand and led to boom-style sales for Italian wares.

The U.S. connection is particularly true for Clay Paky, the Italian firm most accepted by the American industry because of its reliability and innovative design achievements. Clay Paky is thriving on the growth of the American disco/dance market and meeting the challenges it offers in terms of constantly updating equipment.

Clay Paky, of Pedrengo, specializes in lighting effects for disco and regularly introduces new lines. Its early products such as the LX3 floodlamp, with its concentrated lighting, and the Olympic, a mirrored half-sphere which vibrates to the music rhythm, have been installed in many discos worldwide.

The traditional Par 36 has been substituted by the Astrodisco, a revolutionary new range, whose single lamp light is diffused by outer lenses producing light beams.

Says Gabriella Savoldi, Clay Paky's export manager: "These, and many other effects in our catalog, have been very successful in Italy since the 1970s and are now deeply entrenched in the U.S. market." Over 80% of the Clay Paky output goes abroad, from the U.K. to the Far East, Australia and so on, but it was the U.S. which gave the company its biggest export successes through 1986."

Says Clay Paky owner Pasquale Quadri: "Our aim this year is to expand further in the American market with our distributors, who are High End in Texas, Hess in New Jersey, Disco Warehouse in Canada and Futuro Cercano in Canada.

"This year we participated in the first edition of the specialist Disco & Bar Expo '87, staged in Las Vegas in January, and our products were very successful." He puts special emphasis on the Saturn which, through 14 optics and one halogen lamp (400W, 36V) or through a metallic iodide lamp (SN 500 Philips 440-watt) produces color light beams.

Quadri says further new lines are to be showcased at SIB this year including the Mars effect, "born" in the die-cast aluminum body of the Saturn, but created to substitute on the dance floor the 14 lamps effect of Par 36, with a new projector with concentrated light. Also new is a series of projectors with concentrated lights for effects, a linked scanner and a line of motorized follow-spots with memory functions and metallic iodide lamps of 400W 36V, 575W and 1250W.

Coemar is based in Castelgoffredo and in turnover terms the most important Italian firm producing lighting effects for theaters and discotheques. Coemar is a 50 year old trademark but it is over the last decade, under the direction of its president, Bruno Dedoro, that it has found its impressive international niche. Its production schedule includes a complete range of lighting components, from the Pilota range of follow spots to new rotating light effects for disco venues.

This is very much an expanding firm which in 1986 enjoyed a 40% turnover upturn, together with a 50% increase in export business strongly slanted towards European territories, the U.S. and the Far East.

Coemar production has always been involved in theater/disco equipment but this year there's a new development with the unveiling of new firm Theatre at SIB '87. This was set up by Bruno Dedoro of Coemar and Mike Lowe, formerly of the European firm Strand Lighting, and will be marketing a complete line of Coemar products bearing the Theatre imprint.

Says Lowe: "I met up with Coemar people at the Fotochina '86 exhibition and very much appreciated the design and quality of their product. After resigning from Strand Lighting, I got together with Bruno Dedoro." The commercial strategy of Theatre will be based on "quality of product, along with the maintenance network offered worldwide to customers."

De Sisti, based in Rome, produces all kind of lights for movie and television and is the Coemar distributor. The firm sponsors a camera operators' "school," which will be at SIB/MAGIS, in collaboration with JVC, and will produce a

movie about the show itself, for screening on the final day. A special international meeting of lighting producers is set by the firm for the Rimini meet.

A recent trend in the lighting market, says Sergio Sciallance, De Sisti's public relations chief, is the wide use of discharge lights. Quartz lights are still used, mainly in TV studios because they can be dimmed, but the discharge type is taking a lead elsewhere. A De Sisti technology achievement is its creation of soft-light discharge lamps, following the daylight discharge lamp already in use, which can be used for outdoor filming.

De Sisti's wide product range includes a lightweight, low energy user, discharge lamp for TV reporters. At SIB/MAGIS, the firm is introducing a whole range of back-drop lighting and a dual-source lighting device, the Michelangelo, which has a Fresnel lens projector on one side and a soft light on the other.

Quartz Color, Rome-based and specializing in lights for theater and disco use, was restructured and revamped when the multinational Rank group acquired majority share control in October last year. Rank had previously distributed Quartz Color worldwide for two decades.

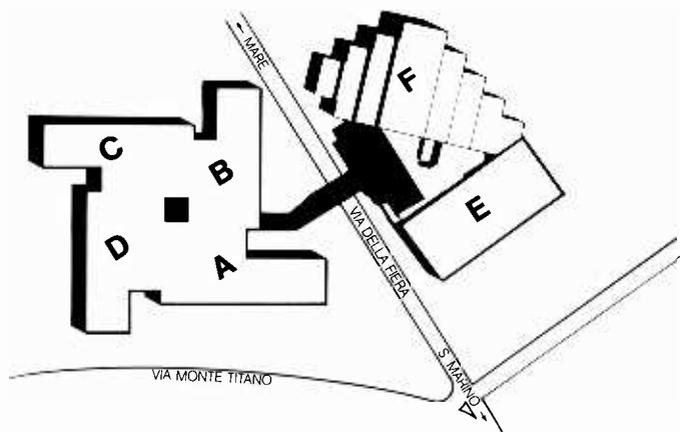
New product for Rimini includes the first range of "show changers" seen in Italy—though they've been introduced elsewhere in the world. These lighting systems can change director and color, and are controlled through Galaxy, Gemini and M24 consoles. Another new item is the "mini-fall" floodlight, with symmetrical and asymmetrical mirrors.

Andrea Molinari, Quartz Color general manager, sees several market trends emerging this year, including wide enthusiasm for uninterrupted, "cold," daylight lamps. In the theater, there is discharge lighting, in which field the company has the noted Sirius series, while in the soft lights field its speciality is the Arturo series.

And in movies, says Molinari, they are "at last" starting to see remote control consoles, following the established trend in television studios. For this sector, Quartz Color has a new model of its Galaxy console range.

King's Sound, in Padova, does not produce sound systems, despite its corporate name. It gained its worldwide reputation through making strobo lights of varying dimensions. It exports 70% of its output, of which some 50% goes to West Germany. In recent years, it has expanded its field to take in lighting control desks and lighting effects.

At SIB last year King's Sound bowed its Octopus effect, based on a single iodide metallic lamp and four optics and



Plan of the Rimini Fair Center

mirror to make the light deviate. This year's unveiling will be of the "definitive" version of the Octopus, with eight optics and a control desk with a plastic-panel anti-liquid. Also new is the Zeus line of computerized control-desk lights, with 32 independent outputs and commands to control lights, strobo lights and such motorized effects as the smoke machine.

This year SGM, a well-established Italian firm producing lighting control panels and luminous dance floors, signed a deal for exclusive distribution of its goods in Japan with Tokyo-based Ushio Spak. The idea of the trading link was spawned at SIB last year, the details predictably worked out with meticulous Italo-Japanese care.

SGM is highly satisfied with the collaborative effort, building satisfyingly big export figures via electronic products to what is technologically a more advanced country. And this



Nicola R. Ticozzi, APIAD president

year the range of Light Disco Series has been expanded with eight mixers developed from already existing models, now updated. At SIB this time around, SGM will present a 64-scene computerized mixer, designed to meet live-show needs, plus three new illuminated dance floor ranges.

Spotlight, then trading as Angraghetti Fantini, was one of the first Italian firms to produce lighting equipment for the show field. In the last couple of years, its products have reached deep into foreign markets, notably West Germany, the U.K. and Spain, where 30% of export turnover goes.

In Italy, the growth of the equipment market for TV studios and the dynamism of the domestic theater scene encouraged Spotlight to distribute the products of Niethammer, Rosco and ADB to build a complete range. Spotlight has created many remarkable light systems, such as those in the new Piccolo Teatro of Milan, with the company's lights and ADB regulators, also of the Krizia theater and for the opera "Aida" performed at the Verona Arena.

The company LEM, based near Rimini, deals with audio product, only 15% of it going into the disco halls. Says Piero Masini, sales manager: "We don't set up sound systems in the halls, but we do sell to professionals in the installation field. At SIB this year, we're showcasing the new series of our PPA power amplifiers and some new speaker systems CX, all to be used in connection without Discomixers DM82, DM81 and DM51.

"What the market demands from us is audio quality, not just the sheer power required a few years ago, plus dependability."

FBT is also based near Rimini, and Paolo Ricci, export manager, says this firm attributes only 10%-15% of its sales to disco equipment, though that sector takes in both sound and lighting. The rest of its output is mainly sound systems for performing groups, and musical instruments—the company is distributor for Pearl instruments.

Says Ricci: "The disco market is a fast-changing world. Customers demand new items all the time, especially where lighting effects are concerned. We aim for dependability backed by technical assistance."

For the Always firm, new SIB product includes new sound power amplifiers, also two new light control desks with their own dimmers, first showcased at the Frankfurt Musikmesse '87 and now introduced to Italian customers. The light devices are suited both to discos and live shows.

Nisel, based in Sedico, Belluno, is strong on rotating light effects, of which 80% goes for export. Says Francesco Ossanna, president: "Nowadays, competition abroad is really tough. Customers demand hi-technology at low price. They are choosy. A new trend, incidentally, is a comeback in trade for directional projectors."

Video P, sited in Trento, is a new company, the result of the merging of IPR and Maxivideo. It specializes in video projectors, with 80% of sales on export, covering 27 countries, mostly European.

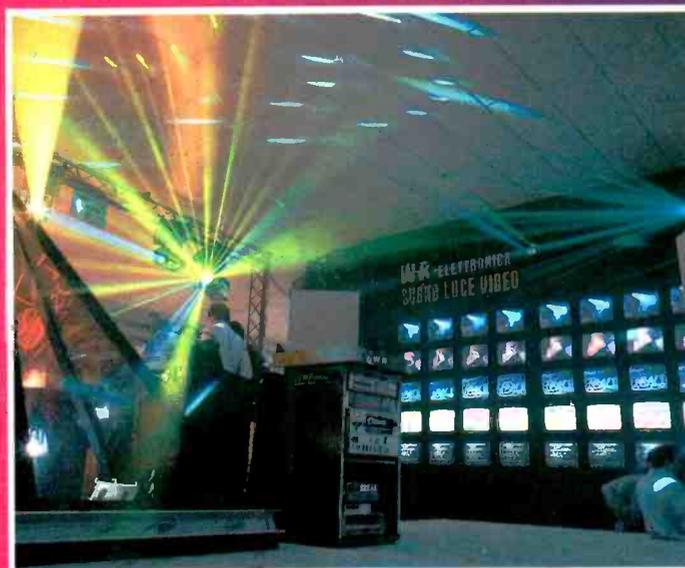
The company's special product line for disco halls is the "compact" model which can also operate, though a remote control device, other monitors. Another important product is the megalight monitor which comes in two versions, 16 or 64 monitors.

A special Video P service, first of its kind in Italy, is the monthly supply of a videocassette of the latest vidclips, custom-made in the U.K., for which public showing copyright is pre-paid. Not only is the service in line with recent video laws but it also speeds product choice, since the cassette contents are a couple of months ahead of normal TV screening.



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# Heart Beats With New Album

BY STEVE GETT

NEW YORK When Heart released its eponymous debut album for Capitol in 1985, few could have predicted that the record would ultimately become a quadruple-platinum smash. The combination of a new label—previous Heart albums were released through Epic—new management (Trudy Green/Frontline), and a new producer (Ron Nevison) was key in putting the veteran rock group firmly back on the map.

Capitol now faces the challenge of keeping Heart on the multiplatinum trail with a new Nevison-produced album, "Bad Animals," due May 15.

"With the last album there were a lot of barriers to break down," says Tom Gorman, the label's national promotion director. "For whatever reasons, Heart had released several unsuccessful albums and singles.

So we had to re-establish the band in the eyes and ears of the American public. This time we have to live up to expectations, which is difficult."

Still, Gorman is confident that "Bad Animals" has the necessary ingredients to go the distance. "I hear three or four singles on this album, at least," he says. "It goes that deep."

The album's leadoff single, "Alone," has just gone out to radio. "It's certainly difficult to decide on a first single with a project like this, and what tempo to start with," says Gorman. "What it boiled down to was that we wanted to lead with the strongest track—something that had a haunting quality with the kind of hook that goes straight to your head and doesn't leave you alone. We figured 'Alone' had all that."

A promo-only compact disk of the single is being "extensively serviced," according to Gorman. He

adds that Capitol has taken steps to ensure that retailers will get simultaneous CD, vinyl, and cassette shipments of "Bad Animals."

"We put our CD plants into overtime to meet the release," says Gorman. "With an act like this it's very important to have the CD out straight away. We're expecting multiplatinum again—we know the album's going to have high impact—so we want consumers to find the CD. If they walk into a store and it's not there, chances are they'll buy something else."

In addition to heavy pushes at retail and radio, Gorman sees exposure from videos and touring as vital in augmenting album sales. Heart recently filmed a clip for "Alone" in Los Angeles with director Marty Callner and is slated to hit the road June 26.

## REAL WILDE CHILD

"I'm anticipating a top five single—maybe even a No. 1." That's what Richard Palmese, MCA executive vice president of marketing/promotion, says about Kim Wilde's upbeat dance version of "You Keep Me Hangin' On."

After two weeks as Power Pick/Airplay on the Hot 100 Singles chart, the Wilde single was last week's Power Pick/Sales, bulleted at No. 23.

"I give all the credit to our New York club director, Bobby Shaw," says Palmese. "He single-handedly broke the record in the clubs and worked closely with [MCA coordinator of music video] Doug Cerrone, who got the video going in the clubs. When things took off in a big way saleswise, top 40 could not ignore this record."

While MCA continues its top 40 drive on "You Keep Me Hangin' On," it also plans to establish a club base with "Another Step (Closer To You)," Wilde's duet with U.K. soul star Junior, already a hit in Britain. "Hopefully, lightning will strike twice," says Palmese.

## MORE CD PROMOS

Labels are still on a promo-only compact disk singles binge. "Telling Me Lies" from the Dolly Parton/Emmylou Harris/Linda Ronstadt album "Trio" marks the first country single Warner Bros. is servicing on CD. Copies are being sent to country, adult contemporary, and top 40 stations.

EMI America will ship a CD



Label Mates. CBS U.K. artists Paul King, left, and Terence Trent D'Arby connect in London during the label's midyear sales conference.



Star Rap. Mickey Rourke, right, is the guest rapper on "Shining Star (Makin' My Love)," a track from David Bowie's "Never Let Me Down."

promo of "Times Are Hard For Lovers," the leadoff single from John Waite's new album, "Rovers Return." The single—co-penned and co-produced by Desmond Child—is due May 27, with an accompanying video directed by Jeff Stein. The Waite album will follow on June 19.

Meanwhile, Columbia is preparing a CD for the George Michael single "I Want Your Sex." Taken from the "Beverly Hills Cop 2" soundtrack, the song will hit airwaves later this month.

Arista has just serviced a promo CD of the new Whitney Houston single, "I Wanna Dance With Somebody (Who Loves Me)."

## HOUSE CALLS

After the success of "Don't Dream It's Over," which hit No. 2 on the Hot 100 Singles chart, Capitol is working a second single from Crowded House's eponymous album. The follow-up, "Something So Strong," debuted at No. 88 on last week's Hot 100.

Meanwhile, Crowded House continues its national tour, with dates scheduled through the middle of this month. "After that, the band is going over to Europe for about five or six weeks," says Tom Whalley, Capitol vice president of a&r, who signed the band.

Whalley adds that the group is due to start working on its second album in September. "Mitchell Froom is producing again, and they'll be recording in Australia and L.A."

## BOWIE'S BACK!

In the first week of its release, no less than seven tracks from the new David Bowie album, "Never Let Me Down," were being played on album rock radio, according to EMI America director of national album promotion John Hey.

"The Bowie album has caused an absolute frenzy at rock'n'roll radio," says Hey. "Six tracks hit radio—'Time Will Crawl,' 'Bang Bang,' 'Never Let Me Down,' 'New York's In Love,' 'Zeroes,' and 'Beat Of Your Drum'—along with the single ['Day-In Day-Out']. It's opened up wider than any record I've seen in a long time."

Meanwhile, Bowie is in New York for the next couple of weeks, rehearsing for his Glass Spider world tour, set for a late-May start in Europe. Latest word is that he'll be playing U.S. arenas and stadiums in August.

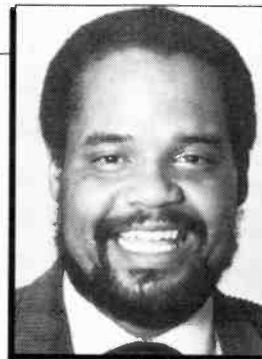
## GRAMM GETS GOING

As recently reported in Inside Track, Lou Gramm is not leaving Foreigner, as had been rumored. After several meetings with band-leader Mick Jones, the singer decided to stay with the group—but not at the expense of his solo career.

Gramm is on a European promo tour to support his Atlantic debut solo album, "Ready Or Not," and he will shoot a video for the title track—the follow-up single to "Midnight Blue"—Tuesday (5) in London. Upon his return to New York, the vocalist will spend time collaborating with Jones, before starting rehearsals for his tour. Dates start July 24 in Poughkeepsie, N.Y., and run through mid-August. Next stop is the studio to lay down vocals on the Foreigner album.

"We'll take it from there," says lawyer Dennis Katz, who represents Gramm as a solo artist. Katz adds that in June his client will also be shooting a video for the song "Lost In The Streets," featured in the summer movie "The Lost Boys."

(Continued on next page)



## ONE TO ONE

Jheryl Busby gives his insights into MCA's revamped a&r division

MCA Records is giving its a&r division a complete overhaul, and a number of acts have been dropped in the process. Jheryl Busby, president of black music and senior vice president of artist development/publicity/a&r pop for the label, discusses the changes with Billboard talent editor Steve Gett.

**Q: In a nutshell, what is MCA's new talent policy?**

A: Well, what we've done this year is cut quite a few acts from the roster. I don't have the specific count, but we've dropped a substantial number to allow us to really focus on the ones we're keeping. Our emphasis will be more on preplanning and artist development rather than throwing a lot of stuff up at radio and seeing what sticks.

**Q: Can you tell us some of the acts that were let go?**

A: To be honest, I don't feel comfortable about giving out any specific names. It's almost bad

business ethics, simply because some of them may be in the midst of looking for new deals or they may have albums on hand.

**Q: Had it reached the stage where MCA's roster was simply overcrowded?**

A: We certainly made a lot of signings in the last three years, and, to be in the business competing with the likes of CBS and Warners, you have to develop a sizable roster. I don't think MCA would have grabbed such a strong market share if it hadn't reached for things in a fast, aggressive manner. It took the first three years to say, "We're here!" But now we're definitely in a period of re-evaluation.

**Q: What personnel changes are you making within the a&r team?**

A: Basically, we're hiring a new staff. We're looking for a very youthful a&r staff, where there'll be a lot of energy all over the place. We're replacing the two guys who recently left the company—Steve Moir and Thom Trumbo—and I'm looking to have a staff of about four or five people in L.A. and two in New York. That team will have a dual responsibility of looking for new talent and handling maintenance on the current roster. There'll be a responsibility to work areas like the publishing community, the producers' scene—it'll be a hands-on a&r staff. We'll have a huge budget for showcasing as well as a bud-

get for demos.

**Q: What is the game plan for new acquisitions?**

A: We'll be signing on the basis of the company's needs and the ability to work a project and get it through the system. What we're essentially doing is merging a&r and artist development into one. That calls for heavy involvement in terms of setting the image, working on things like publicity, and generally coordinating a project through the first 90 days it's being set up. We set marketing plans during the first part of this year for new acts like Keel, Andy Taylor, Jody Watley, and the Breakfast Club, and it's an exciting challenge to develop them so that they get through the system.

**Q: So you obviously see your a&r staff taking on product management duties.**

A: Yes, that's one way of looking at it. It's key to sitting down with artists and their managers to find out exactly what their objectives are and making sure that

the company has an overall plan to complement them. We're not just looking for hit records—we want to build acts.

**Q: How are the managers you deal with reacting to the new policy?**

A: I think most of them find it comforting. Management is a frightening game. There's not a lot of money to be made from the recording end, and most of the time it comes when you have live dates, where revenue can come in from merchandise, sponsorship, and things like that. To get to that stage, you have to build an act. So what we're doing with managers is sitting down with them and looking at the long-term picture—finding an act's consumer base and then expanding on that.

**Q: Do you think prices for signing talent have gotten out of hand in recent years?**

A: Yes, they're often out of line. Our industry constantly finds itself bidding for new talent, and I'd love to see a study that could be used to give us a gauge of all the acts that have been in bidding wars in terms of what they've ultimately sold. There's certainly a lesson to be learned about what an act is worth and how much actually has to go into the marketing side. The end result might reflect the need to temper deals a bit. Developing acts need a lot of marketing dollars to set up. Maybe we could take on more acts if the signing dollars were more in control.

**'We're definitely in a period of re-evaluation'**

(Continued from preceding page)

## CREW CUTS

Virgin plans to issue "One For The Mockingbird" as the follow-up single to **Cutting Crew's** No. 1 hit "(I Just) Died In Your Arms." An accompanying videoclip has been directed by **Wayne Ishaam**.

Cutting Crew will kick off its first North American tour in June. Look for the ballad "I've Been In Love Before" to emerge as the third single from the U.K.-based band's "Broadcast" album.

In addition to working the Cutting Crew project, Virgin has mounted a heavy campaign to break new releases from the **Other Ones**, **Gary Moore**, and **T'Pau**.

## COMMODORES SWITCH

The **Commodores** have parted company with manager **Dan Cleary** and now are represented by indie publicist **JoAnn Geffen**, who has worked with the band for 17 years. Geffen will continue to operate her Los Angeles-based PR firm.

PolyGram has just issued a new **Commodores** single, the title cut—and third single—from their "United" album. The group is on the road through July 15 and then plans to record a new album for fall release.

## STEVEN SAYS

**Little Steven** returns to the scene May 15 with his debut Manhattan album, "Freedom—No Compromise." According to **Ken Baumstein**, Manhattan vice president of marketing, the label has mapped out an aggressive marketing campaign for the album, including stepped-up press, radio, and retail efforts. Also key is major exposure via MTV.

College and album rock radio stations have already picked up on the album's leadoff track, "Trail Of Broken Treaties," says Baumstein. He adds that the song is among the most added at album rock outlets.

Steven recently completed two videos for the album. Following a brief European promo trip, he will embark on a U.S. summer tour.

## BLUE CRUE

**Motley Crue's** new **Tom Werman**-produced Elektra album, "Girls, Girls, Girls," due May 18, draws from the best of the band's first three releases, with a few added surprises, according to group leader/bassist **Nikki Sixx**.

"It has the street savvy of our first album, the raw power of 'Shout At The Devil,' and the mixture of emotional changes and melody of 'Theatre Of Pain,'" says Sixx. He adds that "it's the

closest thing to porno-rock," which should be of interest to **Tipper Gore** and the **PMRC**.



**Wang Chung Tonite.** Nick Feldman, left, and Jack Hues of Geffen act Wang Chung have fun at the Ritz in New York. (Photo: Chuck Pulin).

The band has maintained a low profile since its global tour to promote the 1985 double-platinum album "Theatre Of Pain." Says Sixx, "Many people thought something was wrong. But we'd basically been touring and recording for five years and just needed to take a solid year off."

Plans call for the Crue to kick off another world tour June 19 in Tucson, Ariz. North American dates will probably run through the fall.

## ALL SYSTEMS GO

The **System's** "Don't Disturb This Groove" single is receiving a major top 40 push from the Atlantic promotion team.

"It's no secret that the record went No.1 on the black charts last week, and top 40 is reacting extremely well," says **Vince Faraci**, Atlantic senior vice president of promotion. "The **System** [**Mic Murphy** and **David Frank**] is a multifaceted act—with a history of working with people like **Phil Collins** and **Chaka Khan**—and now its time has definitely come."

In addition to strong radio airplay, Faraci says the video for "Don't Disturb This Groove" has been instrumental in helping the record take off. "It's getting a lot of exposure," he says.

Following a protracted absence from touring, the **System** is back on the concert scene, playing dates with **Kool & the Gang** and **Ready For The World**.

## IN BRIEF

The first single from **Sheena Easton's** upcoming EMI America album, "No Sound But A Heart," is the **Prince**-penned "Eternity" . . . Columbia's promotion team is predicting that Aussie band **Mondo Rock** will score a summer hit with its single "Primitive Love Rites." Meanwhile, the label's black department is very excited about "Show Me The Way," the leadoff single from **Regina Bell's** upcoming debut album, "All By Myself" . . . Capitol is working the title track from **Tina Turner's** "Break Every Rule" as the album's fourth single . . . Geffen is starting to break ground with the single "Walk On Fire" from **Little America's** eponymous debut album. The label is also making significant impact at album rock radio with **Tesla's** "Little Suzi" . . . "Right Next Door (Because Of Me)" is the second single from **Robert Cray's** gold PolyGram debut album, "Strong Persuader"

. . . Epic has released "Variety Tonight" as the second single from **REO Speedwagon's** "Life As We Know It" album. The label also hopes to score a top 10 hit with **Europe's** "Rock The Night," the follow-up to the top 10 smash "The Final Countdown."

## ALBUM MOVERS

**U2** stays at No. 1 on this week's Top Pop Albums chart (see page 76) . . . Highest debut on the chart is **Ozzy Osbourne/Randy Rhoads' "Tribute"** (No. 51) . . . Other significant new entries: **Barbra Streisand's** "One Voice" (No. 55); **Lisa Lisa & Cult Jam's** "Spanish Fly" (No. 76); and **Tom Petty & the Heartbreakers' "Let Me Up (I've Had Enough)"** (No. 97) . . . **Fleetwood Mac's** "Tango In The Night" is No. 14 in its second week . . . Strong sales take **Geffen's Whitesnake** album to No. 10.

*The Talent Report: Edited by Steve Gett. Reporters: Linda Moleski (New York) and Dave DiMartino (Los Angeles).*

## 'Electric' Sales Are High-Voltage The Cult Moves At A Clip

**NEW YORK** Initial sales of the **Cult's** new Sire album, "Electric," are definitely high-voltage. After just three weeks, the album is bulletted at No. 42 on the Top Pop Albums chart.

The track "Love Removal Machine" is garnering strong album rock radio airplay, and its accompanying videoclip has gotten heavy MTV exposure, according to **Charlie Springer**, Warner Bros. national sales manager. He also attributes the **Cult's** success to "major support at retail," together with the band's exposure on the **Billy Idol** tour.

"Sales are looking particularly strong where the band has played with **Idol**," says Springer. "Basically, the timing of everything for this project has been perfect."

According to Springer, sales of the last **Cult** album, "Love," are up

to about 230,000. "It's continued to sell for us," he says. "But it's amazing what this new one's doing. In the first few weeks, the orders are well over 200,000, and on Monday (4) we'll have the CD out, which is real important."

Plans call for the **Cult** to continue supporting **Idol** on the first leg of his tour, according to **Ian Grant**, who co-manages the band with **Alan Edwards**. **ICM** is the **Cult's** U.S. booking agent.

"The last **Idol** date is June 2 at the Garden in New York," says Grant. "After that, we're considering the possibility of a headline tour. We might also do some big stadium shows in the summer, and in September we're thinking about taking out on a strong package with some similar acts." **STEVE GETT**

## Madonna In The Groove With Tour, Movie; Hard Rockers In The Swing For Golf!!!

**NEW YORK** After scoring five consecutive top five singles during the past year—all featured on her quadruple-platinum "True Blue" album—you'd figure it might be time for **Madonna** to lay low awhile, right? No way. The material girl will be very much in the public's eye over the next few months.

Plans call for her to embark on an extensive world tour in June, starting in the Far East and then hitting the North American concert circuit. U.S. dates have not yet been announced—rumors abound that they will start June 29 in Dallas—but there will definitely be a number of stadium shows. **Club Nouveau** will open.

By the time **Madonna** hits the road, the theme song she wrote for her next movie, "Who's That Girl?" should be on the airwaves. It's one of four tunes she has recorded for the soundtrack, which will also feature new songs by **Club Nouveau**, **Scritti Politti**, and **Coati Mundi**. The movie, originally titled "Slammer," opens in August.

**FORE PLAY:** Sounds crazy, but a growing number of hard rock musicians have become hooked on golf. **Motley Crue** drummer **Tommy Lee** tells **The Beat** that he and vocalist **Vince Neil** play regularly.

"We've been into golf for a couple years now," says Lee. "When we're home, we often play with [**Ratt** drummer] **Bobby Blotzer**. But we play more on the road because there's never much to do all day."

**Alice Cooper** was probably the first rocker to catch the golf bug. **Judas Priest** guitarists **Glenn Tipton** and **K.K. Downing** are also veteran golf fanatics and have teed off on some of the finest international links during their world tours.

"I hear the guys from **Priest** are really into it," says Lee. "Maybe we'll have a round with them some day."

According to Lee, **Crue** and **Bon Jovi** manager **Doc McGhee** is "obsessed" with golf. "Oh, he really kicks ass, man," says Lee. "He's great to have on your team because I'm always drunk by the ninth hole!"

Lee and Neil are among several rockers who have committed themselves to the First Annual Celebrity Rock & Roll Golf Tournament, to be held June 21-22 at the Half Moon Bay Golf Links, near San Francisco.

Other competitors at the event, organized by **Gregg Giuffria**, will include members of **Cheap Trick**, **Journey**, **Night Ranger**, **Dio**, and **Rod Stewart's** band. The L.A.-based **Great Entertainment Group** plans to shoot

a 90-minute documentary of the tournament, which will be syndicated for TV broadcast in September, with a home video expected before the end of the year.

Proceeds from the competition will go to the T.J. Martell Foundation, St. Catherine's Hospital, and Rock Against Drugs. Says **Giuffria**, "We hope this will become an annual event and a major fund-raiser."

What's next? **The Beastie Boys** challenging **Prince Charles** to a polo match?



**NEW DEAL:** **Elvis Costello** is poised to sign with **Warner Bros.**, but parties are still working kinks out of the contract.

Meanwhile, **Costello** is playing snippets of **Kinks**, **Beatles**, **Prince**, **Bob Dylan**, **Van Morrison**, and **Chuck Berry** during his brief solo tour of U.S. campuses. **Nick Lowe** opens the shows, also solo, and joins **Costello** most nights for a duet of "(What's So Funny 'Bout) Peace, Love, And Understanding."

**Billboard** managing editor **Ken Schlager** reports that **Costello's** 2½-hour set April 23 at a sold-out Rutgers Univ. show in Piscataway, N.J., was a knockout and included an encore of his **Spinning Songbook**.

**LISTEN UP:** **Fleetwood Mac's** new "Tango In The Night" definitely grows on you. Standout cuts include **Lindsey Buckingham's** "Caroline" and **Stevie Nicks' "Welcome To The Room, Sara."** Incidentally, **Buckingham** refuses to reveal the lady responsible for the female "love grunts" on "Big Love," but **The Beat** hears that the original version featured **La Bella Donna** . . . Also hot on **The Beat's** CD player is the second batch of **Beatles** CDs—"Revolver," "Help!" and "Rubber Soul." Latest word from **Capitol** is that compilations featuring songs not on the band's 12 studio albums may well be released next year . . . Pick of the week: "Shining Star (Makin' My Love)" from the new **Bowie** album—love that **Mickey Rourke** rap!

**SHORT TAKES:** **Robert Cray**, **Bonnie Raitt**, **Nick Lowe**, and the **Greg Allman Band** are among those set to join the **Fabulous Thunderbirds** at their sixth annual **Riverfest**, to be held May 25 at Austin's **Lake Shores** . . . **MCA** recently honored **Jody Watley** with a "For Women Only" champagne brunch at **Vanessa's** restaurant in Manhattan's **Greenwich Village**. The invitation list was extended to various women in the media known to be movers and shakers.



**Star Writer.** Cinderella lead singer/guitarist and ASCAP member **Tom Keifer**, right, meets with ASCAP representative **Terry Bleckley** after a recent show at **Nassau Coliseum**.

## Tom Petty's Triple Treat; Bon Jovi Rocks—Indoors

*On The Road is a new weekly report on touring and venues.*

**NEW YORK** Tom Petty & the Heartbreakers—whose new MCA album, "Let Me Up (I've Had Enough)," is just out—have invited the Del Fuegos and the Georgia Satellites to accompany them on their Rock & Roll Caravan '87 tour.

The powerful triple bill hits the road May 26 in Tucson, Ariz., and will be out through July 27, says agent Barry Bell (Premier).

"The whole idea for the tour came from Tom," says Tony Dimitriades of Lookout Management, which represents Petty. "Particularly after going out with Bob Dylan last year, I think Tom felt that having more than one major talent on a bill was the way to really give people value for their money. So, this year he decided to take out two of his favorite young American rock'n'roll bands."

The only problem Bell foresees in presenting a three-act bill is the possibility of running into overtime. But he and Dimitriades say they have received strong cooperation from local promoters and venues to avoid any trouble with unions.

Confirmed dates include a June 8-12 stint at the Universal Amphitheatre in Los Angeles and a July 8 show at New York's Madison Square Garden. After the tour, Petty will rehearse with Dylan for a series of European concerts that starts Sept. 5 and runs through October.

**IN DEMAND:** Bon Jovi will be on the U.S. concert circuit until Aug. 10. Contrary to earlier rumors, however, the New Jersey rockers will not be playing any stadium dates, according to co-manager Doug Thaler of McGhee Entertainment.

"Our feeling has always been that you've got to come in with the right production," says Thaler. "What we have now is one that's geared to indoor venues, so rather than go out and rip off the kids,

we'll basically continue in arenas. Besides, we've been making very good money indoors."

Booked by Premier, Bon Jovi has enjoyed coast-to-coast sellouts since it started headlining last December. Fellow PolyGram act—and Jon Bon Jovi discovery—Cinderella is on the Bon Jovi tour through July 19. An opening act for the remaining dates has yet to be chosen.

Upon completion of its U.S. tour, Bon Jovi travels to Europe, where an Aug. 22 headlining appearance is scheduled at Britain's annual Castle Donnington festival.

**SHORT TAKES I:** Boston, Aerosmith, Whitesnake, Poison, and Tesla—that's the inside word on the starting lineup for the 10th annual Texas World Music Festival, to be held June 13 at the 80,000-capacity Dallas Cotton Bowl. The event is co-presented by the Houston-based Pace Concerts and C.C.C. in New York . . . More on Boston: On The Road hears that Tom Scholz's band will only appear

in stadiums this summer . . . After opening for Huey Lewis and Eric Clapton in the U.S., Robert Cray travels to Europe in June to support Tina Turner . . . The Jets have inked an 18-month sponsorship deal with General Foods' Kool-Aid. The MCA act—whose new album is set for late-summer release—begins a North American tour July 15 at the San Fernando Valley Fair, Northridge, Calif., and is out until Sept. 19.

**SOUNDS HOT:** Miami Sound Machine has signed a sponsorship deal with Pepsi-Cola for its 1987 world tour, which starts May 29 in Tucson, Ariz. After the opening date, the group travels to Honolulu and then has 16 concerts scheduled in Japan and Southeast Asia.

The U.S. leg resumes July 3 in Rochester, N.Y., with 60 dates booked through October. Under the terms of its Pepsi deal, the

*(Continued on next page)*



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 LONE JUSTICE	Los Angeles Sports Arena Los Angeles, Calif.	April 17-22	\$1,298,080 \$17.50	74,176 sellout	Avalon Attractions
THE GRATEFUL DEAD	Irvine Meadows Amphitheatre Irvine, Calif.	April 17-19	\$696,754 \$17.50/\$16.50/\$13.50	45,000 sellout	Avalon Attractions Bill Graham Presents
FRANK SINATRA JAN MURRAY	Chicago Theatre Chicago, Ill.	April 21-25	\$695,200 \$45/\$35/\$25	17,284 sellout	in-house
HUEY LEWIS & THE NEWS LONNIE MACK	The Centrum in Worcester Worcester, Mass.	April 25-27	\$619,635 \$17.50/\$15	37,325 sellout	Don Law Co.
U2 LONE JUSTICE	Cow Palace San Francisco, Calif.	April 24-25	\$425,453 \$16.50	25,785 sellout	Bill Graham Presents
DEEP PURPLE BAD COMPANY	Spectrum Philadelphia, Pa.	April 24-25	\$410,106 \$15.50/\$13.50	28,589 sellout	Electric Factory Concerts PACE Concerts
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Kansas Expocentre Topeka, Kan.	April 17-18	\$321,586 \$16.50/\$13.50	20,389 20,454	North American Tours
ERIC CLAPTON THE ROBERT CRAY BAND	Capital Centre Landover, Md.	April 25	\$315,438 \$19.50	18,025 sellout	Cellar Door Prods.
ERIC CLAPTON THE ROBERT CRAY BAND	Rosemont Horizon Rosemont, Ill.	April 19	\$296,133 \$17.50/\$15.50	17,338 sellout	Jam Prods. Ltd.
HUEY LEWIS & THE NEWS LONNIE MACK	Capital Centre Landover, Md.	April 21	\$294,735 \$17.50	16,842 sellout	Cellar Door Prods.
BON JOVI CINDERELLA	Capital Centre Landover, Md.	April 13	\$293,496 \$16.50	17,787 sellout	Cellar Door Prods.
ERIC CLAPTON THE ROBERT CRAY BAND	The Forum, St. Paul Civic Center St. Paul, Minn.	April 18	\$285,382 \$17.50/\$16.50	16,433 sellout	Jam Prods. Ltd. Company 7
BILLY JOEL	Carver-Hawkeye Arena Univ. of Iowa Iowa City, Iowa	April 25	\$278,128 \$17.50	15,893 sellout	Cellar Door Prods. Contemporary Presentations
DEEP PURPLE JOAN JETT	The Centrum in Worcester Worcester, Mass.	April 21-22	\$269,581 \$16.50/\$14.50	16,979 20,910	Don Law Co. PACE Concerts
LUTHER VANDROSS SHIRLEY MURDOCK	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	April 25	\$263,090 \$15/\$13	18,674 sellout	Stageright Prods. Turning Point Prods.
BILLY JOEL	The Arena St. Louis, Mo.	April 24	\$254,468 \$17.50	15,153 sellout	Contemporary Prods.
LUTHER VANDROSS SHIRLEY MURDOCK	Reunion Arena Dallas, Texas	April 22	\$248,973 \$17.50	14,851 17,711	Stageright Prods. Taurus Advertising
ERIC CLAPTON THE ROBERT CRAY BAND	Richfield Coliseum Richfield, Ohio	April 23	\$248,098 \$17.50	14,177 sellout	Belkin Prods.
BILLY JOEL	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	April 13	\$240,870 \$18.50	14,000 sellout	Parc Presentations
ERIC CLAPTON THE ROBERT CRAY BAND	Providence Civic Center Providence, R.I.	April 26	\$230,668 \$17.50	13,181 sellout	Frank J. Russo
ERIC CLAPTON THE ROBERT CRAY BAND	Market Square Arena Indianapolis, Ind.	April 21	\$216,629 \$16.50	13,129 sellout	Belkin Prods.
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Met Center Bloomington, Minn.	April 22	\$182,155 \$16.50/\$13.50	11,514 16,781	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Patriot Center George Mason Univ. Fairfax, Va.	April 26	\$170,792 \$18.50	9,232 10,000	Cellar Door Prods. North American Tours
BILLY IDOL THE CULT	UIC Pavilion Univ. of Illinois at Chicago Chicago, Ill.	April 25	\$159,547 \$16.50/\$15.50	9,718 sellout	Chicago Jam Concerts
BILLY JOEL	Centennial Hall Univ. of Toledo Toledo, Ohio	April 27	\$155,033 \$17.50	8,990 sellout	Belkin Prods.
LUTHER VANDROSS SHIRLEY MURDOCK	San Diego Sports Arena San Diego, Calif.	April 17	\$151,810 \$17.50/\$15.50	9,257 14,000	Lewis Grey Attractions Stageright Prods. Concert Entertainment
CONWAY TWITTY RANDY TRAVIS	Cumberland Co. Memorial Arena Fayetteville, N.C.	April 25	\$123,944 \$14.75	8,803 10,364	Jayson Promotions
LUTHER VANDROSS SHIRLEY MURDOCK	Garrett Coliseum, Alabama Agricultural Center Montgomery, Ala.	April 24	\$122,898 \$15/\$13	8,229 10,000	Stageright Prods. Turning Point Prods.
LUTHER VANDROSS SHIRLEY MURDOCK	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	April 26	\$119,216 \$16	7,441 9,428	Stageright Prods. Fantasma Prods.
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Wheeling Civic Center Wheeling, W.Va.	April 22	\$110,930 \$16.50	6,723 7,654	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	New Fieldhouse North Dakota State College Fargo, N.D.	April 20	\$105,518 \$16.50	6,395 8,902	North American Tours
CAMEO STARPOINT	Kaiser Arena, Henry J. Kaiser Convention Center Oakland, Calif.	April 12	\$100,223 \$20/\$17.50	5,727 7,900	Lewis Grey Attractions Bill Graham Presents Concert Entertainment
2 LIVE CREW MANTRONIX JAZZY JEFF HEAVY D. & THE BOYZ, JUST ICE STEADY B., KOOL MOE DEE SALT & PEPA, ANNQUETTE	Municipal Auditorium, New Orleans Cultural Center New Orleans, La.	April 19	\$98,823 \$16/\$14	7,192 8,000	Ghost Prods.
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Winnipeg Arena Winnipeg, Manitoba	April 21	\$98,077 \$20.75/\$18.75	10,291 17,557	North American Tours
RATT POISON	Arena, Seattle Center Seattle, Wash.	April 21	\$90,992 \$16	5,687 sellout	Media-One
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER	Roberts Municipal Stadium Evansville, Ind.	April 25	\$90,207 \$15.50	6,998 7,400	Full House Entertainment
STRYPER HURRICANE WARRANT	Irvine Meadows Amphitheatre Irvine, Calif.	April 25	\$86,493 \$16.50	5,242 6,133	Avalon Attractions
BILLY IDOL THE CULT	Market Square Arena Indianapolis, Ind.	April 24	\$85,510 \$16/\$15	5,647 7,000	Sunshine Promotions
CONWAY TWITTY RANDY TRAVIS	Salem Civic Center Salem, Va.	April 24	\$85,401 \$13.50	6,773 7,422	Jayson Promotions

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## Minnesota Music Awards Laud Native Acts Expanded Event Features Live Performances

BY MOIRA McCORMICK

MINNEAPOLIS Prince, the Jets, Jimmy Jam and Terry Lewis, and the Wallets were the big winners at the seventh annual Minnesota Music Awards, held April 23 at the Northrop Auditorium on the University of Minnesota's Twin Cities campus.

The three-hour event, half of which was taped for later syndicated television broadcast, was presented by the Minnesota Music Academy and featured live performances by Twin Cities-based artists Ta Mara & the Seen, Leo Kottke, and the Wallets, among others. The TV portion of the show was hosted by Apollonia.

Prince, in Europe readying a new concert tour, scored a total of 12 "Minnies"—four group awards (for his collaboration with the now-defunct Revolution) and eight individual honors for his vocal and guitar work. Prince's "Kiss" tied with the Jets' "Crush On You" for most popular single. Prince's father, John Nelson, accepted the award for him.

The Jets scored a total of four awards, including most popular entertainer/group and best pop/rock recording group. Additionally, Darrell Brand and Steve Rivkin won a photography award for the Jets' videos. Five of the eight-member Jets were on hand to accept their awards; other band members were on the West Coast.

The hit producer/writer Flyte Tyme team of Jam and Lewis earned seven awards, primarily for

their work on the Janet Jackson album "Control." The duo was also inducted into the Minnesota Music Awards Hall of Fame.

Critically acclaimed veteran underground band the Wallets carried off 11 Minnies. Their "Totally Nude" video won top honors, pitted against clips by the likes of Prince, Jackson, and the Jets. Wallets leader Steve Kramer won five individual awards as an instrumentalist; and saxophonist Max Ray earned two Minnies.

The number of this year's awards was increased to 237 from last year's 65, with winners chosen by the Minnesota Music Academy. Eighteen trophies were presented at the event; the rest of the winners were announced prior to the show at a private reception.

The first half of the program featured more locally oriented awards, while the second, televised half concentrated on the bigger honors. Performers in the first half, hosted by Twin Cities comedian Robb Benton,

included acoustic guitar virtuoso Kottke, Twin/Tone act Blue Hips, Ipso Facto, and the jazz-oriented Peterson Family Reunion.

Local radio personalities, industry figures, and musicians (including former Revolution drummer Bobby Z) handed out the awards. Veteran artist manager Owen Husney was presented with the Connie Hechter Award for distinguished service to Minnesota music by a nonmusician.

The Wallets, Ta Mara & the Seen, and country singer Paulette Carlson entertained in the second half of the show, produced for TV by Sam Riddle Productions in association with Bob Banner & Associates. The hourlong special will be syndicated to more than 150 national TV stations. Presenters in the second half included Alexander O'Neal, who is produced by Jam and Lewis, and Nu Shooz, which is in the Twin Cities working on a new album with producer David Z (Rivkin).

### ON THE ROAD

(Continued from preceding page)

Sound Machine will appear in television and radio ads, filmed in English and Spanish. The group's new Epic album, "Let It Loose!" ships June 1, with the leadoff single, "Rhythm Is Going To Get You," due May 11.

**SHORT TAKES II:** Bryan Adams kicks off a world tour Wednesday

(6) in Shreveport, La. He'll be blasting out songs from his latest A&M album, "Into The Fire," through a new J-60 sound system, designed especially for the tour by the Vancouver-based Jason Industries... Several major labels have eyes on hot unsigned Southern California act 5 Kool What? The group is showcasing Friday (8) and Saturday (9) at Oscar's in Santa Barbara... After their highly successful 1986 reunion tour, the Monkees return to the North American concert circuit this summer. The tour starts July 1 and will consist of some 90 indoor and outdoor bookings... Veteran Aussie rockers the Saints commence their first-ever U.S. tour May 31 in San Francisco. The band will be promoting its debut TVT album, "All Fools Day," through June 29... "Absolutely phenomenal!" That's what an ecstatic Herbie Herbert had to say about Europe, when he called midway through the Swedish band's debut North American tour. Admittedly, Herbert has a biased opinion, since he recently became Europe's U.S. manager. But just remember, this is the man who launched Journey—and look at that band's concert track record. On The Road has definite plans to attend Europe's May 15 show at New York's Beacon Theatre... Boston's annual Concerts On The Common series is back in the hands of original promoter Don Law. After posting losses of about \$250,000 in 1986, city officials reportedly asked Law to come back and take charge. Now in its sixth season, the concert series starts in mid-July and will offer about 20 top-name acts, including Whitney Houston, Kool & the Gang, and Willie Nelson.

Edited by Steve Gett. Assistance provided by Linda Moleski (New York). Send information to On The Road, C/O Billboard, 1515 Broadway, New York N.Y., 10036.

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## CMA Directors Vote For Expanded Program Of Activities Radio Sales Workshops & Arbitron Study Instituted

BY EDWARD MORRIS

NASHVILLE Directors of the Country Music Assn., meeting in Austin, Texas, April 15 and 16, voted to offer a series of radio sales workshops around the country this year. And in other business at the second quarterly meeting, the board commissioned Arbitron to do a demographic study of country-music listeners, approved a membership-recruitment promotion, and dropped the instrumental group category from its annual awards ceremony.

Designed for general managers,

sales managers, sales staffers, and promotion managers, the one-day radio workshops will feature speakers from the Research Group of Seattle. The workshops will be held in Atlanta, Cincinnati, Los Angeles, and San Antonio, Texas, on dates yet to be determined. Last year, the CMA sponsored several similarly structured meetings on the topic of marketing opportunities in country music.

The CMA's marketing and promotion committee was given approval to pay Arbitron \$9,000 to conduct the demographic study. It will be done during this spring's ratings

book and be available in late fall. The committee reported that a white paper on radio, "A New Look At Building Country Music Radio Audiences," has been mailed to all broadcast organizational members of CMA. Nonmembers can buy copies for \$125 each.

"Musical Membership Marathon," a promotion under which CMA members will compete for prizes to lure new members, was approved by the directors. Gibson is providing 20 guitars as prizes. CMA members will be sent kits on the promotion in May. Since January, the CMA has added 439 new or rein-

stated individual members and 31 organizational members for a record-high total of 8,005.

For the first time since the CMA awards were instituted in 1967, there will be no instrumental-group-of-the-year honor given. The awards criteria committee told the directors that "the nature of the market and current country product does not provide enough instrumental acts which truly fit the original intent." Last year's winner in this category was the Oak Ridge Boys' band.

The board also carried out the following:

- Criteria for the organization's four new broadcast awards (for top station, general manager, program director, and music director in small, medium, and large markets) were updated. Promotional litera-

ture and nomination blanks will be sent to all country stations in mid-May, to be returned by July 1.

- A new group medical insurance program was approved. It will be marketed and administered by Corroon & Black Benefits; information will soon be mailed to members.

- Lynn Shults, Capitol/EMI America, was welcomed as chairman of the market development subcommittee.

Tony Conway of Buddy Lee Attractions announced that the annual Talent Buyers Entertainment Marketplace will be held Oct. 9-11 at the Nashville Stouffer Hotel. There will be five sessions held each day, and 15 country acts will be showcased for the buyers.

The CMA's next board meeting will be held July 15 and 16 at the Pan Pacific Hotel in Vancouver.

### NEA Pays Tribute To Musician/Producer/Publisher Pete Drake Receives Master Award

AN APPROPRIATELY NAMED tribute, the Master Award, will go to Pete Drake, one of the all-time great masters of the Nashville Sound. The Nashville Entertainment Assn. honors the famed musician/producer/publisher at a black-tie tribute Thursday (7) at the Vanderbilt Plaza Hotel.

His "talking" steel guitar, his heavy influence on the Nashville Sound, and his success in several music-related areas make this unassuming creative giant one of the major upbeat notes on the Nashville and musical landscape. Previously, Grady Martin, the Jordanaires, and Billy Sherrill have received the prestigious NEA award presented for "outstanding and lasting contributions to the recognition and growth of entertainment in Nashville."



early writer for Drake's Window Music. The keen-eyed Drake encouraged Sonny Throckmorton to move to Nashville, and he groomed Linda Hargrove into a powerful writer. Others benefiting from the Drake touch were Pam Rose, Mary Ann Kennedy, Larry Kingston, David Allan Coe, and the Kendalls. "There's been 10 or 12 songs in my career that I would have bet anything on," says Drake, citing such hits as "Stand By Your Man," "Lucille," "No Charge," "Lay Lady Lay," "You Gave Me A Mountain," and "Jesus Is A Soul Man."



Drake believed so strongly in the last song that he cut it as a record, in the country, pop, and r&b genres—and it hit in all three categories.

"He's a wonderful, talented guy and a great asset to the music industry," says Buddy Killen, head of Tree International. Killen echoes the sentiments of those who have dealt with Drake in the Nashville music business when he adds, "I'm proud to call him my friend."

The Master Award tribute will feature performances by guest artists and a series of plaudits. Fortunately, the tribute doesn't mark the climax or completion of Drake's creative career. He's still busy as a publisher, producer, and most importantly, a picker. This gentle man with the shy smile is looking ahead toward more accomplishments in his world of music: "There's a lot of licks on the steel guitar I haven't found, and a lot of artists I'd like to produce that I haven't. I love what I do. People retire from things they don't like. If you love something, you do it as long as you can. I'm just getting started."

And that's the best news of all.

**NEWSNOTES:** Ricky Skaggs & Sharon White were recent guests on Garrison Keillor's "Prairie Home Companion" radio program, where they performed the chart-climbing duet "Love Can't Ever Get Better Than this." The song is on both Skaggs' Epic LP and the Whites' MCA/Curb LP. Vince Gill's forthcoming album, "The Way Back Home" is due for release in June. Produced by Richard Landis, the album features songs penned by Gill, Reed Neilson, Guy Clark, Rhonda Kye Fleming, and Hank DeVito. . . . Baillie & the Boys, whose debut single, "Oh Heart," took off with a bang, will have an album out in September. The group—Kathie Baillie, Michael Bonagura, and Alan LeBoeuf—is produced by Paul Davis and Kyle Lehning (the force behind Randy Travis and Dan Seals) . . . Hank Williams Jr. was joined by Keith Whitley, T. Graham Brown, Steve Earle, Highway 101, and Marty Stuart in the studio recently to work on a

(Continued on next page)

### Promo Supports 'Hangin' Tough' LP Radio, Retail Tie In Waylon

NASHVILLE Ten radio stations and five retail record chains participated in the recently concluded cross-promotion of Waylon Jennings' second MCA album, "Hangin' Tough." The album's first single, "Rose In Paradise," went to No. 1 on the Hot Country Singles charts.

Supporting the "Hangin' Tough . . . With Waylon" promotion were radio station WSLR and Gold Circle in the Akron/Cleveland market; KSSN/Musicland, Little Rock; WLWI/Turtle's, Montgomery, Ala.; WKSJ/Turtle's, Mobile, Ala.; KZLA/Licorice Pizza-Musicland, Los Angeles; KRAK/Kmart, Sacramento; WAMZ/Disc Jockey, Louisville, Ky.; KNEW/

Musciand, San Francisco; KUSA/Musciand, St. Louis; and WUSN/Sound Warehouse, Chicago.

In each market, the grand-prize winner was awarded round-trip airfare for two to the Hacienda del Sol dude ranch in Tucson, Ariz., accommodations for three days and two nights, access to all ranch facilities, and admission to a barbecue reception with Jennings on May 16.

Entrants in the promotion, which took place primarily during the first half of March, could register either by responding to radio pitches or by signing up at the participating record stores. Runners-up won albums and concert tickets.

FOR WEEK ENDING MAY 9, 1987

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

136 REPORTERS				NEW	TOTAL
				ADDS	ON
THE JUDDS	I KNOW WHERE I'M GOING	RCA/CURB		82	88
THE BELLAMY BROTHERS	COUNTRY RAP	MCA/CURB		51	54
LEE GREENWOOD	SOMEONE	MCA		46	48
LARRY GATLIN/JANIE FRICKIE	FROM TIME TO TIME	COLUMBIA		37	37
ANNE MURRAY	ARE YOU STILL IN LOVE WITH ME	CAPITOL		35	35

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of 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.

### RETAIL BREAKOUTS

42 REPORTERS				NUMBER
				REPORTING
RANDY TRAVIS	FOREVER AND EVER, AMEN	WARNER BROS.		15
GEORGE STRAIT	ALL MY EX'S LIVE IN TEXAS	MCA		10
DWIGHT YOAKAM	LITTLE SISTER	REPRISE		8
EARL THOMAS CONLEY	THAT WAS A CLOSE ONE	RCA		7
NETTY GRITTY DIRT BAND	BABY'S GOT A HOLD ON ME	W.B.		6

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## NASHVILLE SCENE

(Continued from preceding page)

Williams project. The group of country artists sang on "We Are Young Country," a tune that will appear on Williams' next LP.

Congratulations to **Eddy Raven**, who was named male vocalist of the year by the West Texas-Southern New Mexico Music Assn. Others nominated were **Willie Nelson**, **George Strait**, and **Waylon Jennings** . . . The ASCAP/Raymond Hubbell Music Scholarship goes to two Univ. of North Alabama commercial music majors. **Edward R. Martin** and **Anthony Little** received the awards from the program. According to ASCAP presi-

dent **Morton Gould**, the program "seeks to encourage the career development of composition students in colleges, universities, and conservatories around the country by providing artistic and financial incentive" . . . "Pinkard And Bowden Tour Music Row," an episode of the country/cross-over music video show "The Country Express," has been chosen by the Corporation for Public Broadcasting as its sole nominee in the Golden Rose competition. The event, held May 9-16 in Montreux, Switzerland, is Europe's most important television award ceremony for light entertainment

programming . . . The Country Music Foundation education department will present the third annual Words And Music: Special Edition, an evening of performances by professional songwriters and area school children, May 12 at the Country Music Hall Of Fame And Museum. The 90-minute program, hosted by composer/performer **John Hartford**, will feature approximately 25 selections written by students while participating in the CMF's Words And Music program. It teaches the elements of song composition to school children through language arts and music classes . . . **Earl**

**Thomas Conley**, **Dottie West**, the **Girls Next Door**, and **George Lindsey** will perform at a Mother's Day concert at the Brady Theatre in Tulsa, Okla., May 10. Proceeds will go to two-year-old **Amy Moran**, who is in need of a liver transplant. Tickets are \$5 each and may be purchased in Tulsa at Brady Theatre and **Johnny Lee Wills' Western Wear Store**; in Broken Arrow, Okla., at **C.R. Anthony's** and the **First National Bank**; and at all Carson ticket outlets. Donations may be made to the **Amy Moran Fund** through **John Ayers**, **First National Bank**, 121 S. Main, Broken Arrow, Okla. 74012.

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FOR WEEK ENDING MAY 9, 1987

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
1	1	3	7	<b>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</b> ● WARNER BROS. 1-25491 (CD)	TRIO ★★ NO. 1 ★★ 2 weeks at No. One
2	2	1	13	<b>GEORGE STRAIT</b> ● MCA 5913 (CD)	OCEAN FRONT PROPERTY
3	3	4	13	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS. (CD)	HANK "LIVE"
4	4	5	46	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
5	5	2	11	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (CD)	HEART LAND
6	6	7	22	<b>RESTLESS HEART</b> RCA 5648 (CD)	WHEELS
7	8	8	56	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
8	7	6	27	<b>GEORGE JONES</b> EPIC 40413	WINE COLORED ROSES
9	10	10	24	<b>THE O'KANES</b> COLUMBIA BL 40459	THE O'KANES
10	9	11	29	<b>REBA MCENTIRE</b> ● MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
11	11	12	29	<b>ALABAMA</b> ▲ RCA 5649-1-R (CD)	THE TOUCH
12	12	9	38	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406	SWEETHEARTS OF THE RODEO
13	13	14	53	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
14	19	16	29	<b>EARL THOMAS CONLEY</b> RCA 5619-1-R (CD)	TOO MANY TIMES
15	17	17	10	<b>OAK RIDGE BOYS</b> MCA 5945	WHERE THE FAST LANE ENDS
16	16	22	77	<b>THE JUDDS</b> ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
17	18	18	25	<b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
18	15	15	31	<b>LYLE LOVETT</b> MCA/CURB 5748/MCA	LYLE LOVETT
19	14	13	26	<b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431	PARTNERS
20	20	29	63	<b>ALABAMA</b> ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
21	27	32	6	<b>ASLEEP AT THE WHEEL</b> EPIC 40681	ASLEEP AT THE WHEEL
22	22	24	12	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5721/MCA (CD)	COUNTRY RAP
23	21	19	12	<b>WAYLON JENNINGS</b> MCA 5911 (CD)	HANGIN' TOUGH
24	29	30	6	<b>JOHN CONLEE</b> COLUMBIA 40442	AMERICAN FACES
25	24	23	16	<b>EDDY RAVEN</b> RCA 5728-1-R	RIGHT HAND MAN
26	25	25	46	<b>T. GRAHAM BROWN</b> CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
27	28	28	9	<b>RICKY VAN SHELTON</b> COLUMBIA 40602	WILD EYED DREAM
28	26	27	33	<b>GARY MORRIS</b> WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
29	23	20	29	<b>SAWYER BROWN</b> CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
30	30	33	50	<b>BILLY JOE ROYAL</b> ATLANTIC/AMERICA 90508	LOOKING AHEAD
31	35	34	12	<b>NANCI GRIFFITH</b> MCA 5927 (CD)	LONE STAR STATE OF MIND
32	34	35	9	<b>MOE BANDY</b> MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
33	36	37	62	<b>REBA MCENTIRE</b> ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
34	32	26	48	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
35	31	21	22	<b>KENNY ROGERS</b> RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
36	33	31	10	<b>KRIS KRISTOFFERSON</b> MERCURY 830 406-1/POLYGRAM	REPOSSESSED
37	37	41	7	<b>JUDY RODMAN</b> MTM 71060/CAPITOL	A PLACE CALLED LOVE
38	38	40	22	<b>HOLLY DUNN</b> MTM ST 1052/CAPITOL	HOLLY DUNN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	47	15	<b>SCHUYLER, KNDBLOCH &amp; DVERSTREET</b> MTM ST 71058/CAPITOL	SKO
40	41	44	111	<b>GEDRGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
41	45	50	129	<b>THE JUDDS</b> ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
42	40	39	7	<b>STEVE WARINER</b> MCA 5926	IT'S A CRAZY WORLD
43	46	48	30	<b>MICHAEL JOHNSON</b> RCA AEL-1-9501	WINGS
44	39	38	42	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
45	49	49	29	<b>DAN SEALS</b> EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
46	61	55	80	<b>EARL THOMAS CONLEY</b> RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
47	58	58	3	<b>CONWAY TWITTY</b> MCA 5969	BORDERLINE
48	48	51	48	<b>GEORGE STRAIT</b> ● MCA 5750 (8.98) (CD)	#7
49	47	42	28	<b>RICKY SKAGGS</b> EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
50	52	60	130	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
51	54	46	6	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 1-25500	AMERICANA
52	42	36	27	<b>JOHN ANDERSON</b> WARNER BROS. 1-25373	COUNTRIFIED
53	57	65	294	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
54	55	61	20	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
55	56	62	33	<b>MARIE OSMOND</b> CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
56	43	43	26	<b>RODNEY CROWELL</b> COLUMBIA 40116 (CD)	STREET LANGUAGE
57	53	52	41	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
58	60	67	4	<b>CHARLY MCCLAIN</b> EPIC 40534	STILL I STAY
59	NEW ►		1	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573	HOLD ON
60	65	53	28	<b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
61	64	71	26	<b>KENNY ROGERS</b> LIBERTY 5112/CAPITOL	TWENTY GREATEST HITS
62	62	73	25	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
63	50	57	4	<b>DAVID ALLAN COE</b> COLUMBIA 40571	A MATTER OF LIFE . . . AND DEATH
64	RE-ENTRY			<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
65	NEW ►		1	<b>JOHNNY PAYCHECK</b> MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
66	66	64	10	<b>RAY STEVENS</b> MCA 5918 (CD)	GREATEST HITS
67	67	74	58	<b>TANYA TUCKER</b> CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
68	63	56	5	<b>K. D. LANG &amp; THE RECLINES</b> SIRE 1-25441 (CD)	ANGEL WITH A LARIAT
69	69	—	91	<b>RONNIE MILSAP</b> ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
70	70	—	2	<b>GENE WATSON</b> EPIC 40644	HONKY TONK CRAZY
71	74	59	15	<b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM	WINNERS
72	72	63	43	<b>KEITH WHITLEY</b> RCA CPL-1-7043 (8.98) (CD)	L.A. TO MIAMI
73	59	45	10	<b>THE WHITES</b> MCA/CURB 5820/MCA	AIN'T NO BINDS
74	73	68	74	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
75	68	70	12	<b>PATTY LOVELESS</b> MCA 5915	PATTY LOVELESS

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

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	<b>★ ★ NO. 1 ★ ★</b> <b>THE MOON IS STILL OVER HER SHOULDER</b> B.MAHER (H.PRESTWOOD)	1 week at No. One ♦ MICHAEL JOHNSON RCA 5091-7
2	3	5	12	<b>TO KNOW HIM IS TO LOVE HIM</b> G.MASSENBURG (P.SPECTOR)	♦ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
3	4	6	14	<b>CAN'T STOP MY HEART FROM LOVING YOU</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
4	6	8	12	<b>IT TAKES A LITTLE RAIN</b> J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
5	7	12	10	<b>JULIA</b> J.BOWEN, C.TWITTY, D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
6	12	16	10	<b>I WILL BE THERE</b> K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
7	10	15	11	<b>DOMESTIC LIFE</b> B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
8	9	13	12	<b>GIRLS RIDE HORSES TOO</b> T.WEST (A.RANDALL, M.D.SANDERS)	JUDY RODMAN MTM 70283/CAPITOL
9	15	18	11	<b>PLAIN BROWN WRAPPER</b> G.MORRIS, B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
10	16	19	10	<b>TOO MANY RIVERS</b> J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
11	14	17	14	<b>OLD BRIDGES BURN SLOW</b> N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
12	1	2	15	<b>DON'T GO TO STRANGERS</b> B.LOGAN (J.D.MARTIN, R.SMITH)	T. GRAHAM BROWN CAPITOL 5664
13	5	7	14	<b>YOU'RE THE POWER</b> A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
14	17	21	11	<b>TIL' I'M TOO OLD TO DIE YOUNG</b> J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
15	20	22	7	<b>BABY'S GOT A HOLD ON ME</b> J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
16	22	25	8	<b>YOU'RE MY FIRST LADY</b> R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
17	21	24	9	<b>HARD LIVIN'</b> B.MEVIS (D.HALLEY)	♦ KEITH WHITLEY RCA 5116-7
18	23	27	7	<b>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</b> D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
19	8	11	13	<b>GOODBYE'S ALL WE'VE GOT LEFT</b> E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 53011
20	25	30	6	<b>CHAINS OF GOLD</b> S.BUCKINGHAM, H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
21	11	4	14	<b>A FACE IN THE CROWD</b> S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
22	28	33	6	<b>THAT WAS A CLOSE ONE</b> N.LARKIN, E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
23	33	42	3	<b>FOREVER AND EVER, AMEN</b> K.LEHNING (P.OVERSTREET, D.SCHLITZ)	♦ RANDY TRAVIS WARNER BROS. 7-28384
24	26	29	8	<b>HAVE I GOT SOME BLUES FOR YOU</b> R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVE. 70400/CAPITOL
25	27	31	10	<b>DON'T TOUCH ME THERE</b> SNEED BROTHERS, W.MASSEY (M.P.HEENEY)	CHARLY MCCLAIN EPIC 34-06980
26	29	34	5	<b>LITTLE SISTER</b> P.ANDERSON (D.POMUS, M.SHUMAN)	DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
27	30	35	6	<b>LOVE YOU AIN'T SEEN THE LAST OF ME</b> J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
28	31	36	7	<b>IT'S ONLY OVER FOR YOU</b> J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
29	34	39	8	<b>DON'T LET GO OF MY HEART</b> SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, H.MASLIN)	SOUTHERN PACIFIC WARNER BROS. 7-28408
30	13	1	15	<b>ROSE IN PARADISE</b> J.BOWEN, W.JENNINGS (S.HARRIS, J.MCBRIDE)	WAYLON JENNINGS MCA 53009
31	36	45	6	<b>FULL GROWN FOOL</b> N.WILSON, M.GILLEY (A.REYNOLDS, K.S.TAYLOR)	MICKEY GILLEY EPIC 34-07009
32	39	—	2	<b>★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★</b> <b>ALL MY EX'S LIVE IN TEXAS</b> J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
33	18	20	12	<b>GOD WILL</b> T.BROWN, L.LOVETT (L.LOVETT)	♦ LYLE LOVETT MCA/CURB 53030/MCA
34	43	60	3	<b>ANOTHER WORLD</b> J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28373
35	19	9	14	<b>SENRORITA</b> D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
36	44	55	3	<b>THE WEEKEND</b> T.BROWN, J.BROWN (B.LABOUTY, B.FOSTER)	STEVE WARINER MCA 53068
37	42	52	5	<b>EVERYBODY'S CRAZY 'BOUT MY BABY</b> P.WORLEY (M.REID)	MARIE OSMOND CAPITOL/CURB 5703/CAPITOL
38	41	49	8	<b>ASHES OF LOVE</b> P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
39	48	54	4	<b>AMERICAN ME</b> J.STROUD (J.F.KNOBLOCH, T.SCHUYLER)	S-K-O MTM 72086/CAPITOL
40	49	53	4	<b>CRIME OF PASSION</b> S.BUCKINGHAM (W.ALDREDGE, M.MCANALLY)	♦ RICKY VAN SHELTON COLUMBIA 38-07025
41	24	10	14	<b>LET THE MUSIC LIFT YOU UP</b> J.BOWEN, R.MCINTIRE (T.SEALS, E.SETSER)	REBA MCINTIRE MCA 52990
42	NEW ▶	1	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> <b>I KNOW WHERE I'M GOING</b> B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
43	46	50	7	<b>THE NIGHT HANK WILLIAMS CAME TO TOWN</b> J.CLEMENT (B.BRADDOCK, C.WILLIAMS)	JOHNNY CASH MERCURY 888 459-7/POLYGRAM
44	52	57	4	<b>OH HEART</b> K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
45	38	23	18	<b>THE BED YOU MADE FOR ME</b> P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
46	63	—	2	<b>LOVE SOMEONE LIKE ME</b> T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
47	57	69	3	<b>80'S LADIES</b> H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5154-7
48	61	—	2	<b>LOVE CAN'T EVER GET BETTER THAN THIS</b> R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
49	32	32	9	<b>ARE YOU SATISFIED</b> N.WILSON (S.WOOLEY, H.ESCAMILLA)	JANIE FRICKIE COLUMBIA 38-06985

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50	37	40	10	<b>COLORADO MOON</b> J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	♦ TIM MALCHAK ALPINE 006
51	35	14	16	<b>KIDS OF THE BABY BOOM</b> E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
52	62	68	4	<b>3935 WEST END AVENUE</b> D.MITCHELL (W.T.DAVIDSON, F.MYERS, S.DEAN)	MASON DIXON PREMIER ONE 112
53	67	—	2	<b>CINDERELLA</b> R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
54	40	26	16	<b>"YOU'VE GOT" THE TOUCH</b> H.SHEDD, ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
55	45	37	17	<b>OCEAN FRONT PROPERTY</b> J.BOWEN, G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 53021
56	NEW ▶	1	1	<b>COUNTRY RAP</b> E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52834/MCA
57	51	48	8	<b>BACK IN THE SWING OF THINGS AGAIN</b> R.BAKER (D.WILLS, B.MOULDS)	LARRY BOONE MERCURY 888 427-7/POLYGRAM
58	NEW ▶	1	1	<b>SOMEONE</b> J.BOWEN, L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53834
59	64	71	5	<b>NOT TONIGHT I'VE GOT A HEARTACHE</b> T.BRASFIELD (T.BRASFIELD, W.ALDREDGE)	VICKI RAE VON ATLANTIC/AMERICA 7-99471/ATLANTIC
60	68	—	2	<b>ROUTINE</b> R.PENNINGTON (B.REGAN)	THE KENDALLS STEP ONE 371
61	66	79	3	<b>TROUBLE IN THE FIELDS</b> T.BROWN, N.GRIFFITH (N.GRIFFITH, R.WEST)	NANCI GRIFFITH MCA 53082
62	53	41	17	<b>THE RIGHT LEFT HAND</b> B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
63	47	43	9	<b>HONKY TONK CRAZY</b> B.SHERRILL (H.HOWARD, R.PETERSON)	GENE WATSON EPIC 34-06987
64	NEW ▶	1	1	<b>MIDNIGHT BLUE</b> B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377
65	54	44	8	<b>HEART OF GOLD</b> C.MOMAN (N.YOUNG)	WILLIE NELSON COLUMBIA 38-07007
66	50	28	11	<b>DO I HAVE TO SAY GOODBYE</b> H.SHEDD, M.WRIGHT (P.MCCANN, J.MCBRIDE)	LOUISE MANDRELL RCA 5115-7
67	55	46	8	<b>CRAZY BLUE</b> P.WORLEY (M.CLARK, T.DUBOIS)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28426
68	NEW ▶	1	1	<b>FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)</b> C.YOUNG (L.GATLIN)	♦ LARRY GATLIN & JANIE FRICKIE COLUMBIA 38-07088
69	NEW ▶	1	1	<b>ARE YOU STILL IN LOVE WITH ME</b> J.WHITE (SPIRO, PORTER, WHITE)	ANNE MURRAY CAPITOL 44005
70	58	63	4	<b>ALMOST PERSUADED</b> B.SHERRILL (B.SHERRILL, G.SUTTON)	MERLE HAGGARD EPIC 34-07036
71	79	—	2	<b>WALTZIN' WITH DADDY</b> R.RUFF (D.FEATHERSTONE)	CARLETTE LUV 137/NSD
72	78	—	2	<b>I GOT THE ONE I WANTED</b> D.B.WHITE (D.LOWERY)	THE NIELSEN WHITE BAND VISION 122575
73	NEW ▶	1	1	<b>WOULD JESUS WEAR A ROLEX</b> R.STEVENS (M.ARCHER, C.ATKINS)	RAY STEVENS MCA 53101
74	74	82	3	<b>CLOSE YOUR EYES</b> G.SUTTON, R.WIER (J.TAYLOR)	RUSTY WIER BLACK HAT 102
75	75	86	3	<b>SEARCHING (FOR SOMEONE LIKE YOU)</b> J.GIBSON, J.PAYNE (M.M.MADDUX, JR.)	LANIER MCKUHEN SOUNDWAVES 4785/NSD
76	83	—	2	<b>HOT RED SWEATER</b> T.CHOATE (J.BOOKER)	JAY BOOKER EMI-AMERICA 8379/CAPITOL
77	77	88	3	<b>HEART</b> D.HOFFMAN (J.ELLEDGE)	RONNIE DOVE DIAMOND 378
78	59	51	20	<b>TWENTY YEARS AGO</b> J.GRAYDON, K.MIMS (M.SPRIGGS, W.NEWTON, D.TYLER, M.NOBLE)	♦ KENNY ROGERS RCA 5078-7
79	82	—	2	<b>CALLIN' YOUR BLUFF</b> B.BLACKMAN, R.RATTLESNAKE ANNIE (L.MACK, M.D.BARNES)	RATTLESNAKE ANNIE COLUMBIA 38-07024
80	65	61	11	<b>WAY DOWN TEXAS WAY</b> R.BENSON (B.J.SHAVER)	♦ ASLEEP AT THE WHEEL EPIC 34-06671
81	87	—	2	<b>SUMMER ON THE MISSISSIPPI</b> D.GOODMAN (D.GOODMAN, D.WINTERS, B.AERTZ)	SOUTHERN REIGN REGAL 3/NSD
82	NEW ▶	1	1	<b>NO ORDINARY MEMORY</b> M.JOHNSON (S.CLARK, M.CLARK, J.MACRAE)	BILL ANDERSON SOUTHERN TRACKS 1077
83	NEW ▶	1	1	<b>PUT ME OUT OF MY MISERY</b> J.CRUTCHFIELD (B.MCDELL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
84	56	38	9	<b>MANDOLIN RAIN</b> B.HORNBY, E.SCHEINER (B.R.HORNBY, J.HORNBY)	♦ BRUCE HORNSBY & THE RANGE RCA 5087-7
85	NEW ▶	1	1	<b>YOU'RE HERE TO REMEMBER (I'M HERE TO FORGET)</b> T.CHOATE, D.WILSON (HOLYFIELD, CHASE)	MERRILL AND JESSICA EMI-AMERICA/CURB 8388/CAPITOL
86	86	—	2	<b>WHISKEY WAS A RIVER</b> C.E.HOWARD (B.BORCHERS)	BOBBY BORCHERS LONGHORN 453003
87	NEW ▶	1	1	<b>BEAUTIFUL BODY</b> K.MANSFIELD (P.RYAN, W.MALLETT, B.MORRISON)	♦ DAVID FRIZZELL COMPLEAT 168/POLYGRAM
88	NEW ▶	1	1	<b>I WANNA WAKE UP WITH YOU/HE'S GOT THE WHOLE WORLD</b> L.STOLLER, J.YOUNG (B.PETERS)	CHRISTY LANE LS 1987
89	NEW ▶	1	1	<b>WARMED OVER ROMANCE</b> C.FIELDS (C.W.FIELDS)	TINA DANIELLE CHARTA 206/AVI
90	69	59	20	<b>SMALL TOWN GIRL</b> T.BROWN, J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
91	72	65	21	<b>I'LL STILL BE LOVING YOU</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.PROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
92	71	64	13	<b>NEED A LITTLE TIME OFF FOR BAD BEHAVIOR</b> B.SHERRILL (B.KEEL, D.A.COE, L.LATIMER)	DAVID ALLAN COE COLUMBIA 38-06661
93	60	47	13	<b>DON'T BE CRUEL</b> B.MAHER (E.PRESLEY, O.BLACKWELL)	THE JUDDS RCA/CURB 5094-7/RCA
94	81	62	20	<b>TALKIN' TO THE MOON</b> C.YOUNG (L.GATLIN)	♦ LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06592
95	70	72	4	<b>IN IT AGAIN</b> L.HINDS, A.J.MASTERS (J.LANSOWNE, A.J.MASTERS)	A.J.MASTERS BERMUDA DUNES 116
96	85	80	21	<b>TAKE THE LONG WAY HOME</b> J.BOWEN, J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
97	88	84	24	<b>MORNIN' RIDE</b> J.CRUTCHFIELD (S.BOGARD, J.TWEEL)	LEE GREENWOOD MCA 52984
98	73	78	4	<b>HE'S GOT YOU</b> D.BURGESS (H.COCHRAN)	DON MCLEAN EMI-AMERICA 8375/CAPITOL
99	80	83	3	<b>A WHOLE MONTH OF SUNDAYS</b> J.KENNEDY (J.YATES, D.DARST)	JENNY YATES MERCURY 888 428-7/POLYGRAM
100	76	56	12	<b>HEART VS. HEART</b> M.WRIGHT (D.HENRY, M.PARKER)	PAKE MCINTIRE RCA 5092-7

○ 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.

# Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	2
2	2	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	11
3	4	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	3
4	6	I WILL BE THERE	DAN SEALS	6
5	1	YOU'RE THE POWER	KATHY MATTEA	13
6	8	GIRLS RIDE HORSES TOO	JUDY RODMAN	8
7	16	JULIA	CONWAY TWITTY	5
8	9	DOMESTIC LIFE	JOHN CONLEE	7
9	13	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	4
10	11	THE BED YOU MADE FOR ME	HIGHWAY 101	45
11	20	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	24
12	7	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	1
13	12	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	51
14	14	ROSE IN PARADISE	WAYLON JENNINGS	30
15	21	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	19
16	27	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	15
17	22	YOU'RE MY FIRST LADY	T.G. SHEPPARD	16
18	17	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	41
19	10	DON'T GO TO STRANGERS	T. GRAHAM BROWN	12
20	15	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	21
21	29	LITTLE SISTER	DWIGHT YOAKAM	26
22	—	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	20
23	—	HARD LIVIN'	KEITH WHITLEY	17
24	30	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	14
25	—	TOO MANY RIVERS	THE FORESTER SISTERS	10
26	25	ARE YOU SATISFIED	JANIE FRICKIE	49
27	26	DON'T TOUCH ME THERE	CHARLY MCCLAIN	25
28	28	PLAIN BROWN WRAPPER	GARY MORRIS	9
29	19	SENRORITA	DON WILLIAMS	35
30	5	THE RIGHT LEFT HAND	GEORGE JONES	62

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	1
2	3	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	2
3	4	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	3
4	6	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	4
5	7	JULIA	CONWAY TWITTY	5
6	11	I WILL BE THERE	DAN SEALS	6
7	10	DOMESTIC LIFE	JOHN CONLEE	7
8	9	GIRLS RIDE HORSES TOO	JUDY RODMAN	8
9	15	PLAIN BROWN WRAPPER	GARY MORRIS	9
10	16	TOO MANY RIVERS	THE FORESTER SISTERS	10
11	14	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	11
12	1	DON'T GO TO STRANGERS	T. GRAHAM BROWN	12
13	5	YOU'RE THE POWER	KATHY MATTEA	13
14	17	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	14
15	20	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	15
16	22	YOU'RE MY FIRST LADY	T.G. SHEPPARD	16
17	21	HARD LIVIN'	KEITH WHITLEY	17
18	23	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	18
19	8	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	19
20	25	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	20
21	12	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	21
22	28	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	22
23	—	FOREVER AND EVER, AMEN	RANDY TRAVIS	23
24	26	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	24
25	27	DON'T TOUCH ME THERE	CHARLY MCCLAIN	25
26	29	LITTLE SISTER	DWIGHT YOAKAM	26
27	30	LOVE YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	27
28	—	IT'S ONLY OVER FOR YOU	TANYA TUCKER	28
29	—	DON'T LET GO OF MY HEART	SOUTHERN PACIFIC	29
30	13	ROSE IN PARADISE	WAYLON JENNINGS	30

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (15)	20
MCA/Curb (5)	
RCA (13)	15
RCA/Curb (2)	
CAPITOL (4)	14
EMI-America (4)	
MTM (3)	
16th Ave. (1)	
Capitol/Curb (1)	
EMI-America/Curb (1)	
WARNER BROS. (11)	12
Reprise (1)	
COLUMBIA	11
EPIC	7
POLYGRAM	5
Mercury (4)	
Compleat (1)	
NSD	3
LUV (1)	
Regal (1)	
Soundwaves (1)	
ATLANTIC	2
Atlantic/America (2)	
AVI	1
Charta (1)	
ALPINE	1
BERMUDA DUNES	1
BLACK HAT	1
DIAMOND	1
LS	1
LONGHORN	1
PREMIER ONE	1
SOUTHERN TRACKS	1
STEP ONE	1
VISION	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
52 3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
47 80'S LADIES	(Wooden Wonder, SESAC)	
32 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI)	
70 ALMOST PERSUADED	(Al Gallico, BMI) CPP	
39 AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI)	
34 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
49 ARE YOU SATISFIED	(Channet, ASCAP)	
69 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA)	
38 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
15 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
57 BACK IN THE SWING OF THINGS AGAIN	(Jobete, ASCAP/Alcorn, BMI) CPP	
87 BEAUTIFUL BODY	(Southern Nights, ASCAP)	
45 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	
79 CALLIN' YOUR BLUFF	(Mack's Flying V, BMI/Irving, BMI/Danor, BMI)	
3 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
20 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
53 CINOERELLA	(Englishtown, BMI)	
74 CLOSE YOUR EYES	(Not Listed)	
50 COLORADO MOON	(Life Of The Record, ASCAP/Malchak, ASCAP/Caloosa, ASCAP)	
56 COUNTRY RAP	(Bellamy Bros., ASCAP)	
67 CRAZY BLUE	(Warner-Tamerlane, BMI/Flying Dutchman, BMI/WB, ASCAP/Tim DuBois, ASCAP)	
40 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
66 DO I HAVE TO SAY GOODBYE	(April, ASCAP/New and Used, ASCAP) CPP/ABP	(MCA, ASCAP/Don Schlitz, ASCAP/Colegms-EMI, ASCAP/April/Welbeck, ASCAP/Blue Quill, ASCAP)
7 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
93 DON'T BE CRUEL	(Elvis Presley, BMI/Unichappell, BMI) HL	
12 DON'T GO TO STRANGERS	(MCA, ASCAP) HL	
29 DON'T LET GO OF MY HEART	(Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	
25 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
37 EVERYBODY'S CRAZY 'BOUT MY BABY	(Lodge Hall, ASCAP) CPP	
21 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
23 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL	
68 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
31 FULL GROWN FOOL	(Aunt Polly's BMI/Pecan Pie, BMI)	
8 GIRLS RIDE HORSES TOO	(Mid-Summer, ASCAP/AMR, ASCAP)	
33 GOD WILL	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
19 GOODBYE'S ALL WE'VE GOT LEFT	(Goldline, ASCAP) HL	
17 HARD LIVIN'	(April/E.P.R., ASCAP/Freelove, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
24 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
77 HEART	(Jim Ron, BMI)	
65 HEART OF GOLD	(Silver Fiddle, ASCAP)	
100 HEART VS. HEART	(Cross Keys, ASCAP/Shen Hit, BMI) HL	
98 HE'S GOT YOU	(Tree, BMI) HL	
63 HONKY TONK CRAZY	(Tree, BMI) HL	
76 HOT RED SWEATER	(Screen Gems-EMI, BMI)	
72 I GOT THE ONE I WANTED	(Shedhouse, ASCAP)	
42 I KNOW WHERE I'M GOING		
88 I WANNA WAKE UP WITH YOU/HE'S GOT THE WHOLE WORLD	(Ben Peters, BMI)	
6 I WILL BE THERE	(Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	
91 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Hearth Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL	
95 IN IT AGAIN	(Desert Sands, BMI/Medicine, BMI)	
4 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
28 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL	
5 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
51 KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
41 LET THE MUSIC LIFT YOU UP	(Two Sons, ASCAP/Warner-Tamerlane, BMI/WB, ASCAP)	
26 LITTLE SISTER	(Elvis Presley, BMI/Right Song, BMI) HL	
48 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
46 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
27 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
84 MANDOLIN RAIN	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP)	
64 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI)	
1 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
97 MORNIN' RIDE	(Chappell, ASCAP/Unichappell, BMI) HL	
92 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	(Window, BMI/Goodlat, BMI/Robin Sparrow, BMI) CPP	
43 THE NIGHT HANK WILLIAMS CAME TO TOWN	(Tree, BMI/Old Friends, BMI) CPP/HL	
82 NO ORDINARY MEMORY	(Combine, BMI/Music City, ASCAP)	
59 NOT TONIGHT I'VE GOT A HEARTACHE	(Rick Hall, ASCAP)	
55 OCEAN FRONT PROPERTY	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) CPP/ABP/HL	
44 OH HEART	(Colegms-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
11 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
9 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
83 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI)	
62 THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
30 ROSE IN PARADISE	(Blackwood, BMI/April, ASCAP) CPP/ABP	
60 ROUTINE	(Dejamus, ASCAP)	
75 SEARCHING (FOR SOMEONE LIKE YOU)	(Unichappell, BMI) HL	
35 SENORITA	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
90 SMALL TOWN GIRL	(Tree, BMI/Cross Keys, ASCAP) HL	
58 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/MCA, ASCAP/Peso, BMI)	
81 SUMMER ON THE MISSISSIPPI	(Write Road, BMI/Guyasuta, BMI/Lawyers Daughter, BMI/Log Jam, ASCAP/Boo, ASCAP)	
96 TAKE THE LONG WAY HOME	(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)	
94 TALKIN' TO THE MOON	(Larry Gatlin, BMI)	
22 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP)	
14 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
2 TO KNOW HIM IS TO LOVE HIM	(Mother Bertha, BMI) CPP	
10 TOO MANY RIVERS	(Combine, BMI)	
61 TROUBLE IN THE FIELDS		
78 TWENTY YEARS AGO	(Warner House of Music, BMI/WB Gold, ASCAP)	
71 WALTZIN' WITH DADDY	(Kenco, ASCAP/Calente, ASCAP)	
89 WARMED OVER ROMANCE	(Mr. Mort, ASCAP)	
80 WAY DOWN TEXAS WAY	(House Of Cash, BMI)	
36 THE WEEKEND	(Screen Gems-EMI, BMI)	
86 WHISKEY WAS A RIVER	(Tree, BMI)	
99 A WHOLE MONTH OF SUNDAYS	(Galleon, ASCAP/Al Gallico, BMI) CPP	
73 WOULD JESUS WEAR A ROLEX	(Leona, ASCAP)	
85 YOU'RE HERE TO REMEMBER (I'M HERE TO FORGET)	(April, ASCAP/Ideas Of March, ASCAP/Music Corp. Of America, BMI)	
16 YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
18 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
13 YOU'RE THE POWER	(Colegms-EMI, ASCAP)	
54 "YOU'VE GOT" THE TOUCH	(Alabama Band, 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.

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# TOP JAZZ ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	11	<b>DEXTER GORDON</b> BLUE NOTE BT-85135/MANHATTAN (CD) 11 weeks at No. One THE OTHER SIDE OF ROUND MIDNIGHT	
2	2	11	<b>SOUNDTRACK</b> COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
3	4	11	<b>CARMEN LUNDY</b> BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
4	3	11	<b>MICHEL PETRUCCIANI</b> BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
5	5	11	<b>BRANFORD MARSALIS</b> COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
6	6	11	<b>WYNTON MARSALIS</b> COLUMBIA FC 40308 (CD)	J MOOD
7	NEW		<b>TONY WILLIAMS</b> BLUE NOTE 85138/MANHATTAN	CIVILIZATION
8	8	11	<b>WAYNE SHORTER</b> COLUMBIA FC 40373	PHANTOM NAVIGATOR
9	10	5	<b>MARLENA SHAW</b> VERVE 831 438 1/POLYGRAM	IT IS LOVE
10	9	11	<b>HENRY JOHNSON</b> MCA/IMPULSE MCA 5754/MCA (CD)	YOU'RE THE ONE
11	7	11	<b>JOE HENDERSON</b> BLUE NOTE BT 85126/MANHATTAN STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. TWO	
12	12	5	<b>JAMES NEWTON</b> BLUE NOTE BT 85134/MANHATTAN	ROMANCE AND REVOLUTION
13	13	3	<b>BILL WATROUS</b> SOUNDWINGS 2100 (CD)	SOMEPLACE ELSE
14	11	7	<b>JOHN COLTRANE QUARTET</b> MCA/IMPULSE 5885/MCA (CD)	BALLADS
15	NEW		<b>ELVIN JONES/MCCOY TYNER QUINTET</b> BLACK-HAWK BKH 521-1/BLACKHAWK REUNITED	

# TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	11	<b>NAJEE</b> EMI-AMERICA ST-17241 (CD) 7 weeks at No. One NAJEE'S THEME	
2	3	11	<b>BOBBY MCFERRIN</b> BLUE NOTE BT 85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
3	4	11	<b>DAVID SANBORN</b> WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
4	2	11	<b>GEORGE HOWARD</b> MCA 5855 (CD)	A NICE PLACE TO BE
5	5	11	<b>THE RIPPINGTONS</b> PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
6	6	11	<b>STANLEY JORDAN</b> BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
7	8	11	<b>KENNY G.</b> ARISTA AL 8 8427 (CD)	DUOTONES
8	7	11	<b>LARRY CARLTON</b> MCA 5866 (CD)	LAST NITE
9	9	7	<b>MAUREEN MC GOVERN</b> CBS MASTERWORKS BFM 42314 (CD)	ANOTHER WOMAN IN LOVE
10	10	5	<b>JOHN SCOFIELD</b> GRAMAVISION 18-8702-1/POLYGRAM (CD)	BLUE MATTER
11	12	5	<b>GEORGE SHAW &amp; JETSTREAM</b> TBA 223/PALO ALTO	LET YOURSELF GO
12	11	11	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25393 (CD)	DOUBLE VISION
13	17	3	<b>FRANK POTENZA</b> TBA 222/PALO ALTO	SOFT & WARM
14	NEW		<b>STANLEY TURRENTINE</b> BLUE NOTE 85140/MANHATTAN	WONDERLAND
15	18	11	<b>BOB JAMES</b> WARNER BROS. 25495 (CD)	OBSESSION
16	21	3	<b>HERB ALPERT</b> A&M 5125 (CD)	KEEP YOUR EYE ON ME
17	13	11	<b>MILES DAVIS</b> WARNER BROS. 25490 (CD)	TUTU
18	14	11	<b>THE CRUSADERS</b> MCA 7581 (CD)	THE GOOD AND BAD TIMES
19	19	7	<b>PAQUITO D'RIVERA</b> COLUMBIA FC 40583	MANHATTAN BURN
20	22	9	<b>BOB THOMPSON</b> ENIGMA/INTIMA SJ-73238/INTIMA (CD)	BROTHER'S KEEPER
21	24	3	<b>BILL SHIELDS</b> RSVP 9001/OPTIMISM (CD)	SHIELDSTONE
22	23	3	<b>THE TONIGHT SHOW BAND/DOC SEVERINSEN</b> AMHERST 3312 (CD) THE TONIGHT SHOW BAND, VOL II	
23	16	11	<b>TANIA MARIA</b> MANHATTAN ST 53045 (CD)	THE LADY FROM BRAZIL
24	NEW		<b>DAVID TORN</b> ECM 1322/POLYGRAM (CD)	CLOUD ABOUT MERCURY
25	NEW		<b>SPECIAL EFX</b> GRP 1033 (CD)	MYSTIQUE

○ 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.



by Peter Keepnews

**A** WEALTH OF previously unreleased Duke Ellington material is heading for the marketplace on compact disk as the result of a deal between Mercer Ellington and industry veteran Mel Fuhrman.

Fuhrman, who runs Little Major Distributing, a New York-based label rep firm, has acquired somewhere between 15 and 18 hours of Ellingtonia—he says he won't know exactly how much until he's finished sifting through it—from the great composer/bandleader/pianist's son. He plans to release the best of it on a total of 10 CDs, five this summer and five next summer, on his new LMR label.

Included in the material, recorded both live and in the studio between the mid-'50s and the mid-'60s, is a complete 35-minute work, "The Dégas Suite," composed for a movie, which was never completed, about the life of the French painter. One of the first five CDs will consist of "The Dégas Suite" and two shorter extended works: "The Jaywalker," also written for a film that ended up not getting made, and "The River," written for the American Ballet Theater. Two other disks of studio material and two recorded in concert will complete the first batch of "new" Ellington titles. Fuhrman estimates that more than five hours of his Ellington stash consist of compositions that have never appeared on record.

Longtime Ellington associate Stanley Dance has been involved in assembling the disks and is writing the text for the six-page booklets that will accompany each one. Dance, Fuhrman, and Mercer Ellington are co-executive producers of the entire project.

Fuhrman says each Ellington CD will contain approximately an hour of music and list for \$14.95. His

company owns world rights for the material in all configurations, although there are currently no plans to release any of it in LP or cassette form.

**ON THE ROAD:** A six-day, five-city Latin-American tour by an all-star package of U.S. jazz artists kicks off Monday (4) in Montevideo, Uruguay. Dubbed Festival De Jazz Uno, the package features the Modern Jazz Quartet on four of the six dates and the groups of Billy Taylor, Betty Carter, Jimmy Heath, and Jimmy Owens on all six. The tour—organized by Larry Flood, a former U.S. diplomat who put it together with no financial help from any of the countries involved—will spend most of its time in Argentina, including two nights in Buenos Aires. If it's a success, Flood hopes to make it an annual event... Illinois Jacquet has embarked on an extensive tour of Europe, timed to coincide with the 45th anniversary of the recording of his classic solo on "Flying Home" with Lionel Hampton. Jacquet and his big band be-

## Unissued Ellingtonia will hit the marketplace on CD

gan the tour in Lyon, France, on Monday (4) and will wind it up in early June. Upon returning to the U.S., the saxophonist plans to record an album with his ensemble, although he has no label deal yet. Jacquet's busy band also appeared at the recent eighth-birthday celebration of WBGO, the enterprising all-jazz FM outlet based in Newark, N.J. The concert was part of the station's ongoing Gilbey's Gin & Jazz series.

**ALSO NOTED:** New York's Parsons School of Design recently devised an ingenious way to raise money for its projected jazz keyboard scholarship fund. On April 25 and 26, the school held a round-robin jazz piano marathon, with such artists as Toshiko Akiyoshi, Jaki Byard, Tommy Flanagan, and Hilton Ruiz—among many others—playing solos and duets from 2 p.m. well into the night each day.



by Bob Darden

**C**ONTEMPORARY CHRISTIAN MUSIC NEEDS the Imperials. Since their founding in 1964, they've remained at the forefront of religious music, always innovative, always progressing. Artists like Russ Taff, Terry Blackwood, Gary McSpadden, Jake Hess, Joe Moscheo, and a host of others have been Imperials. They have backed Elvis Presley, won a fistful of Grammys, released about 40 albums, and had one bass singer—Armond Morales.

Morales is still around, still singing bass, still managing the band. And with their latest release for Myrrh Records, "This Year's Model," little remains of the traditional Southern gospel the group was singing 23 years ago. "This Year's Model" is unabashed contemporary rock, containing tunes like the raging, towering "Power Of God," the moody "Outlander," and the bouncy "Holding On (First Love)."

The success of "This Year's Model" must come as a particular vindication to Morales. Some had written the band off following a couple of less-than-inspiring albums and a year's worth of personnel turnover.

"We went through some growing pains last year," Morales says, speaking from the band's Nashville offices. "We definitely had some slim times. But then, I think the whole religious music industry—except Amy Grant—struggled last year. Maybe the marketplace was overflooded with new releases and Christian concerts.

"As for us, we went through a particularly difficult stage. We'd just kind of treaded water with 'Stand By The Power' [1982], but 'Side By Side' [1983] and 'The Imperials Sing The Classics' [1984] really set us back. Folks thought we were retiring or something. We lost

all of the young audience we'd worked so hard to build up."

If current concert attendance is any indication, the young people are indeed back. "This Year's Model" is closer in spirit to the two Michael Omartian-produced classics "One More Song For You" and "Priority."

The addition of two young, energetic singers, Jimmie Lee and Ron Hemby, hasn't hurt either.

"I think we're finally regaining now what we lost," Morales says. "We knew we had to concentrate on it, to produce what the market wanted. The new guys have given us a new shot of energy. Both served long apprenticeships in backup roles, and now they're on the front lines, where they've worked to be. So they're bringing to the Imperials both freshness and experience—and I think it's going to work.

"Plus, I think we stretched in the studio some this time. I know our producer, Brown Bannister, feels he stretched a little, especially since we brought in Nick

## Imperials make comeback with hit album, fresh talent

Froome as engineer. It was a fun LP to do. We all got along well; we worked hard."

Morales admits that the band still has some ground to cover to re-establish itself among the front ranks of Christian bands. In doing so, he says, the Imperials will focus on getting together the right material.

"The material dictates the voice required and the sound needed," he says. "Once we got what I considered were real good songs, we then experimented with various voices. It's not an ego thing. If Jimmie Lee or Ron did the best job, then they sang lead on the album.

"On this particular album neither Dave Will nor I happened to sing any of the leads. But David's still one of the best ballads singers around. What we're trying to do now, though, is establish the new guys. We'll probably spread the lead vocals around more on the next album. But us old codgers, we're still learning."

## Calling All College Kids: MTV Needs Another VJ

NEW YORK MTV is going cradle-robbing in its search for a fifth VJ. The 24-hour-a-day music video channel is auditioning teen-agers at 10 college campuses across the U.S. as part of its College Caravan Screen Test.

Principal interviews are being given to 125 possible VJs at each college. From these, 25 will be selected to undergo the full four-part audition process, which includes making a video résumé, conducting a mock celebrity interview, passing a quiz designed to test the subject's knowledge of rock'n'roll, and participating in an improvisational acting exercise.

The search continues through May 4 at the following schools: Emerson College in Boston; the

Univ. of Maryland; Pittsburgh's Carnegie Mellon Univ.; the Univ. of North Carolina; the Univ. of Florida; the Univ. of Texas; the Univ. of Wisconsin; Northwestern Univ. in Evanston, Ill.; the Univ. of Washington at Seattle; and the California Institute of the Arts in Valencia.

According to an MTV representative, the channel had considered limiting the auditions to seniors so as not to appear to be luring students away from their studies. But, says the spokesman, "For a drama, communications, or journalism major, what could be better experience than to go on the air with a national television network for a while? They'll always be able to finish college if they want to."

## Provides Satellite Music Transmissions CSN Forms Nightclub Arm

NEW YORK College Satellite Network's rapid expansion into the nightclub business has recently led the firm to form a separate division to handle that market.

The new arm, headed by Jim Thompson, former head of the video consultancy the Thompson Network, is providing nightclubs with the same satellite music transmissions CSN had previously delivered only to college campuses.

Thompson has a strong background in video club promotion and programming. As president of The Thompson Network, he acted as a video consultant for a number of labels, including Warner Bros. and MCA, and he also served as senior vice president of Video Pool, a clip-distribution service.

CSN was started four years ago to provide live-via-satellite educational and entertainment program-

ming to a network of approximately 200 colleges and universities. That reach has now grown to encompass about 500 schools throughout North America, says Ed Wakeham, senior vice president of CSN.

Since getting involved in the nightclub business about a year ago, CSN has bounced a number of shows from international locations off satellites and into North American clubs. Artists the company has worked with include Simply Red, Simple Minds, Big Country, Oingo Boingo, Berlin, and Midnight Oil.

In addition to live concert programming, Wakefield says the new division will offer training seminars for club owners and an "information-exchange network" within the bar and nightclub industry.

STEVEN DUPLER

## PolyGram Ties Kiss Tape, CDs 'Exposed' Preorders Near 25,000 Mark

JIM BESSMAN

NEW YORK A major push for the PolyGram Music Video/PolyGram Video title "Kiss Exposed" heralds PolyGram Records' distribution takeover of the home video line from RCA/Columbia and Sony Video Software.

The label is timing the videocassette—which PolyGram says has preorders approaching 25,000—to coincide with the compact disk release of the remainder of the Kiss catalog.

The "Kiss Exposed" videocassette will also benefit from a major three-month promotion aimed at both the record and video product lines. The campaign, heavy on point-of-purchase materials and trade and consumer advertising, is also designed to bridge the gap between the venerable heavy metal group's forthcoming studio album, a Ron Nevison-produced title not slated for release until the fall, and the video.

A 90-minute program combining 15 promotional or concert clips with farcical "rockumentary" material, "Kiss Exposed" is due in-store on May 18 at \$29.95.

Other PMV/PolyGram Video titles set to follow—albeit with less promotional fanfare—are Kool & the Gang's clip compilation/interview tape "Decade" (\$19.95), "Style Council Live—Showbiz" (\$19.95), Level 42's "Live At Wembley" (\$24.95), Cameo's clip compilation "Word Up" (\$14.95), and Rene & Angela's clip compilation "A Street Called Desire" (\$14.95).

All titles are on the PolyGram MusicVideo label and are being distributed through its new video distribution company PolyGram Video. Formerly, PMV product was distributed primarily through RCA/Columbia Home Video, though some titles were available from Sony Video Software.

"'Kiss Exposed' is really the per-

fect video in making our entry into the business because Kiss has a proven track record," says Jim Urie, PolyGram vice president of sales and branch distribution, referring to the platinum-selling "Animalize Live Uncensored" Kiss con-

### 'The key has been the group's cooperation'

cert released two years ago on RCA/Columbia.

"They've already sold videos, so we're going out with something that consumers and distributors will want, which is particularly good for us in our start-up situation."

Len Epand, the label's senior vice president of music video promotion, notes that the first Kiss longform "took a year to go gold [25,000 units sold], but we expect 'Kiss Exposed' to go platinum [50,000 units] within six months, which is astounding for a \$29.95 music video title. After that, the sky's the limit, because it's a collector's item that will appeal to the whole hard rock audience."

Epand adds that the company worked hard on preselling the tape a month in advance of its release date, and Urie says that preorders, approaching gold, were far greater than expected.

"Video distributors are used to selling hit movies, so if a music video isn't a solid hit, it's hard to get it out there," says Urie. "But a Kiss title really opens the door for you, and this one could go gold out of the box."

Helping "Kiss Exposed" from the outset is its link with the release of

the remaining 15 titles of the group's 20-album catalog not converted to CD.

Harry Anger, PolyGram senior vice president of marketing, points to the label's "centrally themed promotion play," beginning with the video's presell and followed by its release, the CD releases, and the concurrent advertising campaign.

"Altogether, that's almost three months of Kiss," says Anger, adding that "Kiss Exposed," in coinciding with the Kiss CDs, affords PolyGram an opportunity to make the "greatest possible impact" in its home video distribution entry and sets the stage for the fall studio album.

Anger says that the "extensive" print campaign will be waged both in the trades and consumer press as well as heavy-metal-oriented radio outlets.

Epand adds that the CDs and videotape will be cross-promoted by inserts packaged into both formats and highlighting the availability of both.

PolyGram has also edited a 10-minute "Kiss Exposed Highlights" film for branch promotional use and in-store play, Epand says. The company has also cut an airplay trailer clip from the program to the tune of "Rock And Roll All Nite," a 1980 Australian live version of which concludes the cassette.

Meanwhile, Kiss has already participated in press interviews supporting the video, and Epand reports that one top heavy metal magazine is devoting an entire issue to it. The group has also appeared on MTV as guest VJs, he notes, and will be interviewed on the channel in May.

(Continued on next page)

## New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

**BRIGHTON ROCK**  
Can't Wait For The Night  
Young, Wild And Free/Atco/Atlantic  
Stephen Reynolds/Bright Films Inc.  
Stephen Prendergast

**BRYAN ADAMS**  
Heat Of The Night  
Into The Fire/A&M  
Curt Marvis, Jay Rowe  
Wayne Isham

**CONCRETE BLONDE**  
Dance Along The Edge  
Concrete Blonde/I.R.S.  
Tina Sivey/Sivey-Lee Productions  
Jane Simpson

**THE DIG**  
Chances  
The Dig/Atlantic  
Keith Melton/Infinity Filmworks  
Keith Melton

**DAVID FOSTER**

**Love Lights The World**  
Atlantic  
Allen Weinrib/Champagne Productions  
Robert F. Quartyly

**AL GREEN**  
Everything Is Going To Be Alright  
Soul Survivor/A&M  
Jay Brown/Double L Ranch  
Larry Williams

**INTIMATE STRANGERS**  
Let Go  
Charm/I.R.S.  
Roger Hunt/Fugitive Films  
Christopher Robin Collins

**JESSE JOHNSON**  
Baby Let's Kiss  
Shockedelica/A&M  
Karen Bellone/Bell One Productions  
Jim Hershleder

**TOM PETTY & THE HEARTBREAKERS**  
Jammin' Me  
Let Me Up I've Had Enough/MCA  
Kathy Dougherty/Bell One Productions  
Jim Lenahan, Kathy Dougherty

**JEFF STEVENS & THE BULLETS**  
Bolt Out Of The Blue  
Bolt Out Of The Blue/Atlantic  
Bill Turner/The Nashville Network  
Bill Turner

**JEFF STEVENS & THE BULLETS**  
You're In Love Alone  
Bolt Out Of The Blue/Atlantic  
Bill Turner/The Nashville Network

Bill Turner

**THRASHING DOVES**  
Beautiful Imbalance  
Bedrock Vice/A&M  
Vivid Productions  
Andy Morahan

**THE TRUTH**  
Weapons Of Love  
Weapons Of Love/I.R.S.  
Paul Trybits/Features International  
Brad Langford

**U2**  
With Or Without You  
The Joshua Tree/Island  
Michael Hamlyn/Midnight Films  
Meiert Avis

**WALL OF VOODOO**  
Do It Again  
Happy Planet/I.R.S.  
Steve Sayadian  
Steve Sayadian

**THE WARD BROTHERS**  
Why Do You Run  
Madness Of It All/A&M  
M.O.P.  
Arnell, Benton

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**Cast Of Thousands.** Director Jim Yukich threw everything—including the kitchen sink—into his clip for MCA act Kansas' single "Can't Cry Anymore," from the album "Power." The band and "friends" are shown on the set in Los Angeles.

## Video Track

### NEW YORK

**CAESAR VIDEO GRAPHICS** was responsible for creating a video backdrop for **Duran Duran's** Strange Behaviour world tour, which recently kicked off in Japan. Conceived by **Manhattan Design's** Frank Olinsky, the animated wall shows a heart that transforms into a globe, explodes into a star, and metamorphoses back into a heart. Artwork was done by **Anne St. Pierre** and **Peter Eggers**.

**Billy Branigan** completed a video for "Can't Luv U" with director **Nick Morris**. **Fiona O'Mahoney** produced for **MGMM Productions**. **Crescenzo Notarile** served as director of photography. The clip supports "Make A Move," the second single from Branigan's Polydor/PolyGram release.

### LOS ANGELES

**THE VIDEO OF** Atlantic record-

ing act **Ratt** for "Slip Of The Lip," currently on **MTV**, is a performance/conceptual piece that carries a "Mission Impossible" theme. It was directed by group manager **Marshall Berle**, who was also responsible for the the rockers' last two clips. The video supports the third single from Ratt's latest album, "Dancin' Undercover."

Heavy metal outfit **Over Kill** just wrapped a performance clip for "In Union We Stand," a track off its Megaforce/Atlantic album "Taking Over." Pellerin & Freel directed.

**Jim Lenahan** and **Kathy Dougherty** directed **Tom Petty & the Heartbreakers'** video for "Jammin' Me," the first single off the group's new MCA album, "Let Me Up, I've Had Enough." Shot at the A&M/Chaplin Stage, the project features the band performing against a backdrop that incorporates a barrage of newspaper

headlines, commercials, news footage, and photographs. According to a spokesman for **Bell One**, the clip's production company, the piece suggests that "overexposure to media is robbing us of our ability to distinguish between real human emotion and the kind that is produced in Hollywood and on **Madison Avenue**." That's deep. **Karen Bellone** served as executive producer.

Motown recording artist **Georgio** recently finished a video for his hit single "Sexappeal." It was directed by **Ralph Ziman** and produced by **Kate Thorne** for **MGMM Productions**. **Nick Hoffmeyer** was cinematographer.

*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.*

## POLYGRAM TIES 'KISS EXPOSED' TAPE, CD RELEASES

(Continued from preceding page)

"The whole key to this project has been the cooperation from the group," says **Eband**, who was executive producer, co-producer, and co-writer of "Kiss Exposed." He also has a small part in the program as the record executive floating in the swimming pool.

"Gene Simmons and Paul Stanley were responsible for much of the

idea and its execution and even came up with the title," **Eband** says.

**Eband** notes that the large red "X" in the word "exposed" brings an intended X-rated connotation, reminiscent of "Animalize Live Uncensored," and is another useful marketing ploy.

"Both tapes have some unexpurgated stuff that can't be seen else-

where," he says, noting that the new video's box also explicitly warns of "situations that will disgust some and titillate others."

"We found that that's a big plus with their audience," he says.

The inclusion of such new material, according to **Eband**, also helps reflect PolyGram's "overall philosophy" regarding longform music video.

"We made something that works as both a television program and a record program," he says. "We have a story combining Kiss' fantasy lifestyle and interviews which tie together the [promotional] video library, therefore offering something more than what you see on TV, and creating an additional interest level for the audience."

"Also, when we first brought the concept to Kiss, they upped the ante by giving us the rights to classic pre-video-age concert cuts from their own archives, from when they still wore make-up. Consequently, how we built the program is where the marketing began."



# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	A-HA MANHATTAN SKYLINE Warner Bros.	BREAKOUT	
	ERIC CLAPTON RUN Warner Bros.	HEAVY	
	THE CURE WHY CAN'T I BE YOU Elektra	MEDIUM	
	COLIN JAMES HAY CAN I HOLD YOU Columbia	BREAKOUT	
	JILL JONES MIA BOCA Warner Bros.	BREAKOUT	
	OZZY OSBOURNE CRAZY TRAIN CBS	MEDIUM	
	PARTLAND BROS. SOUL CITY Manhattan	BREAKOUT	
	BRUNO RADOLINI YOUNGBLOOD Motown	BREAKOUT	
	WEDNESDAY WEEK MISSIONARY Enigma	BREAKOUT	
	KIM WILDE YOU KEEP ME HANGIN' ON MCA	BREAKOUT	
SNEAK PREVIEW VIDEOS	BON JOVI WANTED DEAD OR ALIVE Mercury/PolyGram	2	
	ROBERT CRAY BAND RIGHT NEXT DOOR (BECAUSE OF ME) PolyGram	3	
	CROWDED HOUSE SOMETHING SO STRONG Capitol	3	
	DURAN DURAN MEET EL PRESIDENTE Capitol	3	
	FLEETWOOD MAC BIG LOVE Warner Bros.	4	
	BILLY IDOL SWEET SIXTEEN Chrysalis	2	
	JOURNEY WHY CAN'T THIS NIGHT GO ON FOREVER Columbia	2	
	STEVE MILLER BAND I WANNA BE LOVED Capitol	5	
	EDDIE MONEY ENDLESS NIGHTS Columbia	2	
	TOM PETTY & THE HEARTBREAKERS JAMMIN' ME MCA	2	
HEAVY ROTATION	*BRYAN ADAMS HEAT OF THE NIGHT A&M	6	
	GREGG ALLMAN BAND I'M NO ANGEL Epic	10	
	BANGLES WALKING DOWN YOUR STREET Columbia	10	
	DAVID BOWIE DAY-IN DAY-OUT EMI	7	
	CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin	12	
	EUROPE ROCK THE NIGHT Epic	10	
	*SAMMY HAGAR WINNER TAKES IT ALL Columbia	13	
	HIPSWAY THE HONEYTHIEF Columbia	14	
	CYNDI LAUPER WHAT'S GOING ON Epic	10	
	KENNY LOGGINS MEET ME HALFWAY Columbia	8	
	MADONNA LA ISLA BONITA Sire/Warner Bros.	5	
	ROBBIE NEVIL DOMINOES Manhattan	12	
	*NIGHT RANGER THE SECRET OF MY SUCCESS MCA	6	
	POISON TALK DIRTY TO ME Enigma/Capitol	19	
	SIMPLY RED THE RIGHT THING Elektra	10	
	ANDY TAYLOR I MIGHT LIE MCA	10	
	*U2 WITH OR WITHOUT YOU Island	8	
	STEVE WINWOOD THE FINER THINGS Warner Bros.	17	
	PETER WOLF COME AS YOU ARE EMI	10	
ACTIVE ROTATION	BREAKFAST CLUB RIGHT ON TRACK MCA	9	
	FROZEN GHOST SHOULD I SEE Atlantic	9	
	*PETER GABRIEL/KATE BUSH DON'T GIVE UP Geffen	3	
	HOWARD JONES WILL YOU STILL BE THERE Elektra	6	
	LOS LOBOS SET ME FREE (ROSA LEE) Warner Bros.	6	
	PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	14	
	*TRIUMPH JUST ONE NIGHT MCA	6	
	WHITESNAKE STILL OF THE NIGHT Geffen	7	
	MEDIUM ROTATION	CINDERELLA SOMEBODY SAVE ME PolyGram	10
		DEAD OR ALIVE SOMETHING IN MY HOUSE Epic	5
LEVEL 42 LESSONS IN LOVE PolyGram		7	
LITTLE AMERICA WALK ON FIRE Geffen		12	
OTHER ONES WE ARE WHAT WE ARE Virgin		4	
ROCK AND HYDE DIRTY WATER Capitol		4	
SPOONS RODEO PolyGram		5	
THOMPSON TWINS GET THAT LOVE Arista		7	
THRASHING DOVES BEAUTIFUL IMBALANCE A&M		2	
THE TRUTH WEAPONS OF LOVE (HIP CLIP) I.R.S.		3	
BERNIE TAUPIN FRIEND OF THE FLAG RCA	2		
BREAKOUT ROTATION	AUTOGRAPH LOUD AND CLEAR RCA	8	
	BIG AUDIO DYNAMITE V-THIRTEEN Columbia	4	
	THE CULT LOVE REMOVAL MACHINE Warner Bros.	8	
	JOHN EDDIE PRETTY LITTLE REBEL Columbia	4	
	EDDIE & THE TIDE WEAK IN THE PRESENCE OF BEAUTY Atco	2	
	FARRENHEIT FOOL IN LOVE Warner Bros.	8	
	HONEYMOON SUITE LETHAL WEAPON Warner Bros.	3	
	HOODOO GURUS GOOD TIMES Elektra/Big Time	3	
	INTIMATE STRANGERS LET GO I.R.S.	3	
	MONDO ROCK PRIMITIVE LOVE RITES Columbia	3	
	GARY MOORE OVER THE HILLS AND FAR AWAY Virgin	3	
	PRICE-SULTON NO TV, NO PHONE CBS Associated	3	
	PSEUDO ECHO LIVING IN A DREAM RCA	12	
	RED 7 WHEN THE SUN GOES DOWN MCA	2	
	BRIAN SPENCE BROTHERS PolyGram	3	
	STRYPHER FREE Enigma	7	
	TESLA LITTLE SUZI Geffen	4	
	THE THE HEARTLAND Epic	2	

\* Denotes former Sneak Preview Video. For further information, contact **Jeanne Yost**, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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"Platoon"



"Round Midnight"



Movie  
TV  
& Theatrical  
**SOUNDTRACKS**

By DAVE DiMARTINO

Three of the most significant movie soundtrack albums of this year are from the films "Over The Top," "Light Of Day," and "Some Kind Of Wonderful."

That each of the three soundtracks came from films many perceive as not especially significant is beside the point. That each will enjoy only a fraction of the "Rocky" soundtrack's sales is obvious.

What makes the three soundtracks significant is what they represent: the total overlapping of American music and American film.

Consider "Over The Top." The Warner Eros/Cannon film of Sylvester Stallone's arm-wrestling antics, though a relative flop, yielded a Columbia soundtrack intriguing for one very special reason. In every case but one (involving Stallone's brother Frank, no less), soundtrack veteran Giorgio Moroder co-wrote each of the album's songs with lyricist Tom Whitlock. And performing the pair's songs were artists who rarely sing other writers' material, including Sammy

*The Music is the Story:*  
**THE BIG SCORE OF '87**



Hagar and Asia.

Next, consider "Light Of Day." A Taft Entertainment/Keith Barish production presented through Tri-Star Pictures, the film in many ways owes its existence to rock'n'roll—or, more specifically, Bruce Springsteen. Rumor has it that writer/director Paul Schrader intended to call the project "Born In The U.S.A." and told the Boss as much; is it any wonder Springsteen, who had great success with an album of that name, returned the favor and wrote a song called "Light Of Day" for the same film? Note that the film starred rocker Joan Jett playing, strangely enough, a rocker; note also that the album contains "You Got No Place To Go," a track by a performer named Michael J. Fox, who last rocked Chuck Berry-style (albeit overdubbed) in "Back To The Future," a film that also featured rocker Huey Lewis in its cast—and on its soundtrack album.

Finally, take a look at "Some Kind Of Wonderful," the John Hughes production released by Paramount Pictures. After last year's success with "Pretty In Pink," which dem-

(Continued on page S-6)



DESTINATION:



PROGRAM... **SOUNDTRACKS**  
MCA RECORDS



MODE

33.3

SPEED:

OUTPUT



PRESS



PRESS



PRESS



PRESS

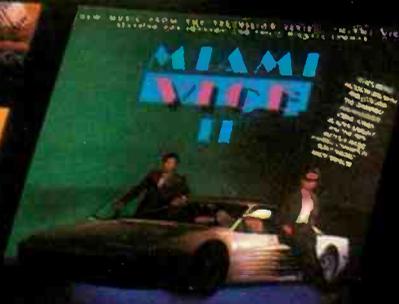


PRESS

PAST



PRESS



PRESS

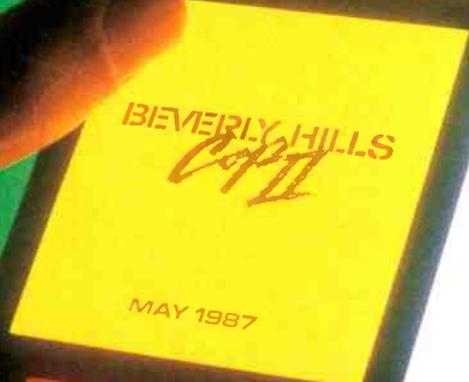


PRESS



PRESS

PRESENT



PRESS



PRESS



PRESS



PRESS

FUTURE

**MCA**  
RECORDS

# Record Companies Weld Cross-Marketing Connections SOUNDTRACKS CLIMB TO 'TOP-GUN' IN LABELS' BREAKTHROUGH ARSENAL

By DAVE DiMARTINO

Just as every film is a one-of-a-kind collaborative effort, so too are the marketing campaigns of most soundtrack albums.

A major surprise in mid-'87 was the "Platoon" soundtrack. Ironically, the Academy Award-winning film's Atlantic soundtrack was being promoted by three labels simultaneously. Why? Because of separate label marketing campaigns for various artists on the soundtrack. Thus, Motown released "The Tracks Of My Tears" by Smokey Robinson & the Miracles in a "Platoon" sleeve—and designated April as Smokey Robinson Month, to promote the artist's recent album, "One Heartbeat," and hit single, "Just To See Her." Likewise, RCA released the Jefferson Airplane's "White Rabbit" in a "Platoon" sleeve and tied it in with "2400 Fulton Street," the label's two-disk Airplane "best-of" set. And Atlantic—who of course distribute the soundtrack itself—issued Percy Sledge's "When A Man Loves A Woman" in a "Platoon" sleeve, to take advantage of a brand new Sledge compilation, "When A Man Loves A Woman (The Ultimate Collection)."

John Daly, chairman of Hemdale Film Corp. and, with Derek Gibson, executive producer of "Platoon," credits the film's writer/director Oliver Stone with choosing the appropriate music for the film. "I think it's just a sort of marvel-



Linda Ronstadt & Luther Ingram reached No. 2 with "Somewhere Out There" from "An American Tail."

Stallone takes on Sammy Hagar in "Winner Takes It All" video from "Over The Top."



ous reminder of the music that was around at that time, and what it meant to the young Americans out in Vietnam," Daly says of the soundtrack. "I think that's what brings back those moments to those people, and why they would be buying the records."

Bertrand Tavernier's "Round Midnight" drew unanimous

raves—and an Oscar—for its jazz soundtrack this year. Ironically, that film resulted in three separate albums: the official Columbia soundtrack; "The Other Side Of Round Midnight" by saxophonist/star Dexter Gordon on Blue Note; and "Round Midnight (Outstanding Versions Of The Great Jazz Classic)" on Milestone, a set "inspired by the motion picture Round Midnight."

"Once we saw the movie for the first time, we knew there was something there that was very special," says Bob Willcox, vice president of marketing, West Coast, at Columbia Records. Willcox says the soundtrack was marketed very carefully. "I believe the movie opened in somewhere between seven and 12 cities, so it was a very small opening," he says. "But we went to each of those cities, in concert with them, and we did our promotion at radio—if there was an appropriate radio format for that music—and obviously in print, obviously a press attack. So we worked very much in tandem with them. And just like we knew the movie wasn't going to open huge, we knew the record would grow, too."

It continues to grow, adds Willcox. "I have advertising plans for this record in the coming months. Obviously, the

(Continued on page S-6)

## 'Stand By Me,' 'Soul Man,' 'Blue Velvet' CHART BEAT: OLDIES MAKE DRAMATIC SCREEN COMEBACK IN HIT TITLE ROLES

By PAUL GREIN

Stand By Me." "Twist And Shout." "Jumpin' Jack Flash." "Blue Velvet." "Soul Man." You've just read: a) a set list from an all-oldies radio station; b) a movie log of what's playing down at the local Cinemax; c) a list of songs that were revived in the past year; d) all of the above.

If you chose d) all of the above, move to the head of the class.

The fact that so many movies in the past year were based on—or at least borrowed the titles of—old songs was the most dramatic indication of the increasing closeness between the movie and music communities.

That closeness was also seen in the across-the-board success of "Top Gun." The Tom Cruise movie was the biggest boxoffice hit of 1986 and yielded the top-selling soundtrack album. The Columbia soundtrack went triple platinum and produced two smash singles, Kenny Loggins' "Danger Zone" and Berlin's Oscar-winning "Take My Breath Away."

The past year has seen several other big-scorers. The soundtrack to John Hughes' "Pretty In Pink" spent a month in the top five and yielded a top five hit in OMD's "If You Leave." The soundtrack to Rob Reiner's "Stand By Me" cracked the top 40, and has begun to show the legs of another oldies-laden soundtrack, "The Big Chill." And David Geffen's "Little Shop Of Horrors" has done solid business and even yielded an unlikely Oscar nominee for best song: "Mean Green Mother From Outer Space."

But, inevitably, there have also been some big disappointments in the past year. The "Ruthless People" soundtrack stopped at No. 20 on the Top Pop Albums chart, despite an all-star cast which included Billy Joel, Mick Jagger and Bruce Springsteen.

On the singles front, Sheena Easton's "About Last Night"

failed to crack the top 40, even though the movie was a hit, and the song was produced by the red-hot Narada Michael Walden. Aretha Franklin's "Jumpin' Jack Flash" was a modest hit, but not the blockbuster one would expect from a union of the Queen of Soul and a Rolling Stone. And the Joan Jett/Michael J. Fox song, "Light Of Day," fell short of the top 30, even though it was written by Bruce Springsteen.

Four songs from motion pictures have reached No. 1 in the past year—Madonna's "Live To Tell" from "At Close Range," Peter Cetera's "Glory Of Love" from "Karate Kid Part II," Berlin's "Take My Breath Away" from "Top Gun," and Starship's "Nothing's Gonna Stop Us Now" from "Mannequin."



Dexter Gordon (second from left) and Herbie Hancock (striped jacket) in "Round Midnight."



Writer/director/producer John Hughes ("Sixteen Candles," "Breakfast Club," "Pretty In Pink," "Ferris Bueller's Day Off") aims to break new talent through his "Some Kind Of Wonderful" soundtrack. Flesh For Lulu (above) and March Violets are targeted groups.

Two other movie songs reached No. 2: Kenny Loggins' "Danger Zone" from "Top Gun" and Linda Ronstadt & James Ingram's "Somewhere Out There" from "An American Tail." And one reached No. 3: DeBarge's "Who's Johnny" from "Short Circuit."

Other movie songs to crack the top 10 in the past year include Rod Stewart's "Love Touch" from "Legal Eagles," Michael McDonald's "Sweet Freedom" from "Running Scared," and Billy Joel's "Modern Woman" from "Ruthless People."



David Byrne lets his driving do the talking in "True Stories."

While more than a dozen movie songs have ranked in the top 10 in the past year, only two soundtrack albums have muscled into the top 10 in that time—"Top Gun," which logged five weeks at No. 1, and "Pretty In Pink," which had four weeks at No. 5.

The "Karate Kid Part II" soundtrack might have cracked the top 10, but its sales were hurt because

(Continued on page S-6)



# 'Crime Story,' 'Moonlighting,' More TeeVee Toons TV TRACKS: THOUGH FEW IN NUMBER, THE NUMBERS ARE IMPRESSIVE

By MOIRA McCORMICK

Television soundtrack albums make up a small but powerful segment of the soundtrack recording business. TV soundtracks released over the past several years are few in number, but have racked up most impressive numbers themselves. The first soundtrack from "Miami Vice" on MCA sold five million copies, went to No.1 on the pop album chart, and spawned a No.1 and No.2 single. The first two edition of TV theme music compilations "Television's Greatest Hits" on TeeVee Toons have sold 700,000 copies at \$16.95 per double album set. And, in an interesting twist, television was responsible for creating Billy Vera & the Beaters' No.1 hit "At This Moment" on Rhino, due to the song's exposure on NBC sitcom "Family Ties."

According to Glen Lajeski, executive director of advertising & marketing for MCA, the first "Miami Vice" album was released in September 1985 to correspond with the show's season premiere. "We worked closely with NBC, building [the album] on different levels," he says. "There were national promotions in 52 major markets." Promos also tied in radio and TV Guide magazine.

"Miami Vice II" came out last November, and according to Lajeski, is approaching gold status. Its first single, the Patti LaBelle/Bill Champlin duet, "The Last Unbroken Heart," was released in early spring, however, and was being worked at the adult contemporary level. The reason was the single's late release, according to Lajeski, is that LaBelle "had her own record out at the time" that "Miami Vice II" debuted; the "Vice II" single world have interfered. "There are no plans for a third 'Miami Vice' soundtrack at this moment," says Lajeski.

There is, however, a possibility of a soundtrack featuring songs from NBC series "Crime Story," which like "Miami Vice," is produced by Michael Mann. "It will probably be released in the fall, depending on whether or not the show gets renewed," says Tom Cajka, production executive at the Michael Mann Co.

While "Miami Vice" is the first current TV series to spawn a soundtrack, it may find itself with company before long. According to a source at ABC-TV, "Due to viewer demand, ABC has decided to release a soundtrack for 'Moonlighting,' and is now negotiating with a major label." The hit series' theme song, co-written by Al Jarreau and Lee Holdridge and sung by Jarreau, has already been re-recorded and released in Europe only. That release, produced by Nile Rodgers, is available on European WEA, and according to the ABC source, hit the British top 10 only a few weeks after its March debut. "Moonlighting" co-star Bruce Willis, of course, recently launched his own recording career with the release of his debut Motown album.

The two volumes of compilation albums entitled "Television's Greatest Hits" have proven themselves such hits that six more TV-theme releases are planned for the coming year, according to Steven Gottlieb, president of the independent, self-distributed TeeVee Toons label. "Greatest Hits Vol. III," another \$16.95 double LP, is due in June, along with four single albums focusing on, respectively, themes from Westerns and cartoons, commercial jingles, and a "TeeVee Toons Top 30." In addition, a deluxe boxed set will be released around Christmas time, priced at \$25. Single LPs are set at \$8.98 list.

Volumes I and II, each containing 65 TV theme songs, have so far sold \$13 million at the retail level, Gottlieb says, "and we've sold 75,000 CDs...Both albums spent



Billy Vera, who hit No. 1 with "At This Moment," wrote three songs for "Blind Date," which co-stars Moonlighter Bruce Willis.

50 weeks together on the charts." TeeVee Toons is set to bow a new series of 15 compilation albums in June, according to Gottlieb, entitled the "Desert Island Collection."

The story of Billy Vera & the Beaters' "At This Moment," which becomes the first No.1 single for Los Angeles-based indie Rhino Records, is sort of a soundtrack-in-reverse. According to Rhino's managing director Harold Bronson, the song appeared twice in back-to-back episodes of "Family Ties" during the '85-'86 seasons. An NBC producer had seen Vera performing in a local club, and had thought the song would be "great for the show," says Bronson.

Following its initial airings, a number of viewers phoned NBC asking about the song, which prompted Rhino to release an album of Vera's greatest hits in September 1986. ("At This Moment" itself was originally released in 1981 on Alfa Records.) "We decided to promote 'At This Moment' as a single," says Bronson, "which is not something we do—in 1986, we only put out two commercial singles."

As luck would have it, "Family Ties" re-ran the song in another "more poignant" episode last fall, coinciding with the single's release, according to Bronson, and NBC received some 9,000 viewer calls. "That put it over the top," says Bronson. The song stayed at No.1 the last two weeks of January.

"It's a unique record," Bronson observes. "It flopped when it first came out, and then five years later became No.1—with a non-established artist."

Rhino has its own TV theme album, incidentally, called "The TV Theme Song Sing-Along Album," which features "I Love Lucy," "Bonanza," "The Beverly Hillbillies" and "Leave It To Beaver," among others. "It's done pretty well for us," says Bronson.

Yet it hasn't matched the success of "At This Moment," which according to Bronson, is "on its way to becoming a standard—Tom Jones does it.

"But if it hadn't been on TV," Bronson ponders, "would radio have given it the time of day?"

# CD WAVE GIVES HEART TO NEW AND OLD BROADWAY

By IRV LICHMAN

Record companies are no longer likely to hold back on CD versions of original cast albums of new Broadway productions, and the accelerated reissue of older productions is also heartening to aficionados of the musical stage.

In recent months, the show buff has had a goodly number of new CDs to flip through in dealer bins, with CBS Records taking a lead in its reissue program of classic Broadway/London fare—numbering 24 CD albums to date.

While such labels as RCA and PolyGram vie with CBS as proponents of cast albums all decked out in digitally remastered sounds, such other major players over the years as MCA and Capitol plan to do their bit starting later this year.

Because members of the WEA family do not have an in-depth backlog of cast albums, there is not that much catching up to do with CD format releases.

However, WEA-handled Geffen Records has become an increasingly important outlet for cast product, and in fact marketed some of the first on CD, "Dreamgirls" and "Cats." Interestingly, Geffen chose to release the soundtrack of "Little Shop Of Horrors" rather than its Broadway counterpart. The label will also contribute a major cast album of this season, the Broadway version of "Les Miserables."

At MCA, Tom Shepard, veteran Broadway cast producer, who settled on "Me And My Girl" as his first project (although MCA had previously marketed CD versions of "Big River" and the classic "The Man Of La Mancha"), promises CD versions this year of "Oklahoma!," "The King & I,"

"Bloomer Girl," among others. Shepard has been busy setting up new classical sessions, plus completing for summer release a new crossover studio cast version of "Carousel," the '45 Rodgers & Hammerstein musical whose original cast version is a candidate for MCA reissue.

At Capitol, 1957's "The Music Man," starring the late Robert Preston, should be released this spring. Capitol's vaults contain such cast tapes as the 1952 revival of "Of Thee I Sing," "Funny Girl," "Flahoolley," a cult classic, "A Funny Thing Happend On The Way To The Forum," a '67 revival of Rodgers & Hart's "The Boys From Syracuse," among others.

The first EMI CD cast album is "Sweet Charity," a digitally-recorded version of the '86 revival.

CBS continues to mine its cast vaults, having added nine new shows to 15 marketed before 1987. "We wouldn't put them out unless we knew we could sell at least 5,000 copies," says Jerry Shulman, vice president of product development. A few, Shulman adds, have gone way beyond that minimum, such as "West Side Story," with 12,000 sold as of the middle of March.

The new batch of CBS CDs are "Candide," "Flower Drum Song," "George M," a London cast album of "Fiddler On The Roof," "Kismet," "Pajama Game," and the Broadway revival of "No! No! Nannette!" Another entry, "South Pacific," starring Mary Martin and Ezio Pinza, would likely have been among the label's first CD casters, but it apparently had to sit it out for a while as CBS promoted its successful, digital-era crossover version.

RCA Red Seal, an early starter in the CD cast catalog, expects to add at least four titles this year, with the possibility that three may make it before 1987 is out.

Peter Elliott, director of sales and marketing at Red Seal, notes that, when possible, the label will add material not included in the original LP releases, as it did when it released the original cast of "Fiddler On The Roof" in 1985. Found among the master tapes were two numbers, "Wedding

(Continued on page S-6)

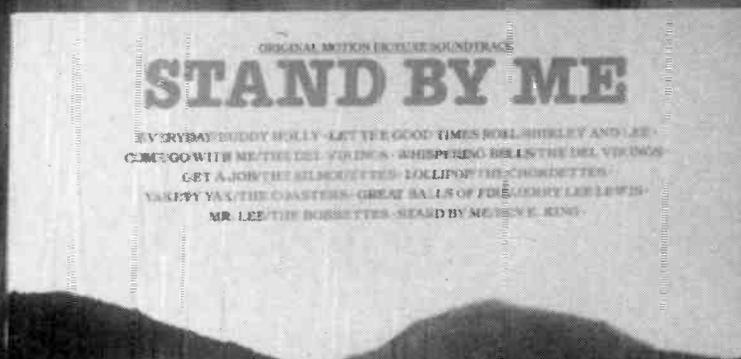


Rick Moranis & Ellen Greene find true love with the help of a people-eating plant (voiced by Levi Stubbs) in "Little Shop Of Horrors."

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# BIG SCORE

(Continued from page S-1)

onstrated producer Hughes' esoteric Brit-rock tastes, "Wonderful" soundtrack album comes via Hughes Music/MCA Records—a new label, given to the gifted, finger-on-the-pulse-of-American-youth Hughes. As a result, significantly talented bands who'd never enjoyed major label exposure—including the Apartments, Furniture, the March Violets, and Flesh For Lulu—are making valuable inroads into the psyche of Young America. All courtesy of Hughes, who has every apparent intention of breaking both Flesh For Lulu and the March Violets in the States in one fell swoop.

In short, soundtracks are getting better and more creative, simultaneously. When they work, they work for everyone. Record companies enjoy great profits; film companies get "free" advertising each time a soundtrack cut gets airplay (especially when the film's title is somewhere in the lyrics); and creative artists get a chance to fully explore their capabilities (guitarist Ry Cooder was a standout last year with Warner Bros. soundtracks of "Crossroads" and "Blue City," likewise James Mtume's stunning work for MCA on "Native Son").

Furthermore, as artists record albums less frequently—so that each LP can be worked three-, four-, or even five-singles deep—and follow each album with an extended tour, cuts on soundtrack albums can keep the artist in the public eye and ear with, at times, minimal involvement. Capitol's soundtrack to "The Golden Child," for instance, breathed life into the careers of several label artists who were between albums, including Heart's Ann Wilson, the Motels' Martha Davis, Ashford & Simpson, and Meli'sa Morgan. Fans of Thomas Dolby, who seems to have been blinded by science too many years ago, found their hero busily at work on "Howard The Duck," perhaps to his misfortune, boxoffice-wise.

The bottom line for most soundtracks, however, remains what it has always been: HITS. "There's no choice," says Brooks Arthur, whose long career in the music industry has taken him through producing, engineering, and, most recently, working as music supervisor on such films as "The Karate Kid," "The Karate Kid Part II," "All The Right Moves," and the upcoming "Mac And Me," an R.J. Louis production due in November. "If you can't bounce two hit singles out of the album almost as a given," he says, "even before the day the film is in wide release, then it's all an exercise in futility." Arthur's involvement in "The Karate Kid Part II," for example, produced "Glory Of Love (Theme From The Karate Kid Part II)" by Peter Cetera and "Earth Angel" by the New Edition. "Because the money spent invested into [soundtrack] albums these days," Arthur continues, "with all the costs—the songwriting costs, the artistic costs, the per diems, the air fares, my fees, video commitments—they want to know that the given is that you're going to bounce two hits out of that album." Arthur cites three films as launching that "cross-pollination rocket" today's movies and soundtracks jointly ride: "Saturday Night Fever," "Grease," and "Footloose."

Gary LeMel—for three years at Columbia Pictures and for the past eight months president of music at Warner Bros. Inc.—has probably been the one person most significantly involved in today's best-selling soundtracks. Among those he's had a hand in are "Lethal Weapon," "Burglar," "Ghostbusters," "Against All Odds," "The Big Chill," "St. Elmo's Fire," "White Nights," and many more. "In a way, we've created a monster," LeMel says with some irony. "We've created a marketing device that's almost free, really. Because the music in most cases would be done anyway. And there are now benefits above and beyond the revenue from the records, which are really minimal compared to the [soundtrack's] marketing value."

Successful soundtracks do help sell successful films, says LeMel. "We did 'Against All Odds,' and we actually saw the numbers. We saw when the record went top five, about five weeks into the run of the movie, the movie actually increased a little bit—which is really unusual."

But for every successful film/soundtrack pairing, there are many more that don't make the grade. "The fact that there can be a hit film with hit music—hallelujah," says John Carter, vice president of west coast operations for Chrysalis. "The fact that there can be a hit record and no hit film, it's possible, it happens. And we've seen the hit film with no hit music. There is no formula. This is still the film

and music business. There are no guarantees. But certainly there are going to be enough opportunities to continue success that will drive us forward."

In all, the words "no guarantees" become increasingly relevant as the soundtrack phenomenon stops becoming a "phenomenon" and becomes an everyday facet of the record industry.

But as Neil Portnow—vice president of a&r at EMI-America and music supervisor for "About Last Night..."—points out, there are some dangers. "Like anything in the entertainment business that achieves a level of success, there's a tendency for a bandwagon effect," says Portnow. "And just like we killed disco and things of that nature, the tendency is that once there's a little success, everybody does it. And it doesn't mean that everybody can do it well."

Portnow praises the "major home run" aspect of "Top Gun"—how the film and music were so well-suited one could not imagine one without the other. "When it's contrived," he says, "when you're throwing five or six cuts into something for the sole purpose of exposing a band—or when the film company is trying to pre-promote its film by having a name act in there, but the music isn't that appropriate or integral—then it's not honest. And I think the public is pretty hip and wise when it comes to those things."

The bottom line, offered by Warner Bros. LeMel: "People go to a movie and say, 'I've got to hear that music again.' That's truly what a soundtrack should do."

## LABELS

(Continued from page S-3)

minute the movie won the Academy Award for the best score, we had new advertising material for out in the field, we had new stickers on the album."

An upcoming film that should carry with it some equally interesting marketing strategies is "La Bamba," Taylor Hackford's upcoming screen bio of legendary rocker Richie Valens. Among the performers in the film are Los Lobos, Brian Setzer, Marshall Crenshaw, and more; the Warner Bros. soundtrack album is expected imminently. Tom Andrews, creative director of video and music promotion at Columbia Pictures, reports the film contains, "contemporary musical artists, re-recording the songs but doing them pretty much true-to-form to the original artists. So Setzer re-records 'Summertime Blues' and sings it in the film, playing Eddie Cochran as an actor, as well. Marshall Crenshaw plays Buddy Holly, and has re-recorded 'Crying, Waiting, Hoping' and performs it in the film as Buddy Holly. Howard Huntsberry—he's a new MCA artist that they're very high on—he does Jackie Wilson's 'Lonely Teardrops.'"

Andrews adds that Miles Goodman and Carlos Santana have done the film score, and that the first single will be Los Lobos' re-recorded version of Valens' "La Bamba."

Record labels will continue to issue soundtracks at a brisk pace for the remainder of the year. Highlights include: MCA's "Beverly Hills Cop II," "The Secret Of My Success," "Harry And The Hendersons," John Hughes' "She's Having A Baby," Dan Aykroyd's "Dragnet," Penelope Spheeris' "Dudes," and Taylor Hackford's "Hail, Hail, Rock'N'Roll" featuring Keith Richards as music supervisor and Chuck Berry as main contributor; A&M's "The Untouchables" with a score by Ennio Morricone; and "The Beast Of War" (Mark Isham); PolyGram's "The Phantom Of The Opera" and the Fat Boys in "Disorderlies"; Island's "Angel Heart" and "Return Of The Living Dead, Part II"; Atlantic's "Lost Boys," "Vice Versa," and "Big Town"; Chrysalis' "Summer School" and "Made In The U.S.A."; and Capitol's "Ish-tar," with music performed by actors Warren Beatty and Dustin Hoffman.

Zomba Screen Music, based in England, is working on the current Bill Forsyth/Columbia Picture "Housekeeping." Composer Mike Gibbs is scoring the movie at Zomba's Battery Studios complex in North West London, where they recorded the music for last year's "The Jewel Of The Nile," which featured the international Jive hit "When The Going Gets Tough, The Tough Get Going."

One might note that, with the exception of Ennio Morricone—whose exceptional score for "The Mission" was deservedly nominated for an Oscar, and who is scoring both "The Untouchables" and the upcoming "Destiny" for Alive Films—the era of soundtrack records containing actual film scores seems on the wane.

That's not necessarily true; this year has already brought such soundtracks as John Scott's "King Kong Lives" on MCA and Maurice Jarre's "The Mosquito Coast" on Fantasy. By and large, however, it is the smaller label—like Varese Sarabande or Enigma—that seems to rigorously pursue the release of scores for their own sake.

Wes Hein, president of Enigma Records, says, "For us, we're tending more and more to have the soundtracks we put out really mirror the other releases we're putting out, to fall within [Enigma's] focus." Thus the upcoming soundtrack to "River's Edge" from Hemdale—the same company that brought us "Platoon" and "Salvador"—"is pretty much all speedmetal," says Hein. Upcoming soundtracks from the label will also include "Down By Law," scored by Lounge Lizard John Lurie, and "Border Radio," featuring the music of John Doe, Chris D., Dave Alvin, and other L.A. scenemakers.

## BROADWAY

(Continued from page S-4)

Dance" and "Reunion," that were added to the CD version. Likely this year from RCA are a complete "Sweeney Todd" (now available only on a single CD), single compact disk version of "Sophisticated Ladies," a two-CD version of "Ain't Misbehavin'," a tribute to Fats Waller, and an Off-Broadway success, "Starting Here, Starting Now." Projected for late '87 or early '88 are the casters of "Hair" and "Hello, Dolly!" and Lincoln Center productions of "Carousel" and "Annie Get Your Gun."

PolyGram continues its steady schedule of cast album releases this year, including the just-issued U.K. smash, "Phantom Of The Opera," with a U.S. production set for this fall. Due from the label's vaults are "They're Playing Our Song," "Nightingale," "She Loves Me" and "Treemonisha."

While not cast endeavors, PolyGram is also planning the CD version of Kurt Weill's first American show, "Johnny Johnson" and a crossover version of "My Fair Lady," starring Kiri Te Kanawa, Jeremy Irons, Sir John Gielgud and Jerry Hadley.

Among the indie labels that specialize in Broadway/London albums is New York's DRG Records. Hugh Fordin, its owner, says the CD had lured older customers back as browsers in record stores. "Now, they're constantly walking into stores to see what's available because stores are so often out of stock on certain CDs."

Fordin, in fact, claims that the sales of the CD version of "March Of The Falsettos," a successful Off-Broadway musical after it opened in 1981, has already sold more copies than its conventional LP counterpart.

"Falsettos" and Liza Minnelli's "The Act" were the label's only cast CDs until April of this year, when four more were added, with two more set for May. In April, the label released "A Day In Hollywood, A Night In The Ukraine," "Nonsense," "Tintypes" and "Forbidden Broadway." In May, the releases are "Very Good Eddie" and "A Party With Comden & Green."

## CHART BEAT

(Continued from page S-3)

its key track, Peter Cetera's "Glory Of Love," also appeared on Cetera's own album, "Solitude/Solitaire."

"Top Gun" is the third film from producers Jerry Simpson and Don Bruckheimer to yield a No. 1 soundtrack. It follows "Flashdance," which had two weeks at No. 1 in June 1983, and "Beverly Hills Cop," which had two weeks on top in June 1985. Significantly, all three of these soundtracks generated two top three singles. "Flashdance" spawned Irene Cara's "Flashdance...What A Feeling" and Michael Sembello's "Maniac"; "Beverly Hills Cop" produced Glenn Frey's "The Heat Is On" and Harold Faltermeyer's "Axel F"; and "Top Gun" produced Kenny Loggins' "Danger Zone" and Berlin's "Take My Breath Away."

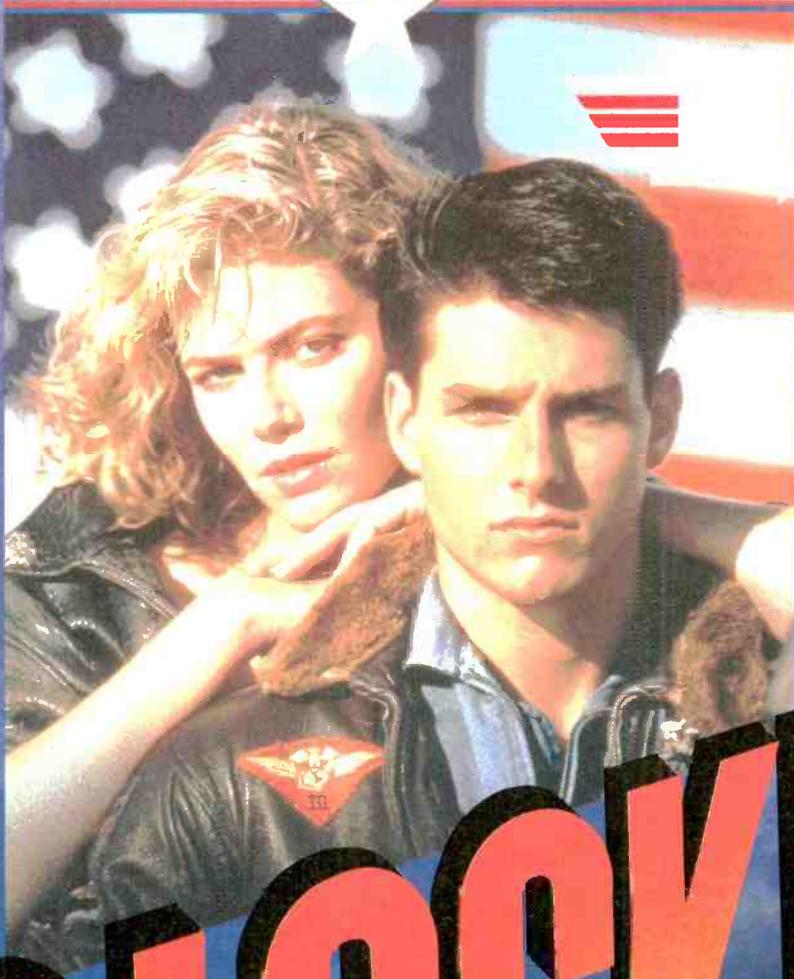
The Berlin smash hit No. 1 last September and won the Academy Award in March. This is the sixth straight year that the Oscar has gone to a song that reached No. 1 on Billboard's Hot 100. Christopher Cross' "Arthur's Theme" was the Oscar champ in 1981, followed by Joe Cocker & Jennifer Warnes' "Up Where We Belong" in 1982, Irene Cara's "Flashdance...What A Feeling" in 1983, Stevie Wonder's "I Just Called To Say I Love You" in 1984, and Lionel Richie's "Say You, Say Me" in 1985.

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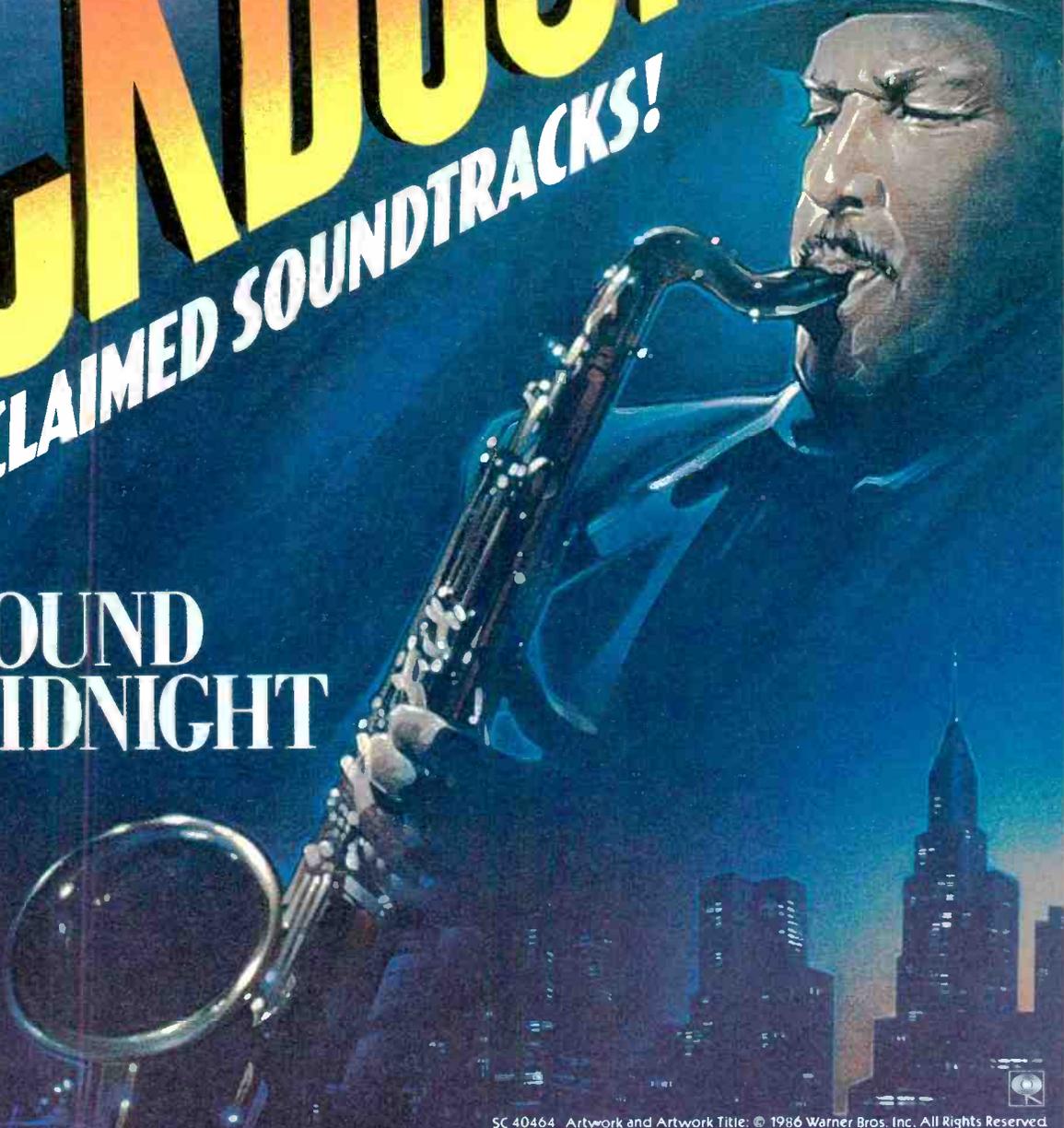
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OSCAR WINNER  
"Take My Breath Away" Best Song  
(Love Theme From "Top Gun")

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# AVA Confab: Quotations From Chairman Caplan

BY CHRIS MORRIS

PHOENIX Allan Caplan, the outspoken chairman of Omaha, Neb.-based Applause Video, gave his fellow retailers a full course of food for thought during a 3½-hour presentation at the American Video Assn. convention here April 9.

Caplan proved as provocative and amusing as ever, as he addressed a standing-room-only crowd of 380 AVA members, who had paid \$40 each to hear Caplan discuss operations at his 21-store chain, savage the competition, and provide suggestions for more profitable and competitive retailing practices.

The program included segments by Applause vice president of finance Joe Riha and training director Liz Doherty and was illustrated by slides and videos coordinated by

vice president of advertising Martin DeRoy.

Caplan elicited frequent bursts of laughter and applause from the audience, most of whom sat attentively through the lengthy presenta-

**'There are 6,900 mass merchants. There are 23,000 of us. We are the mass merchants.'**

tion. Remarks from his session were frequently cited during the following day's convention workshops.

Repeating a flamboyant gesture

that he has used to conclude several similar sessions at other video confabs, Caplan doffed his coat and shirt to reveal a camouflage T-shirt. Donning a snap-brimmed camouflage hat, he launched into a litany of "guerrilla marketing" maxims, inspired by a marketing text by Jay Levinson.

Among the latest "quotations from Chairman Allan":

• On competition: "We have two rules about competition at Applause. Rule one is 'Don't lose.' Rule two is 'Don't forget rule one.'"

• On mass merchants: "This is

your competition. This is a *joke!* As far as their being mass merchants, that's all they are—*mass*. There are only 6,900 of them, there are 23,000 of us. We are the mass merchant."

• On video vending machines: "We were at the Kagan seminar, and they were talking about this fancy new video vending machine that can take your money and give you a cassette in 60 seconds. And I said we could do the same in 20 seconds and give you a smile. He had no comment. His machine can't smile. And the first time that sucker eats somebody's credit card is the

last time they're gonna use it."

• On \$1 rentals: "If you're lucky enough to rent a movie 75 times at a \$1 each, your net profit is a negative \$25. You let those idiots who rent at a \$1 a tape out there long enough, they'll hang themselves. The proof's right in the pudding—they can't do it."

• On malingering employees: "Even with all the great training we do, we have a lot of employees who tend to stand behind the counter. I tend to explain to them, I've never lost a counter, but I've lost a lot of

(Continued on page 48)

FOR WEEK ENDING MAY 9, 1987

Billboard

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	28	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	84	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	5	9	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
4	6	84	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	4	47	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	10	21	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
7	7	79	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	3	56	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
9	12	47	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	14	47	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
11	9	9	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
12	11	46	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
13	23	2	TEDDY RUXPIN: TAKE A GOOD LOOK	Hi-Tops Video HT0033	1987	12.95
14	8	9	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
15	20	18	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
16	15	8	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
17	25	26	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
18	19	30	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
19	<b>NEW</b> ▶		TEDDY RUXPIN: TEDDY OUTSMARTS MAVO	Hi-Tops Video HT0035	1987	24.95
20	24	2	TEDDY RUXPIN: GRUBBY'S ROMANCE	Hi-Tops Video HT0034	1987	12.95
21	13	42	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
22	16	34	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
23	18	32	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
24	17	40	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
25	22	17	MADBALLS	Hi-Tops Video HT 0009	1986	19.95

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

## Poll Shows Wide Selection Is Valued AVA Survey: Renters Happy

LOS ANGELES Video renters do the majority of their renting at specialty stores, are browsers who still manage to find specific titles they have in mind, and are willing to pay relatively high prices for the selection they are looking for.

So says the data compiled in the most recent quarterly consumer survey by the American Video Assn., the Mesa, Ariz.-based specialty-store trade group.

The study, prepared by market researcher Kathy Baer, polled 1,500 randomly selected consumers.

Fifty-two percent of rental customers say they are not looking for a specific title when they go into a store, while 28% say they have a good idea of the title they want and 21% are seeking a specific movie.

The level of consumer satisfaction with selection is high, although only 9% say they find what they are looking for all the time—a finding similar to a report unveiled by the Fairfield Group in August during the Video Software Dealers Assn. convention (Billboard, Sept. 6, 1986), which put that share at 12%. But in the AVA survey 60% say that their wants are satisfied most of the time. That finding flatly contradicts

the Fairfield study, which stated that 80% of renters can't find movies they want.

According to the survey, selection is the most important criterion for shopping at a particular video outlet, according to 49% of those surveyed; price and location are tied for second place in importance with 22%. The AVA poll also says that specialty stores are the overwhelming favorite among rental outlets, with 77% of the respondents doing their business there. Grocery stores run a distant second in popularity, winning slightly over 7% of the trade.

Rental patterns are stable and are likely to remain so, according to the AVA survey: 45% of those surveyed say that they are renting the same number of videocassettes per month (21% rent more and 33% rent less now), and 67% anticipate that they will rent as many tapes over the next six months as in the six months before the survey (15% think they will rent more, and 17% say they will rent less).

The average rental transaction costs \$2.25, with the average household renting about seven movies a month at that rate. CHRIS MORRIS

## Northern New England's Largest Chain Library Web: 'Rent To Own'

BY DAVID WYKOFF

HOOKSETT, N.H. "Rent to own" is the motto here for 26-unit Video Library chain, northern New England's largest video web.

"I'm convinced that rent-to-own is the way to go for the video dealer," says Bob Rowlings, president of the New Hampshire-based chain.

"Even though it's an expensive proposition to get started in, we've found it to be a very important tool for bringing in constant, steady business for both the hardware and software ends of the business."

Video Library's rent-to-own VCR program is organized around week-

ly payments, averaging \$12.95, made over a year.

"With rent-to-own, you get a much greater markup on the product and can encourage customers to purchase the higher-end video products," says Rowlings. "Also, a weekly payment of \$10 or \$12 is a lot more attractive to the prospective buyer than a \$350 or \$500 one-time outlay," he says.

As an added incentive, rent-to-own customers receive a free overnight rental each time they come in to make a payment. Rowlings says the program benefits rentals, too.

"It helps you build a strong, loyal (Continued on page 49)



**Championship Event.** Ricky "the Dragon" Steamboat, newly crowned Intercontinental Champion of the World Wrestling Federation, and his wife, Bonnie, sign autographs at the recently opened RKO Warner Theatres Video superstore in Brooklyn, N.Y.

## Says Specialty Stores Must Consolidate Panel Predicts Shaky Future

BY JIM BESSMAN

NEW YORK With video retailing's "easy-money" days fading, specialty stores must find new strategies to successfully compete with mass merchants and convenience stores.

That was the consensus of a panel called "The Changing Role Of The Video Specialty Store" at last month's New York International Home Video Market.

The panelists forecast radical changes in the marketplace, which is still primarily occupied by independent video specialty retailers. These merchants, they said, will be forced to consolidate in the face of declining margins and intense competition from nontraditional video outlets.

Among other survival strategies mentioned: offering nontheatrical product, devising new rental policies, and otherwise tailoring stores to better meet consumer needs.

Stephen Wilson, chairman and CEO of the Fairfield Inc., an industry research firm, offered a gloomy picture of the video specialty dealer's future. His firm's data show a continued "enormous" video store growth rate that is outpacing growth of both VCRs and software customers.

Wilson listed several factors that he said illustrate the competitive "vulnerability" of existing stores:

- Approximately 30% of stores stock less than 1,000 titles.
- Fifty percent of stores purchase fewer than 20 new titles each month.
- Sixty percent of stores are independently owned.

Wilson also noted a declining retailer loyalty, with video specialists especially being hurt by convenience stores when hit titles are unavailable at their regular stores.

Differing from more optimistic forecasts, Wilson said that videocassette purchases would not approach rentals by the end of the decade and added that because of the retailer glut, rental "price erosion" would decrease last year's \$2.35 per rental average to perhaps as low as \$1.50 this year.

"To survive, [video specialists] will have to be better capitalized and form chains to get the critical

business [needed] to buy and promote in this period of lower prices," he said.

Panelist Jerry Lotterstein, president of Megamovies, backed Wilson's notion of strength in numbers in describing his success with his 6-month-old Long Island, N.Y., superstore chain. The chain is about to open a fifth location.

Another strategy well-known to specialty store owners is improved service. The example was given of Video Adventures, a three-store Chicago group that has managed to hold its own against that city's "invasion of deep-pocketed superstores" by hiring well-paid film students and forcing personal contact between clerk and consumer through displaying empty boxes.

Jennifer Peters, vice president of marketing and sales for Videotakes, a special-interest video distribution and marketing company, said that the nontheatrical product that she distributes through direct-mail catalogs can give video specialty stores another competitive edge.

"Video stores must change their product mix because everyone sells 'Top Gun,'" said Peters. She said that 75% of her business is in video stores.

Special-interest titles can be stocked according to local tastes, thereby establishing a niche market and drawing specific kinds of customers into stores, said Peters. She added that dealers can avoid taking risks by ordering titles out of her catalog upon a customer's request.

Home video consultant Ralph Hoagland, who heads Retail Video of America, said that more focus should be made on "high-frequency users" who, he said, make up one-third of the customer universe but account for two-thirds of the business.

Hoagland noted that Boston's Blockbuster Video recently instituted a three-day rental charge of \$3. This strategy, he said, can "extend the trading area radically" by attracting customers who rent three tapes at a time twice a week.

Jim Lyle, head of Video Publishing Resources, moderated the panel, which also included Video Insider executive editor Steven Apple.

FOR WEEK ENDING MAY 9, 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	1	7	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
2	2	5	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
3	4	4	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
4	3	8	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
5	5	9	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
6	38	2	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
7	8	2	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
8	9	3	BLUE VELVET	Karl-Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
9	16	2	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
10	6	4	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
11	10	4	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
12	12	10	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
13	7	13	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
14	11	9	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
15	14	6	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
16	13	12	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
17	15	4	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
18	18	8	MANHUNTER	DEG Inc. Karl-Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
19	17	9	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
20	21	4	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
21	19	8	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
22	28	21	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
23	25	3	HAUNTED HONEYMOON	HBO/Cannon Video TVA3911	Gene Wilder Gilda Radner	1986	PG
24	23	5	THE BOY WHO COULD FLY	Karl-Lorimar Home Video 351	Lucy Deakins Jay Underwood	1986	PG
25	NEW ▶		FROM BEYOND	Empire Pictures Vestron 5182	Jeffrey Combs Barbara Crampton	1986	R
26	22	12	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
27	20	9	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
28	35	28	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
29	NEW ▶		TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
30	31	31	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
31	26	13	EXTREMITIES	Atlantic Releasing Corp. Paramount Home Video 12511	Farah Fawcett James Russo	1986	R
32	27	6	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
33	24	12	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
34	34	6	MY BEAUTIFUL LAUNDRETTE	Karl-Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
35	30	12	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
36	37	12	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
37	32	4	DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
38	40	7	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13
39	29	9	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Tom Mathews Ron Paillo	1986	R
40	39	12	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13

• 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.

## New Releases

### HOME VIDEO

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

#### BROADWAY MELODY OF 1940

Fred Astaire, Eleanor Powell

♠♥MGM/UA 1111/SBI/\$29.95

#### CHILDREN OF A LESSER GOD

William Hurt, Marlee Matlin, Piper Laurie

♠♥Paramount 1839/SBI/\$79.95

#### DANCING LADY

Joan Crawford, Clark Gable

♠♥MGM/UA 1110/SBI/\$29.95

#### DARK PASSAGE

Humphrey Bogart, Lauren Bacall

♣Pioneer 22029/IDC America/\$34.98

#### THE GREAT WALDO PEPPER

Robert Redford

♣MCA 22033/IDC America/\$29.98

#### IT'S ALWAYS FAIR WEATHER

Gene Kelly, Cyd Charisse

♠♥MGM/UA 1053/\$29.95

#### LEGAL EAGLES

Robert Redford, Deborah Winger, Daryl Hannah

♣MCA 22034/IDC America/\$34.98

#### MR. BILL'S REAL LIFE ADVENTURES

Peter Scolari, Valerie Mahaffey, Lenore Kasdorf

♠♥Paramount 12555/SBI/\$29.95

#### MYSTERIES

Rutger Hauer, Sylvia Kristel, David Rappaport

♠♥World 1095/SBI/\$69.95

#### PARAMOUNT COMEDY THEATER VOL. II: DECENT EXPOSURES

Howie Mandel, Marsha Warfield, Doug Ferrari

♠♥Paramount 12532/SBI/\$29.95

#### READY STEADY GO!

The Beatles

♣Pioneer 22052/IDC America/\$14.95

#### ROBERTA

Fred Astaire, Ginger Rogers

♠♥MGM/UA 0891/SBI/\$29.95

#### ROMEO AND JULIET

The Royal Ballet

♣Pioneer 21789/IDC America/\$44.95

#### THE SECRET POLICEMAN'S PRIVATE PARTS

John Cleese, Michael Palin, Graham Chapman

♠♥Pioneer 22053/IDC America/\$34.95

#### YOLANDA AND THE THIEF

Fred Astaire, Lucille Bremer

♠♥MGM/UA 1049/SBI/\$29.95

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 Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

### BILLBOARD'S INTERNATIONAL BUYER'S GUIDE 1987 edition

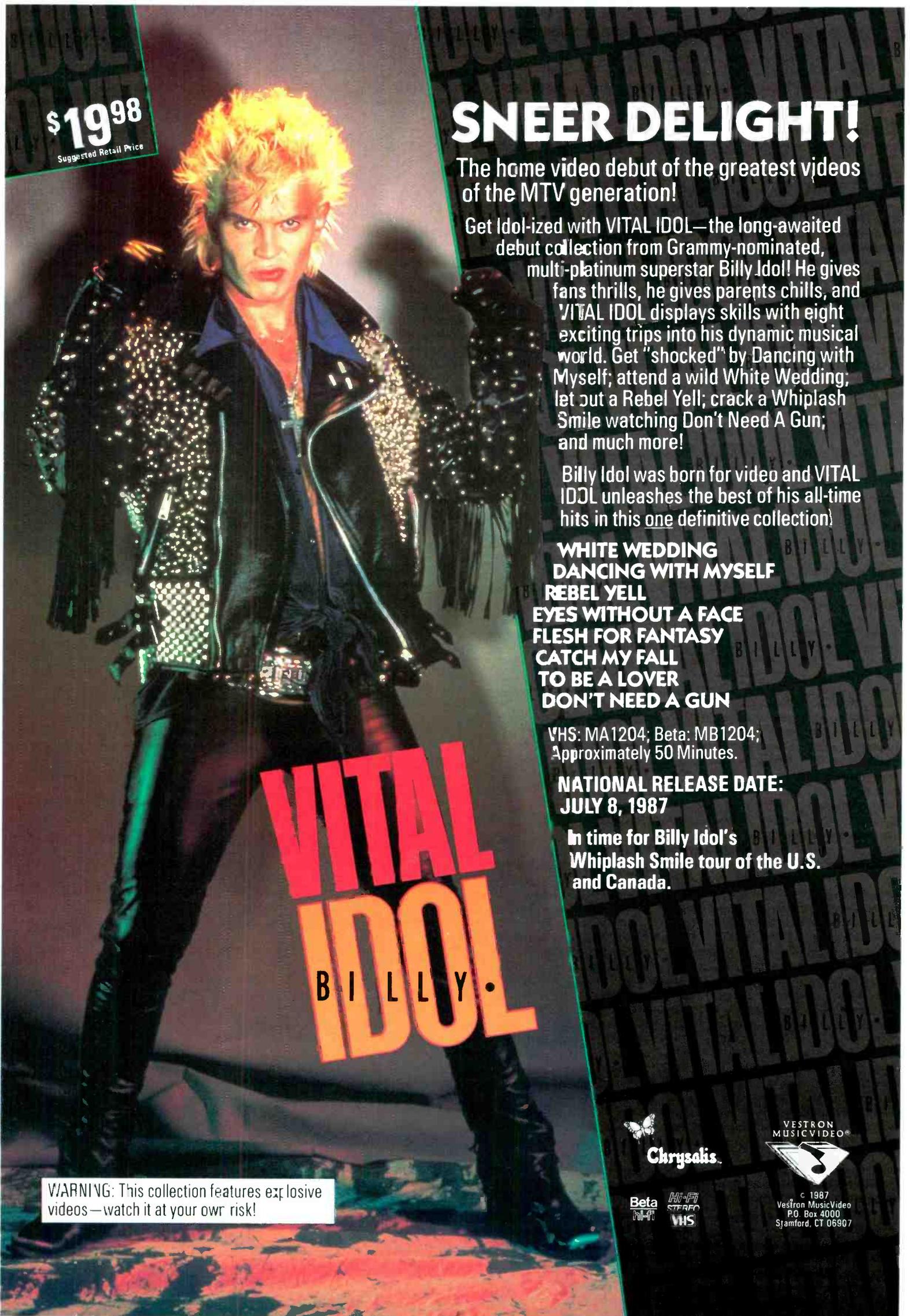
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## SNEER DELIGHT!

The home video debut of the greatest videos of the MTV generation!

Get Idol-ized with VITAL IDOL—the long-awaited debut collection from Grammy-nominated, multi-platinum superstar Billy Idol! He gives fans thrills, he gives parents chills, and VITAL IDOL displays skills with eight exciting trips into his dynamic musical world. Get "shocked" by Dancing with Myself; attend a wild White Wedding; let out a Rebel Yell; crack a Whiplash Smile watching Don't Need A Gun; and much more!

Billy Idol was born for video and VITAL IDOL unleashes the best of his all-time hits in this one definitive collection!

**WHITE WEDDING**  
**DANCING WITH MYSELF**  
**REBEL YELL**  
**EYES WITHOUT A FACE**  
**FLESH FOR FANTASY**  
**CATCH MY FALL**  
**TO BE A LOVER**  
**DON'T NEED A GUN**

VHS: MA1204; Beta: MB1204;  
Approximately 50 Minutes.

**NATIONAL RELEASE DATE:  
JULY 8, 1987**

In time for Billy Idol's  
Whiplash Smile tour of the U.S.  
and Canada.

**WARNING: This collection features explosive videos—watch it at your own risk!**

Chrysalis

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Stamford, CT 06907

**ALLAN CAPLAN**

(Continued from page 45)

employees. These counters weigh 400 pounds a piece, they're not going anywhere."

- On cable's pay-per-view: "If [the studios] want us not to tape movies and our customers not to tape movies by putting that garbage Macrovision on it, I want 'em to know that these people are encouraging people to tape."

- On in-store promotion: Showing a slide of an Elvis imitator, Caplan said, "This is one of my store managers who has delusions of grandeur. Eight months ago I almost fired him because he was crazy, and then I realized he was brilliant . . . Every once in a while when they leave him out of the hospital, we find him dressed up as Elvis. He did three or four store appearances. People were coming up to him; he was signing autographs; he was selling Elvis tapes; little old ladies were kissing his hands. He didn't know what to do. He had a ball."

"It cost us \$35 to rent the Elvis costume, and it's money well spent. It separates your store from your competitors', and it just makes it fun."

- On in-store concessions: Viewing a slide of a child at an Applause candy counter, Caplan remarked, "There's a happy little sucker. Whatever he had in his hands I just made 200% markup on."

"I called the people that supply all the theaters in a five-state area around Nebraska, and I asked them to come in and pitch us, because, very frankly, we have 21 theaters. And I don't know from candy. I like it, and I certainly show that I've eaten my share, but what sells best? And the theater people were able to give us a computer printout of the top 10 selling candies. That wasn't good enough for us, so we added a few that I liked anyway."

- On selling accessories: "We try to keep [accessories] out on the floor so people can steal them very easily. Sometimes we actually catch them, and they buy them. But they're an impulse item, like at Radio Shack. They go right in your pocket, you're gone. But fortunately we make enough profit on them where we continue to carry the line."

- On limiting support to certain vendor-sponsored promotional contests: "They must think I'm dumb as dirt to give over my customer list to CBS/Fox or any of these other people . . . Those names are never turned in to anyone. This is nothing more than a blatant attempt to capture our customer base, and I'm not going to stand for it."

- On displaying children's product: "None of the children's titles are over four [shelves] high. I've been in video stores around the country where they put the kids' movies on the eighth shelf up or the sixth shelf up. I don't know what they're feeding the kids in that part of the country. In Omaha, we're good for about four shelves, and then we find 'em the adult room."

- On signage: Displaying a slide of a particularly gaudy Applause sign, Caplan said, "All right, it's a little obnoxious and it's not in Las Vegas. But the hell with it, because you can see this son of a bitch from two miles away."

# Home Viewer that lets you

Now you can reach millions of people who are using their VCRs — and missing your TV commercials.

Because now there's Home Viewer — the exciting new network of video entertainment guides that reaches over a million VCR households.

**A video fan's best friend.**

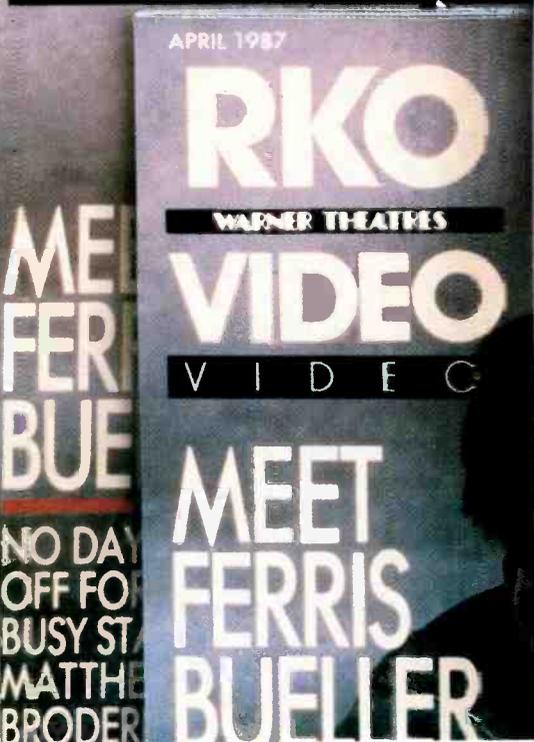
Home Viewer is filled with capsule reviews of the hottest video releases. Colorful feature stories from Hollywood. Exclusive interviews with the stars. And reports on the newest home-viewing

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Sam Goody, RKO Warner Video, Video Shack, Camelot Music, West Coast Video, and many more. Each chain gets its *own* customized cover and its own space for in-store merchandising and promotions. So you can bet they work hard to put our magazine — and *your* ad — in customers' hands.

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With a very attractive CPM, Home Viewer

is the most efficient way to reach this elusive, affluent audience. Because no other magazine offers this unique combination of merchandising and promotional opportunities, plus a unique editorial environment.

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**LIBRARY CHAIN**

(Continued from page 45)

customer base for rentals. If you don't have a lifetime customer after someone's come into your store at least once a week for 52 weeks, then you're not doing your job," he says.

Rowlings does admit that rent-to-own has some drawbacks, especially in terms of initial outlay and repossession costs, but he contends those are overshadowed by the pluses. "Sure, you need to spend the time and money to stay on top of payments—and we just hired someone to do that for us full time—and you need to have a good service department or access to one. But we're seeing monthly revenues of \$70,000 chainwide on rent-to-own, and it costs us only about \$40,000-\$50,000 to maintain it—for buying new product, staying on accounts, and servicing," he says.

Most importantly, Rowlings maintains, rent-to-own is part of an all-inclusive video store concept. "As convenience stores, supermarkets, and the mass merchandisers all get into the video business, it's crucial for the video dealer to cover all of his customer's needs under one roof and to provide the expertise and service that the others don't. When people think video, they should think of your store," he says.

Even with the strong hardware push, software rentals remain the bread-and-butter of Video Library's business—approximately 70% of overall revenue, according to Rowlings. He reports that the vast majority of the chain's software business is done in rentals.

"The Christmas sell-through surge may have pushed sales to 5% of the total of video revenues, and that's because southern New Hampshire isn't yet sold on the concept of buying movies, especially with prices fluctuating the way they are," says Rowlings, noting that he now views Video Library's sell-through business as a customer service. "I'm perfectly willing to leave sell-through to the mass merchandisers now because I can't get the margins or the return policies to be competitive," he says.

The chain's membership program charges a \$25 fee and entitles members to a three-day rental for \$2.95 per movie, 10% off new movie purchases, monthly catalog mailings, interstore request ordering, and chainwide rental/return options. Both members and nonmembers pay \$2 per movie for an overnight rental, which Rowlings says is "about as low as I can push the price without losing money on it. We've had to lower it by 95 cents to be more competitive with convenience stores and supermarkets."

Rowlings doesn't feel pressure to lower his hardware prices, though. "We have a 'We'll better any price' attitude because we've learned that it really isn't all that hard to beat the discounters' prices. We're doing our best to dispel the myth that the discounters always have the best prices," he says.

The 8-year-old Video Library web now boasts 25 southern New Hampshire locations as well as a recently purchased Box Office Video unit in Laconia that will continue to operate under the Box Office logo to allow Rowlings to study different rental systems.



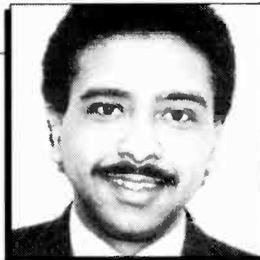
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# HOT LATIN 50™

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	15	BRAULIO CBS	EN BANCARROTA
2	2	4	19	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
3	3	2	18	EMMANUEL RCA	ES MI MUJER
4	4	3	20	VERONICA CASTRO PROFONO	MACUMBA
5	9	6	11	LORENZO ANTONIO MUSART	DOCE ROSAS
6	6	8	12	LUCIA MENDEZ ARIOLA	CASTIGAME
7	8	12	10	AMANDA MIGUEL PROFONO	EL PECADO
8	7	10	13	JOSE JOSE ARIOLA	CORRE Y VE CON EL
9	11	7	10	LOS BUKIS FONOVISA	TU CARCEL
10	14	18	9	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
11	5	5	29	DANIELA ROMO EMI	DE MI ENAMORATE
12	18	25	11	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
13	21	17	7	LUNNA A&M	SI VIVIR CONTIGO
★★★ POWER PICK ★★★					
14	24	16	6	FRANCO PEERLESS	SOY
15	15	24	5	DYANGO EMI	GOLPES BAJOS
16	13	13	7	FRANKY RUIZ TH	QUIERO LLENARTE
17	12	11	26	MARISELA PROFONO	TU DAMA DE HIERRO
18	10	9	20	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
19	20	19	13	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
20	16	15	17	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
21	17	23	16	JOSE FELICIANO RCA	TE AMARE
22	23	31	8	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
23	30	34	27	EDNITA NAZARIO MELODY	TU SIN MI
24	19	21	7	YURI EMI	CORAZON HERIDO
25	22	14	12	BRAULIO CBS	NOCHE DE BODA
26	27	—	2	JOCHY HERNANDEZ CBS	TE QUIERO TANTO
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	—	1	EMMANUEL RCA	SOLO
28	25	22	16	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
29	44	—	2	MARISELA PROFONO	PORQUE TENGO GANAS
30	40	37	7	MARISELA PROFONO	ARREPENTIDA
31	31	—	2	JORGE MUNIZ TH-RÖDVEN	AMIGO MIO
32	NEW ▶	—	1	BONNY CEPEDA RCA	LA FOTOGRAFIA
33	43	49	3	MECANO CBS	HAY QUE PESADO
34	39	42	4	ALEJANDRO JAEN SONOTONE	PACIENCIA
35	35	40	3	THE NEW YORK BAND KAREN	PAJARO QUE COMIO VOLO
36	28	20	27	FLANS FONOVISA	TIMIDO
37	RE-ENTRY	—	—	SONORA DINAMITA FUENTES	CAPULLO Y SORULLO
38	26	27	7	JOAN SEBASTIAN Y PRISMA MUSART	UNA DAMA Y UN SENOR
39	37	—	2	JOAN SEBASTIAN MUSART	LOBO DOMESTICADO
40	NEW ▶	—	1	LISSETTE CBS	YO ME VOY SOLA
41	RE-ENTRY	—	—	EL GRAN COMBO COMBO	NUNCA FUI
42	42	—	2	WILLIE ROSARIO BRONCO	ME VAS A ECHAR DE MENOS
43	RE-ENTRY	—	—	JOSE ALFREDO FUENTES SONOTONE	A VER SI ES DE VERDAD
44	NEW ▶	—	1	BERTIN OSBORNE RCA	OJOS DE COLOR CAFE
45	47	—	2	CARLA A&M	NO ME TOQUES
46	RE-ENTRY	—	—	JUAN GABRIEL ARIOLA	QUE LASTIMA
47	36	28	11	YURI EMI	ES ELLA MAS QUE YO
48	29	26	32	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
49	34	33	23	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
50	RE-ENTRY	—	—	BASILIO BMS	DUELE

Products with the greatest airplay gains this week.

## Latin Notas



by Tony Sabournin

THE RECORDING INDUSTRY Assn. of America has announced that Chief Judge James Lawrence King of the U.S. District Court of Florida recently made a decision that spells victory for member companies. The judge handed a final order decreeing that **Casino Record Distributors of Florida Inc.** must pay \$12,000 in damages to **CBS Inc.** and **RCA/Ariola International** for willfully infringing on the copyrights and exclusive distribution rights of the plaintiffs.

The final order stated that Casino violated the plaintiffs' copyrights by selling and distributing quantities of phonorecords manufactured in Mexico and containing the complainants' copyrighted recordings without their authorization. The products involved were "Ven" by **José Luis Rodríguez** and "A México" by **Julio Iglesias**, for which CBS owns the copyrights. Also involved were "Emmanuel" by **Emmanuel** and "Reflexiones" by **José José**, whose copyright proprietor is **BMG Music**, RCA/Ariola's new corporate name.

Other cases settled successfully for RIAA member companies are those against **Crystal Promotions Inc.**, **Daniel Santana** of **Santana Record Shop**, and **José Ceballos** of **Librería and Discoteca México**, all of whom paid damages to the plaintiffs and, like Casino Records, have been permanently prohibited from importing, distributing, or selling any records without the authorization of the copyright owner.

DURING THE WORLD-HUNGER AWARENESS period two years ago, the **Hermanos** organization was created to raise funds for this cause. The production of the single "Cantaré Cantarás" brought together the brightest singing stars in the business and result-

ed in a documentary narrated by **Ricardo Montalbán**. Funds derived from the record sales and television rights were to be turned over to UNICEF for distribution among afflicted Latin American countries. Lack of public notification during the past 24 months has raised many questions about **Hermanos'** monetary results. Attorney **Peter López**, a member of the **Hermanos** board, shed plenty of light on this shadowy issue.

According to López, approximately \$120,000 has been derived from record sales in Latin America and the U.S. Eighty-five percent of the funds collected have been distributed by UNICEF in Mexico, Bolivia, and Brazil for rural and health-care programs. In addition, López says, CBS Records, the label responsible for the hemispheric distribution of "Cantaré, Cantarás," turned monies collected in Mexico and Bolivia directly to the UNICEF offices in those countries.

ANTONIO LOPEZ, BETTER KNOWN AS "Suaritos," died April 13 of a heart attack complicated

## RIAA members continue to win copyright disputes

by emphysema. His nickname was a legacy from his father, who owned the very popular and creative **Radio Cadena Suaritos** in Cuba four decades ago. López's claim to fame was the production under his own label of **Celina Y Reutilio's** "A Santa Barbara," a must in every self-respecting record Latin collection, and still a consistent seller 30 years after its release. His 116th store was one of the most popular gathering points in East Harlem, N.Y., being one of the city's top sellers of Puerto Rican *jibaro* music. Years later, López also became one of the top **Menudo** vendors when the group reached its sales apex in New York as a result of his perpetually strong relationship with the community of El Barrio. His gentlemanly manners, amiability, and good will toward everyone will be sorely missed in the Big Apple.

## LA RADIO LATINA



by Carlos Agudelo

ON MAY 5, 1862, the invading forces of Napoleon III were defeated by the Mexican army led by Gen. Zaragoza in the city of Puebla. On Sunday (3), **KLAT-AM "La Tremenda"** Houston celebrates the 125th anniversary of the event, better known as *El Cinco de Mayo*, with a music festival featuring **Erika Buenfil**, **Josué**, **Daniel Recalde**, **Segundo Sonido**, and **Elsa Garcia Y Compañía**, among others. According to promotion director **Arturo Sánchez**, the six-hour concert is part of a festival to be held at Albert Thomas Convention Center. The festival also includes an exhibition of Mexican products and a food fair. **KLAT** sponsors six promotional events a year.

Another Houston station, **WXYZ-AM "Radio 13,"** also has a concert scheduled to celebrate *El Cinco de Mayo*. This one will take place on Saturday (9) and will feature **Lupita D'Alessio** and her band. The show is one of a series sponsored by the station. There will be a beach concert in June, a Colombian festival in July, and, of course, a big September celebration of *El Grito de Dolores*, the Mexican independence day. **WXYZ** also broadcasts 162 Houston Astros baseball games a year and a number of other sporting events. "With so many Saturdays and Sundays tied up, we can't maneuver a lot," says general sales manager **J.A. French**.

FOR THOSE WONDERING where Spanish-speaking radio is heading, a careful look at syndication may provide a clue. Slowly but surely, more companies are starting to design programs for the Hispanic listener, a trend that is surprisingly late in arriving. The honor of being the first to tailor programs for this audience

is claimed by Spanish International Market, which began its top 20 countdown program, based on **Billboard's** Hot Latin 50 chart, on Jan. 31, 1987. The company—a subsidiary of **Dotti Associates**—began airing the two-hour segment on five stations and now has 37 lined up. It has a potential for airing its program on 50 stations, which is the number of significant Hispanic radio markets in the country. The program's host is **Raul Ortal**, "El Jefe," who is also general manager of station **KALI-AM** Los Angeles. Besides **Al Dotti** himself, the people behind the idea are **Barry Richards** and producer and writer **Montserrat Castro**. "Nobody has done specifically syndicated radio shows for the Hispanic audience before," says Richards.

Westwood One has also been providing programming as part of its syndication packages. The shows consist of a weekly one-hour, top 10 countdown, and monthly programs include concerts and interviews. According to **Penny Yamron**, Westwood's director of **Radio Español**, the company began producing the programs in October 1985. A total of 56 stations now car-

## KLAT & WXYZ remember El Cinco De Mayo

ry the countdown and/or the monthly shows. National sponsors so far include McDonalds, Ford, and AT&T.

**Julio Omaña**, head of the Hispanic division of Major Market radio reps, says of the service, "Syndication is good for everybody. They can offer good programming at a low cost, which a local radio station may not be in position to produce; they give national and local sponsors the opportunity to participate; and the public gets a better product." Omaña says syndication in Spanish is growing, not only in the music field but also in news and other types of programming. One example is **UPI's** recently created **Radio Noticias**, which consists of 18 daily news reports. The service is geared exclusively toward the U.S. Hispanic listener and has its own network of correspondents around the world. It is carried by more than 50 stations around the country.

# NARM Security Project Returns To Drawing Board

BY EARL PAIGE

LOS ANGELES The concept of a universal security target for all audio and video product, proposed by the National Assn. of Recording Merchandisers (NARM), requires more testing. Among factors that have prompted further trials are the 4-by-12-inch audiocassette package and the inclusion of Sensormatic in a field that previously was confined to Knogo and 3M.

If the NARM security committee's plan proves feasible, targets would be placed within prerecorded software packaging at the point of manufacture (Billboard, Feb. 1,

1986). Interest in such a system among the trade group's members remains high, but it must go back to the drawing board once again.

Pam Cohen, NARM executive director, described recent efforts in developing a universal security technology during the trade group's April 22-23 Operations Committee Conference, held at the Warner Center Marriott in Los Angeles suburb Woodland Hills. Although a first phase has been completed by CBS Labs (Billboard, Dec. 13, 1986), another 90 days of testing are now necessary, in part because some of the results in that evaluation were inconclusive. But Cohen says the 4-

by-12 package throws another variable into the works. "We didn't have [it] in our earlier tests" with suppliers of an eventual system, she said.

CBS Labs, continuing work on the security committee's behalf despite the testing plant's closure, will "go back and put a shrink wrap over the Norleco box [that was tested] to see if [various devices] will read through shrink wrap. If it does, we'll throw it in a 4-by-12 and see if it reads."

Video product will not be tested further, she added, because "there is not as much confusion" regarding various package configurations.

In addition to the previously test-

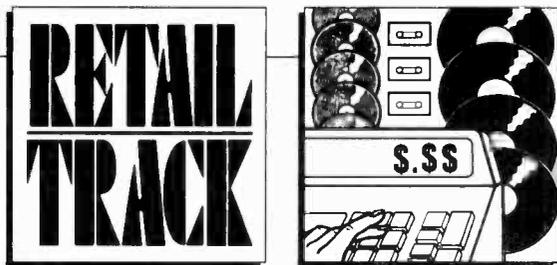
ed 3M and Knogo systems, Sensormatic is the third firm now in the running. Cohen said Sensormatic is

**'Video product will not be tested further because there isn't as much confusion about packaging'**

being added to the next experiment "because they have a recyclable magnetic system" that is required in the committee's plan.

During her presentation, Cohen displayed a 4-by-12 package marked with stars, which she said represents various points within the package that will be tested for optimal placement of a target. "The farther away you place the target from the desensitizer/sensitizer, the stronger the magnetic signal that you [require] to activate the process. The stronger the signal, of course, the more likely to possibly deteriorate the [recording]."

For the tests, there will be signal placement "on the J card, on the cassette itself, and on the inside of the cassette box. What we're looking for is what the impact of packaging is for audiocassettes relative to placement of the target."



by Earl Paige

**NARM BOMBSHELL:** Fallout from all the flap over Arizona's rescindment of Martin Luther King Jr.'s memorial holiday finds the National Assn. of Recording Merchandisers bailing out of the state, too. NARM's annual fall Wholesale Conference, a tradition in and around Phoenix, "is on hold," stunned delegates were told at NARM's recent Operations Conference. At the event, Pam Cohen, executive director, said NARM's Stan Silverman, director of meetings and conventions, "is scrambling around Palm Springs, [Calif.], San Diego, and Palm Beach, [Fla.], to find a possible site." She added that Arizona convention business is already off \$2.5 million since the King controversy began. (For more coverage of the NARM operations event April 22-23 in suburban Los Angeles, see pages 4 and 51.)

**BITS AND BITES:** NARM operations committee top-per Jim Nermyr, vice president of information systems and treasurer of Musicland, says no site has yet been selected for the next Operations Conference huddle. Meanwhile, the operation committee's next regular meeting is in three months; again, the site is not yet selected. Members of that group will also attend the upcoming meeting of the Recording Industry Assn. of America's bar-code group... The just-formed Video Software Dealers Assn. operations committee held concurrent separate meetings during the NARM L.A. event. The VSDA group is headed by Bob Skidmore, a partner in Tampa's Video Corner. First order of business by the VSDA committee: a standard invoice form... The year-old Warner Center Marriott hotel, enjoying its first tryout from NARM, got raves from the operations committee—though some thought it rather remote from L.A.'s airport. Biggest turn-on for the tech-minded crowd? Punching up your hotel bill on the room television screen at any time. "I'm impressed," said Jason Blaine, head of Bay area one-stop Music People and NARM's One-Stop Committee... NARM chains in attendance for the operations gathering: Warehouse, Music Plus, Tower, Camelot Music, National Record Mart, Record World, Spec's Music, Street-side Records, Turtles Records & Tapes, Western Merchandising (Hastings/Eli's), and Musicland. The most conspicuous absence, considering its longtime presence with the group, was that of Record Bar.

**ELECTRIC CATALOG:** An electronic version of Phonolog? All prerecorded audio in one data base? Timely update on price and configuration changes? All these features are coming closer to being realities, according to Nermyr, giving an update on these

NARM project. "We heard from two firms at the conference, Trade Publications [Phonolog] and Entertainment Systems International. There are a couple more firms who have approached us," Nermyr said, not divulging new bidders. "We'll wait and see. Someone is going to grab this thing and run with it."

**CANADA STORY:** One of Canada's biggest chains is also reflecting the upbeat nature of the industry. A&A Records & Tapes, with 200 stores, is looking to expand further in Quebec, according to Peter Parish, vice president of national marketing. "We have some in-filling to do there," he says, describing a coast-to-coast penetration that even includes four units in Newfoundland.

A&A takes a rather low-key approach, and Parish is quick to acknowledge that Sam The Record Man and Sam Sniderman, owner of the 120-store chain, are far better known. "He is very much the celebrity," Parish says of the famous entrepreneur. Of the mostly mall-oriented A&A, a subsidiary of Sound In Sight Ltd., Parish offers some history: Founded as a private firm in 1946, it was acquired by CBS in 1971. When it was once again spun off privately, there were 46 stores. These days, A&A claims a respectable market share. "If you employ the usual 10-times formula, comparing Canada to the U.S., we'd be something like a 2,000 store chain in the States," Parish says. "We have 12 of what we term 'superstore anchors' that are not in shopping centers or malls."

A&A is showing increasing volume in sell-through video, but has no eyes for rental, Parish indicates. Some stateside parallels are seen. Compact disk makes up about 20% total prerecorded music volume. LP share in album sales is 15%-18%, and "cassette is stable, not growing."

**ON THE ONE-STOP BEAT:** With shipments of budget CDs hitting the bins, more than one one-stop operator is considering eventual devaluation of top-line inventory. Says one source, "Maybe vendors could give us a one-shot buy-in at the new, lower price or go back over our last three months' purchases and allow us to purchase at the new, lower price based on the previous three months. I'm sitting here with \$800,000 in CD inventory. I don't want to suddenly learn it's devalued," the source laments. He adds, "We can't offer protection to our accounts, either."

**RACK RAP:** Although there has been an upswing in rakers and one-stoppers' attitudes about the WEA price changes and elimination of a functional discount, the MCA bump-up caused some reflection. "MCA still recognizes the rackjobber function. They called us first and explained their position and problems," says a rack insider... One-stop reaction to the MCA price change also found some bittersweet contrasts to the WEA move. "At \$5.17, they're still cheaper than WEA," says Jeff Boyd, partner at Vinyl Vendors. Boyd notes that WEA continues to offer extras. "Our [WEA] rep stuck his head in my door and said there was an extra 5% discount on the Randy Travis."

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



Soundesign's 2 in 1 Value Pack pairs a personal stereo and a portable unit in a single package.

## 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.

**HEAR! HERE!** Coming soon from Soundesign (201-434-1050) are two-in-one audio packs that pair a personal stereo (and headphones) with either a portable radio/cassette recorder or a portable radio/cassette player.

The personal stereo plays AM, FM, or FM-stereo and operates on two AA batteries. It features a slide-rule tuning dial with thumb-wheel tuning control, rotary volume control, and a slide switch for AM/FM/off. And it is equipped with a

belt clip.

The companion radio/cassette players and recorders have built-in automatic frequency control, telescopic FM antenna, push button cassette controls, slide-rule tuning dial, and automatic stop. They are powered on C batteries.

The packs are color-coordinated in bright yellow, with matching accents of red, blue, and black. Two of the packs are packaged on a colorful blister card that can be hung on a pegboard or placed on a counter. The other two are gift-boxed in containers that feature four-color graphics. Suggested retail prices are \$29.95 for the portable stereo and portable radio/cassette player (with no recording capability); \$39.95 for the portable stereo and a radio/cassette player and recorder; and \$49.95 for the deluxe two-pack, (Continued on page 53)

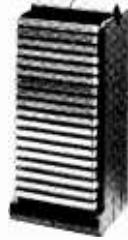
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FOR WEEK ENDING MAY 9, 1987

Billboard

# TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP <sup>TM</sup> Compiled from a national sample of retail sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	6	U2 ISLAND 2-90581/ATLANTIC	★★ No. 1 ★★ 5 weeks at No. One THE JOSHUA TREE
2	2	2	34	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
3	8	—	2	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
4	3	4	8	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
5	4	5	39	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
6	6	6	28	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	10	9	12	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
8	7	11	4	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
9	11	8	43	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
10	5	3	32	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
11	9	10	4	PRINCE PAISLEY PARK 2-25577/WARNER BROS.	SIGN 'O' THE TIMES
12	12	13	45	PETER GABRIEL GEFLEN 2-24088/WARNER BROS.	SO
13	13	7	9	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT
14	16	16	5	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
15	18	18	3	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II
16	24	30	3	WHITESNAKE GEFLEN 2-24099/WARNER BROS.	WHITESNAKE
17	19	28	3	THE SMITHS SIRE 2-25569/WARNER BROS.	LOUDER THAN BOMBS
18	30	22	3	POISON ENIGMA CDE 73202/CAPITOL	LOOK WHAT THE CAT DRAGGED IN
19	NEW ▶	1	1	VANGELIS POLYDOR 829 663 1-2/POLYGRAM	OPERA SAUVAGE
20	15	15	14	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
21	14	25	34	ANITA BAKER ELEKTRA 2-60444	RAPTURE
22	RE-ENTRY			LOU GRAMM ATLANTIC 2-81728	READY OR NOT
23	20	14	9	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
24	17	12	9	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME
25	27	20	9	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI
26	29	—	6	CLUB NOUVEAU WARNER BROS. 2-25531	LIFE, LOVE AND PAIN
27	NEW ▶	1	1	THE SMITHEREENS ENIGMA CDE 73208/CAPITOL	ESPECIALLY FOR YOU
28	NEW ▶	1	1	GREGG ALLMAN EPIC EK 40531/E.P.A	I'M NO ANGEL
29	NEW ▶	1	1	PIA ZADORA EPIC ZK 40533/E.P.A	I AM WHAT I AM
30	NEW ▶	1	1	CARLY SIMON ARISTA CD 8443	COMING AROUND AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL <sup>TM</sup> Compiled from a national sample of retail sales reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	26	HOROWITZ IN MOSCOW DG 419-499	★★ No. 1 ★★ 23 weeks at No. One VLADIMIR HOROWITZ
2	3	4	5	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	2	2	35	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
4	4	3	37	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
5	6	6	25	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
6	5	5	11	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
7	7	7	59	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
8	8	9	44	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
9	10	15	4	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
10	9	8	6	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
11	15	20	3	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
12	12	14	9	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
13	11	10	66	BACHBUSTERS TELARC 80123	DON DORSEY
14	14	13	102	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
15	13	11	14	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
16	17	17	32	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
17	18	16	27	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
18	16	12	40	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
19	19	19	10	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
20	20	18	47	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
21	21	21	102	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
22	NEW ▶	1	1	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
23	22	23	91	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
24	24	24	67	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
25	25	—	2	FANTASIA SOUNDTRACK BUENA VISTA CD-001	KOSTOL
26	23	22	102	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
27	27	28	16	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
28	26	25	102	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
29	29	29	12	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
30	30	30	34	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS

## New Releases



**Debbie's Dream.** Debbie Gibson promoted her title "Only In My Dreams" with an appearance at Vinyl Mania in Manhattan. Flanking her are Vinyl sales staffer Manny Lehman, left, and Anthony Sanfilippo, dance music promotion, Atlantic Records.

### ALBUMS

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

#### POP/ROCK

##### THE BALANCING ACT New Campfire Songs

LP Primitive Man IRS-39097/\$6.98  
 CA IRS-39097/\$6.98

##### THE BEARS FEATURING ADRIAN BELEW The Bears

LP Primitive Man IRS-42011/\$8.98  
 CA IRS-42011/\$8.98

##### ▲ JUDE COLE Jude Cole

LP Warner Bros. 1-25553/WEA/\$8.98  
 CA 4-25553/\$8.98  
 CD 2-25553/\$15.98

##### ▲ MARSHALL CRENSHAW Mary Jean & 9 Others

LP Warner Bros. 1-25583/WEA/\$8.98  
 CA 4-25583/\$8.98  
 CD 2-25583/\$15.98

##### ▲ MICHAEL FRANKS The Camera Never Lies

LP Warner Bros. 1-25570/WEA/\$8.98  
 CA 4-25570/\$8.98  
 CD 2-25570/\$15.98

##### THE ISLEY BROTHERS Smooth Sailing

LP Warner Bros. 1-25586/WEA/\$8.98  
 CA 4-25586/\$8.98  
 CD 2-25586/\$15.98

##### ▲ JILL JONES Jill Jones

LP Paisley Park 1-25575/WEA/\$8.98  
 CA 4-25575/\$8.98  
 CD 2-25575/\$15.98

##### ▲ R.E.M. Dead Letter Office

LP I.R.S. SP-70054/\$8.98  
 CA SP-70054/\$8.98  
 CD SP-70054/NA

##### TEEN DREAM Let's Get Busy

LP Warner Bros. 1-25493/WEA/\$8.98  
 CA 4-25493/\$8.98

##### THE TRUTH Weapons Of Love

LP I.R.S. IRS-5981/\$8.98  
 CA IRSC-5997/\$8.98

**E. YAZAWA**  
**Flash In Japan**  
 LP Warner Bros. 1-25384/WEA/\$8.98  
 CA 4-25384/\$8.98

#### COMPACT DISK

**BERLIN**  
**Pleasure Victim**  
 CD Geffen 2-2036/WEA/\$15.98

**BLACK SABBATH**  
**Master Of Reality**  
 CD Warner Bros. 2-2562/WEA/\$15.98

**ERASURE**  
**Wonderland**  
 CD Sire 2-25354/WEA/\$15.98

**SAMMY HAGAR**  
**Standing Hampton**  
 CD Geffen 2-2006/WEA/\$15.98

**AL JARREAU**  
**All Fly Home**  
 CD Warner Bros. 2-3434/WEA/\$15.98

**LITTLE AMERICA**  
**Little America**  
 CD Geffen 2-24113/WEA/\$15.98

**VAN MORRISON**  
**Astral Weeks**  
 CD Warner Bros. 2-1768/WEA/\$15.98

**VAN MORRISON**  
**His Band And Street Choir**  
 CD Warner Bros. 2-1884/WEA/\$15.98

## 'Service, Selection, And Hard Work' Merchant Stresses Values

BY DAVID WYKOFF

SOUTH WINDSOR, Conn. "Even with all the changes—and they've been dramatic ones—the music business still works on the same principles of service, selection, and hard work. They won't ever change."

So says Ed Stein, who believes in making money the old-fashioned way—he earns it.

And earn it he has: In 1969, Stein and company vice president Bob Hoyt opened the Central Record & Tape Distributors one-stop/racking operation with a 6,000-square-foot warehouse, and they brought in a little over \$1 million in first-year revenues. Twenty-eight years later, their warehouse space has grown to 25,000 square feet, and annual revenues are "somewhere in the range of \$15 million-\$20 million," according to Stein.

During that time they also obtained the Record Express retail chain, purchased from its previous owner to satisfy accounts-receivable debts. The partners look to expand the web beyond its present four outlets—Hartford, West Hartford, Middletown, and Windsor—over the next two years.

Stein says that both Central Distribution and Record Express are built on knowledge of their product and customer base. He says both operations are "quickly responsive to their demands. Whether you're dealing directly with the customer or if your immediate customer is the department store that you're racking, it's incumbent upon you to respond to their needs."

"For instance, as a service vendor we need to address the potential of all the various musical categories and product configurations. Many rackjobbers take a more middle-of-the-road, uniform approach to their various accounts, and they don't do justice to them. We very much pride ourselves on our ability to sell black and country product in much greater percentages than other rackers in the New England region. And that's because we're in touch with their customer base enough to recognize their impact," says Hoyt.

"If we could get the six to eight turns that we average with rack outlets in our own stores, we could retire now."

In its first years Central was pri-

marily a one-stop wholesaler, servicing New England's established mom-and-pop music dealers. "Back then, we did the vast majority of our business with the independent retailers. But the rise of the national chains, which have eaten up the mom-and-pops, has significantly altered the retail music business," says Stein.

"We had to adjust the focus of the operation, and that's when we made the strong move into racking. Now, we're primarily a racker and supply very few mom-and-pops," says Hoyt. He cites Ames Department Stores, Caldor Inc., and Ann & Hope as Central's largest rack accounts.

Hoyt and Stein have seen significant shifts in product mix, as they now rack video software along with music product.

"Two years ago we started carrying public domain titles for Ames stores, and now it's grown to stocking Warner Home Video, Paramount, Disney, and a number of other video manufacturers," says Stein. "We stick with a very small group of titles, only for sell-through, and that's because the manufacturers are only in the beginning stages of pricing most product at \$29.95 and below, our threshold level."

For Central's 150 rack outlets, Hoyt estimates compact disk sales at 20% of software revenue, a figure he jokes was once logged by 8-track tape sales.

"The drop in LPs has been very pronounced," Hoyt reports. He predicts that album sales will fall from 25% in 1986 to 15% or lower in 1987. "Singles sales have also bottomed out, well less than 10%, and we continue to make strong merchandising efforts with top-selling 45s, posters, and prominent end-cap displays for 7-inches to keep them from falling further," says Hoyt. He estimates that the remaining 55% of prerecorded software sales is split evenly between cassettes and video product.

Hoyt characterizes the Record Express chain as a full-line, catalog-oriented retailer, "a group of affiliated mom-and-pops in an important sense," says Hoyt. Each of the stores is specifically oriented toward its area clientele.

### AUDIO PLUS

(Continued from page 51)

which have the personal portable stereo and radio/cassette player and recorder with more features than the \$39.95 combo.

The units will be available for delivery in September.

**ATLANTA PRESS** of London has established an outlet in the U.S. to distribute its line of slick, expensively printed tear-out poster books. Saddle-stitched, the 11 $\frac{3}{4}$ -inch by 16 $\frac{1}{2}$ -inch publications each contain 20 posters of a music or movie act, with perforations to allow each picture to be turned into a poster. The photos are, for the most part, full color and are printed on thick, coated stock. They can be ordered from Atlanta Press West (916-372-4734).

Books are available on Samantha Fox, U2, James Dean, Marilyn Monroe, Madonna, a-ha, and George Michael. Coming are volumes on the Beatles, Max Headroom, and Walt Disney cartoons. Printed on the back of each poster are bits of biographical and artistic information.

A spokesman for the American outlet says that the company will

soon be offering accounts a wire display unit for the books. Suggested retail price per volume: \$12.95.

**STICKY SIDEKICK:** The L-3 labeler from **Investment Technology** (206-454-7720) applies pressure-sensitive pin-feed roll or fan-fold stock labels to audio and video cassettes, CDs, floppy disks, or envelopes at an average rate of 1,200 an hour. (Each item to be labeled requires a different adapter.) Price for the machine, which comes with a single adapter specified by the buyer, is \$3,495. Additional adapters are \$350 each, with a special discount for two or more.

**Record Bar is planning to go public with the aid of a private investment company ... see page 74**

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**Film At 11.** Jack Eugster, president and CEO of the 529-store Musicland Group, is interviewed by Francesca Cappucci, correspondent for KABC-TV's "Rock Report," at a party celebrating the conversion of 75 Licorice Pizza and Musicland stores in Southern California to the Sam Goody logo.

## Sam Goody Goes West

Musicland Group brings the Goody logo to California April 7 at the Palace in L.A.



**Executive-Level Discussion.** Jack Eugster, right, welcomes Geffen Records brass: Ed Rosenblatt, left, president, and Eddie Gilreath, director of sales.



**Stars Come Out.** The Sam Goody party welcomed both music and film stars. Pictured, from left, are Manhattan Records' Little Steven (aka Steven Van Zandt); Olivia Brown, cast member of NBC's "Miami Vice"; and actor Esai Morales, featured in the upcoming feature "La Bamba."



**Goody Got Gilmour.** David Gilmour of Pink Floyd and solo artist fame attended the bash. He is shown with Paula Connerney, Musicland vice president of Western division stores.

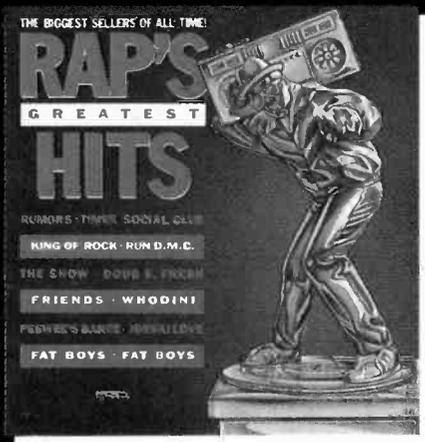


**The River Smiled.** Graham Russell, right, member of Arista's Air Supply, which recently released the solo single "The River Cried," was one of several celebrities hosted by Jack Eugster and Rock Express magazine at the Sam Goody bash.

# RAP'S FORMULA OF SUCCESS

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**VIDEO VETERAN NOEL BLOOM**, the former chairman of International Video Entertainment, has formed Celebrity Entertainment. The Woodland Hills, Calif.-based supplier plans to launch three separate lines: Just For Kids for children's programming; Feature Creatures for science fiction and horror; and Let's Party for "upbeat, one-of-a-kind videos." Most of the top people at the new company were snared away from other suppliers.

**VANNA WHITE** has finally found time to make (you guessed it) a fitness video. Slated for release from Karl-Lorimar Home Video on June 3, "Get Slim/Stay Slim With Vanna White" will have a suggested list price of \$19.95. White, who won fame by turning letters on the game show "Wheel Of Fortune," claims she lost 25 pounds following the program.

**CBS/FOX WILL BE DISNEY'S DUPLICATOR.** Beginning in July, all of Walt Disney Home Video's product, including Touchstone Films, will be duplicated by the CBS/Fox Services Division. After opening a modern duplication facility in Livonia, Mich., CBS/Fox has been seeking a major client to offset the expense of the new facility. Bill Mechanic, senior VP of video for Walt Disney, calls the CBS/Fox duplicating plant "the most technically advanced in the country."

**NEW WORLD GETS DOWN AND DIRTY** with price reductions on six titles. "Crimes Of Passion" (the R-rated version), "Out Of Control," "Lust In The Dust," "Avenging Angel," "Bury Me An Angel," and "Fearless" will be reduced from their original list price of \$79.95 to \$24.95. The unrated version of "Crimes Of Passion," which was originally priced at \$89.95, will be dropped to \$29.95. Prebook date on the Down And Dirty promotion is June 18; street date is June 30. **AL STEWART**

## Kartes Solution Is Licensed Product PD Quality Has Lessened

BY FRANK LOVECE

Second of two articles exploring the impact of public-domain titles on the home video market.

**NEW YORK** For all the hubbub over a particular title's copyright, the most pressing concern of suppliers of public-domain videocassettes may be the price slashing that has dropped suggested retails to as little as \$7.95 for a feature film. To support such a price structure, many PD specialists are apparently turning to cheaper tape stock and lesser-quality packaging and duplication methods.

For this reason, Kartes Home Video—which ignited the current blaze of PD specialists—is "de-emphasizing public domain in favor of licensed," according to marketing manager Bill Wells. "People now associate PD movies with low-quality, low-grade reproduction. We

want to avoid being associated with that type of product."

Wells says this is why Kartes no longer lists PD titles in its catalog. "We'll continue to fill orders from people who know what we carry. Movies like 'Meet John Doe,' 'It's A Wonderful Life,' and 'The General' won't become orphans as far as we're concerned."

Retailers tend to agree with Wells' assessment of PD films. They say consumers do not respond favorably to below-average video quality no matter how low the price. Moreover, some of the dealers contacted say they have learned that taping over a PD film to get their money's worth is often a red herring. The tape stock on PD cassettes is often so bad that dropouts and other bits of picture/sound degradation are inherent.

Yet despite the seemingly immi-

(Continued on next page)

## Fast Forward

BY MARK HARRINGTON

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

**IF THE COMPANY** that recently developed the ultimate video recorder decides to demonstrate it at the upcoming Consumer Electronics Show, don't look for it at the JVC booth—because it isn't Super VHS.

It is, at least on paper, called Extended Definition Beta, and you may find it at the Sony booth. If you are interested in or sentimental

about good technology that may not survive its inception, look it up in June because you may never see it again. It's the sort of thing you might want to bring a camera for—unless you are a sentimental or eccentric enough to buy an ED Beta recorder if and when the format is ever made available to consumers here. Sony has only scheduled deliveries for Japan this fall.

ED Beta, announced shortly after JVC muddied the format waters with the clearer picture of Super VHS, provides about a 15% better picture than S-VHS. Both work by

(Continued on page 58)

# Panel: Nontheatrical Growth Seen Madison Ave. \$\$ Will Spur Genre

BY JIM BESSMAN

**NEW YORK** The growth of non-theatrical video will be fueled by increased support from Madison Avenue as the advertising community steps up its commitment to commercially sponsored videocassettes, a panel of industry specialists predicted here at the New York International Video Market.

During the April 23 seminar "Advertiser-Supported Video—Video In Marketing Communications," panelists said that ad-supported videos will proliferate quickly to the point that they will become a "mainstream" medium. Some on the panel even asserted that the success of the category will hinge on such support.

"Advertiser involvement [in home video] will be critical in the future, particularly for the alternative market," said Leo Scullin, director of print and new electronic media for

the Young & Rubicam ad agency.

According to Karl-Lorimar Home Video senior vice president of marketing Jeff Jenest, sell-through of alternative video product has been slower than expected. Still, he said, sponsorship offers manufacturers new ways to sell catalog titles, through the use of video as a premium item by packaged-goods companies. Jenest cited Diet Pepsi's involvement with Paramount Home Video's release of "Top Gun," calling the cassettes a "bona fide advertising medium" for the Pepsi-Cola Co.

While the \$6 million Paramount/Pepsi promotion was a unique undertaking, Jenest said Karl-Lorimar's association with General Foods in producing last year's "The Crystal Light National Aerobic Championship Workout" exercise tape would be a widely copied model as a "proprietary video of a subject that supports marketing at hand."

Page Lowry, General Foods category promotion manager, explained how her company devised the Crystal Light videocassette spring/summer promotion behind the soft drink mix. She said that the national interest in fitness, coupled with the success of Karl-Lorimar's Jane Fonda exercise tapes, made the Crystal Light aerobics title attractive to General Foods.

"We felt that it was very important for the tape to be part of our overall marketing mix," said Lowry, noting that commercials for the product focus on exercise and consumers "feeling good about themselves." While Lowry said there was "some product recognition" in the program with aerobics champs drinking the product between exercises, such placement neither "hit [viewers] over the head" nor was "cluttered" by additional commercialization.

(Continued on next page)

FOR WEEK ENDING MAY 9, 1987

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	15	BON JOVI	★★ NO. 1 ★★ Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
2	2	23	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
3	4	21	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
4	3	21	LIVE WITHOUT A NET ●	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
5	6	15	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
6	5	23	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
7	17	75	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
8	7	23	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
9	9	21	COLOR ME BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
10	10	5	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
11	14	45	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
12	8	21	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
13	12	13	WHAMI-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986	SF	19.98
14	18	37	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
15	15	25	MY NAME IS BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
16	19	15	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95
17	16	25	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
18	11	17	LIVE IN JAPAN ●	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986	C	24.95
19	RE-ENTRY		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
20	13	59	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98

● 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.

## Video Reviews

A weekly column spotlighting non-theatrical video releases. Suppliers interested in seeing their product reviewed should send VHS-format cassettes to: Al Stewart, Billboard, 1515 Broadway, New York, NY 10036. Please include the suggested list price and running time.

**"Kiss Exposed," PolyGram Video, 90 minutes, \$29.95.**

This outrageous program skillfully intertwines 15 Kiss promo and concert clips in a "rockumentary" worthy of "Spinal Tap." The Kiss army will surely revel in the tape's intimate glimpse of Kiss at home enjoying the kind of lifestyle that hard rock fans would love to believe is the real thing. It's hard to imagine anything more hedonistically excessive; it's doubtful that feminists will applaud. Otherwise, it's all

good—if not clean—fun, with comic acting by band founders Gene Simmons and Paul Stanley.

JIM BESSMAN

**"The History Of White People In America Pt. II," MCA Video, 120 minutes, \$39.95.**

Organized religion, parenting, chastity, small-town politics, and other sacred institutions of Middle America are given a farcical send-up in this perceptively funny extended sitcom. Writers Martin Mull and Allen Rucker aim to expose the humor and twisted illogic of straight-arrow WASP-ish culture, and the laughs are largely right on target. Though characters are a bit too broadly caricatured and pacing is sometimes sluggish, viewers will find no shortage of wit and wise-cracking. Cast is topnotch, especial-

(Continued on page 58)

### PANEL: ADS WILL SPUR NONTHEATRICAL GROWTH

(Continued from preceding page)

Scullin agreed that such "qualitative" product-pitching concerns should outweigh the "quantitative" benefits of advertiser-sponsored videos, since these titles will not be seen by a mass audience. He pointed to a Kartes Video how-to cooking tape sponsored by Colgate-Palmolive as another example. The tape, he said, is "clearly a commercial" but "treats consumers with respect."

The role of cross-merchandising in relation to sponsored video was detailed by Goodman Enterprises president David Goodman and Network Video head Dana Ardi, who recently collaborated in producing and marketing a pair of sponsored soccer instructional cassettes. The "Just For Kicks" tapes "synergistically" tied Kix cereal, a soccer equipment manufacturer, and the National Soccer Coaches Assn. of America—all of which were involved in marketing the titles.

"General Mills [the makers of Kix] wanted to show that Kix was new and improved and wanted parents who now eat Granola to recognize something from their youth that was still good," said Goodman. But equally important, Goodman

said, was that in making an instructional tape for kids and a companion coaching how-to for parents, he was able to lure sponsors with two target audiences.

Goodman and Ardi stressed the need to provide the sponsor with incentive beyond simple product exposure. Repeatability, they said, was another key factor.

"Your program should have a 7- to 10-year shelf life," said Ardi. "Make sure the market for the product is still there after your advertiser and distributor move on to something else."

Sponsor agreements and marketing strategy behind his soccer tapes were cemented even before the script was written, said Goodman. Video producers should make sure that their sponsors "live with you at every moment," Goodman said. Unlike a television commercial production costing five times as much, it's impossible to go back and reshoot, so "clients and agencies like to understand how you get there."

"You can't turn on a dime," he added, estimating "acceptable" sponsored video production costs at anywhere between \$50,000 and \$250,000.

### PD QUALITY

(Continued from preceding page)

ment shake-out at the retail store level, mail-order PD still thrives. In particular, Video Yesteryear of Sandy Hook, Conn., has roughly 800 PD films, television shows, shorts, and other programs transferred with cinema-quality devotion onto good tape stock. Silent films are speed-corrected and given original organ scores by an in-house composer, and most of the liner notes in its 150-page catalog are written by a film professor. Not surprising, list prices range higher than for most PD specialists—generally \$24.95-\$29.95.

Are retailers in any real danger while the PD market sorts itself out? Since most of the threats and the lawsuits are at the programmer/distributor level, probably not.

Should retailers heed callers purporting to represent copyright holders of PD films? Again, no, with the almost inconceivable exception of a copyright holder serving legal papers to a random retailer as part of a larger suit (as in the famous Sony Betamax Supreme Court case).

By insisting on prebuy screening for quality—which generally means not opting for the lowest-priced version of a title—selective retailers can continue to command a solid old-movie market.

At this point, poor-quality reproduction, which leads to consumer dissatisfaction, appears to be PD retailing's biggest danger.

FOR WEEK ENDING MAY 9, 1987

Billboard.

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

				Compiled from a national sample of retail store sales reports.			Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks		
<b>RECREATIONAL SPORTS™</b>							
★★ NO. 1 ★★							
1	2	19	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95	
2	1	19	<b>AUTOMATIC GOLF</b>	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
3	10	19	<b>JAN STEPHENSON'S HOW TO GOLF</b>	Karl-Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95	
4	3	19	<b>HOW TO PLAY POOL STARRING MINNESOTA FATS</b>	Karl-Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95	
5	5	19	<b>WARREN MILLER'S LEARN TO SKI BETTER</b>	Karl-Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95	
6	9	13	<b>BEN CRENSHAW: THE ART OF PUTTING</b>	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95	
7	4	11	<b>SUCCESSFUL WHITETAIL DEER HUNTING</b>	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95	
8	RE-ENTRY		<b>VIC BRADEN'S TENNIS VOL. 1</b>	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95	
9	12	9	<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	
10	NEW▶		<b>THE BASEBALL BUNCH-PITCHING</b>	Scholastic-Lorimar Home Video 032	Johnny Bench covers specific techniques to improve your pitching.	19.95	
11	RE-ENTRY		<b>FISHING WITH JIMMY HOUSTON #1</b>	Video City	Tips include information on casting, the PH breakline, and worm fishing.	29.95	
12	16	7	<b>T'AI CHI CH'AUN</b>	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95	
13	11	15	<b>GOLF LIKE A PRO WITH BILLY CASPER</b>	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95	
14	6	13	<b>JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE</b>	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95	
15	20	17	<b>JIMMY HOUSTON'S GUIDE TO BASS FISHIN'</b>	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95	
16	7	17	<b>SKI MAGAZINE'S LEARN TO SKI</b>	Karl-Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95	
17	19	19	<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	9	<b>MICKEY MANTLE'S BASEBALL TIPS</b>	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95	
19	15	3	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95	
20	8	17	<b>NFL CRUNCH COURSE</b>	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95	
<b>HOBBIES AND CRAFTS™</b>							
★★ NO. 1 ★★							
1	2	19	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
2	1	19	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95	
3	7	13	<b>THE VICTORY GARDEN</b>	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95	
4	3	11	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95	
5	5	11	<b>MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE</b>	Karl-Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95	
6	8	11	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95	
7	4	13	<b>JULIA CHILD: MEAT</b>	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95	
8	RE-ENTRY		<b>JULIA CHILD: POULTRY</b>	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95	
9	13	11	<b>BENIHANA'S CHINESE COOKING</b>	Best Film & Video Corp. B100	The use of Chinese utensils, the wok, and perfect slicing are shown.	39.95	
10	12	9	<b>CHEERS! ENTERTAINING WITH ESQUIRE</b>	Esquire Video ESQCHO1	Esquire magazine presents this foolproof guide to giving great parties.	14.95	
11	10	19	<b>CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK</b>	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95	
12	14	3	<b>TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS</b>	Twin Tower Enterprises	Christopher Reeve hosts this documentary of aerial stunts.	39.95	
13	NEW▶		<b>JULIA CHILD: VEGETABLES</b>	Random House Home Video	The best ways to maximize tenderness and flavor of vegetables.	29.95	
14	6	9	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
15	9	3	<b>MADE EASY-PLUMBING</b>	Karl-Lorimar Home Video 072	This volume is designed to save homeowners money on simple repairs.	9.95	

◆ 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.

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**OVER 50,000 SOLD**

## FAST FORWARD

(Continued from page 55)

using ultrahigh-luminance bandwidths and recording techniques heretofore exclusive to broadcast equipment. Like sophisticated pro equipment, it has separate inputs and outputs for luminance (brightness) and chrominance (color) to avoid cross-interference. ED Beta machines use special metal-particle tape, which doesn't perform optimally on standard Beta machines, although standard Beta cassettes can be used in ED Beta decks and can be played back in Hi-Band.

ED Beta's 500-line horizontal resolution more than doubles that of standard VHS VCRs and tops the current broadcast standard of 330 lines, offering a 20% premium over the highest-priced Beta sets. S-VHS provides around 430 lines. Paired with a high-resolution monitor, ED Beta could make watching movies played through your old VCR seem like you've misplaced your glasses. That is, if there ever are ED Beta movies.

Clearly cognizant of the deteriorating software situation for current Beta sets, Mike Meltzer, vice president of Sony's consumer video division, says, "That's one of the areas we're studying closely right now. Still, we feel ED Beta can be introduced without a large software rollout."

The implication is that ED Beta would be the ultimate video recorder. But while better picture quality won't be as noticeable on your current 260-line conventional television sets, ED Beta decks will be able to record without any noticeable degradation of picture quality.

The trouble is, so will Super VHS decks. And everyone knows you don't buy Beta, not if you're concerned about a plentiful supply of prerecorded Beta videocassettes.

That's why, even before thinking of bringing the product to market, Sony has admitted a defeat of sorts. A spokesman for the video division conceded ED Beta will be relegated to videophile and industrial markets, where Beta has always been most popular anyway.

"I don't think the consumer market will support it," says spokesman Chuck Miller. "There are obvious applications for the industrial and

high-end videophile market." What's more, says Meltzer, there still aren't assurances from Sony Japan that ED Beta will ever be shipped to the U.S. The company is doing a range of feasibility studies on ED Beta. If it does not pan out, there's a chance the ultimate video recorder won't get past the demonstration stage.

"I guess there's always that possibility," says Meltzer, adding that he doesn't expect the format to stall.

S-VHS decks, meanwhile, are already shipping in Japan, and JVC is expected to announce U.S. shipment plans by the end of May. Four other major VHS producers have also announced S-VHS shipment plans. Sony, for its part, may be the only company that can remember what the "ED" stands for.

For many, ED Beta is seen as Sony's parting salvo at VHS. It follows on the heels of such previous Sony format improvements as Super Beta and Super Hi-Band Beta, whose lack of success is evident in Beta market share figures for the last three years: less than 3% in 1986, down from 10% in 1985 and around 17% in 1984, according to industry newsletter Television Digest. (Meltzer claims Beta's share now is between 7% and 12%.) Beta is said to be slightly more popular in the hi-fi VCR market, where its share last year was just under 20%, according to the research firm Venture Development Corp. and Sony.

But Venture analyst Leone Johnson says, "I'm not sure what ED Beta proves. Sure, Sony has a better VCR than 99% of the machines out there, but how long can it continue to subsidize a losing format? There comes a time when you withdraw and count your losses."

Sony's nemesis JVC views the situation similarly.

"My personal observation is that ED Beta didn't surprise me, but at the same time it didn't concern me either," says Steve Isaacson, JVC national sales manager for video. "It would appear to me that ED Beta is a statement piece only. There's a serious question as to which studios, if any, would seriously consider releasing it."

## VIDEO REVIEWS

(Continued from page 56)

ly Fred Willard and Mary Kay Place as ordinary couple beleaguered by stress attacks, dirty tap water, a convict son, and a pregnant daughter. Even the hand-held camera work gets into the act, lampooning serious "American Family"-style documentaries with intrusive close-ups and frenetic panning. Thankfully, there is no laugh track, but one shouldn't be necessary. Occasional profanity and political references cue adult slant.

ED BURKE

"The Yoga Stretch Workout," Congress Video Group, 45 minutes, \$14.95.

Instructor Priscilla Patrick transfers her well-"taut" yoga techniques to video with the same easy

manner and didactic approach that earned her millions of fans on television. As befits the calm and dignified style of yoga, no disco music, sexy assistants, or glossy costumes are in evidence here: just 45 minutes of carefully modulated and easily learnable low-impact stretching and breathing exercises. Novices will be amazed at how much fatigue mere stretching can bring, but more limber viewers may find the tape rudimentary and undemanding. Patrick is a personable though subdued guide, and is not completely comfortable with her banter. At one point, she quips, "If you feel your hinges are rusty, think of me as your oil can." Well, oil can maybe, but a slick comedienne she's not.

E.B.

FOR WEEK ENDING MAY 9, 1987

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	29	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	4	16	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	3	79	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	5	27	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
6	7	31	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
7	6	72	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
8	9	56	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
9	14	93	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
10	8	77	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
11	27	92	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
12	12	8	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
13	17	46	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
14	33	77	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
15	20	21	PLAYBOY VIDEO CENTERFOLD #4 ▲	Karl-Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
16	21	4	A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Raquel Welch	1987	NR	29.95
17	18	2	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	89.95
18	16	17	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
19	15	146	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
20	24	11	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
21	13	110	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
22	11	4	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	89.98
23	19	75	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
24	35	2	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
25	30	75	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
26	10	26	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
27	28	127	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
28	RE-ENTRY		MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
29	29	25	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
30	NEW▶		FROM BEYOND	Empire Pictures Vestron 5182	Jeffrey Combs Barbara Crampton	1986	R	79.95
31	26	7	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
32	22	6	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
33	RE-ENTRY		MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
34	23	5	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
35	NEW▶		THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	NR	34.95
36	32	42	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
37	25	12	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
38	31	3	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13	79.95
39	37	7	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
40	36	3	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13	79.95

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

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# New System Reduces Noise

BY STEVEN DUPLER

**NEW YORK** A new digital noise-reduction system, designed to clean up older analog recordings for release on compact disk, is winning plaudits from label executives and record producers.

While the process is admittedly still in the "tweaking" stage, with some bugs needing to be ironed out of the software, the computer-aided, digital signal-processing system has already been used for projects by MCA Home Video, CD label Rykodisc, and Windham Hill subsidiary Dancing Cat Records to eliminate tape hiss, pops, clicks, hum, and other aural garbage from several original recordings.

Sonic Solutions' NoNOISE service is the brainchild of a group of computer scientists and audio specialists headed by company president Robert Doris, the former president of Lucasfilm hi-tech subsidiary The Droid Works.

On June 1, the first CD using NoNOISE technology will be released—Paul Horn's "Inside" on Rykodisc. Label president Don Rose says that the original solo flute recording was cut with remote equipment 20 years ago inside the Taj Mahal under "extremely difficult acoustical conditions. We found [the NoNOISE process] to be well-suited to the tasks of mopping up tape hiss and reducing ambient noise without affecting the ethereal quality of the performance," he says.

Another project is a Doors concert video, recorded at the Hollywood Bowl in 1968. Jim Morrison's vocal tracks had been considered unusable because of loud clicks caused by a faulty microphone cable, says engineer Bruce Botnick, president of Digital Magnetics, where the MCA Home Video project is now in postproduction.

Botnick says that conventional "clean-up techniques" could not have been used to eliminate the

noise on the vocal track "without leaving some noticeable artifacts."

Release date for the Doors home video is July 16, with selected tracks made available shortly thereafter on Elektra/Asylum Records cassettes and albums.

Another project in the works is a Liberace CD on MCA. Gene Wooley, the label's director of quality control, is enthusiastic about the system, although he points out that it is "still in need of fine tuning."

"We've been working with them very closely, and we feel there are still some modifications needed on the noise-reduction software," says Wooley. "The pop-click elimination program, however, works very well."

According to Wooley, one of the main problems in eliminating noise and distortion from original recordings is the typical loss of high-end transients, leading to a muted, unnatural-sounding finished product.

"We've been experimenting with digital equalizers to try to get some of that top end back," Wooley adds.

In the NoNOISE process, the original material (preferably with any equalization) is dubbed digitally onto either a Sony PCM-1630 processor or 1/2-inch Beta videocassette. That digital recording is then loaded onto a hard computer disk. This data is then previewed and specific sonic problems with the program are diagnosed.

To eliminate clicks, NoNOISE uses a proprietary signal-reconstruction process. Rather than simply editing out the clicks from the program, this process allows the technician to use digital error-correction techniques to keep the entire recording intact.

Digital sampling techniques are used to get rid of noise, Doris says. A sample of the hiss or surface noise is taken and is fed to high-speed computers, which use the sample as a "digital fingerprint" to distinguish between the signal and

the noise. During this phase, the sonic spectrum is divided into more than 500 frequency bands, says Doris, allowing great precision in differentiating between signal and noise.

This step is followed by running the information through a computer program during which, Doris says, more than 53 million individual computations are performed for each second of noise elimination.

According to Mary Sauer, vice president of marketing and operations for Sound Solutions, there are also a number of special processing tricks offered as an optional part of the NoNOISE service. These include various types of digital equalization and filtering, including peak, shelf, notch, and high pass and low pass. Sauer says the special processing tactics are used only at the customer's request.

In the last stage of the process, the signal is transferred back from hard disk to a digital tape recorder, and the final product is again analyzed. After the tape is presented to the client, Sound Solutions saves an archive copy for 30 days.

Rykodisc's Rose says he has been approached in the past by a number of people touting various processes designed to "either clean up or somehow enhance masters for CDs. Generally, we've been skeptical of these and afraid of altering the original master."

But he says he is "very happy" with the results from the NoNOISE system, and, should the project call for it, would use the service again. "It's got to be very much on a per-project basis," says Rose. "We think of NoNOISE as part of our repertoire of available resources."

Rose also notes that the liner notes for the Paul Horn CD will bear the NoNOISE logo (a circle with a red line struck through the word "noise") and a brief explanation of the technique.



**Duping DAT.** There may not be any duplication of digital audiotape yet, but Maxell professional/industrial products group is anticipating what it expects will be a boom market for digital audio duplication in the next year or so with the introduction of its R-120DM DAT cassettes. The tapes are based on a metal particle formulation and are aimed at professional duplicators.

## Sound Investment

*A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.*

**TWO CHOOSE NEVE:** After staffers traveled to the West Coast and talked to various studios, New York City's **Record Plant** installed a new Neve V series board with Necam 96 automation. The console will be used primarily for mixing. Studio owner **Roy Cicala** and chief engineer **Paul Prestopino** asked for and received a number of custom options on the desk. For example, says Prestopino, "We changed the sequencing of the tracking so that instead of going from one to 60 on the left, you go from 45 to 60. That way, you're not too far left on the monitors."

On the commercial side, New York-based **Multi Video** has acquired a new Neve 5432. This board has also undergone some customization, with secondary line inputs installed and a 10 dB gain in the mix modules.

**A STAR IS BORN:** Or, at least, a Westar. **KREN Studios** in Hollywood has acquired one of the Mitsubishi consoles for its new facility, previously owned by **Marvin Gaye**. The analog board features plug-in four-band fully parametric equalizer modules on each of its 44 in/outs as well as its two independent stereo mix modules. It also sports Compumix automation and an integrated producers' desk on the left side of the console.

**RAISING THE ROOF:** New York's **Skyline Studios** (producer Nile

**Rodgers'** home away from home) has taken an additional floor at its present location and is constructing another SSL-equipped studio. Studio manager **Jimmy English** says that "specific design changes" have been incorporated into the new room in order to accommodate the use of digital technology. Look for more details in a later issue.

**RIDING THE WAVE:** NFL Films Video, the major video facility in the Philadelphia region, has acquired the first (and so far only) **Wavefront** computer animation system in that area. According to **Paul Duncan**, NFL's director of engineering and operations, the Waveform is "relatively easy to operate and can create any image, including 3-D—a tremendous plus for our facility." The device has been purchased as part of an overall expansion plan put into motion because of a significant increase in NFL's client base, says Duncan. The Wavefront will be added to the **Paintbox**, **Dubner CBG-2**, **Abekas A62**, and two-channel **ADO** already in NFL's graphics department.

**STEREO BOOKS:** **Nightingale-Conant Corp.**, the country's largest publisher/manufacturer of book and motivational audiocassettes, is offering an all-stereo product line. **Jim Reising**, corporate vice president, says the decision to convert from mono was made after "lengthy tests" using the **Electro Sound 8000** duplication system with 10 slave units. The final system now being used by N-CC boasts 20 slaves.

Edited by STEVEN DUPLER

### FOR THE RECORD

The April 25 Audio Track column misstated the Moberleys' status. The group is not on EMI America; it is unsigned at this time.

**HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 34**

## Audio Track

NEW YORK

**ORAN "JUICE" JONES** was in **Greene Street Recording** with producers **Vinnie Bell** and **Russell Simmons** for Def Jam. Engineering the sessions was **Rod Hui**. Also in the studio was **Stephanie Mills**, who worked with Simmons and Hui.

**Dan Hartman** was in at **Unique Recording** producing cuts for the soundtrack to "Harry And The Hendersons," **Steven Spielberg's** new film. **Joe Cocker** will be featured on a tune titled "Love Lives On." Hartman wrote the music for the song; **Cynthia Weil** and **Charlie Midnight** penned the lyrics. **Michael Brecker** contributed horns. **Chris Lord-Alge** was at the controls, assisted by **Matt Hathaway**.

LOS ANGELES

**ROGER DALTRY** was in at **Secret Sound L.A.** working on two cuts for his solo project for Atlantic.

**Chas Sandford** produced, and **Gary McGachan** engineered. **Dave Axelbaum** and **Daren Chadwick** assisted the desk. The album is slated for a May release.

Capitol's heavy metal act **Megadeth** was in **Music Grinder's** studios working on a cover of **Nancy Sinatra's** hit "These Boots Are Made For Walking." The single will be included on the "Dudes" soundtrack, an upcoming film from Vista. **Paul Lani** engineered, assisted by **Matt Freeman**. The band plans to return to the studio in June to begin work on its next album. Also there, **Tina Yothers**, currently co-starring on NBC's "Family Ties," was in with her vocal coach, producer/engineer **Greg Penny**, working on a master. The tape, which includes the single "You're A Perfect Girl," written by Penny and performed by Yothers on a recent episode, will be shopped by lawyer **Rony Dashev**. Dashev's other clients include **Lionel Richie**, **Sheila E.**, and **Robbie Nevil**. **Jon Ingoldsby** was in to as-

sist.

The mixing team of **Christer Modig** and **Boris Granich**, which handled the remix on **Falco's** "Rock Me Amadeus," was in at **Westlake Audio** working on dance mixes for MCA's **Oingo Boingo** and **I.R.S.' Wall Of Voodoo**. **Paul Brown** was at the desk.

NASHVILLE

**STEVE WINWOOD** was in recently at **Sixteenth Avenue Sound**, working on his Virgin follow-up to Island's "Back In The High Life." Winwood was producing the project, with **Tom Lord-Alge** at the desk. Also there, **Suzanne Cash** was in to work with her husband, producer **Rodney Crowell**, on her next release for CBS. **Steve Marcantonio** and **Donovan Cowart** were at the controls. Finally, Christian singer **Kenny Marks** was in with producer **Bubba Smith**. The pair was in to complete Marks' next  
*(Continued on next page)*

## Live Digital Japan-U.S. Concert Set

NEW YORK The first live, digitally transmitted concert from Japan to North America is set for May 14. Public radio stations in 20 major U.S. markets will carry the broadcast, co-hosted by FM Tokyo's Midori Tanaka and WGBH Boston's Richard Knisely.

The broadcast, sponsored by Konica USA Inc., will feature conductor Seiji Ozawa, coloratura soprano Kathleen Battle, and the New Japan Philharmonic, performing a diverse classical musical program.

The broadcast signal will be sent by microwave from the Tokyo concert hall to FM Tokyo. It will then be relayed for conversion to Sony PCM F1 digital format and transmitted to the international satellite uplink in Ibaraki, Japan.

The signal will downlink in Jamesburg, Calif., be relayed to Western Union facilities in San Francisco, and uplinked on Westar IV. WGBH will then downlink the signal in Needham, Mass., and feed the live, digitally produced concert to the Boston facility for decoding and broadcast.

### AUDIO TRACK

(Continued from preceding page)

Word album. **Jim Baird** was behind the dials.

**Randy Kling**, president and general manager of **Disc Mastering**, has been mastering seven instrumental albums to compact disk for **Rounder**. The artists include **Russell Barenberg**, **Jerry Douglas**, **Chet Baker**, and **Christopher Mason**. Also there, King worked on lacquer disk masters for a series of recordings for the Georgia-based indie label **Ichiban**. Albums include works by **Clarence Carter**, **Lee Bates**, **Pat Cooley**, and **Artie White**.

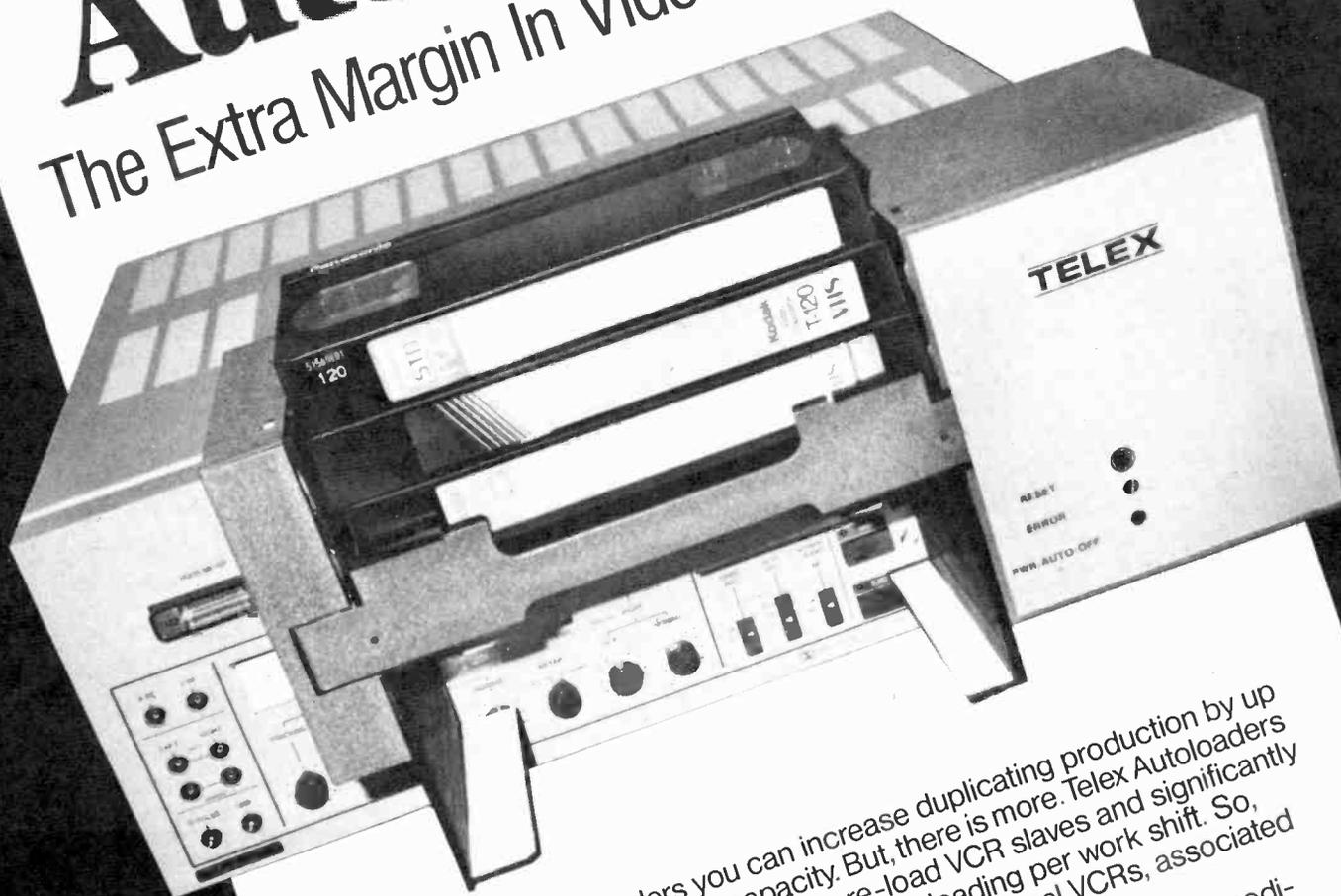
### OTHER CITIES

**THE EVERLY BROTHERS** were in at Fort Lauderdale's **New River Studios** working on their upcoming self-produced **PolyGram** release. **Ted Stein** was at the knobs. **Dave Barton** and **Jim Thomas** were assisting. Also there, comedian **Buddy Hackett** was in to record commercials for **Continental Airlines**. Stein was at the console, assisted by Barton.

**Whaling & Dryden** were in at **Air Studios**, in Hendersonville, Tenn., working with engineer **Dave Cline** on the act's upcoming album, "Catch Her In The Rye." Also there, **Shurfire** was in working on the final mix for its **Air/PolyGram** debut, "Bringing The House Down," which will ship May 16. **Mike Daniel** and **Denny Knight** were co-producing and co-engineering. Finally, Canada's country singer **Dolly Hartt** was in to cut her first single for **K.A.S.S.**, "It's Not Over 'Til The Heart Lets Go." **Al Kitchen** served as producer. Daniel was at the knobs.

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# Classical KEEPING SCORE



by Is Horowitz

**FOUR-CHANNEL MUSINGS:** The release on compact disk of Bartok's Concerto for Orchestra by Pierre Boulez and the New York Philharmonic (CBS, MK 42397) brings to mind the days when quadrasonic technology seemed to hold great promise for the future.

Quad was once hailed as the greatest advance since the development of stereo. It not only improved the illusion of concert hall realism in the home, but could also change all the conventional rules and treat the listener to new and unexpected spatial experiences.

On the commercial side, it provided a *raison d'être* to re-record all the basic repertoire without apology.

This writer well remembers attending the session at Manhattan Center in New York in 1972 when the Boulez/Bartok recording was made.

There was Boulez on a podium in the center of the old ballroom, with the orchestral forces arrayed around him. In charge of the production was Thomas Shepard. When this 360-degree spatial array was duplicated in the living room, it provided an unprecedented listening experience and a unique opportunity to separate the contrapuntal strands of the score.

Sure enough, many found the album truly impressive in its quad form. It scored high points as a conventional stereo disk as well. And when quad as a technology suffered consumer rejection, due in part, many believe, to the failure of the industry to reach agreement on standards, the album continued as a valued fixture in the catalog—originally at full price and then at midprice in the label's "Great Performances" series.

In its CD reincarnation, the album cover reproduces the original artwork, which showed the full-circle

spread of the various orchestral choirs around the conductor's post. But nowhere on the cover or in the notes is any reference made to quad.

Originally, the artwork had a direct relationship to the album contents. Now, it is merely an abstract design.

When quad died, it quickly became a pariah word for many in the industry, to be forgotten as soon as possible. Most considered it an unproductive diversion that did little more than confuse the marketplace and place an unwarranted drain on recording and marketing budgets.

Even in its earliest days, the industry attitude toward quad was ambivalent. Many will recall how Angel records slipped out some quad recordings anonymously (presumably to test consumer reaction to compatibility claims) and how later it was discovered, without label announcement, that a circle around the record number on Angel album jackets signified quad.

Today, with the trend toward miniaturization and the development of ever smaller loudspeakers able to

## Boulez CD stirs memories of quad

reproduce the frequency range with reasonable accuracy, there are some who feel that quad or some variant may make an industry comeback—some day. Hundreds of quad masters rest in company vaults. In addition, many digital recordings made today or in the very recent past have four-channel component information on the master tapes.

Most Denon recordings, for instance, are said to incorporate quad data. Recordings by Nimbus, one of the more prolific of the smaller classical labels active today, also contain additional ambient information. A decoder (as well as four speakers) is needed to extract the full data. Surely, there are other labels with similar stockpiles.

Will quad, or some reasonable facsimile, ever return?

# Indie GRASS ROUTE



by Linda Moleski

**RECENT CONTROVERSY** hasn't slowed sales on Luke Skywalker's hit *2 Live Crew* album. In fact, the spate of media attention has only accelerated its pace in some areas, according to distributors. The record, which contains sexually explicit lyrics, is reportedly closing in on the 500,000-unit mark and is currently climbing the Top Pop Albums chart. It was released in December.

"We haven't suffered any serious repercussions," says label vice president of sales and marketing Darrell Butler of last week's incident in Florida, in which a clerk was arrested for selling the record to a minor (Billboard, May 2). Though Camelot Music has subsequently pulled the record from its shelves, the chain will sell remaining stock behind the counter.

"Sales have gotten stronger since the publicity," says Jem Texas' Roger Christian. "It's all retail—the record's not getting any airplay in this market. It's just a street record."

Though the album is now being shipped with a warning label, Christian says his company is taking an added precaution by sticking the records already in stock.

"We've been notifying our customers by mail of the problem, advising them to use discretion when selling the record," says Cleveland-based Action Music's Clay Pasternack, who adds that the title is "still a consistent seller."

Says New York-based Landmark's Gus Drakas, "Our orders are growing; there has been a definite increase in record sales [since the recent publicity]. According to Drakas, his company has been sticking

the record from the start, and "our accounts have not reacted negatively in any way."

"It hasn't affected anyone yet," says Walter Zelnick of San Rafael, Calif.-based City Hall Distributors. "It's been our No. 1 seller for the last month." Zelnick says he has been mentioning the problem to his accounts, but "if you look at the cover, you have to realize that something's bawdy about it."

But not all reports are good. "Orders are being canceled," says Pip Smith of Schwartz Brothers, the record's Philadelphia distributor. "Customers have stopped buying the record from me almost entirely. These retailers are scared and are taking a stance."

**SEEDS & SPROUTS:** Rykodisc USA is among the latest to be bitten by the street-music bug. The CD-only logo just signed Philly rapper Schooly-D, with a release expected later this year... Tommy Boy is

## Mixed reports on 2 Live Crew controversy

about to release its first CD, "Tommy Boy's Greatest Beats." The double package contains tracks by the Force M.D.'s, Planet Rock, Afrika Bambaataa, and Soulsonic Force, among others... Hot newcomer ZYX Records of Valley Stream, N.Y., recently shipped "The Best Of Eurobeat: Vol. 1." It's a collection of the label's best 12-inches, released domestically or as imports. Artists spotlighted on the project include Paul Lekakis, the Nasty Boys, Mike Mareen, and Miquel Brown... College radio faves the Cucumbers were in London recently to record their debut album for Profile. Watch for a summer release... Homestead Records will soon put out a compilation package, titled "The Wailing Ultimate." It features previously released tracks from 14 rock bands across the country, including Big Dipper, Phantom Tollbooth, Squirrel Bait, and Breaking Circus, and will carry a \$6.98 suggested list price.

FOR WEEK ENDING MAY 9, 1987

Billboard

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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	28	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	26 weeks at No. One VLADIMIR HOROWITZ
2	3	60	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
3	2	38	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
4	4	8	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
5	5	40	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
6	6	64	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
7	8	18	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
8	7	22	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
9	9	32	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
10	10	46	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
11	13	16	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
12	12	6	GERSHWIN: RHAPSODY IN BLUE LONDON 417-326 (CD)	KATIA & MARIELLE LABEQUE
13	11	130	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
14	15	8	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD)	VIKTORIA MULLOVA
15	NEW▶		MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
16	14	26	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
17	19	4	ITALIAN SERENADE RCA 5679-RC (CD)	JAMES GALWAY
18	16	28	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
19	22	4	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
20	20	48	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
21	17	36	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
22	25	16	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
23	23	6	RUTTER: REQUIEM COLLEGIUM COL-103 (CD)	CAMBRIDGE SINGERS (RUTTER)
24	24	10	BEETHOVEN: PIANO CONCERTOS 1 & 2 CBS IM-42177 (CD)	MURRAY PERAHIA
25	21	24	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★★ NO. 1 ★★	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	6	TRADITION ANGEL DS-47904 (CD)	1 week at No. One ITZHAK PERLMAN
2	1	10	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
3	3	34	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
4	5	8	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
5	4	24	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
6	7	4	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
7	9	8	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD)	JULIAN LLOYD WEBBER
8	6	14	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
9	8	30	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS
10	10	38	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
11	11	38	BEGIN SWEET WORLD RCA AML-1-7124 (CD)	RICHARD STOLTZMAN
12	12	38	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
13	13	38	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
14	14	32	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
15	15	16	BACH MEETS THE BEATLES PRO ARTE 211 (CD)	JOHN BAYLESS

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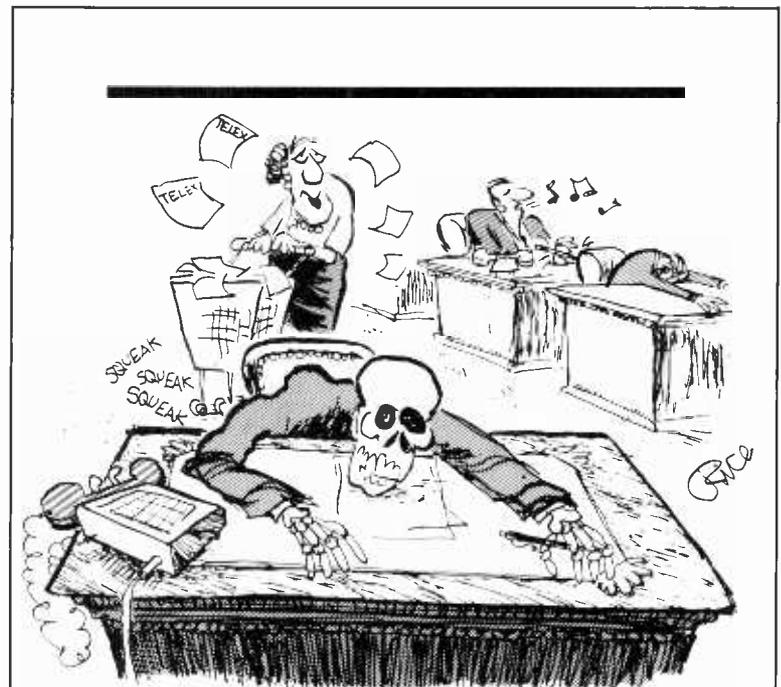
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## S. African Musicians To Unionize To Issue Antiapartheid Code Of Conduct

BY JOHN MILLER

**JOHANNESBURG** The South African Musicians' Alliance here is planning to become a union later this year. An antiapartheid professional code of conduct is expected to be issued within a few weeks.

With more than 200 members, both black and white, SAMA is committed to national unity, social justice, and a peaceful dismantling of apartheid. Founding members include the noted white rock artist Johnny Clegg.

Since its recent formation, SAMA has been involved in three controversial issues this year. SAMA was party to a dispute involving a government information song for which 51 black and white artists were paid some \$1.5 million, more than double the standard rate. The song was only aired on government-controlled radio and television, with both independent radio stations refusing to play it.

Subsequently, artists involved were blacklisted by various groups here, and the homes of two of the best-known black performers were bombed. With SAMA acting as a go-between, agreement was finally reached that the 13 black artists on the recording would be "pardoned," on condition that they reject the payments made by the government and issue a public statement dissociating themselves from the project and its aims. The monies will be paid into a trust fund.

A second issue involved Sun City, the leisure complex boycotted by most international artists. A TV station operated by one of the independent homelands sought to film local artists at the venue, but SAMA took the view that such a move would open divisions among the domestic artists community and that the worldwide boycott should be respected.

Hazel Veldman, general manager of Sun International, contends that

local groups that accept this view are applying double standards, since they should properly also boycott other homeland venues as well as the state-run radio and TV stations. She charges that artists are climbing on the bandwagon with international acts that refuse to even visit the complex for a first-hand report. She adds that the only reason for the boycott is Sun City's high profile internationally.

She says that she doubts whether the international community will compensate local musicians deprived of the opportunity to perform there.

A third topic being addressed by SAMA is the cultural boycott that governs musicians leaving the country. SAMA has initiated a broad-based debate involving all progressive organizations here with a view toward redefining and updating the boycott, possibly by making it selective.

### Company's Global Market Share Up To 14.5%

## PolyGram Execs Gather At Athens Confab

**ATHENS** Some 150 PolyGram marketing executives and worldwide licensees attended a week-long product meeting here, which began April 6 and was hosted by PolyGram International's pop music division. The annual confab saw sales data for 1986, which

showed that the company's global market share rose one percentage point to 14.5%, with a quarter of all music-generated profit deriving from U.S. repertoire.

Along with Britain and France, the U.S. was singled out as an area of particular success during 1986,

and there was praise for A&M, which the company says has now proved itself as an important and viable source of income. A presentation by A&M, which is distributed by Polydor in Europe, opened the meeting, highlighting priority releases from Suzanne Vega, Bryan Adams, and the new act Immaculate Fools.

Polydor U.K.'s presentation focused on the worldwide success of Level 42, the original cast album of "Phantom Of The Opera," and current product from Shakatak, That Petrol Emotion, and others. Phonogram U.K. acts presented included Curiosity Killed The Cat, the Mission U.K., Swing Out Sister, and Wet Wet Wet. There was a preview of Def Leppard's forthcoming album, "Hysteria."

Phonogram Germany showcased signing Extrabriet, Yello, Stefan Remmler, and others and a&r presentations were made on behalf of Holland (the Boxx) and Argentina (Mercedes Sosa). London Records outlined its own plans for a roster that includes the Kinks, Clare Grogan, Fine Young Cannibals, Run-D.M.C., and Voices From The Beehive.

PolyGram emphasized its successful working relationship with the international company and introduced product from new acts Billy Branigan, Cindy Valentine, and the Fat Boys. Later international division presentations covered Bon Jovi, Elton John, Black Sabbath, INXS, and the signing to PolyGram of Peter Mensch and Cliff Burnstein's Squawk label.

Among the many other artists also cited was Nana Mouskouri, a special guest at PolyGram's gala evening. Also joining in the events were members of the Cure, Swing Out Sister, and recently signed Belgian singer Viktor Lazlo.

were between the ages of 30 and 39, 21% were 20-29, and 17% were over 60. Only 1% were teen-agers. Uses for the record-only hardware were overwhelmingly family-derived; children and vacations were cited as the main subjects of home video recordings. Compactness and ease of operation ran neck and neck as the key factors in determining purchase choice; both scored response rates of more than 90%.

Compatibility with other VHS-format video hardware was cited by 78% of the buyers, price by 62%, and picture quality by 56%.

## 2-Camcorder Homes Grow JVC: 21% Are Repeat Buyers

**TOKYO** More than one in five purchasers of JVC VHS-C camcorders are buying their second machine of this type, according to a survey of approximately 1,200 buyers carried out late last year by the Japanese hardware manufacturer.

Replies to questionnaires distributed with the company's GR-C9 model in November and December show that 21% of the purchasers already owned one camcorder and were buying a second for holiday or other additional use.

Some 41% of the purchasers

## Bowie Sings In Japanese

**TOKYO** Japanese copies of David Bowie's new album, "Never Let Me Down," have a bonus track, "Girls," sung by Bowie in Japanese. The album was released simultaneously in the U.S. and Japan April 20.

According to Kinji Ogino, general manager of Toshiba-EMI's international division, the simultaneous release coupled with the additional track on the album should be effective in combating a potential flood of U.S. imports. In the past, the later

Japanese release dates have meant sales of major albums have frequently included up to 40% imported copies.

Toshiba-EMI, which has readied an initial 150,000 units of the Bowie album on vinyl, compact disk, and tape, will use a similar strategy on the Heart release "Bad Animals," which will come out May 20 in both the U.S. and Japan. The bonus in this instance will not be an extra track but a free single containing two titles taken from a concert here.

## New Artists Are Drowned Out Domestic Music Deluge

BY KIRK LaPOINTE

**OTTAWA** A flood of Canadian recordings deemed of high quality has made it more difficult for record companies to break new artists in early 1987, but radio programmers aren't complaining one bit.

Broadcast regulations force radio stations to play certain percentages of Canadian content (30% for AM and between 7% and 30% for FM, depending on station format). In recent years, however, some broadcasters have been pressing for Canadian-content reductions because they feel there are insufficient amounts of good domestic material to fill their playlists.

Such is not the case now, however.

"I wish this would happen more often," says Ross Davies, program director at CHUM-FM Toronto, the country's most-listened-to radio station.

At present, there are nearly a dozen key Canadian releases being worked in the market, including top-selling albums by Bryan Adams and Gowan. Anne Murray, Gino Vannelli, the Nylons, Rock & Hyde, the Parachute Club, Lee Aaron, K.D. Lang, Frozen Ghost, Blue Rodeo, the Box, and a Canadian-written album by Jennifer Warnes are vying for what is a limited number of playlist spaces and chart positions. Even with the glut, few stations are exceeding their Canadian-content requirements, choosing instead to take the cream of the crop among the domestic releases.

Says Attic Records president Al Mair, "The up side is that there is more good Canadian material out there than ever, but there's a very severe negative side. It's getting very tough to get the exposure for new acts necessary to break their records."

Larry Green, national promotion manager at WEA Music of Canada Ltd., agrees that there is "a lot of good music getting lost these days" because stations won't exceed Canadian-content quotas.

"If I have a problem with the way

some stations operate, it's that a few of them are overresearched," Green says. "Some of them won't step out and make a commitment from a gut reaction to a new artist."

Green cites the station reception of his label's Frozen Ghost as a good example. Even though the Toronto-based band's record has been receiving strong airplay on both sides of the border, it took some key stations two or three weeks to decide to play the record.

"A lot of stations still go with the gut instinct," Green says. "But some of them are waiting too long."

Davies, however, notes that there simply isn't room for radio to commit to chancy records. But even he admits that the current Canadian-content deluge has created problems.

FM stations are allowed to play only a certain percentage of hits. But the definition of a hit record is sometimes rather loose. If several album rock stations commit to a record, even if it isn't a hot sales item, it becomes a hit, and a key station like CHUM-FM might back away from it because it is occupying a spot it would like reserved for a bigger seller.

"With Canadian music, this is an impossible rule," Davies says. "I wish it would be changed. Canadian content should be exempt from the hit-to-nonhit-ratio rules."

Mair says that the logjam of good Canadian material, expected to swell in coming months as Loverboy, Corey Hart, and Platinum Blonde issue records, is particularly hurting marginally successful artists who need airplay and radio royalties to eke out a living.

But Bob Ansell, vice president of artist development at PolyGram, notes that some records simply aren't as good as executives might think and don't deserve to be propped up by Canadian-content regulations.

"I have no complaints right now with how Canadian product is being treated," he says. "Radio is still finding a way to play it if it deserves to be played."

## Maple Briefs

**THE PARACHUTE CLUB** has taken on new management and marketing help with the formation of Big Jump Co. Former Great Artists U.S.A. president Sandy Castonguay is managing director of the new firm. Offices will be maintained in New York and Toronto. The move follows disappointing initial U.S. reaction to "Small Victories," the band's third album, partly produced by John Oates.

**CJMF-FM QUEBEC CITY**, Quebec, has been sold to Le Groupe Cogeco, subject to federal approval. Recent ratings place the station at the top of the market. Its rock format lost its license briefly in 1984 when the federal broadcast regulator noted it had strayed from its MOR format. A competition was

held for the license, and CJMF won it. Staff will remain at the station.

**THE CANADIAN ASSN.** of Broadcasters has urged an amendment of the Broadcasting Act to allow the federal broadcast regulator to license only stations, not program originators or networks. The move came at recent hearings by the regulator concerning network policy. Such an amendment would strongly help stations in small and medium markets to be cost-efficient, CAB says.

**THE HEMISPHERE MM-3** professional speaker, widely acclaimed in the U.S., is now being brought to Canada by Hemisphere Speaker Systems, a division of Sand-Wee Corp. Ltd. of Toronto.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 5/2/87

This Week	Last Week	SINGLES
1	1	LA ISLA BONITA MADONNA SIRE
2	2	CAN'T BE WITH YOU TONIGHT JUDY BOUCHER ORBITONE
3	15	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
4	8	THE SLIGHTEST TOUCH FIVE STAR TENT
5	3	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
6	6	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
7	12	A BOY FROM NOWHERE TOM JONES EPIC
8	7	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
9	14	ANOTHER STEP (CLOSER TO YOU) KIM WILDE & JUNIOR MCA
10	13	SHEILA TAKE A BOW SMITHS ROUGH TRADE
11	5	RESPECTABLE MEL & KIM SUPREME
12	17	DIAMOND LIGHTS GLENN & CHRIS RECORD SHACK
13	10	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
14	24	TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
15	9	LET'S WAIT A WHILE JANET JACKSON BREAKOUT/A&M
16	18	(SOMETHING INSIDE) SO STRONG LABI SIFFRE CHINA
17	4	LET IT BE FERRY AID THE SUN
18	11	WITH OR WITHOUT YOU U2 ISLAND
19	NEW	APRIL SKIES JESUS AND MARY CHAIN BLANCO Y NEGRO
20	16	WANTED DEAD OR ALIVE BON JOVI VERTIGO
21	27	BIG LOVE FLEETWOOD MAC WARNER
22	19	ORDINARY DAY CURIOSITY KILLED THE CAT MERCURY
23	25	NEVER TAKE ME ALIVE SPEAR OF DESTINY 10 RECORDS/VIRGIN
24	31	MEET EL PRESIDENTE DURAN DURAN EMI
25	26	KEEP YOUR EYE ON ME HERB ALPERT A&M
26	21	WHY CAN'T I BE YOU? THE CURE FICTION
27	35	CARRIE EUROPE EPIC
28	29	ALONE AGAIN OR THE DAMNED MCA
29	33	BOOPS (HERE TO GO) SLY & ROBBIE FOURTH & BROADWAY
30	NEW	BACK AND FORTH CAMEO CLUB
31	22	LET MY PEOPLE GO-GO RAINMAKERS MERCURY
32	NEW	LIL' DEVIL CULT BEGGARS BANQUET
33	20	THE IRISH ROVER POGUES & DUBLINERS STIFF
34	23	STILL OF THE NIGHT WHITESNAKE EMI
35	32	RESPECT YOURSELF BRUCE WILLIS MOTOWN
36	NEW	TWILIGHT WORLD SWING OUT SISTER MERCURY
37	NEW	REAL FASHION REGGAE STYLE CAREY JOHNSON 10 RECORDS
38	NEW	LET YOURSELF GO SYBIL CHAMPION
39	NEW	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
40	NEW	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN
		<b>ALBUMS</b>
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
2	12	GENESIS INVISIBLE TOUCH VIRGIN
3	3	MEL & KIM F.L.M. SUPREME
4	2	ALISON MOYET RAINDANCING CBS
5	6	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
6	NEW	DAVID BOWIE NEVER LET ME DOWN EMI/AMERICA
7	4	U2 THE JOSHUA TREE ISLAND
8	9	CULTURE CLUB THIS TIME VIRGIN
9	7	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
10	8	PAUL SIMON GRACELAND WARNER
11	11	MADONNA TRUE BLUE SIRE
12	10	SIMPLY RED MEN AND WOMEN ELEKTRA
13	5	VARIOUS MOVE CLOSER CBS
14	14	FIVE STAR SILK AND STEEL TENT
15	19	JANET JACKSON CONTROL A&M
16	NEW	SPEAR OF DESTINY OUTLAND 10 RECORDS
17	13	THE CULT ELECTRIC BEGGARS BANQUET
18	17	PRINCE SIGN OF THE TIMES PAISLEY PARK/WARNER
19	22	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
20	16	ERASURE THE CIRCUS MUTE
21	20	BLOW MONKEYS SHE WAS ONLY THE GROCER'S DAUGHTER RCA
22	18	BRYAN ADAMS INTO THE FIRE A&M
23	24	BON JOVI SLIPPERY WHEN WET VERTIGO
24	15	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
25	21	WHITESNAKE WHITESNAKE 1987 EMI
26	23	PETER GABRIEL SO VIRGIN
27	NEW	JAMES LAST BY REQUEST POLYDOR
28	25	HUEY LEWIS & THE NEWS FORE CHRYSALIS
29	32	MICHAEL MCDONALD SWEET FREEDOM WARNER BROS
30	29	DIRE STRAITS BROTHERS IN ARMS VERTIGO
31	34	LUTHER VANDROSS GIVE ME THE REASON EPIC
32	33	SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
33	31	SIMPLY RED PICTURE BOOK ELEKTRA
34	35	EUROPE THE FINAL COUNTDOWN EPIC
35	28	QUEEN LIVE MAGIC EMI
36	26	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
37	27	ERIC CLAPTON AUGUST DUCK
38	36	LADYSMITH BLACK MAMBAZO SHAKA ZULU WARNER
39	33	TINA TURNER BREAK EVERY RULE CAPITOL
40	30	KATE BUSH THE WHOLE STORY EMI

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## WEST GERMANY (Courtesy Der Musikmarkt) As of 4/20/87

This Week	Last Week	SINGLES
1	1	RESPECTABLE MEL & KIM BLOW UP/INTERCORD
2	4	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
3	3	STAND BY ME BEN E KING ATLANTIC/WEA
4	2	STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
5	5	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
6	6	YOU SEXY THING HOT CHOCOLATE RAK/EMI
7	10	LA ISLA BONITA MADONNA SIRE
8	15	EVERYTHING I OWN BOY GEORGE VIRGIN/ARIELA
9	NEW	FACE YOUR LIFE PIERRE COSSO POLYDOR/DG
10	8	HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
11	12	I COME UNDONE JENNIFER RUSH CBS
12	7	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
13	NEW	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC/WEA
14	19	I JUST CAN'T WAIT MANDY PWL/TELDEC
15	14	CALL IT LOVE YELLO VERTIGO/PHONOGRAM
16	9	REET PETITE JACKIE WILSON ZYX/MIKULSKI
17	17	BRING BACK (SHA NA NA) MIXED EMOTIONS ELECTROLA/EMI
18	11	CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIELA
19	NEW	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
20	NEW	DON'T BREAK MY HEART DAN HARRAW BABY/ARIELA
		<b>ALBUMS</b>
1	1	JENNIFER RUSH HEART OVER MIND CBS
2	2	U2 THE JOSHUA TREE ISLAND/ARIELA
3	3	SIMPLY RED MEN AND WOMEN WARNER/WEA
4	4	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
5	12	JOHN FARNHAM WHISPERING JACK RCA
6	5	SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
7	6	PAUL SIMON GRACELAND WARNER/WEA
8	9	JOE COCKER DEFINITE DINO
9	19	JULIANE WERDING JENSEITS DER NACHT WEA
10	7	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
11	17	PRINCE SIGN OF THE TIMES PAISLEY PARK
12	8	DIE FLIPPERS TRAEUME-LIEBE-SEHNSUCHT DINO
13	NEW	ALISON MOYET RAINDANCING CBS
14	10	GARY MOORE WILD FRONTIER VIRGIN/ARIELA
15	13	WHITESNAKE WHITESNAKE 1987 EMI
16	16	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
17	11	SOUNDTRACK ZABOU/SCHIMANSKI EMI
18	NEW	BRYAN ADAMS INTO THE FIRE A&M/DG
19	15	GENESIS INVISIBLE TOUCH VIRGIN/ARIELA
20	NEW	LATIN QUARTER MICK & CAROLINE ROCK HORSE

## FRANCE (Courtesy of Europe 1) As of 4/18/87

This Week	Last Week	SINGLES
1	1	VIENS BOIRE UN P'TIT COUP A LA MAISON LICENSE IV CTALAR/EMI
2	2	B O DU FILM LE PASSAGE FRANCIS LALANNE EMI/PATHE
3	4	ELECTRICA SALSA OFF CARRERE
4	3	THAI NANA KAZERO GUINOCHE/RCA
5	9	IL FAUDRA LEUR DIRE FRANCIS CABREL CBS
6	7	I LOVE TO LOVE TINA CHARLES SCORPIO MUSIC
7	NEW	T'EN VAS PAS ELSA CARRERE
8	5	SAUVEZ MOI JEANNE MAS PATHE/MARCONI
9	NEW	ROCK THE NIGHT EUROPE CBS
10	6	LAISSEZ NOUS CHANTER GOLD AGONE/WEA
		<b>ALBUMS</b>
1	NEW	U2 THE JOSHUA TREE ISLAND/RCA
2	1	PAUL SIMON GRACELAND WEA
3	NEW	JULIEN CLERC LES AVENTURES A L'EAU VIRGIN
4	3	JEANNE MAS FEMMES D'AUJOURD'HUI PATHE
5	4	BERNARD LAVILLIERS VOLEUR DE FEU BARCLAY
6	NEW	GOLD CALICOBA AGONE/WEA
7	2	MICHEL SARDOU MUSULMANES TREMA
8	5	ETIENNE DAHO POP SATORI VIRGIN
9	NEW	RITA MITSOUKO THE NO COMPRENDO VIRGIN
10	6	CARMEL THE FALLING BARCLAY

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/2/87

This Week	Last Week	SINGLES
1	1	RESPECTABLE MEL & KIM SUPREME
2	4	LA ISLA BONITA MADONNA SIRE
3	2	WITH OR WITHOUT YOU U2 ISLAND
4	10	LET IT BE FERRY AID THE SUN/CBS
5	3	EVERYTHING I OWN BOY GEORGE VIRGIN
6	7	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
7	16	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
8	5	DAY IN DAY OUT DAVID BOWIE EMI/AMERICA
9	6	ELECTRICA SALSA OFF ZYX
10	9	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
11	12	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
12	11	SIGN OF THE TIMES PRINCE PAISLEY PARK
13	15	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
14	14	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
15	8	RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
16	13	STAND BY ME BEN E KING ATLANTIC
17	20	ROCK THE NIGHT EUROPE EPIC
18	NEW	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
19	NEW	CARRIE EUROPE CBS
20	NEW	LIVE IT UP MENTAL AS ANYTHING EPIC
		<b>HOT 100 ALBUMS</b>
1	1	U2 THE JOSHUA TREE ISLAND
2	3	PAUL SIMON GRACELAND WARNER
3	2	SIMPLY RED MEN AND WOMEN WEA
4	4	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
5	5	MADONNA TRUE BLUE SIRE
6	12	ALISON MOYET RAINDANCING CBS
7	6	PRINCE SIGN OF THE TIMES PAISLEY PARK
8	11	BRYAN ADAMS INTO THE FIRE A&M
9	7	BON JOVI SLIPPERY WHEN WET VERTIGO
10	8	EUROPE THE FINAL COUNTDOWN EPIC
11	15	GENESIS INVISIBLE TOUCH VIRGIN
12	10	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
13	9	TINA TURNER BREAK EVERY RULE CAPITOL
14	14	WHITESNAKE WHITESNAKE 1987 EMI
15	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
16	17	ERASURE CIRCUS MUTE
17	13	COMMUNARDS LONDON
18	18	PETER GABRIEL SO VIRGIN
19	NEW	THE BLOW MONKEYS SHE WAS ONLY A GROCER'S DAUGHTER RCA
20	16	JENNIFER RUSH HEART OVER MIND CBS

## AUSTRALIA (Courtesy Kent Music Report) As of 5/4/87

This Week	Last Week	SINGLES
1	1	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
2	2	THE FINAL COUNTDOWN EUROPE EPIC/CBS
3	4	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
4	8	WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
5	3	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
6	6	WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
7	9	WE CONNECT STACEY Q ATLANTIC/WEA
8	5	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
9	11	SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
10	13	C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
11	16	WITH OR WITHOUT YOU U2 ISLAND/FESTIVAL
12	12	REAL WILD CHILD (WILD ONE) IGGY POP A&M/FESTIVAL
13	14	MIDNIGHT BLUE LOU GRAMM ATLANTIC/WEA
14	NEW	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
15	7	EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
16	10	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
17	NEW	LA ISLA BONITA MADONNA SIRE/WEA
18	15	WHAT YOU GET IS WHAT YOU SEE TINA TURNER INTERFUSION/FESTIVAL
19	17	THE RIGHT THING SIMPLY RED ELEKTRA/WEA
20	NEW	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS POLYDOR/POLYGRAM
		<b>ALBUMS</b>
1	7	VARIOUS 87 HITS OUT RCA
2	5	HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
3	2	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
4	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
5	4	VARIOUS 1987-INTO THE GROOVE EMI
6	3	PAUL SIMON GRACELAND WARNER/WEA
7	8	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
8	6	U2 THE JOSHUA TREE ISLAND/FESTIVAL
9	10	CROWDED HOUSE CAPITOL/EMI
10	9	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
11	12	EUROPE THE FINAL COUNTDOWN EPIC/CBS
12	NEW	CHRIS DE BURGH THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL
13	11	EURYTHMICS REVENGE RCA
14	14	ALISON MOYET RAINDANCING CBS
15	16	GET CLOSE PRETENDERS REAL/WEA
16	13	THE COCKROACHES REGULAR/FESTIVAL
17	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
18	18	THE ANGELS HOWLING MUSHROOM/FESTIVAL
19	15	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
20	NEW	DOLLY PARTON, LINDA RONSTADT & EMMY LOU HARRIS TRIO WARNER/WEA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/2/87

This Week	Last Week	SINGLES
1	1	SAILIN' HOME PIET VEERMAN CBS
2	4	CROCKETT'S THEME JAN HAMMER WEA
3	3	LET IT BE FERRY AID CBS
4	2	WITH OR WITHOUT YOU U2 ISLAND
5	6	NOTHING'S GONNA STOP US NOW STARSHIP RCA
6	9	LA ISLA BONITA MADONNA WEA
7	7	LEAN ON ME CLUB NOUVEAU WEA
8	8	SE LA LIONEL RICHIE RCA
9	5	EVERYTHING I OWN BOY GEORGE VIRGIN
10	13	KLEIE JODELJONGEN MANKE NELIS DURECO
		<b>ALBUMS</b>
1	1	U2 THE JOSHUA TREE ARIOLA
2	2	SIMPLY RED MEN AND WOMEN WEA
3	3	PAUL SIMON GRACELAND WARNER
4	4	PRINCE SIGN OF THE TIMES WEA
5	6	VARIOUS MIAMI VICE 2 WEA
6	8	ALISON MOYET RAINDANCING CBS
7	5	LEVEL 42 RUNNING IN THE FAMILY 8
8	B Z N	LIVE 20 JAAR PHONOGRAM
9	9	MANKE NELIS EEN HALVE EEUW DINO MUSIC
10	NEW	PIET VEERMAN CBS

## POP

### PICKS

**SUZANNE VEGA**  
Solitude Standing  
PRODUCERS: Steve Addabbo, Lenny Kaye  
A&M SP-5136

New York singer's follow-up to her much-acclaimed 1985 debut is warmer and tougher than its predecessor without sacrificing low-key lyricism. Compelling back-up band adds heat to up-tempo tracks like single "Luka," while ballad "Gypsy" is seductively radio-ready. Giant steps from a gifted artist; all formats should respond.

**R.E.M.**  
Dead Letter Office  
PRODUCERS: Various  
I.R.S./A&M SP 70034

Collection of the Georgia band's odds and sods (mostly single B sides), self-deprecatingly annotated by guitarist Peter Buck, will appeal to group's fanatical cult; "Ages Of You" single should spur radio action. CD contains band's debut EP, "Chronic Town."

**HOODOO GURUS**  
Blow Your Cool!  
PRODUCERS: Mark Optiz, the Gurus  
Big Time/Elektra 60728

Gurus' most consistent effort yet; even if first single, "Good Times," which features the Bangles on backup, doesn't break through, Aussie band is not to worry: "Out That Door," "What's My Scene," and several others could do the trick. No. 1 college assured; bigger things in the offing.

**ACE FREHLEY**  
Frehley's Comet  
PRODUCERS: Eddie Kramer, Ace Frehley  
Megaforce Worldwide/Atlantic 81749

Long-awaited follow-up to debut solo LP from Kiss guitarist has nothing as immediately catchy as top 10 "Back In The New York Groove" but is sure to pull in legions of hard-rocking buyers. "Something Moved" and "Calling To You," both written or co-written and sung by guitarist/keyboardist Tod Howarth, and "We Got Your Rock" should catch radio's ear.

### RECOMMENDED

**T'PAU**  
PRODUCER: Roy Thomas Baker  
Virgin 90595

Anonymous band backs charismatic singer Carol Decker; "Heart And Soul" single has debuted on the Hot 100 at No. 91, thanks to Baker's characteristically busy production, and album has plenty of follow-ups, notably "Friends Like These." A solid first effort.

**THE MANHATTAN TRANSFER**  
Live  
PRODUCER: Tim Hauser  
Atlantic 81723

Recorded in Tokyo during the "Vocalese" tour, album features a hefty chunk of that record as well as other material. Pipes of the two pairs of singers are in fine form.

**WILLIAMS BROS.**  
Two Stories  
PRODUCERS: Mike Campbell, Chuck Plotkin, Patrick Leonard  
Warner Bros. 25547

Nephews of Andy Williams are known in their own right on L.A. turf as former members of T Bone Burnett's band. They bow with an attractive pop package emphasizing siblings' harmonies; pluses include songs by Dylan, Petty, and Peter Case.

**LADYSMITH BLACK MAMBAZO**  
Shaka Zulu  
PRODUCER: Paul Simon  
Warner Bros. 25582

Extraordinary 10-man a cappella group from South Africa, guests on

Simon's "Graceland" and U.S. tour, makes major label splash under singer's aegis. Hymns and secular songs in English and Zulu may get response from burgeoning audience for the Soweto sound.

**VARIOUS ARTISTS**  
Dance Traxx Volume Two  
PRODUCER: None listed  
Atlantic 81746

Compilation is more strictly "dance" than volume one, which is not to say that it doesn't include several pop smashes: Nu Shooz' "I Can't Wait," Regina's "Baby Love," Stacey Q's "Two Of Hearts." Also: Mel & Kim, Nancy Martinez, Suzy, Nice & Wild.

**THE REPLACEMENTS**  
Pleased To Meet Me  
PRODUCER: Jim Dickinson  
Sire 25557

Minneapolis quartet kicks in hard on second major label venture. Storming instrumental interplay recalls primal Stones; leader Paul Westerberg offers unusually strong brace of raw, thoughtful tunes. Given a chance on airwaves, could move beyond alternative status.

**NICK KAMEN**  
PRODUCER: Stewart Levine  
Sire 25574

Real dreamboat material here: Kamen's looks are teen-mag perfect, and workouts on romantic oldies and contempo material should make 'em swoon. Madonna contributes production and writing on "Each Time You Break My Heart," a sure top 40 shot.

**THOMAS DOLBY**  
Music From The Film Gothic  
PRODUCERS: Thomas Dolby, Clif Brigden  
Virgin 90607

Fans of the composer/artist be forewarned: This is strictly a film score, not a Dolby pop album. Much intelligent (though sometimes bombastic) use of the incredible Fairlight Series III; the entire orchestra here emanates from digital samples.

**ERASURE**  
The Circus  
PRODUCER: Flood  
Sire 25554

Latest from ex-Depeche Modester Vince Clarke and company is heavy on familiar tick-tocking synth sounds. Grooves here are a little too slow for big dance acceptance, although African-inflected "It Doesn't Have To Be" may be novel enough to win.

**FUZZBOX**  
We've Got A Fuzzbox And We're Gonna Use It  
PRODUCER: Robert Lloyd  
Geffen GHS 24149

Distaff English quartet waxes naughty and funny on U.S. debut. Just about every '70s-'80s girl group move ever heard is here, with bizarre spin. KROQ-type formats will pick up on "Love Is The Slug" and hilarious remake/trashing of "Spirit In The Sky."

**SHY**  
Excess All Areas  
PRODUCER: Neil Kernon  
RCA 6311-R

Melodic hard rock cuts should fare well with genre's widespread following. Project features first-rate production by Kernon, whose credits include Hall & Oates, Dokken, and Autograph. First single, "Break Down The Walls," was co-written by Dokken front man Don Dokken.

**PAUL HORN**  
Traveller  
PRODUCERS: Paul Horn, Christopher Hedge  
Global Pacific Records/CBS OW 40717

One of the forefathers of new age, flutist Horn manages to weave together such diverse elements as Indian instrumentation and the San Francisco Boys' Chorus on this ethereal outing.

## SPOTLIGHT



**TOM PETTY & THE HEARTBREAKERS**  
"Let Me Up (I've Had Enough)"  
PRODUCERS: Tom Petty, Mike Campbell  
MCA-5836

Petty's best album since "Damn The Torpedoes" should win big spins at album rock and elsewhere. Self-produced sound is hard and uncluttered; songwriting, from ballads to rockers, is consistently strong. Initial single, "Jammin' Me," penned by Petty, guitarist Campbell, and Bob Dylan, is showing immediate gains; other top-notch tracks include "It'll All Work Out" and Stonies title number. Summer tour will boost sales.

## NEW AND NOTEWORTHY

**JOHN FARNHAM**  
Whispering Jack  
PRODUCER: Ross Fraser  
RCA 6300-R

Former Little River Band lead singer, who fronted the group during its leaner days, debuts solo in the U.S. with the biggest-selling album in Australian history. Finely crafted "Pressure Down" and "You're The Voice" should pull album platinum here, drawing in top 40 and AC support along the way.

**PEGGI BLU**  
Blu Bluin'  
PRODUCER: Nick Martinelli  
Capitol ST-12550

Nothing blue about this debut; if anything, it's a red-white-and-blue sparkler. Paced by the fast-climbing "Tender Moments," Blu comes across like a highly focused talent already on her way to platinum. Her earthy, resonant voice is the clarion call to chart success. Jazz-laden instrumental virtuosity plays winning role.

## BLACK

### RECOMMENDED

**NU ROMANCE CREW**  
Tonight  
PRODUCERS: Various  
EMI America ST-17271

First project from vocal trio reveals a fine blend of r&b, funk, and pop flavors, primarily supervised by producer/artist James Mtume, whose son is in the group. Album's already off to a strong start; its first single, "Tonight," is moving up the Hot Black Singles chart.

**LATIN RASCALS**  
Bach To The Future  
PRODUCER: Latin Rascals  
Tin Pan Apple/Polydor 422 831 571

Should be called "Scratched-Up

Bach"—mixmasters Albert Cabrera and Tony Moran hip-hop the classics. "Macho Mozart" single already has them minuetting on the dance floor; other novelty club hits will likely follow.

**SUGAR BABES**  
PRODUCERS: Vince Brantley, Rick Timas  
MCA MCA-5828

New Edition songwriters Brantley and Timas mastermind a sort of female version of that group, minus a bit of the boys' flair. Still, vocal trio shines on first single, "We Rock The Beat," currently stalled in the midreaches of the chart, as well as several other cuts.

## COUNTRY

### PICKS

**DWIGHT YOAKAM**  
Hillbilly DeLuxe  
PRODUCER: Pete Anderson  
Warner Bros. 25567

Latter-day honky-tonker whose Warners debut (still in country top 10) established him as a star crafts solid sophomore effort. First single, "Little Sister," is already in country top 30; perfect follow-up would be "Little Ways," Bakersfield-style romp that conjures Buck Owens' best.

**REBA McENTIRE**  
Reba McEntire's Greatest Hits  
PRODUCERS: Various  
MCA MCA-5979

A quick and delightful lesson in the reasons McEntire has become a gold-selling singer. Includes the breakthrough single "Whoever's In New England" plus wonderful weepers "Somebody Should Leave" and "What Am I Gonna Do About You." Also, that standard-in-the-making "One Promise Too Late."

**ANNE MURRAY**  
Harmony  
PRODUCER: Jack White  
Capitol ST-12562

Murray couldn't distance herself from country much more than she does here. Songs are well-crafted (albeit brittle) mosaics of vocal and instrumental sounds—but the lyrics say nothing profound or memorable. Best cut: Murray's duet with Doug Mallory, "Perfect Strangers."

## JAZZ

### RECOMMENDED

**RAMSEY LEWIS**  
Keys To The City  
PRODUCERS: Morris Stewart, Larry Dunn, Chris Brunt, Maurice White  
Columbia FC 40677

Pianist who has defined funk jazz piano for decades turns in one of the strongest collections of his career. Album is a seamless set of the relaxed yet rhythmically adroit tunes on which Lewis has no equal.

**BUDDY MONTGOMERY**  
Ties Of Love  
PRODUCER: Orrin Keepnews  
Landmark/Fantasy LLP 1512

It's been too long since this Montgomery brother's last set, but this digital album makes up for lost time. All-star sessions—with the likes of Eddie Harris, David Newman, and Marlena Shaw—provide a playground for his ample piano and vibes chops on a fine mix of standards and five tasty originals.

**THE COUNT BASIE KANSAS CITY SEPTUM**  
Mostly Blues . . . And Some Others  
PRODUCER: Norman Granz  
Pablo 2310-919

1983 date places Basie in a Hollywood studio with such vets as Snooky Young, Eddie "Lockjaw" Davis, Joe Pass, and the late Freddie Green. Showcase track is "Blues In C," where everyone solos sturdily.

**BILL BRUFORD**  
Earthworks  
PRODUCERS: David Stewart, Bill Bruford  
Editions EG/Jem EGED 48

Band's debut allows the former Yes and King Crimson traps man to indulge his long-professed passion for jazz as never before. Unlike so many fusion sets, there's much substance here.

## GOSPEL

### PICKS

**LESLIE PHILLIPS**  
The Turning  
PRODUCER: T Bone Burnett  
Horizon/A&M SP-0757

Very nice pop record has just entered the Top Inspirational Albums chart; participation of a hot Burnett, Tonio K., and Peter Case and a minimum of proselytizing augur well for mainstream acceptance. Best: "Libera Me," "Love Is Not Lost," "Beating Heart."

**GARY McSPADDEN**  
One Song, One Voice  
PRODUCERS: David Maddox, Gary McSpadden  
Word 7-01-000833-7

Currently a member of the Bill Gaither Trio and the Gaither Vocal Band, McSpadden sets those aside temporarily to present a solo album. His strong voice fits well in the church, which is where his heart lies and these songs are aimed. Past success should translate into good demand.

## CLASSICAL

### RECOMMENDED

**COPLAND: LINCOLN PORTRAIT; OLD AMERICAN SONGS**  
Katharine Hepburn, Sherrill Milnes, Cincinnati Pops Orchestra, Kunzel  
Telarc CD-80117

A mannered but still effective reading of the "Lincoln" text by Hepburn and a virile projection of the songs by Milnes. Several shorter Copland selections round out the generous program. Bright sales prospects.

**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.

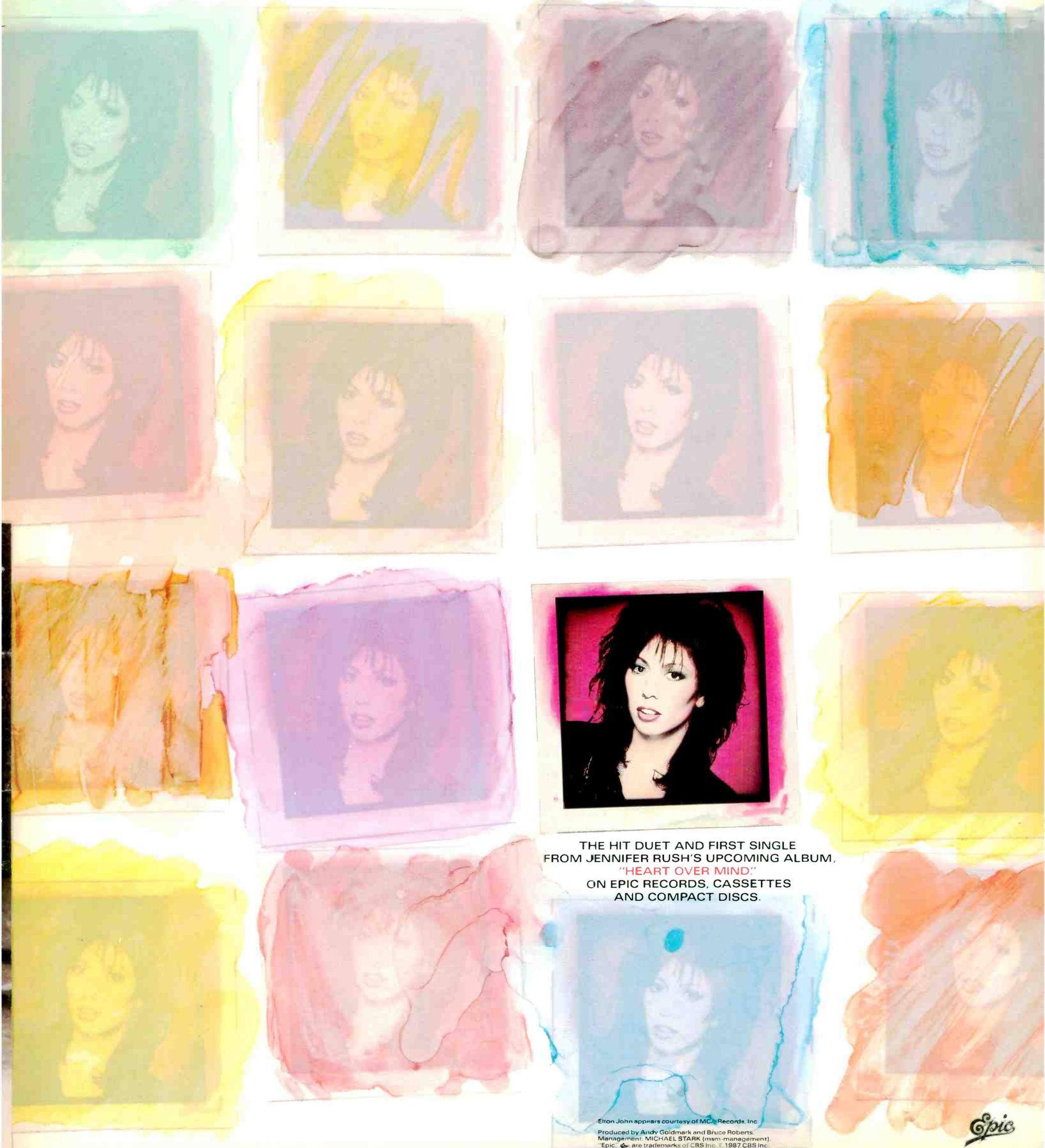
# JENNIFER RUSH

A MATCH MADE IN HEAVEN!

# ELTON JOHN

"FLAMES OF PARADISE"

34-07119



THE HIT DUET AND FIRST SINGLE FROM JENNIFER RUSH'S UPCOMING ALBUM, "HEART OVER MIND" ON EPIC RECORDS, CASSETTES AND COMPACT DISCS.

Elton John appears courtesy of MCA Records, Inc.  
Produced by Andy Goldmark and Bruce Roberts.  
Management: MICHAEL STARK (msm-management).  
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# THE NYLONS



ARE: A CAPPELLA  
 MARC CONNORS *Tenor Voice*  
 PAUL COOPER *Second Tenor*  
 CLAUDE MORRISON *Baritone Voice*  
 ARNOLD ROBINSON *Bass Voice*

New Single:

"Kiss Him Goodbye" OS-0022

from their album

"Happy Together" OA-0306

Produced by

Bill Henderson

"Happy Together" by

Val Garay



The Nylons

Happy Together

Open Air

ATTIC

OPEN AIR RECORDS  
 OA-0306

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**KEY FACTORS** IN moving records up the chart, especially in the critical first few weeks of a record's chart life, are the number and strength of its radio adds. Let's depart from the usual column format this week to look at what influences program directors at Billboard's 229 Hot 100 chart reporting stations to add records.

**THERE ARE ELEMENTS** the three PDs we checked with all agree upon. **Garry Wall** at new top 40 outlet Q-106 San Diego mentions four major influences that the other PDs also cite. The sound of the record—whether it fits his station—is the first factor. He then checks out the local story: If a record has sales or requests, or is happening in the clubs locally, it's a factor in the record's favor.

Then Wall does what many PDs do: He checks other key radio stations around the country that have a similar sound or are located in a similar market by looking at playlists in such trades as Billboard. Record promotion people are a fourth factor, he says, but certain promotion execs carry more weight than others because of their credibility. And, unlike most stations, Wall considers a fifth factor in adding music: input from his air staff. He invites them to attend his music meetings, but he retains final say. "Surrounding all of this is gut feelings" on what's right for Q-106.

**IN A SMALLER MARKET**, **Todd Fisher**, PD of KFIV Modesto, Calif., also cites the sound of a record as the No. 1 factor; his market is 20% Hispanic, so he and MD **Carey Edwards** are likely to latch on to an urban record faster than a rock'n'roll record. He mentions the priorities of the record companies as a second factor, noting that this is what brings records to his attention in the first place. Trends within the local marketplace are next, then the network of other PDs whom Fisher trusts to give him the real story—especially from markets with similar audience characteristics.

**GUY ZAPOLEON** IS PD of KZZP Phoenix and national PD for several other stations in the Nationwide chain. He mentions some of the same factors as the other PDs but also notes that Nationwide PDs share all of their research (sales, call-outs, and requests) weekly. As with other PDs, Zapoleon cites gut first: whether he and his local Phoenix MD, **Kevin Weatherly**, think a record is a hit. He echoes the comments of the others in saying that local research is the next key factor, but he is also able to check requests generated within KZZP by specialized programming on the station itself: the Hot Mix and Party Patrol dance programs he runs on Friday and Saturday nights.

Like Fisher, Zapoleon looks next to other program directors he respects, including those outside of the Nationwide chain.

FOR WEEK ENDING MAY 9, 1987

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 153 REPORTERS	TOTAL ADDS 226 REPORTERS	TOTAL ON
<b>SOMETHING SO STRONG</b> CROWDED HOUSE CAPITOL	4	14	36	54	89
<b>POINT OF NO RETURN</b> EXPOSE ARISTA	6	14	33	53	56
<b>VARIETY TONIGHT</b> REO SPEEDWAGON EPIC	2	3	37	42	44
<b>ROCK THE NIGHT</b> EUROPE EPIC	5	8	28	41	84
<b>BREAK EVERY RULE</b> TINA TURNER CAPITOL	4	5	31	40	40
<b>JAMMIN' ME</b> T. PETTY/HEARTBREAKERS MCA	0	8	30	38	110
<b>HEART AND SOUL</b> T'PAU VIRGIN	3	2	30	35	64
<b>HEAD TO TOE</b> LISA LISA & CULT JAM COLUMBIA	1	8	25	34	184
<b>READY OR NOT</b> LOU GRAMM ATLANTIC	0	4	30	34	36
<b>SONGBIRD</b> KENNY G. ARISTA	2	12	19	33	135

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	LOOKING FOR A NEW LOVE	JODY WATLEY	2
2	4	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	1
3	6	LA ISLA BONITA	MADONNA	4
4	7	WITH OR WITHOUT YOU	U2	3
5	2	DON'T DREAM IT'S OVER	CROWDED HOUSE	5
6	3	SIGN 'O' THE TIMES	PRINCE	6
7	17	THE LADY IN RED	CHRIS DE BURGH	8
8	15	HEAT OF THE NIGHT	BRYAN ADAMS	7
9	8	STONE LOVE	KOOL & THE GANG	19
10	14	WHAT'S GOING ON	CYNDI LAUPER	12
11	18	TALK DIRTY TO ME	POISON	11
12	5	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	10
13	21	RIGHT ON TRACK	THE BREAKFAST CLUB	15
14	23	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	16
15	19	BIG LOVE	FLEETWOOD MAC	9
16	24	YOU KEEP ME HANGIN' ON	KIM WILDE	14
17	9	THE FINER THINGS	STEVE WINWOOD	13
18	28	ALWAYS	ATLANTIC STARR	17
19	26	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	18
20	10	NOTHING'S GONNA STOP US NOW	STARSHIP	20
21	25	SERIOUS	DONNA ALLEN	21
22	29	SE LA	LIONEL RICHIE	23
23	11	WALKING DOWN YOUR STREET	BANGLES	26
24	35	WANTED DEAD OR ALIVE	BON JOVI	22
25	34	DAY-IN DAY-OUT	DAVID BOWIE	25
26	13	COME AS YOU ARE	PETER WOLF	27
27	16	DOMINOES	ROBBIE NEVIL	30
28	22	LEAN ON ME	CLUB NOUVEAU	38
29	32	GET THAT LOVE	THOMPSON TWINS	32
30	30	THE RIGHT THING	SIMPLY RED	28
31	12	MIDNIGHT BLUE	LOU GRAMM	37
32	20	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	45
33	—	DIAMONDS	HERB ALPERT	33
34	37	HEARTBREAK BEAT	PSYCHEDELIC FURS	35
35	31	SHOW ME	THE COVER GIRLS	44
36	—	HEAD TO TOE	LISA LISA & CULT JAM	29
37	—	JUST TO SEE HER	SMOKEY ROBINSON	40
38	40	FASCINATED	COMPANY B	39
39	—	MEET ME HALF WAY	KENNY LOGGINS	31
40	—	IF SHE WOULD HAVE BEEN FAITHFUL...	CHICAGO	24

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	1
2	2	WITH OR WITHOUT YOU	U2	3
3	3	LA ISLA BONITA	MADONNA	4
4	4	LOOKING FOR A NEW LOVE	JODY WATLEY	2
5	5	THE FINER THINGS	STEVE WINWOOD	13
6	10	BIG LOVE	FLEETWOOD MAC	9
7	7	DON'T DREAM IT'S OVER	CROWDED HOUSE	5
8	11	HEAT OF THE NIGHT	BRYAN ADAMS	7
9	8	SIGN 'O' THE TIMES	PRINCE	6
10	13	THE LADY IN RED	CHRIS DE BURGH	8
11	6	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	10
12	15	TALK DIRTY TO ME	POISON	11
13	20	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	18
14	24	ALWAYS	ATLANTIC STARR	17
15	22	YOU KEEP ME HANGIN' ON	KIM WILDE	14
16	12	WHAT'S GOING ON	CYNDI LAUPER	12
17	23	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	16
18	26	RIGHT ON TRACK	THE BREAKFAST CLUB	15
19	25	IF SHE WOULD HAVE BEEN FAITHFUL...	CHICAGO	24
20	27	WANTED DEAD OR ALIVE	BON JOVI	22
21	29	IN TOO DEEP	GENESIS	34
22	21	SERIOUS	DONNA ALLEN	21
23	9	NOTHING'S GONNA STOP US NOW	STARSHIP	20
24	30	MEET ME HALF WAY	KENNY LOGGINS	31
25	38	HEAD TO TOE	LISA LISA & CULT JAM	29
26	28	SE LA	LIONEL RICHIE	23
27	32	YOU CAN CALL ME AL	PAUL SIMON	36
28	36	DIAMONDS	HERB ALPERT	33
29	33	THE RIGHT THING	SIMPLY RED	28
30	35	HEARTBREAK BEAT	PSYCHEDELIC FURS	35
31	37	DAY-IN DAY-OUT	DAVID BOWIE	25
32	34	GET THAT LOVE	THOMPSON TWINS	32
33	16	COME AS YOU ARE	PETER WOLF	27
34	14	MIDNIGHT BLUE	LOU GRAMM	37
35	18	STONE LOVE	KOOL & THE GANG	19
36	17	DOMINOES	ROBBIE NEVIL	30
37	19	WALKING DOWN YOUR STREET	BANGLES	26
38	—	LESSONS IN LOVE	LEVEL 42	42
39	—	SONGBIRD	KENNY G.	41
40	40	FASCINATED	COMPANY B	39

## 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
ATLANTIC (8)	11
21/Atco (1)	
Critique (1)	
Island (1)	
COLUMBIA (10)	11
Def Jam (1)	
WARNER BROS. (5)	11
Geffen (2)	
Island (1)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
MCA (8)	10
Constellation (1)	
I.R.S. (1)	
E.P.A. (9)	9
Epic (6)	
CBS Associated (1)	
Portrait (1)	
Scotti Bros. (1)	
CAPITOL (6)	7
Enigma (1)	
POLYGRAM (6)	6
Mercury (4)	
Atlantic Artists (1)	
Polydor (1)	
RCA (3)	6
Arista (1)	
Grunt (1)	
Jive (1)	
EMI-AMERICA (2)	5
Manhattan (3)	
A&M (4)	4
ARISTA (4)	4
CHRYSALIS (2)	3
Ensign (1)	
ELEKTRA (3)	3
MOTOWN (3)	3
VIRGIN (3)	3
AMHERST (1)	1
MACOLA (1)	1
On The Spot (1)	
SUTRA (1)	1
Fever (1)	
ZYX (1)	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
17 ALWAYS	(Jodaway, ASCAP) CPP	
82 AS WE LAY	(Troutman's, BMI/Saja, BMI) HL	
80 BABY GRAND	(Joel, BMI) CPP/ABP	
62 BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	
9 BIG LOVE	(Now Sounds, BMI/Warner-Tamerlane, BMI) WBM	
81 BLACK DOG	(Superhype, ASCAP)	
63 BOOM BOOM (LET'S GO BACK TO MY ROOM)	(Not Listed)	
52 BRASS MONKEY	(Def Jam, ASCAP/Brooklyn Dust, ASCAP)	
89 BREAK EVERY RULE	(April, ASCAP/"Rats" Said The Tyrant, ASCAP)	
58 CANTCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE	(Hideaway Hits, ASCAP/Perceptive, ASCAP) CLM	
27 COME AS YOU ARE	(Pal-Park, ASCAP)	
43 COME GO WITH ME	(Panchin, BMI) CPP/MTP	
25 DAY-IN DAY-OUT	(Jones, ASCAP)	
33 DIAMONDS	(Flyte Tyme, ASCAP) WBM	
73 DIRTY WATER	(Screen Gems-EMI, BMI/Rock And Hyde, PROCAN) WBM	
30 DOMINOES	(MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL	
46 DONT DISTURB THIS GROOVE	(Science Lab, ASCAP)	
5 DONT DREAM IT'S OVER	(Roundhead, BMI) CLM	
95 DONT GIVE UP	(Ciofline, BMI/Hidden Pun, BMI)	
51 ENDLESS NIGHTS	(Arista, ASCAP) CPP	
39 FASCINATED	(Blackwood, BMI/Toy Band, BMI) CPP/ABP	
65 THE FINAL COUNTDOWN	(Screen Gems-EMI, BMI) WBM	
13 THE FINER THINGS	(F.S. Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
32 GET THAT LOVE	(Zomba, ASCAP) CPP	
98 GO SEE THE DOCTOR	(Willesden, BMI)	
29 HEAD TO TOE	(Forceful, BMI/Willesden, BMI) CPP	
71 HEART AND SOUL	(Virgin, ASCAP) CPP	
35 HEARTBREAK BEAT	(Blackwood, BMI) CPP/ABP	
7 HEAT OF THE NIGHT	(Adams Communications, BMI/Calyso Toonz, PROC/Irving, BMI) CPP/ALM	
1 (I JUST) DIED IN YOUR ARMS	(Virgin-Nymph, BMI) CPP	
10 I KNEW YOU WERE WAITING (FOR ME)	(Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM	
18 I KNOW WHAT I LIKE	(Hulex, ASCAP) CLM	
100 I WANNA GO BACK	(Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)	
96 I WILL BE THERE	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	
79 I'D STILL SAY YES	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP	
24 IF SHE WOULD HAVE BEEN FAITHFUL...	(April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM	
53 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hop Sound, ASCAP/Chappell, ASCAP) HL/WBM	
49 I'M NO ANGEL	(April, ASCAP/ATV, BMI/Unichappell, BMI) CHA/HL	
34 IN TOO DEEP	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
48 JAMMIN' ME	(Gone Gator, ASCAP/Wild Gator, ASCAP/WB, ASCAP/Special Rider, ASCAP) WBM	
40 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
4 LA ISLA BONITA	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM	
8 THE LADY IN RED	(Almo, ASCAP) CPP/ALM	
38 LEAN ON ME	(Interior, BMI) WBM	
42 LESSONS IN LOVE	(Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL	
59 LET'S GO!	(Chong, PRS/Warner-Tamerlane, BMI) WBM	
55 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI) WBM	
57 LIVING IN A DREAM	(Australian Tumbleweed, BMI)	
2 LOOKING FOR A NEW LOVE	(April/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL	
94 MAN AGAINST THE WORLD	(Easy Action, ASCAP/Rude, BMI/Mofo, BMI)	
76 MANDOLIN RAIN	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
74 MEET EL PRESIDENTE	(Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	
31 MEET ME HALF WAY	(GMPC, ASCAP/Go-Glo, ASCAP) CPP	
37 MIDNIGHT BLUE	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM	
99 NEVER ENOUGH	(A.Battor, ASCAP/Human Boy, ASCAP/Pink Smoke, BMI/Blackwood, BMI) CPP	
16 NOTHING'S GONNA CHANGE MY LOVE FOR YOU	(Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/CLM	
20 NOTHING'S GONNA STOP US NOW	(Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	
93 ONLY IN MY DREAMS	(Creative Bloc, ASCAP)	
68 POINT OF NO RETURN	(Panchin, BMI)	
90 READY OR NOT	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP)	
15 RIGHT ON TRACK	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)	
28 THE RIGHT THING	(April, ASCAP) CPP/ABP	
64 ROCK THE NIGHT	(Screen Gems-EMI, BMI) WBM	
47 SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP	
23 SE LA	(Brockman, ASCAP) CLM	
70 THE SECRET OF MY SUCCESS	(Music Corp. Of America, BMI/MCA, ASCAP/Five Storks, ASCAP/Warner-Tamerlane, BMI/Air Bear, BMI/Kid Bird, BMI) WBM/MCA/HL	
21 SERIOUS	(Triage, BMI/Living Disc, BMI)	
45 SHIP OF FOOLS (SAVE ME FROM TOMORROW)	(Bibo, ASCAP) HL/WELK	
72 SHOULD I SEE	(I'm In The Money, BMI/Don Valley, BMI)	
44 SHOW ME	(Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)	
97 SHY GIRL	(French Lick, BMI/Bug, BMI)	
6 SIGN 'O' THE TIMES	(Controversy, ASCAP) WBM	
69 SMOKING GUN	(Calhoun St., BMI/Bug, BMI/Robert Cray, BMI) CPP	
75 SOMEBODY SAVE ME	(Chappell, ASCAP/Eve Songs, ASCAP) CHA/HL	
85 SOMETHING IN MY HOUSE	(Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM	
61 SOMETHING SO STRONG	(Roundhead, BMI/Wyoming Flesh, ASCAP) CLM	
78 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL")	(MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL	
41 SONGBIRD	(Brene, BMI) CPP/ABP	
66 SOUL CITY	(Colgan Nites, CAPAC)	
19 STONE LOVE	(Delightful, BMI) CPP	
54 SWEET SIXTEEN	(Boneidol, ASCAP/Rare Blue, ASCAP)	
11 TALK DIRTY TO ME	(Sweet Cyanide, BMI) HL	
50 TERE'S NOTHING BETTER THAN LOVE	(April/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
56 TONIGHT, TONIGHT, TONIGHT	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
88 VARIETY TONIGHT	(Part-Time, ASCAP)	
26 WALKING DOWN YOUR STREET	(Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP	
22 WANTED DEAD OR ALIVE	(Bon Jovi, ASCAP/PolyGram, ASCAP) WBM	
60 WE ARE WHAT WE ARE		

**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.

# Record Bar Prepares To Go Public

## General Atlantic Has Major Stake In Co.

BY FRED GOODMAN

**NEW YORK** Leading home entertainment retail chain Record Bar has taken a first step on the road to going public.

Barrie Bergman, president and chairman of the board of the 128-store chain based in Durham, N.C., says private investment company General Atlantic of New York has taken a major position in Record Bar with the avowed intention of going public.

Under terms of the agreement, which sees the new investors providing the funds to buy out former Record Bar shareholders Bill and Lane Golden, the web has agreed to go public within five years. However, General Atlantic vice president Steve Denning says an initial public offering could be completed as early as next year.

Although the exact amount of General Atlantic's cash infusion was not disclosed, Denning says the deal is "right in line" with his company's usual policy of putting up between \$5 million-\$10 million as a preferred investor.

"We're not really a venture capital company," Denning says. "We tend to put a large amount of money with a small number of companies."

Denning adds that the agreement was predicated on the belief that

Record Bar could make an easy transition from a private to a public company. "We're not in the business of making illiquid investments in private, family-run businesses," he says.

The presence of General Atlantic already makes Record Bar less of a family-held company. Although the investment firm's exact stake in the retailer has not been disclosed, Bergman says it is "slightly less"

**'We're not in the business of making illiquid investments in family businesses'**

than the position held by the Golden, who are Bergman's sister and brother-in-law. Sources outside the company put the Golden's former stake in the company at approximately 45%.

Aside from buying out the Golden, General Atlantic has provided Record Bar with approximately \$3 million for store expansion and installation of point-of-sale equipment in all outlets.

Expansion plans focus on opening 15-20 outlets a year over the next

three years. Record Bar, which was forced to sell the California-based Licorice Pizza chain last year—just a year after it had acquired the company—along with more than 20 of its own stores in Western states, will concentrate on opening outlets in the Southeast, where it has traditionally enjoyed its strongest performance.

"We primarily back management teams," Denning says in explaining General Atlantic's interest in Record Bar. "Bergman is recommitted to the company, and we believe in their regional concentration and strong position."

Along with the proposed expansion, Denning portrays the installation of modern point-of-sale equipment for check-out and inventory management as another important factor in raising Record Bar to a position of attractiveness for stock purchasers. "It's an essential element in today's business environment," he says.

Aside from its faith in Record Bar's management, General Atlantic says it was attracted to the deal by the strong current market for prerecorded music. The investment group has no previous experience in the entertainment field, but Denning says it has been involved in specialty retailing.

"We believe in the [music] industry," Denning says. "We believe that all the changes in prerecorded music present quite an opportunity—the CD, in particular, and the resurgence of older, more monied consumers. It's had a very positive impact on the industry."

Although Bergman says the addition of General Atlantic will not precipitate any changes in the staffing or day-to-day operation of Record Bar, the company is in the process of restructuring its board of directors.

Both Denning and General Atlantic's Steve Reynolds join the board in place of Bill and Lane Golden, with William Batchelor, city manager of Rocky Mount, N.C., remaining on the board with Barrie and Arlene Bergman.

## Musicland Shows Profit

**NEW YORK** The Musicland Group Inc. (NYSE/TMG) posted a profit in its first quarter after going public.

Net income for the quarter ended March 25 was \$1.3 million, or 12 cents per share, compared with a net loss of \$500,000, or 6 cents per share, in the first quarter of 1986.

Revenues for the 527-store retail web rose 41%, to \$93.5 million, compared with the \$66.4 million posted in the same quarter of last year.

The Musicland Group completed an initial public offering of approximately 18% of its common shares in February. The remainder is held by the chain's parent company, American Can.

Musicland chairman Jack Eugster says the quarter "marks the first time in several years that the Musicland Group has earned a profit in its first quarter. Increased

## newsline...

**RECOTON CORP.** (NASDAQ/RCOT), the New York-based electronics accessories manufacturer, says it is redeeming the \$1.3 million in outstanding 10% subordinated capital notes due March 1988. Redemption date is June 1, 1987; the company is paying par value.

**... BUT THERE'S STILL NO ACCOUNTING FOR TASTES:** A symposium designed to help CPAs working in the entertainment and sports fields catch up with changes in the tax law is slated for May 14 at the Nikko Essex House in New York. The daylong conference, sponsored by the Foundation for Accounting Education of the New York State Society of Certified Public Accountants, will feature guest speakers Michael Garin from Lorimar/Telepictures and boxing promoter Don King. Session topics include mergers and acquisitions, financing entertainment ventures, and program syndication and revenue forecasting. Registration information is available by calling 212-697-7162.

**PRICED TO MOVE:** Price Communications Corp. (ASE/PR) is selling radio stations in four cities to Fairfield Broadcasting Inc. for \$120 million. The terms of the transaction call for Price to retain a 25% interest in the stations and become a subordinated lender to Fairfield. Stations included in the deal are KIOI-FM San Francisco, WNIC-FM/WMTG-AM Detroit, WLAC-AM/FM Nashville, and KKOI-AM/FM Albuquerque, N.M.

**STARS TO GO INC.** (NASDAQ/STAR), a leading supplier of video rental programs to convenience stores, says it installed its 4,000th center in March. Nearly 1,500 of the accounts were installed during the first quarter of the year. Total revenues during March were \$4.8 million and \$14.6 million for the first three months of the year.

## MCA May Make Public Offer For Entertainment Group

**NEW YORK** Published reports that MCA Inc. is considering a public offering for its music entertainment group were greeted by a division spokesman's terse "no comment" last week.

Reports in the Los Angeles Times and the Wall Street Journal have less than 20% of the group being offered to the public in a move that could raise \$100 million. Last year the group had income of \$33.8 million on revenues of \$386.2 million.

The rumor comes just as the music entertainment group posted record first-quarter revenues and operating income.

For the three months ended

March 31, the group had income of \$10.3 million on revenues of \$99.4 million. During the same quarter of fiscal 1986, the group had income of \$4.8 million on sales of \$61.3 million.

The group's performance was predicated largely on the success of Boston, the Jets, and distributed Motown acts. Music entertainment revenues also include fees for the domestic distribution of home video products.

Overall, MCA Inc. also posted its highest first-quarter revenues in its history, but operating and net income decreased.

Revenues for the first quarter of 1987 were \$533.2 million, compared with \$514 million in the same quarter of 1986. Operating income was \$41.6 million, compared with \$45.7 million. Income before taxes was \$40.3 million, off from the \$44.1 million posted in the first quarter of last year, and net income also dropped to \$28.3 million, or 37 cents per share, from \$30.9 million, or 41 cents per share. The company's estimated effective income tax rate remained stable across the two years at 30%.

While the company's toy and mail-order divisions suffered losses, the flagship filmed entertainment group also reported lower first-quarter revenues and operating income.

Theatrical revenues for the film group dropped precipitously, from \$94.7 million in last year's first quarter, to \$33.5 million this year. Pay television and home video revenues rose significantly following the release of "Out Of Africa" and "Back To The Future."

FRED GOODMAN

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 4/21	Close 4/27	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	2083.3	42 3/4	41 1/2	-1/4
CBS Inc.	598.5	159	160 1/2	+1 1/2
Cannon Group	970.4	6 1/4	5 3/4	-1
Capital Cities Communications	415.3	346	342	-4
Coca Cola	4033.9	44 1/4	42 1/2	-1 1/2
Walt Disney	3000	63 1/2	61 1/2	-2 1/2
Eastman Kodak	5215.9	75	72 1/2	-2 1/2
Gulf & Western	781	74	75	+1
Handleman	175	24 3/4	23 3/4	-1/4
MCA Inc.	1716.4	46 1/4	46 1/4	.....
MGM/UA	51	11	10 3/4	-1/4
Musicland	85.6	23	23	.....
Orion Pictures Corp.	275.1	15 1/2	14 3/4	-1 1/4
Sony Corp.	538.7	19 1/4	19 3/4	+1/4
TDK	19.5	42	40	-2
Taft Broadcasting	148.1	149 1/4	146 1/4	-3 1/4
Vestron Inc.	124.1	6 1/4	6	-1/4
Viacom	1191.1	51 1/2	50 3/4	-1/4
Warner Communications Inc.	2471.9	30	30	.....
Westinghouse	2431.9	63 3/4	60 3/4	-2 3/4
<b>AMERICAN STOCK EXCHANGE</b>				
Comptron	14.7	7 1/4	6 3/4	-1/2
Electrosound Group, Inc.	16.2	12	11 1/4	-1/2
Lorimar/Telepictures	712.1	17 1/4	15 1/2	-1 1/2
New World Pictures	55.4	13 3/4	12 3/4	-1
Price Communications	157.4	10 3/4	11	+1/4
Prism Entertainment	18.2	6 3/4	5 1/2	-1 1/2
Turner Broadcasting System	39.5	22	21 3/4	-1/4
Unitel Video	17.3	9 1/4	9 1/4	.....
Wherehouse Entertainment	479.1	9 3/4	7 3/4	-1 3/4
<b>OVER THE COUNTER</b>				
Crazy Eddie	5 1/2	5 1/2	.....	.....
Dick Clark Productions	12 1/2	12 1/2	.....	.....
Josephson Intl.	35 3/4	35 3/4	.....	.....
LIN Broadcasting	17 1/4	17 1/2	.....	+1/4
Lieberman Enterprises	10 1/2	10 1/2	.....	.....
Malrite Communications Group	6 1/4	5 1/4	.....	-1/2
Recoton Corporation	9 1/4	9 1/4	.....	.....
Reeves Communications	5	4 3/4	.....	-1/4
Satellite Music Network Inc.	82	84 1/4	.....	+2 1/4
Scripps Howard Broadcasting	17	16	.....	-1
Shorewood Packaging	9	9	.....	.....
Sound Warehouse	9 1/4	8 3/4	.....	-1/4
Spec's Music	9 3/4	11 1/4	.....	+1 1/2
Stars To Go Video	29 1/2	30 1/2	.....	+1 1/2
Trans World Music Corp.	11 1/4	11	.....	-1/4
Tri-Star Pictures	4 1/2	4 1/4	.....	-1/4
Wall To Wall Sound & Video Inc.	21 1/2	20 1/2	.....	-1 1/4
Westwood One	.....	.....	.....	.....

## PROGRAMMERS CONVERGE ON N.Y. VID SHOW

The second annual New York International Home Video Market, April 21-23, drew programmers and producers together in the hope of building support for non-theatrical video market. The show saw a sharp increase in the number of participants this year, as close to 7,000 people visited the show and more than 180 companies exhibited. (Photos: Chuck Pullin)



Greeting showgoers at the Simon & Schuster exhibit were, from left, Dina Nunciato, associate publicist; Sherry Corvino, assistant to the sales VP; and Lesli Rotenberg, publicity manager.



The Polaris Communications Group (formerly Esquire Video) was represented by, from left, Peggy Gardle, advertising staff; Mellissa Hoffman, executive VP; Susan Marchard, marketing director; and Steven Parker, marketing director.



The staff from the Congress Video Group gathers for huddle. Pictured, from left, are John Nystrom, regional sales manager; Charlie Staley, regional sales manager; Claudia Stone, director of video specialty store sales; Larry Kieves, president and CEO; and Clay Baxter, regional sales manager.



Executive producer Rick Hauser manned the Paramount Home Video booth.



Ted Schatter, VP of programming and acquisitions for Congress Video, spoke at a seminar held on the first day of the show. He participated in a panel discussion aimed at those looking to enter the video business.



Jeff Baker, president of Goodtimes Home Video, conferred with Vicki Smith, director of advertising, at the company's booth.



Roy Winnick, president of Best Film & Video, third from left, chats with Howard Levy and Janet Castiel, both of Redwood Productions. At right is Arlene Winnick, vice president of Best Film & Video.



Booth traffic was at its heaviest during the first day of the show, as close to close to 5,000 people registered.

# TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★★ NO. 1 ★★</b>					
1	1	1	6	<b>U2</b> ISLAND 90581/ATLANTIC (9.98) (CD) 3 weeks at No. One	THE JOSHUA TREE
2	2	2	24	<b>BEASTIE BOYS</b> ▲ <sup>3</sup> DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
3	3	3	35	<b>BON JOVI</b> ▲ <sup>6</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
4	4	4	41	<b>POISON</b> ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
5	5	5	35	<b>PAUL SIMON</b> ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
6	8	12	4	<b>PRINCE</b> PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
7	6	8	7	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 25491 (9.98) (CD)	TRIO
8	9	9	28	<b>EUROPE</b> ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
9	12	15	4	<b>BRYAN ADAMS</b> A&M 3907 (9.98) (CD)	INTO THE FIRE
10	19	22	4	<b>WHITESNAKE</b> GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
11	10	7	47	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ <sup>2</sup> RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
12	7	6	21	<b>CLUB NOUVEAU</b> ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
13	11	10	62	<b>JANET JACKSON</b> ▲ <sup>4</sup> A&M SP-5106 (9.98) (CD)	CONTROL
14	43	—	2	<b>FLEETWOOD MAC</b> WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
15	13	11	43	<b>STEVE WINWOOD</b> ▲ <sup>2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
16	17	19	8	<b>JODY WATLEY</b> ● MCA 5898 (8.98) (CD)	JODY WATLEY
17	18	18	14	<b>CROWDED HOUSE</b> CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
18	14	16	21	<b>THE ROBERT CRAY BAND</b> ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
19	15	14	43	<b>CINDERELLA</b> ▲ <sup>2</sup> MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
20	16	13	46	<b>GENESIS</b> ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
21	21	30	8	<b>CUTTING CREW</b> VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
22	22	20	56	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
23	20	17	35	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
24	23	24	43	<b>MADONNA</b> ▲ <sup>4</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
25	26	26	30	<b>LUTHER VANDROSS</b> ▲ <sup>3</sup> EPIC FE 40415 (CD)	GIVE ME THE REASON
26	24	25	48	<b>RUN-D.M.C.</b> ▲ <sup>3</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
27	27	23	12	<b>EXPOSE</b> ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	28	42	5	<b>NIGHT RANGER</b> MCA 5839 (8.98)	BIG LIFE
29	25	21	67	<b>BANGLES</b> ▲ <sup>2</sup> COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
30	39	41	10	<b>GREGG ALLMAN</b> EPIC FE 40531 (CD)	I'M NO ANGEL
31	31	35	7	<b>SIMPLY RED</b> ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
32	29	31	10	<b>PSYCHEDELIC FURS</b> COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
33	38	38	8	<b>HERB ALPERT</b> A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
34	30	27	11	<b>LOU GRAMM</b> ATLANTIC 81728 (8.98) (CD)	READY OR NOT
35	34	33	37	<b>LIONEL RICHIE</b> ▲ <sup>3</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
36	37	36	26	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
37	46	51	36	<b>KENNY G</b> ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
38	41	40	15	<b>TESLA</b> GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
39	33	32	48	<b>PETER GABRIEL</b> ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
40	40	39	33	<b>CAMEO</b> ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
41	35	28	28	<b>GEORGIA SATELLITES</b> ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
42	44	90	3	<b>THE CULT</b> SIRE 25555/WARNER BROS. (8.98)	ELECTRIC
43	32	29	30	<b>BOSTON</b> ▲ <sup>4</sup> MCA 6188 (9.98) (CD)	THIRD STAGE
44	36	34	13	<b>BRUCE WILLIS</b> ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
45	62	84	3	<b>ATLANTIC STARR</b> WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
46	49	63	7	<b>ANDY TAYLOR</b> MCA 5837 (8.98) (CD)	THUNDER
47	47	47	23	<b>KOOL &amp; THE GANG</b> ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
48	53	44	49	<b>SOUNDTRACK</b> ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
49	66	83	3	<b>CARLY SIMON</b> ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
50	45	37	11	<b>REO SPEEDWAGON</b> EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
51	<b>NEW</b> ▶	1	1	<b>OZZY OSBOURNE/RANDY RHODES</b> CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
52	48	45	28	<b>GREGORY ABBOTT</b> ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
53	60	68	4	<b>PETER WOLF</b> EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
54	55	53	22	<b>VANGELIS</b> POLYDOR 829631/POLYGRAM (CD)	OPERA SAUVAGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	<b>NEW</b> ▶	1	1	<b>BARBRA STREISAND</b> COLUMBIA OC 40788 (CD)	ONE VOICE
56	56	61	11	<b>NAJEE</b> EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
57	51	43	53	<b>THE JETS</b> ● MCA 5667 (8.98) (CD)	THE JETS
58	86	97	13	<b>CHRIS DE BURGH</b> A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
59	42	46	20	<b>WORLD PARTY</b> ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
60	65	103	6	<b>KIM WILDE</b> MCA 5903 (8.98) (CD)	ANOTHER STEP
61	70	70	7	<b>THE BREAKFAST CLUB</b> MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
62	64	78	3	<b>THE SMITHS</b> SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
63	69	60	13	<b>SHIRLEY MURDOCK</b> ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
64	50	49	26	<b>ARETHA FRANKLIN</b> ● ARISTA AL-8442 (9.98) (CD)	ARETHA
65	72	79	5	<b>LEVEL 42</b> POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
66	81	91	7	<b>SMOKEY ROBINSON</b> MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
67	58	50	33	<b>TINA TURNER</b> ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
68	54	54	20	<b>ERIC CLAPTON</b> ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
69	61	56	43	<b>GLASS TIGER</b> ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
70	73	64	27	<b>BILLY IDOL</b> ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
71	63	58	32	<b>CYNDI LAUPER</b> ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
72	67	65	24	<b>ROBBIE NEVIL</b> MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
73	68	69	25	<b>STRYPER</b> ● ENIGMA P JAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
74	76	73	39	<b>BILLY JOEL</b> ▲ <sup>2</sup> COLUMBIA OC 40402 (CD)	THE BRIDGE
75	59	59	6	<b>LOOSE ENDS</b> MCA 5745 (8.98) (CD)	THE ZAGORA
76	<b>NEW</b> ▶	1	1	<b>LISA LISA &amp; CULT JAM</b> COLUMBIA FC 40477	SPANISH FLY
77	80	80	7	<b>PATRICE RUSHEN</b> ARISTA 8401 (8.98) (CD)	WATCH OUT
78	79	62	53	<b>JOURNEY</b> ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
79	57	48	111	<b>WHITNEY HOUSTON</b> ▲ <sup>8</sup> ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
80	52	52	6	<b>THE JUDDS</b> ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
81	87	93	5	<b>ANTHRAX</b> MEGAFORCE/ISLAND 90584/ATLANTIC (8.98)	AMONG THE LIVING
82	71	66	8	<b>PATTY SMYTH</b> COLUMBIA FC 40182 (CD)	NEVER ENOUGH
83	78	74	37	<b>EDDIE MONEY</b> ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
84	88	92	3	<b>THOMPSON TWINS</b> ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
85	77	55	12	<b>HIPSWAY</b> COLUMBIA BFC 40522 (CD)	HIPSWAY
86	83	86	16	<b>XTC</b> GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
87	74	72	13	<b>LOS LOBOS</b> SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
88	90	100	6	<b>JON BUTCHER</b> CAPITOL ST-12542 (8.98)	WISHES
89	89	87	15	<b>DEEP PURPLE</b> MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
90	75	75	6	<b>SOUNDTRACK</b> ATLANTIC 81742 (9.98) (CD)	PLATOON
91	91	85	39	<b>THE SMITHEREENS</b> ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
92	93	99	13	<b>JENNIFER WARNES</b> CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
93	92	71	13	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
94	97	88	65	<b>BON JOVI</b> ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
95	99	89	83	<b>BON JOVI</b> ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
96	101	104	13	<b>DAVID SANBORN</b> WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
97	<b>NEW</b> ▶	1	1	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA 5836 (8.98)	LET ME UP (I'VE HAD ENOUGH)
98	100	102	24	<b>LONE JUSTICE</b> GEFEN GHS 24122 (9.98) (CD)	SHELTER
99	102	98	21	<b>DURAN DURAN</b> ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
100	85	57	8	<b>SOUNDTRACK</b> MCA 6200 (9.98) (CD)	SOME KIND OF WONDERFUL
101	84	109	30	<b>PHYLLIS HYMAN</b> P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
102	132	163	4	<b>THE SYSTEM</b> ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
103	82	77	8	<b>OINGO BOINGO</b> MCA 5811 (8.98) (CD)	BOI-NGO
104	94	94	8	<b>PSEUDO ECHO</b> RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
105	98	82	30	<b>CHICAGO</b> ● WARNER BROS. 25509 (9.98) (CD)	18
106	107	120	5	<b>ORIGINAL LONDON CAST</b> RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
107	104	108	20	<b>DEAD OR ALIVE</b> EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
108	117	132	161	<b>U2</b> ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
109	125	144	5	<b>RESTLESS HEART</b> RCA 5648-1-R (8.98) (CD)	WHEELS

○ 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.

## 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.

### APRIL

April 30-May 3, National Assn. Of Independent Record Distributors' 1987 Spring Convention, Golden Gateway Holiday Inn, San Francisco. Holly Cass, 609-665-8085.

### MAY

May 1-3, 14th Annual Music City Tennis Invitational, Maryland Farms Racquet And Country Club.

May 2, 16th Annual Carmel Chamber Music Competition, Sunset Cultural Center Theater, Carmel, Calif. Angie Machado, 408-624-4166.

May 7, 14th Annual Aggie Awards, Directors Guild Theatre, Los Angeles. 213-462-1108.

May 8-10, Budweiser Downtown Hoedown, Hart Plaza, Detroit. Scott Patterson, 312-819-3389.

May 9-16, Golden Rose Of Montreux Television Festival, Palais des Congres, Montreux, Switzerland. John Nathan, 212-223-0044.

May 13-16, International Music & Media Conference, Palais des Congres, Montreux, Switzerland. Peggy Dold, 212-764-7754.

May 14-16, Current Legal Issues In The Recording Industry—1987, Capitol Hilton, Washington, D.C. 312-988-5579.

May 15, International Radio & Television Society Newsmaker Luncheon: Cable, Waldorf-Astoria, New York. 212-867-6650.

May 17, New Jersey Record Collectors Show/Convention, Best Western/Coachman Inn, Cranford, N.J. 609-443-5405.

May 17-21, Central South Music Sales/Sound Shop Convention, Treasure Island Resort, George Town, Cayman Islands. 615-833-5960.

May 20-23, Turtles Records & Tapes Convention, Hyatt Hotel, Palmetto Dunes Resort, Hilton Head, S.C. 404-988-9805.

May 23-26, American Booksellers Assn.'s Trade Exhibit & Convention, Convention Center, Washington, D.C. Victoria Stanley, 212-867-9060.

May 30-June 2, Summer Consumer Electronics Show, McCormick Center, Chicago. 202-457-8700.

### JUNE

June 7, Orange County Songwriters Seminar/Showcase, Buena Park Hotel, Buena Park, Calif. Wally Wasinack, 714-535-7591.

June 8, 21st Annual Music City News Country Awards, Grand Ole Opry House, Nashville. 212-484-7976.

June 8-14, 16th Annual International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 17, International Radio & Television Society Annual Meeting And Broadcaster Of The Year Luncheon Honoring William B. Williams, Waldorf-Astoria, New York. 212-867-6650.

June 24-26, Assn. Of Professional Recording Studios '87, Olympia II Exhibition Centre, Kensington, England. 09237 72907.

June 26, New York Chapter Black Music Assn. Dinner Honoring Robert L. Johnson, Marriott Marquis, New York. Ken Reynolds, 212-622-4442.

June 26-27, Bobby Poe's Pop Music Survey Convention, Sheraton, Tyson's Corner, Washington, D.C. 301-951-1215.

June 27-30, 1987 National Assn. Of Music Merchants International Music & Sound Expo, McCormick Place, Chicago. 619-438-8001.

### JULY

July 12-15, New Music Seminar, Marriott Marquis, New York. 212-722-2115.

July 15-16, Country Music Assn.'s Board Of Directors, Pan Pacific Hotel, Vancouver, British Columbia, Canada. 615-244-2840.

July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4100.

## EXECUTIVE TURNTABLE

(Continued from page 4)

**HOME VIDEO.** Karla Fuller is promoted to director of feature film evaluation for Vestron Video in Stamford, Conn. She was manager of script evaluation.

Academy Home Video in New York appoints Carol Fagan sales and marketing coordinator. She joins with a background in retail management.

**PRO AUDIO/VIDEO.** The Mitsubishi Pro Audio Group in San Fernando, Calif., names David J. Langford general manager of its manufacturing and engineering division. He was an executive with Neve Electronic Holdings of Cambridge, England.

BASF Corp. Information Systems in Bedford, Mass., appoints Richard C. Merriott retail product manager for its video product line. He was with the Grinnell Corp.

Jon Stanley is appointed account executive for Pace Video Center in Portland, Ore. He joins with a broad background in commercial and industrial production.

Donna Deans becomes scheduling manager at the Palace Production Center in South Norwalk, Conn. She was with VCA Teletronics.

**PUBLISHING.** Peer-Southern Music Publishing in New York names Bernadette O'Reilly East Coast professional manager. She was creative coordinator for the company.

**TRADE GROUPS.** Elizabeth Hanlin is appointed editor of the Video Software Dealers Assn.'s monthly newsletter, VSDA Reports, based in Marlton, N.J. She was associate editor of Dealerscope Merchandising.

## New Companies

**Songwriters Services**, a consulting firm, formed by Caroline Penman. Company advises songwriters on business side of the industry. P.O. Box 6248, Grand Central Station, New York, N.Y. 10163; 914-654-4850.

**Baytown Records**, a country-formatted label, formed by Bill Ernst. First release is "Love Is Like Lightning" by Kathy McAbee. P.O. Box 262048, Tampa, Fla. 33685; 813-888-8482.

**Susan Knaff Entertainment**, formed by L. Susan Knaff. An entertainment agency serving accounts and bands. P.O. Box 47287, Seattle, Wash. 98146; 206-938-3505.

**Hollywood Records of California**, formed by Bellman Productions. Company specializes in producing custom song demos in their facilities.

Inquiries by songwriters and music publishers are welcomed. 603 First St., Suite 138-R, Oceanside, Calif. 92054; 619-757-7446.

**P.A. System Inc.**, a music publishing firm, formed by Pat Maiorino and Andrew Sarnoff. Company is involved in foreign and domestic publishing. Recordings include "Deeper" and "I Never Held Your Heart," both by Nancy Wilson (CBS/Columbia). 2685 Howell St., Baldwin, N.Y. 11510; 212-496-5090.

**New Age Records**, a division of Lightning Music Productions Inc. headed by Stan Zipperman and Donald Hollingshead. 1414 N. Fairfax Ave., #101, Los Angeles, Calif. 90046; 213-876-1597.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## Lifelines

### BIRTHS

Girl, Claire Rene, to Alan and Linda LeBoeuf, March 16 in Nashville. He is a member of the RCA group Baillie & the Boys.

Boy, David Evan, to Stephen and Bonnie Kaplan, April 11 in New Brunswick, N.J. He is a record producer and president of Performance Records.

### MARRIAGES

Michael Porcaro to Cheryl McKenzie, April 4 in Los Angeles. He is the bass player for the CBS

act Toto. She is a model.

Mike Marshall to Debbie Malatino, April 11 in Nashville. He is with the Marquee Agency. She is with Billy Deaton Talent Agency.

John Koenig to Ann Goetsch, April 18 in Waupaca, Wis. He is publisher of the record collectors' publication Goldmine Magazine.

Simon Levy to Paige Rowden, April 19 in Nashville. He is art director for MCA Records Nashville. She is director of production and development for Warner Bros. Records Nashville.

Jay Landers to Lynne Gordon, April 26 in Los Angeles. He is an artist manager/music publisher. She is an events coordinator.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## FOR THE RECORD

Radio station KIKF Anaheim, Calif., does not have a policy of refusing calls from independent record promoters, as was reported in a story in the March 28 issue.

FOR WEEK ENDING MAY 9, 1987

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
1	2	6	4	TOM PETTY & THE HEARTBREAKERS MCA	★★ NO. 1 ★★	JAMMIN' ME
2	3	3	7	BRYAN ADAMS A&M		HEAT OF THE NIGHT
3	1	1	8	U2 ISLAND		WITH OR WITHOUT YOU
4	5	4	6	DAVID BOWIE EMI-AMERICA		DAY IN, DAY OUT
5	4	2	7	FLEETWOOD MAC WARNER BROS		BIG LOVE
6	6	7	9	FROZEN GHOST ATLANTIC		SHOULD I SEE
7	8	12	7	U2 ISLAND		I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
8	7	9	11	LOU GRAMM ATLANTIC		READY OR NOT
9	14	18	5	ROCK & HYDE CAPITOL		DIRTY WATER
10	13	13	8	EDDIE MONEY COLUMBIA		ENDLESS NIGHTS
11	11	11	12	PSYCHEDELIC FURS COLUMBIA		HEARTBREAK BEAT
12	12	14	8	NIGHT RANGER MCA		THE SECRET OF MY SUCCESS
13	17	27	4	BRYAN ADAMS A&M		INTO THE FIRE
14	20	30	4	THE TRUTH I.R.S.		WEAPONS OF LOVE
15	15	17	7	THE CULT SIRE		LOVE REMOVAL MACHINE
16	19	25	5	LITTLE AMERICA GEFFEN		WALK ON FIRE
17	24	29	4	GREGG ALLMAN EPIC		ANYTHING GOES
18	18	20	8	WHITESNAKE GEFFEN		STILL OF THE NIGHT
19	25	35	4	PETER WOLF EMI-AMERICA		CAN'T GET STARTED
20	28	42	3	FLEETWOOD MAC WARNER BROS		SEVEN WONDERS
21	9	5	11	CUTTING CREW VIRGIN		(I JUST) DIED IN YOUR ARMS
22	10	8	10	JON BUTCHER CAPITOL		GOODBYE SAVING GRACE
23	23	23	5	ERIC CLAPTON WARNER BROS		RUN
24	22	22	6	EUROPE EPIC		ROCK THE NIGHT
25	21	21	6	LOS LOBOS WARNER BROS		SET ME FREE (ROSA LEE)
26	32	44	3	TESLA GEFFEN		LITTLE SUZI
27	39	—	2	CROWDED HOUSE CAPITOL		SOMETHING SO STRONG
28	33	36	4	REO SPEEDWAGON EPIC		VARIETY TONIGHT
29	41	—	2	DAVID BOWIE EMI-AMERICA	★★★ POWER TRACK ★★★	TIME WILL CRAWL
30	26	16	9	BON JOVI MERCURY		NEVER SAY GOODBYE
31	31	32	6	U2 ISLAND		BULLET THE BLUE SKY
32	35	—	2	FLEETWOOD MAC WARNER BROS		ISN'T IT MIDNIGHT
33	40	48	3	GARY MOORE VIRGIN		OVER THE HILLS AND FAR AWAY
34	34	40	4	GEORGIA SATELLITES ELEKTRA		RAILROAD STEEL
35	30	26	7	BILLY IDOL CHRYSALIS		SWEET SIXTEEN
36	46	—	2	FLEETWOOD MAC WARNER BROS		TANGO IN THE NIGHT
37	45	45	20	BON JOVI MERCURY		WANTED DEAD OR ALIVE
38	16	10	11	PETER WOLF EMI-AMERICA		COME AS YOU ARE
39	NEW ▶	—	1	ROBERT CRAY MERCURY	★★★ FLASHMAKER ★★★	RIGHT NEXT DOOR
40	NEW ▶	—	1	TOM PETTY & THE HEARTBREAKERS MCA		RUNAWAY TRAINS
41	27	15	13	GREGG ALLMAN EPIC		I'M NO ANGEL
42	42	47	3	FARRENHEIT WARNER BROS		FOOL IN LOVE
43	NEW ▶	—	1	THE OTHER ONES VIRGIN		WE ARE WHAT WE ARE
44	38	34	6	U2 ISLAND		WHERE THE STREETS HAVE NO NAME
45	NEW ▶	—	1	TOM PETTY & THE HEARTBREAKERS MCA		THINK ABOUT ME
46	NEW ▶	—	1	R.E.M. I.R.S.		AGES OF YOU
47	37	37	6	XTC GEFFEN		DEAR GOD
48	NEW ▶	—	1	MONDO ROCK COLUMBIA		PRIMITIVE LOVE RITES
49	29	19	10	ANDY TAYLOR MCA		I MIGHT LIE
50	36	28	14	STEVE WINWOOD ISLAND		THE FINER THINGS

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

# New York's Royal Navy



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ELEGANT DINING AFLOAT.

## QMI MUSIC LAUNCH

(Continued from page 4)

role.

The Gottfried album was cut live at a New York club; Brooks and Davis recorded their albums in Memphis, the onetime music center that's showing signs of revival.

Pittman, the former MTV president and CEO, defined Brooks' style as "modern r&b crossover, a new sound but very gutsy, the roots of Memphis." He termed Davis and his group "a real heartland American rock'n'roll band."

Said Pittman, "As we look at each of these artists, we're making sure they have the potential to cross the media so they're not just limited to vinyl, CDs, and tapes."

Attention will be focused on breaking new acts, although the label has had discussions "with some artists who still have some upside potential or who have slipped a bit and want to regain that and need to be repositioned to become marketing challengers," said Pittman.

Quantum Media, said Pittman, will take a "holistic" approach to the entertainment business, "servicing the consumer with all the products that are important—television, music, movies, and, whether they like it or not, advertising/promotion, etc."

He cited the Ella Brooks marketing strategy as an example: Her song "It's Easy When You're On Fire" was included in the closed broadcast of the Sugar Ray Leonard-Marvin Hagler fight and is used as the main theme in the home video release of the bout (Billboard, April 4). When Brooks' video comes out, fight footage will be included.

Les Garland, president of QMI Music and executive vice president of Quantum Media, said the new label will be "going after [the] visual consumer." Garland, another MTV veteran, noted, "Bob and I have a good five years under our belt dealing with that consumer."

The Quantum/MCA relationship allows the label to issue as many records as it determines. "We don't have to release 35 albums a year in order to fill up the pipeline to keep business booming," said Garland. "We can do six, eight, or 10."

Dick Williams, executive vice president and general manager of QMI Music, also made the Memphis trip, during which some 350 people packed the Rum Boogie Cafe on Beale Street. Among those attending were Ringo Starr, in Memphis recording an album with producer Chips Moman; Rufus Thomas; Rob Jungklas; and an MTV contingent including VJ Carlyne Heldman.

## NARM OPERATIONS MEET

(Continued from page 4)

tions, bar coding, and related advances. The need for such ameliorations was evident at the last conference in Bloomington, Minn. (Billboard, Nov. 1), where it was stated that specialists at both ends of the vendor and customer pipeline must communicate and cooperate in these matters.

Western Merchandisers' Schneider reflected that spirit as he reviewed the operations committee's "scoreboard," which updates labels' progress. He noted, for example, that after changing to a horizontal invoice form, MCA has agreed to switch back to a vertical form.

# Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	112	142	4	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
111	113	116	5	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
112	103	107	8	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
113	118	131	160	U2 ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
114	96	67	24	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
115	126	156	3	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
116	105	76	28	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
117	128	135	113	U2 ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
118	106	81	15	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
119	119	139	43	RANDY TRAVIS WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
120	95	95	8	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
121	127	184	5	FROZEN GHOST ATLANTIC 81736 (8.98)	FROZEN GHOST
122	122	134	4	STYLE COUNCIL POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
123	109	114	20	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION
124	108	141	10	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
125	111	129	19	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
126	116	110	20	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
127	120	113	31	IRON MAIDEN CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
128	135	145	5	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
129	134	118	28	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
130	123	105	6	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
131	146	—	2	ROCK & HYDE CAPITOL RNLP 70830 (8.98)	UNDER THE VOLCANO
132	129	111	77	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
133	110	112	29	RATT ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
134	130	123	13	THE THE EPIC BFE 40471 (CD)	INFECTED
135	138	96	12	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
136	136	143	21	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
137	137	150	4	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
138	151	138	6	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
139	157	161	3	THE BLOW MONKEYS RCA 6246-1-R (8.98) (CD)	SHE WAS ONLY THE GROCER'S DAUGHTER
140	114	106	23	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
141	115	101	8	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
142	133	130	21	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
143	124	137	29	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
144	153	176	3	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
145	178	—	2	HOODOO GURUS ELEKTRA/BIG TIME 60728 (8.98) (CD)	BLOW YOUR COOL
146	141	149	13	GEORGE STRAIT MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
147	147	164	38	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
148	131	115	23	READY FOR THE WORLD MCA 5829 (8.98) (CD)	LONG TIME COMING
149	181	—	2	JOE JACKSON A&M SP 3908 (9.98) (CD)	WILL POWER
150	160	193	28	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
151	161	195	6	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
152	149	140	34	SOUNDTRACK ATLANTIC 81677 (9.98) (CD)	STAND BY ME
153	121	117	26	THE PRETENDERS SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
154	140	148	48	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
155	139	119	9	SOUNDTRACK CBS ASSOCIATED SZ 40654/EPIC	LIGHT OF DAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	148	157	33	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
157	165	165	4	JEFFERSON AIRPLANE RCA 5724-1-R (12.98) (CD)	2400 FULTON ST.
158	158	194	3	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
159	196	—	2	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98)	UPTOWN
160	168	173	675	PINK FLOYD HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
161	183	—	2	JACK WAGNER QWEST 25562/WARNER BROS. (8.98)	DON'T GIVE UP YOUR DAY JOB
162	164	174	13	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
163	144	125	10	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
164	143	124	15	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
165	142	128	114	PHIL COLLINS A&M SP 5150 (8.98) (CD)	NO JACKET REQUIRED
166	182	—	2	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
167	170	198	56	BOB SEGER & THE SILVER BULLET BAND CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
168	185	—	2	VARIOUS ARTISTS PRIORITY SL 9468 (7.98)	RAP'S GREATEST HITS, VOLUME 2
169	166	170	57	VAN HALEN WARNER BROS. 25394 (8.98) (CD)	5150
170	159	159	41	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
171	150	127	24	BRUCE SPRINGSTEEN COLUMBIA CSX 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
172	188	—	2	THE STRANGLERS EPIC BFE 40607	DREAMTIME
173	152	160	21	NEW EDITION MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
174	191	196	26	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
175	156	121	14	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
176	180	136	256	LED ZEPPELIN ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
177	154	122	10	SANTANA COLUMBIA FC 40272 (CD)	FREEDOM
178	173	168	48	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
179	184	183	56	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
180	155	133	17	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS
181	145	126	26	KANSAS MCA 5838 (8.98) (CD)	POWER
182	193	172	127	BOSTON EPIC JE 34188 (CD)	BOSTON
183	179	179	59	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
184	176	187	157	HUEY LEWIS & THE NEWS CHRYSALIS FV 41412 (CD)	SPORTS
185	187	171	10	AEROSMITH COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
186	171	153	10	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
187	172	166	26	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
188	194	192	14	THE HOUSEMARTINS ELEKTRA 60501 (8.98) (CD)	LONDON O HULL 4
189	190	200	35	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
190	167	167	4	THE DEL FUEGOS SLASH 25540/WARNER BROS. (8.98) (CD)	STAND UP
191	195	—	2	WIRE TRAIN COLUMBIA BFE 40387	TEN WOMEN
192	199	189	56	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
193	197	—	2	LIZZY BORDEN ENIGMA/METAL BLADE SQ 73254/CAPITOL (6.98)	TERROR RISING
194	186	152	25	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
195	162	162	12	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
196	NEW	—	1	FARRENHEIT WARNER BROS. 25564 (8.98)	FARRENHEIT
197	192	185	25	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
198	177	177	5	MALICE ATLANTIC 81714 (8.98)	LICENSE TO KILL
199	163	151	29	ALABAMA RCA 5649-1-R (8.98) (CD)	THE TOUCH
200	169	147	9	THE ROBERT CRAY BAND HIGHTONE 8001 (8.98) (CD)	BAD INFLUENCE

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                       |                         |                              |  |  |  |   |                                       |
|-----------------------|-------------------------|------------------------------|--|--|--|---|---------------------------------------|
| 2 Live Crew 128       | Club Nouveau 12         | Frozen Ghost 121             | D.J. Jazzy Jeff & The Fresh Prince 115         | Bobby McFerrin 112                             | Pseudo Echo 104                        | Platoon 90                              | Van Halen 169                         |
| Gregory Abbott 52     | Phil Collins 165        | Kenny G. 37                  | Jefferson Airplane 157                         | Metallica 183                                  | Psychedelic Furs 32                    | Some Kind Of Wonderful 100              | Luther Vandross 25                    |
| Bryan Adams 9         | Concrete Blonde 135     | Peter Gabriel 39             | The Mission U.K. 124                           | The Mission U.K. 124                           | REO Speedwagon 50                      | Stand By Me 152                         | Vangelis 54                           |
| Aerosmith 185         | Julian Cope 130         | Genesis 20                   | Eddie Money 83                                 | Eddie Money 83                                 | Ratt 133                               | Top Gun 48                              | VARIOUS ARTISTS                       |
| Alabama 199           | The Robert Cray Band 18 | Georgia Satellites 41        | Melba Moore 125                                | Melba Moore 125                                | Ready For The World 148                | Bruce Springsteen 171                   | Rap's Greatest Hits, Volume 2 168     |
| Donna Allen 138       | Crowded House 17        | Georgia Tiger 69             | Shirley Muldowney 63                           | Shirley Muldowney 63                           | Restless Heart 109                     | Stacey Q 156                            | 2 Live Crew                           |
| Gregg Allman 30       | The Cure 178            | George 144                   | Najee 56                                       | Najee 56                                       | Lionel Richie 35                       | Starpoint 120                           | Barbra Streisand & Double Trouble 142 |
| Herb Alpert 33        | The Cure 178            | Lou Gramm 34                 | Robbie Nevil 72                                | Robbie Nevil 72                                | Smiley Robinson 66                     | George Strait 146                       | Billy Vera & The Beaters 140          |
| Anthrax 81            | Cutting Crew 21         | Al Green 166                 | The Neville Brothers 159                       | The Neville Brothers 159                       | Rock & Hyde 13                         | The Stranglers 172                      | Jack Wagner 161                       |
| Atlantic Starr 45     | Chico DeBarge 174       | Hipsway 85                   | New Edition 173                                | New Edition 173                                | Run-D.M.C. 26                          | Barbra Streisand 170, 55                | Wang Chung 116                        |
| Autograph 111         | Chris De Burgh 58       | Hoodoo Gurus 145             | Night Ranger 28                                | Night Ranger 28                                | Patrice Rushen 77                      | Stryper 73                              | Jennifer Warnes 92                    |
| Anita Baker 22        | Dead or Alive 107       | Bruce Hornsby & The Range 11 | Oingo Boingo 103                               | Oingo Boingo 103                               | David Sanborn 96                       | Style Council 122                       | Jody Watley 16                        |
| Bangles 29            | Kool Moe Dee 110        | The Housemartins 188         | Original London Cast 106                       | Original London Cast 106                       | Santana 177                            | The System 102                          | Whitesnake 10                         |
| Beastie Boys 2        | Deep Purple 89          | Whitney Houston 79           | Ozzy Osbourne/Randy Rhodes 51                  | Ozzy Osbourne/Randy Rhodes 51                  | Bob Seger & The Silver Bullet Band 167 | Andy Taylor 46                          | Hank Williams, Jr. 93                 |
| The Blow Monkeys 139  | The Del Fuegos 190      | George Howard 126            | Robert Palmer 132                              | Robert Palmer 132                              | Bob Seger & The Silver Bullet Band 167 | Tesla 38                                | Bruce Willis 44                       |
| Bon Jovi 95, 94, 3    | Duran Duran 99          | Phyllis Hyman 101            | The Alan Parsons Project 175                   | The Alan Parsons Project 175                   | Carly Simon 49                         | The The 134                             | Steve Winwood 15                      |
| Boston 182, 43        | Sheila E. 141           | Billy Idol 70                | Dolly Parton, Linda Ronstadt, Emmylou Harris 7 | Dolly Parton, Linda Ronstadt, Emmylou Harris 7 | Simply Red 31, 179                     | Thompson Twins 84                       | Peter Wolf 53                         |
| The Breakfast Club 61 | Europe 8                | Iron Maiden 127              | Tom Petty & The Heartbreakers 97               | Tom Petty & The Heartbreakers 97               | Tom Petty & The Heartbreakers 97       | George Thorogood And The Destroyers 147 | World Party 59                        |
| Kate Bush 136         | Exposé 27               | Janet Jackson 13             | The Heartbreakers 97                           | The Heartbreakers 97                           | Toto 189                               | Randy Travis 119                        | XTC 86                                |
| Jon Butcher 88        | Farrenheit 196          | Freddie Jackson 36           | Los Lobos 87                                   | Los Lobos 87                                   | Randy Travis 119                       | Robin Turner 123                        | Dwight Yoakam 192                     |
| Cameo 40              | Fleetwood Mac 14        | Joe Jackson 149              | Love & Rockets 129                             | Love & Rockets 129                             | Robin Turner 123                       | Tina Turner 67                          |                                       |
| Chicago 105           | Samantha Fox 114        | Bob James/David Sanborn 154  | Madonna 24                                     | Madonna 24                                     | Tina Turner 67                         | U2 150, 1, 151, 108, 117, 113, 137      |                                       |
| China Crisis 163      | Aretha Franklin 64      | Bob James 197                | Megadeth 143                                   | Megadeth 143                                   | U2 150, 1, 151, 108, 117, 113, 137     |   |                                       |
| Cinderella 19         |                         |                              | Malice 198                                     | Malice 198                                     |  |   |                                       |
| Eric Clapton 68       |                         |                              |  |  |  |   |                                       |

## ARBITRON'S WINTER BOOK

(Continued from page 3)

share, up from a 3.4 in the winter. And mellow rocker WMRQ made a modest increase to a 1.3 share, up from a 0.9 showing.

Another longtime format leader, WKKS-FM, continued its top 40 hold by climbing to an 8.9 share, from an 8.0. AC/variety outlet WBZ held the top market slot with a 9.0 share, while AC competitor WMJX increased to a 4.0, from a 3.2. Another AC contender, WROR, stayed steady at a 3.8 share.

**HOUSTON:** Urban stronghold KMJQ led the market for the third consecutive week, while top 40 KKBQ-AM-FM made strong gains for the second week, with a jump to a 7.8 share, up from a 6.4. KRBE-AM-FM lost its fall lead over KKBQ to slip to a 6.2 share, down from a 6.6.

It was a good country book here, as KIKK-FM increased to a 7.6 share, and KILT-FM moved up to a 6.4. The same can be said for the Spanish format, as KXYZ jumped to a 2.5, from a 1.7; and competitor

KEYH jumped to a 1.9, from a 1.0.

**WASHINGTON:** Easy listener WGAY emerged as the market leader with 7.6 share, up from a 6.8, while MOR outlet WMAL slid to a 6.0, from an 8.0. Contemporary urban outlet WKYS held the No. 2 market seat with a 7.4 share, down from a 8.0; and urban challenger WDJY gained a 4.5 share.

Classical outlet WGMS-AM-FM logged an impressive 3.6 share, up from a 2.8; and AC outlet WASH pulled a 3.0 share, up from a 1.9.

On the crowded top 40 front, WAVA slipped after dramatic fall gains to pull a 5.3 share, down from a 6.2. WRQX was flat at a 3.8 share; and WBMW went to a 3.4 share, up from a 3.2. The latter outlet is rumored to be going album rock, which would put it up against WWDC, a rocker that slid to a 4.7, down from a 5.2.

**DALLAS:** Urban outlet KKDA-FM and top 40 newcomer KHYI were the big movers here. KKDA

led the market again with a 9.6 share, up from an 8.4. And KHYI's "gladiator" format jumped to a 4.2 share, up from a 2.5. KEGL's rock/top 40 mix brought it a 5.3 share, up from a 5.1, while mainstream top 40 KTKS slid to a 3.1, down from a 3.7. Classic hits outlet KZPS did nicely with a 2.0 share, up from a 1.3.

Album activity here remained minimal as KTXQ maintained its format lead with a 4.3 share, down from a 4.7; and KZEW pulled a 2.2, down from a 2.9.

**ATLANTA:** Top 40 WARM-FM was the biggest gainer here, moving to a 3.1 share, up from a 2.5, although WZGC kept its distant format lead with an 8.2, up from a 7.8. Urban leader WVEE maintained its market lead with a 9.8 share, while upstart challenger WEKS-AM-FM slid from strong first book showings to 2.9, down from a 3.6. Meanwhile, the market's only album rocker, WKLS, dropped to a 6.9 share from an 8.7.

## MANUFACTURERS SHELL OUT \$1 MIL FOR CDV EXHIBIT AT CES

(Continued from page 1)

ips and its subsidiaries," says a source at one participating hardware firm. "Just about everyone else has not yet formulated their marketing strategies for this."

CDV hardware is expected to hit the market by late summer or early fall from Magnavox, Denon, Technics, and several other manufacturers. As is often the case in a new technology introduction, software development is lagging somewhat behind.

PolyGram's Guenther Hensler says that a list of about 250 releases planned by participating labels will be shown at CES. PolyGram will have "about 30" 5-inch CDV disks actually on hand. No release dates are available for the planned titles.

CBS Records' Jerry Shulman describes the label as "cautiously optimistic" about the format. He says that while CBS is "committed to having a presence at the CES launch," the extent of that presence has yet to be determined.

"We're aiming at having 20-30 titles there," he says, "but we're starting many steps back from where PolyGram is with this. Our presence may be limited to display materials, like CD inserts."

Shulman says he feels the Philips/PolyGram projected market launch of late summer or fall is "probably a bit premature," but thinks it could happen before the end of 1987. "I know how long it takes to come up with new royalty structures and to get business affairs clearances," he says.

RCA says it hopes to have "possibly half a dozen" CDV titles on hand for the show. "We're going to go with it as it comes," says an RCA spokesman. "We're taking a cautious approach."

Milt Olin, A&M Records' vice president for business development, says the label is "enthusiastic, but we want to see how the marketplace plays out, what the hardware commitment looks like."

"We're at CES supporting CDV because we think it's important, but we haven't yet made a decision as to how we'll attack the consumer launch," he says. Olin adds that A&M will display three demo CDV disks, including one by Janet Jack-

son.

Denon America, which makes both software and hardware, says it will show "a couple of demo disks" and some players, but a representative for the firm stresses that there are many questions still to be answered.

The system, developed jointly by Philips and Sony, can accommodate 5-, 8-, and 12-inch laser-read disks. The 5-inch CDVs could provide labels with a new outlet for their videocassettes; the disks can hold five minutes of music and video combined as well as up to 20 minutes of digital music without video. The 12-inch disks hold movies and longform video product with digital soundtracks.

The decision to produce the CES showcase came after a one-day meeting April 23 in Los Angeles, chaired by Emiel Petrone of American Interactive Media, a PolyGram software/hardware development subsidiary. The cooperative effort—reminiscent of that of the early days of the audio CD—is expected by some industry sources to pre-empt the formation of an interindustry association to promote the new audio/video configuration.

At presstime, participants in the exhibition would not comment on the status of plans to form such a group, although one source close to the meeting said a group along the lines of the now-defunct Compact Disc Group would "probably be formed by July or August."

John Messerschmitt, vice president of North American Philips, was named by the assembled firms as interim coordinator of any CDV promotional activities. Messerschmitt says three subgroup committees—for movies, music, and hardware—were set up at the meeting's close; they will be meeting in the near future.

Participants in the expo are A&M Records, Arista Records, Capitol Industries, CBS/Fox Video, CBS/Records Group, Denon America Inc., Denon/Nippon Columbia, Embassy Home Entertainment, HBO Video, Hitachi Ltd., Hitachi Sales Corp. of America, Laserdisc Corp. of America, Matsushita Electric, MCA Home Video, Mitsubishi Electronic Sales

America Inc., Nippon Gakki Ltd., North American Philips Corp., Panasonic, Paramount Home Video, Philips and DuPont Optical, Philips International B.V., Pioneer Electronics USA Inc., PolyGram CD Video, PolyGram International, RCA Records, RCA/Columbia Home Video, Republic Pictures Home Video, Sharp Electronics Corp., Sony Corp. of America, Sony Corp. of Japan, Technics, Toshiba America Inc., 20th Century-Fox, Walt Disney Video, Warner Communications Inc., WEA Distributing Corp., Warner Home Video, and Yamaha Electronics Corp. USA.

## HAL ROACH COLORIZED VIDS

(Continued from page 1)

80 titles, including 11 colorized pictures, all with a list price of \$9.95.

The agreement—engineered by Peter Hyman, VP and secretary of Video Treasures' parent, Video Cassette Sales Inc.—stipulates that Hal Roach furnish one additional colorized title each month. Other terms of the deal were not disclosed by the parties involved.

The colorized version of "It's A Wonderful Life" reportedly sold close to 80,000 units for Hal Roach; other titles in the Classics Library, however, moved fewer pieces. Nevertheless, Video Treasure, whose budget-price tapes are sold at Sears, Caldor, K mart, and other high-volume outlets, is banking on sales of at least 100,000 units on many of the colorized movies, according to a company official.

Stephen Morley-Mower, senior VP of operations for Hal Roach Studios, says the licensing deal reflects his firm's difficulty in penetrating the market.

"People ask me why we're getting out of the video business. We're not getting out of the video business, we're just switching tracks," says Morley-Mower. "It's difficult for a small company to impact the marketplace. Video Treasures will be able to get our product out to a large segment of the marketplace, especially to the mass merchants."

According to George Port, gener-

## CBS: 200 CDs For '87

**NEW YORK** CBS Records has moved at least 1 million units of its new compact disk midline releases to retail, according to Jerry Shulman, vice president of marketing development. The line, which can turn a retail profit even if sold below \$10, was recently introduced with 71 titles—20 of them "Great Performances" classics formerly available as regularly priced CDs.

In several instances, says Shulman, the company has actually sold out of some titles, including pressings by Gary Puckett and the Hollies. He says, "Otherwise, there's a fairly even spread of sales with some classical titles, in-

terestingly, doing as well as pop." Shulman says CBS' midline catalog is expected to list about 200 titles before the end of the year. At least a dozen will be released monthly, although some schedules call for as many as 24 titles.

By the end of May, CBS will offer another 20 titles. Says Shulman, "Our first release was strongly weighted to MOR and beautiful music and some rock classics. The second release moves on to greatest country hits and early rock stars such as Fats Domino and Dion."

IRV LICHTMAN

## CBS MIDLINE CDS

(Continued from page 6)

digital recording as compared to an older, analog performance.

"We are doing some decent business with them," says Howard Applebaum, vice president of 28-store Kemp Mill Records based in Beltsville, Md. "There seems to be good interest in the good titles and limited to no interest in the lousy titles."

Applebaum says that "the decent titles," priced at \$9.99, are selling at four to six times the usual pace of full-price CDs.

Rick Giering, buyer for 85-store Budget Tapes & Records in Denver, notes conservative consumer response at his chain, which is selling the CBS midlines for a high-end \$11.49.

"Nobody's called to say it's tremendous or that it sucked," Giering says. "It hasn't made a big splash for us."

al manager of Video Treasures, the colorized titles will benefit from mass-merchant exposure. "We will be able to reach consumers who were not previously exposed to the colorized versions of these movies or where inhibited by the price points," he says.

Port also believes the deal will solidify Video Treasures' position in the market. "What it will do for us is tell the major [suppliers] that we are a company that can get its product out to the mass merchant. I'm sure there will be subsequent deals with other [suppliers]."

## FCC CLARIFIES INDECENCY GUIDELINES

(Continued from page 3)

limits a finding of indecency to use of the seven offensive words contained in the Carlin monolog.

The commissioners said that such a test for indecency does not require a local determination before the FCC can take action. "In *Pacifica*, the commission determined that material was indecent under contemporary standards for broadcasters, without a prior local determination," the FCC said.

"Repetitive use of specific sexual or excretory words or phrases is not an absolute requirement for a finding of indecency," the commissioners said.

"We were pretty light on most of the titles," he continues. "They're not the most desirable in the world." Disks by Big Brother & the Holding Company, Johnny Winter, Waters, and Snow scored the largest orders at Budget.

Turtles, which is selling the CBS line at \$9.99, ordered the titles "extremely conservatively," according to buyer Poehner, who adds that "very little" has been moving in his chain.

Poehner is critical of midline programs in general.

"The record industry is still operating under the assumption that if it's a CD, it sells," Poehner says. "They're living in fairyland if they believe that."

The CD business remains title-driven, says Poehner. "If they'd convert their Billy Joel titles [to midlines], fine. But Jerry Vale?"

Morley-Mower of Hal Roach says that despite the marketing shift the company will remain involved in the controversial practice of colorizing black-and-white movies, a process that costs manufacturers about \$2,000 a minute. "We believe in what we're doing. We're giving new life to black-and-white classics, and in doing so we're doing more to preserve Hollywood history than anyone else."

He says the company's decision to fold its video division does not reflect a lack of demand for colorized videocassettes.

In its notices, the FCC said that the material under criticism "would be actionable under the indecency standard as clarified today."

Broadcast of obscene or indecent material, the FCC said, is in violation of the U.S. Criminal Code (18 USC, Section 1464) and provides that "whoever utters any obscene, indecent, or profane language by means of radio communication shall be fined not more than \$10,000 or imprisoned not more than two years, or both." In severe cases, the code provides for the revocation of licenses, according to 47 USC, Sections 312(a) (6) and 503(b) (1) (D).

## PERSONICS READIES IN-STORE MUSIC TAPING SERVICE

(Continued from page 1)

veiled nationally early next year.

A deal already has been inked with Capitol/EMI, and "several other major record company involvements" will be announced in the next few weeks, according to Personics president and founder Charles Garvin. He calls the system "a much more cost-effective" method for home-tapers to enjoy music while companies enjoy previously lost profits.

Once in action, the Personics system will allow consumers to choose from a shifting array of 15,000 songs while in a store, watch their personalized cassette be compiled and stickered, and pay an individualized price per each selection—all, Garvin emphasizes, in less than five minutes.

"Instead of looking at [home taping] as a competitive product to be outlawed, why not instead look at it as a service to be provided? And I think that's the essence of what we're doing," says Garvin.

Initially conceived by Garvin in 1983 and incorporated in 1985, the Personics Corp. includes both Citicorp and Thorn/EMI among its financial backers.

Though he calls the system "the kind of idea a lot of people have had in their showers," Garvin, 34, cites one major distinction. "I think where we've been different has been that we're willing to take the several years and immense expendi-

tures of resources to do it correctly."

Among those expenditures was more than \$3 million for a yearlong research program that involved demographically selected focus-group panels and the development of a completely new hardware system for planned tape transfers.

The Personics system works on a licensed, high-speed, disk-based storage system and the Delta Link retrieval method, developed from Dolby's Adaptive Delta Modulation System for satellite broadcasting. Songs will be stored on what look like compact disks—though because of the encrypted digital data they do not conform to the Philips standard. The disks themselves will be stored in Personics units, which have a capacity of 240 each.

Initial company plans call for individual machines in larger stores, with an option for smaller stores to computer-order tapes from a regionalized tape-making center with guaranteed next-day delivery.

Personics will install the initial machines in retail outlets at its own expense, says Garvin, "but over time, we intend to move to a leasing arrangement."

Personics' allegiance to the software part of the music business—rather than the hardware area—is crucial, says Garvin. "We see ourselves as a technology arm of the software business—and our Thorn/

EMI sponsorship speaks to that." He adds that the rest of the industry will "in no way be precluded or disadvantaged" by the Thorn link. "In fact," he says, "we ended up negotiating the deals with Capitol/

### 'Instead of looking at home taping as something to be outlawed, look at it as a service to be provided'

EMI very independently of the parent company involvement."

At Capitol, president Don Zimmermann calls Personics "a novel approach at retail." Most importantly, he says, are the new sales opportunities presented. "It's a great way to expose product that wouldn't ordinarily be carried in inventory," says Zimmermann. "And in the last year or two, 7-inch business has escalated and is not nearly as buoyant as it once was. This may be an opportunity for marketing 7-inch product that would be great for record companies, great for artists, and great for retailers. It's something we should explore."

The Personics system directly ad-

resses the home taper who makes tapes of his favorite songs, Garvin says. "There's something the industry is not giving them on their own, and they're not blameworthy," says Garvin. "But after Personics—and this is why I think that from a philosophical and therefore legislative standpoint, this is a real plus for the music business—the home-taper is without excuse because the industry has given him everything he can legitimately ask out of a packaged product."

The system's rotating catalog of songs will be strictly aligned with the priorities of individual record companies, says Garvin, to prevent customers from skimming the best material off a particular album. "The release of an individual single to the Personics system will mirror what's happening in radio promotion," he says. Thus, when the single is hot, it will be on the system; when it has peaked, it will be off.

Despite surface similarities to the unsuccessful Home Music Store idea of the early '80s—in which digitalized information was to be transmitted over the airwaves to home consumers and then recorded—several in the industry are enthusiastic about Garvin's plans. Stan Cornyn, president of The Record Group, was informed of the system three years ago, when Garvin singled him out at Warner Communications.

"I was a bit suspicious, as anyone

would be," Cornyn recalls. He told Garvin the company would need to take three factors into consideration: that the retail community did not feel threatened, that album songs were not cherry-picked, and that the major record companies would participate once the system was developed. Cornyn says Garvin has apparently been successful on all three counts.

"I think he's satisfied all the economic fears that seem to come around a new technology fairly well. The matter now rests with the public," says Cornyn.

"I think he has really come up with an ingenious scheme here. Because everyone would love to see increased catalog sales of material, but not everyone can stock the kind of depth that is necessary to give the public the range they would like to buy. Retailers can't afford it, and record companies can't afford to keep all those pressings out there."

A Los Angeles showing of the Personics system to the industry is scheduled for late May, Garvin says. Retail and further record company involvement will be announced within weeks, he adds.

## ROUNDER FIGHTS FOR SPACE IN THE SUN ON CD TITLES

(Continued from page 6)

Optimedia of Maine. That facility also handles CD pressing for Rounder.

Present plans call for the new series to have approximately 40 titles. The CD-only compilations will include tracks from previously released albums along with unreleased performances, when available. Initial artists in the series include Johnny Copeland, NRBQ, Buckwheat Zydeco, Riders In The

Sky, Clarence Gatemouth Brown, and John Fahey. Anthologies of bluegrass, rhythm & blues, African, and string band music are also planned.

Although CDs have provided strong additional sales for the label, Rounder's entry into the market was somewhat tentative. Like virtually every other label, the imprint was forced to contend with the unavailability of pressing time.

Rounder finally moved toward solving its CD problems when it gave CD-only label Rykodisc the rights to three anthologies of Rounder recordings. "In return they gave us the kind of information we needed about the configuration as well as some of their contacts," says Nowlin.

The label has also found that creating appropriate and attractive packaging for the new configura-

tion has benefited its cassette line as well.

Rounder's CDs are packaged in a series of different-colored generic cardboard 4- by 12-inch sleeves. "We wanted to work out a design that would be consistent across all releases," says package designer Scott Billington. "We always treated cassettes like they were second cousins of LPs, and we didn't want to do that with CDs."

Billington says that Rounder's cassette packaging was subsequently affected by the attention to CD packaging. "We've gone back

and added liner notes to many of our cassettes," he says. "Why should the cassette consumer be penalized?"

To help maintain its high catalog profile, the label has printed 60,000 CD inserts touting its available and forthcoming titles.

"I'm sure other catalog labels will come along and release their music on CD," says Nowlin. "But they won't have the advantage of being first."

## LOCH RESIGNS FROM WEA EUROPE

(Continued from page 4)

dissatisfaction with the European group was made known to his superiors, a new contract was offered carrying additional responsibilities, which centered on the building of domestic repertoire in the various WEA companies in order to establish precedence over CBS worldwide. But it is understood Loch turned down the offer, as it would still have meant working for Lopez—instead of with him.

Before making a decision about his future, Loch intends to take time off "to sail the Mediterranean waters."

Following Loch's resignation, Ertegun said, "When WEA decided to form its own company in Germany in 1971, I selected Loch to become its first managing director.

"During the next 12 years, he performed brilliantly in that role, starting from scratch and building a

strong and dynamic organization. In addition to marketing our U.S. and U.K. artists, he created significant national repertoire."

Loch was a founding member of the German Record Academy and a board member and chairman of the German IFPI group for several years. Under his leadership, WEA International built the first record-pressing plant Warner Communications had anywhere in the world. Last year, a CD plant was added to Alsdorf's pressing and tape duplicating facilities.

Ertegun also said that by 1982, WEA Germany had become the most complex and successful of all WEA European operations. Loch was also involved in music publishing and home video distribution. In 1982 he became president of WEA Europe, a new role created to coordinate the development of WEA's European companies.

Said Lopez: "Loch had a difficult task in Europe, as the various marketplaces were undergoing constant changes. By the time I joined WEA International, the systems he had instituted were functioning with great efficiency."

## RADIO AWARDS

(Continued from page 1)

carry the final ballot, with five finalists in each category. Ballots in each stage will be tabulated by an independent accounting firm.

Billboard Radio Award winners will be announced and featured in Billboard's Sept. 12 issue, in a special section to be distributed at the National Assn. of Broadcasters convention in Anaheim, Calif.

The 90 awards will be broken down as follows: 75 awards will be given to radio program directors, music directors, promotion directors, and air personalities. These

awards will be given in five formats—top 40/crossover, adult contemporary, black/urban, album rock, and country—and divided into three market sizes as determined by population data from the Arbitron Ratings Service.

Separate awards will be given to label promotion departments for national and local/regional reps working in each of the five formats, for a total of 10 awards.

An award will also be given to the best national music program in each of the five formats.

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# Cassette-Single Test Is On Although PolyGram Is Out

This story prepared by Steve Gett and Geoff Mayfield.

NEW YORK PolyGram has balked at the cassette-single sales test, planned for this summer by the Recording Industry Assn. of America marketing committee. But the other five major-label distributors remain committed to the trial of the tapes, which are proposed as a replacement for the 7-inch single. The test is scheduled to begin in July.

"We're not participating," says Harry Anger, PolyGram senior vice president of marketing. "At this time, we're not entertaining the idea of the 7-inch cassette single. We don't think that's the business right now, but that's not an irrevocable decision. It's not something that's cast in stone."

But while PolyGram has pulled back from the test—the label group plans instead to throw its support behind cassette maxisingles—executives at WEA, RCA/A&M/Arista, Capitol/EMI, MCA, and CBS say those companies' labels will be involved in the RIAA test.

Still, the trial may not run as originally planned, following developments at an RIAA meeting April 23 in Washington, D.C., and a National Assn. of Recording Merchandisers manufacturers advisory committee meeting April 27-28 in Los Angeles.

At first, the RIAA planned to have at least 50 7-inch-equivalent tapes be displayed in a 5-foot-tall, cassette-shaped fixture in as many as 400 test stores.

Now, the fate of the special display fixture is in doubt. Moreover, the selection of such tapes may be much smaller than was originally hoped for. In addition to PolyGram's defection, sources say CBS' participation may be as small as two titles.

A&M, already in the market with Bryan Adams' "Into The Fire" cassette single, will have at least three new titles—including a second Ad-

ams single—marketed in the configuration before the July test begins, says David Steffan, vice president of sales. He reports that at least 30% of single sales on "Into The Fire" have been in cassettes and estimates that 60%-70% of those shipments have come from reorders.

Steffan refers to the performance of the label's first cassette single as "spectacular."

Among the artists expected to have cassette singles out in time for the test: David Bowie, Pet Shop Boys, Whitney Houston, Jody Watley, Heart, and possibly Herb Alpert. MCA will market three such tapes from the "Beverly Hills Cop, Part II" soundtrack by Bob Seger, James Ingram, and the Jets.

Colin Stewart, vice president of marketing and sales for EMI America, indicates that cassette singles for Bowie and Pet Shop Boys will be in both 7-inch and 12-inch formats, with more artists to follow.

"We're going to cooperate," says Stewart of the RIAA test. "We see it as something that has to be done industrywide, and not just from one or two labels."

Though PolyGram is not getting into 7-inch cassette singles, Anger says the label is exploring alternatives to combat the declining sales of vinyl 45s.

"I think the 7-inch still has its place today, but the market is diminishing," says Anger. "Even on a massive hit—we've had a couple this year, but they're very rare—you only sell about 600,000 maximum. We're clearly committed to CDV [story, page 1], and we've been thinking about CD maxisingles."

PolyGram's cassette maxisingle series will bow later this month, with product to be priced the same as 12-inch vinyl singles. Artists include Bon Jovi, Cameo, Level 42, KTP, and the Fat Boys.

Label executives express disappointment that the RIAA test will not have as many titles as had been intended. "Maybe they won't sell," says Lou Dennis, Warner Bros. vice president of sales. "But if we don't put them out, we'll never know."

## Rep. Wright Explains Move In Accord On Trade's DAT Plight

WASHINGTON Speaker of the House Jim Wright, D-Texas, in a written statement that pacified recording industry officials, said that cutting the digital audiotape provision from the giant House trade bill was nothing personal. In fact, he said he would be glad to schedule a freestanding bill—which he favors—for full House consideration.

Wright said he chopped the DAT provision that banned the import of any DAT machines for one year unless they had copy-coding chips, but said "it was not decision on the merits of the issue. It was strictly procedural."

Wright said, "In fact, I support the purposes of the DAT amendment, but we had agreed not to include product-specific amendments in this generic trade bill."

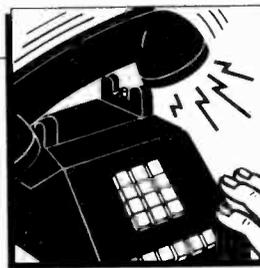
He added, "I urge the Commerce Committee to move expeditiously on the DAT bill as a separate legislative proposal—a proposal that had already passed that committee by a vote of 24-18—and I will be glad to schedule it for consideration by the full House."

The Wright remarks considerably brightened up officials at the Recording Industry Assn. of America, although Jay Berman, the trade group's president, said they knew "all along that something like that, a decision to remove it, could happen."

Berman said the House and Senate hearings on DAT are expected to be held this month.

BILL HOLLAND

## INSIDE TRACK



Edited by Irv Lichtman

**VYING IN THE CHAPPELL (CONT.):** The sale of Chappell-Intersong by its present shareholders appears a given—that is, if a price of at least \$200 million can be met. Within a week, insiders say, a deal will be made in principal among three main contenders: Warner Communications Inc., MCA Inc., and SBK Entertainment. But then again, this is a saga that even insiders concede defies a simple denouement... PolyGram, former owner of Chappell, has become a fully owned unit of Philips; the company acquired the 10% share it did not own from Siemens AG. PolyGram was co-owned by the two companies until Philips acquired 90% control in 1985.

**DAT WAITMAN:** Much has been said about the potential benefits of the digital audiocassette configuration as a Walkman-type personal-stereo unit. But, with even full-size units yet to hit the market here, those consumers waiting for portables may be in for a long haul. DAT decks use large, separate power supplies: Making them smaller means finding a way to reduce power consumption, a difficult task even for the miniaturization-happy Japanese. Quoted in the Journal of the Electronics Industry, Sharp Corp.'s Tatsuhiro Yasunaga says the technology to manufacture DAT boom-boxes with less than 10 watts of power consumption might not arrive for "one to two years"; personal DAT stereos could take even longer to appear.

**RUMOR MILL:** Track hears VH-1 is set for heavy programming changes... Scuttlebutt also has Jim Del Balzo splitting MTV and returning to Columbia Records as director of national album rock promotion.

**CAPITOL CONNECTIONS:** Atlantic Records chairman and CEO Ahmet Ertegun and his brother Nesuhi were avid blues and jazz fans while young residents of Washington, D.C.—their father was ambassador to the U.S. from Turkey. They were always sure to find what they wanted at Max Silverman's Waxie Maxie retail store, which specialized in their favorite genres. After the brothers formed Atlantic, the late Harry Schwartz, who owned a record distributorship in D.C., agreed to take on the line. Silverman and Schwartz's sons, Jim and Stu, were among the guests at the Waldorf-Astoria April 27 when Ahmet, a Moslem, received the Irvin Feld Humanitarian Award from the National Conference of Christians & Jews. Other Washington connections surfacing at the affair are that Silverman once sold records out of a drugstore owned by the family of the late Irvin Feld and that the Schwartz family is related by marriage to Feld, the onetime artist manager/promoter who bought the Ringling Bros., Barnum & Bailey circus, now operated by his son Kenneth, who presented Ertegun with the award. Dr. Henry Kissinger, a close friend of the Erteguns, delivered an affectionate tribute to Ahmet.

**EXPECT OFFICIAL WORD** soon that RCA's Dave Wheeler is being promoted to run sales for the label as a vice president out of New York... Margaret LoCicero of Billboard's sales staff has been elected president of Women In Music.

**PLASTIC CHASE:** A five-month investigation in the greater Boston area led to the April 24 arrest of Stephen Lee, proprietor of the Harvard Square shop Cambridge Disc and Record; he allegedly ran \$66,000 worth of vouchers on stolen credit cards. Lee was arraigned on a charge of larceny in East Cambridge district court.

**THE KAYESETTE:** Caedmon Records is releasing a cassette-only collection of 10 performances by the late Danny Kaye; one of them is "Tchaikovsky," the Ira Gershwin-Kurt Weill song introduced in 1940 by Kaye in "Lady In The Dark," in which he takes 58 seconds to recite 58 Russian composers' names (some invented by lyricist Gershwin). The recordings on the tape, called "Danny," were originally released by Columbia Records in the early '50s... Harvey Weiss, the veteran music industry exec/lawyer, back in Gotham after trips to

the West Coast and Far East, is exploring a new business venture in the industry... Elaine Schock has resigned her slot as publicity topper at Chrysalis Records in New York and will soon debut her own publicity service.

**GOING WEST (SIDE):** After almost three decades on the East Side, the MCA Entertainment Group, consisting of the records and music publishing units, plans to shift to the West Side of Manhattan this fall. The division has signed a 15-year lease for 31,000 square feet in the new 44-story multiuse tower at 56th Street and Broadway. Several apartments have also been acquired by MEG. Meanwhile, MCA Nashville has a new address as of Monday (4): 1514 South, 37212. The phone number remains the same.

**IN THE DRAFT:** Norby Walters, the music agent who began representation of athletes several years ago, was involved in seven of the 28 first-round picks in the National Football League draft in New York April 28. However, Walters is suing five of the seven players over breach-of-contract issues and is himself being investigated by the FBI on charges of making threats against players.

**NEW MUSIC NEWS:** Richard Branson, king of the Virgin empire, and industry veteran Bill Graham will keynote this year's New Music Seminar, to be held July 12-15 at the Marriott Marquis in New York. This year's NMS will feature expansion of the nighttime concert ties into a full-fledged New York Music Festival, with plans for more than 200 bands to appear in 20 clubs over seven nights.

**HONORING WHITNEY & THE GANG:** Whitney Houston will receive the creative achievement award and Kool & the Gang the humanitarian award at the music and performing artists unit of B'nai B'rith's 23rd annual awards dinner, scheduled for June 16 at the Sheraton Centre Hotel in New York. The unit's regular monthly meeting May 12 at the Sutton Place Synagogue will feature an evening with pianist Dick Hyman.

**WITHOUT COOK:** David P. Cook has departed Dallas-based video-rental web Blockbuster Entertainment—of which he was president and CEO—in what a company spokesman refers to as a "friendly departure." Cook, who still retains stock in the publicly traded company, has been replaced by H. Wayne Huizenga, who was elected director and chairman of the 30-store chain's executive committee earlier this year.

**A 'WELCOME HOME' CONCERT** for Vietnam veterans has been set for July 4 at RFK Stadium in the nation's capital. At least 15 major acts are expected to perform, including Linda Ronstadt, James Ingram, Crosby, Stills & Nash, and John Fogerty. The event will be videotaped for subsequent presentation by HBO. More details will be spelled out at a press conference this week... More sketchy is a September Greenpeace concert, set for September, with performances to originate in the U.S. and the Soviet Union.

**MALL MOVE:** Persistent rumors have 190-store Wherehouse selling off possibly as many as 30 of its mall units. The report is seen as consistent with the chain's recent growth strategy, emphasizing larger stores featuring video rental. In its latest fiscal year-end disclosure, which showed earnings down 21 cents a share (on record sales of \$225.3 million), Wherehouse president and CEO Louis Kwiker states that the chain plans "to close 15 smaller stores" and open 37 new stores by Jan. 31. Kwiker was out of town and unavailable for comment at presstime. Keith Benjamin at Silverberg & Rosenthal is among the analysts who view any mall-unit spin-off as logical: "While Wherehouse earnings and stock have been depressed by expenses associated with the rapid addition of new stores, slowing growth in video rental revenues, and other factors, we believe it is well-positioned to achieve improved long-term growth from the home entertainment software boom."

**WOMAN'S MOVEMENT:** Among those vying independently for a Video Software Dealers Assn. board slot is Carol Pough, wife of John Pough, a former VSDA president and founding board member. The Poughs operate single-store Video Cassettes Unlimited in Santa Ana, Calif.

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# randy travis

Randy Travis had the kind of year most singers only dream about. The Country Music Association's Horizon Award, Best Male Vocalist, Best Album, Best Single and Best Song from the Academy of Country Music. His first album, *Storms Of Life*, was a Platinum debut. "On The Other Hand," his award-winning single, a No. 1 hit.

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