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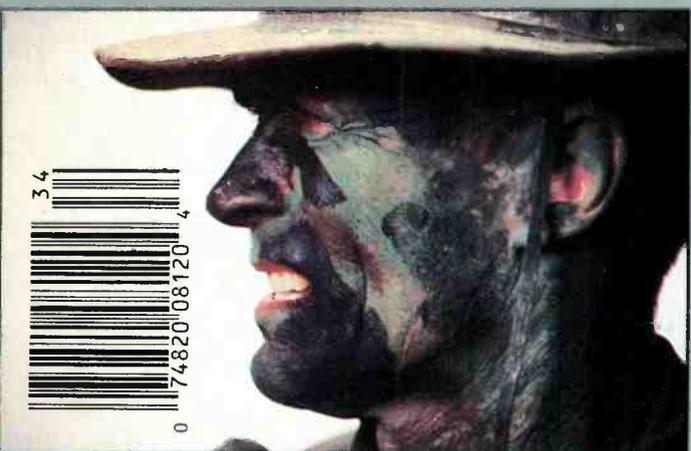
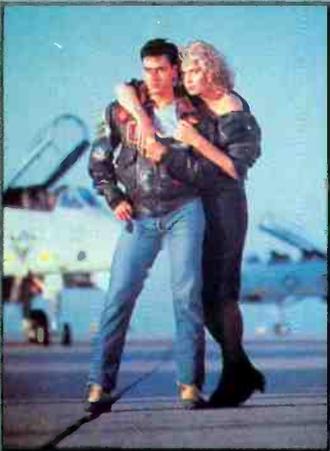
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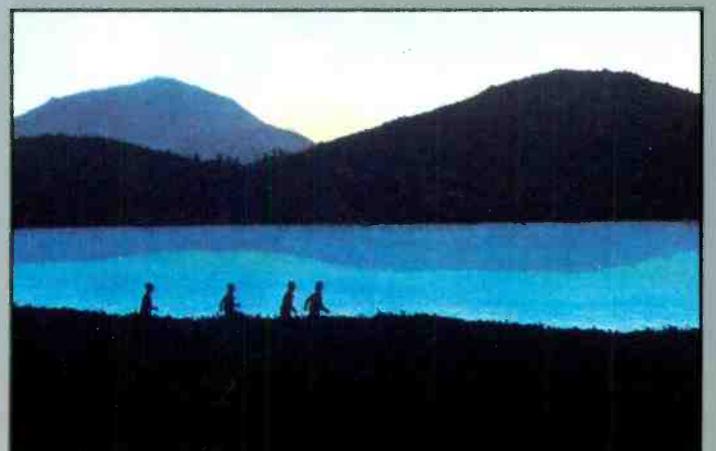
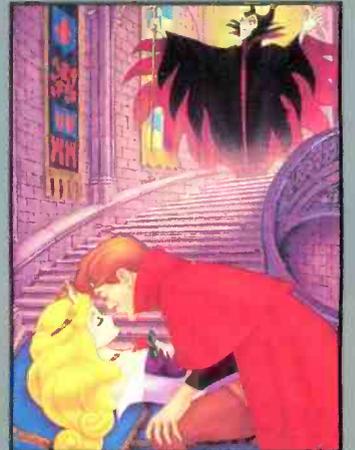
VOLUME 99 NO. 34

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 22, 1987/\$3.95 (U.S.), \$5 (CAN.)



VIDEO
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A
7



**IN THIS BUSINESS
EVERYBODY
TALKS STARS.**

Billboard

NEWSPAPER

VIDEO STARTS

ON PAGE 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

CDV Rollout Will Come In A Sprinkle, Not A Shower

BY STEVEN DUPLER

NEW YORK The audio/video hardware and software manufacturers cooperating in the promotion of compact disk video were scheduled to meet Monday (17) in Las Vegas to revise their timetable for an industrywide launch of the new configuration.

At the Chicago Consumer Electronics Show in June, most of the firms involved with CDV were predicting a full-scale launch for sometime this fall. But according to John Messerschmidt, coordinator of the joint CDV effort, although "there will still be a fall launch, obviously, not everybody is ready. We only started this in April, and some people are able to move faster than others."

Messerschmidt, a former Magnavox executive, says he does not expect to see a "full, industrywide product rollout" until at least the second quarter of 1988.

The first software should appear in October, he says, from "perhaps" (Continued on page 106)

VSDA Meet Addresses Industry's Growth Dealers Face Vid 'Maturity'

BY AL STEWART

NEW YORK Either grow or go. That's the message retailers attending the sixth annual Video Software Dealers Assn. convention are likely to hear repeated throughout the four-day confab Sunday-Thursday

(16-20).

As the pace of the industry quickens and competition for the consumer's entertainment dollar reaches the boiling point, retailers seeking to maintain the status quo may find their road a rocky one.

"You have to change in order to

compete," says Jack Messer, owner of the Video Store in Cincinnati. "You're looking at the start of a maturing industry. There is no reason retailers can't succeed—if they run their stores like a business."

Messer, who was elected president of the VSDA at the trade group's first convention in 1982, says that opportunity still abounds for shrewd retailers who can keep their customers excited.

While the phrase "maturing industry" has been used to describe home video for the past two years, the evidence at this show will be most compelling. Consider, for example, the prospect of Jack Valenti giving a keynote speech.

(Continued on page 106)

Distrib Discount Does It For 'Dundee'

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK An extra discount for video distributors, which brought their wholesale costs in line with rackjobbers, has helped Paramount

Home Video's "Crocodile Dundee" bite into a larger portion of this summer's video market.

Originally, racks were to get the title at 43% off its \$29.95 retail list; distributors were scheduled for a 40% break. But, in midstream, Paramount eliminated the 3% differen-

tial when it announced that any wholesaler—distributor or rack—that makes its quota will be entitled to the 43% mark. The move brought the title's cost down to \$17.07.

The elimination of the 3% differential between distributors and (Continued on page 105)

Movie Music Flexes Summer Chart Muscles

BY STEVE GETT

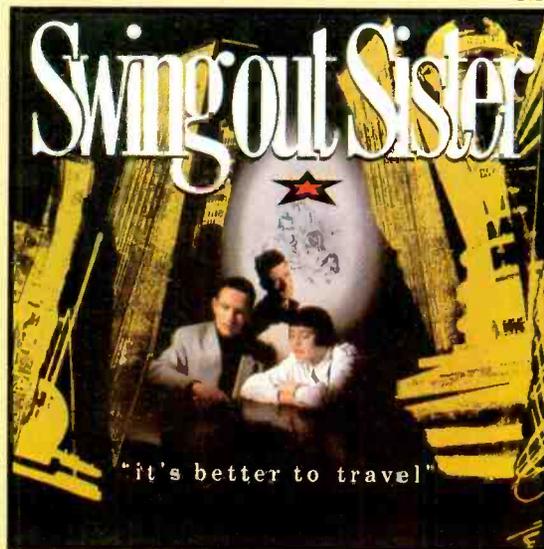
NEW YORK The charts are alive with the sounds of movies.

The annual rollout of summer soundtracks has produced three bona-fide hits on the Top Pop Albums chart: "Beverly Hills Cop II," "Who's That Girl," and "La Bamba." And on this week's Hot 100, the title songs from the last two films have rocketed to Nos. 1 and 2, respectively.

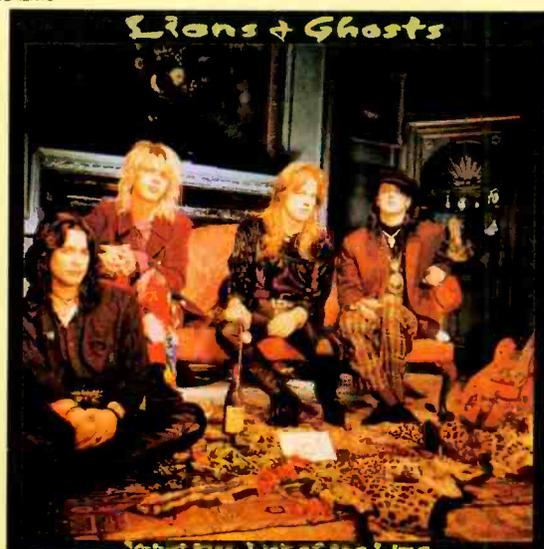
With more than a half dozen movie-associated albums still to come—and several just out—this year's soundtrack picture is looking particularly bright.

As with any other summer, (Continued on page 106)

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\$20 Million Promo Set For Disney Video

BY JIM McCULLAUGH

LOS ANGELES "Lady And The Tramp," the leading holiday title from Walt Disney Home Video, is being backed by more than \$20 million in marketing support from Disney, McDonald's, and the American Dairy Assn. The campaign is believed to have the biggest budget ever set for a single video release.

The three-way alliance underscores the industry trend toward promotional tie-in partners for major home video releases, rather than commercials.

An estimated 30 million cassette rebate coupons worth \$3 will be distributed from Nov. 20 through (Continued on page 104)



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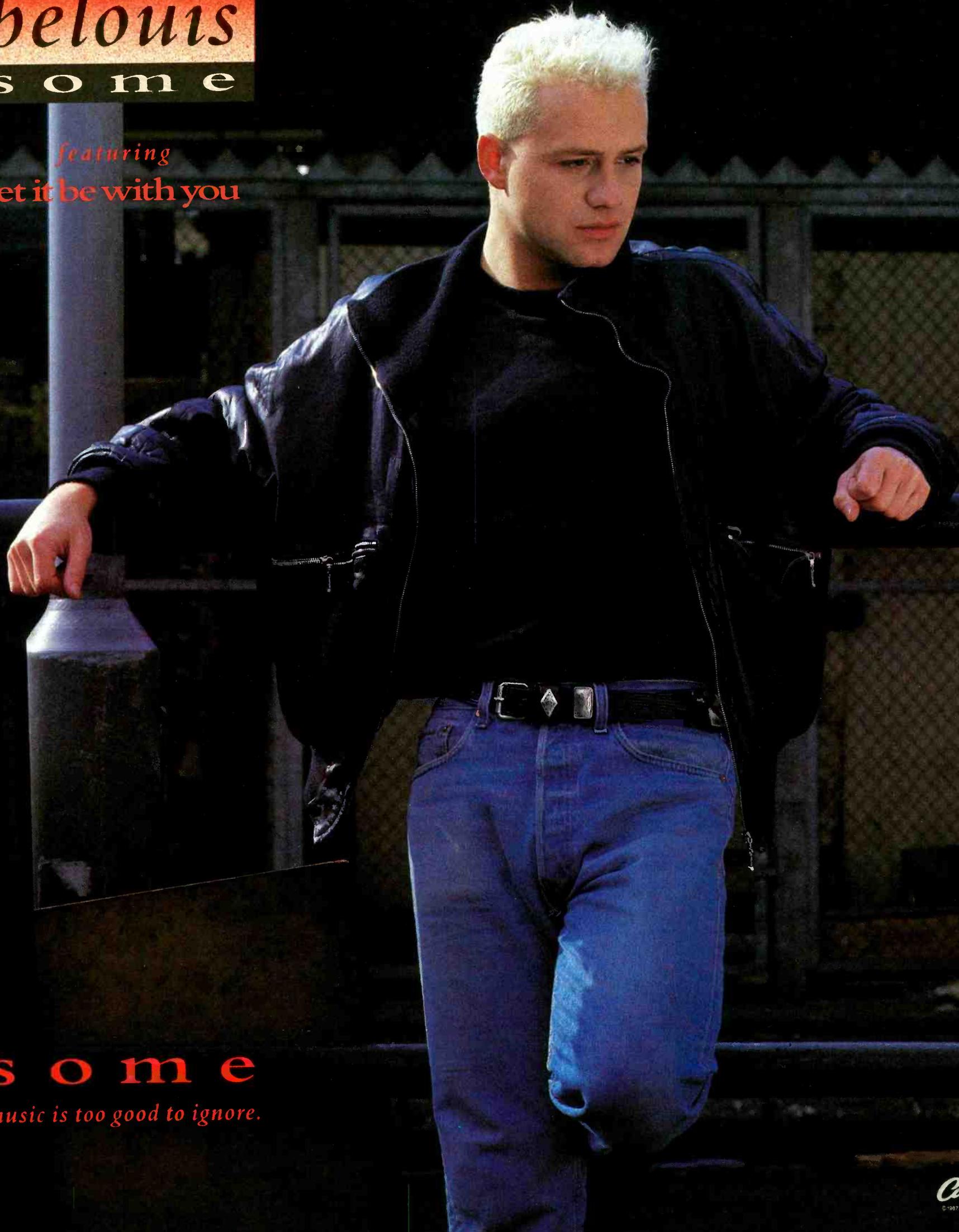


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VOLUME 99 NO. 34

AUGUST 22, 1987

VSDA CONVENTION PREVIEW

Throughout its short but volatile history, the prerecorded video business has been stubbornly stuck on fast-forward. Al Stewart reports on the latest home video trends in this special section. **Follows page 60**

VSDA Directors, Chapters In Spotlight

Retail editor Geoff Mayfield talks to the four dealers who recently won election to the VSDA board of directors. In addition, a complete directory of the VSDA chapters nationwide has been compiled. **Pages 62, 68**

'LA BAMBA' BOWLS OVER RADIO

"La Bamba" is proving itself to be the ultimate crossover record, garnering play on country and Latin stations and practically every format in between. Carlos Agudelo looks at its reception in the Latin community in his column, La Radio Latina. **Page 84**

EIA Has Second Thoughts On DAT Study

The Electronics Industries Assn. is reconsidering its offer to finance in part a study, to be conducted by the National Bureau of Standards, of the CBS Copycode system. Is Horowitz has the details. **Page 108**

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Reprise Readies A Big Reprise Artist Roster Already In Place

BY DAVE DIMARTINO

LOS ANGELES Reprise Records returns this week as a full-line record company, with a newly recruited field promotional staff and artist roster already in place, and ambitious plans for future expansion.

Mo Ostin, chairman of Warner Bros. Records and a founding officer of the original Reprise label, calls the line's reactivation the result of his company's sustained success and a desire for increased expansion. The long-term objective, he says, is to establish another label "comparable" to Warner Bros.

"We're probably off the best three years in our history," says Ostin. "We recognized that we were pretty much at the top of our game, that we might be peaking in a way—and we tried to consider how we were going to grow beyond the levels at which we were performing." Because the record industry itself seemed to be healthy and Warner Bros. was also "enormously healthy," says Ostin, "it seemed that there was some approach that we could take if we reinvested by expanding our organization, to enable us to get even bigger."

After continued discussion—which included consideration of reviving the name of the company's onetime subsidiary, Loma—the Reprise label "made the most sense for us," says Ostin.

As an immediate result, Rich Fitzgerald, former vice president of promotion at Warner Bros., has been appointed vice president/director of promotion for the new Reprise label, overseeing a staff of 25.

Furthermore, an initial Reprise artist roster has been drawn up, which includes both new signings and "transfers" from Warner Bros. and its associated labels. Included on the roster are Simon F., the Bo-Deans (on Reprise/Slash), the Dream Academy, Taja Seville (on Reprise/Paisley Park), Rosie Flores, Roger Troutman, and Dwight Yoakam.

The creation of a promotion staff is the first step in re-establishing Reprise as a full-service record label, says Ostin. Citing the label's past history—where a healthy, competitive situation existed between the separate Reprise and Warner Bros. a&r departments, but all other label services were shared—Ostin says the company is hoping for more distinct label identities. "What we're thinking about here, if it develops the way we hope it will, is that we'll have far more departments and functions and much more separateness than we had with the original Reprise and Warners," he

says.

Another factor in the decision to revitalize Reprise was the potential for not only market-share growth, but "people growth," says Ostin. "If you set up another label, you're giving shots to people who might not otherwise be able to grow with the company because other slots are filled. And although people move on, as was the case with [current Capitol Records president] David Berman or [current Virgin Records co-managing director] Jeff Ayeroff, that doesn't happen very often.

"We've got an incredible stability (Continued on page 104)

Sponsorship Seminar Panelists Announced

NEW YORK The principal speakers and panelists have been announced for the annual seminar "Sponsorship In The Entertainment & Leisure Industry," to be held Sept. 27-29 at the Fairmont Hotel, Dallas.

The three-day event, co-sponsored by Billboard and its sister publication Amusement Business, will be attended by record company executives, talent agents and managers, corporate marketing executives, video companies, radio promotion directors, music and sports marketing agencies, advertising and marketing agencies, public relations firms, and promoters and producers of events.

The seminar will focus on a variety of topics, including the following:

- The role of music marketing in artist development.
- Target-market sponsorship strategy.
- Creating self-liquidating sponsorship programs.
- Pricing, negotiating, and pro-

motional development of music sponsorships.

- New directions in video sponsorship.
- Reaching the college market at local, regional, and national levels.
- Consumer promotion programs.
- Market-by-market sponsorship.
- Business-to-business marketing case studies.

Among the speakers and panelists: Philip Bloom, Burson-Marsteller; Perry Cooper, Atlantic Records; Julie Cordry, Miller Brewing; Geoffrey Drummond, Drummond Divine Co.; Joanne Engelhardt, Hewlett-Packard; Joe Jeff Goldblatt, The Wonder Co. Inc.; Eric Graves, Texaco; Bob Halford, State Fair of Texas; Donna-Ann Hayden, Glenmore Distilleries; Mark Hersch, Pace Management; Tony Hobson, Hobson, Barnes & Associates; Jeffrey K. McElnea, Einson Freeman; Ann Francis Oakes, The Marketing Consortium; Michael L. Omansky, RCA Records; Brian Par-

(Continued on page 106)

'E.T.,' 'Rocky Horror Picture Show' Top Some Lists

Dealers Dream: If Wishes Were Videos . . .

BY IRV LIGHTMAN

NEW YORK Video dealers, while acknowledging a steady release schedule of catalog titles, still have a sizable wish list they would like to see on their shelves.

"The list gets lighter every year, of course," says Steve Burns, president of RKO Warner Theatres Video, with 20 stores in the New York metropolitan area, "but there's plenty of titles in demand. A genre I'd like to see titles from are Broadway shows as actually presented on stage. We're always asked about them."

Burns would like to see three Hollywood movies released for home video: "The Manchurian Candidate," the 1962 film starring Frank Sinatra, "The Rocky Horror Picture Show," produced in the U.K., and "E.T."

At New Video, with four stores in Manhattan, Steve Savage, president, and Michael Pollack, executive

vice president, are happy that a prime wish-list title is about to be released by Paramount, the classic ballet feature "Red Shoes," which is New Video's most-requested customer title among unavailable oldies.

Savage and Pollack also say they have gotten many requests for Bernardo Bertolucci's "1900"; the '60s cult film "Riot On Sunset Strip"; "Black Orpheus," the Brazilian classic once on CBS/Fox but no longer available; "Five Easy Pieces," starring Jack Nicholson; the John Sayles-directed sleeper "Baby, It's You"; Walt Disney's "Fantasia," first released in 1940; and two other foreign features, "Satyricon" and "Bread And Chocolate." Savage and Pollack also say "Manchurian Candidate" and "E.T." have been much requested.

Pollack says studios need more feedback from customers and video store personnel to keep unreleased titles under consideration. Acknowledging manufacturers' desire to

pool many catalog titles as part of a promotion, Pollack says some good titles do get lost in the shuffle. He cites other instances, however, when good results came from promotions focused on actors, like the simultaneous release of two movies starring Robert De Niro, "Once Upon A Time In America" and "Mean Streets."

Brad Kinzback, director of distribution and inventory at Blockbuster Video, a national chain of 82 units, says the web gets feedback on catalog releases from "special request" sheets in each store. He, too, would like to have "E.T." and the cult classic "Rocky Horror Picture Show." He would also like to see the release of such films as "The Apartment," a 1960 film starring Jack Lemmon, previously released but currently unavailable; 1950's "Harvey" with James Stewart; 1942's "Pride Of The Yankees" starring Gary Cooper

(Continued on page 102)

Vendors Encourage Rental Venture At Meet Target Broadens Its Video Goals

BY EARL PAIGE

MINNEAPOLIS Making a bid to develop its image as the leading U.S. discount department store in trendy merchandise, 252-unit Target is enlarging its video presence in major ways.

The chain generally is putting more emphasis on several areas of prerecorded software—especially compact disks. The vigorous thrust in video was described at the first video seminar at the annual convention of the chain's Jetco supply wing, held here Aug. 5-8 at the Airport Hilton.

At the event, which drew 250 staff and supplier delegates, Bill Veeneman, director of Jetco, explained several elements of Target's record growth, including an expected \$5 billion in sales this year.

The upbeat angle for home entertainment software suppliers is the \$110 million portion of total sales for Jetco departments, which boast an overall growth rate "in excess of

25%," said Veeneman. "We're one of the five fastest-growing [Target] divisions."

A portent of further growth in video for Target emerged during the video seminar, in which several vendors urged Target to consider a rental department.

Both Veeneman and Doug Harvey, Jetco buyer, reacted sympathetically. "With 200 million people moving through [Target] annually, we have the potential. No question about it," said Harvey, at the helm of a video round table, which focused predominantly on sell-through.

The challenge to consider rental was posed by Saul Melnick, president of Tri-Star Home Video. "Do you want to be only a part of a \$7 billion annual business?" he asked. "You've got the traffic and space [for rental]."

George Port, general manager of Video Treasures, then identified other discount department stores scoring in rental, including Wal-Mart, Shop Co, Smitty's, and Lechmere.

Dave Mount, vice president of

sales at Warner Home Video, pointed to the significance of Lechmere being a division of Target parent Dayton Hudson. "You have only to look to your own cousin to see how it's done," he said.

Target's emphasis on video is seen in its main-aisle positioning of video and compact disks for maximum exposure, use of four overhead monitors playing custom-produced videos, and dynamic displays of videocassettes. Library-style shelving for video will be in all stores by October, said Harvey.

Veeneman—leading his second convention since assuming the director post just prior to last year's event—said he believes suppliers are now realizing "just how much of the country we're active in."

With 73 new stores planned for this year, including 55 in California, Target's markets show major concentration in the Midwest and Southwest. And along the West Coast, there are so many stores that a sixth distribution center will bow soon in Sacramento, Calif.



George Wants It. Executives of the CBS/Records Group recently met with Columbia recording star George Michael, center, to plan the development of his career as a solo artist and to celebrate the success of his hit single "I Want Your Sex." Pictured are, from left, Paul Russell, managing director of CBS Records U.K.; Al Teller, president of CBS Records; Michael; Walter Yetnikoff, president, CBS/Records Group; and Bob Summer, president of CBS Records International.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sue Satriano is promoted to vice president of public relations and communications for EMI Music, North America and Japan, based in Los Angeles. She was director of that division.

Elektra Records promotes Earl Hutchinson to national director of promotion & marketing and Joe Morrow to national director of special markets, West Coast. Both were promotion marketing managers for the East and West Coast, respectively. Also, Cindy Parker-Cook is appointed promotion marketing manager for the Los Angeles market. She was national coordinator of promotion for the label.

Doug Daniel is named national director of r&b promotion for Arista Records in New York. He was senior national director of promotion, special

Labels Win Suit Against Counterfeiter

NEW YORK Four labels were awarded the maximum in statutory damages for civil copyright infringement in U.S. District Court in Los Angeles July 21.

Sources close to efforts to fight record counterfeiting could not recall an instance in recent memory in which a counterfeiter received a maximum fine, which amounts to \$50,000 per infringement under civil penalties.

Steven J. Bennett, a counterfeit cassette manufacturer, was ordered by Judge William D. Keller to pay a total of \$300,000 for the infringement of six copyrighted sound recordings owned by CBS Inc., Atlantic Records, Elektra/Asylum/Nonesuch Records, and Warner Bros. Records.

The labels had filed a civil lawsuit on Sept. 24, 1986, charging infringement by Bennett on product by such artists as Phil Collins, Power Station, Prince, Barbara Mandrell and on the soundtracks to the films "Night Shift" and "The Last Dragon."

The civil action followed a plea of guilty by Bennett to one count of criminal copyright infringement on Nov. 18, 1985. This resulted in a fine of \$3,000 and a suspended sentence with three years of probation. Included in the plea were the same six titles that formed the basis of this civil action and judgment.

Bennett's criminal indictment stemmed from an FBI raid on his premises, resulting in the seizure of about 9,000 counterfeit tapes, 100,000 cassette insert cards, 400,000 labels, 12,000 cassette boxes, and four high-speed duplicating machines.

IRV LICHMAN

Freston New MTV Net CEO Title Comes With Exit Of Roganti

NEW YORK Tom Freston, who since September has shared the title of co-president of MTV Networks with Bob Roganti, has been named president and chief executive officer of the Viacom International Inc. subsidiary.

After the departure nearly a year ago of former MTV chairman and CEO Bob Pittman, Freston was appointed president of a new entity, MTV Networks Entertainment. At the same time, Roganti, formerly head of advertising sales for MTV, was named president of MTV Networks Operations.

The two divisions served as the "left brain/right brain" segments of MTV Networks, one handling programming, acquisitions, and creative elements, the other, sales and marketing efforts.

With Freston's new title comes word of Roganti's departure from MTV; he has not yet announced his plans, but says he will announce his next moves in about three weeks. Sources say that Roganti will likely stay in the television industry, but not necessarily in the music business.

Billboard Promotes Three

NEW YORK In a series of moves, three key Billboard staff members have been promoted.

Jean Rosenbluth becomes news editor, responsible for directing staff coverage of events and trends in music and home video. She has been a copy editor with Billboard since January 1986. Rosenbluth will continue as East Coast coordinator of album reviews.

Peter Kobel becomes senior copy editor, responsible for direction of copy-desk operations. Kobel joined Billboard from Advertising Age in May 1986 as a copy editor.

Linda Moleski is promoted to reporter. Moleski has been an editori-

ness.

Freston's major goal—and one of his primary achievements while running the entertainment division—is the continued global expansion of MTV Networks. Under his direction, the company launched MTV Europe Aug. 1 (Billboard, Aug. 8) and had previously established program-licensing arrangements in Japan and Australia.

Freston has served in a number of capacities during his seven-year tenure with MTV Networks and Warner Amex Satellite Entertainment (MTV's previous owner). He has held positions in the sales, marketing, and programming areas. He was also senior vice president and general manager of MTV, a post now held by Lee Masters.

Freston was responsible for one of MTV's most effective consumer advertising efforts, the "I Want My MTV" campaign.

Freston will continue to report to Ken Gorman, executive vice president of Viacom International and chairman of the Viacom networks group.

STEVEN DUPLER



SATRIANO



HUTCHINSON



MORROW



PFEIFER

markets, for Elektra Records.

Epic/Portrait Records appoints Bob Pfeifer and Margot Core managers of a&r for the West and East Coast, respectively. Pfeifer is a recording artist on Passport Records. Core headed an artist management and consulting firm, Core Arts.

Windham Hill Productions in Los Angeles names Rich Schmidt director of national promotion. He was national promotion manager for its Open Air label. Additionally, John McNamara and Roy Gattinella are appointed regional managers for the Midwest and Western regions, respectively. McNamara served in a similar post at RCA Records Nashville. Gattinella was upped from director of alternative sales and marketing.

Virgin Records in Los Angeles appoints Jean Pierre as r&b promotion operations manager. She was director of operations, black music, for Aris-



DANIEL



CORE



LAMBERT



FRESTON

ta. The label also appoints the following regional promotion managers: Anita Cloud, based in Atlanta (covering the Carolinas); Roland Edison, Dallas; India Graves, Atlanta (covering Georgia, Florida, and Alabama); Gary Harris, New York; Daria Langford, Chicago; Nat Martin, Lanham, Md.; Chuck Rush, Los Angeles; and Dave Rosas, Detroit.

Lisa Dulebohn joins Atlantic Records in New York as video producer. She was assistant producer for SSC&B Advertising.

Sleeping Bag/Fresh Records in New York makes the following promotions: Virgil Simms as national director of promotion; Tita Gray, national dance and 12-inch promotion director; and Millie Walker, video promotion director. Simms was regional marketing and promotion director. Gray was regional radio and retail promotion manager. Walker will continue as regional radio and retail marketing manager.

Profile Records in New York appoints Betsy Grant marketing representative. She has been with the label for the past year.

Larry Smith is named West Coast regional manager for Peter Pan Industries, the Newark, N.J.-based children's label. He was national urban marketing manager for PolyGram.

(Continued on page 96)

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SEMINAR SCHEDULE

Sunday
Sept. 27 Registration 11:00 am - 5:30 pm
 Sessions 1:00 pm - 5:30 pm
 Reception 6:30 pm - 8:30 pm

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Monday
Sept. 28 Registration 8:00 am - 1:00 pm
 Sessions 8:30 am - 12:00 pm
 Luncheon 12:00 pm - 1:30 pm

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 Sessions 1:30 pm - 6:00 pm
 Reception 7:30 pm - 9:30 pm

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Tuesday
Sept. 29 Sessions 8:30 am - 12:15 pm
 Lunch 12:15 pm - 1:45 pm
 Sessions 1:45 pm - 3:45 pm

Seminar ends at 4:00 pm

SAMPLE TOPICS

- Creating Self-Liquidating Sponsorship Programs
- Music Marketing's Role in Artist Development
- Target Market Sponsorship Strategy
- Pricing, Negotiating and Promotional Development of Music Sponsorships
- New Directions in Video Sponsorship
- Reaching the College Market at Local, Regional and National Levels
- Consumer Promotion Programs
- Market by Market Sponsorship
- Business to Business Marketing Case Study

SPEAKERS (Partial List)

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

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

- Brian Parrott, Louisiana Pacific
- Jeffrey McElnea, Einson Freeman
- Edward Wakeham, College Satellite Network
- Neil Leventhal, American Honda Motor Co.
- Angelo Anastasio, Adidas USA
- Rhonda Racz, Seagram & Sons, Inc.

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REGISTRATION

FCC Judge Strips RKO Of Licenses

Ruling Cites 'Continuous Dishonesty'

BY ED MORRIS

The Federal Communications Commission has ruled RKO General unworthy of the licenses it holds for 14 radio and television properties.

A number of music radio outlets are involved in the ruling, including KRTH Los Angeles, which has an AC/classic rock format; urban WRKS New York; classical WGMS-AM/FM Washington, D.C.; big-band KFRC-AM San Francisco; and AC outlets WROR Boston, WAXY Fort Lauderdale, and WFYR Chicago. The other RKO stations are talk-formatted WRKO Boston and WOR New York.

In a 75-page opinion, FCC Administrative Law Judge Edward Kuhlmann reviewed the complaints against RKO's "history of repeated and continuous dishonesty" dating back to 1971. The focus is on alleged false and misleading financial reports filed with the FCC and on the false billing of advertisers.

Kuhlmann said in his billing, "There is not a single case of fraudulent billing practices investigated and reviewed by this commission, which exhibits as many practices affecting as many advertisers over as many years."

A spokeswoman for the FCC says the commission is empowered to strip RKO's license within 50 days if Kuhlmann's decision is not contested. However, GenCorp, RKO's Akron, Ohio-based parent corporation, announced immediately that it would appeal the ruling.

In a statement issued by GenCorp, William Reynolds, its chairman and CEO, says, "The decision is unprecedented and unjustified. Since the FCC's decision to remove RKO's Boston TV license [in 1980], RKO has scrupulously sought to adhere to FCC regulations."

Quoting Pat A. Servodidio, president of RKO General, the statement says that Kuhlmann "refused to give weight to the extraordinary

commitment and achievements of our stations to their mandate of public community service."

"In almost all of our markets," Servodidio is quoted as saying, "the RKO stations have maintained competitive market shares, which indicates our audiences' affirmation of our excellent programming." He specifies that this year alone the RKO radio stations had received more than 125 awards.

In the spring Arbitrons, RKO stations had a mixed performance in the top three markets. WRKS had a 4.4 share, down from the 4.8 of the previous quarter; KRTH registered a 3.8 share, up from 3.6; and WFYR rose from 2.3 to 2.6.



Back To School. EMI America recording artist Nona Hendryx recently visited her high school, P.S. 44, on Manhattan's Upper West Side. She spoke to the students about record production, how singles are selected for an album, and the music industry in general. Hendryx also played her new single, "Baby Go-Go," and other tracks from her current album, "Female Trouble."

Jem Severs Passport Logo

From Distrib Operation

BY LINDA MOLESKI

NEW YORK The Jem Group of companies has reorganized, separating the operations of its distribution arm from those of its in-house record label, Passport, and its associated imprints. The move represents the latest in the growing wave of U.S. importers turning their attention to domestic signings and releases.

Under the new structure, Jem's sales and distribution branches in South Plainfield, N.J., and Los Angeles will now be headed by executive vice president Bill Shaler, who was in charge of Jem Records West.

"The reorganization was a long time coming," says Jem president Marty Scott, who adds that the recent acquisition of the P.A.R.A.S. Group, a West Coast-based promotion and marketing firm, enabled Passport to develop into a full-scale record company.

Jim Snowden, head of the P.A.R.A.S. Group, will now serve as the label's vice president of marketing.

"The reorganization started 18 months ago, but over the last two months, [the purchase of] the P.A.R.A.S. Group made it easier to go out

there and compete," Scott says.

"Technically, Jem was always a distribution company," he adds. "Passport Records was just a piece of paper; it never had a staff. Now it has a staff of over 20 people."

According to Scott, the distribution facility will now work on a budget separate from that of the record company's. "We're running Passport like a separate entity. There's the same parent company, but the distribution company cleared its decks."

Additionally, the label's staff, including Scott, will be housed in a new space alongside the company's South Plainfield warehouse.

Scott says that Passport will be more aggressive in its signings and will be going after "bigger-name" acts. He estimates that in fiscal 1988, the Passport labels will release some 57 recordings. Logos under the Passport umbrella include Passport Jazz, Audion, PVC, and Editions E.G., which will continue to be distributed exclusively by Jem.

There will also be a bigger presence from Passport in the rock'n'roll arena. "We have a tremendous amount of stuff coming out," he says.

Nashville Acts Absorbed By Capitol

EMI Leaves Country

NASHVILLE Except for catalog product and new singles from existing albums, EMI America is getting out of the country music business. A spokesman for Capitol Records' Nashville operation says that EMI America's entire country roster is being absorbed by the Capitol logo.

The move affects these former EMI acts: Barbara Mandrell, Dan Seals, the Osmond Brothers, Tom Wopat, Don McLean, Dana McVicker, Newgrass Revival, Lisa Angelle, Jay Booker, and Kix Brooks. No acts were dropped in the change, nor have there been any

staff cutbacks in the Nashville division.

Upcoming albums from Newgrass Revival and Dan Seals, originally slated for release on EMI America, will be switched to Capitol, with no setback in their release dates. Singles yet to be pulled from the Mandrell and McLean albums will remain tagged as EMI product.

The spokesman says it is his understanding that Capitol intends to consolidate EMI America and Manhattan and make the label "totally a New York operation."

Madonna Claims Most No. 1s In '80s;

Bon Jovi LP Finally Slips Out Of Top 10

MADONNA'S "Who's That Girl" jumps to No. 1 on this week's Hot 100, making Madonna the first artist to earn six No. 1 hits in the '80s. That's especially noteworthy because Madonna didn't land her first No. 1 hit—"Like A Virgin"—until the decade was already half over.

Madonna also becomes one of only two female singers in chart history to land six No. 1 hits—and the *only* one to do it strictly as a solo artist. Since leaving the **Supremes** in 1970, **Diana Ross** has had six No. 1 hits, but that total includes a duet with **Lionel Richie**.

Runners-up to Madonna, with five No. 1 hits so far in the '80s, are **Daryl Hall & John Oates**, **Richie**, and **Phil Collins**. **Richie's** total includes the aforementioned duet with **Ross**; **Collins' counts** hits with **Marilyn Martin** and **Genesis**.

"Who's That Girl" is Madonna's third No. 1 hit from a film, following "Crazy For You" from "Vision Quest" and "Live To Tell" from "At Close Range." Her three other No. 1 hits, for those of you who have spent the past three years on Pluto, are "Like A Virgin," "Papa Don't Preach," and "Open Your Heart." (And yes, we realize that all six of Madonna's No. 1 hits have had three-word titles. That's obviously the secret to her success.)

Both of the top two hits this week are from feature films. **Los Lobos' "La Bamba"** jumps to No. 2, matching the peak position of **Ritchie Valens' biggest hit, "Donna."** This is the first time that both of the top two hits have been from features since September 1985, when **John Parr's "St. Elmo's Fire (Man In Motion)"** and **Tina Turner's "We Don't Need Another Hero"** were Nos. 1 and 2.

Finally, we erred in saying that **Taylor Hackford** directed "La Bamba." He *produced* it with **Bill Borden**. **Luis Valdez** directed.

FAST FACTS: **Bon Jovi's** "Slippery When Wet" this week finally drops out of the top 10 on the Top Pop Albums chart, but not before tying "**Whitney Houston**" for the longest run in the top 10 (46 weeks) since **Bruce Springsteen's "Born In The U.S.A."** had 84 weeks in 1984-85. All three acts hail from New Jersey. Is it something in the water there, or what?

The **Whispers** land their first top 10 pop hit this week as "Rock Steady" jumps three notches to No. 8. The breakthrough comes nearly 17 years after the group first cracked the Hot 100. Its previous biggest hit, "And The Beat Goes On," peaked at No. 19 pop in 1980.

Michael Jackson's "I Just Can't Stop Loving You" jumps six notches to No. 10 this week, becoming his

13th consecutive top 10 hit. That puts him in a tie with **Lionel Richie** and **Madonna** for the longest string of top 10 hits in the '80s.

Reggie and Vincent Calloway, who left **Midnight Star** last year, produced both of the top two hits on this week's Hot Black Singles chart. **Levert's "Casanova"** is No. 1 and **Natalie Cole's "Jump Start"** is No. 2. It's the third time in the past 18 months that one producer or team of producers has supervised both of the top two black hits. **Jimmy Jam & Terry Lewis** did

the trick in March 1986 with **Janet Jackson's "What Have You Done For Me Lately"** and **Cherelle With Alexander O'Neal's "Saturday Love"**; **Nick Martinelli** scored just last month with **Stephanie Mills' "I Feel Good All Over"** and **Regina Belle's "Show Me The Way."**

"Casanova" is the second No. 1 black hit for **Levert**—which includes two sons of **O'Jays** founder **Eddie Levert**. The first, "(Pop Pop Pop) Goes My Mind," hit No. 1 in September.

WE GET LETTERS: **Robert T. Durkee** of Altoona, Wis., notes that **Living In A Box's "Living In A Box,"** which jumps to No. 17 on this week's Hot 100, is the highest-charting hit to date in which the artist's name is the same as the song title. It edges out the **Sweet Inspirations' "Sweet Inspiration,"** which hit No. 18 in 1968.

Andy Hammond of N. Muskegon, Mich., notes that **Stephen Bray** has written and/or produced six top 10 hits, not five, as we indicated. We left out **Regina's "Baby Love."**

Barbara Connolly of Richmond Hill, Ontario, recalls a recent instance of an artist being "saluted" in a hit record at the same time that one of his own records was on the chart. (**Smokey Robinson**, of course, is the current example). Last year, **James Brown's "Living In America"** was in the top 15 at the same time as **John Cougar Mellencamp's "R.O.C.K. In The U.S.A.,"** which contained the line "Let's don't forget James Brown." Readers, let's don't.

And **Mike Angles** of New Bremen, Ohio, wants to know, "What are the odds of back-to-back No. 1 hits both having references to clocks in their opening lines?" Off the top, we'd have to say not too good. Maybe in Switzerland, but not here. But Angles points out that it happened last month, when **Whitney Houston's "I Wanna Dance With Somebody"** ("The clock strikes upon the hour") was replaced at No. 1 by **Heart's "Alone"** ("I hear the ticking of the clock").



by Paul Grein

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The Retailers' View

HOME VIDEO: CONFRONTING THE KEY ISSUES

BY LOU BERG

I am concerned about keeping the video business in our stores. Video competition is everywhere—convenience stores, gas stations, pizza parlors. As video retailers, we have got to keep our customers coming back into our stores.

Our responsibility to the industry is to convey to our customers the excitement, the glamor, and the mystery of Hollywood. To everyone who enters our stores we are, in fact, Hollywood! People come to us to fulfill their need for entertainment, and we must offer them the best possible service. We must be different from our competitors; we must be real video specialists.

As retailers, we are in the vanguard of this industry, and the studios need us as much as we need them. We must help them understand our needs and problems and the importance of working together.

There are many issues that threaten the survival of the video software specialist. The one that sticks out in my mind is piracy. But what really constitutes piracy? Repairing the broken leader on a tape? Replacing the shell on a damaged cassette? Copying from one tape to another to repair a bad spot in the program?

The issue is confusing, and opinions differ greatly. First, we need some guidelines from the manufacturers or from the Motion Picture Assn. of America. Then, I would like for the VSDA to address this issue by getting close cooperation from the manufacturers and working vigorously to prosecute these pirates.

I strongly believe that competition is good for business. But piracy is unfair competition, and the legitimate dealer has no way of competing successfully.

The pay-per-view issue also concerns me. The studios have carelessly licensed their product to PPV companies and look the other way when cable companies promote and encour-

of a blank tape," or "Don't hassle waiting in line in a video store."

Home video must have an exclusive window before movies are released on PPV. Retailers must voice our concerns to the home video manufacturers.

Another major problem facing video retailers is escalating prices for video movies. I reluctantly accepted

more customer confusion. Already, our retail customers expect \$79.95 product to be reduced to less than \$30 in a matter of a few months. As a result our customers resist buying \$89.95 product in the belief that it too will drop to less than \$30.

Can we really blame them? As a retailer, we don't even know when the price will drop or even stabilize.

Today's prices are down for three to six months and then return to their original levels. Most manufacturers are not even publishing a cutoff date for when promotions will end, preferring instead to wait and see how well the promotion does.

How, then, will the public value video products?

What is it that makes one movie worth \$50 more than another? What makes a movie worth \$79.95 in April and only \$19.95 in August?

As an industry, we must address these questions. They are questions the average consumer poses. These are our everyday customers, and their questions need to be answered.

I am looking forward to the 1987 VSDA convention. I can share ideas with other retailers. Our experiences, whether they are successes or failures, are important. They are ways of learning, ways of helping each other prosper.

Communication is our most important asset. Through my involvement in the video industry, I have met people from all over, and we all have similar concerns.

These concerns and the decisions we make now are critical in shaping the future of the video industry.



'What makes a movie worth \$79.95 in April & \$19.95 in August?'

Lou Berg, president of Audio/Video Plus in Houston, is the 1987 VSDA convention chairman.

age copying.

Cable broadcasts are not protected by Macrovision or any other system that prevents the consumer from taping a quality copy of a movie. In addition, the movies are being released before or right along with home video.

We rent or sell fewer movies because our customers already have their own copies from cable.

The excitement that once characterized a new release is often vitiated by its availability on PPV or even regular cable channels. The cable companies use pitches like "VCR Theater," "Own a movie for the price

these higher prices with the understanding that more national consumer advertising would follow. I also understand that manufacturers are experiencing increased expenses.

But at the same time my share of the rental market has diminished. The video specialty store has more competition. And it's the kind of competition that rents very expensive movies for under \$1 a day.

More time is now required to recover our initial investment from a new A title, let alone make a profit. And consumers have more A titles to choose from than ever before.

Higher prices have also created

Make Money, Not War

THE PAY-PER-VIEW/VIDEO CONTROVERSY

BY SCOTT KURNIT

Conflicts are inevitable whenever new markets develop. Competitors lunge for the jugular; critical suppliers play a waiting game until success patterns become clear. And just to make things tougher, vast quantities of smoke are created by the process.

One of those wars being waged right now is between video dealers and the recently legitimized pay-per-view industry. Studios, the primary suppliers, are waiting for the smoke to clear.

The Video Software Dealers Assn. forces are being marshaled in Las Vegas, reportedly going on the offensive against PPV. At the same time, the PPV industry is assembled in San Francisco sharpening its own attack on the consumer marketplace. Meanwhile, the major studios are splitting their resources and attention between the two businesses and conventions.

This new market opportunity—the chance to provide top-quality, current entertainment to the seemingly insatiable American public—is big enough for both industries. All we have to do—video dealers and PPV purveyors—is understand the unique market segments we serve. Holly-

wood should, in turn, and for its own good, distribute equally to us both so we can expand both markets for its product. That way, everybody wins.

Remember when everybody thought that television would kill radio? TV was also going to kill movies. And video was supposed to ring the

them." They include the ones you go out and get as well as the ones cable delivers to you electronically. And thanks to the home delivery of pizza and Chinese food, customers know that you pay extra for this convenience. Video and PPV should really be going after different customer ex-

periences and play my choice exactly when I'm in the mood.

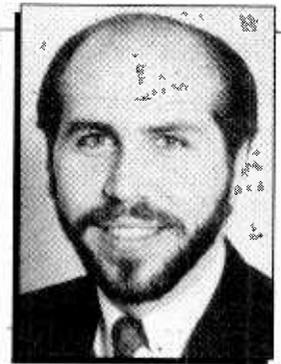
Properly positioned, video is the ultimate narrow-cast medium. Three thousand people can get *their* program for tonight. Nothing can compete with this medium of ultimate choice.

PPV, on the other hand, is a broadcast medium. It should offer programming, whether events or movies, that will satisfy the most people at any one time. Broad-appeal titles should be constantly available in an easy-to-access fashion so the consumer knows exactly what's on and when.

Cable operators, who only have a couple of channels for PPV, have no choice but to present the most desired programming. Interestingly, these are exactly the titles consumers have the most trouble getting at their local video store.

However, video has a significant price advantage over PPV (approximately \$2.25 vs. \$4.25). This is one of the consumer benefits it offers. Since cable can't afford to price at parity with video rentals, rentals and PPV get to serve different consumer interests—*price vs. convenience*.

Each of us should do what we do
(Continued on page 104)



'PPV promotion encourages consumers to rent titles'

Scott Kurnit is president of Viewer's Choice, Viacom's pay-per-view network.

death knell for pay. Wrong. Pay has more subscribers than ever. Each medium found a niche, and the market expanded, as did the economic opportunity. The video/PPV issue is the same old stuff.

This "new" market really represents the growing appetite for the "movies you want when you want

expectations. I happen to like PPV better, not because I run a PPV network, but because I hate my video store. I don't want to hate it, but I can't get the big titles because they're always rented. But there are things I like. The control and the choice video offers, for instance. I can choose among 3,000 ti-

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Video Résumé Is Controversial Tool PDs Express Differing Points Of View

BY MARK CURRIDEN

CHATTANOOGA, Tenn. The videocassette has long been a traditional tool in getting a television job, but programmers around the country feel video résumés will be the next fad to hit the radio industry.

So far, very few PDs have seen video résumés, except in the larger markets in positions where high-profile, sought-after personalities are desired.

KUBE-FM Seattle PD Gary Bryant is among those who believe video résumés are a viable future trend. "It's critical to know how [DJs] look on the tube, in personal appearances, and how they function in front of crowds," says Bryant. "DJs can splice tape and come off one way on the air but be totally opposite in person, and you don't find out until you've already hired them that they're not the person you're looking for. Video résumés give more a sense of what they're really like."

Not all programmers agree with that philosophy. "I don't hire people because of what they look like," says Cheryl Morton, KDKA Pittsburgh PD. "I want to know how they sound. That's it. I put videocassette résumés up there with a person who sends me an 8-by-11 glossy photo of themselves. I think it's obnoxious."

Morton admits that she has viewed the video résumés she has received, unlike the audiocassettes she puts aside. "I get up to 15 cassettes and résumés a week," she says. "If they were all videos, where would I store them? When

would I have time to see them all?"

Programming head-hunter Don Anthony leans toward making video résumés a standard hiring tool. Anthony heads Talent Masters, an Atlanta-based firm that searches for top-quality announcers nationwide.

"I personally recommend this form of marketing for the high-profile morning personality or for an outrageous comedian," he says. "In

'It will force us to listen to what's being presented'

cases where we forwarded videos to stations, programmers have been quick to view them, because they're curious to see the person visually as well as audibly."

Anthony suggests the following be included in video résumés: on-air interviews, in-studio announcing, stand-up comedy routines, live commercial remotes, and personal interaction with the public at promotions.

Says Anthony, "We spend 6% of our annual income on food, 12% on car maintenance, and I think it's in our own best interests as broadcasters to invest 4% or 5% in video-production costs in our careers."

Anthony says he doesn't know of any full-time videocassette producers who work for radio personalities exclusively, but estimates that producers charge \$500-\$1,000 per tape.

Most program directors remain uncertain about the future of video résumés. WIVY Jacksonville, Fla.,

PD Bruce Goldsen considers it a novel idea and says it will catch on in two to three years.

"With the proliferation of camcorders, it very well could be the next wave in radio," he says. "But it's still radio, and some of the best broadcasters are not the most attractive people in the world. That's why we're in radio, and not TV."

"A video does show body language and mannerisms. It can make a big difference, especially with an out-of-town announcer, when you have to fly them across the country just to find out it's somebody you really don't want to deal with," he says.

Talent Masters' Anthony says the video résumé will have its biggest effect on what programmers call "the 20-second syndrome."

"The video will force us to take the time to sit down and watch and listen to what's being presented. The popping in of a cassette for 20 seconds, hearing a few breaks, and then hitting the eject button will be history," Anthony says.

In the end, many programmers feel the idea of videocassette résumés replacing the good old T&R will come and go, but not without leaving a lasting impression on the radio industry. Most think the high-profile positions, especially in the top 50 markets, will in the near future require some type of video presentation to be at the very least a complement to the traditional cassette and résumé.



Play Ball. KLOL-FM Houston staffers challenge members of the Motley Crue camp to a game of ball during the station's Rock 'N' Roll Softball Championship at the Softball Country Club. The event was held following the group's recent sold-out show at Houston's Summit and raised more than \$2,500 for the Leukemia Society of America. The final score was 14-13, in favor of KLOL. Pictured are, from left, group manager Doc McGhee, road crew member Rich Fisher, group front man Vince Neil, KLOL assistant program director Dayna Steele (the game's umpire), and KLOL sports director Kevin Dorsey.

OUTA THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

REO Speedwagon's latest single, "In My Dreams" (Epic), is breaking ground at WLOL Minneapolis, according to program director **Greg Swedberg**. "It's just a huge female adult record, as all the other REO ballads were," he says. Wendy & Lisa, former members of Prince's Revolution, are taking off with their debut release, "Waterfall," on Columbia. "Again, it's a real good female record, and it's getting hot requests," says Swedberg. Swedish rock outfit Europe is "starting to burn the phones down" with its new single, "Carrie" (Epic), he adds. WLOL's most requested song is **George Michael's** controversial single "I Want Your Sex" (Columbia).

ALBUM ROCK

Off to a strong start at KTXQ Dallas is "Notorious," the first single off Loverboy's upcoming Columbia album, says **Redbeard**, assistant program director at the station. "It's a wonderful choice of material, production, and performance," he says. "I think it will be their most successful record since 'Working For The Weekend.' It's not too pretty and not too glitzy." Also popular with the listeners is Great White's "Rock Me" (Capitol). "The phones are there, and they have been since we've been playing it," he says. "They've got an album rock hit, there's no doubt about it." Other new records that are exploding for the station are newcomer Jon Astley's single "Jane's Getting Serious" (Atlantic), Aerosmith's "Dude (Looks Like A Lady)" (Geffen), and several cuts off Def Leppard's new album, "Hysteria" (Mercury/PolyGram). Redbeard says one album that is still going strong is Whitesnake's self-titled Geffen release. "Smart programmers need to find the street 12-inch of 'Here I Go Again' and ignore the remix version," says Redbeard. "Flip it over, and the song on the B side, 'You're Gonna Break My Heart Again,' is a killer—I just put it into heavy rotation. It's a new song that didn't make the album or CD, and radio's really missing the boat."

COUNTRY

"Two records we're excited about are Randy Travis' new single, 'I Won't Need You Anymore' [Warner Bros.], and Moe Bandy's 'You Haven't Heard The Last Of Me' [MCA]," says **Mike Shepard**, program director for KSON San Diego. "Bandy had a big hit a few months ago with 'Til I'm Too Old To Die Young,' and this record is the follow-up." Generating a good deal of listener response, he says, is the Nitty Gritty Dirt Band's "Fishin' In The Dark" (Warner Bros.), which also showed up strong in the research. "Another record that's getting a lot of phone action is the brand new Alabama single, 'Hard Times' [RCA]," says Shepard. One record that is still doing well for KSON, he adds, is Michael Martin Murphey's "A Long Line Of Love" (Warner Bros.). LINDA MOLESKI

(Continued on page 20)

Casinos, Ski Resorts Power Promos

Reno/Lake Tahoe Stations Set Brisk Pace

BY TERRY WOOD

RENO, Nev. If you give a slight twist to the local civic slogan, you could call this region "the biggest little market in the world."

Despite its humble-looking Arbitron market rank of 15.8, the Reno/Lake Tahoe community bustles year round—and around the clock—with an energy level and a cosmopolitan flavor that clearly distinguishes it from other markets of similar size.

In addition to being a college town, Reno serves as the hub of diverse resort and recreation industries that dominate the economic picture of this desert community of 189,700, where the average resident age is 30.8.

The market's 17 radio signals reflect Reno/Tahoe's status as anything but a sleepy little ski or fishing town like Telluride, Colo., or Jackson, Wyo.

"There are a lot of good radio stations here," says Beau Reyes, PD at KWNZ. "You could move a lot of them into a major market and they would sound like they fit in. People here won't tolerate your usual small-town, pet-patrol radio. It won't work here. We're not that

small."

As a top 40 station, KRZQ earned a laughable 0.7 in the winter 1986 ratings. In its album rock debut, however, KRZQ rocketed to No. 2 in the market with a 9.9 share. KOZZ dropped from 14.4, its customary double-digit domain, to 8.7.

And on the top 40 front, teen-conscious KHTZ bumped off perennial hits leader KWNZ, climbing to third in the market with a 9.0 (up from 8.2), while KWNZ finished tied with KOZZ at 8.7 (down from No. 2 at 12.0).

"Competition is good for all of us," says KOZZ program director Steve Funk. "We may not like it, but it will push all of us to be better radio stations."

"This is still a real pickup truck, gun-rack kind of market. Country used to dominate here until KOZZ showed up. We'll all be making some adjustments now."

Several factors that distinguish Reno from other markets influence programmers: Casinos and ski resorts power the around-the-clock Reno economy and result in heavy concert activity. As a result, numerous promotional possibilities exist.

"This really is a 24-hour town," says Beau Reyes of KWNZ. "We

have to be as consistent as possible around the clock because a lot of casino workers get up at midnight or 2 a.m. and 4 a.m. to go to work."

"In other markets where people aren't so shift-oriented, you might be able to throw anybody on the midnight-6 a.m. shift, but we can't do that here. We'll run a promotion at 3 a.m. to attract those people."

With Lake Tahoe and several renowned ski areas only an hour's drive to the west, recreational giveaways are essential to maintaining station visibility.

"We give away lift tickets like they were water," says KOZZ's Funk. "We also have our own ski club. Last winter we started our Ski Fox promotion. We dressed up one guy in a fox hat and a tail, and anyone who caught up to him on the slopes would win some prizes. We're really going to get behind it this year."

"The clubs bring in big entertainers you don't get in other towns," Funk adds. "One of the clubs here runs an oldies series, and it's brought in Donovan, the Guess Who, BTO, and others. Paul Revere & the Raiders are huge in this town. We always do promotions with

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WILD IN THE STREETS
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WHITNEY WOWS

"WHITNEY MARKS GRADUATION DAY FOR THE PROM QUEEN OF SOUL.

The new album showcases a Whitney Houston who sings bolder, blacker, badder. Throughout the album, the range and vocal glamour displayed offer testimony that the girl has grown up."

— TIME MAGAZINE

"RELAX, EVERYBODY. THE FIRST ALBUM WAS NO FLUKE. You have to go back to Sinatra and Streisand to find comparisons for a pop singer emerging so young with such rare talent and style. The album is a thoroughgoing delight."

— PEOPLE MAGAZINE

"A LOT OF THOUGHT AND CARE HAS GONE INTO WHITNEY. Fortunately, a lot of voice also has gone into it and that's why it will be no letdown for the multimillions who bought the first one."

— NEWYORK DAILY NEWS

"HOUSTON'S VOICE IS LIKE A STALLION RARING TO GO, AND SHE COMES ON LIKE GANGBUSTERS ON HER SECOND LP. She's lengths and lengths ahead of the competition."

— THE MORNING CALL

"THE NEW ALBUM IS MORE FOCUSED AND COHESIVE. This time out, she's firmer, more confident — there are more high points in which her singing reaches celebratory crescendos. Along with crystalline belting, Houston growls and scats and varies her timbre and phrasing."

— ST. PETERSBURG TIMES

"WHITNEY'S VIRTUOSITY AND POTENTIAL ARE AS EVIDENT AS EVER AND HER VOICE HAS A GREATER RICHNESS THAN BEFORE. Whitney knows all the right moves — when to soar, when to whisper and, on a line like 'I like the animal way you move,' when to growl."

— NEWSWEEK

"UNLIKE SOME OF OUR CONTEMPORARY SOUL SINGERS WHO HIDE BEHIND THE MUSIC AND THE BEAT, WHITNEY HOUSTON IS PURE VOICE AND HER FOLLOW UP LP PROVES IT. This LP is just as good as her first and probably even better. On the scale of 1 to 10 this LP rates 9.99."

— SEATTLE MEDIUM

"HER LATEST EFFORT IS A REAL WINNER. Now the girl's on her own with an album showcasing her staggering versatility."

— THE COMMERCIAL APPEAL,
Memphis, TENN

"HOUSTON SOUNDS GREAT THROUGHOUT THE ENTIRE ALBUM. The purity of her voice, especially in the upper register, is something to behold. The new album makes you realize that her career is actually just beginning."

— MORNING ADVOCATE,
Baton Rouge, LA

"HER VOICE TAKES US TO PLACES WE KNOW AND TO PLACES WE MIGHT WANT TO FORGET, AND TO PLACES WE DREAM ABOUT."

— ASSOCIATED PRESS

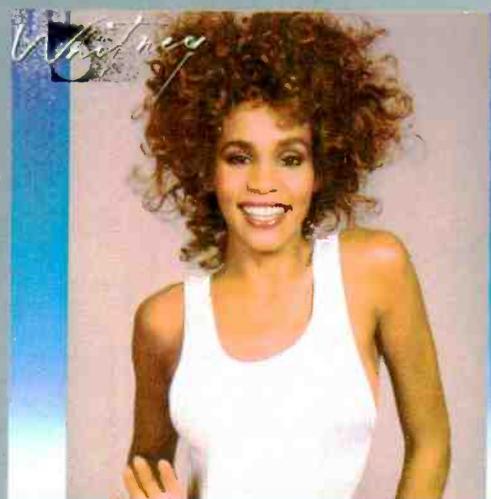
THE CRITICS



"WHITNEY CLICKS WITH CLASSY STYLE. Bottle her voice and the potion would tame tornadoes, melt steel, sweeten vinegar. Whitney Houston puts the average nightingale to shame."
— USA TODAY

"A TRULY AWESOME ALBUM. You have to look long and far to find a better voice in pop music than Whitney Houston's."
— EVENING SUN, Baltimore, MD

"WHITNEY HOUSTON HAS SOMETHING FOR EVERYBODY. She always did. The album is, indeed, the best. Four stars, and worth the wait. Here comes "Whitney's Greatest Hits, Volume Two."
— THE NEW YORK POST



WHITNEY. Her acclaimed second album. Includes the #1 hit, "I Wanna Dance With Somebody (Who Loves Me)," her newest smash, "Didn't We Almost Have It All," and 9 more inspired performances.

The #1 Album All Over The World!

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Davenport Crosses Over To KBTS Austin; WYTZ Chicago On The Prowl For A PD

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

HOT TOP 40 outlet KBTS "B-93" Austin, Texas, names Kevin Davenport midday personality and music coordinator. He had been assistant PD and a personality at another Austin outlet... WYTZ-FM Chicago program director Ric Lippincott is filling the PD slot at sister station WLS-AM for John Gehron, who recently moved to WMRQ-FM Boston as general manager. The outlet is currently searching for a replacement... Vander Borgh has resigned as music director of KNCN-FM Corpus Christi, Texas, where she served for four years. Word is she is relocating to Austin.



by Kim Freeman

fuse on the studio's air conditioner. Well, the transmitter was repaired, but the air conditioner's continued failure kept the temperature rising until the Dr. and his 'rock nurse,' Fran 'I'm Living In The Past' Lane, were forced to continue their fascinating repartee... in the buff!

"So, what was all the hoopla about Michael [Jackson's] latest, 'I Just Can't Stop Loving You?' It seems that in an effort to scoop each other before CBS' July 22 morning go-time, KIIS and KPWR taunted each other by encouraging listeners to call up and hear the new song over the phone on the station's request line.

"And, over at KLOS, PD Charlie West, who has finally set his watch from Tulsa time to Pacific Standard, quipped (with his tongue firmly planted in his cheek) that KLOS might change call letters

to KBCH 'the Beach.' If this does, in fact, occur, you can expect to hear 'the sounds of sand.' It is hoped that this format will appeal to lifeguards, surfers, and castle builders everywhere.

"The phone is ringing, gotta go. Don't forget the fries, Kim."

RAY BOYD, PD of WVEE "V-103" Atlanta:

"The next time a heated conversation with a salesperson or a sales manager ends with the thought, 'Gee, that guy really doesn't understand programming,' think about this: If you're sure your sales department doesn't understand programming, it may be your fault for not helping them to understand your values and priorities. And how much do you really know about sales? Your most important ally in your radio station is your sales department. Effectively working together enhances the success of both departments and the entire operation.

"Is your radio station united in its effort to reach its common goals? Have those goals been articulated to all team members in all departments? And do all members of your program staff fully understand and appreciate how the sales operation can in fact help programming to realize their departmental and individual goals?"

DAVE ANTHONY, program manager of KDWB-AM-FM Minneapolis:

"One of the topics I introduced at the recent Upper Midwest Communications Conclave in the Twin Cities dealt with avoiding the mistakes of the past. The prospect of less personality on top 40 stations and more of a jukebox approach is once again rearing its head, like it did in the late '70s. The top 40 format is still paying the price for this move 10 years ago through a severe lack of personalities who can really entertain. It also caused a wave of boredom which almost wiped out the format. Recommendation? Keep personality strong on top 40 radio and act fast on exciting music—researched or not."

BILL BENNETT, VP of promotion at MCA Records:

"I had the opportunity last week to hear what will surely be one of the biggest records of 1987. It's Robbie Robertson's long-awaited solo album. Not only does this record—with titles like 'Showdown At Snake Creek'—represent the return of one of our supreme songwriters, but, by utilizing the BoDeans on some of the tracks, perhaps Robertson validates one of Milwaukee's best-kept secrets.

"The BoDeans' last record was one of those nearly huge records that didn't make it despite critical raves and airplay. I'm sure it's quite coincidental that Robertson will emerge at the height of the current roots-rock revival surrounding the T-Birds, Omar, Steve Earle, this great Beat Farmers album, and John Cougar Mellencamp's latest.

"Still to come are the aforementioned BoDeans—produced by Jerry Harrison—the David Lynn Jones on PolyGram, the just-released Dave Perkins on What/A&M, and the legendary Radiators from New Orleans, signed by Epic's Michael Caplan.

AC/news/talk outlet KLOK San Francisco has switched its format, becoming the Bay area's first full-fledged new age station. To coincide with the move, the outlet changed its call letters to KKSF and brought in new PD Steve Feinstein, who was album rock editor at Radio & Records.

John Loscalzo is upped to music director at adult rocker WRCN-FM Riverhead, N.Y. In addition to his new responsibilities, he will continue as the station's afternoon jock.

IN WHAT APPEARS to be an abrupt move, album rocker KZEW has fired program director Dennis Andersen, which has sparked a bit of controversy in the Dallas market.

Andersen, who was brought over from the station's AM side earlier this year, was reportedly getting the station back on track, as evidenced by its ratings, which have been increasing steadily since his arrival.

Andersen will be replaced by David Grossman, who joins from WRXL-FM Richmond, Va.

WORD IS THAT WEAG "Eagle 93" Indianapolis is playing musical formats again. The station—switching its format and call letters from top 40 WNAP to album rock hybrid WEAG in the spring—has been running a series of on-air spots announcing that on Aug. 14 a "new station" will appear.

Reports are it will sign on as WKLR with a classic rock format—if that's the case, the move will put the outlet in head-to-head competition with longtime album rocker WFBQ "Q-95," which recently took over the market's No. 1 spot. Additionally, WEAG reportedly terminated its morning team, Harper & Lee, on Aug. 7.

TONY WRIGHT is promoted from music director to program director at urban station WJIZ Albany, Ga. ... Shawn Burke moves from WYNY New York to WMXJ-FM Miami, where he is doing morning drives for the classic oldies outlet... Jay West has departed KIVA-FM Albuquerque, N.M., to take a cross-town post at KKSS "Kiss 97.3," where he'll be filling the 7 p.m.-midnight slot... KOKY Little Rock, Ark., let go two of its core members, program director George Frazier and on-air personality E. Rodney Jones.

LONGTIME air personality Gerry House is returning to WSIX-FM Nashville after a stint at Los Angeles country outlet KAC-AM. He will take over the 6-10 a.m. slot at WSIX, where he served for 10 years.

AND NOW, back to our special programming:

JAY ZISKROUT, director of national album promotion at Arista:

"My first act upon returning from a very positive Arista convention was to take a call from WHEB's Chris 'the Doctor of Rock' Garrett. It seems that after a bird flew into the station's transmitter, the resulting power surge knocked the station off the air and also blew the

ALBUM ROCK TRACKS™

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

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.



Sam-Mania. Comedian Sam Kinison lets out one of his famous yells for K-POI Honolulu program director and concert promoter Greg Mundy following his recent performance at the Sheraton Waikiki.

RENO OUTLETS

(Continued from page 14)

them."

"The casinos give us access to at least one major country star a week," says PD Tony Thomas of KIIQ, one of four country stations in Reno. "We can promote them and occasionally have them in the studio. Other than that, I don't think we're doing anything different in programming than if we were in a more typical market."

KRNO, the leading AC (5.3), offers its listeners a bus ride to the ski slopes, lift tickets, and a beverage service for \$20—less than the price of a lift ticket.

All local PDs agree that programming is targeted at locals, not the 2 million-plus tourists who visit the region annually. Tourists, after all, bring beach chairs, not diaries.

"We run contests for trips out of Reno," says KWNZ's Reyes. "People who live in resort towns like to travel, too. We just gave away a trip to see REO Speedwagon at Red Rocks in Denver. That helps our image."

Reyes adds that several members of the Reno radio community are trying to muster support to add Carson City, 30 miles south, to the Reno Arbitron survey area. About 40,000 people live in Carson City, the state capital, and its annexation would clearly increase the Reno station's billing power. It would also increase the cost of the Arbitron survey.

Shelly Cagner of Arbitron's New York office says that 80% of the market's eligible voting subscribers must endorse the proposal before it can be reviewed by the rating firm.

Around Lake Tahoe itself, three FM stations and two AMs service the estimated 45,000 area residents. KLKT, based on the north shore in Nevada just down the road from the Ponderosa Ranch, where "Bonanza" was filmed, earned a commendable 0.6 share in the Reno book. PD Ken Hunter says a forthcoming power increase should help those numbers even more. Hunter admits it is tough to secure national advertising—and, thus, profitability—by catering strictly to the lake community.

Along the south shore, where the casinos are most densely located, KRLL was recently purchased (and its studios remodeled) by Fuller-Jefferies, the first ownership chain to invest in a Lake Tahoe station. KLKT, KRLL, and the two south-shore AMs, KOWL and KTHO, play a variety of light top 40 and AC material. KTHO-FM offers beautiful music. Birch figures supply most of its ratings input.

As a result of the mountainous terrain, Reno signals only sporadically penetrate the Tahoe area—where many Nevadan diary-keepers live. Transmitter translators are the usual solution. Often, the KHTZ signal booms in on two different frequencies. KOZZ is also quite strong.

"Tahoe is a real small percentage of the survey area," says KOZZ's Funk. "But it's important to get through up there because it's the regional center of attention for recreation."

FOR WEEK ENDING AUGUST 22, 1987

Billboard

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HOT CROSSOVER 30™

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

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HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------|---------------|---|--|
| 1 | 2 | 4 | 8 | ★★ NO. 1 ★★ LOVE POWER ARISTA 1-95671 week at No. One | DIONNE WARWICK/JEFFREY OSBORNE |
| 2 | 1 | 1 | 11 | BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS. | ◆ STEVE WINWOOD |
| 3 | 3 | 3 | 9 | LUKA A&M 2937 | ◆ SUZANNE VEGA |
| 4 | 5 | 11 | 5 | ONE HEARTBEAT MOTOWN 1897 | ◆ SMOKEY ROBINSON |
| 5 | 11 | 23 | 3 | I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A. | MICHAEL JACKSON |
| 6 | 6 | 9 | 9 | MARY'S PRAYER VIRGIN 7-99465 | ◆ DANNY WILSON |
| 7 | 7 | 14 | 6 | WHO'S THAT GIRL SIRE 7-28341/WARNER BROS. | ◆ MADONNA |
| 8 | 12 | 19 | 4 | DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616 | WHITNEY HOUSTON |
| 9 | 4 | 2 | 13 | ALONE CAPITOL 44002 | ◆ HEART |
| 10 | 19 | 29 | 4 | LA BAMBA SLASH 7-28336/WARNER BROS. | ◆ LOS LOBOS |
| 11 | 17 | 24 | 5 | DOING IT ALL FOR MY BABY CHRYSALIS 43143 | ◆ HUEY LEWIS & THE NEWS |
| 12 | 8 | 6 | 18 | CAN'T WE TRY COLUMBIA 38-07050 | ◆ DAN HILL (DUET WITH VONDA SHEPARD) |
| 13 | 14 | 15 | 8 | SEVEN WONDERS WARNER BROS. 7-28317 | ◆ FLEETWOOD MAC |
| 14 | 18 | 25 | 5 | LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A. | ◆ DAN FOGELBERG |
| 15 | 13 | 7 | 15 | I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598 | ◆ WHITNEY HOUSTON |
| 16 | 10 | 8 | 15 | I'D STILL SAY YES CONSTELLATION 53028/MCA | KLYMAXX |
| 17 | 9 | 5 | 12 | MOONLIGHTING (THEME) MCA 53124 | ◆ AL JARREAU |
| 18 | 15 | 13 | 10 | SOMETHING SO STRONG CAPITOL 5695 | ◆ CROWDED HOUSE |
| 19 | 16 | 10 | 16 | EVERY LITTLE KISS RCA 14361 | ◆ BRUCE HORNSBY & THE RANGE |
| 20 | 20 | 22 | 7 | FATAL HESITATION A&M 2942 | CHRIS DE BURGH |
| 21 | 24 | 26 | 5 | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC | ◆ U2 |
| 22 | 25 | 27 | 5 | NO ONE IN THE WORLD ELEKTRA 7-69456 | ◆ ANITA BAKER |
| 23 | 21 | 17 | 21 | SONGBIRD ARISTA 1-9588 | ◆ KENNY G. |
| 24 | 22 | 16 | 13 | LIES JIVE 1038/RCA | ◆ JONATHAN BUTLER |
| 25 | 32 | — | 2 | WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM | ◆ ABC |
| 26 | 26 | 18 | 18 | IN TOO DEEP ATLANTIC 7-89316 | ◆ GENESIS |
| 27 | 23 | 12 | 15 | GIVE ME ALL NIGHT ARISTA 1-9587 | ◆ CARLY SIMON |
| 28 | 27 | 20 | 19 | MEET ME HALF WAY COLUMBIA 38-06690 | ◆ KENNY LOGGINS |
| 29 | 33 | 40 | 3 | SHATTERED GLASS ATLANTIC 7-89245 | ◆ LAURA BRANIGAN |
| 30 | 28 | 28 | 22 | ALWAYS WARNER BROS. 7-28455 | ◆ ATLANTIC STARR |
| 31 | 38 | — | 2 | MAKING LOVE IN THE RAIN A&M 2949 | ◆ HERB ALPERT |
| 32 | NEW ▶ | 1 | 1 | WHY DOES IT HAVE TO BE (WRONG OR RIGHT) RCA 5132 | ◆ RESTLESS HEART |
| 33 | 29 | 21 | 15 | KISS HIM GOODBYE OPEN AIR 0022/A&M | THE NYLONS |
| 34 | 36 | — | 2 | THIN LINE MTM 72087 | ◆ IN PURSUIT |
| 35 | 31 | 35 | 6 | RHYTHM IS GONNA GET YOU EPIC 34-07059/E.P.A. | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 36 | 39 | — | 2 | IN MY DREAMS EPIC 34-07255/E.P.A. | ◆ REO SPEEDWAGON |
| 37 | NEW ▶ | 1 | 1 | THE STUFF THAT DREAMS ARE MADE OF ARISTA 9619 | ◆ CARLY SIMON |
| 38 | NEW ▶ | 1 | 1 | HAPPY TOGETHER OPEN AIR 0024/A&M | THE NYLONS |
| 39 | 34 | 34 | 24 | JUST TO SEE HER MOTOWN 1877 | ◆ SMOKEY ROBINSON |
| 40 | 30 | 30 | 7 | MINUTE BY MINUTE MCA 53119 | ◆ LARRY CARLTON |

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

POWERPLAYS

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

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

PLATINUM

POWER 95
WPLJ-FM RADIO

Los Angeles P.D.: Steve Rivers

- 1 The Whispers, Rock Steady
- 2 Los Lobos, La Bamba
- 3 U2, I Still Haven't Found What I'm Looking For
- 4 Debbie Gibson, Only In My Dreams
- 5 Suzanne Vega, Luka
- 6 Madonna, Who's That Girl
- 7 George Michael, I Want Your Sex (From "Flesh")
- 8 Michael Jackson, I Just Can't Stop Loving You
- 9 Gloria Estefan & Miami Sound Machine, T.P. Heart And Soul
- 10 Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
- 11 Dan Hill (Duet With Vonda Shepard), C
- 12 ABC, When Smokey Sings
- 13 Steve Winwood, Back In The High Life
- 14 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 15 Whitney Houston, I Wanna Dance With Somebody
- 16 Noel, Silent Morning
- 17 Klymaxx, I'd Still Say Yes
- 18 Kenny G, Songbird
- 19 Atlantic Starr, Always
- 20 Janet Jackson, The Pleasure Principle
- 21 Whitney Houston, Didn't We Almost Have It All
- 22 Lisa Lisa & Cult Jam, Lost In Emotion
- 23 Donna Summers, Dinner With Gershwin
- 24 Will To Power, Dreamin'
- 25 L.L. Cool J, I Need Love
- 26 Chris De Burgh, The Lady In Red
- 27 Steve Winwood, Back In The High Life
- 28 Richard Marx, Don't Mean Nothing
- 29 Klymaxx, I'd Still Say Yes
- 30 Dan Hill (Duet With Vonda Shepard), C
- 31 Smokey Robinson, One Heartbeat
- 32 Peppy, Happy
- 33 Peppy & Shirie, Heartache

400
WHTZ FM

New York P.D.: Scott Shannon

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 George Michael, I Want Your Sex (From "Flesh")
- 4 Suzanne Vega, Luka
- 5 Heart, Alone
- 6 Gloria Estefan & Miami Sound Machine, T.P. Heart And Soul
- 7 Michael Jackson, I Just Can't Stop Loving You
- 8 U2, I Still Haven't Found What I'm Looking For
- 9 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 10 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 11 Whitney Houston, I Wanna Dance With Somebody
- 12 The Whispers, Rock Steady
- 13 Will To Power, Dreamin'
- 14 Janet Jackson, The Pleasure Principle
- 15 Whitney Houston, Didn't We Almost Have It All
- 16 Noel, Silent Morning
- 17 Kenny G, Songbird
- 18 Klymaxx, I'd Still Say Yes
- 19 L.L. Cool J, I Need Love
- 20 Donna Warwick & Jeffrey Osborne, Lov
- 21 Atlantic Starr, Always
- 22 Richard Marx, Don't Mean Nothing
- 23 Chris De Burgh, The Lady In Red
- 24 Lisa Lisa & Cult Jam, Lost In Emotion
- 25 Europe, Carrie
- 26 Bananarama, I Heard A Rumour
- 27 Jellybean featuring Elisa Fiorillo, W
- 28 Mötley Crüe, Girls, Girls, Girls

WLS
AM 89

Chicago P.D.: John Gehron

- 1 Los Lobos, La Bamba
- 2 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 3 Kenny G, Songbird
- 4 Crowded House, World Where You Live
- 5 Steve Winwood, Back In The High Life
- 6 Whitney Houston, I Wanna Dance With Somebody
- 7 T.P. Heart And Soul
- 8 Madonna, Who's That Girl
- 9 Dan Hill (Duet With Vonda Shepard), C
- 10 Danny Wilson, Mary's Prayer
- 11 Heart, Alone
- 12 Grateful Dead, Touch Of Grey
- 13 Donna Warwick & Jeffrey Osborne, Lov
- 14 Huey Lewis & The News, Doing It All F
- 15 Michael Jackson, I Just Can't Stop Loving You
- 16 Fleetwood Mac, Seven Wonders
- 17 Smokey Robinson, One Heartbeat
- 18 Jonathan Butler, Lies
- 19 Whitney Houston, Didn't We Almost Have It All

WBBM-FM
89.6

Chicago P.D.: Buddy Scott

- 1 Los Lobos, La Bamba
- 2 George Michael, I Want Your Sex (From "Flesh")
- 3 Suzanne Vega, Luka
- 4 Madonna, Who's That Girl
- 5 Debbie Gibson, Only In My Dreams
- 6 The Whispers, Rock Steady
- 7 Heart, Alone
- 8 Michael Jackson, I Just Can't Stop Loving You
- 9 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 10 Whitney Houston, Didn't We Almost Have It All
- 11 Jonathan Butler, Lies
- 12 The Pointer Sisters, Be There (From "Roxanne")
- 13 Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
- 14 Donna Warwick & Jeffrey Osborne, Lov
- 15 Freddie Jackson, Jam Tonight
- 16 Alexander O'Neal, Fake
- 17 Lisa Lisa & Cult Jam, Lost In Emotion
- 18 Janet Jackson, The Pleasure Principle
- 19 The Pointer Sisters, Be There (From "Roxanne")
- 20 Whitney Houston, I Wanna Dance With Somebody
- 21 Smokey Robinson, One Heartbeat
- 22 Natalie Cole, Jump Start
- 23 Huey Lewis & The News, Doing It All F
- 24 Klymaxx, I'd Still Say Yes
- 25 ABC, When Smokey Sings
- 26 Kim Wilde, Say You Really Want Me
- 27 Janet Jackson, The Pleasure Principle
- 28 Laura Branigan, Shattered Glass
- 29 U2, I Still Haven't Found What I'm Looking For
- 30 Dan Hill (Duet With Vonda Shepard), C
- 31 L.L. Cool J, I Need Love
- 32 Expose, Let Me Be The One
- 33 LeVert, Casanova
- 34 David Bowie, Never Let Me Down
- 35 Heart, Who Will You Run To

WBBM-FM
89.6

Chicago P.D.: Sunny Joe White

- 1 Madonna, Who's That Girl
- 2 The Whispers, Rock Steady
- 3 ABC, When Smokey Sings
- 4 Richard Marx, Don't Mean Nothing
- 5 Whitney Houston, Didn't We Almost Have It All
- 6 Debbie Gibson, Only In My Dreams
- 7 Living In A Box, Living In A Box
- 8 Laura Branigan, Shattered Glass
- 9 Donna Warwick & Jeffrey Osborne, Lov
- 10 Herb Alpert, Making Love In The Rain
- 11 Jon Astley, Jane's Getting Serious
- 12 Alexander O'Neal, Fake
- 13 Michael Jackson, I Just Can't Stop Loving You
- 14 Bananarama, I Heard A Rumour
- 15 The Whispers, Rock Steady
- 16 Freddie Jackson, Jam Tonight
- 17 Jonathan Butler, Lies
- 18 Sammy Hagar, Give To Live
- 19 Natalie Cole, Jump Start
- 20 The Cure, Why Can't I Be You?
- 21 Huey Lewis & The News, Doing It All F
- 22 Starship, It's Not Over (Til It's Over)
- 23 L.L. Cool J, I Need Love
- 24 Dan Hill (Duet With Vonda Shepard), C
- 25 Michael Jackson, I Just Can't Stop Loving You
- 26 Bananarama, I Heard A Rumour
- 27 The Pointer Sisters, Be There (From "Roxanne")
- 28 Smokey Robinson, One Heartbeat
- 29 David Bowie, Never Let Me Down
- 30 Whitesnake, Here I Go Again
- 31 Level 42, Running In The Family
- 32 Grateful Dead, Touch Of Grey
- 33 The Pointer Sisters, Be There (From "Roxanne")
- 34 Danny Wilson, Mary's Prayer
- 35 The Breakfast Club, Kiss And Tell
- 36 Europe, Carrie
- 37 Bryan Adams, Victim Of Love
- 38 Donna Summers, Dinner With Gershwin
- 39 Anita Baker, No One In The World
- 40 Atlantic Starr, One Lover At A Time
- 41 LeVert, Casanova
- 42 Crowded House, World Where You Live
- 43 Cursory Killed The Cat, Mislit
- 44 Depeche Mode, Strangelove

KIIS
FM 102.7
AM 1550

Hartford P.D.: Lyndon Abell

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 The Whispers, Rock Steady
- 4 Michael Jackson, I Just Can't Stop Loving You
- 5 George Michael, I Want Your Sex (From "Flesh")
- 6 Richard Marx, Don't Mean Nothing
- 7 L.L. Cool J, I Need Love
- 8 Debbie Gibson, Only In My Dreams
- 9 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 10 Jellybean featuring Elisa Fiorillo, W
- 11 Suzanne Vega, Luka
- 12 ABC, When Smokey Sings
- 13 Heart, Alone
- 14 Living In A Box, Living In A Box
- 15 Freddie Jackson, Jam Tonight
- 16 Regina Belle, Show Me The Way
- 17 Donna Warwick & Jeffrey Osborne, Lov
- 18 Whitney Houston, Didn't We Almost Have It All
- 19 Gloria Estefan & Miami Sound Machine, T.P. Heart And Soul
- 20 Prince, U Got The Look
- 21 Lisa Lisa & Cult Jam, Lost In Emotion
- 22 Smokey Robinson, One Heartbeat
- 23 Laura Branigan, Shattered Glass
- 24 Bananarama, I Heard A Rumour
- 25 Surface, Happy
- 26 Herb Alpert, Making Love In The Rain
- 27 LeVert, Casanova
- 28 Huey Lewis & The News, Doing It All F
- 29 David Bowie, Never Let Me Down
- 30 Fleetwood Mac, Little Lies
- 31 Expose, Let Me Be The One
- 32 Alexander O'Neal, Fake
- 33 Grateful Dead, Touch Of Grey
- 34 Cursory Killed The Cat, Mislit

96TIC-FM

Hartford P.D.: Lyndon Abell

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 The Whispers, Rock Steady
- 4 Michael Jackson, I Just Can't Stop Loving You
- 5 George Michael, I Want Your Sex (From "Flesh")
- 6 Richard Marx, Don't Mean Nothing
- 7 L.L. Cool J, I Need Love
- 8 Debbie Gibson, Only In My Dreams
- 9 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 10 Jellybean featuring Elisa Fiorillo, W
- 11 Suzanne Vega, Luka
- 12 ABC, When Smokey Sings
- 13 Heart, Alone
- 14 Living In A Box, Living In A Box
- 15 Freddie Jackson, Jam Tonight
- 16 Regina Belle, Show Me The Way
- 17 Donna Warwick & Jeffrey Osborne, Lov
- 18 Whitney Houston, Didn't We Almost Have It All
- 19 Gloria Estefan & Miami Sound Machine, T.P. Heart And Soul
- 20 Prince, U Got The Look
- 21 Lisa Lisa & Cult Jam, Lost In Emotion
- 22 Smokey Robinson, One Heartbeat
- 23 Laura Branigan, Shattered Glass
- 24 Bananarama, I Heard A Rumour
- 25 Surface, Happy
- 26 Herb Alpert, Making Love In The Rain
- 27 LeVert, Casanova
- 28 Huey Lewis & The News, Doing It All F
- 29 David Bowie, Never Let Me Down
- 30 Fleetwood Mac, Little Lies
- 31 Expose, Let Me Be The One
- 32 Alexander O'Neal, Fake
- 33 Grateful Dead, Touch Of Grey
- 34 Cursory Killed The Cat, Mislit

108 FM

Boston P.D.: Harry Nelson

- 1 George Michael, I Want Your Sex (From "Flesh")
- 2 Los Lobos, La Bamba
- 3 Suzanne Vega, Luka
- 4 Madonna, Who's That Girl
- 5 Gloria Estefan & Miami Sound Machine, T.P. Heart And Soul
- 6 Richard Marx, Don't Mean Nothing
- 7 T.P. Heart And Soul
- 8 Sammy Hagar, Give To Live
- 9 Starship, It's Not Over (Til It's Over)
- 10 Jon Astley, Jane's Getting Serious
- 11 U2, I Still Haven't Found What I'm Looking For
- 12 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 13 The Whispers, Rock Steady
- 14 Debbie Gibson, Only In My Dreams
- 15 Whitney Houston, Didn't We Almost Have It All
- 16 Living In A Box, Living In A Box
- 17 Freddie Jackson, Jam Tonight
- 18 Michael Jackson, I Just Can't Stop Loving You
- 19 ABC, When Smokey Sings
- 20 Donna Warwick & Jeffrey Osborne, Lov
- 21 The Outfield, Since You've Been Gone
- 22 Smokey Robinson, One Heartbeat
- 23 L.L. Cool J, I Need Love
- 24 INXS & Jimmy Barnes, Good Times
- 25 Grateful Dead, Touch Of Grey
- 26 Natalie Cole, Jump Start
- 27 Donna Warwick & Jeffrey Osborne, Lov
- 28 Bananarama, I Heard A Rumour
- 29 Whitesnake, Here I Go Again
- 30 Danny Wilson, Mary's Prayer
- 31 Heart, Who Will You Run To
- 32 Dan Hill (Duet With Vonda Shepard), C
- 33 Fat Boys & The Beach Boys, Wipeout
- 34 Expose, Let Me Be The One
- 35 John Cougar Mellencamp, Paper In Fire
- 36 Prince, U Got The Look
- 37 The New City Rockers, Rev It Up
- 38 Herb Alpert, Making Love In The Rain
- 39 38 Special, Back To Paradise (From "Roxanne")
- 40 Hooblers, Johnny B
- 41 Crowded House, World Where You Live
- 42 Alexander O'Neal, Fake
- 43 Europe, Carrie
- 44 Jellybean featuring Elisa Fiorillo, W
- 45 Huey Lewis & The News, Doing It All F
- 46 Madonna, Causing A Commotion

96TIC-FM

Hartford P.D.: Lyndon Abell

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 The Whispers, Rock Steady
- 4 Michael Jackson, I Just Can't Stop Loving You
- 5 George Michael, I Want Your Sex (From "Flesh")
- 6 Richard Marx, Don't Mean Nothing
- 7 L.L. Cool J, I Need Love
- 8 Debbie Gibson, Only In My Dreams
- 9 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 10 Jellybean featuring Elisa Fiorillo, W
- 11 Suzanne Vega, Luka
- 12 ABC, When Smokey Sings
- 13 Heart, Alone
- 14 Living In A Box, Living In A Box
- 15 Freddie Jackson, Jam Tonight
- 16 Regina Belle, Show Me The Way
- 17 Donna Warwick & Jeffrey Osborne, Lov
- 18 Whitney Houston, Didn't We Almost Have It All
- 19 Gloria Estefan & Miami Sound Machine, T.P. Heart And Soul
- 20 Prince, U Got The Look
- 21 Lisa Lisa & Cult Jam, Lost In Emotion
- 22 Smokey Robinson, One Heartbeat
- 23 Laura Branigan, Shattered Glass
- 24 Bananarama, I Heard A Rumour
- 25 Surface, Happy
- 26 Herb Alpert, Making Love In The Rain
- 27 LeVert, Casanova
- 28 Huey Lewis & The News, Doing It All F
- 29 David Bowie, Never Let Me Down
- 30 Fleetwood Mac, Little Lies
- 31 Expose, Let Me Be The One
- 32 Alexander O'Neal, Fake
- 33 Grateful Dead, Touch Of Grey
- 34 Cursory Killed The Cat, Mislit

96TIC-FM

Hartford P.D.: Lyndon Abell

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 The Whispers, Rock Steady
- 4 Michael Jackson, I Just Can't Stop Loving You
- 5 George Michael, I Want Your Sex (From "Flesh")
- 6 Richard Marx, Don't Mean Nothing
- 7 L.L. Cool J, I Need Love
- 8 Debbie Gibson, Only In My Dreams
- 9 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 10 Jellybean featuring Elisa Fiorillo, W
- 11 Suzanne Vega, Luka
- 12 ABC, When Smokey Sings
- 13 Heart, Alone
- 14 Living In A Box, Living In A Box
- 15 Freddie Jackson, Jam Tonight
- 16 Regina Belle, Show Me The Way
- 17 Donna Warwick & Jeffrey Osborne, Lov
- 18 Whitney Houston, Didn't We Almost Have It All
- 19 Gloria Estefan & Miami Sound Machine, T.P. Heart And Soul
- 20 Prince, U Got The Look
- 21 Lisa Lisa & Cult Jam, Lost In Emotion
- 22 Smokey Robinson, One Heartbeat
- 23 Laura Branigan, Shattered Glass
- 24 Bananarama, I Heard A Rumour
- 25 Surface, Happy
- 26 Herb Alpert, Making Love In The Rain
- 27 LeVert, Casanova
- 28 Huey Lewis & The News, Doing It All F
- 29 David Bowie, Never Let Me Down
- 30 Fleetwood Mac, Little Lies
- 31 Expose, Let Me Be The One
- 32 Alexander O'Neal, Fake
- 33 Grateful Dead, Touch Of Grey
- 34 Cursory Killed The Cat, Mislit

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Madonna, Who's That Girl
- 2 Los Lobos, La Bamba
- 3 Suzanne Vega, Luka
- 4 The Whispers, Rock Steady
- 5 U2, I Still Haven't Found What I'm Looking For
- 6 Richard Marx, Don't Mean Nothing
- 7 Grateful Dead, Touch Of Grey
- 8 Jellybean featuring Elisa Fiorillo, W
- 9 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 10 T.P. Heart And Soul
- 11 Sammy Hagar, Give To Live
- 12 Starship, It's Not Over (Til It's Over)
- 13 Debbie Gibson, Only In My Dreams
- 14 Jonathan Butler, Lies
- 15 Living In A Box, Living In A Box
- 16 Dan Hill (Duet With Vonda Shepard), C
- 17 ABC, When Smokey Sings
- 18 Hooblers, Johnny B
- 19 Donna Warwick & Jeffrey Osborne, Lov
- 20 Laura Branigan, Shattered Glass
- 21 Whitney Houston, Didn't We Almost Have It All
- 22 Donna Warwick & Jeffrey Osborne, Lov
- 23 Whitesnake, Here I Go Again
- 24 Danny Wilson, Mary's Prayer
- 25 The Outfield, Since You've Been Gone
- 26 Huey Lewis & The News, Doing It All F
- 27 Alexander O'Neal, Fake
- 28 REO Speedwagon, In My Dreams
- 29 Smokey Robinson, One Heartbeat
- 30 Whitney Houston, Didn't We Almost Have It All
- 31 Natalie Cole, Jump Start
- 32 Michael Jackson, I Just Can't Stop Loving You
- 33 Bananarama, I Heard A Rumour
- 34 The Pointer Sisters, Be There (From "Roxanne")
- 35 David Bowie, Never Let Me Down
- 36 Lisa Lisa & Cult Jam, Lost In Emotion
- 37 Kim Wilde, Say You Really Want Me
- 38 Prince, U Got The Look
- 39 Expose, Let Me Be The One
- 40 Herb Alpert, Making Love In The Rain
- 41 Heart, Who Will You Run To
- 42 John Cougar Mellencamp, Paper In Fire
- 43 LeVert, Casanova
- 44 Giorgio, Tina Cherry
- 45 Autograph, She Never Looked That Good

Power 94
B94 FM

Pittsburgh P.D.: Jim Richards

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

WAPA
WAPA

Washington P.D.: Mark St. John

- 1 Debbie Gibson, Only In My Dreams
- 2 Expose, Let Me Be The One
- 3 George Michael, I Want Your Sex (From "Flesh")
- 4 L.L. Cool J, I Need Love
- 5 The Whispers, Rock Steady
- 6 Klymaxx, I'd Still Say Yes
- 7 Los Lobos, La Bamba
- 8 Madonna, Who's That Girl
- 9 T.P. Heart And Soul
- 10 U2, I Still Haven't Found What I'm Looking For
- 11 Heart, Alone
- 12 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 13 Steve Winwood, Back In The High Life
- 14 Suzanne Vega, Luka
- 15 Richard Marx, Don't Mean Nothing
- 16 Fat Boys & The Beach Boys, Wipeout
- 17 Bananarama, I Heard A Rumour
- 18 Donna Warwick & Jeffrey Osborne, Lov
- 19 Crowded House, Something So Strong
- 20 Peppy & Shirie, Heartache
- 21 Whitney Houston, Didn't We Almost Have It All
- 22 Dan Hill (Duet With Vonda Shepard), C
- 23 Janet Jackson, The Pleasure Principle
- 24 Michael Jackson, I Just Can't Stop Loving You
- 25 Surface, Happy
- 26 Starship, It's Not Over (Til It's Over)
- 27 Whitney Houston, I Wanna Dance With Somebody
- 28 Whitesnake, Here I Go Again
- 29 Herb Alpert, Making Love In The Rain
- 30 Yellow, Oh Yeah
- 31 Bon Jovi, Edge Of A Broken Heart
- 32 John Cougar Mellencamp, Paper In Fire
- 33 Europe, Carrie
- 34 John Cougar Mellencamp, Paper In Fire
- 35 Huey Lewis & The News, Doing It All F
- 36 Lisa Lisa & Cult Jam, Lost In Emotion

Q103
TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 U2, I Still Haven't Found What I'm Looking For
- 2 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 3 Dan Hill (Duet With Vonda Shepard), C
- 4 Klymaxx, I'd Still Say Yes
- 5 Richard Marx, Don't Mean Nothing
- 6 Madonna, Who's That Girl
- 7 Fat Boys & The Beach Boys, Wipeout
- 8 Debbie Gibson, Only In My Dreams
- 9 Los Lobos, La Bamba
- 10 George Michael, I Want Your Sex (From "Flesh")
- 11 The Whispers, Rock Steady
- 12 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")

F-100
100.7 FM

Miami P.D.: Rick Stacy

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 L.L. Cool J, I Need Love
- 4 T.P. Heart And Soul
- 5 Fat Boys & The Beach Boys, Wipeout
- 6 Lisa Lisa & Cult Jam, Lost In Emotion
- 7 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 8 Suzanne Vega, Luka
- 9 Janet Jackson, The Pleasure Principle
- 10 Michael Jackson, I Just Can't Stop Loving You
- 11 Sa-Fire, Let Me Be The One
- 12 ABC, When Smokey Sings
- 13 Noel, Silent Morning
- 14 Europe, Carrie
- 15 George Michael, I Want Your Sex (From "Flesh")
- 16 Donna Warwick & Jeffrey Osborne, Lov
- 17 Curiosity Killed The Cat, Mislit
- 18 Whitney Houston, Didn't We Almost Have It All
- 19 The Whispers, Rock Steady
- 20 Whitesnake, Here I Go Again
- 21 Expose, Let Me Be The One
- 22 Smokey Robinson, One Heartbeat
- 23 Herb Alpert, Making Love In The Rain
- 24 Alexander O'Neal, Fake
- 25 Regina Belle, Show Me The Way
- 26 Richard Marx, Don't Mean Nothing
- 27 Laura Branigan, Shattered Glass
- 28 U2, I Still Haven't Found What I'm Looking For
- 29 Donna Summers, Dinner With Gershwin
- 30 Anita Baker, No One In The World
- 31 LeVert, Casanova
- 32 Bananarama, I Heard A Rumour
- 33 Level 42, Running In The Family
- 34 Sammy Hagar, Give To Live
- 35 Natalie Cole, Jump Start

WZZM
WZZM

Chicago P.D.: Ric Lippincott

- 1 George Michael, I Want Your Sex (From "Flesh")
- 2 Suzanne Vega, Luka
- 3 Madonna, Who's That Girl
- 4 Debbie Gibson, Only In My Dreams
- 5 Los Lobos, La Bamba
- 6 Heart, Alone
- 7 The Whispers, Rock Steady
- 8 U2, I Still Haven't Found What I'm Looking For
- 9 Richard Marx, Don't Mean Nothing
- 10 T.P. Heart And Soul
- 11 Danny Wilson, Mary's Prayer
- 12 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 13 Yello, Oh Yeah
- 14 Whitney Houston, I Wanna Dance With Somebody
- 15 The Outfield, Since You've Been Gone
- 16 Pseudo Echo, Funkytown
- 17 Whitesnake, Here I Go Again
- 18 Sammy Hagar, Give To Live
- 19 Klymaxx, I'd Still Say Yes
- 20 ABC, When Smokey Sings
- 21 Janet Jackson, The Pleasure Principle
- 22 Donna Warwick & Jeffrey Osborne, Lov
- 23 The System, Don't Disturb This Groove
- 24 Grateful Dead, Touch Of Grey
- 25 Steve Winwood, Back In The High Life
- 26 Michael Jackson, I Just Can't Stop Loving You
- 27 Expose, Point Of No Return
- 28 The Other Ones, Holiday
- 29 Prince, U Got The Look
- 30 Kim Wilde, Say You Really Want Me
- 31 Starship, It's Not Over (Til It's Over)
- 32 Huey Lewis & The News, Doing It All F
- 33 Whitney Houston, Didn't We Almost Have It All
- 34 Dan Hill (Duet With Vonda Shepard), C
- 35 L.L. Cool J, I Need Love
- 36 Tiffany, I Think We're Alone Now
- 37 David Hallyday, He's My Girl
- 38 Europe, Carrie
- 39 Expose, Let Me Be The One
- 40 Bon Jovi, Edge Of A Broken Heart

Wmms
100.7 FM

Cleveland O.M.: Kid Leo

- 1 Los Lobos, La Bamba
- 2 Starship, It's Not Over (Til It's Over)
- 3 Richard Marx, Don't Mean Nothing
- 4 Grateful Dead, Touch Of Grey
- 5 Huey Lewis & The News, Doing It All F
- 6 Whitesnake, Here I Go Again
- 7 Sammy Hagar, Give To Live
- 8 Hooblers, Johnny B
- 9 Living In A Box, Living In A Box
- 10 U2, I Still Haven't Found What I'm Looking For
- 11 Danny Wilson, Mary's Prayer
- 12 INXS & Jimmy Barnes, Good Times
- 13 T.P. Heart And Soul
- 14 ABC, When Smokey Sings
- 15 Madonna, Who's That Girl
- 16 The Outfield, Since You've Been Gone
- 17 John Cougar Mellencamp, Paper In Fire
- 18 Starship, It's Not Over (Til It's Over)
- 19 Prince, U Got The Look
- 20 George Michael, I Want Your Sex (From "Flesh")
- 21 Mason Ruffner, Dancing On Top Of The World
- 22 Fleetwood Mac, Seven Wonders
- 23 REO Speedwagon, In My Dreams
- 24 Mötley Crüe, Girls, Girls, Girls
- 25 Whitney Houston, Didn't We Almost Have It All
- 26 The Cure, Why Can't I Be You?
- 27 Europe, Carrie
- 28 Go West, Don't Look Down - The Sequel
- 29 The Breakfast Club, Kiss And Tell
- 30 Suzanne Vega, Luka
- 31 Prince, U Got The Look
- 32 Michael Jackson, I Just Can't Stop Loving You
- 33 Tom Petty And The Heartbreakers, All
- 34 The Silencers, Painted Moon
- 35 David Bowie, Never Let Me Down
- 36 The Pointer Sisters, Be There (From "Roxanne")
- 37 Cursory Killed The Cat, Mislit
- 38 Expose, Let Me Be The One

Power 96
WZZM-FM

Detroit P.D.: Rick Gillette

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

WZZM
WZZM

Detroit P.D.: Brian Patrick

- 1 Madonna, Who's That Girl
- 2 Suzanne Vega, Luka
- 3 Stephanie Mills, I Feel Good All Over
- 4 Richard Marx, Don't Mean Nothing
- 5 Los Lobos, La Bamba
- 6 George Michael, I Want Your Sex (From "Flesh")
- 7 Whitesnake, Here I Go Again
- 8 Michael Jackson, I Just Can't Stop Loving You
- 9 The Jets, Cross My Broken Heart (From "Beverly Hills Cop")
- 10 T.P. Heart And Soul
- 11 Freddie Jackson, Jam Tonight
- 12 Steve Winwood, Back In The High Life
- 13 U2, I Still Haven't Found What I'm Looking For
- 14 The Whispers, Rock Steady
- 15 INXS & Jimmy Barnes, Good Times
- 16 Huey Lewis & The News, Doing It All F
- 17 Jonathan Butler, Lies
- 18 Living In A Box, Living In A Box
- 19 Donna Warwick & Jeffrey Osborne, Lov
- 20 Starship, It's Not Over (Til It's Over)
- 21 L.L. Cool J, I Need Love
- 22 Jellybean featuring Elisa Fiorillo, W
- 23 Smokey Robinson, One Heartbeat
- 24 Prince, U Got The Look
- 25 The Cure, Why Can't I Be You?
- 26 Whitney Houston, Didn't We Almost Have It All
- 27 INXS & Jimmy Barnes, Good Times
- 28 The Nylons, Kiss Him Goodbye
- 29 Alexander O'Neal, Fake
- 30 ABC, When Smokey Sings
- 31 Fat Boys & The Beach Boys, Wipeout
- 32 John Cougar Mellencamp, Paper In Fire
- 33 Danny Wilson, Mary's Prayer
- 34 Laura Branigan, Shattered Glass
- 35 LeVert, Casanova
- 36 Sammy Hagar, Give To Live
- 37 Natalie Cole, Jump Start
- 38 The Whispers, Rock Steady
- 39 Anita Baker, No One In The World
- 40 The Nylons, Happy Together
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KZZP's Zapoleon: Trust Instincts Over Consultants

BY MOIRA McCORMICK

PHOENIX, Ariz. Guy Zapoleon, program director of Nationwide Broadcasting's top 40 outlet KZZP-AM-FM here, believes that programmers are too often handcuffed by charts and consultants. "Every week, we add what we consider to be the best songs, and at times we skip past what's on the charts," says Zapoleon.

"A lot of times, records work out their own places in a market—sometimes you should hang on to that track that's dropping off the charts [because it may be working in your region]."

What works in Phoenix, where KZZP had a 12.3 spring Arbitron share, running second only to country combo KNIX-AM-FM, often involves tunes "with a country flavor—Restless Heart is big here," says Zapoleon. "A lot of songs are hits here that aren't hits elsewhere, and we break songs at least once a month."

In fact, says Zapoleon, KZZP broke Glenn Medeiros' recent hit "Nothing's Gonna Change My Love For You" after Zapoleon came across it while on vacation in Hawaii. "I'd wanted to get away from the industry," he says, "but a friend of mine at a radio station there wanted me to hear this song." Medeiros' record had won a local competition in Hawaii.

"I thought it was a great song, so I brought it back to KZZP and played it for our 'Make It Or Break It' fea-

ture, in which a new song is played four times in one day, and listeners call in and vote on whether they like it. It got a 94%-pro response—the biggest positive response any new song's ever gotten on that feature.

"KZZP utilizes no outside consultant," says Zapoleon, who also serves as one of Nationwide's two group programmers, overseeing five of the broadcast firm's top 40 outlets around the country. Zapoleon, music director Todd Fisher, and operations director Clarke Ingram "all listen to a lot of music," says Zapoleon. "If we get a feel for a record, we'll stick it on a cassette and listen to it four or five times before putting it on the air. We do a lot of analysis on songs before we play them; we look at other airplay in the market, for instance." In addition, Zapoleon says, he's gotten to know programmers in other cities, with whom he trades advice and ideas.

"I use a lot of gut feeling in picking a record," says Zapoleon. "There are a lot of records I like, but not all of them are hits." For instance, Zapoleon liked Atlantic Starr's "Always" and says he programmed it out of the box—over the objections of Warner Bros., which was pushing a different album track. "Always" went on to become No. 1.

The PD began honing his hit instincts as a youngster. He first became hooked on radio via WABC New York and Cousin Bruce, while he was living in Stamford, Conn. After his father, who was in the clothing business, moved the family out to Los Angeles, Zapoleon became en-



Guy Zapoleon, Program Director of KZZP-AM-FM Phoenix, a group PD for Nationwide Communications, and Billboard's PD Of The Week.

tranced by the "Boss Radio" sounds of then-KHJ, whose programmer, Bill Drake, was to become Zapoleon's most significant inspiration.

"I was a fan of radio," he recalls. "I collected record charts in high school and then radio playlists from KHJ. On Wednesday nights, when they did their hit countdowns, I'd compare them to my own hit predictions—and I was very close most of the time. It was a good learning device as far as picking music and hits and doing charts."

At 20, Zapoleon put his music-stats mania to practical use, compiling a Los Angeles-area list of "1,000 greatest hits of all time" (actually from 1958-75) and subsequently a national version of that chart. The lists garnered him a great deal of industry attention, landing him an article in Rolling Stone (and eventual inclusion in "The Book Of Rock Lists") and, in a roundabout way, a job at KRTH, the former KHJ.

"It was ironic. Bill Drake was being ushered out, and they needed someone to revamp their oldies tapes. I basically replaced Bill Drake." Zapoleon never got to meet his idol, however. "Bill Drake called me once in New York; I missed the call and tried to call back but never reached him."

Doing his charts, says Zapoleon, "gave me an ear for which records are hits and why. Hits have something special. If you hear a song four or five times and are already sick of it, it's not a hit." Zapoleon names Lisa Lisa's "Head To Toe," the Whispers' "Rock Steady," Los Lobos' "La Bamba," and Heart's "Alone" as current examples of bona-fide hits.

Zapoleon's tenure at KRTH (which began after he graduated from UCLA with a B.A. in psychology) was followed by a stint as music director at KRLA. He then returned to KRTH as music director. Zapoleon next served as PD at AC/top 40 KRQQ Tucson "94Q" and later headed east to WBZZ "B94," Pittsburgh's No. 1 top 40, where he stayed from February to November 1984.

Zapoleon joined KZZP in December

1984, when the station was still under the ownership of Western Cities Broadcasting. At that time, the station had a 5.5 share. "Then, in fall 1984, it went to a 6.0, then 6.7, then 8.8 and kept climbing," says Zapoleon. "We've been double digits since winter 1986." The best book so far has been spring 1986's 11.6, when KZZP was Phoenix's No. 1 station. In the winter 1987 Arbitrons, KZZP placed third under KMEO and country KNIX-FM; spring numbers showed KZZP firmly in the No. 2 slot.

KZZP's main competition comes from AC/top 40 KOY-FM "Y95," formerly beautiful music station KQYT, and AC/top 40 KKFR, both of which are more adult-oriented, according to Zapoleon. "We've always tried to be more mass-appeal top 40," he says, "though we do have a strong adult share. Right now we're No. 1 with teens and the 18-24 group; in the last book we went from seventh place to third among the 25- to 54-year-olds."

KZZP boasts top-rated time slots on Friday and Saturday nights, with its respective features Hot Mix (dance-oriented) and Party Patrol (new wave/dance). "We've made a practice of adding features that don't dilute our product," says Zapoleon.

As a program director, Zapoleon says he only gets to spend "five hours a week on music and the rest of the time doing everything else, from signing time sheets to doing promotions. But I wouldn't be doing it if it weren't fun. It's all part of the job."



all hit 97.1 KEGL The Eagle

Dallas P.D.: John Roberts

- 1 Richard Marx, Don't Mean Nothing
- 2 Whitesnake, Here I Go Again
- 3 T'Pau, Heart And Soul
- 4 The Outfield, Since You've Been Gone
- 5 Sammy Hagar, Give To Live
- 6 Heart, Alone
- 7 U2, I Still Haven't Found What I'm Looking For
- 8 Crowded House, Something So Strong
- 9 George Michael, I Want Your Sex (From Boston, Holly Ann)
- 10 Steve Winwood, Back In The High Life
- 11 Eddie Money, Endless Nights
- 12 Europe, Carrie
- 13 Bryan Adams, Hearts On Fire
- 14 John Waite, These Times Are Hard For Me
- 15 Journey, Why Can't This Night Go On Forever
- 16 Heart, Who Will You Run To
- 17 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 18 Huey Lewis & The News, Doing It All For You
- 19 Dan Hill (Quet With Vonda Shepard), C
- 20 Whitesnake, Still Of The Night
- 21 Starship, It's Not Over ('Til It's Over)
- 22 Fleetwood Mac, Seven Wonders
- 23 Night Ranger, Hearts Away
- 24 Suzanne Vega, Luka
- 25 Tom Kimmel, That's Freedom
- 26 REO Speedwagon, In My Dreams
- 27 38 Special, Back To Paradise (From "R.I.S.K.")
- 28 INXS & Jimmy Barnes, Good Times
- 29 The Cure, Why Can't I Be You?
- 30 Europe, Rock The Night
- 31 Mötley Crüe, Girls, Girls, Girls
- 32 Joe Walsh, Radio Song
- 33 Danny Wilson, Mary's Prayer
- 34 Stan Bush & Barrage, Crank That Radio
- 35 Hooters, Johnny B
- 36 Def Leppard, Women
- 37 Bryan Adams, Victim Of Love
- 38 Crowded House, World Where You Live
- 39 David Bowie, Never Let Me Down
- 40 Heart, Who Will You Run To
- 41 John Cougar Mellencamp, Paper In Fire
- 42 Grateful Dead, Touch Of Grey
- 43 Genesis, Anything She Does

93Q

Houston P.D.: Ron Parker

- 1 George Michael, I Want Your Sex (From "Faith")
- 2 Los Lobos, La Bamba
- 3 Debbie Gibson, Only In My Dreams
- 4 U2, I Still Haven't Found What I'm Looking For
- 5 Madonna, Who's That Girl
- 6 Gloria Estefan & Miami Sound Machine, Rhythm Nation
- 7 Fat Boys & The Beach Boys, Wipeout
- 8 The Whispers, Rock Steady
- 9 Bananarama, I Heard A Rumour
- 10 Heart, Alone
- 11 L.L. Cool J., I Need Love
- 12 The Jets, Cross My Broken Heart (From "The Party")
- 13 Sammy Hagar, Give To Live
- 14 Starship, It's Not Over ('Til It's Over)
- 15 Richard Marx, Don't Mean Nothing
- 16 Dan Hill (Duet With Vonda Shepard), C
- 17 Europe, Carrie
- 18 ABC, When Smokey Sings
- 19 Michael Jackson, I Just Can't Stop Loving You
- 20 Steve Winwood, Back In The High Life
- 21 Whitney Houston, Didn't We Almost Have That Love
- 22 Living In A Box, Living In A Box
- 23 Janelle Monáe, The Heat Is On
- 24 Lisa Lisa & Cult Jam, Lost In Emotion
- 25 Natalie Cole, Jump Start
- 26 John Cougar Mellencamp, Paper In Fire
- 27 Prince, U Got The Look
- 28 Alexander O'Neal, Fake
- 29 Alisha, Into My Secret
- 30 Yello, Oh Yeah
- 31 Grateful Dead, Touch Of Grey
- 32 Tiffany, I Think We're Alone Now
- 33 Smokey Robinson, One Heartbeat
- 34 David Bowie, Never Let Me Down
- 35 Herb Alpert, Making Love In The Rain
- 36 Swing Out Sister, Breakout
- 37 Heart, Who Will You Run To
- 38 Expose, Let Me Be The One
- 39 The Breakfast Club, Kiss And Tell
- 40 Danny Wilson, Mary's Prayer
- 41 Regina Belle, Show Me The Way
- 42 The Outfield, Since You've Been Gone

KMEL 100

San Francisco P.D.: Keith Naftaly

- 1 Los Lobos, La Bamba
- 2 Will To Power, Dreamin'
- 3 Dan Hill (Duet With Vonda Shepard), C
- 4 Madonna, Who's That Girl
- 5 Curiosity Killed The Cat, Mistit
- 6 Debbie Gibson, Only In My Dreams
- 7 ABC, When Smokey Sings
- 8 The Whispers, Rock Steady
- 9 Herb Alpert, Making Love In The Rain
- 10 Lisa Lisa & Cult Jam, Lost In Emotion
- 11 Pepsi & Shirie, Heartache
- 12 Jellybean featuring Elisa Fiorillo, W
- 13 Regina Belle, Show Me The Way

SILVER

Baltimore P.D.: Brian Thomas

- 1 U2, I Still Haven't Found What I'm Looking For
- 2 George Michael, I Want Your Sex (From "Faith")
- 3 Madonna, Who's That Girl
- 4 Suzanne Vega, Luka
- 5 Dan Hill (Duet With Vonda Shepard), C
- 6 Debbie Gibson, Only In My Dreams
- 7 Heart, Alone
- 8 Los Lobos, La Bamba
- 9 The Jets, Cross My Broken Heart (From "The Party")
- 10 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 11 Gloria Estefan & Miami Sound Machine, Rhythm Nation
- 12 T'Pau, Heart And Soul
- 13 Steve Winwood, Back In The High Life
- 14 Klymaxx, I'd Still Say Yes
- 15 Michael Jackson, I Just Can't Stop Loving You
- 16 The Whispers, Rock Steady
- 17 Crowded House, Something So Strong
- 18 Dionne Warwick & Jeffrey Osborne, Lov
- 19 Bruce Hornsby & The Range, Every Little Thing
- 20 Richard Marx, Don't Mean Nothing
- 21 Huey Lewis & The News, Doing It All For You
- 22 Janet Jackson, The Pleasure Principle
- 23 L.L. Cool J., I Need Love
- 24 Whitney Houston, Didn't We Almost Have That Love
- 25 The System, Don't Disturb This Groove
- 26 Living In A Box, Living In A Box
- 27 Kenny Loggins, Meet Me Half Way
- 28 Fat Boys & The Beach Boys, Wipeout
- 29 Fleetwood Mac, Seven Wonders
- 30 Europe, Carrie
- 31 Smokey Robinson, One Heartbeat
- 32 Whitesnake, Here I Go Again
- 33 ABC, When Smokey Sings
- 34 Grateful Dead, Touch Of Grey
- 35 Lisa Lisa & Cult Jam, Lost In Emotion

BIO 4 MEANS MUSIC

Atlanta P.D.: Fleetwood Gruver

- 1 Steve Winwood, Back In The High Life
- 2 Heart, Alone
- 3 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 4 Madonna, Who's That Girl
- 5 Suzanne Vega, Luka
- 6 Dan Hill (Duet With Vonda Shepard), C
- 7 U2, I Still Haven't Found What I'm Looking For
- 8 Richard Marx, Don't Mean Nothing
- 9 Michael Jackson, I Just Can't Stop Loving You
- 10 Danny Wilson, Mary's Prayer
- 11 T'Pau, Heart And Soul
- 12 Whitney Houston, Didn't We Almost Have That Love
- 13 Dionne Warwick & Jeffrey Osborne, Lov
- 14 Los Lobos, La Bamba
- 15 Smokey Robinson, One Heartbeat
- 16 The Whispers, Rock Steady
- 17 Huey Lewis & The News, Doing It All For You
- 18 Grateful Dead, Touch Of Grey
- 19 Al Jarreau, Moonlighting (Theme)
- 20 Freddie Jackson, Jam Tonight
- 21 ABC, When Smokey Sings
- 22 Robbie Nevil, Wol's It To Ya
- 23 Living In A Box, Living In A Box
- 24 Whitney Houston, I Wanna Dance With Somebody
- 25 Crowded House, Something So Strong
- 26 EX Heart, Who Will You Run To
- 27 Danny G., Wombigary's Prayer
- 28 Mr. Mister, Something Real
- 29 Dan Fogelberg, Lonely In Love
- 30 EX Go West, Don't Look Down - The Sequel

Minneapolis P.D.: Gregg Swedberg

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 A.O. Speedwagon, I Just Can't Stop Loving You
- 4 Debbie Gibson, Only In My Dreams
- 5 The Outfield, Since You've Been Gone
- 6 ABC, When Smokey Sings
- 7 Jellybean featuring Elisa Fiorillo, W
- 8 Huey Lewis & The News, Doing It All For You
- 9 Suzanne Vega, Luka
- 10 George Michael, I Want Your Sex (From "Faith")
- 11 Bananarama, I Heard A Rumour
- 12 Michael Jackson, I Just Can't Stop Loving You
- 13 Dan Hill (Duet With Vonda Shepard), C
- 14 Europe, Carrie
- 15 T'Pau, Heart And Soul
- 16 Yello, Oh Yeah
- 17 Natalie Cole, Jump Start
- 18 Michael Jackson, I Just Can't Stop Loving You
- 19 Grateful Dead, Touch Of Grey
- 20 Rod Stewart, Twistin' The Night Away
- 21 Prince, U Got The Look
- 22 Starship, It's Not Over ('Til It's Over)
- 23 L.L. Cool J., I Need Love
- 24 Los Lobos, La Bamba
- 25 Ana, Shy Boys
- 26 The Pointer Sisters, Be There (From "Rhythm Nation")
- 27 Jonathan Butler, Lies

94-Q 94.1 FM

Atlanta P.D.: Fleetwood Gruver

- 1 Steve Winwood, Back In The High Life
- 2 Heart, Alone
- 3 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 4 Madonna, Who's That Girl
- 5 Suzanne Vega, Luka
- 6 Dan Hill (Duet With Vonda Shepard), C
- 7 U2, I Still Haven't Found What I'm Looking For
- 8 Richard Marx, Don't Mean Nothing
- 9 Michael Jackson, I Just Can't Stop Loving You
- 10 Danny Wilson, Mary's Prayer
- 11 T'Pau, Heart And Soul
- 12 Whitney Houston, Didn't We Almost Have That Love
- 13 Dionne Warwick & Jeffrey Osborne, Lov
- 14 Los Lobos, La Bamba
- 15 Smokey Robinson, One Heartbeat
- 16 The Whispers, Rock Steady
- 17 Huey Lewis & The News, Doing It All For You
- 18 Grateful Dead, Touch Of Grey
- 19 Al Jarreau, Moonlighting (Theme)
- 20 Freddie Jackson, Jam Tonight
- 21 ABC, When Smokey Sings
- 22 Robbie Nevil, Wol's It To Ya
- 23 Living In A Box, Living In A Box
- 24 Whitney Houston, I Wanna Dance With Somebody
- 25 Crowded House, Something So Strong
- 26 EX Heart, Who Will You Run To
- 27 Danny G., Wombigary's Prayer
- 28 Mr. Mister, Something Real
- 29 Dan Fogelberg, Lonely In Love
- 30 EX Go West, Don't Look Down - The Sequel

WLOT 99.1

Minneapolis P.D.: Gregg Swedberg

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 A.O. Speedwagon, I Just Can't Stop Loving You
- 4 Debbie Gibson, Only In My Dreams
- 5 The Outfield, Since You've Been Gone
- 6 ABC, When Smokey Sings
- 7 Jellybean featuring Elisa Fiorillo, W
- 8 Huey Lewis & The News, Doing It All For You
- 9 Suzanne Vega, Luka
- 10 George Michael, I Want Your Sex (From "Faith")
- 11 Bananarama, I Heard A Rumour
- 12 Michael Jackson, I Just Can't Stop Loving You
- 13 Dan Hill (Duet With Vonda Shepard), C
- 14 Europe, Carrie
- 15 T'Pau, Heart And Soul
- 16 Yello, Oh Yeah
- 17 Natalie Cole, Jump Start
- 18 Michael Jackson, I Just Can't Stop Loving You
- 19 Grateful Dead, Touch Of Grey
- 20 Rod Stewart, Twistin' The Night Away
- 21 Prince, U Got The Look
- 22 Starship, It's Not Over ('Til It's Over)
- 23 L.L. Cool J., I Need Love
- 24 Los Lobos, La Bamba
- 25 Ana, Shy Boys
- 26 The Pointer Sisters, Be There (From "Rhythm Nation")
- 27 Jonathan Butler, Lies

St. Louis P.D.: Dave Robbins

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 U2, I Still Haven't Found What I'm Looking For
- 4 Suzanne Vega, Luka
- 5 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 6 The Whispers, Rock Steady
- 7 Whitesnake, Here I Go Again
- 8 The Jets, Cross My Broken Heart (From "The Party")
- 9 Richard Marx, Don't Mean Nothing
- 10 Whitney Houston, I Wanna Dance With Somebody
- 11 Debbie Gibson, Only In My Dreams
- 12 Huey Lewis & The News, Doing It All For You
- 13 T'Pau, Heart And Soul
- 14 The Outfield, Since You've Been Gone
- 15 Danny Wilson, Mary's Prayer
- 16 Grateful Dead, Touch Of Grey
- 17 Prince, U Got The Look
- 18 ABC, When Smokey Sings
- 19 Bananarama, I Heard A Rumour
- 20 The Nylons, Kiss Him Goodbye
- 21 Dan Hill (Duet With Vonda Shepard), C
- 22 Dionne Warwick & Jeffrey Osborne, Lov
- 23 Starship, It's Not Over ('Til It's Over)
- 24 Whitney Houston, Didn't We Almost Have That Love
- 25 Sammy Hagar, Give To Live
- 26 EX Europe, Carrie
- 27 EX Smokey Robinson, One Heartbeat
- 28 Living In A Box, Living In A Box
- 29 Jellybean featuring Elisa Fiorillo, W
- 30 Herb Alpert, Making Love In The Rain
- 31 John Cougar Mellencamp, Paper In Fire
- 32 EX Heart, Who Will You Run To
- 33 EX Freddie Jackson, Jam Tonight
- 34 EX Prince, U Got The Look
- 35 EX Fat Boys & The Beach Boys, Wipeout
- 36 EX Lisa Lisa & Cult Jam, Lost In Emotion
- 37 EX Natalie Cole, Jump Start
- 38 EX 38 Special, Back To Paradise (From "R.I.S.K.")

St. Paul P.D.: David Anthony

- 1 The Whispers, Rock Steady
- 2 Debbie Gibson, Only In My Dreams
- 3 Los Lobos, La Bamba
- 4 Richard Marx, Don't Mean Nothing
- 5 REO Speedwagon, In My Dreams

KHLS 103.5

St. Louis P.D.: Dave Robbins

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 U2, I Still Haven't Found What I'm Looking For
- 4 Suzanne Vega, Luka
- 5 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 6 The Whispers, Rock Steady
- 7 Whitesnake, Here I Go Again
- 8 The Jets, Cross My Broken Heart (From "The Party")
- 9 Richard Marx, Don't Mean Nothing
- 10 Whitney Houston, I Wanna Dance With Somebody
- 11 Debbie Gibson, Only In My Dreams
- 12 Huey Lewis & The News, Doing It All For You
- 13 T'Pau, Heart And Soul
- 14 The Outfield, Since You've Been Gone
- 15 Danny Wilson, Mary's Prayer
- 16 Grateful Dead, Touch Of Grey
- 17 Prince, U Got The Look
- 18 ABC, When Smokey Sings
- 19 Bananarama, I Heard A Rumour
- 20 The Nylons, Kiss Him Goodbye
- 21 Dan Hill (Duet With Vonda Shepard), C
- 22 Dionne Warwick & Jeffrey Osborne, Lov
- 23 Starship, It's Not Over ('Til It's Over)
- 24 Whitney Houston, Didn't We Almost Have That Love
- 25 Sammy Hagar, Give To Live
- 26 EX Europe, Carrie
- 27 EX Smokey Robinson, One Heartbeat
- 28 Living In A Box, Living In A Box
- 29 Jellybean featuring Elisa Fiorillo, W
- 30 Herb Alpert, Making Love In The Rain
- 31 John Cougar Mellencamp, Paper In Fire
- 32 EX Heart, Who Will You Run To
- 33 EX Freddie Jackson, Jam Tonight
- 34 EX Prince, U Got The Look
- 35 EX Fat Boys & The Beach Boys, Wipeout
- 36 EX Lisa Lisa & Cult Jam, Lost In Emotion
- 37 EX Natalie Cole, Jump Start
- 38 EX 38 Special, Back To Paradise (From "R.I.S.K.")

KDWB 101

St. Paul P.D.: David Anthony

- 1 The Whispers, Rock Steady
- 2 Debbie Gibson, Only In My Dreams
- 3 Los Lobos, La Bamba
- 4 Richard Marx, Don't Mean Nothing
- 5 REO Speedwagon, In My Dreams

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LATIN RASCALS
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BON JOVI
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PROMOTIONS

CERTIFIABLE

WCZY Detroit morning man Dick Puritan calls his show "home to the King of rock'n'roll," but that doesn't stop him from regularly giving the King's crown an affectionate spin. Puritan says he occasionally takes "collect calls from Argentina, [where] the King has been living since he left Memphis, [Tenn.]"

Detroit listeners can now take part in WCZY's latest gag and be certified as Official Elvis Presley Daughters. Listeners who send the station a self-addressed, stamped envelope and a \$2 check made out to the Children's Hospital of Michigan will be presented with an Official Daughter of Elvis Birth Certificate. It entitles the bearer to the right "to appear on every talk show in the country [and] on the cover of every sleazy tabloid and the right to call any radio station in the country and demand to hear the song her daddy did just for her."

CERTIFIABLE II

KOH-AM news and talk radio in Reno, Nev., has put the pet into the Pet Rock idea. Listeners who send in \$6.30 receive a very official-looking certificate of ownership for their very own Nevada pothole. The proceeds from the sales go to the Nevada Humane Society.

We're not sure what makes Nevada potholes more worthy of loving ownership than any other state's,

but we're assured that the Nevada breed grows and multiplies as well as any other regional variety. The certificate "stands as a daily reminder of the sacrifices you, your car, and your front-end alignment endure to preserve our official state fixture, Nevada potholes."

FLAMINGOS ON CALL

The **KOA** Denver morning news team recently captured the essence of investigative journalism and set out to track down Denver's funniest phone-answering-machine message. After soliciting postcards from listeners that included phone numbers and messages, the team made the highly critical judging calls. The winning machine's owner then received the coveted KOA Pink Flamingo Award—40 of the things for the front lawn!

TENOR TENDER

WNCN New York, one of two commercial classical stations in the market, has unleashed the "104 Phantom" on area restaurants, concert venues, and stores. WNCN's Phantom of the opera's forte is giving out \$104 to lucky patrons.

LETTER LUST

CHUM Toronto has teamed up with Coca-Cola's traveling "Wheel Of Fortune" and is selecting 11 "Vannas for a day" from listener entries. Coke is bringing a "Wheel Of Fortune" set that is virtually identical to the real thing to the annual Cana-



Out On A Ledge. WFIB Sumter, S.C., goes out on a ledge for a weeklong series of live remotes at Sumter County's Iris Festival. The station climbed the 20-foot Exhibition Center's marquee daily to promote events at the festival. From left is an unidentified staffer, WFIB morning man Bob Asbell, and station PD and afternoon man Darryl Vestal.

dian National Exposition in Toronto, and the adult contemporary station has latched on to provide Vanna look-alikes for the show's 11-day run.

Although the CHUM Vannas will

not get to actually turn the letters (the traveling show does this electronically), they will have to point to each successfully uncovered letter and model with each winning contestant's chosen booty. Each Vanna

will work shows at the exposition at 1 p.m. and 7 p.m.

After the first show, winners will be driven around Toronto in a stretch limo and outfitted in \$500 gowns. They will also receive beauty make-overs. After the first show, the Vannas will be treated to lunch at an exclusive restaurant and be driven around in limos before having to return to the exposition for the 7 p.m. performance.

IN THE CANADIAN WILDERNESS

Top 40 **CJBK** London, Ontario, morning man Garry Parsons' sympathy for listeners who couldn't find any available weekend campsites led to the station's recent inauguration of Camp Cheap-Oh. Parsons pitched the camp on the station's front lawn and proceeded to treat listeners to everything they were missing via good old theater-of-the-mind.

To make sure that listeners who were stuck at home didn't feel too bad, he proceeded to chronicle the horrors of the camping experience: wet firewood, no matches, plenty of giant mosquitoes and rain, and long waits in line for morning showers. Done live from the outdoor "camp," the show added plenty of sound effects to heighten the experience. Things weren't all bad, though: Parsons and station MD Deacon Ritchie did cook breakfast on the Coleman for a few hundred listeners. Of course, beans were on the menu.

PETER J. LUDWIG

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FEATURED PROGRAMMING

THE MCA RADIO NETWORK Los Angeles will stop syndicating its three Teleprograms, West Hollywood, productions as of Aug. 31. MCA made it known during the first week of August that the AC-formatted "The Great Starship" and the album rocker "Rock Of The World" would no longer be available on the MCA Radio Network after August.

According to Teleprograms, the contract for all three programs went through November, and Teleprograms has stopped all further deliveries of the two shows and of the urban contemporary weekly "Street Beat" as well. The three programs comprised the bulk of the MCA catalog. MCA will now be developing new programming either in-house, or from ideas brought to them by outside producers.

Teleprograms has been MCA's major supplier of entertainment programming since MCA entered the national syndication arena in December of 1986. At that time, MCA acquired the national syndicator Barnett/Robbins, and the 3-year-old Teleprograms supply line to Barnett/Robbins was continued. As of Jan. 1, however, Teleprograms instituted its own syndication arm, possibly putting itself in a competitive position with MCA.

Teleprograms' syndication efforts so far have been for its successful three-hour, weekly new age-jazz "Fusion 40" for American markets and its three English-language Japanese weekly long forms. Teleprograms also works in conjunction with Radio Express to offer a two-hour version of ABC/Watermark's "American Top 40" outside of the Radio Tokyo market in Japan. Teleprograms president Jim Hampton says that Teleprograms' recent syndication efforts do not affect its relationship with MCA and do not place the two companies in competition.

According to MCA VP Lance Robbins, the MCA decision was predicated on three factors. The initial factor was that the Teleprograms shows were not clearing to either company's liking. Robbins says that "our shows had become



All Aboard! The Ozzy-Crazytrain makes a whistle stop at the "Rockline" and collects a load of rock'n'roll animals. From left are "Rockline" associate producer Mark Felsot, Global Satellite Network's Sharron Sanchez, WHJY PD Ken Carson, "Rockline" host Bob Coburn, "Rockline" producer Cindy Tollin, singer Ozy Osbourne, Global's Mike Correia and Tina Zimring, Epic Record's Jon Kirksey, and KLOS PD Charlie West.

very mainstream and run-of-the-mill, with nothing to make them stand out from other syndicators' product." After reviewing the current market, the decision was then made to position MCA as an innovator, apart from standard and mainstream programming. The third factor was Teleprograms' development of its own syndication efforts. Robbins says that "Teleprograms produces a good standard show with excellent production, and we wish them well. [But] it was time for us to do something more exciting . . . to get better stations. We got the message from the stations." As for MCA's move to reposition itself, he says, "It will shake a few people up."

Hampton began Teleprograms in February of 1983. Along with the current output of four weekly long forms and seasonal specials, the company develops custom programs for international advertisers. With the addition of "Fusion 40" to the Teleprograms catalog, the company added a full-time three-member affiliate-relations staff. Presumably, that staff will now take over the clearance responsibilities for the three MCA shows, which appear to be very much alive.

Hampton says the the MCA maneuver may actually be "a kind of blessing." The final outcome could knit Teleprograms together into a self-contained company. Hampton does say, however, that the possibility of breach-of-contract legal action will be investigated.

tial delay pending reconsideration, which could take a few months or more.

THE FCC PROPOSES to eliminate two policies that protect existing stations from economic injury. One is the Carroll doctrine, which allows an existing broadcaster to file against the assignment of a new station if it can show that the new signal will create economic hardship; the other affects UHF TV stations. NAB says it does not oppose the change but asks the FCC to consider the implications connected with new stations, like interference and other potential problems.

music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

Aug. 17, Fleetwood Mac, Line One, Westwood One, one hour.

Aug. 17, Elton John, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Aug. 17-22, Crosby, Stills & Nash/Neil Young, Part 1, Legends Of Rock, NBC Radio Entertainment, one hour.

Aug. 17-22, Fabulous Thunderbirds/Ten Years After/Peter Gabriel, Rock Clock, DIR Broadcasting, one hour.

Aug. 17-22, Christine McVie, Classic Cuts, MJI Broadcasting, one hour.

Aug. 17-22, David Bowie, Rock Today, MJI Broadcasting, one hour.

Aug. 17-23, Bryan Adams, Off The Record With Mary Turner, Westwood One, one hour.

Aug. 17-23, the Faces with Rod Stewart, In Concert BBC Classic, Westwood One, 90 minutes.

Aug. 17-23, Luther Vandross/Kool & the Gang, In The Spotlight Special, Westwood One, one hour.

Aug. 21-22, Bryan Adams, On The Radio, On The Radio Broadcasting, one hour.

Aug. 21-23, Shalamar, Star Beat, MJI Broadcasting, one hour.

Aug. 21-23, 38 Special, Hot Rocks, United Stations, 90 minutes.

Aug. 21-23, Conway Twitty, Country Today, MJI Broadcasting, one hour.

Aug. 21-23, Frankie Avalon/Elton John/Bobby Colomby, Cruisin' America, CBS RadioRadio, three hours.

Aug. 21-23, Randy Brecker, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Aug. 21-23, Def Leppard, Metalshop, MJI Broadcasting, one hour.

Aug. 21-23, Lou Gramm, Superstars Concert Series, Westwood One, 90 minutes.

Aug. 22-23, John Conlee/Dean Dillon, Country Close-Up, ProMedia, one hour.

Aug. 22-23, Million Sellers Only, Beatles Silver Anniversary Series, United Stations Special, 90 minutes.

Aug. 22-23, Shayla, Musical Starstreams, Frank Forest Productions, two hours.

Aug. 23, Mason Ruffner/John Butcher, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Aug. 23, Heart, Hitline USA, James Paul Brown Entertainment, one hour.

Aug. 23, Tom Petty/Loverboy, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Aug. 23-24, Deele/Shalamar, RadioScope, Lee Bailey Broadcasting, one hour.

Aug. 23-29, Jon Astley, Rock Over London, Radio International, one hour.

MCA's announcement comes one week after the July 27 debut of its first new weekly long form, "Rock Trends." The progressive-rock show is produced for MCA by KROQ Los Angeles' PD Rick Carroll and the KROQ crew (Billboard, July 11). "Rock Trends" turns out to have been the harbinger of MCA's proposed new trend in programming.

"A Touch of Jazz" will be the second show to take its place in the depleted MCA catalog when it bows, not surprisingly, on Aug. 31. It is curious that the next MCA offering should have the same format target as Teleprograms' most adventurous offering, "Fusion 40." "Touch of Jazz," however, will program pop vocals as well as jazz/new age.

MCA does seem to be showing a penchant for rags-to-riches programmers in its new efforts. It matches Carroll's success at KROQ with "Touch of Jazz" producer Bob O'Connor's success at KIFM San Diego. The jazz show will be hosted by WPIX New York's veteran "Night Bird," Allison Steele, and target a 25-49 demographic.

PETER J. LUDWIG

Below is a weekly calendar of upcoming network and syndicated



Fret Knot. WNEW-FM New York's legendary air personality Scott Muni gets a lesson in guitar from Doors Ray Manzarek and John Densmore. The Doors stopped by the station with the Gibson guitar as part of a Doors guitar, compact disk, and video giveaway. From Left are WNEW PD Mark Chernoff, Manzarek, Muni, and Densmore. (Photo: Chuck Pulin)

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Ode To Billie Joe**, Bobbie Gentry, CAPITOL
2. **All You Need Is Love**, Beatles, CAPITOL
3. **Pleasant Valley Sunday**, Monkees, COLGEMS
4. **Light My Fire**, Doors, ELEKTRA
5. **Baby I Love You**, Aretha Franklin, ATLANTIC
6. **I Was Made To Love Her**, Stevie Wonder, TAMLA
7. **Cold Sweat**, James Brown & the Famous Flames, KING
8. **Reflections**, Diana Ross & the Supremes, MOTOWN
9. **You're My Everything**, Temptations, GORDY
10. **A Whiter Shade Of Pale**, Procol Harum, DERAM

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS
2. **CSN**, Crosby, Stills & Nash, ATLANTIC
3. **Star Wars Soundtrack**, 20th CENTURY
4. **J.T.**, James Taylor, COLUMBIA
5. **Elvis Presley**, Moody Blue, RCA
6. **Commodores**, MOTOWN
7. **Emotions**, Rejoice, COLUMBIA
8. **I'm In You**, Peter Frampton, A&M
9. **Book Of Dreams**, Steve Miller Band, CAPITOL
10. **Shaun Cassidy**, WARNER/CURB

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

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

WASHINGTON ROUNDUP

UNTIL THE FCC rules on the proposal to loosen up its old main-studio rules (so stations will no longer have to be in their community of license, just within their effective ranges), stations outside their community of license can continue to maintain their public files at their studios. The FCC granted the par-

Country Corner
charts the trends
... see page 49



Kool Beers. Three members of Kool & the Gang—from left, George Brown, Curtis Williams, Robert "Kool" Bell—receive a proclamation from the city of Milwaukee, which was presented by Miller marketing rep Boris Oglesby, right.

The Whispers: Time's On Their Side Group's Latest Album Has Gone Gold

BY STEVE IVORY

LOS ANGELES For the Whispers, things do get better with time. The vocal quartet's Solar album "Just Gets Better With Time," released in the spring, is already gold, thanks to the success of "Rock Steady," the album's first single and the group's biggest hit since "And The Beat Goes On" came out during the disco era.

A new single, the midtempo title track, could push the album beyond platinum. The Whispers, headed by the lead-singing twins Scotty and Walter Scott and including Nicholas Caldwell, Marcus Hutson, and Leaveil Degree, have spent the summer working two

tours, the multiact Kool Music Festival at large arenas and their own headlining gigs at 2,000-seat venues. "The Whispers have always, thank God, been able to tour," says Scotty Scott. "But it feels good to have a hit album and single to bring large crowds in. We needed this right about now." Following the U.S. tour, the Whispers may make their first European concert tour.

Rumors that the group was leaving Solar, the label it has recorded for since 1976, were rampant in the fall.

'We've been together 21 years'

"They weren't rumors; there were some problems," says Walter Scott. "The Whispers and [Solar chairman] Dick Griffey had some problems with defining the group and its direction. It's nothing new. When two entities have been together as long as the group and Solar have, things can begin to slide. We wanted to be sure whoever we signed with would be as excited about our future as we were. When we ironed out the problems, we re-signed with Solar."

The group's current Solar deal calls for four group albums and a duo album from the Scott brothers. The pact also calls for the group to produce at least two other acts for the label through its Whispers Music production company. "We love touring," says Walter Scott, "but at some point, we're going to have to think about spending more time just releasing records and producing others."

Though "Just Gets Better With

Time" reunites the group with producer Leon Sylvers for two tracks, Scotty Scott says the band deliberately went after "the hit producers of tomorrow" for the project.

He says Babyface and L.A. Reid, producer/writers of "Rock Steady" and another album cut, are "the next Jam & Lewis. Their youthful ideas, coupled with our experience, just clicked."

"When we heard [producer-writer] Gary Taylor's song 'Just Gets Better With Time,' we were driving down the street. We literally had to pull over to finish listening to the demo. Since we liked the demo so much, we let him come in and produce the track," says Scotty Scott. (Taylor has since signed to Wing Records as an artist.)

However, even with a solid album the Whispers and their Los Angeles-based manager, Michael J. Gardner, consider getting the group a higher profile to be crucial. When the album was completed, they went looking for a publicist, a show business ingredient they hadn't employed in years. "We've been together 21 years, and we've got four gold records and one platinum," says Walter Scott.

"People know our sound but wouldn't know us if they bumped into us on the street. We look at Kool & the Gang and other groups that survived for decades and know that, after the hits, you still need to survive. We hired Joanne Geffen to help us in that area, and we're willing to do every interview and television show that will have us. We weren't crazy about it before, but that's the name of the game, so let's get to it."

Babyface, Klymaxx Lead The Resurgence Solar's Star Is Shining Brightly Again

WHEN THE HISTORY of black pop in the early '80s is written, the section on Solar Records will take up a lot of space. Dick Griffey's label is a powerhouse that has enjoyed hits with the Whispers, Shalamar, Dynasty, Lakeside, and Midnight Starr; its concert promotion arm was strengthened by the Solar Caravan Of Stars showcase of artists; and Solar has been the breeding ground for top performing (Howard Hewett, Jodi Watley) and creative (Leon Sylvers, the Calloway brothers) talent that invited major label raids.

But a combination of business problems (Griffey's celebrated legal battle with Elektra) and creative stagnation made many wonder if Solar would survive the decade. However, now it's clear that Solar is definitely in an up period. For the first time since the glory days of Leon Sylvers' "Solar sound," the label has an in-house production team capable and flexible enough to work with a variety of artists.

Babyface and L.A. Reid, whom Solar has touted as the next Jimmy Jam & Terry Lewis, have been working hard to live up to the hype. Their "Rock Steady" for the Whispers pushed the "Just Gets Better With Time" album over 500,000 in sales (the album is, quietly, one of the year's best). Babyface's "Lovers" album is one of the most important debuts of the year, full of catchy pop-funk like the single "I Love You Babe" and "Faithful," an up-tempo duet with Debra Hurd.

Klymaxx, on Solar's Constellation label, has established itself as a consistent crafter of quality music despite losing key member Bernadette Cooper. But Klymaxx's loss is the label's overall gain; Cooper is preparing a solo album, which, one hopes, will be as ambitious as her Madame X production for Atlantic. In addition, Midnight Starr, even after losing the superhot production and writing team of Reggie and Vincent Calloway, still has enough vocal and musical talent on board to remain a viable act.

That's not to imply there are no trouble spots on the Solar roster. Shalamar has no identity in the market. Lakeside is in a downward cycle. Cat Miller, a Griffey protégé, has been lost in the recent deluge of female divas. But, in the Hollywood office tower of Dick Griffey Productions, there is clearly reason for optimism.

SHORT STUFF: Operation Push recently awarded Black Entertainment Television founder Robert

Johnson its Entrepreneurial Award during its 16th annual national convention... Alligator is releasing "Genuine Houserockin' Music II," its second budget-price sampler. Among the artists included are Koko Taylor, Johnny Winter, Lonnie Brooks, James Cotton, Albert Collins, Big Twist & the Mellow Fellows, and Donald Kinsey & the Kinsey Report. The Chicago blues label is rereleasing four strong catalog albums, "Stone Crazy" by Buddy Guy, "Crawfish Fiesta" by Professor Longhair, "Serious Business" by Winter, and "Live In Japan" by Collins... The first single from Los Angeles singer/songwriter Gary Glenn, "Do You Have To Go," has just been released by Motown. His album is titled "Feels Good To Feel Good"... Jodi Watley's next MCA single is "Don't You Want Me"



by Nelson George

... Loose Ends is coming over from London for a series of press interviews throughout August... Jesse Boseman, president of the Sun Song concert promotion company, has revived his record arm, Harlem International Records, and has one 12-inch already available, "Love Rap Ballad" by True Love. In 1982 Boseman had a hit with the Whatnauts' "Help Is On The Way." Boseman's label can be contacted at 212-582-0258... Capitol, which has been aggressively promoting 4 By Four, has a new single by the New York quartet, "Come Over"... Grand Staff, a Chicago band that won a Budweiser talent contest and a Warner Bros. record deal, makes its debut with "Everybody Party Big Time," which vet Morris "Butch" Stewart produced. Also on Warner Bros. is a new family quartet called Royalty, aka Khanjo, Kiesah, Kameelah, and Kienji Hakeem. "Anyone In Love" is the first single from the group's "Rich And Famous" album... The talented but underrated Brenda Russell wrote and was associate producer on Donna Summer's new Geffen single, "Dinner With Gershwin," a charmingly funky record with a clever lyric... The Delta Blues Museum, a division of the Carnegie Public Library of Clarksdale, Miss., is sponsoring an art show featuring photos, paintings, drawings, T-shirts, postcards, etc., on the blues. There is no entry fee, and no items will be returned. Mail art to the Delta Blues Museum, 114 Delta Ave., Clarksdale, Miss. 38614, before Sept. 30.

The Rhythm and the Blues

FOR WEEK ENDING AUGUST 22, 1987

Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 17 REPORTERS | SILVER ADDS 27 REPORTERS | BRONZE/ SECONDARY ADDS 55 REPORTERS | TOTAL ADDS 99 REPORTERS | TOTAL ON |
|--|---|--------------------------------|--|-------------------------------|-------------|
| DINNER WITH GERSHWIN DONNA SUMMER GEFFEN | 6 | 16 | 17 | 39 | 39 |
| HEART OF GOLD BERT ROBINSON CAPITOL | 5 | 6 | 23 | 34 | 37 |
| DON'T YOU WANT ME JODY WATLEY MCA | 6 | 7 | 13 | 26 | 31 |
| THE MORE WE LOVE STARPOINT ELEKTRA | 5 | 4 | 15 | 24 | 70 |
| LOVIN' YOU THE O'JAYS P.I.R. | 4 | 6 | 14 | 24 | 44 |
| I CONFESS DENIECE WILLIAMS COLUMBIA | 5 | 8 | 11 | 24 | 44 |
| AIN'T NO NEED TO WORRY WINANS/ANITA BAKER QWEST | 4 | 7 | 9 | 20 | 47 |
| CALL ME UP PROCESS & DOO RAGS COLUMBIA | 3 | 5 | 11 | 19 | 22 |
| (YOU'RE PUTTIN') A RUSH... STEPHANIE MILLS MCA | 1 | 7 | 9 | 17 | 91 |
| DREAMIN' WILL TO POWER EPIC | 5 | 5 | 7 | 17 | 38 |

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|-------------------------------------|----------------------------------|--------------------|
| 1 | 3 | JUMP START | NATALIE COLE | 2 |
| 2 | 4 | CASANOVA | LEVERT | 1 |
| 3 | 6 | ONE HEARTBEAT | SMOKEY ROBINSON | 3 |
| 4 | 9 | LOVE IS A HOUSE | FORCE M.D.'S | 4 |
| 5 | 1 | JAM TONIGHT | FREDDIE JACKSON | 7 |
| 6 | 7 | TINA CHERRY | GEORGIO | 5 |
| 7 | 10 | I REALLY DIDN'T MEAN IT | LUTHER VANDROSS | 8 |
| 8 | 2 | THE PLEASURE PRINCIPLE | JANET JACKSON | 16 |
| 9 | 12 | IF YOU WERE MINE | CHERYL LYNN | 17 |
| 10 | 8 | FAKE | ALEXANDER O'NEAL | 19 |
| 11 | 14 | LET'S TALK IT OVER | VANESE THOMAS | 11 |
| 12 | 22 | I JUST CAN'T STOP LOVING YOU | MICHAEL JACKSON | 6 |
| 13 | 13 | JAMMIN' TO THE BELLS | CHUCK STANLEY | 22 |
| 14 | 17 | CROSS MY BROKEN HEART | THE JETS | 15 |
| 15 | 18 | LOVE POWER | DIONNE WARWICK & JEFFREY OSBORNE | 9 |
| 16 | 11 | I'M IN LOVE | LILLO THOMAS | 29 |
| 17 | 19 | HOLIDAY | KOOL & THE GANG | 10 |
| 18 | 26 | I LOVE YOU BABE | BABYFACE | 12 |
| 19 | 5 | THIGH RIDE | TAWATHA | 39 |
| 20 | 30 | WIPEOUT | FAT BOYS & THE BEACH BOYS | 26 |
| 21 | 20 | ONE LOVER AT A TIME | ATLANTIC STARR | 13 |
| 22 | 32 | MAKING LOVE IN THE RAIN | HERB ALPERT | 20 |
| 23 | 28 | DIVAS NEED LOVE TOO | KLYMAXX | 18 |
| 24 | 25 | NIGHTTIME LOVER | THE SYSTEM | 14 |
| 25 | 15 | SHOW ME THE WAY | REGINA BELLE | 46 |
| 26 | 16 | SMOOTH SAILIN' TONIGHT | THE ISLEY BROTHERS | 47 |
| 27 | 31 | TELL IT LIKE IT IS | DIMPLES | 23 |
| 28 | 36 | HOW SOON WE FORGET | COLONEL ABRAMS | 21 |
| 29 | 33 | TEAR JERKER | J. BLACKFOOT FEATURING ANN HINES | 37 |
| 30 | 39 | TRAMP | SALT-N-PEPA | 33 |
| 31 | — | DIDN'T WE ALMOST HAVE IT ALL | WHITNEY HOUSTON | 30 |
| 32 | 40 | LAST TIME | THERESA | 24 |
| 33 | — | CIRCUMSTANTIAL EVIDENCE | SHALAMAR | 40 |
| 34 | 34 | JUST THE FACTS (THEME FROM DRAGNET) | PATTI LABELLE | 50 |
| 35 | — | NO ONE IN THE WORLD | ANITA BAKER | 25 |
| 36 | 21 | I FEEL GOOD ALL OVER | STEPHANIE MILLS | 60 |
| 37 | 27 | I WANNA DANCE WITH SOMEBODY | WHITNEY HOUSTON | 64 |
| 38 | 29 | LIFETIME LOVE | JOYCE SIMS | 55 |
| 39 | — | LIES | JONATHAN BUTLER | — |
| 40 | 23 | I'M BAD | L.L. COOL J | 76 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|-------------------------------|----------------------------------|--------------------|
| 1 | 1 | CASANOVA | LEVERT | 1 |
| 2 | 3 | JUMP START | NATALIE COLE | 2 |
| 3 | 7 | LOVE IS A HOUSE | FORCE M.D.'S | 4 |
| 4 | 4 | ONE HEARTBEAT | SMOKEY ROBINSON | 3 |
| 5 | 10 | I JUST CAN'T STOP LOVING YOU | MICHAEL JACKSON | 6 |
| 6 | 9 | ONE LOVER AT A TIME | ATLANTIC STARR | 13 |
| 7 | 11 | NIGHTTIME LOVER | THE SYSTEM | 14 |
| 8 | 12 | I LOVE YOU BABE | BABYFACE | 12 |
| 9 | 6 | TINA CHERRY | GEORGIO | 5 |
| 10 | 14 | HOLIDAY | KOOL & THE GANG | 10 |
| 11 | 16 | LOVE POWER | DIONNE WARWICK & JEFFREY OSBORNE | 9 |
| 12 | 2 | JAM TONIGHT | FREDDIE JACKSON | 7 |
| 13 | 29 | I NEED LOVE | L.L. COOL J | 27 |
| 14 | 22 | NO ONE IN THE WORLD | ANITA BAKER | 25 |
| 15 | 20 | GIVIN' YOU BACK THE LOVE | ISLEY/JASPER/ISLEY | 28 |
| 16 | 21 | DIVAS NEED LOVE TOO | KLYMAXX | 18 |
| 17 | 17 | LAST TIME | THERESA | 24 |
| 18 | 19 | CROSS MY BROKEN HEART | THE JETS | 15 |
| 19 | 24 | HOW SOON WE FORGET | COLONEL ABRAMS | 21 |
| 20 | 8 | LET'S TALK IT OVER | VANESE THOMAS | 11 |
| 21 | 23 | MAKING LOVE IN THE RAIN | HERB ALPERT | 20 |
| 22 | 25 | TELL IT LIKE IT IS | DIMPLES | 23 |
| 23 | 33 | LOST IN EMOTION | LISA LISA & CULT JAM | 31 |
| 24 | — | (YOU'RE PUTTIN') A RUSH ON ME | STEPHANIE MILLS | 34 |
| 25 | 5 | I REALLY DIDN'T MEAN IT | LUTHER VANDROSS | 8 |
| 26 | 32 | DIDN'T WE ALMOST HAVE IT ALL | WHITNEY HOUSTON | 30 |
| 27 | 36 | U GOT THE LOOK | PRINCE | 32 |
| 28 | 34 | JUST CALL | SHERRICK | 35 |
| 29 | — | HELPLESSLY IN LOVE | NEW EDITION | 42 |
| 30 | 39 | JUST THAT TYPE OF GIRL | MADAME X | 44 |
| 31 | 35 | DANCE ALL NIGHT | DEBARGE | 36 |
| 32 | 37 | GIRL PULLED THE DOG | GENERAL KANE | 41 |
| 33 | 40 | BULLSEYE | LAKESIDE | 43 |
| 34 | — | WE'VE ONLY JUST BEGUN | GLENN JONES | 45 |
| 35 | — | WIPEOUT | FAT BOYS & THE BEACH BOYS | 26 |
| 36 | 28 | I THINK I'M OVER YOU | MINI CURRY | 38 |
| 37 | — | TRAMP | SALT-N-PEPA | 33 |
| 38 | 13 | IF YOU WERE MINE | CHERYL LYNN | 17 |
| 39 | — | LATELY | SURFACE | 49 |
| 40 | — | ANYTHING CAN HAPPEN | PATRICE RUSHEN | 52 |

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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 (8) | 12 |
| Def Jam (4) | 4 |
| MCA (9) | 11 |
| Constellation (1) | 1 |
| QMI (1) | 1 |
| E.P.A. | 8 |
| Epic (5) | 5 |
| Tabu (2) | 2 |
| CBS Associated (1) | 1 |
| WARNER BROS. (3) | 7 |
| Paisley Park (1) | 1 |
| Qwest (1) | 1 |
| Sire (1) | 1 |
| Tommy Boy (1) | 1 |
| CAPITOL | 6 |
| ATLANTIC (4) | 5 |
| Omni (1) | 1 |
| MANHATTAN (2) | 5 |
| EMI-America (2) | 2 |
| P.I.R. (1) | 1 |
| SOLAR | 5 |
| ARISTA | 4 |
| GEFFEN | 4 |
| MOTOWN | 4 |
| RCA (1) | 4 |
| Jive (2) | 2 |
| Total Experience (1) | 1 |
| A&M | 3 |
| ELEKTRA | 3 |
| POLYGRAM | 3 |
| Mercury (1) | 1 |
| Polydor (1) | 1 |
| Tin Pan Apple (1) | 1 |
| PROFILE | 2 |
| CHRYSALIS | 1 |
| EDGE | 1 |
| FANTASY | 1 |
| Danya (1) | 1 |
| ICHIBAN | 1 |
| MACOLA | 1 |
| PJ (1) | 1 |
| NEXT PLATEAU | 1 |
| PRIORITY | 1 |
| SELECT | 1 |
| SLEEPING BAG | 1 |
| SOUNDTOWN | 1 |
| STRIPED HORSE | 1 |
| SUTRA | 1 |
| Fever (1) | 1 |
| T.T.E.D. | 1 |
| TRIPLE T | 1 |

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

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

SHEET MUSIC AGENTS

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

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

HOT DANCE/DISCO™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Label & Number/Distributing Label | ARTIST |
|------------------|---|------------|---------------|--|--|
| | | | | CLUB PLAY Compiled from a national sample of dance club playlists. | |
| | | | | ★ ★ No. 1 ★ ★ | |
| 1 | 3 | 3 | 9 | TINA CHERRY (REMIX) MOTOWN 4586MG | ◆ GEORGIO |
| 2 | 5 | 5 | 6 | WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM | ◆ ABC |
| 3 | 4 | 4 | 8 | HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM | ◆ PEPSI & SHIRLIE |
| 4 | 2 | 2 | 9 | I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814 | ◆ GEORGE MICHAEL |
| 5 | 6 | 6 | 7 | WHO FOUND WHO CHRYSLIS 4V9 43089 | ◆ JELLYBEAN FEATURING ELISA FIORILLO |
| 6 | 7 | 10 | 5 | HOW SOON WE FORGET (REMIX) MCA 23763 | ◆ COLONEL ABRAMS |
| 7 | 1 | 1 | 10 | STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS. | ◆ DEPECHE MODE |
| 8 | 9 | 9 | 6 | CROSS MY BROKEN HEART (REMIX) MCA 23767 | ◆ THE JETS |
| 9 | 12 | 16 | 7 | SILENT MORNING 4TH & B'WAY BWAY-439/ISLAND | NOEL |
| 10 | 11 | 15 | 6 | WOT'S IT TO YA (REMIX) MANHATTAN V-56056 | ◆ ROBBIE NEVIL |
| 11 | 10 | 13 | 6 | BE MINE TONIGHT ATLANTIC 0-86675 | PROMISE CIRCLE |
| 12 | 14 | 20 | 5 | CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC | ◆ PRETTY POISON |
| 13 | 13 | 19 | 9 | INTO MY SECRET (REMIX) RCA 6432-1-RD | ◆ ALISHA |
| 14 | 17 | 22 | 4 | I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM | ◆ BANANARAMA |
| 15 | 8 | 8 | 9 | FAKE TABU 429-06788 | ◆ ALEXANDER O'NEAL |
| 16 | 20 | 23 | 5 | SHATTERED GLASS ATLANTIC 0-86699 | ◆ LAURA BRANIGAN |
| 17 | 18 | 18 | 7 | DREAMIN' (REMIX) EPIC 49-06830 | WILL TO POWER |
| 18 | 25 | 35 | 3 | FULL CIRCLE ATLANTIC 0-86674 | COMPANY B |
| 19 | 29 | 42 | 3 | MIND OVER MATTER (REMIX) A&M SP-12246 | E.G. DAILY |
| 20 | 23 | 32 | 4 | BREAKOUT MERCURY PROMO/POLYGRAM | ◆ SWING OUT SISTER |
| 21 | 24 | 34 | 4 | ONE LOVER AT A TIME (REMIX) WARNER BROS. 0-20699 | ◆ ATLANTIC STARR |
| 22 | 15 | 14 | 9 | LET IT BE WITH YOU CAPITOL V-15310 | ◆ BELOUIS SOME |
| 23 | 33 | 38 | 4 | LEAVE MY MONKEY ALONE VIRGIN 0-96762/ATLANTIC | WARREN ZEVON |
| 24 | 39 | — | 2 | VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS. | ◆ ERASURE |
| 25 | 37 | 48 | 3 | GOOD INTENTIONS (REMIX) CAPITOL V-15308 | ◆ AVA CHERRY |
| 26 | 35 | 39 | 4 | LOOKING FOR A LOVER (REMIX) COOLTEMPO 4V9 43127/CHRYSLIS | TAURUS BOYZ |
| 27 | 22 | 28 | 5 | THE ROCK (REMIX) A&M SP-12242 | TRAMAINÉ |
| 28 | 34 | 41 | 4 | SINFUL VIRGIN 0-96777/ATLANTIC | PETE WYLIE |
| 29 | 27 | 29 | 6 | BIG DECISION POLYDOR PROMO/POLYGRAM | THAT PETROL EMOTION |
| 30 | 16 | 7 | 10 | LIVING IN A BOX CHRYSLIS 4V9 43119 | ◆ LIVING IN A BOX |
| 31 | 30 | 30 | 5 | RED HOT (REMIX) POLYDOR 885 885-1/POLYGRAM | PRINCESS |
| 32 | 36 | 31 | 5 | SHOCK (REMIX) COLUMBIA 44 06862 | ◆ PSYCHEDELIC FURS |
| 33 | 43 | — | 2 | DESIRE FIERCE FR 104 | CANDY J |
| 34 | NEW | 1 | 1 | PUT THE NEEDLE TO THE RECORD CRIMINAL CR12-014 | CRIMINAL ELEMENT ORCHESTRA |
| 35 | 44 | — | 2 | CASANOVA ATLANTIC 0-86673 | ◆ LEVERT |
| 36 | 46 | — | 2 | FUNKY NASSAU VIRGIN 0-96776/ATLANTIC | ◆ BLACK BRITAIN |
| 37 | 42 | 50 | 3 | DO IT PROPERLY GROOVELINE GRL 5001 | 2 PUERTO RICANS A BLACKMAN & A DOMINICAN |
| 38 | 19 | 11 | 11 | LIFETIME LOVE SLEEPING BAG SLX-0024 | JOYCE SIMS |
| 39 | 21 | 26 | 7 | TOUCH EPIC 49-06817 | NOHO |
| 40 | 50 | — | 2 | I KNOW EPIC 49-6866 | PAUL KING |
| 41 | 31 | 27 | 7 | RHYTHM IS GONNA GET YOU EPIC 49-06772 | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 42 | 47 | — | 2 | TOY BOY OMNI 0-96751/ATLANTIC | SINITTA |
| 43 | NEW | 1 | 1 | THAT'S WHERE THE HAPPY PEOPLE GO/HERE IN THE DARKNESS DICE TGR 1015 | GREG STONE |
| 44 | NEW | 1 | 1 | WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS. | ◆ MADONNA |
| 45 | 49 | 49 | 3 | WHATEVER SATISFIES YOU/CAUGHT IN THE ACT WARNER BROS. 0-20705 | JOCELYN BROWN |
| 46 | 32 | 21 | 7 | JESUS ON THE PAYROLL (REMIX) A&M SP-12238 | THRASHING DOVES |
| 47 | NEW | 1 | 1 | (YOU'RE PUTTIN') A RUSH ON ME (REMIX) MCA 23774 | STEPHANIE MILLS |
| 48 | NEW | 1 | 1 | BABY GO-BO EMI-AMERICA V-19261/CAPITOL | NONA HENDRYX |
| 49 | NEW | 1 | 1 | EVERYTHING I OWN (REMIX) VIRGIN 0-96765/ATLANTIC | ◆ BOY GEORGE |
| 50 | 48 | — | 2 | JUMP START (REMIX) MANHATTAN V-56053/CAPITOL | ◆ NATALIE COLE |
| BREAKOUTS | Titles with future chart potential, based on club play this week. <ol style="list-style-type: none"> 1. SOONER OR LATER (REMIX) SYLVESTER WARNER BROS. 2. LOST IN EMOTION (REMIX) LISA LISA & CULT JAM COLUMBIA 3. WHY YOU WANNA TO GO FASINATION VINYL MANIA 4. ALWAYS DOESN'T MEAN FOREVER HAZELL DEAN CAPITOL 5. STRIP THIS HEART JOHN ADAMS A&M 6. TRUE FAITH NEW ORDER QWEST 7. SLIP-SLIDE (REMIX) TEEN DREAM WARNER BROS. 8. LET ME BE THE ONE (REMIX) EXPOSE ARISTA 9. YOU'RE NO GOOD FOR ME KELLY CHARLES NEXT PLATEAU 10. CRAZY LOVE NANCY MARTINEZ ATLANTIC | | | | |

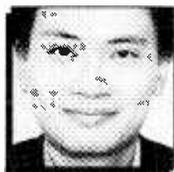
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Label & Number/Distributing Label | ARTIST |
|------------------|--|------------|---------------|--|--|
| | | | | 12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports. | |
| | | | | ★ ★ No. 1 ★ ★ | |
| 1 | 1 | 3 | 9 | I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814 | ◆ GEORGE MICHAEL |
| 2 | 2 | 2 | 9 | FAKE TABU 429-06788 | ◆ ALEXANDER O'NEAL |
| 3 | 5 | 6 | 7 | WHO FOUND WHO CHRYSLIS 4V9 43089 | ◆ JELLYBEAN FEATURING ELISA FIORILLO |
| 4 | 3 | 4 | 8 | TINA CHERRY (REMIX) MOTOWN 4586MG | ◆ GEORGIO |
| 5 | 4 | 7 | 8 | DREAMIN' (REMIX) EPIC 49-06830 | WILL TO POWER |
| 6 | 7 | 14 | 9 | STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS. | ◆ DEPECHE MODE |
| 7 | 11 | 11 | 7 | HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM | ◆ PEPSI & SHIRLIE |
| 8 | 8 | 21 | 3 | WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS. | ◆ MADONNA |
| 9 | 13 | 15 | 5 | WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM | ◆ ABC |
| 10 | 12 | 9 | 9 | SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND | NOEL |
| 11 | 16 | 17 | 5 | BE MINE TONIGHT ATLANTIC 0-86675 | PROMISE CIRCLE |
| 12 | 10 | 10 | 7 | THREE TIME LOVER SYNTHICIDE 71300-0 | BARDEUX |
| 13 | 17 | 27 | 4 | CASANOVA ATLANTIC 0-86673 | ◆ LEVERT |
| 14 | 19 | 26 | 4 | FULL CIRCLE ATLANTIC 0-86674 | COMPANY B |
| 15 | 18 | 24 | 5 | HOW SOON WE FORGET (REMIX) MCA 23763 | ◆ COLONEL ABRAMS |
| 16 | 24 | 25 | 5 | LIVING IN A BOX CHRYSLIS 4V9 43119 | ◆ LIVING IN A BOX |
| 17 | 15 | 18 | 8 | INTO MY SECRET (REMIX) RCA 6432-1-RD | ◆ ALISHA |
| 18 | 23 | 28 | 4 | SHATTERED GLASS ATLANTIC 0-86675 | ◆ LAURA BRANIGAN |
| 19 | 30 | 42 | 3 | CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC | ◆ PRETTY POISON |
| 20 | 27 | 36 | 3 | I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM | ◆ BANANARAMA |
| 21 | 25 | 23 | 27 | ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744 | DEBBIE GIBSON |
| 22 | 14 | 12 | 12 | WHY CAN'T I BE YOU (REMIX) ELEKTRA 0-66810 | ◆ THE CURE |
| 23 | 22 | 20 | 11 | LIFETIME LOVE SLEEPING BAG SLX-0024 | JOYCE SIMS |
| 24 | 20 | 19 | 6 | CROSS MY BROKEN HEART (REMIX) MCA 23767 | ◆ THE JETS |
| 25 | 9 | 1 | 12 | INSECURITY ATLANTIC 0-86716 | STACEY Q |
| 26 | 21 | 13 | 8 | TOUCH EPIC 49-06817 | NOHO |
| 27 | 6 | 5 | 9 | RHYTHM IS GONNA GET YOU EPIC 49-06772 | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 28 | 35 | 39 | 5 | PLAY WITH ME ATLANTIC 0-86693 | ABBY LYNN |
| 29 | 26 | 22 | 14 | I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599 | ◆ WHITNEY HOUSTON |
| 30 | NEW | 1 | 1 | SECRET AFFAIR (REMIX) EPIC 49 06837 | ◆ CLAUDJA BARRY |
| 31 | NEW | 1 | 1 | U GOT THE LOOK/HOUSEQUAKE PAISLEY PARK 0-20727/WARNER BROS. | ◆ PRINCE |
| 32 | 28 | 34 | 14 | ROCK STEADY (REMIX) SOLAR V-71153 | ◆ THE WHISPERS |
| 33 | NEW | 1 | 1 | CRAZY LOVE ATLANTIC 0-86779 | NANCY MARTINEZ |
| 34 | 31 | 8 | 13 | FUNKY TOWN (REMIX) RCA 6431-1-RD | ◆ PSEUDO ECHO |
| 35 | 39 | 45 | 5 | DO IT PROPERLY GROOVELINE GRL 5001 | 2 PUERTO RICANS A BLACKMAN & A DOMINICAN |
| 36 | 34 | 35 | 10 | THE PLEASURE PRINCIPLE (REMIX) A&M SP-12230 | ◆ JANET JACKSON |
| 37 | 33 | 31 | 11 | COMMUNICATE (REMIX) EPIC 49 06842 | FULL HOUSE |
| 38 | 29 | 16 | 15 | IN LOVE WITH LOVE (REMIX) Geffen 0-20687/WARNER BROS. | ◆ DEBBIE HARRY |
| 39 | 37 | 41 | 5 | BAILA BOLERO ZYX 6621 | FUN FUN |
| 40 | 48 | — | 2 | JUMP START MANHATTAN V-56053/CAPITOL | ◆ NATALIE COLE |
| 41 | 38 | 29 | 10 | I FEEL GOOD ALL OVER MCA 23740 | ◆ STEPHANIE MILLS |
| 42 | NEW | 1 | 1 | (YOU'RE PUTTIN') A RUSH ON ME MCA 23774 | STEPHANIE MILLS |
| 43 | 40 | 44 | 11 | I KNOW YOU GOT SOUL 4TH & B'WAY BWAY-438/ISLAND | ERIC B. AND RAKIM |
| 44 | NEW | 1 | 1 | I KNOW EPIC 49-6866 | ◆ PAUL KING |
| 45 | NEW | 1 | 1 | PARTY YOUR BODY LMR 4000 | STEVIE B |
| 46 | NEW | 1 | 1 | VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS. | ◆ ERASURE |
| 47 | 42 | — | 4 | YOU USE TO HOLD ME HOTMIX HMF 103 | RALPHI ROSARIO |
| 48 | NEW | 1 | 1 | WIPEOUT TIN PAN APPLE 885-960-1/POLYGRAM | ◆ THE FAT BOYS |
| 49 | 49 | 43 | 5 | ONE LOVE (REMIX) A&M SP-12234 | DOROTHY GALDEZ |
| 50 | 41 | — | 2 | LOOKING FOR A LOVER (REMIX) COOLTEMPO 4V9 43127/CHRYSLIS | TAURUS BOYZ |
| BREAKOUTS | Titles with future chart potential, based on sales reported this week. <ol style="list-style-type: none"> 1. MIND OVER MATTER (REMIX) E.G. DAILY A&M 2. I LOVE YOU BABE BABYFACE SOLAR 3. LOST IN EMOTION (REMIX) LISA LISA & CULT JAM COLUMBIA 4. PARALLELS LAURIE MILLER ATLANTIC 5. POUR IT ON (REMIX) MASON ELEKTRA | | | | |

○ 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.

Remember, We Do It For The Records

SAVE THE LAST dance for me: So what if I'm leaving! The first order of business here has always been records, and this week is no exception. Just briefly, the most notable new records are **Hunter Hayes'** typical driving, testifying, knock-'em-out "Pressure" (Bolstarr, 516-221-5555); the symphonic, smooth-flowing **Shep Pettibone** mix of **New Order's** "True Faith" (Qwest); **Jomanda's** spottily vocalized but compulsive midtempo groove "I'll Give It To You" (Quark), mixed by **Blaze**; and **Tiger Moon's** "Something Tells Me" (Atlantic), exotic, Euro-flavored Miami-sound mixed by producer **Ish** and **Ciro Llerena**. . . Two popular imports: **Rick & Lisa's** "When You Gonna" (RCA), in the pop-house **Stock/Aitken/Waterman** style, and **Vivien Vee's** long-running hi-NRG hit "Heartbeat" (TSR), both with new U.S. mixes.

Other releases: **Prelude To Passion's** stylized club r&b "Tempted (To Give In)," mixed by **Tony Humphries** (Starrway, 914-634-2159) . . . **EQ's** Minneapolis-style "Let's Make A Move" (Atlantic) . . . **Lori's** "Last Time" (Atco), remixed by **Scott Blackwell** and **Steve Rosen** with very glossy results . . . **Millie Scott's** "Automatic" (4th & B'Way), her jazzy, simmering Roland-beat fourth single . . . **Teresa's**



by Brian Chin

"Last Time" (RCA), remixed with much amusing new vocal material by RCA's **Erik Nuri**. . . The **Cult's** "Wildflower" (Geffen), with a great-sounding remix by **Francois Kevorkian/Ron St. Germain**. . . A rap compilation on Philly's **Word-Up** label, which moved in and out of stores here over the weekend . . . **U.T.F.O.'s** "Ya Cold Wanna Be With Me" (Select), West Indian-cadenced low-tempo rap.

BREAKDOWN AND FADE: This is my last Dance Trax after nine years covering dance music, at Billboard and at the late Record World. I actually started writing for a **Greenwich Village** paper, **Gayweek**, in 1978; I did it to get free records—particularly such collectors' items of the period as the 12-inch "Rough Diamond," "In The Bush," and "Victim."

My motivation is the same now as it was then: having access to the music we love and finding out more about it. It's been a pleasure and a privilege for me to observe and document the resurgence of dance music. My intent was to raise aware-

ness of the pivotal role played by musicians, DJs, businesspeople, and technicians in dance music, explaining their contributions and how they kept evolving.

It follows, of course, that my greatest regret is not having the pleasure of reporting the inevitable victories that will occur in dance music in the next few years. What could possibly be better and more fun than writing up talented friends and acquaintances? Well, for me, firsthand experience in the music business as an a&r manager at a company like **Profile Records** was an opportunity I couldn't pass up. In any case, my two-year plan includes writing the definitive historical book on the era of disco. You will all be in it, honey.

Meanwhile, here are some of the issues that could be covered in the next few years—disco megatrends, you might call them:

- **Hi-NRG**, already playing to a largely over-30 audience, upgrades lyric content and becomes adult contemporary music for the '90s.

- Most record producers fail to get much hipper. They continue to abdicate pop postproduction to successive generations of remixers who have deeper relationships with label executives and artists than with producers. (Think about it.)

- The younger, emerging DJ remixers graduate into production with dizzying speed while maintaining creative integrity by grooming

the new studio talent themselves (see story, this page).

- **Poetry** returns to dance music.
- The social upheaval of the health crisis affects clubgoing—but I can't guess how (this item credited to **WPOW Miami's Bill Tanner**).

- The relationships of DJ pools and record-label dance departments don't change in the least.

- Just as it seems DJs have been browbeaten into number-dispensing pods, a young person out of nowhere returns star attitude and *auteur* perspective to DJ-ing. That person revives the notion that DJs make aesthetic, not political, choices.

I'll be working the same circuit as an a&r person, so this is hardly goodbye. Certainly, the musicians I've documented here should know they're all welcome to bring their music to me at **Profile**, and I'll be just as happy to listen. But it's a good time to thank the people who put me in the writing business: **Alan Bell**, **Vince Aletti**, and **Ira Mayer** (who put me in the writing business), and all of you—DJs, readers, music makers, and fellow travelers—who've kept me in it and wished me well.

Music is an inspiration: a soundtrack to our lives. I cannot avoid saying that I think life is getting tougher. It's my deepest hope that come what may, we'll all be more sincere, more unselfish caretakers of music and each other.



Bowie Break. Lisa Lisa leads **Cult Jam** through the first of two opening dates for **David Bowie** at **New Jersey's Giants Stadium**. (Photo: Chuck Pulin)

Two N.Y.C. Studios Attract Newcomers Shakedown And Prime Cuts Use 'Young Hopefuls'

BY BRIAN CHIN

NEW YORK Two Manhattan studios have become magnets for newcomers aspiring to get work behind the desk: **Arthur Baker's Shakedown Sound** and **Prime Cuts Editing**, co-owned by producer/Pow Wow Records owner **Mark Kamins** and editor **Tuta Aquino**.

"I've always liked to have other people involved, and I could always spot someone with potential," says Baker. Citing early work on his productions by the likes of **Shep Pettibone**, **Tee Scott**, **Jellybean Benitez**, and the **Latin Rascals**, Baker says, "I brought

people in even when I didn't need to, couldn't afford to."

Career development from edit to production work is not only becoming more common but is taking

'It's learn and earn'

place quicker. Such former and current DJs as **Gail King**, **Robert Clivilles**, **Junior Vasquez**, **Roman Ricardo**, and "Little" **Louie Vega** have scored producer credits within just a few months of taking up the editor's razor blade.

"It's learn and earn," says **Prime Cuts' Aquino**. "Editing is an easy way to get into the business, leading to more mixing and small-scale production. Later, you could be producing big things."

The unusual aspect of these two establishments is their ownership by active producers, making Baker and Kamins part of a surprisingly small group of producers who maintain direct creative relationships with the emerging postproducers of their own work. (Others, typically, are such former DJs as **Benitez** and **Ted Currier**.)

Baker says **Shakedown** has acted as a "starting-off point" for a growing number of young hopefuls who began as messengers or gophers. In the busy offices and studios, they "get a shot if they happen to be there when someone's needed for a mix or edit," he says.

Prime Cuts' Kamins says the in-

fusion of new blood "keeps us older guys on our toes. It's like a nightclub—it's a hotbed, with new records and demos coming in. In the last few years, all of my records have been edited by someone else. It keeps records fresher."

Baker believes that producers by and large don't get the opportunity to groom new studio talent. "Producers aren't encouraged to bring them in," he says. "Having had a label where I could make decisions and owning a studio where I could let someone come in and try out, I don't expect a producer who doesn't have control over that to have a say. If a producer had a new guy, chances are the label will always get in the way."

Among the up-and-comers in these establishments are the much-noted **Gail "Sky" King**, who collaborated with Baker on singles by the **Criminal Element Orchestra**, **Atlantic Starr**, and **Fleetwood Mac**; **Charlie "Babie" Rosario**, who not only edited upcoming material by **Bananarama** (mixed by **Freddie Bastone**) and **Bryan Ferry** (mixed by **Alan Myerson**) but is also a **Criminal Records** artist as half of **Babie & Keyes**; **Junior Vasquez**, a frequent edit collaborator with **Shep Pettibone** who recently remixed **Taurus Boyz's** single and produced his first single, **Ellis D.'s "My Loleatta"** for **Criminal's** Minimal division; **Benji Candelario**; **Prime Cuts** in-house newcomers **Roger Pauletta** and **Dennis Muyet**; and a new team calling itself the **Blade Runners**.



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US & CANADIAN 12"

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Dont Wait—Hotline
Run To Me—Tony Caso
I'm Not Afraid—Free Enterprise
Dont Take Your Love—Lydia
No More No More—LA Girls
Number One—Cindy Jansen
Shut Up Already—Phuse
Living Out A Fantasy—Oh Romeo
Head Over Heels—Citrus
Sweet Love—Monte Negro
Gimme Some Lovin—Fun Fun
Lets Do It—Mario Diaz
Freedom—Children
Jack Mix 283—Mirage
If You Need A Friend—Blaze
Oh Lala—Left Lane
Alright—Masters At Work
Come Get It—Jomanda

Get Into It—Big Daddy Kane
I'm Strong—Robert Owens
On The Loose—Jasmin
Keep In Touch—Klein & Mbo
Don't Cry (Can rmx)—K. Laslow
Power Mixer—Various
You Set My Heart—Evans + Fisher
Love Attack—Louisa Florio
Wild Thing—Remix—Amanda Lear
High Voltage—Evelyn Thomas
I Need A Man—Remix—Man To Man
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Tour Gets Triple Exposure

BY DAVE DiMARTINO

LOS ANGELES Though Tom Petty's recent triple-bill concert trek brought the likes of Petty, the Georgia Satellites, and the Del Fuegos together, another triple-billed tour—featuring Echo & the Bunnymen, New Order, and Gene Loves Jezebel—has done it one better.

Petty was clearly the headliner of his tour, but things aren't so clear-cut for Echo & the Bunnymen and New Order. Though Gene Loves Jezebel will open every date, Echo and New Order will alternately be closing. And because all three bands are WEA-distributed—Echo on Sire, New Order on Qwest, and Gene Loves Jezebel on Geffen—a series of promotions for the tour are available that were not possible with the Petty package.

"This tour really started out of the fact that New Order and Echo & the Bunnymen have known each other for eight years and are good friends," says Echo's manager, Martin Kirkup of Direct Management. "It was something like, 'Let's go out and have some fun, it would be great to play together.' There's mutual respect between the bands."

There are also new releases from the acts: Echo's new album, "Echo & The Bunnymen," is No. 94 this week on the Top Pop Albums chart; and New Order's new album, "Substance," a two-record compilation recently came out. An upcoming 12-inch EP by Gene Loves Jezebel is also due.

Tom Atencio, manager of New Order, sees the tour as an extremely beneficial one, particularly because of the larger exposure the three-in-one bill provides. "The opportunity to tour behind an album for New Order is fortunately always there because they have a sizable core audience that makes touring feasible and profitable," says Atencio. "But the opportunity to play larger venues is only available through this package. And it does a couple of things: It changes the perception of the music for the record company and for the promoters. For them to see 15,000 kids jumping up and down where the week before they saw ZZ Top, it tells them—both of them—that this music has come of age."

Several special items have been created by Warner Bros. to commemorate the tour. One of the items is a

Pro-pack, which contains new 12-inch singles from New Order, Gene Loves Jezebel, and Echo. "It also has a flexi-disk in it, which has very rare and hard to find tracks on it," says Kirkup. "The whole thing is packed in a sort of 12-inch-by-12-inch version of the tour poster and is shrink-wrapped. It's a very nice little item." The package will go out to radio stations tied in with the tour for giveaways and to retailers, says Kirkup.

The co-headlining aspects of the tour have been somewhat complex, according to New Order's Atencio. "Obviously, there are management egos involved, and there are band egos involved," he says. "Kirkup and I took the steps of actually doing concert bills. We put out advertising material for the promoters; we gave them ad mats for prints; and we gave them formatted radio advertising so that one band wouldn't take precedence—either through deliberation or accident—over the other band."

Kirkup adds that ticket sales for the shows indicate that the tour is likely to be a sellout.



ONE TO ONE

William Morris' John Marx talks about the role of the talent agent

Following stints at ICM, Regency Artists, and Triad, veteran booking agent John Marx has spent the last six months revitalizing the William Morris Agency's position in the contemporary music field. He has added a number of top-line acts to the company's roster, including Crowded House, Talk Talk, Pseudo Echo, Belinda Carlisle, and Go West. In this week's 'One To One' interview, Marx tells Billboard's Los Angeles bureau chief, Dave DiMartino, about his plans for the William Morris Agency's newly enlarged contemporary music division and discusses the general role of the talent agent.

Q: Why did the William Morris Agency expand its contemporary music division?

A: William Morris for many years had been extremely solid in all areas of music, and it was only maybe over the last eight years that the company's strength in the area of contemporary music started to wane. That was primarily because the agents that remain today have been at the company for some 20 years, and they've grown with their clients. They stopped signing some of the newer acts and addressing themselves to some of the new projects that were around. Additionally, there was a void in the music department when some of the key agents left to form some of their own companies—Mike Farrell and Wayne Forte left, as did Peter Goldman. So what I'm doing is trying to restructure the contemporary group by adding personnel and by redesigning a new approach to handle the way that the tours are put together in the '80s. Tours are handled much differently today that they were 10 years ago. It's much more specific. The concerns of the artist are different than they were. So we have adopted new methods to hopefully satisfy the needs of the client.

Q: How have some things changed since you started in the business?

A: Years ago, the artist was basically concerned with the guarantee, and it was a very simple equation that was in place at that time. Now, we're concerned not only with the guarantee, but what they're going to make on the back end of the deals—and that is very much interwoven with discounts that are sometimes offered during a summer series. And there are sponsorships that are involved in many of the venues, so the agent has to pay careful attention to that and make sure that the artist is being remunerated properly.

If you don't pay attention to those details, often the promoter is not going to make the agent aware of it—and, one time or another, it's going to surface.

Q: What specific personnel changes have been made at William Morris?

A: Just recently, we added Laurence Leader, who used to head up the international department over at Triad, and we are in the midst of hiring another agent on the East Coast.

Q: How fierce is the competition in the agency world?

A: It's extremely fierce. It's probably one of the most competitive businesses out there. Not only do you have other agencies, but within each agency you have so many different agents that are also vying for representation of an act. And

it's difficult because many newcomers to the business—many new managers—have heard that a particular agency is the one to be with because someone has

told him that. Everyone thinks that perhaps an ICM or a CAA is going to book a tour better than another agency. But lift off the roof and take a look inside and see who actually is quarterbacking the tour—and how those agents are responding to that particular quarterback. ICM could produce one kind of tour for one client and produce an entirely different tour for another, based on who's at the helm of the ship. The people working in conjunction with the responsible agent are going to respond differently to one commander, as opposed to another.

Q: How do you see the role of the talent agent evolving in the next 10 years?

A: The first hurdle for us to accomplish is to technically make the system infallible—to make sure that it is just beyond reproach, in terms of the contracts and in terms of the deals. There are computer systems that we will be installing that will link Nashville, New York, and Los Angeles. The second step will be accomplished by the proper training of the individuals that are here. I want it to be very much a grassroots kind of approach in dealing with our artists and managers. I want to avoid the stigma attached to all agents—that of hype and jive and not telling the truth. A manager should be able to trust his agent, that he is giving it to him straight. You've got to know when to turn off that salesmanship. When you deal with your managers, it had better be a very straightforward approach, devoid of any sort of insincerity or embellishments.

'It's a very competitive business'

ARTIST DEVELOPMENTS

MAY THE FORCE . . .

After scoring a number of hit singles from their 1986 album, "Chillin'," the Force M.D.'s are looking for similar success with "Touch And Go," their third release on the Tommy Boy/Warner Bros. logo. The new album climbs to No. 134 on the Top Pop Albums chart after debuting last week at No. 182; the first single, "Love Is A House," is already a top 10 hit on the Hot Black Singles chart.

"Touch And Go" represents a new sound for the rap/soul vocal group, according to Tommy Boy president Monica Lynch. "When they decided to get started on their new album, I was sort of concerned about having them make the transition from a teen sound to a young-adult sound," says Lynch. "So the bulk of the time was spent on song selection. There are a lot of new producers and songwriters whose careers are being launched on this album."

"Touch And Go" is a mix of ballads, midtempo songs, and dance cuts, says Lynch, who adds that the "Love Is A House" single is "taking off like wildfire. Warner Bros. expects it to have a lot of pop and adult contemporary radio interest."

In addition to their new sound, the Force M.D.'s are also sporting a new look. "We're not just having the group grow up musically. We're revamping their entire image," says Lynch. "People couldn't believe that the people singing 'Tender Love' were the same guys with the B-boyish rap look and gold chains. There's a startling difference between their



Broadway Gal. Madonna greets fans in Manhattan's Times Square prior to the premiere of her new motion picture, "Who's That Girl." (Photo: Chuck Pulin)

BANGIN' AGAIN

With its recently released second Columbia album, "Bangin'," climbing to No. 19 on the Top Pop Albums chart, the Outfield is proving that the success of its debut album, "Play Deep," was no fluke.

Coinciding with the release of the new album, the band signed on with Bill Graham's management stable. Says Jeb Hart of the Graham organization, "Initially, it was a little bit of a scramble getting everything in place, but there weren't any major problems. In fact, everything has gone ahead just fine."

Hart says the initial game plan to break the Outfield's new album called for establishing a base at album rock radio with the single "Since You've Been Gone," which also hit the top 40 on the Hot 100 Singles chart. Other potential single releases from the album include the title cut and "No Surrender," says Hart.

Equally important in the group's development is consistent road work, according to Hart. Following a month on tour with Night Ranger, the Outfield recently embarked on an 11-date Japanese tour. Plans call for the band to head out on an extensive U.S. tour in September. "The Outfield is a live trio," says Hart. "This is not some corporate band created in one of the boardrooms at CBS."

MONKEY BUSINESS

Why is there a monkey on the screen and why are the people talking French?

That's the question being asked about Les Rita Mitsouko's first video, says Phil Quartararo,

(Continued on page 36)

old image and their new image. In the past, they looked one way and sounded another. Now all those elements come together. There's a perfect balance between their roots and their future."

Plans call for the Force M.D.'s to embark on a major North American tour in September.

WHY THE MOST FAMOUS NAME IN BRITISH ROCK MUSIC IS AT THE BOTTOM OF THE PAGE

Queen

The Rolling Stones

David Bowie

Eric Clapton

Elton John

Dire Straits

Wham!

The Beatles

Wings

Rod Stewart

Genesis

Rainbow

Phil Collins

Pink Floyd

Hawkwind

Moody Blues

Jethro Tull

Uriah Heep

Peter Frampton

Supertramp

Rick Wakeman

Status Quo

Roxy Music

The Who

Thin Lizzy

Bad Company

10 CC

Mike Oldfield

Gary Numan

ELO

Ozzie Osborne

Gillan

Joan Armatrading

Duran Duran

Ultravox

The Eurythmics

The Police

Whitesnake

Joe Jackson

Cliff Richard
& The Shadows

Chris de Burgh

Spandau Ballet

Big Country

Culture Club

The Thompson Twins

Howard Jones

Foreigner

Robert Plant

The Pretenders

Level 42

Frankie Goes to Hollywood

Alison Moyet

The Firm

The Stranglers

ELP

The Alarm

Yes

Paul Young

UB40

Style Council

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ARTIST DEVELOPMENTS

(Continued from page 34)

Virgin vice president of promotion. The video, for the French group's first single, "C'est Comme Ca," has been garnering considerable play on the club circuit, says Quartararo—but is causing its share of confusion.

"It's a good piece of music and the video is fun," he says. "The question is, when you're dealing with a dance audience, you're dealing with an audience that doesn't want to be intellectual. They're out, they're dancing, they're having fun, it's a weekend night, they're going crazy, they're partying, and they don't want to have to sit there and look at a video and figure out why there's a monkey on the screen and why they're talking French. Think about that."

Dilemma or not, the single is steadily being worked. The second shot from the band's album, "The No Comprendo," will most likely be "Andy," adds Quartararo. Jesse Johnson did the mix.

IN BRIEF

Motown has serviced a promo-only CD of Chris Rea's "Let's Dance." It's the leadoff single from his debut album for the label, "Dancing With Strangers," due in September... "Hour Glass" is the first single from Squeeze's new A&M album, "Babylon And On"... Island has



Rebel Yellin'. Billy Idol performs cuts from his latest Chrysalis release, "Whiplash Smile," with guitarist Steve Stevens during his recent sold-out show at Manhattan's Madison Square Garden. (Photo: Chuck Pulin)

set an Aug. 24 release for the new Tom Waits album, "Franks Wild Years." The first single, "Hang On St. Christopher," is just out... Pet Shop Boys' new EMI America/Manhattan album, "Actually," hits the streets Sept. 9. A single, "It's A Sin," which topped the U.K. charts for three weeks, has just been serviced as a promo CD... A&M will release the title track from Suzanne Vega's "Solitude Standing" album as the follow-up single to "Luka." A video has been directed by Jonathon "Stop Making Sense" Demme... The new Loverboy single, "Notorious," from the group's upcoming Columbia album, "Wildside," was co-penned by band members Paul Dean and Mike Reno with Bon Jovi's Jon Bon Jovi and Richie Sambora... Atlantic is looking for major pop crossover success with Levert's "Casanova" single, a black chart-topper.

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

Single From New Monkees LP Rhino Has 'Heart And Soul'

LOS ANGELES "Heart And Soul," the debut single from the first new Monkees album in more than 18 years, is "blowing the phones away" at radio, says Dave Darus, national director of promotion at Rhino Records.

Rhino—which enjoyed brisk success last year with its Monkees reissue series, at one point getting six of the albums onto the Top Pop Albums chart simultaneously—is at it again.

"Pool It!," the first new Monkees album since the band's explosive rebirth last year, comes out Wednesday (19), and label expectations are high.

"We're looking for this to be multi-platinum," says Harold Bronson, co-founder of the label, who predicts the album will be the company's biggest seller to date. "It's in the grooves," he says.

Rhino has already done a mailing of promotional CD singles to help launch "Heart And Soul" and is planning a heavy advertising campaign. A video for the single, stylistically very much in keeping with the group's widely syndicated television

show, was recently completed by Bill Fishman and Preacher Ewing. And the show itself, says Bronson, is now seen in more markets than it was a year ago.

"Pool It!" was produced by Britisher Roger Becherian—who, says Bronson, was chosen after a great deal of thought. "We wanted someone who had a good pop sensibility but who had a bit of an edge in their production. Roger produced Squeeze's 'East Side Story,' which is perhaps their best album, and he had hits in England with Lene Lovich and the Undertones. And he also produced Nick Lowe and Elvis Costello. So when you think about all those common elements, you have that pop sensibility, you have that bit of an edge to it—and, in certain cases, you have what is for rock'n'roll somewhat sophisticated arrangements.

"Basically," says Bronson, "what we were looking for as an overview, was distilling what the Monkees were about, acknowledging where they are today, and being true to those sensibilities."

DAVE DiMARTINO

Fleetwood Mac Gears Up For U.S. Tour, But Buckingham Leaves The Group

LATE BREAKER: Fleetwood Mac is gearing up for a major U.S. tour in support of its latest Warner Bros. album, "Tango In The Night." But—and here's the real clincher—Lindsey Buckingham has parted company with the group.

Mac's publicist, the ever-cordial Mitchell Schneider, tells The Beat that full details of the tour, together with a formal announcement of Buckingham's departure, will be given at a press conference, scheduled for Tuesday (18) in Los Angeles. Mick Fleetwood, John McVie, Stevie Nicks, and Christine McVie are set to attend.

Plans also call for the four Mac members to reveal the names of the two musicians joining the band in the wake of Buckingham's exit. Schneider refused to divulge any further information, but The Beat (your No. 1 source for good scamming) has learned from very reliable sources that the two newcomers to the band will be Billy Burnette and Rick Vito.

Meanwhile, Buckingham—whose work on the brilliant "Tango In The Night" was undeniably superb—will return to his solo career. For the past few months, he has been locked away at the studio in his house working on a new album.

In a prepared statement delivered by his manager, Michael Brokaw, Buckingham is quoted as saying, "Back in 1985 I was working on my third solo album when the band came to me and asked me to produce the next Fleetwood Mac project. At that point, I put aside my solo work, which was 50% finished, and committed myself for the next 17 months to produce 'Tango In The Night.' It was always our understanding that on completion of the 'Tango' album I would return to my solo work in progress. Of course, I wish them all the success in the world on the road."

Needless to say, Buckingham's presence will be sorely missed.

NEXT BIG THING: Are you listening? Terence Trent D'Arby is the hottest star to emerge from the British music scene in ages. Make no mistake, this guy will be huge. His debut album, "Introducing The Hardline According To Terence Trent D'Arby," is a M-O-N-S-T-E-R.

CBS has released the album in the U.K.—where it immediately raced to the top of the charts—and it's due out here from Columbia at the beginning of October. Choice cuts include "Dance Little Sister," "If You Let Me Stay," and "Who's Loving You."

For the record, when The Beat recently connected with David Bowie, he was raving about D'Arby.

SHORT TAKES: The Beat was knocked out by an advance cassette of the debut album by new Epic r&b/dance artist Tony Terry. Produced by Ted Currier, the album is due out at the beginning of September. The leadoff single, "She's Fly," goes to radio on Monday (17) and has smash potential... Among those attending Rita Coolidge's recent show at the Palomino club in Los Angeles were Britt Ekland, her

hubby, Slim Jim Phantom, and Bonnie Bramlett. During the show, Coolidge was joined on stage by her sister, Priscilla, for a duet of "Dreaming As One"... Joe Strummer is composing music for the movie "Walker," directed by Alex Cox, whose work includes "Repo Man" and "Sid & Nancy"... New Elektra act Jetboy made its Manhattan debut Aug. 5 at the Cat Club. The band has been cutting tracks in Miami for its upcoming album with Judas Priest producer Tom Allom... Anita Pointer has completed her RCA debut solo album, "Love For What It Is." The Preston Glass-produced project, due in mid-September, features a duet with Philip Bailey, "The Pledge." Pointer's 21-year-old daughter, Jada, makes her recording debut on the album, contributing backup vocals... Look for a Deep Purple live album to hit the streets before the end of the year. Incidentally, band members Ian Gillan and Roger Glover have been collaborating on an upcoming studio album... Be on the lookout for a stunning video of the song "Preacher Man" from new RCA Brit signing Fields Of The Nephilim. Also hot at Nipper's kennel is the debut album from U.K.-based hard rock act Strangeways... Earplugs at the ready: Motorhead's new album, "Rock'n'Roll," is set for Sept. 15 release. The legendary British metal combo will be touring here in October.



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BOXSCORE TOP CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|--|----------------|--------------------------------------|---------------------|---|
| BOSTON FARRENHEIT | Alpine Valley Music Theatre East Troy, Wis. | Aug. 6-9 | \$1,815,762 \$25/\$22.50/\$15 | 100,812 sellout | Joseph Entertainment Group |
| MADONNA LEVEL 42 | Anaheim Stadium Anaheim, Calif. | July 18 | \$1,417,185 \$22.50 | 62,986 sellout | Avalon Attractions |
| BOSTON FARRENHEIT | Tacoma Dome Tacoma, Wash. | July 31-Aug. 1 | \$898,993 \$17.50 | 52,073 sellout | Media One |
| MADONNA LEVEL 42 | Texas Stadium Irving, Texas | July 26 | \$812,020 \$20 | 40,601 41,000 | PACE Concerts |
| MADONNA LEVEL 42 | Astrodome Houston, Texas | July 24 | \$789,440 \$20 | 39,472 40,000 | PACE Concerts |
| MOTLEY CRUE WHITESNAKE | The Spectrum Philadelphia, Pa. | Aug. 4-5 | \$460,581 \$16.50 | 28,581 31,010 | Electric Factory Concerts |
| MADONNA LEVEL 42 | Alpine Valley Music Theatre East Troy, Wis. | Aug. 2 | \$455,605 \$25/\$20 | 21,988 sellout | Joseph Entertainment Group |
| WHITNEY HOUSTON KENNY G | The Omni Atlanta, Ga. | Aug. 8 | \$305,185 \$19 | 16,062 sellout | Al Haymon Enterprises |
| HEART TOM KIMMEL | Garden State Arts Center Holmdel, N.J. | July 27-28 | \$296,216 \$18.50/\$15 | 19,271 21,604 | in-house |
| PETER GABRIEL YOUSOU N'DOOR | Blossom Music Center Cuyahoga Falls, Ohio | July 27 | \$279,228 \$18/\$15 | 17,942 18,767 | in-house |
| WHITNEY HOUSTON KENNY G | Birmingham-Jefferson Civic Center Birmingham, Ala. | Aug. 7 | \$255,658 \$16.50/\$14.50 | 16,000 sellout | New Era Prods. Turning Point Prods. |
| CROSBY, STILLS & NASH | Irvine Meadows Amphitheatre Laguna Hills, Calif. | Aug. 8 | \$243,052 \$18.50/\$14 | 14,251 sellout | Avalon Attractions |
| RUN-DM.C. L.L. COOL J WHODINI ERIC B. & RAKIM DAVEY D. STETSASONIC | The Omni Atlanta, Ga. | Aug. 2 | \$240,000 \$15 | 16,000 sellout | Salt & Pepper Prods. |
| MOTLEY CRUE WHITESNAKE | Richfield Coliseum Richfield, Ohio | Aug. 1 | \$230,855 \$16/\$15 | 15,205 sellout | Belkin Prods. |
| BUDWEISER SUPERFEST: WHITNEY HOUSTON THE WHISPERS KENNY G | Greensboro Coliseum Greensboro, N.C. | Aug. 9 | \$219,981 \$19/\$17 | 12,624 15,781 | A.H. Enterprises |
| WHITNEY HOUSTON KENNY G | Charlotte Coliseum Charlotte, N.C. | Aug. 5 | \$198,783 \$17.50 | 11,737 sellout | Dimensions Unlimited |
| MOTLEY CRUE WHITESNAKE | Providence Civic Center Providence, R.I. | Aug. 8 | \$183,513 \$16.50 | 11,122 sellout | Frank J. Russo |
| DIO YNGWIE MALMSTEEN ALL STAR JAM BAND ARMORED SAINT BLACK N' BLUE | Irvine Meadows Amphitheatre Laguna Hills, Calif. | Aug. 1 | \$175,508 \$17.50/\$14 | 10,354 15,000 | Avalon Attractions |
| BEACH BOYS | Garden State Arts Center Holmdel, N.J. | Aug. 3 | \$162,121 \$18.50/\$15 | 10,691 10,802 | in-house |
| MOTLEY CRUE WHITESNAKE | Cumberland Co. Civic Center Portland, Maine | Aug. 7 | \$156,750 \$16.50 | 9,500 sellout | Frank J. Russo |
| THE CURE | The Patriot Center Fairfax, Va. George Mason Univ. | Aug. 5 | \$153,976 \$18.50 | 8,323 sellout | I.M.P. |
| ANITA BAKER RHONDA HANSOME | Garden State Arts Center Holmdel, N.J. | July 31 | \$146,943 \$22.50/\$12.50 | 8,563 10,802 | in-house |
| AL JARREAU CHAKA KHAN | Shoreline Amphitheatre Mountain View, Calif. | July 17 | \$145,385 \$17.50/\$15.50 | 9,386 15,200 | Bill Graham Presents |
| THE CURE | The Spectrum Philadelphia, Pa. | Aug. 6 | \$143,411 \$14.50/\$12.50 | 10,195 11,860 | Electric Factory Concerts |
| TINA TURNER WAYNE JONES | Cumberland Co. Civic Center Portland, Maine | Aug. 10 | \$143,045 \$17.50 | 8,429 sellout | Don Law Co. |
| CROSBY, STILLS & NASH | Concord Pavilion Concord, Calif. | Aug. 4 | \$141,623 \$18.50/\$16.50 | 8,186 sellout | in-house |
| DAN FOGELBERG WENDY WALDMAN | Garden State Arts Center Holmdel, N.J. | July 30 | \$138,081 \$18.50/\$15.50 | 8,891 10,802 | in-house |
| HANK WILLIAMS JR. & THE BAMA BAND EDDY RAVEN | Concord Pavilion Concord, Calif. | Aug. 1 | \$135,135 \$17.50/\$15.50 | 8,290 sellout | in-house |
| DIONNE WARWICK BURT BACHARACH | Concord Pavilion Concord, Calif. | July 30-31 | \$133,170 \$20.50/\$14.50 | 7,151 16,950 | in-house |
| JIMMY BUFFETT & THE CORAL REEFER BAND | Starfest Dallas, Texas | Aug. 9 | \$132,323 \$23/\$14 | 9,967 10,000 | PACE Concerts Dallas Symphony Orchestra |
| THE MONKEES WEIRD AL YANKOVIC | Garden State Arts Center Holmdel, N.J. | Aug. 9 | \$130,368 \$17.50/\$13.50 | 9,235 10,802 | in-house |
| BRYAN ADAMS HOOTERS | Portland Memorial Coliseum Portland, Ore. | Aug. 6 | \$128,980 \$16.50 | 7,822 12,110 | Beaver Prods. |
| WILLIE NELSON | Garden State Arts Center Holmdel, N.J. | Aug. 5 | \$125,963 \$20/\$12.50 | 7,948 10,802 | in-house |
| DEF JAM '87: L.L. COOL J WHODINI DOUG E. FRESH & THE GET FRESH CREW ERIC B. & RAKIM PUBLIC ENEMY | Los Angeles Sports Arena Los Angeles, Calif. | July 24 | \$123,625 \$16.50/\$15 | 7,684 16,000 | Avalon Attractions |
| PERRY COMO | Riverside Theatre Milwaukee, Wis. | Aug. 5-6 | \$122,685 \$35.75/\$27.25/\$22.25 | 4,275 5,000 | Joseph Entertainment Group |
| HEART TOM KIMMEL | Omaha Civic Auditorium Omaha, Neb. | July 14 | \$119,715 \$15.75 | 7,838 9,800 | Contemporary Presentations |
| AL JARREAU CHAKA KHAN | Concord Pavilion Concord, Calif. | July 16 | \$118,361 \$17.50/\$15.50 | 7,861 8,475 | Bill Graham Presents |
| BILLY IDOL THE CULT | Garden State Arts Center Holmdel, N.J. | Aug. 7 | \$118,238 \$20/\$15 | 6,858 10,802 | in-house |

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

TALENT

MIDEM Booking Starts; Purple Dates Unchanged

BY LINDA MOLESKI

EUROPEAN PAGEANT: Entertainment plans are under way for the 1988 MIDEM festival, scheduled to take place Jan. 24-29 in Cannes. In addition to a slew of club showcases, the international industry confab will stage three televised live shows, in the pop, rock, and jazz genres. MIDEM will also produce its two annual programs: Hits Of The Year, an awards show, and New Discoveries, which spotlights up-and-coming talent.

According to Lucas Fox, producer/talent coordinator for the events, some 50 acts will be performing at MIDEM. He says each live show will be 90 minutes in length and will feature a combination of U.S. and European acts.

"The basic idea is to find out who the record companies want

to see at MIDEM 1988," says Fox, who is in the midst of booking acts. "It's the ideal way to launch a new album and tour in Europe. They can use those spots to get a buzz going on a band. So, promotionwise, it's a good tool."

Fox says he hopes the 1988 MIDEM events will be picked up by British and U.S. television. For more information, Fox can be contacted at MIDEM's headquarters: 179 Ave. Victor Hugo, 75116, Paris, France 45051403.

NO SHOW: Deep Purple will not reschedule the remaining dates of its U.S. tour, which included at least one show in the New York area. As some of you may recall, the veteran rockers had to postpone a number of concerts when guitarist Ritchie Blackmore broke his finger at a May 30 date in Phoenix, Ariz.

Meanwhile, Purple is gearing up for a series of European stadium dates that kick off Wednesday (19) in Helsinki, Finland.

SHORT TAKES: Duran Duran will perform a special charity concert Aug. 31 at Manhattan's Bea-

con Theater. All proceeds will go to the Assn. to Benefit Children, an organization that aids underprivileged kids... Yngwie Malmsteen looks to be well on his way to recovery following injuries he sustained in a recent auto accident. The Swedish axeman joined Dio on stage for a performance during an Aug. 1 benefit show in Los Angeles to help raise money for the Children of the Night Shelter Fund... On The Road caught the first of Bon Jovi's two sold-out performances Aug. 6-7 at New Jersey's Meadowlands Arena. As anticipated, the ultrahot rockers delivered an outstanding show, even though front man Jon Bon Jovi—who was understandably showing signs of wear from a solid year of touring—lost his voice midway through the set. Still, the problem didn't phase the some 15,000 screaming young fans... Equally impressive was the first of Bowie's two

shows at New Jersey's Giants Stadium. But merchandise prices—\$22 for a T-shirt and \$35 for a sweatshirt—did seem a little out of line... Also entertaining was Chris Isaak's Aug. 7 show at Manhattan's Bottom Line, where the singer/guitarist performed cuts from his self-titled Warner Bros. album. Definitely a new talent to watch... Tom Waits is expected to embark on a U.S. tour this fall to coincide with the release of his new Island album, "Franks Wild Years." Other activities for the singer/songwriter include a role in the soon-to-be-released movie version of the book "Ironweed," which stars Jack Nicholson and Meryl Streep... Alison Moyet will embark on her first U.S. solo tour on Thursday (20) at Los Angeles' Wilton Theater. She'll be promoting her latest Columbia album, "Raintancing," in about seven major markets across the country.

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



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CMA Contest Ties With Mutual Outlets Retailers, TNN Also Lend Support

BY EDWARD MORRIS

NASHVILLE The Country Music Assn. will draw potential buyers into the nation's retail record stores this fall via a sweepstakes being set up with the individual radio stations in Mutual Broadcasting System's 300-strong chain.

The Nashville Network has also agreed to aid in the effort, which is part of the Bring Home Country's Brightest Stars merchandising campaign, co-sponsored by the CMA and the National Assn. Of Record Merchandisers and scheduled to coincide with Country Mu-

sic Month in October.

Called the CMA Album Of The Year Contest, the sweeps will run Sept. 10-Oct. 10. The CMA is contacting artists to make promotional tapes for the Mutual stations to use. While the acts have not been confirmed yet, Helen Farmer, CMA's director of special projects, says that Ronnie Milsap, who won the album-of-the-year award for

purchase requirement. The Nashville Network will highlight the sweeps by broadcasting a series of promotional videos by country acts yet to be selected.

Prizes in the promotion are an all-expenses-paid, weeklong cruise for two; three trips to Nashville for TNN's fifth anniversary celebration in the spring; 15 compact disk players; 100 Celebrate Country Music T-shirts; and 100 Celebrate Country Music posters.

Oct. 10 is the deadline for entering the sweepstakes. Winners will be announced on TNN's "Nashville Now" show during the week of Oct. 12.

Farmer says that about 3,000 record stores have agreed to participate in this year's promotion and that there has been an increase of about 85% in the amount of point-of-purchase material each store is ordering for the campaign. The CMA, NARM, and Kraft Foods, sponsor of the awards show, are providing nine different merchandising aids to the retail record chains and rackjobbers—including flats with graphics on both sides, bin and divider cards, shelf talkers, banners, tent cards, art sheets, finalist stickers, and posters depicting the five album-of-the-year finalists. Orders will be shipped by Aug. 24, the CMA says.

Representatives from RCA/MCA/Capitol/EMI America, Warner Bros., PolyGram, and CBS Records will monitor the use of the p-o-p material by the stores and racks. For the third consecutive year, there will be a best-display contest for participants. Winners will be announced at the NARM convention in March. Deadline for entering the display contest is Oct. 30.

'The best album is the logical thing for us to tie into'

1986, will be approached, as will the five nominees for this year's top album prize. Nominees for the CMA awards will be announced Monday (17). Of all the awards, Farmer says, "The album of the year is the most logical thing for us to tie into."

Mutual Broadcasting's Lee Arnold will conduct a three-hour, awards-oriented radio show the weekend before the awards are presented. The CMA will seek Mutual participants by contacting the stations individually, Farmer reports. To sweeten the appeal, the CMA will give each cooperating station two tickets to next year's Fan Fair (June 6-13), which can be used in any promotion the station chooses.

Additionally, each station will be given a certificate that recognizes it as an official Country Music Month outlet. A minimum number of spots is not required of the stations, according to Farmer.

Entrants in the sweepstakes must get their entry forms directly from record stores, but there is no



Cash Ranks Gold. Rick Blackburn, vice president/general manager of CBS Records Nashville, left, surprises Johnny Cash, center, on The Nashville Network's "Nashville Now" show by announcing that three of Cash's albums, "Greatest Hits Vol. 1," "At Folsom Prison," and "At San Quentin," are double platinum. At right is Ralph Emery, the show's host.

'He Always Did Move A Little Bit'

Elvis' Nashville Days Remembered

THOUGH THE SPOTLIGHT has been on Memphis during the recent Elvismania, another Tennessee town was just as important for the professional growth of Elvis Presley. Nashville, with its studios, producers, writers, and executives, was instrumental in the rise of Presley to the top of the entertainment world. Thus, this city, known for its country music, was the spawning ground for some of the biggest hits in America's rock music history.

Some of Presley's best recordings at the vibrant start of his RCA career were cut at Studio B, now a part of the Country Music Hall of Fame.

There's a lot of confusion about whether Presley ever played the Grand Ole Opry. One story says that he did and was afterward told by Opry manager Jim Denny that he'd better go back to Memphis and drive a truck. Let's stop that much repeated rumor in its tracks. Bill Denny, formerly the Cedarwood Publishing chief and now president of Nashville Gas, tells this account about Elvis, the Opry, and his late father, Jim:

"Elvis came to Nashville to audition for the Opry. He did not get a good reception from the Opry crowd; his music was different from the Opry standard. Elvis was very concerned about his appeal to the public. There have been all kind of quotes about when he came off-stage. That statement, 'Go back to Memphis and drive a truck,' was not made. There was a conversation with my dad, [in which he said] that it wasn't working and wasn't the sort of thing the Opry had in mind. Elvis was upset about it, obviously, because he wanted to be on the Opry."

Hank Snow was there when it happened. He says: "In late 1954, Col. [Tom] Parker and I bought a booking agency together when we brought Elvis to Nashville from Texas. Parker heard he was pretty successful down there in some of the night spots and said we were to bring him up and put him on the Opry. So we did. Regardless of what anybody else has said or what has been put in the movies, Elvis only did one spot on the Grand Ole Opry with me, and he did one song, 'Blue Moon Of Kentucky.' Then we started booking some shows together, and he started setting the woods afire. Elvis was a fine, young, typical American boy. He was a damn good example of what American boys should be like."

T.G. Sheppard was a record-promotion man in Memphis during the early Presley years. He says: "I wish my career had taken off before he died. He always pulled for me, told me to think positive and be happy. He said that money and material things were not the most important part of life. He tried to instill that in me. And I never did really understand what he

was saying, because when you don't have anything and someone who has everything is telling you that, it's hard to really understand.

"All of a sudden he died, and I realized what he was talking about. I don't go to funerals. When I watched the funeral procession leaving Graceland, I saw the white Cadillacs, and I turned to my ex-wife, Diana, and said, 'Honey, it just hit me what he was talking about.' She said, 'What do you mean?' I said, 'Everything he was trying to tell me, I just realized. He's been driving through that gate for 20 years. This time he's leaving for the last time. He's leaving behind a mansion, all the flashy cars, all the money, all the fame, the name. He's not taking a bit of it with him.'"

D.J. Fontana, a long-time drummer for Presley, still plays sessions in Nashville. "I met him at the end of 1954," he says, "down in Louisiana when he was on the Hayride. Elvis had Scotty [Moore] and Bill [Black], and that's all he had. I was working on the staff [of the Louisiana Hayride] back in those days for anybody who needed drums. A lot of the country artists didn't even want the drums on stage. Elvis and his group had been using drums in some of the clubs around Memphis and Little Rock. The audience was pretty quiet for the first show or so. They didn't know how to take him. They were used to country-oriented people, like Webb Pierce, Faron Young, the Carlisles, and the Browns. When Elvis went out there and started jumping around on the stage, they couldn't really put their finger on this kid. What is he doing? He always did move a little bit. He was a highly nervous guy."

Gordon Stoker of the Jordanaires, who performed with Elvis on stage, in the studio, and in most of his movies, says: "Elvis was the most concerned person with his looks of anybody I've ever known. He dyed his hair and wore mascara on his eyes to make himself look good. And he looked fantastic—the best-looking face you ever looked into. He even carried a makeup kit with him in the studio. He'd open up the kit—it had a mirror on the lid—and he'd look at his eyes and hair.

"It was really getting to him that his face was getting wrinkled and his hair was getting gray. I saw him a short period before he died, and it almost destroyed me. I didn't sleep a wink that night, the last time I saw him. He was so changed and so different from the last time I had seen him before that. He put his arm around me and held me close to him, and he didn't say a word—it seemed like a minute—as if he was trying to tell me something. He had gone down so much in those six months. I told my wife that he wouldn't be alive another two years. Six months after that, he was

(Continued on next page)

Nashville Scene



by Gerry Wood

FOR WEEK ENDING AUGUST 22, 1987

Billboard

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

| | GOLD ADDS 26 REPORTERS | SILVER ADDS 57 REPORTERS | BRONZE/ SECONDARY ADDS 63 REPORTERS | TOTAL ADDS 146 REPORTERS | TOTAL ON CHART |
|---------------------------------|------------------------------|--------------------------------|--|--------------------------------|----------------------|
| TAR TOP | | | | | |
| ALABAMA RCA | 15 | 31 | 43 | 89 | 90 |
| AM I BLUE | | | | | |
| GEORGE STRAIT MCA | 12 | 29 | 41 | 82 | 84 |
| MAYBE YOUR BABY'S GOT... | | | | | |
| THE JUDDS RCA/CURB | 12 | 28 | 39 | 79 | 82 |
| CRAZY FROM THE HEART | | | | | |
| BELLAMY BROTHERS MCA/CURB | 5 | 16 | 18 | 39 | 85 |
| CHANGIN' PARTNERS | | | | | |
| GATLIN BROTHERS COLUMBIA | 1 | 10 | 17 | 28 | 70 |
| NO EASY HORSES | | | | | |
| SKB MTM | 1 | 8 | 16 | 25 | 50 |
| SOMEWHERE IN THE NIGHT | | | | | |
| SAWYER BROWN CAPITOL/CURB | 2 | 8 | 14 | 24 | 24 |
| SOMEBODY LIED | | | | | |
| RICKY VAN SHELTON COLUMBIA | 2 | 8 | 11 | 21 | 21 |
| EVERYBODY NEEDS A HERO | | | | | |
| GENE WATSON EPIC | 0 | 8 | 12 | 20 | 54 |
| AND THEN SOME | | | | | |
| CHARLY MCCLAIN EPIC | 2 | 6 | 11 | 19 | 23 |

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.

NASHVILLE SCENE

(Continued from preceding page)

dead."

Joe Moscheo, as a member of the Imperials, sang backup with Presley. Moscheo is now an executive with BMI in Nashville. He says: "In 1969, when we went with him, Elvis weighed 175 pounds, and he was like a trained fighter. He would do rehearsals with weights around his ankles and wrists. He was really into it. He wanted to look good. He wore tight, tight clothes. From 1969-71—until the divorce—that's the way it was. After that it started going downhill. What I wish could have happened for Elvis was for him to have really gotten hold of

himself, and his career, and his management, and everything else, and made a desperate turn to get it all back in check. It's unfortunate that he died and all that bad press came down.

"The last time I saw him was at a concert in Huntsville, Ala., about six months before he died. I went to the hotel afterward to see him and talk to him for about a half-hour. He was kind of jaundiced-looking—yellow, overweight. He showed me some pictures of his airplane he was working on. I brought him one of those 'Living Bibles,' because he was an avid reader. He was into nu-

merology and all kinds of weird things. But he read a lot. And I told him I wrote a little inscription in there and that I wished he would read some of that sometime instead of some of that other stuff. I hadn't worked with him for three or four years. He said a lot of things were happening, but he said, 'I'm going to get it worked out.' He gave me a little hug. That was the last time I saw him. I went to the funeral and played the piano for one of the quartets that sang at the funeral."

CARD OF THANKS

The family of BOUDLEAUX BRYANT, composer and author, gratefully acknowledges and appreciates the many flowers, cards, telephone calls, donations made to charitable organizations in Boudleaux's name, and other kind expressions of sympathy expressed by our many friends during the recent illness and passing of our loved one.

Due to the great volume of condolences received, we will be unable to thank each personally, but each one of you will be held in our hearts forever. You have made this sadness much easier to bear.

DANE, DEL and FELICE BRYANT



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FOR WEEK ENDING AUGUST 22, 1987

Billboard TOP COUNTRY ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|-----------|-----------|------------|---------------|---|----------------------------------|
| | | | | ARTIST | TITLE |
| | | | | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | |
| | | | | ★★ NO. 1 ★★ | |
| ① | 1 | 1 | 13 | RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 10 weeks at No. One | ALWAYS & FOREVER |
| ② | 5 | 8 | 4 | HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD) | BORN TO BOOGIE |
| 3 | 3 | 2 | 28 | GEORGE STRAIT ● MCA 5913 (8.98) (CD) | OCEAN FRONT PROPERTY |
| 4 | 2 | 5 | 15 | REBA MCENTIRE MCA 5979 (8.98) (CD) | GREATEST HITS |
| 5 | 4 | 3 | 15 | DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD) | HILLBILLY DELUXE |
| 6 | 6 | 7 | 37 | RESTLESS HEART RCA 5648 (8.98) (CD) | WHEELS |
| 7 | 7 | 6 | 22 | EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ▲ WARNER BROS. 1-25491 (9.98) (CD) | TRIO |
| 8 | 8 | 4 | 26 | THE JUDDS ● RCA/CURB 59116-1/RCA (8.98) (CD) | HEART LAND |
| ⑨ | 10 | 10 | 4 | ROSANNE CASH COLUMBIA 40777 (CD) | KING'S RECORD SHOP |
| ⑩ | 11 | 13 | 5 | HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD) | HIGHWAY 101 |
| 11 | 9 | 9 | 61 | RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD) | STORMS OF LIFE |
| ⑫ | 12 | 15 | 3 | K.T. OSLIN RCA 5924-1 (8.98) (CD) | 80'S LADIES |
| 13 | 13 | 14 | 14 | ANNE MURRAY CAPITOL 12562 (8.98) (CD) | HARMONY |
| 14 | 14 | 11 | 24 | MOE BANDY MCA/CURB 5914/MCA (8.98) | YOU HAVEN'T HEARD THE LAST OF ME |
| ⑮ | 22 | 27 | 4 | VINCE GILL RCA 5923-1 (8.98) (CD) | THE WAY BACK HOME |
| 16 | 16 | 18 | 53 | SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD) | SWEETHEARTS OF THE RODEO |
| ⑰ | 23 | 26 | 6 | WILLIE NELSON COLUMBIA 40487 (CD) | ISLAND IN THE SEA |
| 18 | 17 | 17 | 24 | RICKY VAN SHELTON COLUMBIA 40602 (CD) | WILD EYED DREAM |
| 19 | 15 | 16 | 11 | STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD) | EXIT 0 |
| 20 | 20 | 19 | 39 | THE O'KANES COLUMBIA BL 40459 (CD) | THE O'KANES |
| 21 | 19 | 12 | 28 | HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD) | HANK "LIVE" |
| 22 | 21 | 21 | 71 | DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD) | GUITARS, CADILLACS, ETC., ETC. |
| 23 | 18 | 20 | 40 | KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD) | WALK THE WAY THE WIND BLOWS |
| ⑳ | 31 | 29 | 78 | ALABAMA ▲ RCA AHL1-7170 (8.98) (CD) | GREATEST HITS |
| 25 | 29 | 33 | 9 | T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD) | BRILLIANT CONVERSATIONALIST |
| 26 | 26 | 28 | 16 | NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD) | HOLD ON |
| 27 | 27 | 32 | 5 | EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD) | ANGEL BAND |
| 28 | 24 | 23 | 13 | CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98) | AFTER ALL THIS TIME |
| 29 | 25 | 22 | 9 | HOLLY DUNN MTM 71063 (8.98) (CD) | CORNERSTONE |
| 30 | 30 | 31 | 22 | STEVE WARINER MCA 5926 (8.98) (CD) | IT'S A CRAZY WORLD |
| ⑳ | NEW ► | | 1 | THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD) | MAPLE STREET MEMORIES |
| 32 | 32 | 25 | 9 | RAY STEVENS MCA 42020 (8.98) | CRACKIN' UP |
| 33 | 34 | 35 | 21 | MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98) | AMERICANA |
| 34 | 28 | 24 | 21 | ASLEEP AT THE WHEEL EPIC 40681 (CD) | ASLEEP AT THE WHEEL |
| 35 | 33 | 34 | 92 | THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD) | ROCKIN' WITH THE RHYTHM |
| 36 | 36 | 37 | 10 | THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD) | DESERT ROSE BAND |
| ⑳ | 39 | 43 | 3 | CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD) | WHAT IF WE FALL IN LOVE |
| 38 | 37 | 36 | 42 | GEORGE JONES EPIC 40413 (CD) | WINE COLORED ROSES |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|------------|---------------|---|--------------------------------|
| | | | | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | |
| 39 | 38 | 38 | 126 | GEORGE STRAIT ▲ MCA 5567 (8.98) (CD) | GEORGE STRAIT'S GREATEST HITS |
| 40 | 35 | 30 | 44 | ALABAMA ▲ RCA 5649-1-R (8.98) (CD) | THE TOUCH |
| 41 | 41 | 40 | 15 | JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD) | JOHNNY CASH IS COMING TO TOWN |
| ④ | 49 | 49 | 3 | GIRLS NEXT DOOR MTM 71062 (8.98) (CD) | WHAT A GIRL NEXT DOOR COULD DO |
| 43 | 40 | 41 | 15 | JANIE FRICKIE COLUMBIA 40666 (CD) | AFTER MIDNIGHT |
| 44 | 44 | 60 | 5 | TAMMY WYNETTE EPIC 40832 (CD) | HIGHER GROUND |
| ④ | NEW ► | | 1 | TANYA TUCKER CAPITOL 46870 (8.98) (CD) | LOVE ME LIKE YOU USED TO |
| 46 | 43 | 46 | 4 | MEL MCDANIEL CAPITOL 12572 (8.98) | GREATEST HITS |
| ④ | NEW ► | | 1 | BARBARA MANDRELL EMI-AMERICA 46956 (8.98) (CD) | SURE FEELS GOOD |
| 48 | 46 | 50 | 22 | JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD) | A PLACE CALLED LOVE |
| ④ | NEW ► | | 1 | THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD) | YOU AGAIN |
| 50 | 52 | 44 | 7 | LEE GREENWOOD MCA 5999 (8.98) (CD) | IF THERE'S ANY JUSTICE |
| 51 | 42 | 39 | 21 | JOHN CONLEE COLUMBIA 40442 (CD) | AMERICAN FACES |
| 52 | 45 | 45 | 44 | EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD) | TOO MANY TIMES |
| 53 | 53 | 58 | 7 | THE KENDALLS STEP ONE 0023 (8.98) (CD) | BREAK THE ROUTINE |
| 54 | 51 | 55 | 20 | RAY STEVENS MCA 5918 (8.98) (CD) | GREATEST HITS |
| 55 | 60 | 63 | 56 | EXILE EPIC FE 40401 (CD) | GREATEST HITS |
| 56 | 50 | 48 | 10 | MERLE HAGGARD, GEORGE JONES, WILLIE NELSON EPIC 40821 (CD) | WALKING THE LINE |
| 57 | 57 | 71 | 37 | HOLLY DUNN MTM ST 1052/CAPITOL (8.98) | HOLLY DUNN |
| 58 | 58 | 67 | 309 | WILLIE NELSON ▲ COLUMBIA KC 237542 (CD) | GREATEST HITS |
| 59 | 62 | 61 | 35 | PATSY CLINE ● MCA 12 (8.98) | GREATEST HITS |
| ⑥ | 69 | 57 | 41 | LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD) | PARTNERS |
| 61 | 47 | 47 | 68 | STEVE EARLE MCA 5713 (8.98) (CD) | GUITAR TOWN |
| 62 | 64 | 59 | 7 | SYLVIA RCA 5618-1 (8.98) (CD) | GREATEST HITS |
| 63 | 54 | 51 | 46 | LYLE LOVETT MCA/CURB 5748/MCA (8.98) (CD) | LYLE LOVETT |
| 64 | 56 | 54 | 44 | REBA MCENTIRE ● MCA 5807 (8.98) (CD) | WHAT AM I GONNA DO ABOUT YOU |
| 65 | 59 | 62 | 145 | HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD) | GREATEST HITS, VOLUME I |
| 66 | 55 | 52 | 25 | KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM (CD) | REPOSSESSED |
| 67 | 67 | 74 | 43 | RICKY SKAGGS EPIC FE 40309 (CD) | LOVE'S GONNA GET YA |
| 68 | 72 | 69 | 14 | JOHN SCHNEIDER MCA 5973 (8.98) (CD) | YOU AIN'T SEEN THE LAST OF ME |
| 69 | 65 | 68 | 10 | RATTLESNAKE ANNIE COLUMBIA 40678 | RATTLESNAKE ANNIE |
| ⑦ | RE-ENTRY | | | CHARLY MCCLAIN EPIC 40534 (CD) | STILL I STAY |
| 71 | 66 | 56 | 144 | THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD) | WHY NOT ME |
| 72 | 61 | 64 | 484 | WILLIE NELSON ▲ COLUMBIA FC 35305 (CD) | STARDUST |
| 73 | 71 | 65 | 25 | THE OAK RIDGE BOYS MCA 5945 (8.98) (CD) | WHERE THE FAST LANE ENDS |
| 74 | 63 | 53 | 31 | EDDY RAVEN RCA 5728-1-R (8.98) (CD) | RIGHT HAND MAN |
| 75 | 48 | 42 | 63 | THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD) | FOUR FOR THE SHOW |

○ 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.

Billboard® HOT COUNTRY SINGLES™

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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------------------------------|-----------|-----------|--------------|--|--|
| 1 | 3 | 4 | 13 | ★★ NO. 1 ★★ WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP, D.LOWERY) | RESTLESS HEART RCA 5132-7 |
| 2 | 4 | 5 | 14 | WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON) | HIGHWAY 101 WARNER BROS. 7-28372 |
| 3 | 5 | 6 | 11 | BORN TO BOOGIE B.BECKETT,H.WILLIAMS, JR.,J.E.NORMAN (H.WILLIAMS, JR.) | HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS |
| 4 | 6 | 10 | 12 | SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.PENNINGTON) | EXILE EPIC 34-07135 |
| 5 | 8 | 13 | 9 | MAKE NO MISTAKE, SHE'S MINE R.GALBRAITH,K.LEHNING (K.CARNES) | KENNY ROGERS & RONNIE MILSAP RCA 5209-7 |
| 6 | 7 | 9 | 14 | TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD) | KATHY MATTEA MERCURY 888 574-7/POLYGRAM |
| 7 | 11 | 15 | 11 | THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS) | THE OAK RIDGE BOYS MCA 53023 |
| 8 | 12 | 16 | 12 | I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS,G.FUNDIS (B.CORBIN) | DON WILLIAMS CAPITOL 44019 |
| 9 | 10 | 14 | 13 | BRIGHT CONVERSATIONALIST B.LOGAN (J.HADLEY, G.NICHOLSON) | T. GRAHAM BROWN CAPITOL 44008 |
| 10 | 1 | 2 | 14 | A LONG LINE OF LOVE S.GIBSON,J.E.NORMAN (P.OVERSTREET, T.SCHUYLER) | MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370 |
| 11 | 13 | 17 | 9 | THREE TIME LOSER K.LEHNING (D.SEALS) | DAN SEALS EMI-AMERICA 43023/CAPITOL |
| 12 | 14 | 18 | 13 | THE HAND THAT ROCKS THE CRADLE J.BOWEN,G.CAMPBELL (T.HARRIS) | GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108 |
| 13 | 16 | 20 | 9 | YOU AGAIN B.BECKETT,J.STROUD (D.SCHLITZ, P.OVERSTREET) | THE FORESTER SISTERS WARNER BROS. 7-28368 |
| 14 | 19 | 23 | 9 | THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT) | ROSANNE CASH COLUMBIA 38-07200 |
| 15 | 2 | 1 | 14 | ONE PROMISE TOO LATE J.BOWEN,R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ) | REBA MCENTIRE MCA 53092 |
| 16 | 18 | 22 | 11 | I'LL BE THE ONE J.KENNEDY (DON REID, DEBO REID) | THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM |
| 17 | 20 | 25 | 10 | I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN) | JUDY RODMAN MTM 72089/CAPITOL |
| 18 | 17 | 21 | 13 | HOUSE OF BLUE LIGHTS R.BENSON (D.RAYE, F.SLACK) | ASLEEP AT THE WHEEL EPIC 34-07125 |
| 19 | 23 | 27 | 7 | FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO) | NITTY GRITTY DIRT BAND WARNER BROS. 7-28311 |
| 20 | 21 | 24 | 11 | NOWHERE ROAD T.BROWN,E.GORDY, JR.,R.BENNETT (S.EARLE, R.KLING) | STEVE EARLE MCA 53103 |
| 21 | 9 | 3 | 13 | TELLING ME LIES G.MASSENBERG (L.THOMPSON, B.COOK) | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371 |
| 22 | 27 | 29 | 8 | CHILD SUPPORT T.COLLINS (T.SCHUYLER) | BARBARA MANDRELL EMI-AMERICA 43032/CAPITOL |
| 23 | 26 | 28 | 9 | DADDIES NEED TO GROW UP TOO K.KANE, J.O'HARA (J.O'HARA, K.KANE) | THE O'KANES COLUMBIA 38-07187 |
| 24 | 29 | 31 | 7 | I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN,C.TWITTY,D.HENRY (C.PARTON, B.HOBBS) | CONWAY TWITTY MCA 53134 |
| 25 | 30 | 34 | 8 | CRAZY OVER YOU B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD) | FOSTER AND LLOYD RCA 5210-7 |
| 26 | 33 | 38 | 7 | LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL) | THE DESERT ROSE BAND MCA/CURB 53142/MCA |
| 27 | 31 | 33 | 7 | ISLAND IN THE SEA W.NELSON (W.NELSON) | WILLIE NELSON COLUMBIA 38-07202 |
| 28 | 34 | 41 | 5 | LITTLE WAYS P.ANDERSON (D.YOAKAM) | DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS |
| 29 | 35 | 39 | 6 | MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE) | JOHN CONLEE COLUMBIA 38-07203 |
| 30 | 32 | 36 | 9 | MEMBERS ONLY N.LARKIN (L.ADDISON) | DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM |
| 31 | 36 | 42 | 5 | SHINE, SHINE, SHINE D.GANT,E.RAVEN (B.MCGUIRE, K.BELL) | EDDY RAVEN RCA 5221-7 |
| 32 | 37 | 47 | 4 | RIGHT FROM THE START N.LARKIN,E.CONLEY (B.HERZIG, R.WATKINS) | EARL THOMAS CONLEY RCA 5226-7 |
| 33 | 15 | 19 | 12 | WHY I DON'T KNOW T.BROWN,L.LOVETT (L.LOVETT) | LYLE LOVETT MCA/CURB 53102/MCA |
| 34 | 38 | 40 | 9 | HYMNE J.KENNEDY (VANGELIS) | JOE KENYON MERCURY 888 642-7/POLYGRAM |
| 35 | 40 | 46 | 5 | LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS) | TANYA TUCKER CAPITOL 44036 |
| 36 | 39 | 43 | 6 | FIRST TIME CALLER R.LANDIS (R.NIELSEN) | JUICE NEWTON RCA 5170-7 |
| 37 | 42 | 48 | 6 | NOBODY SHOULD HAVE TO LOVE THIS WAY J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE) | CRYSTAL GAYLE WARNER BROS. 7-28409 |
| 38 | 45 | 49 | 6 | IF YOU STILL WANT A FOOL AROUND R.BAKER (K.ROBBINS) | CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL |
| 39 | 28 | 11 | 17 | LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER) | HOLLY DUNN MTM 72082/CAPITOL |
| 40 | 22 | 8 | 15 | FALLIN' OUT J.BOWEN,W.JENNINGS (D.LILE) | WAYLON JENNINGS MCA 53088 |
| 41 | 24 | 12 | 14 | SNAP YOUR FINGERS R.MILSAP,R.GALBRAITH,K.LEHNING (G.MARTIN, A.ZANETIS) | RONNIE MILSAP RCA 5169-7 |
| 42 | 46 | 50 | 6 | WHEN THE RIGHT ONE COMES ALONG J.BOWEN,J.SCHNEIDER (R.SMITH, J.HOOKER) | JOHN SCHNEIDER MCA 53144 |
| 43 | 25 | 7 | 17 | CINDERELLA R.LANDIS (R.NIELSEN) | VINCE GILL RCA 5131-7 |
| 44 | 49 | 57 | 4 | YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER) | TAMMY WYNETTE EPIC 34-07226 |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 45 | NEW | 1 | 1 | TAR TOP H.SHEDD,ALABAMA (R.OWEN) | ALABAMA RCA 5222-7 |
| 46 | NEW | 1 | 1 | AM I BLUE J.BOWEN,G.STRAIT (D.CHAMBERLAIN) | GEORGE STRAIT MCA 53165 |
| ★★★ POWER PICK/AIRPLAY ★★★ | | | | | |
| 47 | 58 | — | 2 | CRAZY FROM THE HEART E.GORDY, JR. (D.BELLAMY, D.SCHLITZ) | THE BELLAMY BROTHERS MCA/CURB 53154/MCA |
| 48 | NEW | 1 | 1 | MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE) | THE JUDDS RCA/CURB 5255-7/RCA |
| 49 | 53 | 61 | 4 | YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ) | MOE BANDY MCA/CURB 53132/MCA |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|--------------|--|---|
| 50 | 61 | — | 2 | CHANGIN' PARTNERS C.YOUNG (L.GATLIN) | LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320 |
| 51 | 55 | 62 | 4 | RESTLESS ANGEL J.RUTENSCHROER,T.MALCHAK (T.MALCHAK) | TIM MALCHAK ALPINE 007 |
| 52 | 41 | 26 | 11 | PONIES B.MAHER (J.H.BULLOCK) | MICHAEL JOHNSON RCA 5171-7 |
| 53 | 54 | 58 | 6 | GERONIMO'S CADILLAC N.LARKIN (M.MURPHEY, C.QUARTO) | JEFF STEVENS AND THE BULLETS ATLANTIC AMERICA 7-99433/ATLANTIC |
| 54 | 51 | 53 | 7 | DANCIN' WITH MYSELF TONIGHT R.PENNINGTON (C.BURNS, D.HUBER) | THE KENDALLS STEP ONE 374 |
| 55 | 59 | 64 | 5 | TORN UP T.BRASFIELD (T.ROCCO, C.BLACK, A.ROBERTS) | VICKI RAE VON ATLANTIC AMERICA 7-99442/ATLANTIC |
| 56 | 60 | 71 | 3 | HE'S LETTING GO K.LEHNING,P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY) | BAILLIE AND THE BOYS RCA 5227-7 |
| 57 | 43 | 44 | 8 | WHAT A GIRL NEXT DOOR COULD DO T.WEST (R.FERRIS) | GIRLS NEXT DOOR MTM 72088/CAPITOL |
| 58 | 62 | 66 | 4 | THEY DON'T MAKE LOVE LIKE WE USED TO R.HALL,R.BYRNE (B.HENDERSON, J.R.ADKINS, G.ROGERS) | SHENANDOAH COLUMBIA 38-07128 |
| 59 | 67 | — | 2 | EVERYBODY NEEDS A HERO B.SHERRILL (T.SEALS, M.D.BARNES) | GENE WATSON EPIC 34-07308 |
| 60 | 44 | 30 | 18 | THE WEEKEND T.BROWN,J.BROWN (B.LABOUNTY, B.FOSTER) | STEVE WARINER MCA 53068 |
| 61 | 76 | — | 2 | NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ) | SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL |
| 62 | 63 | 67 | 5 | AIN'T WE GOT LOVE L.ROGERS (C.CRAIG, K.STEGALL) | PAUL PROCTOR 19TH AVENUE 1009 |
| 63 | 48 | 37 | 16 | I KNOW WHERE I'M GOING B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER) | THE JUDDS RCA/CURB 5164-7/RCA |
| 64 | 68 | 81 | 3 | WILL YOU STILL LOVE ME TOMORROW M.DANIEL (G.GOFFIN, C.KING) | CHERYL HANDY COMPLEAT 176/POLYGRAM |
| 65 | 50 | 52 | 5 | CRY JUST A LITTLE P.WORLEY (P.DAVIS) | MARIE OSMOND CAPITOL/CURB 44044/CAPITOL |
| 66 | 47 | 35 | 18 | 80'S LADIES H.SHEDD (K.T.OSLIN) | K.T. OSLIN RCA 5154-7 |
| 67 | 79 | — | 2 | LOVE IS EVERYWHERE J.KENNEDY (D.LINDE) | MEL MCDANIEL CAPITOL 44052 |
| 68 | 69 | — | 2 | ONCE A FOOL, ALWAYS A FOOL B.BECKETT (D.DILLON, B.MELTON, R.PORTER) | JEFF DUGAN WARNER BROS. 7-28376 |
| 69 | 56 | 45 | 17 | LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, I.KELLEY) | RICKY SKAGGS & SHARON WHITE EPIC 34-07060 |
| 70 | 64 | 65 | 4 | COLD HEARTS/CLOSED MINDS T.BROWN,N.GRIFFITH (N.GRIFFITH) | NANCI GRIFFITH MCA 53147 |
| 71 | 57 | 56 | 18 | FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ) | RANDY TRAVIS WARNER BROS. 7-28384 |
| 72 | 65 | 55 | 16 | ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE) | ANNE MURRAY CAPITOL 44005 |
| 73 | 84 | — | 2 | LOVE WILL NEVER SLIP AWAY W.WALDMAN (S.MUNSEY, JR.) | SUZY BOGGUSS CAPITOL 44045 |
| 74 | 82 | — | 2 | I DON'T FEEL MUCH LIKE A COWBOY TONIGHT T.CHOATE (JONES, GARVIN, SHAPIRO) | GENE STROMAN CAPITOL 44015 |
| 75 | 81 | — | 2 | (LOVER OF THE) OTHER SIDE OF THE HILL G.SUTTON,R.WIER (C.PYLE) | RUSTY WIER BLACK HAT 103 |
| 76 | 77 | 85 | 3 | REAL GOOD HEARTACHE B.BARTON (M.GARVIN, C.MORRIS) | ROSEMARY SHARP CANYON CREEK 87-0401 |
| 77 | 52 | 32 | 16 | SOMEONE J.BOWEN,L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF) | LEE GREENWOOD MCA 53096 |
| 78 | NEW | 1 | 1 | BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT,M.RONSON,D.L.JONES (D.L.JONES) | DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM |
| 79 | NEW | 1 | 1 | AND THEN SOME SNEED BROTHERS (K.ROBBINS, T.DAMPHER) | CHARLY MCCLAIN EPIC 34-07244 |
| 80 | NEW | 1 | 1 | SOMEWHERE IN THE NIGHT R.CHANCEY (R.VANHOY, D.COOK) | SAWYER BROWN CAPITOL/CURB 44054/CAPITOL |
| 81 | NEW | 1 | 1 | SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS) | RICKY VAN SHELTON COLUMBIA 38-07311 |
| 82 | 88 | — | 2 | 255 HARBOR DRIVE N.LARKIN,R.REYNOLDS (D.GOODMAN, M.SHERRILL, A.J.MASTERS) | A.J.MASTERS BERMUDA DUNES 117 |
| 83 | 87 | — | 2 | DANCIN' IN THE MOONLIGHT M.LLOYD (F.GOODMAN, J.SCHNALL) | DURELLE AMES ADVANTAGE 175/POLYGRAM |
| 84 | NEW | 1 | 1 | LA BAMBA M.FROOM (R.VALENS) | LOS LOBOS SLASH 7-28336/WARNER BROS. |
| 85 | NEW | 1 | 1 | BABY I WAS LEAVING ANYHOW P.WORLEY (I.HOWARD) | BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28256 |
| 86 | NEW | 1 | 1 | RENTED ROOM L.C.PARSONS (J.PRUETT) | JEANNE PRUETT MSR 1956/NSD |
| 87 | 80 | 75 | 26 | TIL' I'M TOO OLD TO DIE YOUNG J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY) | MOE BANDY MCA/CURB 53033/MCA |
| 88 | 78 | 70 | 15 | I TURN TO YOU B.SHERRILL (M.D.BARNES, C.PUTMAN) | GEORGE JONES EPIC 34-07107 |
| 89 | 83 | 73 | 22 | IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.REED, R.M.BOURKE) | TANYA TUCKER CAPITOL 5694 |
| 90 | 66 | 51 | 19 | OH HEART K.LEHNING,P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ) | BAILLIE AND THE BOYS RCA 5130-7 |
| 91 | 86 | 84 | 15 | ANGER & TEARS J.KENNEDY (R.SMITH, C.CHASE) | MEL MCDANIEL CAPITOL 5705 |
| 92 | NEW | 1 | 1 | NEXT TIME I MARRY L.ROGERS (R.C.BANNON) | VICTORIA HALLMAN EVERGREEN 1055 |
| 93 | 91 | 68 | 7 | SOMEDAY MY SHIP WILL SAIL E.GORDY, JR.,E.HARRIS (A.REYNOLDS) | EMMYLOU HARRIS WARNER BROS. 7-28302 |
| 94 | 92 | 79 | 21 | THAT WAS A CLOSE ONE N.LARKIN,E.T.CONLEY (R.BYRNE) | EARL THOMAS CONLEY RCA 5129-7 |
| 95 | 90 | 69 | 18 | ANOTHER WORLD J.E.NORMAN (J.LEFFLER, R.SCHUCKETT) | CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28409 |
| 96 | 89 | 59 | 19 | CRIME OF PASSION S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY) | RICKY VAN SHELTON COLUMBIA 38-07025 |
| 97 | 71 | 74 | 4 | HEART OUT OF CONTROL B.SHERRILL (I.PLATAIS) | JONI BISHOP COLUMBIA 38-07225 |
| 98 | 85 | 63 | 10 | AFTER ALL E.GORDY, JR.,T.BROWN (J.HINSON, H.STINSON) | PATTY LOVELESS MCA 53097 |
| 99 | 73 | 76 | 4 | LOVE'LL COME LOOKIN' FOR YOU J.KENNEDY (S.RAMOS, J.VEZNER) | THE CANNONS MERCURY 888 648-7/POLYGRAM |
| 100 | 72 | 77 | 4 | THE POWER OF A WOMAN G.KENNEDY (L.BRIGHT, D.THOMPSON) | PERRY LAPOINTE DOOR KNOB 87-281 |

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COUNTRY CORNER



by Marie Ratliff

CAPITALIZING on the success of the movie of the same name, "La Bamba" by Los Lobos (Slash/Warner Bros.) is showing a surprising degree of acceptance with country audiences, debuting at No. 84. "Many of today's listeners were teen-agers in the days of Ritchie Valens," says MD Edd Robinson of WSOC Charlotte, N.C., "and our core audience loves it. The style stretches the 'country' definition a little, but it's working here." Other stations jumping on the track early include WWWW Detroit; WUSN Chicago; WCMS Norfolk, Va.; KHEY El Paso, Texas; KKAT and KSOP Salt Lake City; and WBOS Boston.

FOLLOWING A STRONG INITIAL OUTING with "Ashes Of Love," the Desert Rose Band (MCA/Curb) is racing up the chart again with "Love Reunited" (No. 26 after seven weeks). MD Jeff Iler of KTOM Salinas, Calif., is logging a lot of request action on the song. "They're hot here; it's great to have fresh artists showing so well." PD Country Joe Flint of KSOP Salt Lake City agrees. "They're strong not only requestwise, but in sales as well."

Flint points out another potential hit—David Lynn Jones' first release, "Bonnie Jean (Little Sister)" (Mercury). "We started getting good response right out of the box. I think it will be a big record," he says.

AFTER SEVERAL MONTHS without a new Alabama single, reaction to the just-released "Tar Top" (RCA) is, predictably, enthusiastic—it's the Hot Shot Debut, at No. 45. "They're back in line with what made them popular in the first place," says PD Jay Pipes of KGHL Billings, Mont. "It's a natural," says PD Rick Cardarelli of WSLR Akron, Ohio, "a fast hit." KTOM's Iler says, "It's good to see them returning to their roots; it reminds me of 'My Home's In Alabama.'"

"OLLIE, BY GOLLY" is ringing phones at WUBE Cincinnati. MD Duke Hamilton says the record, by Top Secret (Dial), prompts a lot of inquiries as to where it can be bought. "One call came all the way from Detroit—the man had been visiting in town when he heard us play it."

"IT'S GOING CRAZY HERE," says PD Coyote Calhoun of WAMZ Louisville, Ky., about Tanya Tucker's "Love Me Like You Used To" (Capitol). "It's moving more quickly than anything she's ever had." It's also doing well at WPCM Burlington, N.C., says MD Tim Roberts. "People can really relate to it." Tucker is charted at No. 35.

FOR WEEK ENDING AUGUST 22, 1987

Billboard HOT COUNTRY SINGLES™

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

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT CTRY POSITION |
|-----------|-----------|---|-----------------------------------|-------------------|
| 1 | 2 | WHISKEY, IF YOU WERE A WOMAN | HIGHWAY 101 | 2 |
| 2 | 3 | BORN TO BOOGIE | HANK WILLIAMS, JR. | 3 |
| 3 | 5 | BRILLIANT CONVERSATIONALIST | T. GRAHAM BROWN | 9 |
| 4 | 4 | TRAIN OF MEMORIES | KATHY MATTEA | 6 |
| 5 | 8 | WHY DOES IT HAVE TO BE (WRONG OR RIGHT) | RESTLESS HEART | 1 |
| 6 | 7 | SHE'S TOO GOOD TO BE TRUE | EXILE | 4 |
| 7 | 1 | ONE PROMISE TOO LATE | REBA MCENTIRE | 15 |
| 8 | 12 | MAKE NO MISTAKE, SHE'S MINE | KENNY ROGERS & RONNIE MILSAP | 5 |
| 9 | 10 | A LONG LINE OF LOVE | MICHAEL MARTIN MURPHEY | 10 |
| 10 | 13 | TELLING ME LIES | D. PARTON, L. RONSTADT, E. HARRIS | 21 |
| 11 | 17 | I'LL NEVER BE IN LOVE AGAIN | DON WILLIAMS | 8 |
| 12 | 14 | HOUSE OF BLUE LIGHTS | ASLEEP AT THE WHEEL | 18 |
| 13 | 21 | THREE TIME LOSER | DAN SEALS | 11 |
| 14 | 18 | THE WAY WE MAKE A BROKEN HEART | ROSANNE CASH | 14 |
| 15 | 20 | I'LL BE THE ONE | THE STATLER BROTHERS | 16 |
| 16 | 11 | CINDERELLA | VINCE GILL | 43 |
| 17 | 6 | SNAP YOUR FINGERS | RONNIE MILSAP | 41 |
| 18 | 9 | LOVE SOMEONE LIKE ME | HOLLY DUNN | 39 |
| 19 | 19 | 80'S LADIES | K.T. OSLIN | 66 |
| 20 | 22 | DADDIES NEED TO GROW UP TOO | THE O'KANES | 23 |
| 21 | 25 | THE HAND THAT ROCKS THE CRADLE | GLEN CAMPBELL | 12 |
| 22 | — | I'LL BE YOUR BABY TONIGHT | JUDY RODMAN | 17 |
| 23 | 16 | FALLIN' OUT | WAYLON JENNINGS | 40 |
| 24 | 26 | ISLAND IN THE SEA | WILLIE NELSON | 27 |
| 25 | 30 | FISHIN' IN THE DARK | NITTY GRITTY DIRT BAND | 19 |
| 26 | 29 | LITTLE WAYS | DWIGHT YOAKAM | 28 |
| 27 | — | YOU AGAIN | THE FORESTER SISTERS | 13 |
| 28 | 24 | SOMEONE | LEE GREENWOOD | 77 |
| 29 | 27 | FOREVER AND EVER, AMEN | RANDY TRAVIS | 71 |
| 30 | — | CHILD SUPPORT | BARBARA MANDRELL | 22 |

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COUNTRY SINGLES BY LABEL

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

| LABEL | NO. OF TITLES ON CHART |
|----------------------|------------------------|
| CAPITOL (9) | 18 |
| MTM (4) | |
| Capitol/Curb (2) | |
| EMI-America (2) | |
| 16th Avenue (1) | |
| MCA (12) | 17 |
| MCA/Curb (5) | |
| RCA (14) | 16 |
| RCA/Curb (2) | |
| WARNER BROS. (11) | 14 |
| Reprise (1) | |
| Slash (1) | |
| Warner/Curb (1) | |
| COLUMBIA | 9 |
| POLYGRAM | 8 |
| Mercury (6) | |
| Advantage (1) | |
| Compleat (1) | |
| EPIC | 7 |
| ATLANTIC | 2 |
| Atlantic America (2) | |
| 19TH AVENUE | 1 |
| ALPINE | 1 |
| BERMUDA DUNES | 1 |
| BLACK HAT | 1 |
| CANYON CREEK | 1 |
| DOOR KNOB | 1 |
| EVERGREEN | 1 |
| NSD | 1 |
| MSR (1) | |
| STEP ONE | 1 |

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

| TITLE | PUBLISHER - Licensing Org. | Sheet Music Dist. |
|---|--|-------------------|
| 255 HARBOR DRIVE | (Ensign, BMI/Tuggsy, BMI/Opryland, BMI/Acuff-Rose, BMI) | |
| 80'S LADIES | (Wooden Wonder, SESAC) | |
| AFTER ALL | (Goldline, ASCAP/Silverline, BMI) HL | |
| AIN'T WE GOT LOVE | (Blackwood, BMI/April, ASCAP/Keith Stegall, ASCAP) HL | |
| AM I BLUE | (Milene-Opryland, ASCAP) | |
| AND THEN SOME | (Irving, BMI/King Cole, ASCAP) | |
| ANGER & TEARS | (MCA Music) HL | |
| ANOTHER WORLD | (Fountain Square, ASCAP) CPP | |
| ARE YOU STILL IN LOVE WITH ME | (Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP | |
| BABY I WAS LEAVING ANYHOW | (Tree, BMI) | |
| BONNIE JEAN (LITTLE SISTER) | (Mighty Nice, ASCAP/Hat Band, BMI) | |
| BORN TO BOOGIE | (Bocephus, BMI) CPP | |
| BRILLIANT CONVERSATIONALIST | (Tree, BMI/Cross Keys, ASCAP) HL | |
| CHANGIN' PARTNERS | (Larry Gatlin, BMI) | |
| CHILD SUPPORT | (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI) | |
| CINDERELLA | (Englishtown, BMI) | |
| COLD HEARTS/CLOSED MINDS | (Wing And Wheel, BMI/Bug, BMI) | |
| CRAZY FROM THE HEART | (Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) | |
| CRAZY OVER YOU | (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP | |
| CRIME OF PASSION | (Rick Hall, ASCAP/Beginner, ASCAP) | |
| CRY JUST A LITTLE | (Web IV, BMI) | |
| DADDIES NEED TO GROW UP TOO | (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL | |
| DANCIN' IN THE MOONLIGHT | (Flagship, BMI/Second Serve, ASCAP/Very Merrie, BMI/Barry Schiecker, BMI) | |
| DANCIN' WITH MYSELF TONIGHT | (Almarie, BMI/Millstone, ASCAP) | |
| EVERYBODY NEEDS A HERO | (WB, ASCAP/Two Sons, ASCAP/Tree, BMI) | |
| FALLIN' OUT | (Keith Sykes, BMI) | |
| FIRST TIME CALLER | (Englishtown, BMI) | |
| FISHIN' IN THE DARK | (Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP) | |
| FOREVER AND EVER, AMEN | (Writer's Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL | |
| GERONIMO'S CADILLAC | (Mystery, BMI) | |
| THE HAND THAT ROCKS THE CRADLE | (Contention, SESAC) | |
| HEART OUT OF CONTROL | (Galleon, ASCAP) | |
| HE'S LETTING GO | (Warner-Tamerlane, BMI/Heart Wheel, BMI) | |
| HOUSE OF BLUE LIGHTS | (CBS Robbins, ASCAP) CPP/B-3 | |
| HYMNE | (Spheric B.V., BUMA/WB, ASCAP) | |
| I DON'T FEEL MUCH LIKE A COWBOY TONIGHT | (Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI) | |
| I KNOW WHERE I'M GOING | (MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL | |
| I TURN TO YOU | (Tree, BMI) HL | |
| I WANT TO KNOW YOU BEFORE WE MAKE LOVE | (Irving, BMI/Beckaroo, BMI) CPP/ALM | |
| IF YOU STILL WANT A FOOL AROUND | (Irving, BMI) CPP/ALM | |
| I'LL BE THE ONE | (Statler Brothers, BMI) CPP | |
| I'LL BE YOUR BABY TONIGHT | (Dwarf, ASCAP) | |
| I'LL NEVER BE IN LOVE AGAIN | (Sabal, ASCAP) HL | |
| ISLAND IN THE SEA | (Willie Nelson, BMI) CPP | |
| IT'S ONLY OVER FOR YOU | (Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL | |
| LA BAMBA | (Picture Our Music, BMI) | |
| LITTLE WAYS | (Coal Dust West, BMI) | |
| A LONG LINE OF LOVE | (Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP | |
| LOVE CAN'T EVER GET BETTER THAN THIS | (Silver Ram, ASCAP/Jack & Gordon, ASCAP) | |
| LOVE IS EVERYWHERE | (Dennis Linde, BMI) | |
| LOVE ME LIKE YOU USED TO | (Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attaduo, BMI) HL | |
| LOVE REUNITED | (Bug, BMI/Bar None, BMI) | |
| LOVE SOMEONE LIKE ME | (Lawyer's Daughter, BMI/Uncle Artie, ASCAP) CPP | |
| LOVE WILL NEVER SLIP AWAY | (Desert Rose, BMI/Millhouse, BMI) | |
| LOVE'LL COME LOOKIN' FOR YOU | (Wrensong, ASCAP) | |
| LOVER OF THE OTHER SIDE OF THE HILL | (Bee & Flower, BMI) | |
| MAKE NO MISTAKE, SHE'S MINE | (Moonwindow, ASCAP) CPP | |
| MAMA'S ROCKIN' CHAIR | (Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL | |
| MAYBE YOUR BABY'S GOT THE BLUES | (WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) | |
| MEMBERS ONLY | (Malaco, BMI) | |
| NEXT TIME I MARRY | (WB, ASCAP) | |
| NO EASY HORSES | (Writer's Group, BMI/Bethlehem, BMI/Lawyer's Daughter, BMI/A Little More Music, ASCAP/Uncle Artie, ASCAP/MCA, ASCAP) | |
| NOBODY SHOULD HAVE TO LOVE THIS WAY | (Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL | |
| NOWHERE ROAD | (Goldline, ASCAP) HL | |
| OH HEART | (Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL | |
| ONCE A FOOL, ALWAYS A FOOL | (Blackwood, BMI/Larry Butler, BMI/Southwing, ASCAP) | |
| ONE PROMISE TOO LATE | | |
| THE POWER OF A WOMAN | (Chip 'N' Dale, ASCAP) | |
| REAL GOOD HEARTACHE | (Tree, BMI/Cross Keys, ASCAP) | |
| RENTED ROOM | (Jeanne Pruett, BMI) | |
| RESTLESS ANGEL | (Life Of The Record, ASCAP/Malchak, ASCAP) | |
| RIGHT FROM THE START | (Ensign, BMI/Red Ribbon, BMI) CPP | |
| SHE'S TOO GOOD TO BE TRUE | (Tree, BMI/Pacific Island, BMI) CPP/HL | |
| SHINE, SHINE, SHINE | (April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL | |
| SNAP YOUR FINGERS | (Acuff-Rose, BMI/Opryland, BMI) CPP | |
| SDMEBODY LIED | (Galleon, ASCAP) | |
| SOMEDAY MY SHIP WILL SAIL | (Jack, BMI) | |
| SOMEONE | (Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL | |
| SOMEWHERE IN THE NIGHT | (Tree, BMI/Cross Keys, ASCAP) | |
| TAR TOP | (Maypop, BMI) | |
| TELLING ME LIES | (Chappell, ASCAP/Firesign Music Ltd., PRS) HL | |
| THAT WAS A CLOSE ONE | (Rick Hall, ASCAP) CPP | |
| THEY DON'T MAKE LOVE LIKE WE USED TO | (Fame, BMI) | |
| THIS CRAZY LOVE | (Tom Collins, BMI) CPP | |
| THREE TIME LOSER | (Pink Pig, BMI) | |
| TIL' I'M TOO OLD TO DIE YOUNG | (Tree, BMI/Cross Keys, ASCAP) HL | |
| TORN UP | (Bibo, ASCAP/Chappell & Col, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP) HL | |
| TRAIN OF MEMORIES | (Goldline, ASCAP) HL | |
| THE WAY WE MAKE A BROKEN HEART | (Bug, BMI/Bitl, BMI) | |
| THE WEEKEND | (Screen Gems-EMI, BMI) | |
| WHAT A GIRL NEXT DOOR COULD DO | (Uncle Artie, ASCAP) CPP | |
| WHEN THE RIGHT ONE COMES ALONG | (MCA, ASCAP/Hot Little Numbers, ASCAP) HL | |
| WHISKEY, IF YOU WERE A WOMAN | (Southern Nights, ASCAP) | |
| WHY DOES IT HAVE TO BE (WRONG OR RIGHT) | (Warner-Tamerlane, BMI/Rumble Seat, BMI/Shedhouse, ASCAP) | |
| WHY I DON'T KNOW | (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) | |
| WILL YOU STILL LOVE ME TOMORROW | (Screen Gems-EMI, BMI) | |
| YOU AGAIN | (MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) CPP/HL | |
| YOU HAVEN'T HEARD THE LAST OF ME | (Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL | |
| YOUR LOVE | (Bibo, ASCAP/Screen Gems-EMI, BMI) HL | |

SHEET MUSIC AGENTS

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

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

'Musical Passport' Follows Foreign Tours New MTV Series Imports Culture

BY JIM BESSMAN

NEW YORK MTV's new monthly travelog series, "MTV's Musical Passport," harkens back to the days of movie newsreels, showcasing internationally popular rock acts in exotic locales.

"It's like a modern-day newsreel," says Jeff Schock, the show's creator, director, and executive producer. Schock is also a director of videoclips by Billy Joel and other artists.

"I'm a big fan of old newsreels," he continues, "Those filmmakers traveled the world capturing exotic places and major events, and in the old days, that's what film making really was. Now it's sort of a lost medium."

Each episode of "Musical Pass-

port" follows an act of worldwide appeal around at various locations on a foreign tour. While concert footage is a big part of the package, the gist of the programs lies in the perceptions of the countries and their people through the eyes of the artists. The reactions of the locals to the performers also play a major role.

In the leadoff installment, "Duran Duran In Rome," fan-in-the-street comments are included as well as footage of local print and radio interviews. Members of the group discuss their impressions of the country from a hotel overlooking Rome, and they are later shown test-driving a new Ferrari.

The show is a project of Hicksville Productions, a sister company of the Frank Management artist management firm, which represents Billy Joel. Each episode will be repeated three times on MTV before entering syndication.

According to Schock, a lively music scene exists outside of the U.S., and he feels that it's important for U.S. audiences to have the opportunity to be exposed to it.

"The world is really a very small place, given the global marketing by record companies as well as things like Live Aid and Joel going to Russia," says Schock. "It's important for kids in, say, Cleveland, to realize that they have a lot in

common with kids in Sydney."

According to associate producer Lee Rolontz, the series has a "shoestring budget" of about \$80,000 per show. It uses a permanent, three-person "news crew" made up of herself, Schock, and producer Joel Hinman. The three hire a local production team for what is typically a five-day shoot.

"It's a no-sleep situation where you end up in pre-, post-, and production all at once," says Rolontz. "We have no money, no time, and no language ability. And since each show is in a different country with its own set of rules and crew, you can't draw on experience."

Jock McLean, vice president of acquisitions for MTV and VH-1, says the program allows MTV to "get A artists without diluting their ability to license a concert program somewhere else."

McLean explains that because MTV is a "promotional network," it is unable to compete with pay-television services like Showtime or HBO in producing a concert special. However, with "Musical Passport," he says, "We don't really use enough performance footage to prevent a band from selling the complete concert performance to pay-TV or home video."

The second of the 12 scheduled "Musical Passport" episodes will be "A Visit With Billy Joel in London."

VIDEO TRACK

NEW YORK

ROCKERS TWISTED SISTER are back with a video for "Hot Love," the first single off the group's new Atlantic album, "Love Is For Suckers." The piece is said to focus on—what else?—hot cars, fast women, and great rock'n'roll. More than 130 hot rods were employed to line both sides of a roadway for the clip's drag-race scene. The piece was directed by Picture Vision's Jon Small. Crescenzo Notarile filmed it. Steven Saporta served as executive producer.

LOS ANGELES

DANNY KLEINMAN directed Warren Zevon's video for "Leave My Monkey Alone," which features a cameo by funk artist George Clinton. The piece is reportedly a blend of animation, National Geographic footage, and dance segments that were choreographed by Paula Abdul. The clip supports Zevon's new Virgin/Atlantic album, "Sentimental Hygiene."

OTHER CITIES

THE BLOW MONKEYS were in London recently to lens a clip for "Some Kind Of Wonderful," a track off their latest RCA album, "She Was A Grocer's Daughter." The performance piece was filmed on location at the popular night spot Heave, with director Andy Morahan, also behind the scenes for Bananarama's video for "I Heard A Rumour." Richard Bell produced for Vivid Productions.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW VIDEOCLIPS

John Hopgood/No Picture
Bill Pope

PAUL KELLY
Darling It Hurts
Gossip/A&M
Claudia Castle/Cowboy Movies
Claudia Castle

PERSONAL EFFECTS
I See Heroes
Mana Fiesta/Restless
Duane Sherwood/Sherwood Productions
Duane Sherwood

RADIO WEREWOLF
1967 Cadillac Hearse
Mortuary Academy Motion Picture/Landmark
Chip Miller/Focus Filmgroup
Michael Schroeder

RADIO WEREWOLF
Necrophilia
Mortuary Academy Motion Picture/Landmark
Chip Miller/Focus Filmgroup
Michael Schroeder, Chip Miller

THE SELVES
What Is It
The Selves/Birth
Tom Graney
Tom Graney

SIMPLE MINDS
Promised You A Miracle
City Of Light/A&M
Radar Films
John Scarlett Davis

SKAGARACK
I'm Alone
Skagarack/MCA
Chase Films
Nicholas Brandt

THELONIOUS MONSTER
Looking To The West
Thelonious Monster/Relativity
Angeline Brown
Bob Tinnell

38 SPECIAL
Back To Paradise
Flashback/A&M
Split Screen
Paul Flappery

VELORE & DOUBLE-O
Your Ugly
Your Ugly/Virgin
David Cameron
Drew Carolyn

JOHN ADAMS
Strip This Heart
Strong/A&M
Richard Bell/Vivid Productions
Peter Scammel

DAN AYKROYD & TOM HANKS
City Of Crime
Dragnet Soundtrack/MCA
Creem Cheese Productions
Marty Callner

GEORGE BENSON & EARL KLUGH
Dreamin'
Collaboration/Warner Bros.
Jane Reardon
Peter Nydrie

BLOW MONKEYS
Some Kind Of Wonderful
She Was A Grocer's Daughter/RCA
Richard Bell/Vivid Productions
Andy Morahan

DIO
I Could Have Been A Dreamer
Dream Evil/Warner Bros.
Janet Flora, Pamela Morrow/Flora Film
Peter Mackay

ECHO & THE BUNNYMEN
Lips Like Sugar
Echo & The Bunnymen/Sire
Vivid Productions
Anton Corbin

MICHAEL FRANKS
Island Life
The Camera Never Lies/Warner Bros.
Janet Flora/Flora Films
Lily Zanuck

PAUL JANZ
One Night (Is All It Takes)
Electricity

MTV 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 | 10,000 MANIACS PEACE TRAIN Elektra | BREAKOUT |
| | THE CULT WILD FLOWER RCA | BREAKOUT |
| | FLEETWOOD MAC LITTLE LIES Warner Bros. | HEAVY |
| | RICK WAKEMAN & MAGGIE BELL IT'S A LOVELY LIFE New World | BREAKOUT |
| | ROGER WATERS SUNSET STRIP Columbia | MEDIUM |
| | PETER WYLIE SINFUL Virgin | BREAKOUT |
| SNEAK PREVIEW VIDEOS | DEF LEPPARD WOMEN Mercury/PolyGram | 3 |
| | FAT BOYS & THE BEACH BOYS WIPEOUT Tin Pan Apple/PolyGram | 3 |
| | GENESIS ANYTHING SHE DOES Atlantic | 3 |
| | SAMMY HAGAR GIVE TO LIVE Geffen | 5 |
| | HOOTERS JOHNNY B Columbia | 4 |
| | JOHN COUGAR MELLENCAMP PAPER IN FIRE Mercury/PolyGram | 2 |
| | POISON I WON'T FORGET YOU Capitol | 2 |
| | RANDEE OF THE REDWOODS EITHER WAY, IT'S FINE WITH ME Rounder | 2 |
| REO SPEEDWAGON IN MY DREAMS Epic | 8 | |
| KIM WILDE SAY YOU REALLY WANT ME MCA | 8 | |
| HEAVY ROTATION | *BRYAN ADAMS HEARTS ON FIRE A&M | 10 |
| | *EUROPE CARRIE Epic | 10 |
| | *FLEETWOOD MAC SEVEN WONDERS Warner Bros. | 8 |
| | *GRATEFUL DEAD TOUCH OF GREY Arista | 9 |
| | INXS & JIMMY BARNES GOOD TIMES Atlantic | 10 |
| | HUEY LEWIS & THE NEWS DOING IT ALL FOR MY BABY Chrysalis | 6 |
| | LOS LOBOS LA BAMBA Warner Bros. | 8 |
| | *MADONNA WHO'S THAT GIRL Warner Bros. | 3 |
| | RICHARD MARX DON'T MEAN NOTHING Manhattan | 13 |
| | GEORGE MICHAEL I WANT YOUR SEX Columbia | 9 |
| | *ROBBIE NEVIL WOT'S IT TO YA? Manhattan | 11 |
| | *THE OUTFIELD SINCE YOU'VE BEEN GONE Columbia | 8 |
| | PRINCE U GOT THE LOOK Warner Bros. | 4 |
| | *STARSHIP IT'S NOT OVER (TIL IT'S OVER) RCA | 8 |
| T'PAU HEART AND SOUL Virgin | 15 | |
| *U2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island | 10 | |
| SUZANNE VEGA LUKA A&M | 13 | |
| *WHITESNAKE HERE I GO AGAIN Geffen | 6 | |
| ACTIVE ROTATION | CRUZADOS BED OF LIES Arista | 7 |
| | THE CURE WHY CAN'T I BE YOU Elektra | 13 |
| | DANNY WILSON MARY'S PRAYER Virgin | 11 |
| | GREAT WHITE ROCK ME Capitol | 6 |
| | LIVING IN A BOX LIVING IN A BOX Chrysalis | 14 |
| | *38 SPECIAL BACK TO PARADISE A&M | 8 |
| | *JOHN WAITE THESE TIMES ARE HARD FOR LOVERS EMI America | 11 |
| | WARREN ZEVON LEAVE MY MONKEY ALONE Virgin | 3 |
| MEDIUM ROTATION | ABC WHEN SMOKEY SINGS PolyGram | 6 |
| | JON ASTLEY JANE'S GETTING SERIOUS Atlantic | 13 |
| | BANANARAMA I HEARD A RUMOUR PolyGram | 3 |
| | *DAVID BOWIE NEVER LET ME DOWN EMI America | 4 |
| | BREAKFAST CLUB KISS AND TELL MCA | 6 |
| | THE CALL I DON'T WANNA Elektra | 9 |
| | COCK ROBIN JUST AROUND THE CORNER Columbia | 2 |
| | CROWDED HOUSE WORLD WHERE YOU LIVE Capitol | 7 |
| | CURIOSITY KILLED THE CAT MISFIT PolyGram | 5 |
| | PAUL KELLY & THE MESSENGERS DARLING IT HURTS A&M | 3 |
| REFUGEE SURVIVAL IN THE WESTERN WORLD PolyGram | 5 | |
| MASON RUFFNER DANCIN' ON TOP OF THE WORLD CBS | 9 | |
| THE SILENCERS PAINTED MOON RCA | 7 | |
| TNT EVERYONE'S A STAR PolyGram | 2 | |
| TWISTED SISTER HOT LOVE Atlantic | 10 | |
| BREAKOUT ROTATION | PETE BARDENS IN DREAMS Capitol | 2 |
| | THE ROBERT CRAY BAND NOTHIN' BUT A WOMAN PolyGram | 9 |
| | DEPECHE MODE STRANGE LOVE Warner Bros. | 4 |
| | DIO I COULD HAVE BEEN A DREAMER Warner Bros. | 2 |
| | ACE FREHLEY ROCK SOLDIERS Atlantic/Megaforce | 2 |
| | GO WEST DON'T LOOK DOWN Chrysalis | 2 |
| | DAVID HALLYDAY HE'S MY GIRL CBS | 2 |
| | THE ICICLE WORKS UNDERSTANDING JANE RCA | 6 |
| | LEVEL 42 RUNNING IN THE FAMILY PolyGram | 5 |
| | NIGHT RANGER COLOR OF YOUR SMILE MCA | 2 |
| | THE OTHER ONES HOLIDAY Virgin | 2 |
| | THE PRETENDERS IF THERE WAS A MAN Warner Bros. | 2 |
| | PSEUDO ECHO LISTENING RCA | 12 |
| | THE SAINTS TEMPLE OF THE LORD TVT | 4 |
| URGENT I CAN'T TAKE IT NO MORE Manhattan | 7 | |
| STEVIE RAY VAUGHAN & DICK DALE PIPELINE Columbia | 7 | |
| SWING OUT SISTER BREAKOUT PolyGram | 6 | |
| VIENNA TALKING WITH THE HEAT Warner Bros. | 2 | |
| WENDY & LISA WATERFALL Columbia | 2 | |

* Denotes former Sneak Preview Video.
For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

MTV, Record Bar
join in a summer
promotion
... see page 52

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Music-Trivia Contest Spurs Campaign MTV, Record Bar Join In Promo

BY JIM BESSMAN

NEW YORK MTV is stepping up its retail-oriented support with a major promotional tie-in with the 128-store Record Bar chain.

The music-trivia Latest Findings Game began in July and is being heavily advertised and promoted on the cable channel through Wednesday (19). And while it serves as Record Bar's traditional major summer promotion, it also spearheads the chain's new strategy for establishing itself in the

minds of music buyers as a store that offers the music typified by MTV's programming.

For MTV, the Record Bar campaign could help solidify its status as a prime sales catalyst with record retailers. It follows a national merchandising push for MTV's Hip Clip of the Week feature, an effort to improve Direct Hits, MTV's monthly retail newsletter, and a pair of retail-related promotions in conjunction with Geffen Records.

"We're really working hard this

year to make our presence felt," says Norman Schoenfeld, MTV manager of record merchandising.

"This doesn't mean just getting our logo placed in record stores, but it also lets retailers know that the reason people walk in in the first place is because of something they've seen on MTV."

The significance of the Record Bar program, Schoenfeld adds, is that it suggests to both record retailers and labels that they can align themselves with the MTV "image" in selling their wares on the channel, just as suppliers of candy bars and other youth-related merchandisers do.

Record Bar's senior vice president of marketing, Steve Bennett, feels that MTV's image—and the new MTV promotion—jibe perfectly with the company's new promotional tag line, "Record Bar—the latest findings in music and video."

"We're initiating a strong, long-term image campaign to position ourselves with consumers as the place with an awareness and con-

'MTV is really working hard this year to make its presence felt'

temporariness befitting the tag line," says Bennett of the program that was developed under the auspices of Atlanta ad agency Babbitt & Reiman.

"We always do a major promotion in July, and at least a couple times a year we do a major consumer giveaway promotion, so now we're combining everything to introduce our new tag line and image change."

The Latest Findings Game involves a fold-out game flier, 500,000 copies of which have been distributed to Record Bar stores or sent directly to those on store mailing lists.

The game contains 25 rock trivia questions alongside a visual montage cartoon. Entrants mail the question blanks to Record Bar for an award drawing.

The grand prize offers a trip for two to the 1987 MTV Music Video Awards in Los Angeles, a complete Sharp home audio/video system, and a \$500 Record Bar gift certificate. All entrants receive a \$2 discount coupon, and those with correct answers—besides being eligible for the grand prize—are also in the running for a Sharp compact disk player to be awarded at each outlet.

The flier highlights various sale-price albums and accessory sales product and features a chimpanzee, which is the campaign's central character.

Record Bar's AdVentures in-house ad agency created the game artwork and a full menu of point-

(Continued on page 55)

MCA Kicks Off New-Artist Incentive Promotion

LOS ANGELES MCA Records will push its new artists with a special sales program designed to give retailers a break on product by developing acts.

The program, called Kickin' Off The Hits, will begin with the Aug. 24 release of rock'n'roll artist Melvin James' album "The Passenger."

The incentives being offered by MCA for this and other al-

bums in the program are a 15% discount off invoice and an additional six months dating (for a total of eight months) on initial orders. Minimum orders will apply with the program.

"We're committed to developing artists," says MCA vice president of marketing Lou Mann. "In order to do that, a missing link was retailer involvement.

(Continued on page 60)



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FOR WEEK ENDING AUGUST 22, 1987

Billboard

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TOP MIDLINE ALBUMS™

| | | | Compiled from a national sample of retail store and one-stop sales reports. | | | |
|-----------|------------|---------------|---|--|--|--|
| THIS WEEK | 4 WKS. AGO | WKS. ON CHART | ARTIST | TITLE | | |
| | | | LABEL & NUMBER/DISTRIBUTING LABEL | | | |
| 1 | 1 | 52 | LED ZEPPELIN | ATLANTIC SD-19129 (1971) (CD) | ★ ★ NO. 1 ★ ★ 9 weeks at No. One LED ZEPPELIN IV | |
| 2 | 2 | 200 | AEROSMITH | COLUMBIA PC-36865 (1980) (CD) | AEROSMITH'S GREATEST HITS | |
| 3 | 3 | 208 | ELTON JOHN | MCA 1689 (1974) (CD) | ELTON JOHN'S GREATEST HITS | |
| 4 | 4 | 52 | PHIL COLLINS | ATLANTIC SD-16029 (1981) (CD) | FACE VALUE | |
| 5 | 6 | 40 | THE EAGLES | ASYLUM 6E-105 (1976) (CD) | GREATEST HITS 1971-1975 | |
| 6 | 7 | 28 | PATSY CLINE | MCA 12 (1973) | PATSY CLINE'S GREATEST HITS | |
| 7 | 5 | 44 | AC/DC | ATLANTIC SD-16018 (1980) (CD) | BACK IN BLACK | |
| 8 | 10 | 76 | STEVE MILLER | CAPITOL SN-16321 (1978) (CD) | GREATEST HITS 1974-1978 | |
| 9 | 8 | 5 | U2 | ISLAND 90127/ATLANTIC (1983) (CD) | UNDER A BLOOD RED SKY | |
| 10 | 11 | 32 | JAMES TAYLOR | WARNER BROS. BSK-3113 (1976) | JAMES TAYLOR'S GREATEST HITS | |
| 11 | 17 | 9 | WHITESNAKE | GEFFEN GHS 4018/WARNER BROS. (1984) (CD) | SLIDE IT IN | |
| 12 | 9 | 28 | LED ZEPPELIN | ATLANTIC SD-19127 (1969) (CD) | LED ZEPPELIN II | |
| 13 | 20 | 5 | GRATEFUL DEAD | ARISTA 2764 (1974) | THE BEST OF/SKELETON'S FROM THE CLOSET | |
| 14 | 13 | 52 | CROSBY, STILLS, NASH & YOUNG | ATLANTIC SD-19119 (1974) (CD) | SO FAR | |
| 15 | 12 | 20 | YAZ | SIRE 23737 (1982) (CD) | UPSTAIRS AT ERIC'S | |
| 16 | 15 | 24 | FLEETWOOD MAC | WARNER BROS. BSK-3010 (1977) (CD) | RUMOURS | |
| 17 | 16 | 80 | MEATLOAF | EPIC PE-34974 (1977) (CD) | BAT OUT OF HELL | |
| 18 | 19 | 166 | STEPPENWOLF | MCA 1599 (1973) (CD) | 16 GREATEST HITS | |
| 19 | 39 | 48 | VARIOUS ARTISTS | MCA 1692 (1978) | ANIMAL HOUSE SOUNDTRACK | |
| 20 | 14 | 9 | PHIL COLLINS | ATLANTIC 80035 (CD) | HELLO I MUST BE GOING | |
| 21 | 23 | 214 | STEELY DAN | MCA 1688 (1977) (CD) | AJA | |
| 22 | RE-ENTRY | | GENESIS | ATLANTIC 80116 (1984) (CD) | GENESIS | |
| 23 | 26 | 206 | ELTON JOHN | MCA 1690 (1977) (CD) | ELTON JOHN'S GREATEST HITS VOL. II | |
| 24 | 37 | 5 | SEX PISTOLS | WARNER BROS. 3147 (1977) | NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS | |
| 25 | 18 | 60 | CHICAGO | COLUMBIA PC-33900 (1975) (CD) | CHICAGO IX - GREATEST HITS | |
| 26 | RE-ENTRY | | DON MCLEAN | UNITED ARTISTS LN-10037 (1971) | AMERICAN PIE | |
| 27 | RE-ENTRY | | THE WHO | MCA 1496 (1982) | THE WHO'S GREATEST HITS | |
| 28 | 21 | 208 | THE WHO | MCA 1691 (1971) (CD) | WHO'S NEXT | |
| 29 | 28 | 158 | THE GUESS WHO | RCA AYL1-3662 (1971) | THE BEST OF THE GUESS WHO | |
| 30 | 24 | 9 | LED ZEPPELIN | ATLANTIC 19126 (1969) (CD) | LED ZEPPELIN I | |
| 31 | 40 | 5 | VAN MORRISON | WARNER BROS. 1835 (1970) (CD) | MOONDANCE | |
| 32 | RE-ENTRY | | THE CARS | ELEKTRA GE 135 (1978) | THE CARS | |
| 33 | 25 | 9 | THE RIGHTEOUS BROTHERS | VERVE 5020 (1967) | GREATEST HITS | |
| 34 | RE-ENTRY | | PETER GABRIEL | ATCO 36147/ATLANTIC (1977) | PETER GABRIEL | |
| 35 | RE-ENTRY | | DAVID BOWIE | RCA AYL1-3843 (1972) (CD) | THE RISE AND FALL OF ZIGGY STARDUST | |
| 36 | 34 | 128 | BRUCE SPRINGSTEEN | COLUMBIA PC-31903 (1973) (CD) | GREETINGS FROM ASBURY PARK | |
| 37 | 38 | 206 | LYNYRD SKYNYRD | MCA 1685 (1973) | PRONOUNCED LEH-NERD SKI-NERD | |
| 38 | 29 | 9 | BACHMAN-TURNER OVERDRIVE | MERCURY 1101 (1976) | BEST OF B.T.O. (SO FAR) | |
| 39 | NEW ▶ | | THE DOORS | ELEKTRA 74007 (1967) | THE DOORS | |
| 40 | 22 | 64 | STEELY DAN | MCA 1483 (1982) | GOLD | |

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- RAFFI VC 8102 • KC 2102 "A Young Children's Concert" \$19.98
- PAUL WINTER CONSORT VC 8108 • KC 2108 "Canyon Consort" \$19.98
- 38 SPECIAL VC 8102 • KC 2102 "Wild Eyed And Live" \$19.98
- CARPENTERS VC 8103 • KC 2103 "Yesterday Once More" \$19.98
- AMY GRANT VC 8174 • KC 2174 "Age to Age" \$19.98
- JOAN ARMATRADING VC 8176 • KC 2176 "Track Record" \$19.98
- ATLANTIC STARR VC 8100 • KC 2100 "As the Band Turns" \$12.98
- Y & T VC 8101 • KC 2101 "Live at the San Francisco Civic" \$14.98
- SUPERTRAMP VC 8101 • KC 2101 "Brother Where You Bound" \$14.98
- STYX VC 8101 • KC 2101 "Caught in the Act - Live" \$19.98
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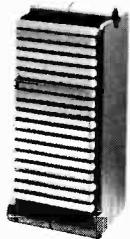
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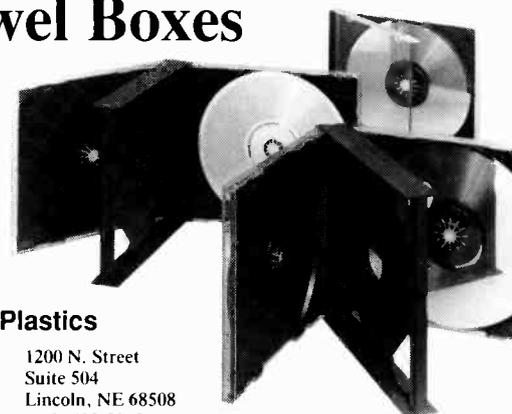


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FOR WEEK ENDING AUGUST 22, 1987

Billboard

TOP COMPACT DISKS

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| POP TM | | | | | Compiled from a national sample of retail sales reports. | |
|-------------------|------------|------------|---------------|--|--|--|
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE | |
| | | | | ★★ NO. 1 ★★ | | |
| 1 | 1 | 1 | 10 | WHITNEY HOUSTON ARISTA ARCD 8405 | WHITNEY | |
| | | | | 4 weeks at No. One | | |
| 2 | 2 | 5 | 5 | GRATEFUL DEAD ARISTA ARCD 8452 | INTO THE DARK | |
| 3 | 4 | 4 | 14 | KENNY G. ARISTA ARCD 8427 | DUOTONES | |
| 4 | 3 | 2 | 22 | U2 ISLAND 2-90581/ATLANTIC | THE JOSHUA TREE | |
| 5 | 5 | 6 | 12 | HEART CAPITOL CDP 46676 | BAD ANIMALS | |
| 6 | 7 | 7 | 15 | SUZANNE VEGA A&M CD 5136 | SOLITUDE STANDING | |
| 7 | 11 | 16 | 3 | SOUNDTRACK SLASH 2-25605/WARNER BROS. | LA BAMBA | |
| 8 | 6 | 3 | 10 | THE BEATLES CAPITOL CPP 46442 | SGT. PEPPER'S LONELY HEARTS CLUB BAND | |
| 9 | 8 | 8 | 19 | WHITESNAKE GEFEN 2-24099 | WHITESNAKE | |
| 10 | NEW | | 1 | DEF LEPPARD MERCURY 830 675 2/POLYGRAM | HYSTERIA | |
| 11 | 10 | 10 | 50 | PAUL SIMON WARNER BROS. 2-25447 | GRACELAND | |
| 12 | 9 | 11 | 55 | STEVE WINWOOD ISLAND 2-25448/WARNER BROS. | BACK IN THE HIGHLIFE | |
| 13 | 12 | 9 | 18 | FLEETWOOD MAC WARNER BROS. 2-25471 | TANGO IN THE NIGHT | |
| 14 | 14 | — | 2 | SOUNDTRACK-MADONNA SIRE 2-25611/WARNER BROS. | WHO'S THAT GIRL | |
| 15 | 13 | 12 | 8 | GEORGE BENSON/EARL KLUGH WARNER BROS. 2-25580 | COLLABORATION | |
| 16 | 22 | 26 | 3 | PAT METHENY GROUP GEFEN 2-24145 | STILL LIFE (TALKING) | |
| 17 | 21 | 17 | 5 | SAMMY HAGAR GEFEN 2-24144 | SAMMY HAGAR | |
| 18 | 15 | 15 | 5 | ELTON JOHN MCA MCAD 8022 | LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA | |
| 19 | 19 | 18 | 44 | BON JOVI MERCURY 830264-2/POLYGRAM | SLIPPERY WHEN WET | |
| 20 | 16 | 13 | 10 | THE CURE ELEKTRA 2-60737 | KISS ME, KISS ME, KISS ME | |
| 21 | NEW | | 1 | THE DOORS ELEKTRA 2-60345 | BEST OF THE DOORS | |
| 22 | 20 | 21 | 6 | SOUNDTRACK MCA MCAD 6207 | BEVERLY HILLS COP II | |
| 23 | 17 | 19 | 12 | MOTLEY CRUE ELEKTRA 2-60174 | GIRLS, GIRLS, GIRLS | |
| 24 | 23 | 27 | 9 | ROGER WATERS COLUMBIA CK 40795 | RADIO K.A.O.S. | |
| 25 | 25 | 24 | 16 | BARBRA STREISAND COLUMBIA CK 40788 | ONE VOICE | |
| 26 | 29 | — | 2 | SOUNDTRACK CINEDISC CDC 1000 | ROXANNE | |
| 27 | 18 | 14 | 15 | THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038 | LIVE AT WINTERLAND | |
| 28 | 30 | — | 56 | PETER GABRIEL GEFEN 2-24088 | SO | |
| 29 | NEW | | 1 | HIROSHIMA EPIC EK 40670/E.P.A. | GO | |
| 30 | NEW | | 1 | WARREN ZEVON VIRGIN 2-90603/ATLANTIC | SENTIMENTAL HYGIENE | |

| CLASSICAL TM | | | | | Compiled from a national sample of retail sales reports. | |
|-------------------------|-----------|------------|---------------|--|--|--|
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST | |
| | | | | ★★ NO. 1 ★★ | | |
| 1 | 1 | 1 | 41 | HOROWITZ IN MOSCOW DG 419-499 | 38 weeks at No. One VLADIMIR HOROWITZ | |
| 2 | 2 | 2 | 20 | CARNAVAL CBS MK-42137 | WYNTON MARSALIS | |
| 3 | 3 | 3 | 12 | POPS IN LOVE PHILIPS 416-361 | BOSTON POPS (WILLIAMS) | |
| 4 | 6 | 6 | 8 | GROFE: GRAND CANYON SUITE TELARC 80086 | CINCINNATI POPS (KUNZEL) | |
| 5 | 7 | 8 | 18 | BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 | JEAN-PIERRE RAMPAL, CLAUDE BOLLING | |
| 6 | 4 | 4 | 59 | PLEASURES OF THEIR COMPANY ANGEL CDC-47196 | KATHLEEN BATTLE, CHRISTOPHER PARKENING | |
| 7 | 5 | 5 | 19 | TRADITION ANGEL CDC-47904 | ITZHAK PERLMAN | |
| 8 | 8 | 7 | 15 | HOLST: THE PLANETS LONDON 417-553 | MONTREAL SYMPHONY (DUTOIT) | |
| 9 | 9 | 9 | 14 | CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070 | VARIOUS ARTISTS | |
| 10 | 10 | 10 | 8 | BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 | ENGLISH STRING ORCHESTRA (BOUGHTON) | |
| 11 | 13 | 14 | 11 | AN ENCHANTED EVENING PRO ARTE CDD-275 | ROCHESTER POPS (KUNZEL) | |
| 12 | 11 | 11 | 21 | IN IRELAND RCA 5798-RC | JAMES GALWAY & THE CHIEFTAINS | |
| 13 | 12 | 12 | 7 | BASIN STREET CBS MK-42367 | CANADIAN BRASS | |
| 14 | 14 | 15 | 9 | TELARC SAMPLER #4 TELARC CD-80004 | VARIOUS ARTISTS | |
| 15 | 17 | 17 | 117 | AMADEUS SOUNDTRACK FANTASY WAM-1791 | NEVILLE MARRINER | |
| 16 | 16 | 16 | 50 | HOROWITZ: THE STUDIO RECORDINGS DG 419-217 | VLADIMIR HOROWITZ | |
| 17 | 23 | 30 | 3 | WHITE MAN SLEEPS NONESUCH 79163 | THE KRONOS QUARTET | |
| 18 | 15 | 13 | 40 | KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355 | KATHLEEN BATTLE | |
| 19 | 24 | 26 | 4 | BEETHOVEN: SYMPHONY NO. 9 DGG 415-832/DG | BERLIN PHILHARMONIC (KARAJAN) | |
| 20 | 20 | 28 | 10 | HANSON: SYMPHONY NO. 2 ANGEL CDC-47850 | SAINT LOUIS SYMPHONY (SLATKIN) | |
| 21 | 21 | 21 | 5 | ORCHESTRAL FAVOURITES NIMBUS NI-5032 | ENGLISH STRING ORCHESTRA (BOUGHTON) | |
| 22 | 22 | 27 | 5 | ROMAN FESTIVAL PRO ARTE CDD-325 | PACIFIC SYMPHONY (CLARK) | |
| 23 | 25 | 19 | 26 | ROUND-UP TELARC 80141 | CINCINNATI POPS (KUNZEL) | |
| 24 | 18 | 23 | 15 | OPERA SAUVAGE POLYDOR 829-663 | VANGELIS | |
| 25 | 27 | 20 | 11 | DANCE PIECES CBS MK-39539 | PHILIP GLASS | |
| 26 | 26 | 22 | 52 | DOWN TO THE MOON CBS MK-42255 | ANDREAS VOLLENWEIDER | |
| 27 | 19 | 18 | 74 | HOROWITZ: THE LAST ROMANTIC DG 419-045 | VLADIMIR HOROWITZ | |
| 28 | RE-ENTRY | | | BACHBUSTERS TELARC 80123 | DON DORSEY | |
| 29 | 30 | — | 2 | BEETHOVEN: SYMPHONIES 2 & 8 ANGEL CDC-47698 | LONDON CLASSICAL PLAYERS (NORRINGTON) | |
| 30 | 28 | 24 | 16 | ATMOSPHERES CBS MKX-42313 | VARIOUS ARTISTS | |

MTV-RECORD BAR PROMO

(Continued from page 52)

of-purchase materials, including chimp stand-ups, mobiles, backer cards, and posters, all of which prominently bear the MTV logo. According to Ron Phillips, the chain's national promotion manager who directed the contest's production end, the chimp also appears in a series of 20 MTV doughnut spots, including snippets of different videos from 40 best-selling albums emphasized in the promotion.

Bennett says that "well over half" of the \$300,000 television-advertising budget allocated for the promotion has been placed with MTV, with the rest spent on spot buys in key Record Bar markets. He notes that while Record Bar has previously advertised on the channel, this far-greater expenditure results from the chain's summer demo shift toward MTV-influenced, out-of-school kids who tend to "hang out in the malls." To pump up traffic, Schoenfeld says that MTV is supporting the promotion with four daily mentions by VJs and that it is also responsible for the prize package.

Harriet Seidler, MTV Networks vice president of marketing, says, "This demonstrates that a key retailer understands the value of combined media and promotion on MTV. There might have been a time when retailers advertised less on the channel, but now they and the record companies are coming back and making use of the possibilities."

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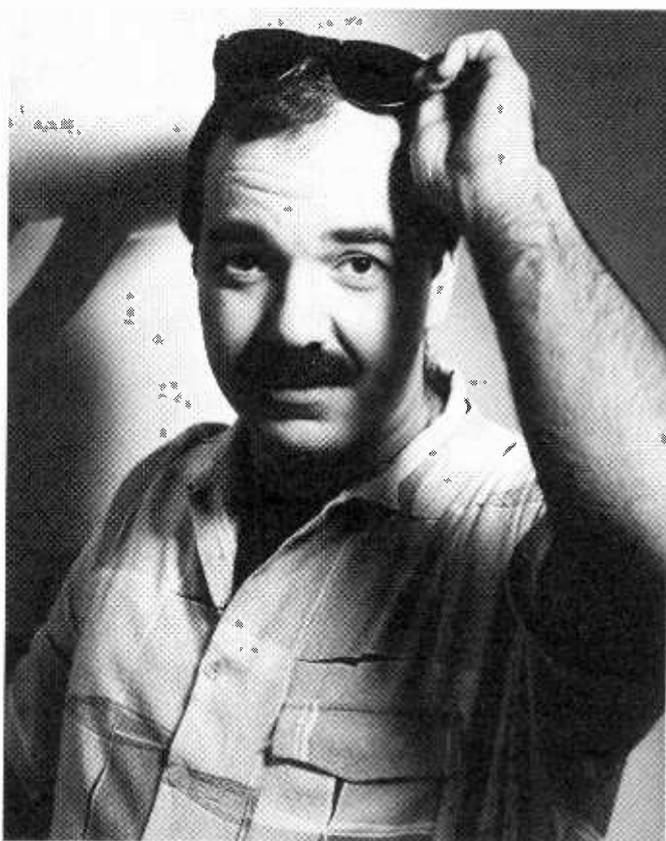
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Roxanne Logo and Cover Art ©1987 Columbia Pictures

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15
DENON
HANS NITZSLER
DIGITAL RECORDING

ERSKINE ON DENON:



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

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

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

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

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



Peter Erskine

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W. German Dealers: No CD Returns

BY WOLFGANG SPAHR

HAMBURG West German dealers are pressing for a returns policy on CDs in line with that already operating for analog sound carriers. The retailers' association here says it aims to secure industry agreement on the issue by this fall.

Record companies are unwilling to repeat what are seen as mistakes made during the analog era, however, when large numbers of unsold returns had to be accepted.

Says Teldec distribution chief Gerhard Husken, "We have no intention of granting similar rights for CD. We expect CD sales to double this year, and it is in the interest of the dealer to have as wide a selection on offer as possible."

Ariola sales head Hans Knappe adds, "With the exception of misdirected deliveries and justified technical complaints, we do not grant a general right of return for CDs. The reasons are incomparably higher costs compared with analog carriers and the fact that CD repertoire can be sold on a long-term basis."

Among other major labels, WEA and PolyGram both restrict returns to defectives and wrong deliveries, though PolyGram gives selective CD discounts "as a form of compensation for the missing right of return," according to distribution head Dieter Ohms.

Intercord managing director Herbert Kollisch describes his company's policy on the issue as "more generous," adding: "I only wish the dealers would reward this generosity in some way. For instance, they should stop their general condemnation of the record industry and look at the situation in a more differentiated way."

For the retailers, spokesman Lutz Wentscher says, "The trade is being asked to take the full risk for this carrier, where
(Continued on next page)

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

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

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

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ALBUM RELEASES

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

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CA SP 5164/\$8.98

SCOTT COSSU
She Describes Infinity

◆ LP Windham Hill WH 1063/\$9.98
CA WH 1063/\$9.98

EASTERN BLOC
Eastern Bloc

◆ LP Passport PX 1001/NA
CA PXC 1001/NA

LUCIA HWONG
Secret Luminescence

◆ LP Private Music 2021-1-P/\$10.98
CA MSG 24102/\$8.98

THE LIVING DAYLIGHTS
Motion Picture Soundtrack

◆ LP Warner Bros. 1-25616/\$9.98
CA 4-25616/\$9.98

COMPACT DISK

GEORGE BENSON
In Your Eyes

CD Warner Bros. 2-23744/\$15.98

DIO
Holy Diver

CD Warner Bros. 2-23836/\$15.98

KILLING JOKE
Fire Dances

CD Passport EGCD60/\$15.98

CARLTON MOODY & THE MOODY BROTHERS

Carlton Moody & The Moody Brothers
CD Lamon LR 10157/NA

JAMES TAYLOR
Gorilla

CD Warner Bros. 2-2866/\$15.98

(Continued on page 60)

W. GERMAN DEALERS

(Continued from preceding page)

It has been clearly shown that we have the lowest profit margin. CD already accounts for 30%-50% of sales in our shops. The trade has always had different return arrangements with different companies, and we are not prepared to simply give up this division of the risk for such an important sound-carrier.

"Some companies are even trying to limit or end the right for returns in general, in a roundabout way," Wentscher says.

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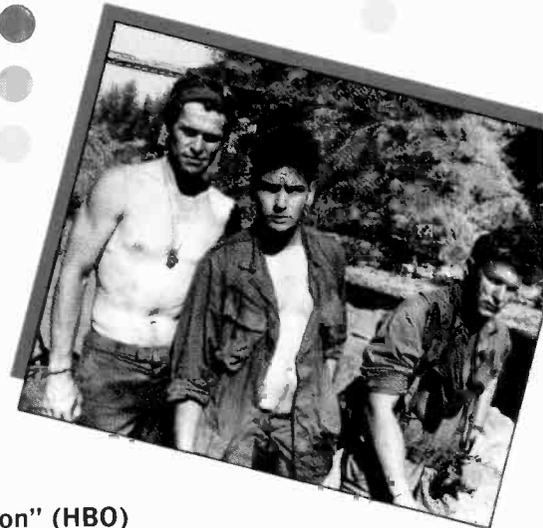
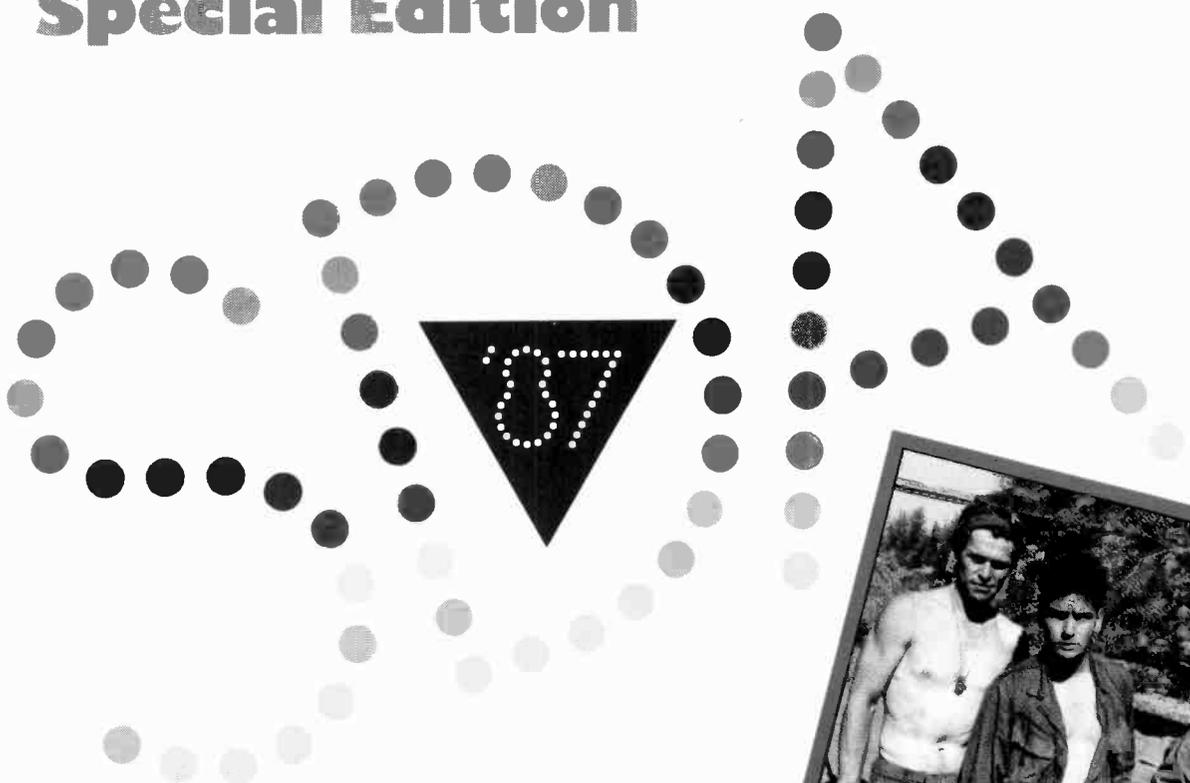
P H I L I P S A N D D U P O N T O P T I C A L



"An American Tail" (MCA)



Special Edition



"Platoon" (HBO)

BY AL STEWART

The video landscape has shifted radically since the last VSDA convention. But that should come as no surprise to veteran industry watchers. Throughout its short but volatile history, the prerecorded video business has been stubbornly stuck on fast-forward.

While stores are not opening at the same break-neck speed they were two years ago and VCR sales appear to have flattened out, there's been frantic activity on the supply side with suppliers raising prices on rental product and dropping prices—usually under \$20—for sell-through product.

The falling prices are widely viewed as reflective of the still emerging sales market. Two years ago, when VSDA members gathered in Washington for a confab dubbed "Sellebration," suppliers attempted to drive home the point that there is business beyond rental—a business begging to be tapped.

Most of the hot titles were re-priced for sell-through at \$29.95 or \$24.95 and that price, suppliers and retailers found to their chagrin, did not appear to excite the consumer to the extent they had hoped. What's more, most mass merchants scoffed at those price points. Not surprisingly, over the past several months sell-through prices have begun to drift downward.

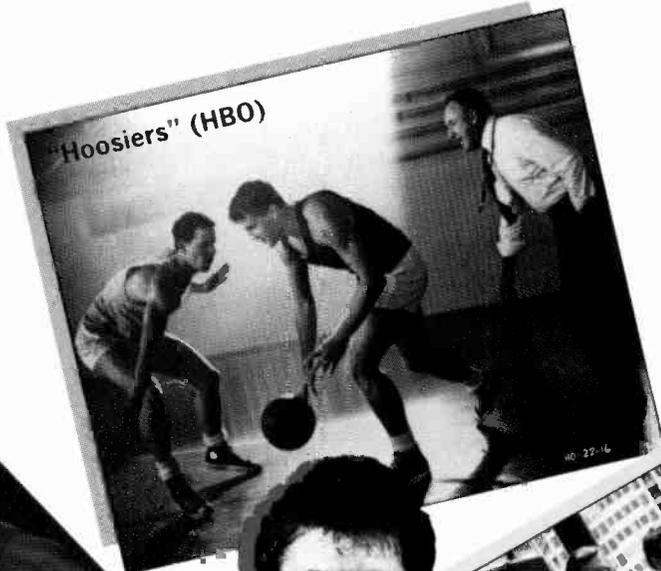
"I can't say I'm happy about what's happen in the market," says Rob Blattner, president of RCA/Columbia Pictures Home Video. "I don't think the amount of units we will sell [at \$19.95] will be adequate to justify that price point."

Blattner notes that since many costs involved in producing a videocassette remain the same regardless of the suggested list price, the company has to sell twice as many cassettes at \$19.95 as they would at \$29.95 to realize the same profit.

SWIFT-CHANGING

CURRENTS

BEYOND RENTAL



"Hoosiers" (HBO)



"Lady And The Tramp" (Disney)



"Star Trek IV: The Voyage Home" (Paramount)

He stresses that, as far as RCA/Columbia is concerned, \$29.95 is still a viable price point. "We still have a bunch of titles out there at \$29.95. They certainly don't move the volume you would at \$19.95, but \$29.95 is not dead for RCA/Columbia."

Industry executives are quick to point out that home video is still very much a title-driven business, or as Len White, the president of Orion Home Video, is fond of saying: "No price is too high for a movie a consumer truly wants to own, and no price is low enough to sell a bad movie."

When White was president of CBS/Fox Home Video he stood firm on \$29.95, but now, even though Orion is not scheduled to release its first product until October, he sees the need to adapt to a changing market.

"As more mass merchants and [rack jobbers] get into it, some will lock it up [if priced over \$20] and some will buy zero. You want to get in the dump bins to successfully market."

CBS/Fox, now under the direction of Bob Delellis, senior vice

president of consumer products division, remains committed to \$29.95 for the bulk of its catalog sell-through. Still, the company has employed under \$20 price points on a number of releases. "What we do as a company is try to take advantage of external opportunity that is likely to generate multiple purchases," says Delellis. "With the 25th anniversary of Marilyn Monroe, for example, we priced a series of her movies at \$19.95."

Still, Delellis says CBS/Fox will continue to
(Continued on page V-22)

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VCR UNDERGOES FACELIFT TO MEET LASERDISK CHALLENGE, SPRUCE UP FOR HIGHER TECH '90S

By MARK HARRINGTON

Criticized as a profit-sagging has-been, the VCR is undergoing changes that recast it in the spotlight equipped for new competition from the laserdisk.

New resolution-doubling technologies, super VHS and ED Beta, along with digital video, MTS stereo, hi fi, and surround sound promise to keep VCRs potent money makers into the next decade.

Manufacturers with a lot at stake say these new technologies are crucial to the health of the VCR market. They are especially important in light of software vendors' quickness to embrace CD-video and the rebirth of the laserdisk, indisputably a "safer" product for software interests than recordable tape. After three years of flat sales in the 200,000-unit range, videodisk players are expected to begin to climb to 220,000 this year and to 250,000 next year, according to conservative figures from the Electronic Industries Assn.

The growth in VCRs alone next year will triple the videodisk market, according to the figures, but that doesn't speak to the slowdown in VCR sales growth overall. Sales are expected to grow from 13,725,000 in 1987 to 14,500,000 in 1988, an increase of 775,000 units after growing by more than 1.3 million units two years previous.

Not surprisingly, S-VHS is predicted by some to be a significant sales factor as soon as this fourth-quarter, when it could account for 5% of all U.S. VCR sales, says 3M Co., which makes S-VHS blank tape. 3M also predicts S-VHS will account for 20% of the global VCR market by the end of 1988. And by 1990, says 3M, S-VHS will dominate, holding as much as 80% of the world VCR market.

S-VHS doubles the resolution of standard VHS VCRs, providing up to 440 lines of horizontal resolution. While S-VHS decks can play standard VHS

tapes, S-VHS tapes won't play back on standard decks. Still, demonstrations by more than half a dozen VCR makers at the June CES showed a clear difference between S-VHS and standard VHS, a difference developer JVC says justifies the lack of compatibility.

A possible stumbling block to early success is price. A unit that began shipping from JVC in July has a \$1,200 list and it is generally agreed the products won't sell under \$1,000. The average VCR sells for around \$400, says the EIA. The question is, does twice the resolution justify three times the price?

"If you count the additional number of resolution lines consumers are getting, the premium is most definitely justified," says Bruce Huber, vice president of marketing, consumer products, at Zenith, which begins shipping this month. "It is a demonstrably better picture. We think where the product is priced is a fair price for the benefits offered."

Huber notes that the price will probably keep S-VHS from making the serious inroads into the standard market that 3M predicts.

"Starting at \$1,000, S-VHS is not going to be a major part of the industry sales mix, at least not in the near term," he says.

One major problem is a lack of software. At this writing, no major label had committed to S-VHS and Huber says, "We have no indication at all when they will."

What companies such as JVC have stressed in the interim is the S-VHS camcorder. At the introduction of two S-VHS camcorders recently in Japan, JVC called S-VHS the major meaningful vehicle for displaying superiority of the system over standard VHS.

Initial output, however, won't be enough to get the S-VHS message out in a meaningful way until next year. The camcorders themselves aren't expected to hit these shores until the fall. As a result, says Huber, "I don't think S-VHS will get out of a single digit percentage of the total market this year. It should get into the teens next year."

But consumers with better quality late-model TVs will really...
(Continued on page V-21)

"The Seven-Year Itch" is among Marilyn Monroe films in \$19.95 promotion from CBS/Fox.

A Billboard Spotlight



Richard Dreyfuss and Danny DeVito in "Tin Men" (Touchstone)



John Malkovich in "Making Mr. Right" (HBO)



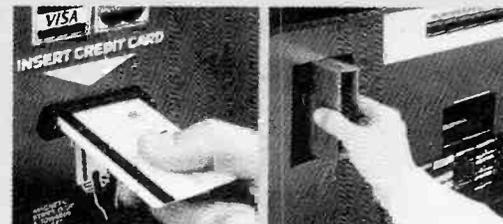
George Carlin, Shelley Long and Bette Midler in "Outrageous Fortune" (Touchstone)

VIDEO VENDING MACHINE DEALERS BANK ON CONVENIENCE TO CORNER RENTAL MARKET

By DAVID WYKOFF

Whereas the three most important considerations in real estate are location, location and location, the nation's videocassette vending machine dealers and operators are banking on the factors of convenience, convenience and convenience.

"The latest studies tell us that over 64% of home video customers choose the stores they rent tapes from in terms of convenience," says Lewis Barnes, executive vice president vending machine manufacturer/dealer Vertx Marketing Inc. "With vending machines, we can take the video rental store to the places of utmost convenience—at one's workplace, residence or other highly frequented locations—and increase the influence of that figure."



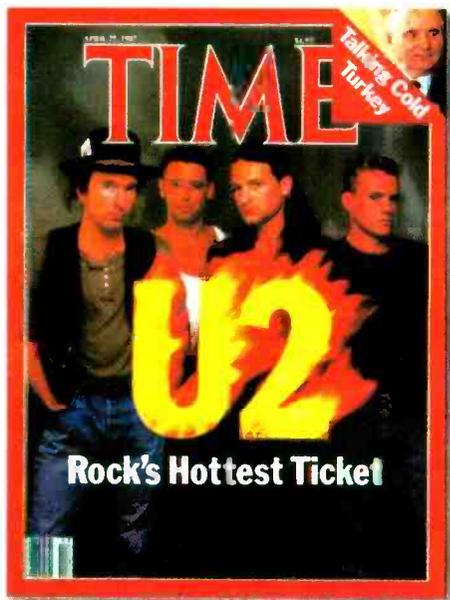
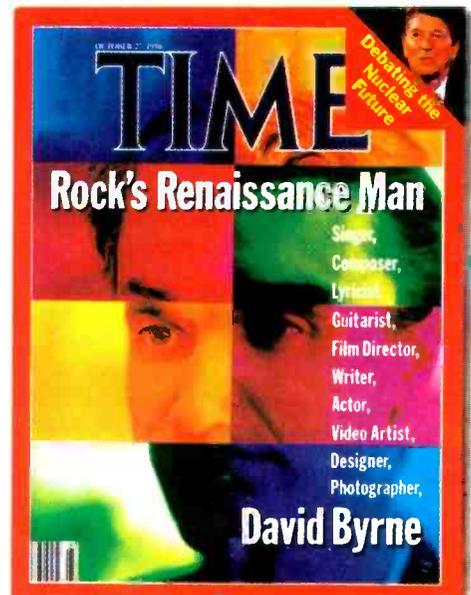
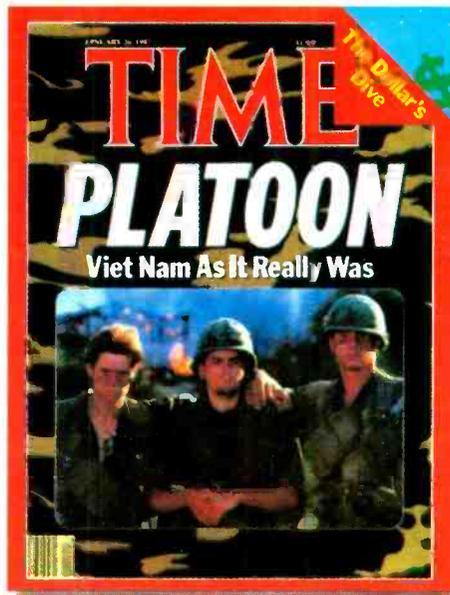
Top: Diebold's Movie Machine. Above: Nelson Video-vend's Amazing Video Machine uses credit card.

"The video vending machine is really just an instance of marketing convenience and ease-of-use to consumers," says John Lake, president of manufacturer/operator Nelson Technology. "If we can get consumers to understand that they have a very good chance of getting what they want when they want it, we can change the rental business," he says.

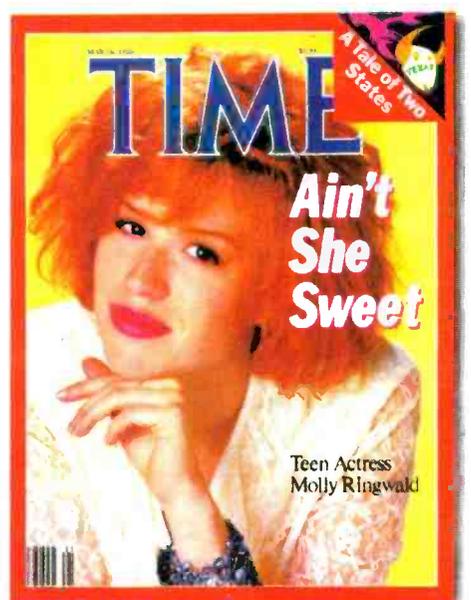
Just as the soda machine and automated teller banking machine (ATM) have significantly altered consumer habits in their fields, video vending machines, proponents argue, can transform the way Americans transact their video rental business.

And, because of their size and mode of operation, video vending machines are pretty much a hybrid of the two. Most all basic videocassette vending machines are approximately the same size, or smaller, than the traditional soda machine. At the small end are manufacturer/dealer Keyvend Inc.'s 56-tape Keyosk machines, which are two feet wide by four feet high and can either stand alone or be wall-mounted. (Keyvend also sells 88, 120, 184 and

(Continued on page V-24)



Making the big time.

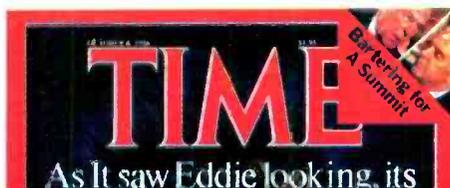
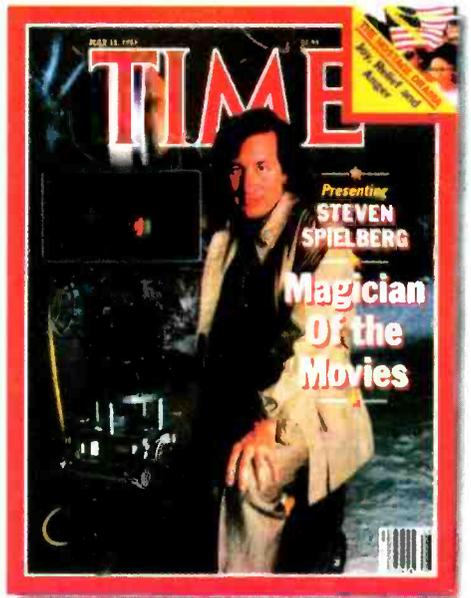


From the Divine Miss M to rock's U2, TIME's world beat covers today's most newsworthy stars. Which makes TIME a great performer for your home entertainment advertising. In fact, just last year, our U.S. readers spent \$73 million on CD players and 3.5 billion hours watching their VCRs. That's your big TIME market of 23 million star consumer prospects.

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TIME



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OFFICER ELECTION WILL REVEAL IF VSDA STILL REFLECTS 'MOM-AND-POP' PROFILE

The five-year-old Video Software Dealers Assn. (VSDA) is beginning to reflect a sophistication in terms of its political activity and is continuing to embrace a leadership that is strongly "mom-and-pop."

The buzz as this year's VSDA unfolds in Las Vegas this week will center on the election of VSDA's four officers and how small-size retailers fare in terms of representation. There could well be a wild twist, too, making the officer election more exciting than the already concluded director race.

Officers are elected by the 15 directors. Nine candidates vied for four open seats and were picked by mail ballot and announced just prior to the convention.

Pundits near the VSDA political arena are divided on who will get the nod for president, and nearly equally important, vice president. Several observers see current president Arthur Morowitz succeeding himself. Others note the tradition of VSDA no longer going for second term presidents since

Washington, D.C. area retailer Frank Barnako served during VSDA's first two years.

"If I'm elected, I will put Arthur's name into nomination," says incumbent director candidate Dave Ballstadt, head of 10-store Adventures in Video, Minneapolis. Morowitz, a founding VSDA director and head of seven-branch Metro Distributing and Coliseum Video but no longer a retailer also gets the nod of another founding director, Jack Messer.

"I hope Arthur will consider it," says Messer, owner of 16-unit Video Store, Cincinnati. "He's



Recent additions to My Sesame Street Home Video series on Random House.

brought VSDA to a point it's never enjoyed before."

If Morowitz accepts the nod it will resolve another interesting scenario. Current vice president Lou Fogelman has never been elected by VSDA members but is one of three directors appointed to VSDA's board by mentor and affiliate trade group, 29-year-

(Continued on page V-26)

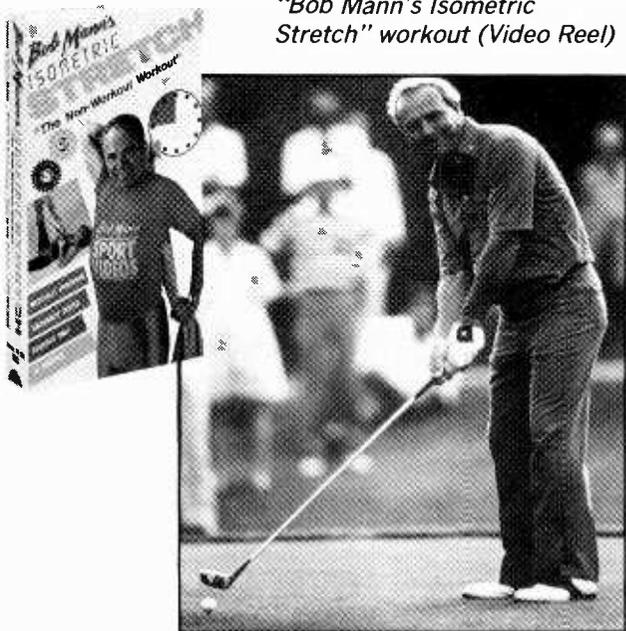
"Cliff Craft's Spinnerbait Tactics" (United)



"George Brett's Secrets Of Baseball" (LCA)



"Bob Mann's Isometric Stretch" workout (Video Reel)

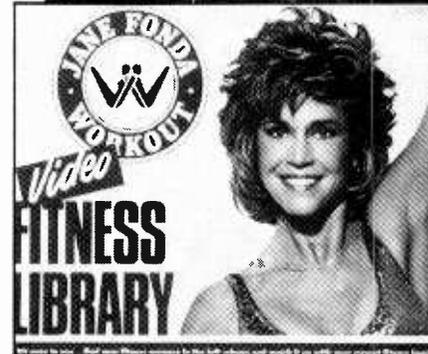


"Arnold Palmer: Play Great Golf" in two volumes (Vestron)

"Working Girls" (Charter)



"Cyndi Lauper In Paris" (CBS/Fox)



THE LOCAL VSDA CHAPTER SHOW—FAD OR FUNCTION?

By DAVID WYKOFF

The so-called local chapter "mini-conventions," named such to distinguish them from the yearly national VSDA convention in Las Vegas, are the latest and most talked-about trend among the VSDA's regional organizations. Over the past year, more than a quarter of the chapters have hosted trade shows and many others either are contemplating or are already in the planning stages of their own.

The primary function of these regional trade shows is to provide a grassroots forum for supplier-dealer contact, especially for those dealers unable to attend the Las Vegas convention. The successful shows are able to attract strong numbers from all the manufacturing, distributor and retailer camps, and the less successful shows are usually lacking in one or more of the three.

Dick Tedeschi, president of the New England chapter, says that his organization's March 29 show was "designed to be an event where New England video retailers could be exposed to manufacturers and local distributors for one-on-one contact. The turnout, both for the exhibitors and individual dealers, was very, very strong and far bigger than we expected, and that's the main reason why the show was successful."

A secondary, or ancillary, function is to increase membership by showing dealers some of the benefits of joining the VSDA. Though they often have trouble measuring such in exact numbers, most show organizers are convinced that good shows do raise membership. Such is the case for Ken Dor-

rance, president of the Northern California chapter and organizer of its well-attended 1986 show. "It wasn't our primary aim to add to the membership rolls, but it definitely worked. Before the show, we had about 110 members. It grew to about 160 in the months following," he says.

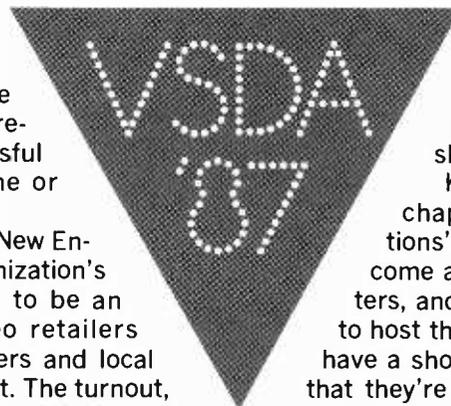
Though many of these shows have been highly successful, they are not all necessary—or, in some cases, even desirable. Rick Karpel, VSDA's director of regional activities since November, summarizes this view. "If these regional trade shows are properly planned and run, they can be successful for everyone involved. But if they're not, they're a waste

of everybody's time and also reflect badly on the VSDA and the chapter," he says, noting that some chapters now are following the national's lead in hiring professional organizers for their own shows.

Karpel also expresses concern about chapters hosting these "mini-conventions" for the wrong reasons. "They've become a real fad or trend among the chapters, and some of them are feeling pressure to host their own. But, the only real reason to have a show is if they really want to do it and that they're willing to devote large amounts of time planning and organizing them. Regional trade shows aren't something they have to do," he says.

The Washington State chapter is an example of one that's chosen not to have a show for intelligent reasons. "We've talked about it a number of times and have decided against it," says chapter president Jim Louer, citing the time demands of organization. "Moreover, we bring in speakers and have panel discussions at all of our meetings, and they

(Continued on page V-28)



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TOP VIDEOCASSETTE SALES HIT CHART

Following is a recap of the best-selling videocassettes during the eligibility period of Aug. 2, 1986 to Aug. 1, 1987.

1. **JANE FONDA'S NEW WORKOUT** (Lorimar Home Video)
2. **JANE FONDA'S LOW IMPACT AEROBIC WORKOUT** (Lorimar Home Video)
3. **THE SOUND OF MUSIC** (CBS/Fox Video)
4. **SLEEPING BEAUTY** (Walt Disney Home Video)
5. **KATHY SMITH'S BODY BASICS** (JCI Video)
6. **INDIANA JONES AND THE TEMPLE OF DOOM** (Paramount Home Video)
7. **TOP GUN** (Paramount Home Video)
8. **CALLANETICS** (MCA Home Video)
9. **PINOCCHIO** (Walt Disney Home Video)
10. **ALIEN** (CBS/Fox Video)
11. **ALICE IN WONDERLAND** (Walt Disney Home Video)
12. **BEVERLY HILLS COP** (Paramount Home Video)
13. **STAR TREK II—THE WRATH OF KHAN** (Paramount Home Video)
14. **STAR TREK III—THE SEARCH FOR SPOCK** (Paramount Home Video)
15. **JANE FONDA'S PRIME TIME WORKOUT** (Lorimar Home Video)
16. **RAIDERS OF THE LOST ARK** (Paramount Home Video)
17. **CASABLANCA** (CBS/Fox Video)
18. **SECRETS OF THE TITANIC** (Vestron Video)
19. **KATHY SMITH'S ULTIMATE VIDEO WORKOUT** (JCI Video)
20. **PLAYBOY VIDEO CENTERFOLD # 4** (Lorimar Home Video)
21. **BACK TO THE FUTURE** (MCA Home Video)
22. **JANE FONDA'S WORKOUT** (Lorimar Home Video)
23. **WITNESS** (Paramount Home Video)
24. **STAR WARS** (CBS/Fox Video)
25. **STAR TREK: THE MOTION PICTURE** (Paramount Home Video)
26. **SCARFACE** (MCA Home Video)
27. **THE MUSIC MAN** (Warner Home Video)
28. **THE CAGE** (Paramount Home Video)
29. **PLAYBOY VIDEO CENTERFOLD # 3** (Lorimar Home Video)
30. **AMADEUS** (HBO Video)
31. **AUTOMATIC GOLF** (Video Reel)
32. **MARY POPPINS** (Walt Disney Home Video)
33. **WHITE CHRISTMAS** (Paramount Home Video)
34. **GONE WITH THE WIND** (MGM/UA Home Video)
35. **MY FAIR LADY** (CBS/Fox Video)
36. **A WEEK WITH RAQUEL** (HBO Video)
37. **ALIENS** (CBS/Fox Video)
38. **PLAYBOY VIDEO CENTERFOLD # 5—PLAYMATE OF THE YEAR** (Lorimar Home Video)
39. **THE DEER HUNTER** (MCA Home Video)
40. **HERE'S MICKEY!** (Walt Disney Home Video)
41. **OUT OF AFRICA** (MCA Home Video)
42. **WHITE NIGHTS** (RCA/Columbia Pictures Home Video)
43. **WHITNEY HOUSTON—THE # 1 VIDEO HITS** (MusicVision)
44. **PLAYBOY CENTERFOLD # 2** (Lorimar Home Video)
45. **RICHARD SIMMONS AND THE SILVER FOXES** (Lorimar Home Video)
46. **THE KING AND I** (CBS/Fox Video)
47. **PLAYBOY VIDEO CALENDAR** (Lorimar Home Video)
48. **KATHY SMITH'S TONEUP** (JCI Video)
49. **THE JEWEL OF THE NILE** (CBS/Fox Video)
50. **FERRIS BUELLER'S DAY OFF** (Paramount Home Video)
51. **NORTH BY NORTHWEST** (MGM/UA Home

- Video)
52. **WINNIE THE POOH AND THE BLUSTERY DAY** (Walt Disney Home Video)
53. **DISNEY SING-ALONG SONGS: HEIGH HO!** (Walt Disney Home Video)
54. **HERE'S DONALD!** (Walt Disney Home Video)
55. **COLOR ME BARBRA** (CBS/Fox Music Video)
56. **THE BEST OF DAN AYKROYD** (Warner Home Video)
57. **HEARTBREAK RIDGE** (Warner Home Video)
58. **MIAMI VICE II—THE PRODIGAL SON** (MCA Home Video)
59. **HELP!** (MPI Home Video)
60. **BACK TO SCHOOL** (HBO Video)
61. **THE KARATE KID PART II** (RCA/Columbia Pictures Home Video)
62. **DOWN AND OUT IN BEVERLY HILLS** (Touchstone Home Video)
63. **IRON EAGLE** (CBS/Fox Video)
64. **RUTHLESS PEOPLE** (Touchstone Home Video)
65. **WINNIE THE POOH AND THE HONEY TREE** (Walt Disney Home Video)
66. **LOST HORIZON** (RCA/Columbia Pictures Home Video)
67. **THE COLOR OF MONEY** (Touchstone Home Video)
68. **WINNIE THE POOH AND A DAY FOR EYORE** (Walt Disney Home Video)
69. **STAND BY ME** (RCA/Columbia Pictures Home Video)
70. **WRESTLEMANIA III** (Coliseum Video)
71. **AFRICAN QUEEN** (CBS/Fox Video)
72. **THE KARATE KID** (RCA/Columbia Pictures Home Video)
73. **MURPHY'S ROMANCE** (RCA/Columbia Pictures Home Video)
74. **POUND PUPPIES** (Family Home Entertainment)
75. **KISS EXPOSED** (PolyGram Video)
76. **DELTA FORCE** (Media Home Entertainment)
77. **THE SUPERFIGHT—HAGLER VS. LEONARD** (Forum Home Video)
78. **THE FLY** (CBS/Fox Video)
79. **PEGGY SUE GOT MARRIED** (CBS/Fox Video)
80. **GHOSTBUSTERS** (RCA/Columbia Pictures Home Video)
81. **PATTON** (CBS/Fox Video)
82. **THE JOLSON STORY** (RCA/Columbia Pictures Home Video)
83. **COBRA** (Warner Home Video)
84. **HANNAH AND HER SISTERS** (HBO Video)
85. **LITTLE SHOP OF HORRORS** (Warner Home Video)
86. **MOTOWN 25: YESTERDAY, TODAY, FOREVER** (MGM/UA Home Video)
87. **WEST SIDE STORY** (CBS/Fox Video)
88. **SPIES LIKE US** (Warner Home Video)
89. **THE HITCHER** (HBO Video)
90. **HOUSE** (New World Video)
91. **GUNG HO** (Paramount Home Video)
92. **F/X** (HBO Video)
93. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
94. **AN AMAZIN' ERA—THE NEW YORK METS 25TH ANNIVERSARY** (Scotch Sports Collection Edition)
95. **9 1/2 WEEKS** (MGM/UA Home Video)
96. **TEDDY RUXPIN: GUEST OF THE GRUNGES** (Hi-Tops Video)
97. **ROMANCING THE STONE** (CBS/Fox Video)
98. **CHILDREN OF A LESSER GOD** (Paramount Home Video)
99. **JANET JACKSON CONTROL—THE VIDEOS** (A&M Video)
100. **THE CLAN OF THE CAVE BEAR** (CBS/Fox Video)

LASERDISK FINALLY CLICKING WITH RIGHT COMBINATIONS

By JIM McCULLAUGH

The advent of the combo laserdisk/CD-V player is expected to breathe new life into the laserdisk format.

It's a scenario that makes retailers like Dave Lucas, owner of Dave's Video, The Laser Place, Sherman Oaks, Calif., enthused since he has been operating a laserdisk boutique for the past four years. He's carved out a niche for himself in a major market where giant retailers like Wherehouse have kept laserdisk at arm's length.

He, like Pioneer amid manufacturers, has been among a smaller cadre of dealers who have supported the format and still believe fervently in it. He supports Pioneer's claim that laserdisk sales have begun to improve, having noticed, he says, a steady increase in his own business.

Pioneer has been carrying the burden of the format on its shoulder. As an indication of its longterm commitment, the company has recently invested \$10 million into refurbishing its laserdisk manufacturing facility in Carson, Calif.

The plant, which produces about 95% of the laserdisks distributed in the U.S., now has a monthly capacity of 300,000-350,000 disks per month. According to Pioneer sales and marketing head, John Talbot, the 67,500 square foot plant is at 50%-60% capacity. Later ex-

(Continued on page V-34)



TOP VIDEODISK HIT CHART

Following is a recap of the best-selling videodisks during the eligibility period of Aug. 2, 1986 to Aug. 1, 1987.

1. **BACK TO THE FUTURE** (MCA Home Video)
2. **OUT OF AFRICA** (MCA Home Video)
3. **TOP GUN** (Paramount Home Video)
4. **INDIANA JONES AND THE TEMPLE OF DOOM** (Paramount Home Video)
5. **THE JEWEL OF THE NILE** (CBS/Fox Video)
6. **MURPHY'S ROMANCE** (RCA/Columbia Pictures Home Video)
7. **BRAZIL** (MCA Home Video)
8. **ALIENS** (CBS/Fox Video)
9. **COCOON** (CBS/Fox Video)
10. **THE KARATE KID PART II** (RCA/Columbia Pictures Home Video)
11. **SLEEPING BEAUTY** (Walt Disney Home Video)
12. **THE FLY** (CBS/Fox Video)
13. **STAND BY ME** (RCA/Columbia Pictures Home Video)
14. **RUTHLESS PEOPLE** (Touchstone Home Video)
15. **LEGEND** (MCA Home Video)
16. **LABYRINTH** (Embassy Home Entertainment)
17. **FERRIS BUELLER'S DAY OFF** (Paramount Home Video)
18. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
19. **COBRA** (Warner Home Video)
20. **WITNESS** (Paramount Home Video)
21. **DELTA FORCE** (Image Entertainment)
22. **SPIES LIKE US** (Warner Home Video)
23. **WHITE NIGHTS** (RCA/Columbia Pictures Home Entertainment)
24. **THE COLOR OF MONEY** (Touchstone Home Video)
25. **RUNNING SCARED** (MGM/UA Home Video)

IN THIS SECTION

1 SWIFT-CHANGING CURRENTS BEYOND RENTAL

By Al Stewart

Stores aren't opening at the same breakneck speed of a few years ago and VCR sales have flattened, but there's still been frantic activity on the supply side with suppliers raising prices on rental product and dropping prices on sell-through product—both reflective of the still-emerging sales market.

6 SMART VIDEO DEALERS STAY OUT OF SHAKEOUT SHADOWS

By Geoff Mayfield

86'd in '87? This was supposed to be the year of the Big Shakeout, when mass sell-through and cheap rentals were supposed to trample indies into submission. But the feisty breed continues to survive, though the realities have certainly changed.

6 CD VIDEO: NEW PLAYER IN THE PICTURE

By Jim McCullaugh

CD-V is on the horizon and riding into view fast. It may not mean much for dealers and consumers suffering "digital doublespeak," but a multitude of hardware companies are supporting the launch, studios are driving the software bandwagon, and record companies are climbing aboard, as



CD/CD-V "combi players" and 12-inch laser players aim for a new generation of hi-tech consumers.

8 VCRs SPRUCE UP FOR HIGHER TECH '90s

By Mark Harrington

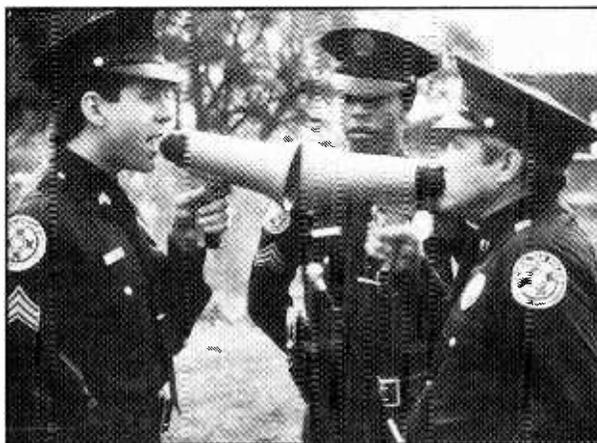
Don't count out the VCR. Sales may have waned as penetration thickens, but new technologies—high resolution, Super VHS and ED Beta, along with digital video, MTS stereo, hi fi and surround sound—promise to keep VCRs potent money makers into the next decade.

8 VIDEO VENDING MACHINE DEALERS BANK ON CONVENIENCE

By David Wykoff

Video vending machine dealers and operators believe they can take the video rental store to places more in tune with consumers' buying habits—workplaces, residential areas, high-frequency lo-

Billboard



cations—thereby changing the place, and the face, of rental business.

10 OFFICER ELECTIONS REVEAL VSDA'S MOM-AND-POP PROFILE

Sporting a new sophistication for political activity and a strong 'mom-and-pop' leadership, this year's inside-VSDA buzz hinges on the election of four VSDA officers and how small-size retailers will fare in terms of maintaining their representation.

10 THE LOCAL VSDA CHAPTER SHOW—FAD OR FUNCTION?

By David Wykoff

Over the past year, more than a quarter of local



VSDA chapters have hosted mini-conventions, providing a grassroots forum for vital supplier-dealer contact, especially for dealers unable to attend the Las Vegas convention.

12 LASERDISK FINALLY CLICKING WITH RIGHT COMBINATIONS

By Jim McCullaugh

The combo laserdisk/CD-V player is sure to breathe new life into the laserdisk format. Some dealers who have carved out a laser niche (like Pioneer, who has been carrying the burden of supporting the format) left by retreating giants, are excited about revived prospects.

20 NO LETUP FOR DELUGE OF VCR ACCESSORIES

By Edward Morris

Slower VCR sales have not hindered the flow of new and innovative VCR accessories designed to multiply the VCR signal, remote control it, store and organize tapes—all in the height of class and fashion.

CHART RECAPS

12 TOP VIDEODISKS

12 TOP VIDEOCASSETTE SALES

20 TOP VIDEOCASSETTE RENTALS

34 TOP KID VIDEOS

36 TOP MUSIC VIDEOS

CREDITS: Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Billboard writers and correspondents; Chart recaps courtesy of Billboard Chart Dept.; Photo assistance, Jim McCullaugh; Section cover & design, Stephen Stewart; Outside cover, Jeff Nisbet.



SMART VIDEO DEALERS STAY AHEAD OF PACK—AND OUT OF SHAKEOUT SHADOWS

By GEOFF MAYFIELD

Many industry insiders swore that "1986 will be the year of the 86."

The long-predicted shakeout was supposed to be upon us: Mass merchants' sell-through campaigns, convenience stores' cheap rentals, and the large video rollers were supposed to trample independents into submission.

It is now 1987, and while doomsayers still delight in saying the dusk of the video dealer's heyday has arrived, that feisty breed continues to survive—and in some cases, thrive.

Without a doubt, changes are in the wind. Some smaller independent dealers—including a pair of VSDA board members—have folded their stores.

Others, including chain operators, have quietly hung out a "For Sale" sign. The process of consolidation has snared some well-known players, including St. Louis-based Movies To Go, and Arthur Morowitz's Gotham giant Video Shack.

But do these events comprise a shakeout? Mickey Granberg, executive vice president of VSDA, does not think so. She has long been fond of saying that isolated failures, or consolidation in the retail ranks, signifies nothing more than the maturation of an industry. She is not alone in her assessment.

"I think the pros are starting to take over," says Michael Becker, owner of Manhattan store Video Room and past president of New York City's VSDA chapter.

"Real retailers are getting involved, whereas before, you had so many in the business who had no retail experience. I think the teachers and the accountants' wives are getting out of it."



Robert De Niro and Jeremy Irons in "The Mission" (Warner)

Meanwhile, the many dealers who have decided to stay the video-store course will tell you the realities of the industry have changed since they first opened. Sideline inventories—from popcorn and soda to compact disks—flank the likes of "Rambo," "Indiana Jones," and "Crocodile Dundee." And, of course, rental inventories tend to be much larger these days than they were when the video stores first set up shop.

"It's no longer just put up a few racks, throw a few hundred tapes on your wall and you're open for business," says Michael Becker.

"I always say that you have to look at your market. You have to know what the competition is doing, and see what things will work to make your store stand out."

For some video dealers—including Jack Messer's 14-store The Video Store chain, based in Cincinnati—the addition of audio products has been a profit builder. However, for Becker, CDs are not a practical endeavor. "I've got The Wiz and Crazy Eddie and Trader Horn to deal with in my neighborhood, so that wouldn't work for me."

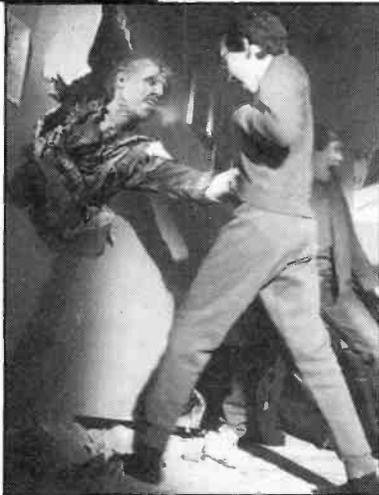
Becker, and other successful retailers, stress that there is no single path for all video stores to follow. Marketing strategies vary according to type of store and local market conditions.

In the face of sprawling competition, independent dealers, chains, and franchisers have found various ways to stay ahead of the pack:

- Richard Abt, executive vice president of the Philadelphia-based West Coast Video chain, with more than 120 stores, says that in addition to carrying larger tape inventories, both company-

(Continued on page V-18)

Willie Nelson is "The Red Headed Stranger" (Charter)



"The Gate" (Vista)

CD VIDEO: BRIGHT NEW PLAYER IN THE PICTURE



Amid the cassette hoopla of VSDA, a new software format will appear this fall on the horizon—CD-Video. The trade was given its first real exposure to that medium in the context of a massive Chicago CES exhibition/demonstration last June.

It may not mean much yet for traditional video retailers who, like consumers, are suffering from "techno-confusion" and "digital doublespeak," but 150 companies—including most of the major names in the consumer electronics hardware industry such as Pioneer, Philips, Sony and Yamaha—are supporting the launch. Software is being driven by the studios in the form of Pioneer-distributed 12-inch laserdisks. And record companies like Warner Bros., CBS, PolyGram, A&M, Angel, Chrysalis, RCA/Ariola, Virgin and others plan to be involved.

It's significant for retailers to note that more than 2,000 Pioneer-distributed 12-inch laserdisks—

(Continued on page V-16)

"Crocodile Dundee" (Paramount)



Lisa Bonet and Mickey Rourke in "Angel Heart" (IVE)

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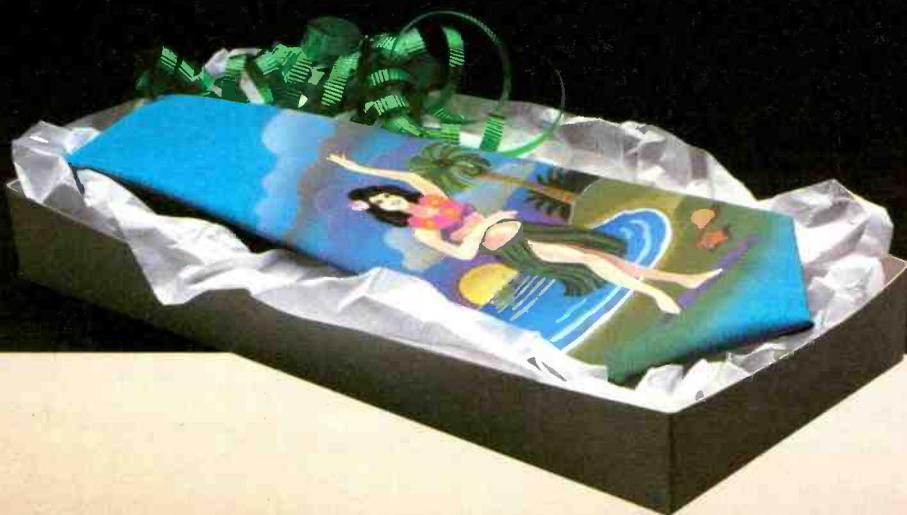
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CD VIDEO

(Continued from page V-6)

many with digital soundtracks—are already available and that these disks can be played on the new-wave combination CD-V players. Pioneer also makes 8-inch laserdiscs that CD-V players can accommodate.

Rather than “launch” software, many studios will be remarking their laserdisk packaging with a CD-V logo, while also including a LaserVision logo. In all likelihood, studios will up their commitment to the laser format in support of CD-V.

These “combi players” can also accommodate a new breed of five-inch CD-V disks, mostly music video in nature. That’s where the record companies come in. They plan to release disks that combine visuals with digital audio sound, what many futurists are calling the true marriage of audio and video. Perhaps as many as 200 titles will be emanating from record labels through their own distribution systems.

Still confused? Add this to your vocabulary. CD-I, Compact Disk-Interactive. These are disks that are entertainment/educational hybrids that also plan to take an active role in the CD-V rollout in the future.

Hardware is expected to be retail for \$750 to \$1,000.

Why CD-V?

Analysts say it’s a sleeping giant for the 1990s, particularly with the marketing muscle that’s behind it. New generations, they say, of compact disk consumers will buy the CD/CD-V combination players as the quest for “one box plays all” is achieved. Existing consumers, they add, will also experience co-existence with VCRs.

JIM McCULLAUGH



“Something Wild” (HBO)

DEALERS

(Continued from page V-6)

owned stores and franchises have found it important to stock new releases heavily. In contrast to West Coast's earlier days, he says video is now much more a hit-driven business.

• For Video Room's Becker, it made sense to eliminate hardware inventory in favor of a deeper video library. His 8,000-tape library features several specialized categories—served by a movie-buff sales crew—has more value to that shop than a VCR's slim profit margin.

• While it has been prudent for Becker to get out of hardware, other dealers—including Allen Caplan's 38-store Applause Video web—have found it continues to be a profitable product line. Indeed, fewer video stores stock VCRs these days—in the 1986 VSDA member survey, hardware only accounted for 6.8% of respondents' volume compared to 30.2% in '84. But many have found that a scaled-back stock of a few low-end and step-up models can still raise the bottom line.

• The Video Store's Messer has not only diversified his chain's inventory with audio products, he's also taken on new markets. Although he is still adding stores to his home market, Cincinnati, he has also added Knoxville, Lexington, Ky., and lately, Columbus, Ohio to his turf.

• Last year's VSDA convention heralded the dawn of the superstore—units with deep video inventories, plus sensible supplemental products and services. Franchisers like Major Video and Blockbuster had already blazed that trail. Now, Ron Berger's giant National Video franchise has joined the pack, and hopes to add 500 such stores to its system. The superstore is seen as an especially valuable weapon in large major markets.

• "Probably the main thing is we remain very promotion oriented," says West Coast's Abt, expressing the opinion of many chains and dealers. "We always try to give the customer a reason to come to us as opposed to another video store."

• Many larger outlets have been working to juice their sell-through numbers; Video Room's Becker notes that it's easier to make money through sales than rental. While The

(Continued on opposite page)

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AMADEUS • AMITYVILLE HORROR • BLOW OUT • BREATHLESS • CLASS • CODE OF SILENCE • THE COTTON CLUB • DESPERATELY SEEKING SUSAN • F/X • THE FALCON AND THE SNOWMAN •

DEALERS

(Cont'd from opposite page)

Video Store's Messer does not share that enthusiasm, he finds that sell-through is important as a "defensive" measure. "You sell because it helps you get more co-op dollars, and because you want people who want to *buy* video to come to you—you don't want them to go to a competitor or a mass merchant."

• Alternative methods of distribution are being explored. National Video's shared-revenue program pay-per-transaction was once considered poison by Berger's competitors—now other dealers, including South Lyon, Mich.-based Movieland, are warming to the concept. Some smaller dealers have turned to leasing programs to beef their A title selection, while some vendors have begun to explore buy-back plans.

True, the day of easy money in the video industry has passed. More stores will close; more chains will gobble up weaker competitors.

But as smart dealers keep their eyes open, and show a willingness to test more innovations in their day-to-day marketing plan, they'll continue to avoid the shadow of a shake-out.



Barbra Streisand's "One Voice" (CBS/Fox)

HANNAH AND HER SISTERS • HARRY AND SON • HOOSIERS • THE HOTEL NEW HAMPSHIRE • PLATOON • RADIO DAYS • RODNEY DANGERFIELD BACK TO SCHOOL • THE TERMINATOR • THREE AMIGOS • UNDER FIRE • THE WOMAN IN RED • AMADEUS • AMITYVILLE HORROR • BLOW OUT • BREATHLESS • CLASS • CODE OF SILENCE • THE COTTON CLUB • DESPERATELY SEEKING SUSAN • FX • THE FALCON AND THE SNOWMAN • AMITYVILLE HORROR



GORKY PARK

Becomes A Major Force In Home Video.

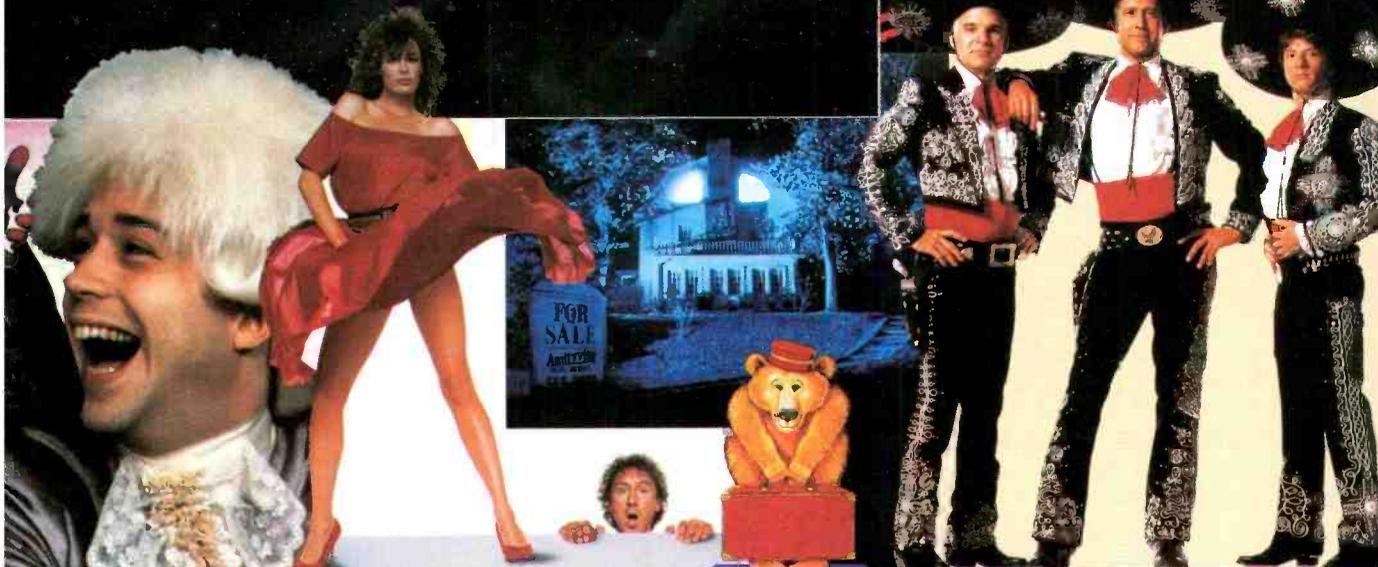
All the films you see on these pages were brought to you by Orion Pictures—from the Oscar winners to the box office champions. In the past these films were released by other video labels. Starting now, that's going to change.

At Orion, we've established a separate division devoted exclusively to the home video market: Orion Home Video. And we're supporting it with a high powered, creative team of industry veterans who know the business and understand the needs of dealers and distributors.

Of course, we'll continue to offer the same kind of high quality, highly entertaining films that have been so profitable for you in the past. With the creation of Orion Home Video, we've become more than a successful studio or a dependable source of profits.

We've become a major force in the home video industry.

ORION
HOME VIDEO



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TOP VIDEOCASSETTE RENTAL HIT CHART

Following is a recap of the top videocassette rentals during the eligibility period of Aug. 2, 1986 to Aug. 1, 1987.

1. **DOWN AND OUT IN BEVERLY HILLS** (Touchstone Home Video)
2. **BACK TO THE FUTURE** (MCA Home Video)
3. **SHORT CIRCUIT** (CBS/Fox Video)
4. **BACK TO SCHOOL** (HBO Video)
5. **INDIANA JONES AND THE TEMPLE OF DOOM** (Paramount Home Video)
6. **OUT OF AFRICA** (MCA Home Video)
7. **TOP GUN** (Paramount Home Video)
8. **MURPHY'S ROMANCE** (RCA/Columbia Pictures Home Video)
9. **THE JEWEL OF THE NILE** (CBS/Fox Video)
10. **9 1/2 WEEKS** (MGM/UA Home Video)
11. **THE MONEY PIT** (MCA Home Video)
12. **RUTHLESS PEOPLE** (Touchstone Home Video)
13. **ALIENS** (CBS/Fox Video)
14. **F/X** (HBO Video)
15. **COBRA** (Warner Home Video)
16. **STAND BY ME** (RCA/Columbia Pictures Home Video)
17. **SPIES LIKE US** (Warner Home Video)
18. **FERRIS BUELLER'S DAY OFF** (Paramount Home Video)
19. **PRETTY IN PINK** (Paramount Home Video)
20. **THE KARATE KID PART II** (RCA/Columbia Pictures Home Video)
21. **THE COLOR OF MONEY** (Touchstone Home Video)
22. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
23. **IRON EAGLE** (CBS/Fox Video)
24. **RUNNING SCARED** (MGM/UA Home Video)
25. **RAW DEAL** (HBO Video)
26. **WHITE NIGHTS** (RCA/Columbia Pictures Home Video)
27. **THE FLY** (CBS/Fox Video)
28. **LEGAL EAGLES** (MCA Home Video)
29. **POLTERGEIST II—THE OTHER SIDE** (MGM/UA Home Video)
30. **PEGGY SUE GOT MARRIED** (CBS/Fox Video)
31. **BLUE VELVET** (Lorimar Home Video)
32. **GUNG HO** (Paramount Home Video)
33. **COCOON** (CBS/Fox Video)
34. **CHILDREN OF A LESSER GOD** (Paramount Home Video)
35. **ABOUT LAST NIGHT . . .** (RCA/Columbia Home Video)
36. **SPACECAMP** (Vestron Video)
37. **WILDCATS** (Warner Home Video)
38. **BIG TROUBLE IN LITTLE CHINA** (CBS/Fox Video)
39. **A NIGHTMARE ON ELM'S STREET II—FREDDY'S REVENGE** (Media Home Entertainment)
40. **THE GODS MUST BE CRAZY** (Playhouse Video)
41. **HEARTBREAK RIDGE** (Warner Home Video)
42. **EXTREMITIES** (Paramount Home Video)
43. **THE HITCHER** (HBO Video)
44. **SOUL MAN** (New World Video)
45. **FLIGHT OF THE NAVIGATOR** (Walt Disney Home Video)
46. **RUNAWAY TRAIN** (MGM/UA Home Video)
47. **A ROOM WITH A VIEW** (CBS/Fox Video)
48. **WITNESS** (Paramount Home Video)
49. **POLICE ACADEMY 3—BACK IN TRAINING** (Warner Home Video)
50. **TOUGH GUYS** (Touchstone Home Video)
51. **LABYRINTH** (Embassy Home Entertainment)
52. **YOUNG SHERLOCK HOLMES** (Paramount Home Video)
53. **HEARTBURN** (Paramount Home Video)
54. **SLEEPING BEAUTY** (Walt Disney Home Video)
55. **NOTHING IN COMMON** (HBO Video)
56. **ENEMY MINE** (CBS/Fox Video)
57. **HOWARD THE DUCK** (MCA Home Video)
58. **CLUB PARADISE** (Warner Home Video)
59. **OUT OF BOUNDS** (RCA/Columbia Pictures Home Video)
60. **MAXIMUM OVERDRIVE** (Lorimar Home Video)
61. **DELTA FORCE** (Media Home Entertainment)
62. **AT CLOSE RANGE** (Vestron)
63. **ROCKY IV** (CBS/Fox Video)
64. **52 PICK-UP** (Media Home Entertainment)
65. **LEGEND** (MCA Home Video)
66. **MURPHY'S LAW** (Media Home Entertainment)
67. **THE MORNING AFTER** (Lorimar Home Video)
68. **CROSSROADS** (RCA/Columbia Pictures Home Video)
69. **THE TRIP TO BOUNTIFUL** (Embassy Home Entertainment)
70. **JUMPIN' JACK FLASH** (CBS/Fox Video)
71. **TO LIVE AND DIE IN L.A.** (Vestron)
72. **HOUSE** (New World Video)
73. **CLUE** (Paramount Home Video)
74. **THE MANHATTAN PROJECT** (HBO Video)
75. **THE MOSQUITO COAST** (Warner Home Video)
76. **MANHUNTER** (Lorimar Home Video)
77. **FIREWALKER** (Media Home Entertainment)
78. **THE NAME OF THE ROSE** (Embassy Home Entertainment)
79. **JO JO DANCER, YOUR LIFE IS CALLING** (RCA/Columbia Pictures Home Video)
80. **QUICKSILVER** (RCA/Columbia Pictures Home Video)
81. **AFTER HOURS** (Warner Home Video)
82. **YOUNGBLOOD** (MGM/UA Home Video)
83. **PSYCHO III** (MCA Home Video)
84. **LITTLE SHOP OF HORRORS** (Warner Home Video)
85. **BRAZIL** (MCA Home Video)
86. **HALF MOON STREET** (Embassy Home Entertainment)
87. **BEST OF TIMES** (Embassy Home Entertainment)
88. **THE CLAN OF THE CAVE BEAR** (CBS/Fox Video)
89. **A FINE MESS** (RCA/Columbia Pictures Home Video)
90. **AGNES OF GOD** (RCA/Columbia Pictures Home Video)
91. **HIGHLANDER** (HBO Video)
92. **REMO WILLIAMS—THE ADVENTURE BEGINS** (HBO Video)
93. **MONA LISA** (HBO Video)
94. **CRITTERS** (RCA/Columbia Pictures Home Video)
95. **ARMED AND DANGEROUS** (RCA/Columbia Pictures Home Video)
96. **HANNAH AND HER SISTERS** (HBO Video)
97. **WISE GUYS** (CBS/Fox Video)
98. **WANTED DEAD OR ALIVE** (New World Video)
99. **SHE'S GOTTA HAVE IT** (Key)
100. **AMERICAN ANTHEM** (Lorimar Home Video)

NO LETUP IN DELUGE OF NIFTY, THRIFTY VCR ACCESSORIES

Maybe VCR sales are tapering off—but there's been no letup in the deluge of accessories these magical machines have occasioned. Among the current flow of products are devices to multiply VCR signals, devices for programming VCRs remotely, racks for storing and displaying tapes, and systems for keeping track of the material you have recorded. There's even a new line of colored videocassettes for the effete souls unable to bear up under basic black.

• **Advanced Video Dynamics** (215-247-5049) is offering HAL—a remote-activated VCR programmer that actually talks the user through the operational steps of programming with its synthesized voice. The \$189.95 item is compatible with all infrared remote control VCRs (including Betas), has an access code to prevent unauthorized use, requires no wiring or elaborate installation, and can be activated from any touch-tone telephone.

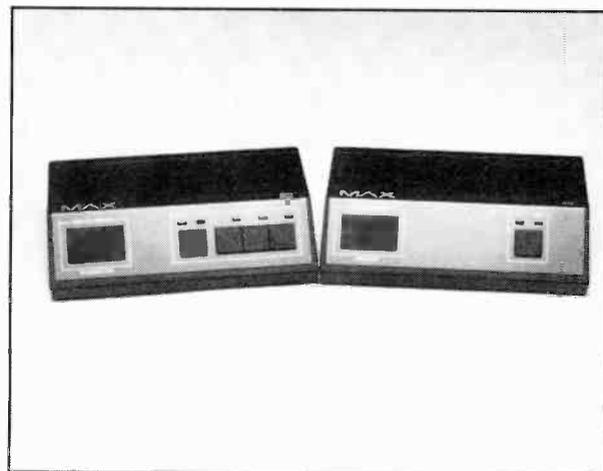
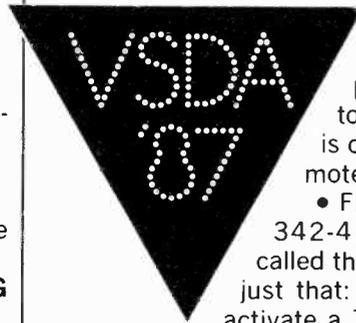
• Another one-name wonder—MAX—allows a consumer to connect as many as four television sets to one VCR. Each viewer can choose to watch the videotape program or regular reception. Manufactured by **El Mar** (213-327-3180), Max retails for \$89.95. By pushing a button on the transmitter, parents can block out any program from passing through the system to any of the TVs. If the video program is in stereo, the stereo sound signal will

be sent to all the TV sets. Consumers can also pass their cable or satellite programming through MAX to the other TVs. The system is operated with an infrared remote control.

• From **Hudson-West** (617-342-4190) comes a little oddity called the "Whistle Switch." And it is just that: a squeeze-whistle that can activate a TV set (or other appliance)

without cords, wires, or batteries from up to 50 feet away. It retails for \$19.95.

• Compared to the flash and dazzle of the above products, videocassette holders are pretty tame items, performing as they do, only racking and display functions. Within those iron confines are new lines from the **Rack Factory** (512-227-7734) and **Bay Pacific** (415-981-3930). In the former's "Video Cassette Library" series are a 15- and a 30-cassette shelf, retailing for \$19.95 and \$29.95 respectively. Both shelves are veneered in walnut or oak grain and work as modular units. Bay Pacific boasts a 12-unit shelf (Beta or VHS) that is made of crystal satin finish clear plastic. It is wall-mount-
(Continued on page V-36)



MAX from El Mar products allows viewer to connect as many as four TV sets to one VCR, and watch tape or TV.

Fifth Anniversary
**CBS
FOX**
VIDEO™

CBS/FOX video is celebrating its FIFTH YEAR ANNIVERSARY. Prior to 1982, and the entrance of partner CBS, the company was known as Twentieth Century FOX Video. The company's roots before that sprang from Andre Blay's Magnetic Video beginning in 1977.

In many ways the company has come full circle. It was a leader then, and as CBS/FOX Video, remains a leader now.

CBS/FOX Video's accomplishments are numerous. Among them: the first wave of true blockbuster titles; innovations like corporate sponsored product and closed captioning; true hi-fi sound; and a savvy tactics marketplace, promotion and pricing innovations.

The blueprint for the next five years has begun to be set in place. Like the previous five, the company plans to be on the cutting edge of all aspects of the industry... acquisition, marketing, sales and merchandising, programming, creative services and international.

Key executives have been put in place to accomplish these far reaching company goals. CBS/FOX Video is also an international giant and must be viewed in a global context. A strong international operation is maintaining the company's strength in many foreign markets with yet more world areas expected to be cultivated. CBS/FOX Video now begins moving towards the 1990's.

A BILLBOARD ADVERTISING SUPPLEMENT

There are two ways to run a business," says Jim Fifield, President and CEO of CBS/FOX Video, a company acknowledged to be the most potent in the history of the home video industry.

"We can initiate change or we can react to what someone else does. We've been willing to take that first step and not wait to see what anyone else does. Leadership is not just market share but managerial philosophy and style."

In many respects, the success of CBS/FOX Video and the home video industry are inextricably intertwined. The company, backed by an even stronger commitment from each of the partner parent companies, has helped shape an industry—legitimately claiming many industry firsts—and, says Fifield, is moving forward toward the late 1980's with that same initiative and conviction.

The company projects worldwide gross sales in excess of \$425 million for 1987 with substantial growth emanating from burgeoning international operations.

"Our company has grown faster than the industry in virtually all territories we compete in because of excellent Fox titles as well as an aggressive acquisitions policy. In every territory, we have improved our position in market share and profitability. "People look to us," he continues, "for leadership and direction. We're active in MPAA, VSDA and NAVD. We take a leadership role in the marketplace. We're viewed as opinion leaders and we want to continue that. We've been an open company. We voice concerns, take action, and take the risks of being first in the hopes of doing the right thing for the marketplace."

A strong indicator of the company's forward thinking, explains Fifield, was the recent "strategic" decision to part with internal duplication. "Owning your own duplicating facility today is not an essential element for success. At the time the company was formed, we thought it was important to control our own duplication...but the market conditions have changed. Now we can focus both our capital and management

time resources on acquisitions and marketing programming in a manner that insures a better return."

CBS/FOX, believes Fifield, is also recognized as a company with a strong organization that receives high quality product from its parents and acquires first rate third party product. "We want the retailers to feel confident that when they purchase a CBS/FOX product they will recoup their investment."

It remains a constant challenge, says Fifield, to identify and

acquire quality product. In the U.S., he says, "the business is changing dramatically" since the formation of more independent studio home video divisions is making acquisitions of quality third party more difficult.

On the sales front, "the easy sales are gone from pipeline expansion. With rental product, the major issue is depth of copy available for 'A' titles. You hear talk about a maturing industry and yet there is a significant unmet consumer need out there. Too many consumers can't rent 'A'

titles during the first 30 days after release. To me, that's not a sign of industry maturity but an opportunity. The number of units sold on 'A' titles is essentially the same as two years ago," he explains. "An excellent A title will do 200,000 units, the same number when there were 30 million less VCR households."

Marketing product for sell-through, he says, "requires a completely different set of strategies. There you're dealing with a consumer pull-through business with a greater emphasis on packaging, cross-promotions, timing and pricing and a distribution system that is driven by rack jobbers and mass merchandisers."

Another challenge, he says, revolves around non-theatrical programming. "We're viewing that area as one that offers growth opportunities," he enthuses. However, it has to be marketed differently. The consumer demand is there but in many areas the financial returns are minimal. You have to be selective."

When asked about advertising on videos, Fifield says "we do not rule out sponsorship for the right product—done tastefully. Our first area of priority will be non-theatrical but I would not rule out sell-through or initial release titles if the title and sponsor are right."

Increasingly, he sums up, the business has become more complex, requiring multiple business plans for different facets of the business. In the final analysis, he says, CBS/FOX promises to be at the forefront."

We want to give our customers the best product we can," says CBS/FOX Video Senior Vice President Bob DeLellis, summing up the company's marketing philosophy "and then offer them as much information as we can. We try to give them the best selling tools and have that carry over to the consumer. That's the name of the game."

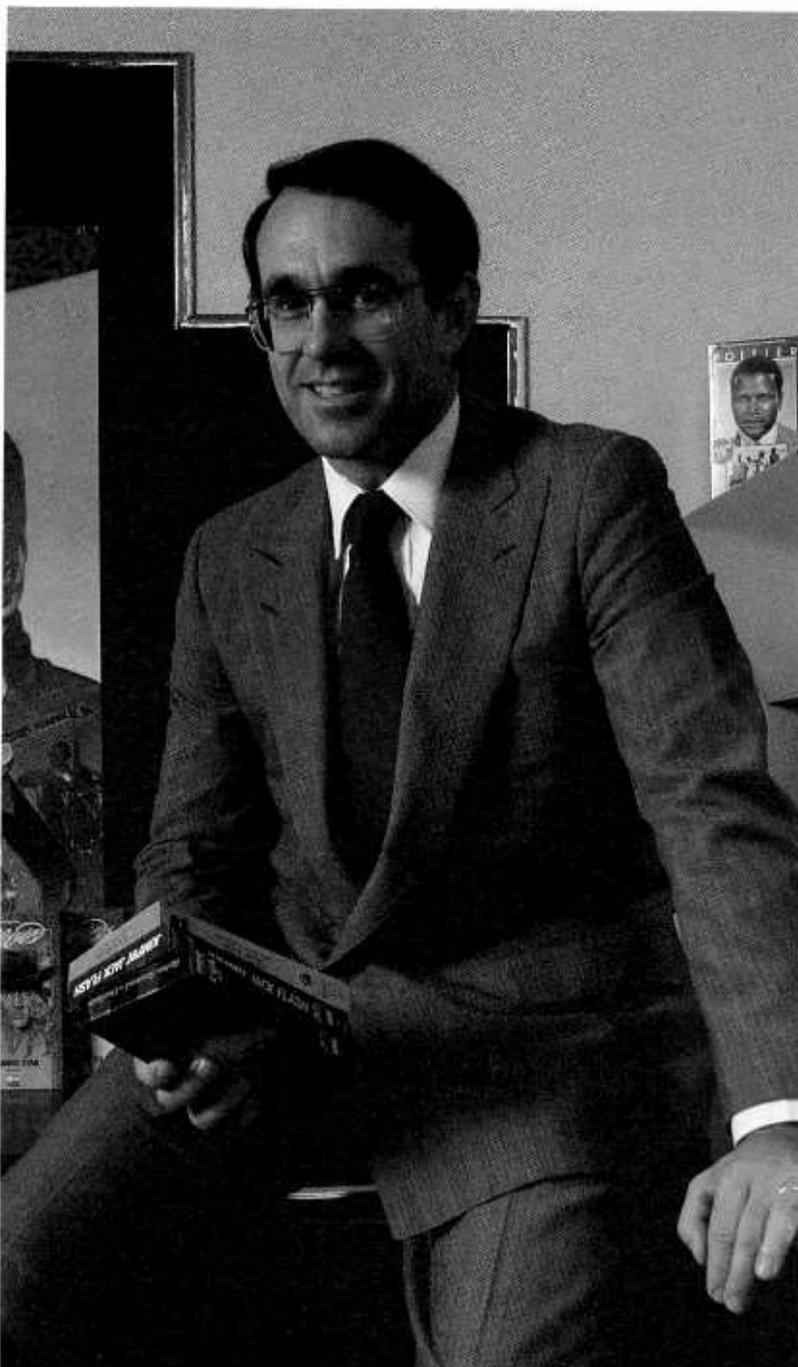
With one of the richest catalogs in the home video industry—

"Leadership is not just market share but managerial philosophy and style."

"We're viewed as opinion leaders and we want to continue that."

"We want the retailers to feel confident that when they purchase a CBS/FOX product they will recoup their investment."

James G. Fifield
 President & C.E.O.



with well over 1,000 titles yet to be released —CBS/FOX has maintained one of the most active marketing crusades in the industry. During the first half of 1987, the company has unfolded campaigns on James Bond, Westerns, Key Video Spotlight classics, Elvis Presley, Marilyn Monroe, and Five Star III and IV. That's in addition to some of the most potent front line product in the industry—"Aliens," "The Fly," "Peggy Sue Got Married," "Black Widow" and others.

During the latter half of 1987, according to DeLellis, the company will roll out Five Star V. Starting September 1, that campaign features 16 titles at \$29.98 with no carry-over product from Five Star IV.

Among titles are the recent modern blockbusters "Return Of The Jedi," "Cocoon," "Jewel of the Nile," "Rocky IV" and "Places In The Heart."

The balance is made up of either double cassettes or long-running single cassettes. Included are: "Patton," "West Side Story," "New York, New York," "The Alamo," "The Great Escape," "The Greatest Story Ever Told," "My Fair Lady," "The Good, The Bad & The Ugly," "Fiddler On The Roof" and "The Sound of Music."

The front line blueprint for the rest of 1987 and on into early 1988 promises such titles as "Raising Arizona," "Project X," "Gardens of Stone," "Predator," "Revenge Of The Nerd II," "Nadine" and the new James Bond film "The Living Daylights." "We try to focus as much as we can on a particular title or collections" says DeLellis, "to get peak interest right through distribution channels...Westerns...Five Star...Bond...major hit titles...BBC product...music video...sports. There's a focus on each item." Ideas and research for marketing campaigns have already begun to form for next year, he adds. "We try to take advantage of everything," he says "in the hopes that it will spill over into profits for the video dealers. Examples: having "Alien" in Five Star when the sequel was hot. Or promoting the original "Fly" movies when the 1986 version was in theatres and taking advantage of anniversaries

with collections like Bond, Presley, and Monroe. "We own rights to a number of star series" he continues. "There will be a continuation of our Spotlight series." Among first quarter 1988 options is a new format for Five Star VI and an Arnold Schwarzenegger push led by the blockbuster film "Predator." More "targeted star or genre" product lines at 19.98 will continue to be marketed for sell-through. Special promotional campaigns will be ongoing. CBS/FOX, says DeLellis, will, more than likely, maintain its front line

89.98 price points. "Distributors have been very positive about that and so have many dealers."

Five Star III in 1987 has already generated well over a million units; Five Star IV generated close to 1 million units while the prognosis for Five Star V is 600,000-1 million.

As to sell-through, DeLellis contends that the "industry has covered almost every outlet available. What we have to do now is fine tune in proper areas. It's easy to take the shot gun approach but now you have to take your rifle

and refine it. Sell-through is happening. When you ship a couple of hundred thousand units on one title, it's not going into 20,000 stores five deep. It's selling. Dealers are getting more sophisticated."

CBS/FOX Video, through its international division, reaches 47 countries: approximately 80% of all the VCR's extant in the U.S. Subsidiaries—located in the U.K., France, Germany, Spain, Japan, and Australia—sell to 19 countries, while 14 sub-licensees cover 28 countries.

"International has been steadily increasing since 1985 as a percent of our total activities," says Rollie Coffin, President International. The global market, having started off very quickly in the late 70's and early 80's, slowed down industry-wide during 1984/1985. Foreign markets, however, have rebounded with the late 1980's/early 1990's outlook highly optimistic.

Coffin cites both internal and external factors for the reinvigoration. Among them, upgrading key management, greatly improved product flow and aggressive pricing policies. He believes the company is the most preeminent in the world with regard to acquisitions.

"We're continuing our drive to open new markets," says Coffin. Latin American, for example, has been a major focus. The Far East has been a "hot button" with Japan a major priority, while the company is proceeding cautiously in the Mid-East.

Towards the future, Coffin identifies several goals for the international division. "The curtailment of piracy is a high priority," he says.

"Also, the whole area of government relations and home video—taxation and censorship—that may be creating barriers to growth.

"Ideas and research for marketing campaigns have already begun to form for next year. We try to take advantage of everything, in the hopes that it will spill over into profits for the video dealers."

Bob DeLellis,
 Sr. V.P., Sales and
 Marketing

Bob DeLellis discusses sales and marketing strategies with left to right, John Hayden, V.P., Marketing, Dick Davi, Director, Advertising & Creative Services and Laura Terranova, Director, Merchandising.

Lower right, Chief Financial Officer, William G. Barker Jr. right, discusses Consumer Products Division issues with David Goldstein, V.P., Operations & Administration.



"Our industry," he continues, "has to take the initiative on a classification system. Marginal companies are putting product on the market and poisoning the well for the rest of us. That's a hot potato politically. Everyone is against violence and pornography. Any politico can get up and talk but then they wind up throwing out the baby with the bathwater. The legitimate industry suffers with the irresponsible."

Another major opportunity, according to Coffin, will come from advertisers.

"Our industry," he says, "has to come to grips with advertising on videocassettes. I think advertising on video is a highly profitable and unique opportunity to reach an audience of tens of millions. We have to move in a rational way, however.

"We also have to sort out with the hardware industry what the new formats are and make sure they don't move strategically in a senseless way," referring to CD-V, DATV, Super VHS and other new technologies. Finally, he says, international has been monitoring

the sell-through. "There are great dangers in throwing out merchandise at low prices. A case in point is the U.K. where irresponsible members of the industry have put out product at low prices with no margins. Now, the mass merchant refuses anything over 10 pounds. But with sell-through, it's selection and collection. International consumers are prepared to spend more for classics and modern blockbusters."

tracking system that assembles data on every phase of production, including titles, producers, directors, cast, cinematographers and other pertinent information. "We know pretty much," says Poe, "when we arrive at a market what will be available. We will have already seen the bulk of the available product."

Sometimes personal preferences have to be put aside in order to focus on product that marketing and sales say are vital. "It's a challenge," he says, "trying to fulfill those needs. For instance, international territories differ in their taste for films. In France, for example, French-made films are preferred while in Japan English language, action films are favored."

In terms of buying, he says CBS/FOX is "aggressive but conservative in what we will buy. We are keenly aware of what the market will bear and are very marketing driven." Every acquisition is determined jointly with marketing, where not only the deal but the quality of the product is considered. That's the key to how we buy. At Cannes, for example, we meet with our international managing directors prior to the market in order to determine their needs and to discuss all the available product in depth. These sessions determine a lot of what we go after."

CBS/FOX, says Poe, works on an extensive lead time, already buying for 1989 and 1990.

Bottom line?

"This company has a heritage of a wealth of quality programming and we intend to continue that tradition while keeping pace with the changing marketplace."

CBS/FOX Video plans to maintain a highly aggressive posture in the high-stakes global film acquisitions market.

"We were a very active player at the American Film Market and Cannes this year," says acquisition senior vice president Stephen Poe, whose department is responsible for U.S. and international territory acquisitions.

The company, adds Poe, has always been an aggressive player but acquisitions has taken on a more competitive stance for the late 1980's as more major studios and independents have developed their own home video distribution arms.

The company is assured of a steady flow of product from its two partners in the CBS/FOX venture as well as from existing output deals, but "there's a voracious appetite for product in the marketplace. We're well-seeded and will continue to be within the top companies competing for product." Although deal-making for product has heated up considerably, Poe says CBS/FOX intends to remain realistic and not to get caught up in a buying fever.

Focal points for acquisitions, says Poe, are AFM, Cannes and MIFED, which have virtually become video markets. "Video rights have become very valuable these days."

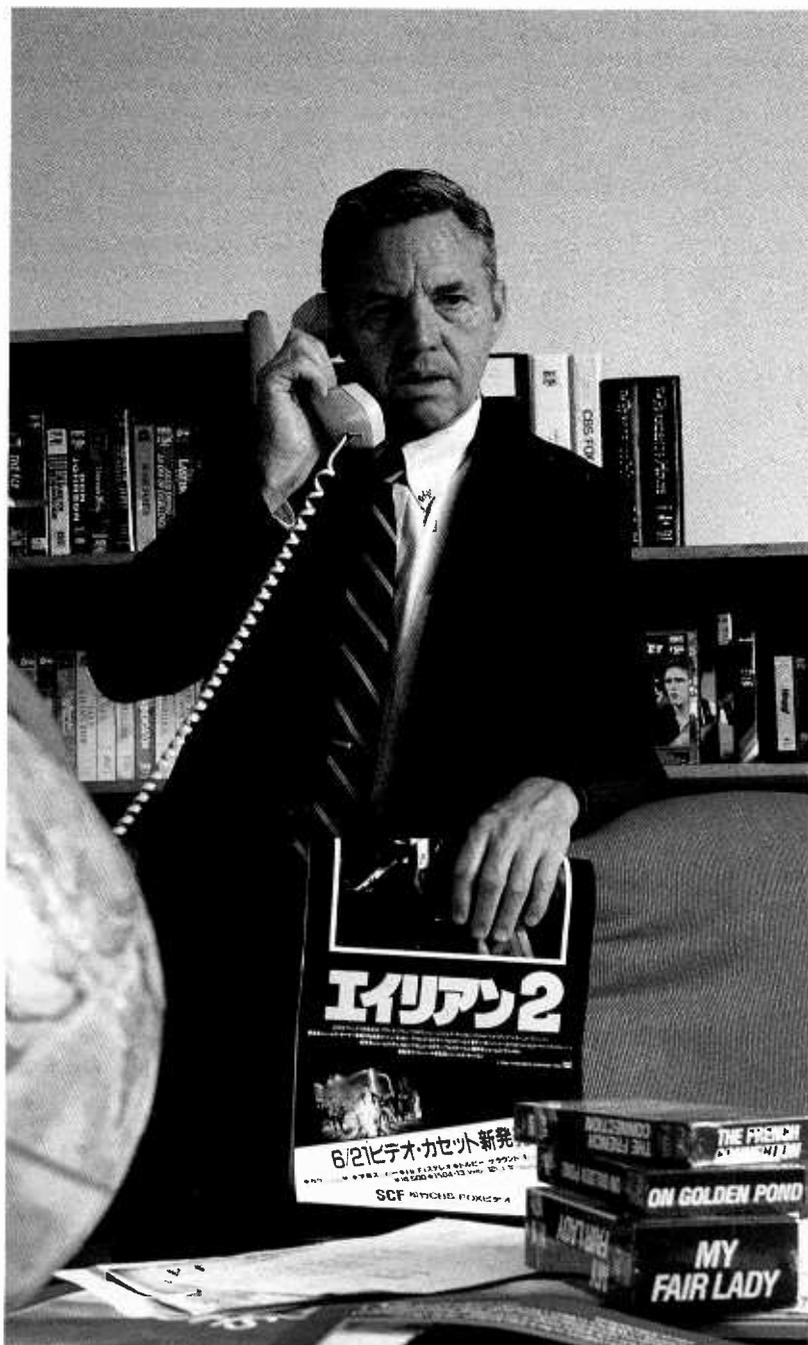
To assist in acquisitions, Poe says in addition to the normal channels of keeping abreast of product by maintaining strong relationships in the motion picture and video communities his department is utilizing a very sophisticated, extensive computer

the non-theatrical area at CBS/FOX Video is receiving special attention these days. Ken Ross recently took on the responsibility of directing the development of this whole area. "The key," says Ross "is that non-theatrical programming needs to be looked at in a totally different manner than movies on video cassette. The area requires careful

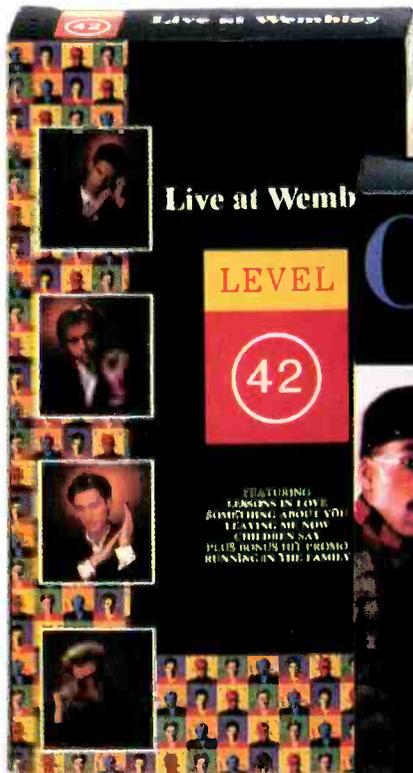
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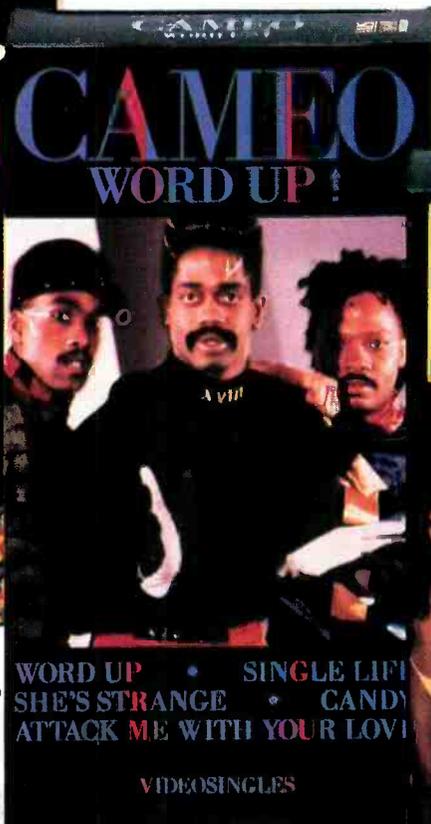
Ralston Coffin
 President, International Division



POLYGRAM VIDEO PRESENTS PMV.

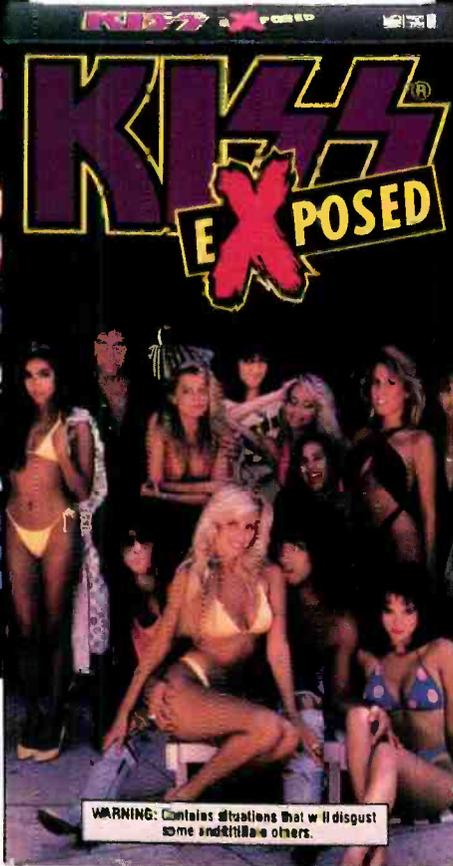


Level 42
"Live at Wembley"
(041 513-3)

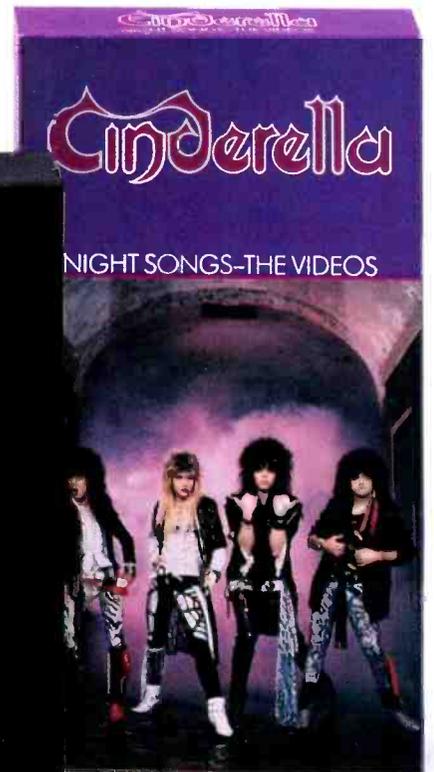


Cameo "Word Up"
(041 491-3)

Kiss "Exposed"
Now Platinum! (041 489-3)



Deep Purple
"VideoSingles"
(041 506-3)
In Store Aug. 24th!



Cinderella (041 522-3)
**"Night Songs-
the Videos"**
In Store Aug. 24th!

PolyGram Music Video. From the makers of the greatest sounds, now come the greatest sights!

Also available:

- Kool & the Gang "Decade"** (041 505-3)
- Bananarama "VideoSingles"** (041 460-3)
- Style Council "Jerusalem"** (041 526-3)
- Style Council "Showbiz-Live"** (041 371-3)
- Rene & Angela "Street Called Desire"** (041 490-3)

And many more to come!
Available now! Digitally mastered,
Hi-Fi Audio in VHS
or digital CDV 12-inch or 8-inch!

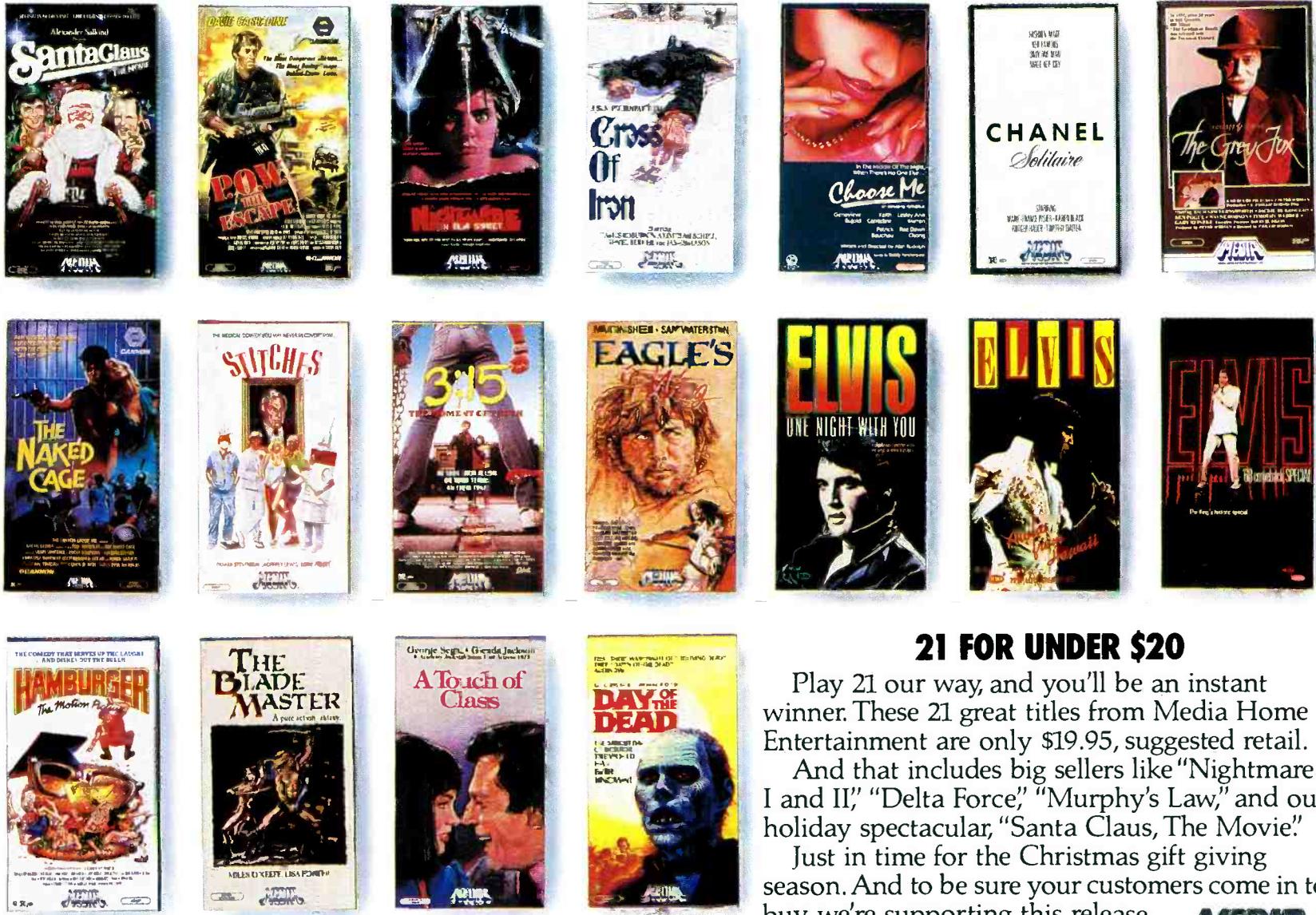
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with heavy consumer advertising. Media's "Winning Hand" has something for everyone: action/adventure, horror, drama, comedy, and family entertainment. It's a sure win. Order by September 3.



ACCESSORIES

(Continued from page V-20)

able, as well as designed for regular table-top storage, and retails for \$9.95. The open design and titled shelf make it easy for users to read the cassette titles.

• It's bright days and nights for buyers of the Le Clic Vivideo line of colored blank videotapes from **Keystone Video**

Corp. (201-546-2800). Vivideos, which have an inner core of studio quality T-120 videotape, have the only colored cassette shells on the market. The line comes in four packs of multicolors (pink, blue, green, and red) or all in one color. The tapes have a lifetime warranty and come with a free lucite library rack that both protects and displays. Suggested retail price for the package is \$29.95.

• So how do you keep track of all the blessings these video wonders confer? With the **ShowFinder** VCR Tape Organizer, that's how. Made to clarify what's recorded where on which tapes, the ShowFinder kit consists of a binder, built-in pen-holder and pen, built-in Counter No. Card, built-in pocket to hold TV listings, an Instant Start Guide to set the

system in motion, enough refillable ShowFinder sheets to keep track of more than 500 shows, and the tongue-in-cheek ShowFinder Handbook ("to help you and your VCR share a meaningful relationship"). Suggested retail price is under \$25. **EDWARD MORRIS**



"From The Hip" (Lorimar)



TOP MUSIC VIDEOCASSETTE HIT CHART

Following is a recap of the best-selling music videocassettes during the eligibility period of Aug. 2, 1986 to Aug. 1, 1987.

1. **WHITNEY HOUSTON—THE #1 VIDEO HITS** (MusicVision)
2. **BON JOVI—BREAKOUT** (Sony Video Software)
3. **CONTROL—THE VIDEOS** (A&M Video)
4. **LIVE WITHOUT A NET** (Warner Reprise Video)
5. **EVERY BREATH YOU TAKE—THE VIDEOS** (A&M Video)
6. **MOTLEY CRUE UNCENSORED** (Elektra Entertainment)
7. **STARING AT THE SEA** (Elektra Entertainment)
8. **U2 LIVE AT RED ROCKS** (MusicVision)
9. **DICK CLARK'S BEST OF BANDSTAND** (Vestron Music Video)
10. **DAVID LEE ROTH** (Warner Reprise Video)
11. **THE ULTIMATE OZZY** (CBS/Fox Music Video)
12. **MY NAME IS BARBRA** (CBS/Fox Music Video)
13. **GENESIS LIVE—THE MAMA TOUR** (Atlantic Video)
14. **MOTOWN 25—YESTERDAY, TODAY, FOREVER** (MGM/UA Home Video)
15. **I CAN'T WAIT** (MusicVision)
16. **WHAM! IN CHINA—FOREIGN SKIES** (CBS/Fox Music Video)
17. **COLOR ME BARBRA** (CBS/Fox Music Video)
18. **DOKKEN** (Elektra Entertainment)
19. **THE VIDEO ALBUM, VOLUME II** (CBS/Fox Music Video)
20. **BROTHERS IN ARMS** (Warner Reprise Video)
21. **ROCK ME FALCO** (A&M Video)
22. **RIPTIDE** (MusicVision)
23. **KISS EXPOSED** (PolyGram Video)
24. **LOOK TO THE RAINBOW** (U.S.A. Home Video)
25. **THE COMPLETE BEATLES** (MGM/UA Home Video)
26. **THE VIRGIN TOUR—MADONNA LIVE** (Warner Music Video)
27. **THE PRINCE'S TRUST ALL-STAR ROCK CONCERT** (MGM/UA Home Video)
28. **THE MAKING OF DANCING ON THE CEILING** (Lorimar Home Video)
29. **THE VIDEO ALBUM, VOLUME I** (CBS/Fox Music Video)
30. **DON JOHNSON—HEARTBEAT** (CBS/Fox Music Video)

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Featuring auto expert
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humorist Rich Hall
(60 minutes)

CHOCOLATE

**Gourmet Chocolate
Cooking**
with Martin Johner
(40 minutes)

INDY 500™
More Than a Race
Hosted by
Johnny Rutherford
(55 minutes)

TAKE CHARGE

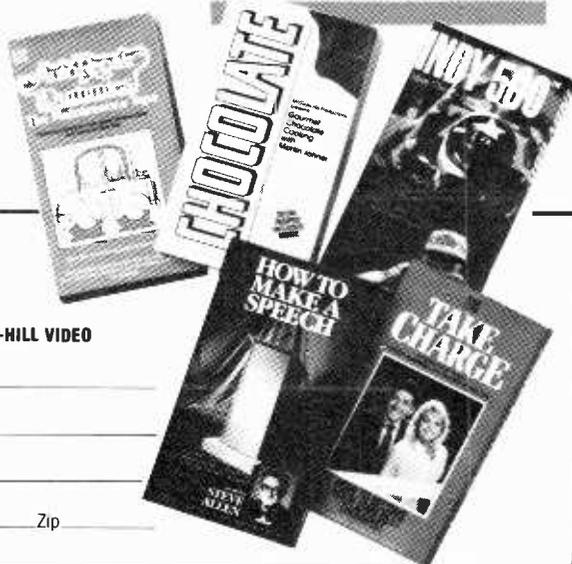
**How to Become Your Own
Best Therapist**
Featuring Harold H.
Bloomfield, M.D. and Sirah
Vettese, Ph. D.
(61 minutes)

HOW TO MAKE A SPEECH
Starring Steve Allen
(45 minutes)

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LASERDISK

(Cont'd from opposite page)

promote laserdisk.

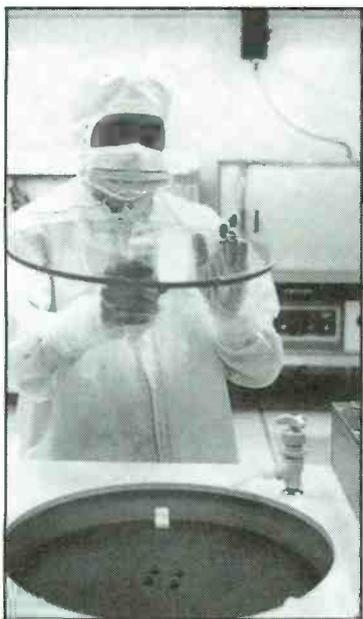
The U.S. player base is estimated at approximately 300,000 players, but Talbot notes that hardware interest has been boosted by more sophisticated laserdisk/compact disk/CD-video combination players such as the CLD-1010.

He also says there have been increases in software sales during the past year, claiming a 40% increase in disk sales.

The Pioneer catalog now numbers in excess of 2,000 titles, but monthly title increases are on the upswing. There's also been more effort on the part of studios to tie release dates of videocassette and laserdisk closer together.

Pioneer claims about 1,000 dealers in the U.S., with the breakdown at about 30% record dealers, 30% video specialty stores and roughly 30% electronics dealers.

Pioneer also concedes that competitive pricing pressures brought about by low-priced videocassette catalog product could force retail prices of laserdisks downward. Average retail price of most movies on disk is \$30-\$35.



Matrix operator prepares glass used in mastering process of laserdiscs in clean room at Pioneer's Carson, Calif. pressing facility.



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LASERDISK

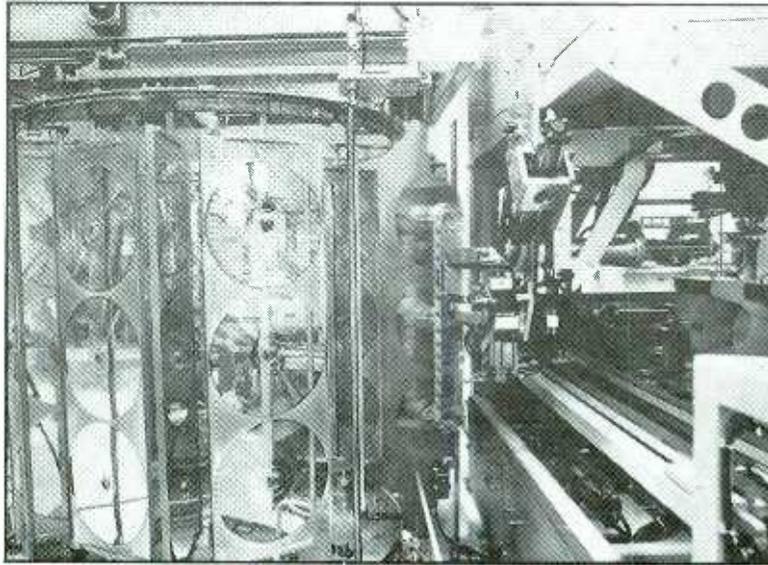
(Continued from page V-12)

pansion could boost capacity to 1 million disks per month.

Most of the investment was spent in the area of cleaner air control for the mastering and replication processes for making laserdisks. Robotics and upgraded automated pressing equipment have also been added. The defect rate at the plant is claimed to be less than 3%.

Under consideration at the plant is the possibility of pressing five-inch CD-Video. Only 12-inch laserdisks are manufactured at the U.S. plant.

Talbot says there will be a more concentrated marketing and promotional push this fall between the hardware and software arms of Pioneer to
(Continued on opposite page)



Robot arm simultaneously loads and unloads laserdisks in metalizing process where reflective surface of disk is created—an automated step at Pioneer's Carson, Calif. plant.

VSDA '87

TOP KIDVID SALES HIT CHART

Following is a recap of the best-selling kidvid cassettes during the eligibility period of Aug. 2, 1986 to Aug. 1, 1987.

1. ALICE IN WONDERLAND (Walt Disney Home Video)
2. PINOCCHIO (Walt Disney Home Video)
3. SLEEPING BEAUTY (Walt Disney Home Video)
4. DUMBO (Walt Disney Home Video)
5. ROBIN HOOD (Walt Disney Home Video)
6. THE SWORD IN THE STONE (Walt Disney Home Video)
7. WINNIE THE POOH AND TIGGER TOO (Walt Disney Home Video)
8. WINNIE THE POOH AND THE BLUSTERY DAY (Walt Disney Home Video)
9. WINNIE THE POOH AND THE HONEY TREE (Walt Disney Home Video)
10. POUND PUPPIES (Family Home Entertainment)
11. MICKEY KNOWS BEST (Walt Disney Home Video)
12. THE ADVENTURES OF TEDDY RUXPIN (Vestron Video)
13. CHARLOTTE'S WEB (Paramount Home Video)
14. THE IMPORTANCE OF BEING DONALD (Walt Disney Home Video)
15. TEDDY RUXPIN—THE ESCAPE FROM THE TREACHEROUS MOUNTAINS (Hi-Tops Video)
16. PETE'S DRAGON (Walt Disney Home Video)
17. DISNEY'S SING-ALONG SONGS (Walt Disney Home Video)
18. HERE'S MICKEY! (Walt Disney Home Video)
19. HERE'S DONALD! (Walt Disney Home Video)
20. TEDDY RUXPIN—GUEST OF THE GRUNGES (Hi-Tops Video)
21. A TALE OF TWO CHIPMUNKS (Walt Disney Home Video)
22. DISNEY'S SING-ALONGS—HEIGH-HO! (Walt Disney Home Video)
23. LEARNING ABOUT LETTERS (Random House Video)
24. THE CARE BEARS MOVIE (Vestron Video)
25. VELVETEEN RABBIT (Family Home Entertainment)
26. MY PET MONSTER (Hi-Tops Video)
27. WINNIE THE POOH AND A DAY FOR EYORE (Walt Disney Home Video)
28. TEDDY RUXPIN—TREASURE OF THE GRUNDO (Hi-Tops Video)
29. THE TRANSFORMERS—THE MOVIE (Family Home Entertainment)
30. JIMINY CRICKET'S CHRISTMAS (Walt Disney Home Video)
31. HUGGA BUNCH (Vestron Video)
32. HERE'S GOOBY! (Walt Disney Home Video)
33. SESAME STREET PRESENTS—FOLLOW THAT BIRD (Warner Home Video)
34. MY LITTLE PONY—ESCAPE FROM CATRINA (Vestron Video)
35. MICKEY'S CHRISTMAS CAROL (Walt Disney Home Video)
36. HERE'S PLUTO! (Walt Disney Home Video)
37. MADBALLS (Hi-Tops Video)
38. CARE BEARS II: A NEW GENERATION (RCA/Columbia Pictures Home Video)
39. BUGS BUNNY'S WACKY ADVENTURES (Warner Home Video)
40. LEARNING ABOUT NUMBERS (Random House Home Video)
41. RAINBOW BRITE AND THE STAR STEALER (Warner Home Video)
42. THE RELUCTANT DRAGON (Walt Disney Home Video)
43. THE UNSINKABLE DONALD DUCK (Walt Disney Home Video)
44. CANINE COMMANDO (Walt Disney Home Video)
45. MY LITTLE PONY—THE MOVIE (Vestron Video)
46. A WALT DISNEY CHRISTMAS (Walt Disney Home Video)
47. WRINKLES IN NEED OF CUDDLES (Vestron Video)
48. SILLY SYMPHONIES (Walt Disney Home Video)
49. TEDDY RUXPIN—TAKE A GOOD LOOK (Hi-Tops Video)
50. BEDTIME STORIES AND SONGS (Random House Home Video)

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VENDING

(Cont'd from opposite page)

Though roll-out estimates are still fuzzy, all four major manufacturers guess that they'll have at least 1,000 machines in operation within 12 months and as many as 8,000 to 10,000 by the end of the decade. Keyvend currently has approximately 220 machines in use, Vertx a half-dozen test models in hotels in the San Francisco area, Diebold 58 in the California area and Nelson 50 in Toronto and another 10 planned in the New York metropolitan area in September.



"Burglar" (Warner)

CURRENTS

(Continued from page V-23)

making other companies rich. Instead of selling off the video rights to their titles, both Tri Star and Orion, have started their own video arms. And instead of struggling through the fledgling stages that new companies tend to endure, the two firms lured top away top executives: Orion hired Len White from CBS/Fox and Tri Star snared Saul Melnick from MGM/UA.

• Two joint ventures were dissolved for decidedly different reasons. HBO/Cannon Video became simply HBO Video after growing disappointment with Cannon's ability to supply the label with product. Karl-Lorimar shocked the industry with Stuart Karl revelations; Karl and two other execs were ousted and the company is now known as Lorimar Video.

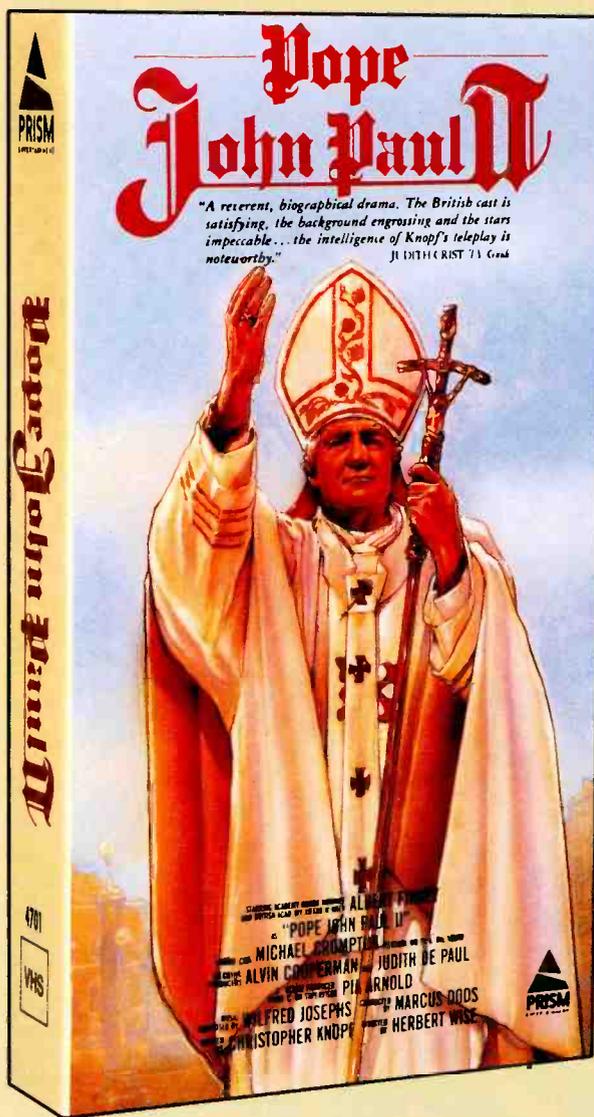
Yet, through all the changes one element remains constant. Consumers are in the throes of a love affair with video. And that's the very reason why close to 10,000 people will travel to Las Vegas for the sixth annual VSDA convention.

VSDA goers want to keep that romance glowing brightly, and for four days in August, Las Vegas becomes the place to do it.

Pope John Paul II
The Movie

HONOR THE VISIT OF POPE JOHN PAUL II WHEN HE COMES TO THE UNITED STATES AND HOME VIDEO IN SEPTEMBER 1987!

"A reverent, biographical drama. The British cast is satisfying, the background engrossing and the stars impeccable... the intelligence of Knopf's teleplay is noteworthy." JUDITH CRIST T.V. Guide



Starring Academy Award nominee and British Academy Award winner
ALBERT FINNEY

PRE-ORDER DATE: SEPTEMBER 2, 1987
NATIONAL RELEASE DATE: SEPTEMBER 10, 1987



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VENDING

(Continued from page V-25)

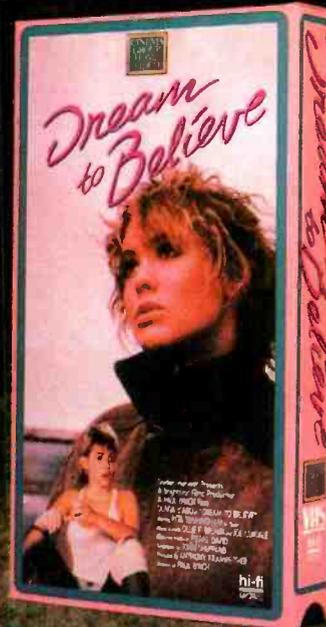
insurance fields and can refer them to customers looking to contract out such services. Consequently, their machines will end up where their customers place them, and this sales step diffuses their possible overall impact as individual operators (and they could on reasonable estimates, own as large as 3,000-machine operations in a few years, say Barnes and Keyvend president Al Jarrell) work out their own supplying and marketing schemes. (Vertx has limited plans to operate some of its own machines, according to Barnes, though such a roll-out would be funded only by profits generated by machine sales.)

Nelson pursues a more ambitious, nationally directed plan with its machines, looking to establish itself as something of a MacDonalds or Burger King in the video field. Through machine placement, direct mail and print advertising, promotion, Lake plans to work toward developing a brand name recognition and customer loyalty. Nelson chooses its own locations (usually working on a percentage or guarantee relationship with those controlling the space) and plans to stock a hit-oriented inventory—one that, according to Lake, "will cover the customer's A-title wants to a greater degree than many video rental stores. They will stock 15 to 20 copies of the hottest titles, whatever they may be," he says. He also notes that the company plans to promote a universal rent-return program, 800-number reservation system and another 800-number for information of what tapes are located in what machines.

(Continued on opposite page)

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Dream to Believe
all things are possible...



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PRE-ORDER DATE:
September 15, 1987
NATIONAL RELEASE DATE:
September 29, 1987



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"Waiting For The Moon" (Key)

A CHINAWARE SPOTLIGHT

ELECTION

(Cont'd from opposite page)

franchise firm Arizona Video Cassettes).

Mrs. Pough's strength is such that Messer places her atop his candidate list. "She is a female and from California, with its huge constituency," says Messer. But Ballstadt contends the board has been dominated by Southern California candidates which will hurt Mrs. Pough.

Ironically enough, Carol Pough personally objects to the term "mom-and-pop," yet she and husband John are just that, operators for nearly 10 years of single store Video Cassettes Unlimited in the L.A. suburb of Santa Ana and therefore totally reflecting VSDA's overwhelming small-store operator membership.



"P.K. And The Kid" (Lorimar)

VCR

(Continued from page V-21)

models. Surround sound, particularly the Dolby-licensed system, decodes audio tracks on Dolby-encoded home videos and channels sounds to create a sense of motion and depth that corresponds to the movie. Manufacturers looking to the 1988 model year say the high incidence of Dolby encoding in video software, combined with a growing sophistication of home entertainment equipment, could make surround sound an ideal VCR feature.

Jeff Saake, national sales manager for Akai, says the main consideration is price. He says the \$50 to \$100 it would take to equip VCRs with surround sound amplifiers and circuitry could upset traditional VCR price points.

But Huber disagrees. "To the guy who knows about surround sound and really wants it, the price point won't be that big a deal."

The Laser News

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Nightmare..."
-NEWSWEEK

"Controversial..."
-GENE SISKEL

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Mario Kassar and Andrew Vajna Present Mickey Rourke An Alan Parker Film "Angel Heart" Robert DeNiro
Lisa Bonet Charlotte Rampling Margaret Original Music by Trevor Jones Director of Photography Michael Seresin
Executive Producers Mario Kassar and Andrew Vajna From the Novel "Falling Angel" by William Hjortsberg Screenplay by Alan Parker
Produced by Alan Marshall and Elliott Kastner Directed by Alan Parker CAROLCO
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ON VIDEOCASSETTE THIS SEPTEMBER

ELECTION

(Continued from page V-27)

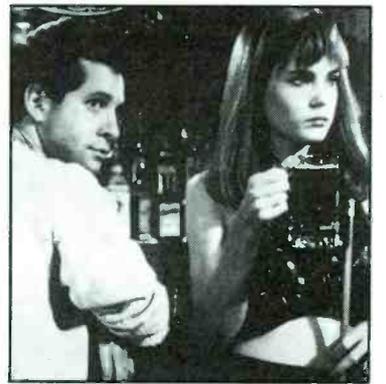
cers lack potential. Messenger, though treasurer, has only served two years on the board but has let people know he would like the nod. Joan Weisenberger, secretary by appointment, and head of two-store In Home Video, Riverside, Calif., is also new to the board.

Besides Messer as a long-time director, there is Barnako, head of 11-store Video Place, Herndon, Va. Barnako is handicapped by having served twice as president, and Messer is under a cloud pending the sale of his chain to Vestron Video. "From what I can see," says Messer, "in every one of our discussions there would be no change in management [of the chain] or operations." Messer has one more year to serve.

Yet another veteran on the board is Noel Gimbel, CEO of Chicago firm Baker & Taylor (formerly Sound/Video Unlimited). However, Gimbel ran as an incumbent in 1985, with his defeat seen as best signifying the anti-distributor mood that has nevertheless not handicapped Morowitz. Gimbel was recently appointed as one of the three NARM members on VSDA's board.

Thus, the situation may lend itself to a wild twist with directors breaking from tradition and electing as president or vice president a newly elected board member. Among top darkhorse names is Carol Pough, wife of John Pough, who served on the board from its inception and finally as president a year ago.

Carol Pough, running for the board this year as an independent, is seen as reflecting the strong female constituency among VSDA rank and file members which first manifest dramatically in 1985 when VSDA elected two women directors (Weisenberger and Linda Lauer, president 21-store (Continued on opposite page)



"The Bedroom Window" (Vestron)

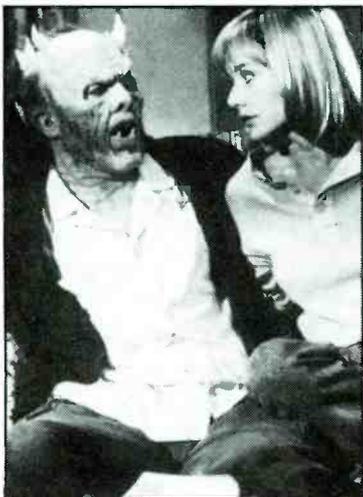
LOCAL

(Cont'd from opposite page)

a good turnout, we can talk with as many dealers in one day as it would take us in a couple of months on the road or in normal meetings."

Some chapters also host concurrent seminars and panel discussions, on such topics and CD merchandising or print advertising. And, most of those that haven't do anticipate including them in the future. "Not only do they serve an educational function, they also give non-members another demonstration of the benefits of attending VSDA meetings," says New England's Tedeschi.

Although the national office was initially concerned that these shows might detract from the Las Vegas convention, Karpel, along with most show organizers, believes that suc-



"My Demon Lover" (RCA/Columbia Pictures)

cessful shows can actually encourage attendance. "The better shows give members who haven't been a taste of what goes on in Las Vegas. If they find the smaller shows exciting, they may be more interested in going to the big show, where there's much, much more happening," he says.



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Our dry format Discwasher® Video Head Cleaner was designed for those machines that receive a small amount of use (although rental cassettes can create a problem even with low-usage machines). It also uses a non-abrasive tape and, if used weekly, will help prevent contaminant build-up quite handily.

But whether your customers choose our wet or dry format, they'll find Discwasher's Video Head Cleaners do a superior job of preventative maintenance—packed with features at a surprisingly low price. And—regardless of their preference—you'll be able to sell them what they want—from a nationally-advertised company they know and trust.

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A Division of International Jensen, Inc.

The makers of the famous D4+™ Record Cleaning System.

LOCAL

(Continued from page V-10)

seem to do a good job of bringing together the studio reps, distributors and retailers."

Karpel says that the national is happy to assist those chapters willing to put out the time. "We couldn't have been more happy with the help that we received from the VSDA. They sent our mailings to possible exhibitors and collected all of the money from them for us," says Minnesota chapter president Sharon House.

The Minnesota chapter's March 26 show was successful in more ways than bringing together dealers and suppliers and spurring membership. "We sold out all of our booths and had enough money left over after expenses to be able to donate \$1,500 to the Will Rogers Institute," says House. Karpel adds that other shows have also raised charity dollars, citing the \$3,500 donation made by the Northern California chapter to the Children's Hospital in Oakland.

All agree that retailer turnout is the hardest single factor to promote. Strong distributor support is the key to retailer attendance, say the show organizers. "The people who can help you most are the distributors. They have the retailer contacts for non-VSDA members and they can use their newsletters and mailers to talk them up," says Portland chapter show organizer/vice president Tom Keenan.

"The main difference between a good and a not-so-good show is in the number of retailers who show," says Molly Kronberg, Western district sales manager for Vestron Video, one of the major studios that regularly appears at these regional shows. "When there's
(Continued on opposite page)



"Salvation" (Vista)

WALT DISNEY'S
Lady and the
TRAMP

\$29⁹⁵*
 ONLY



ELECTION

(Cont'd from opposite page)

machines, a bizarre tie resulted in two candidates flipping a coin.

Nowadays, the only "politicizing" at the convention itself is by those candidates for the four offices (though conceivably each voting director can be influenced by their own constituents back home or throughout the membership).

In terms of VSDA leadership, a mom-and-pop and anti-distributor mood that took over in 1985 seems to be continuing, much to the dismay of those who wish VSDA's leadership would reflect more of the large chains and influential wholesalers.

"We worked three days and there was a lot of pre-planning," says nominating committee chairman Joe Gasparich, head of nine-store B.A.C. Video in St. Louis suburb Belleville. "We looked for candidates from all size firms and for geographical representation."

Another member of the committee is Gary Messenger. "We deliberated long and hard," says Messenger, head of 12-store North American Video, Ltd., Durham and a member of the nominating committee that came up with four candidates. "We covered all corners of the membership in terms of size [store impact] and influence."

Other than Morowitz and Fogelman, other candidates for the two top posts are less obvious.

Considering that the VSDA top spots generally go to someone with long tenure on the board, two other present offi-

(Continued on page V-30)



"The Kindred" (Vestron)

ELECTION

(Continued from page V-10)

old National Assn. of Recording Merchandisers (NARM). Fogelman heads Show Industries, Los Angeles (50 Music Plus combo stores plus wholesale firm City 1 Stop).

The NARM appointee situation was ironed out in 1984 when VSDA's board ceased being "advisory" and became independent. "NARM wanted half of VSDA's directors to be from NARM," says Messer. The arrangement for three appointees was for five years, and can be mutually extended or changed.

Actually, since Fogelman was elected treasurer in 1985 and elevated last year, the potential exists for yet another popular NARM appointee, Russ Solomon, head of MTS, Sacramento (52-store Tower Records/Tower Video) and current NARM president.



"Defense Of The Realm" (Embassy)

Traditionally, VSDA's vice president has been elevated to the top post, making vice president a pivotal office.

Once again, VSDA conducted its board election via mail but added a sophisticated element this year with videocassette presentations by candidates. The videotapes, made available for regional meetings, helped constituents better judge competence than merely reading about them in the VSDA election newsletter.

Candidates, too, had to consider their image in television terms, though the election newsletter edition was still employed for statements and a single mugshot photo.

After convention elections in 1984 and again in 1985 that took on too much of a "circus" atmosphere, VSDA went to a mail ballot last year. VSDA's 1984 contest was a hullaboo complete with buttons and candidate placards. In 1985, employing voting
(Continued on opposite page)

Announcing The Video Event Of The Year...

Be a part of the industry's largest campaign ever—
Disney's 1987 Christmas promotion.



PREBOOK DATE: SEPTEMBER 1

STREET DATE: OCTOBER 6

WALT DISNEY HOME VIDEO

© 1987 The Walt Disney Company.

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. (HV-2386-CTS)

*Suggested retail price.

VENDING

(Cont'd from opposite page)

field such as this. Nelson's AVM now operates off an ATM-like keypad for transactions and movie selections, though Lake says that the company's next generation of AVMs, to be in production in spring of 1988, will feature a number of operating changes. "We design each new generation of machines on the results of extensive consumer research and our own marketing experience. The next set of AVMs will have small color renderings of the videocassette box and customers will choose movies by pressing the picture, just like with Coke machines," says Nelson's Lake.

The Movie Machines also utilize reduced renderings of box artwork, though not for selection operation per se, and come with standing carrouseis displaying cover art to accom-



"Brighton Beach Memoirs" (MCA)

pany the machines themselves. Both Keyosk and Vertx machines display actual box spines—vertically for Keyosk and horizontally for Vertx—and the Keyosk machines also have "wings" on their sides for use in displaying the entire box.

The biggest difference among these machines and their eventual impact is not in the machines themselves, but in the manner in which the major players in the field look to distribute their machines. Vertx, Keyvend and Diebold manufacture and sell their machines to other operators while Nelson manufactures (or, more precisely, contract it out) and operates its machines themselves.

Vertx, Keyvend and Diebold leave the specifics of locating, operating, supplying and marketing their machines to their customers. All three companies have strong contacts in the supplying, stocking and in-

(Continued on page V-32)

CHEAP CHILLS II

\$19.95* to \$24.95* EACH!

AMITYVILLE II
BLOOD LINK
THE VISITOR
THE BROOD
THE EVIL
FEAR NO EVIL
SPECIAL EFFECTS
DEADLY BLESSING
PERFECT STRANGERS
THE SUPERNATURALS
DEATH SHIP

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MANIAC
BRAINWAVES
WAVELENGTH
THE TEMPTER
SWAMP THING
PSYCHIC KILLER
REVENGE OF THE
STEPFORD WIVES

MAGIC

SCANNERS

CHILDREN OF THE CORN

PHANTASM

THE FOG

THE HOWLING

Available On Videocassette
August 26, 1987

EMBASSY HOME ENTERTAINMENT
1901 AVENUE OF THE STARS, LOS ANGELES, CA 90067

To add your name to Embassy's POP retail list call 1-800-323-4767

Suggested Retail Price
Artwork and Design ©1987 Embassy Home Entertainment* Printed in U.S.A.

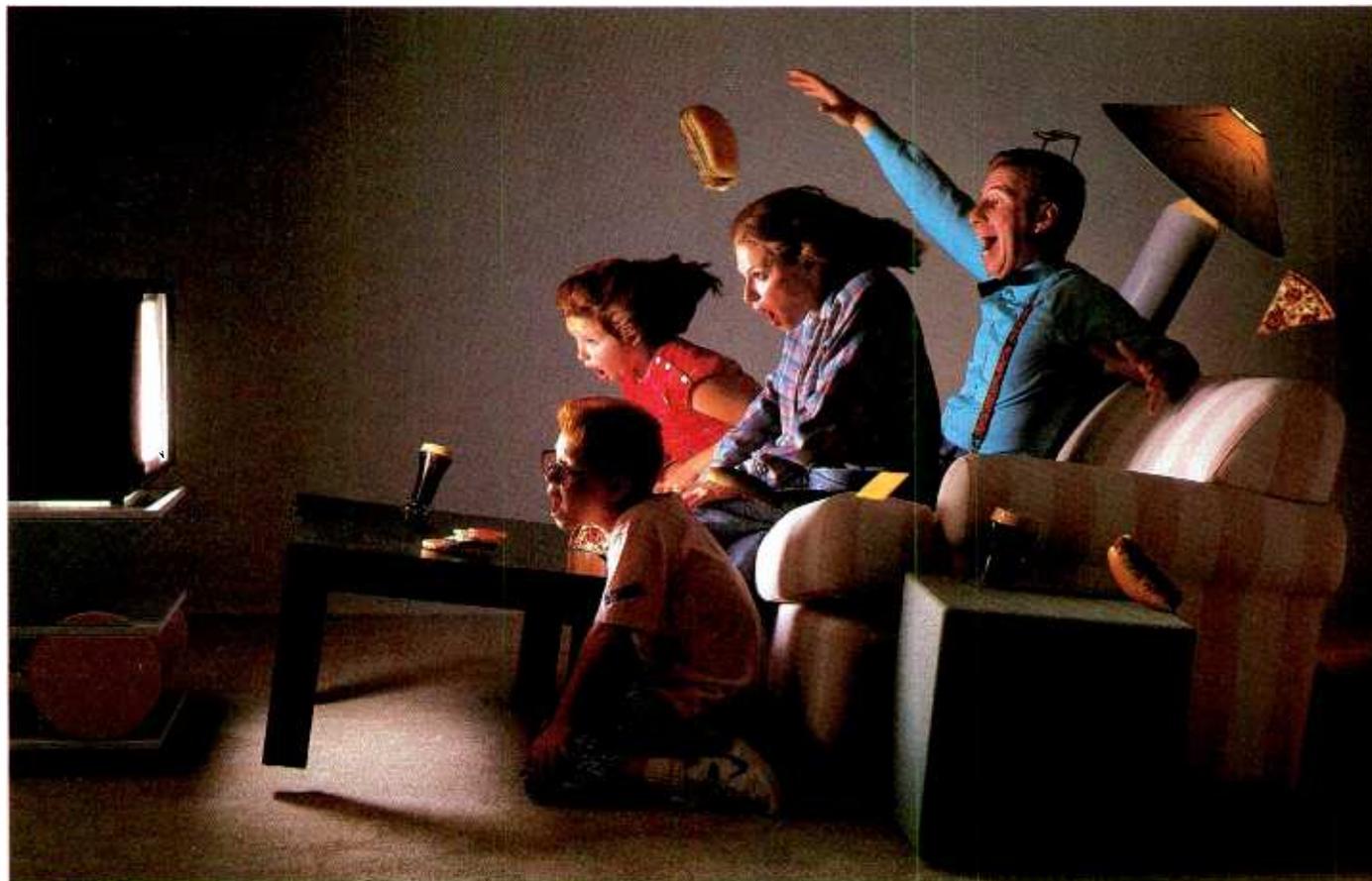
VENDING

(Continued from page V-8)

232-tape units.) At the large end are Vertx's modular "infinitely expandable" machines. All start with a basic 56-tape unit called a "master" (25-inch wide by 30-inch deep by 75-inch tall) and can be enlarged by attaching any number of 64-tape "slave" units. The two other most prominent machines in the field—manufacturer/operators Nelson Technology's "AVM" (Amazing Video Machine) and Group 1 Entertainment's "Movie Machine"—are both slightly larger than the average soda machine. The former holds 400 videocassettes and the latter 374.

Most of these machines operate similarly to ATMs, using credit or club cards and ATM-like keypads to select the type and number of transactions. Each machine, though, has its own unique features and functions. Keyvend's Keyosk machines can be operated with keys as well as cards. The Vertx machine calls on users to reach into the machine to remove tapes, leaving less mechanical functions to break down. "We are also adapting machines for use at hotels where the transaction information goes to the hotel account and customers don't need to use access cards," says Vertx's Barnes.

Group 1 recently sold the sales and marketing rights to its Movie Machines to their manufacturer Diebold, the country's largest manufacturer of ATMs. The company's nationwide network for machine installation and service and reputation for reliability are certain plusses in a developing
(Continued on opposite page)



"We're going to use a little friendly persuasion to sell a lot of Special Interest Videos!"

PRODUCERS/DISTRIBUTORS

Reaching your target market has never been easier than with the unique marketing offered by the S.I. Video catalog and T.V. program. Our full color Fall/Winter issue will be mailed to over 1,000,000 VCR friendly homes 10-31-87. Limited space available.



RETAILERS

Now you can share in the fast growing How-To and Special Interest market with the new S.I. Video Sell-Thru program.

See us at the VSDA Show, booth #2028

S.I. Video, Inc., 4111 Alameda Avenue #508, Burbank, California 91505
Sales Department Phone: (818) 845-5599



"Police Academy 4: Citizens On Patrol" (Warner)

CURRENTS

(Cont'd from opposite page)

"What's happening is video is no longer simply an ancillary market for [movie] theaters," observes Frank O'Connell, president and chief operating officer of HBO Video. "We don't rely on the horse power of box office to pull the consumer into video," says O'Connell.

"A lot of movies can do better on video than they did at the box office," agrees Delellis of CBS/Fox. "It's the nature of the business. If the movie is the right genre or has star appeal people will watch it on video even if it didn't do well at the box office."

The fact remains that Hollywood has come to rely on home video. But even with that vote of confidence, even in light of the stability that has crept into the industry, video is still marked by a swirl of changes.



"Nightmare On Elm Street 3: Dream Warriors" (Media)

In the past few months alone, several major moves have preserved video reputation's for unpredictability.

A walk around the show floor in Las Vegas will mirror some of the most pronounced transformations:

- Andre Blay, widely regarded as the father of home video, has returned. The man who first pitched less-than-receptive studios on the idea of marketing their movies on videocassette teamed up with producer Elliott Kastner and purchased Continental Video along with a theatrical distribution company. The video supplier, now renamed Cinema Group Home Video, has staffed up with industry veterans—most notably Robin Montgomery, the former Prism executive who now serves as president and chief operating officer—and aims to become a major player.

- Two major motion picture studios have decided to stop

(Continued on page V-33)

FOUR NEW TITLES IN THE POPULAR VIDEO SERIES...

Lorimar's four new romance video novels promise sell-through success. Each new movie from the Shades of Love series features television's top leading men and hit love songs from today's top recording artists. These exciting new titles have all the passion and romance of classic love stories... "Make Mine Chartreuse"... "The Garnet Princess"... "The Ballerina and the Blues"... "Echoes in Crimson"... all made for home video exclusively from the Lorimar library.

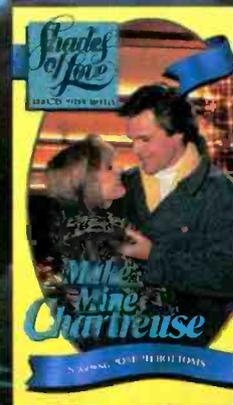
\$16.95 EACH

12 Pack: #752 \$203.40*

24 Pack: #754 \$406.80

Pre-Order: August 27, 1987
Street Date: September 16, 1987

LORIMAR
HOME VIDEO
A LORIMAR TELEPICTURES COMPANY



■ **MAKE MINE CHARTREUSE**
Starring **JOSEPH BOTTOMS** ("The Hoocaust") and introducing Catherine Colvey. Featuring the hit love song "We've Got Tonight" by Kenny Rogers and Sheena Easton #268



■ **THE GARNET PRINCESS**
Starring **JEAN LECLERC** ("All My Children") and introducing Liliane Cune. Featuring the hit love song "You Are My Lady" by Freddie Jackson #269



■ **THE BALLERINA AND THE BLUES**
Starring **REX SMITH** ("Solid Gold" and "The Pirates of Penzance") and introducing Tamara Chaplin. Featuring the hit love song "Always Saying Goodbye" by Rex Smith #270



■ **ECHOES IN CRIMSON**
Starring **GREG EVIGAN** ("BJ and the Bear") and introducing Patty Talbot. Featuring the hit love song "The Sweetest Thing" by Juice Newton #271

*Suggested retail prices. Prices slightly higher in Canada.

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CURRENTS

(Continued from page V-1)

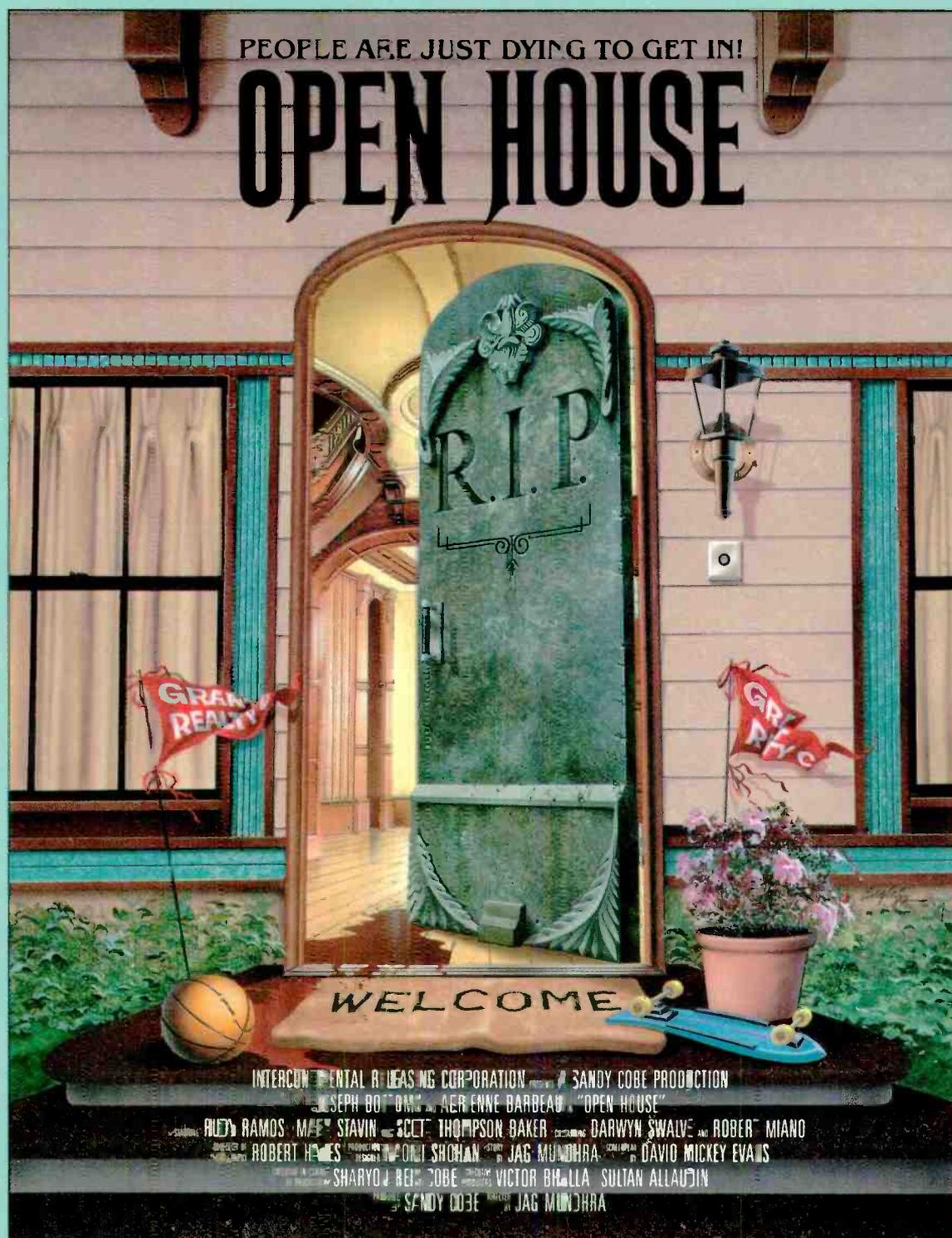
buck the industry trend of bringing in all sell-through product under \$20. The company's Five Star sell-through program will remain at \$29.98, Delellis says.

Even though it's doubtful that video prices will soon become as constant as record prices (especially if Paramount Home Video continues to price movies under \$30 in their initial video release), prices are becoming more predictable. And the fact that pricing strategies are coming more into focus is seen by many as yet another indication of a maturing industry.

And prerecorded video did grow up over the past year. Hollywood movie makers who five years ago identified videocassettes as a threat, finally realized that video is fueling their efforts. In fact, according to the investment firm of Goldman Sacks, the sale of videocassettes in the U.S. last year generated virtually the same dollar volume as was derived from American theaters, with each pulling in \$1.65 billion.

Not bad when you consider that videocassettes generated \$400 million in 1983. From Hollywood's perspective, what's equally important is that box-office revenue has not sagged in that time span. In short: while the video industry continues to rewrite its own record book, people are still going to the movies in droves.

(Continued on opposite page)



SEE THE THRILLER OF THE YEAR ON HOME VIDEO!



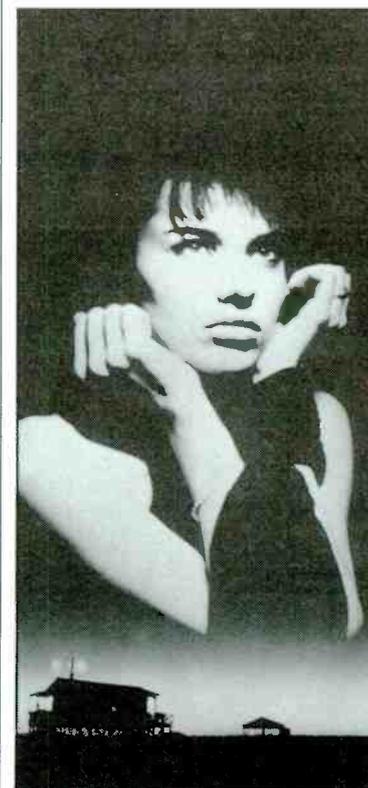
Starring
JOSEPH BOTTOMS



Starring
ADRIENNE BARBEAU



And Introducing
Miss World
MARY STAVIN



"Betty Blue" (CBS/Fox)

PRE-ORDER DATE: OCTOBER 7, 1987 NATIONAL RELEASE DATE: OCTOBER 20, 1987



Distributed Exclusively by Prism Entertainment Artwork and Design ©1987 Prism Entertainment Corporation 1888 Century Park East, Suite 1000, Los Angeles, CA 90067 Printed in U.S.A.

VCR

(Continued from page V-8)

ize immediate benefit from S-VHS. The 330 lines of broadcast-standard TV will significantly enhance off-air recordings. "Most higher-quality TVs have cone-filter circuitry and can realize improved recording resolution," says Huber.

On the Beta front, Sony's high-resolution counterpart is ED (extended definition) Beta, a technology for which there may never be a consumer market. Sony vice president for consumer video Mike Meltzer says there are still no plans to market a consumer ED Beta machine, although the 500-plus lines of resolution make the product ideal for professional industry markets.

Somewhere in between is digital video, which allows for special effects such as picture-in-a-picture, freeze frame and strobe motion. Pioneered by Toshiba, digital VCRs loom large in the VCR picture, although they probably don't have the potential of S-VHS. "The two serve different consumer needs; digital is tricks but it doesn't serve the day-in, day-out benefit that S-VHS does, so the long-term potential for S-VHS is higher," says Huber.

As new picture developments take hold, so too do sound developments. VCRs with built-in MTS stereo are expected to more than triple over the next two years, according to the EIA. By 1988, MTS is expected to be in 24% of all VCRs sold that year. Hi fi, meanwhile, occupies around 20% of current sales.

Growth of those developments could pave the way for surround sound in new VCR
(Continued on page V-31)

Look out! Eight fast-moving action titles are headed straight for your store. Specially-priced for the holiday selling season. Starring Chuck Norris, Charles Bronson, Charlie Sheen, Billy Crystal and more. Call your MGM/UA Home Video distributor now. And look out for the consumer campaign headed straight for TV and newspapers nationwide.

WAREHOUSE SHIP DATE: OCTOBER 27, 1987
SALE ENDS FEBRUARY 28, 1988

*Manufacturer's suggested list price per videocassette.



† **VIDEOPHONIC™**
SOUND BY SDDS

© 1987 MGM/UA Home Video, Inc.



"Light Of Day" (Vestron)

with a list of titles," he says, and tells me what they expect. From there on it becomes ours. We write the program, pre-book, do surveys and forecasts."

Under Puleo's direction, the operation has become highly computerized and systemized with a customized telephone system. "Any distributors calling in always get the person who is responsible for that territory." Orders can be turned around within 48 hours.

As the front line between marketing and distributors, Puleo

says Chicago has also become a center for promotional ideas, as the team brainstorms individual title promotions and series campaign promotion. Most premium ideas also emanate from Chicago.

"But you only get as big as the amount of time you put in," he says. You are only as good as your next title. You can't rest on your laurels in this business. We do more promotions and projects than anyone else. "We attempt to stimulate sales, which is not an easy task considering the competition. It's imperative that our re-

gional managers have credibility with an account and I know they do."

Particularly gratifying, says Puleo, is being able to achieve high unit sales on a title that has had either no or little exposure such as the Mickey Mantle sports instructional tape. "That makes you proud." On the theatrical side, the goal to maximize the sale—make the extra effort—even on blockbusters. "We pride ourselves with the best working relationship with distributors," says Puleo. "Our people are respected. We've never touted being number one. We think of ourselves as a good company. We're a fair company. We treat everyone alike... whether they are big or small. The smallest distributor is treated like the largest distributor."

prime retail areas, based on distributor location. Retail and market information flows from distributor to regional sales manager and then to an area supervisor. Each area supervisor, located in eight regions around the country, passes that information to a half-dozen or so merchandisers in that area. "The area supervisor," she says, "never has contact with the distributor. All the input the distributor has to give goes through the sales force. Our regional sales managers get input as to which accounts are buying in on certain programs, which are viable sell-through accounts and which need display help." The merchandisers also visit dealers who are simply looking to familiarize themselves more with CBS/FOX.

In all, says Terranova, more than 3,600 retailers are seeing a CBS/FOX Video merchandiser once a month. "Both the merchandisers and the retailers win," she says, as the company has also created national display contests tied to such promotions such as Five Star, Spotlight, James Bond, Elvis Presley and Marilyn Monroe. The Playhouse and Key labels also get the merchandiser treatment.

"It creates an excitement to buy in," she adds, "We've already seen and increase in sales because of this." The program is also effective for B and lesser known titles, she continues. "We're not there to sell them but to make them aware of a title and what it's about." Frequently, she says, merchandisers will create an in-store display or other point-of-sale material as a way to pre-test consumer demand. "We'll discover that the title was bought because demand was generated."

Is there a quantitative way to measure the effect of putting up B title displays? "No, I can't come back with a percentage but I can say we are getting input that retailers are coming back with orders.

"If we're covering 4000 retailers," she says, "and if half are taking a B title that they might not have taken, then we're getting the most out of our dollar." ■

By Jim McCullaugh

"You are only as good as your next title. You can't rest on your laurels in this business."

"We treat everyone alike...whether they are big or small. The smallest distributor is treated like the largest distributor."

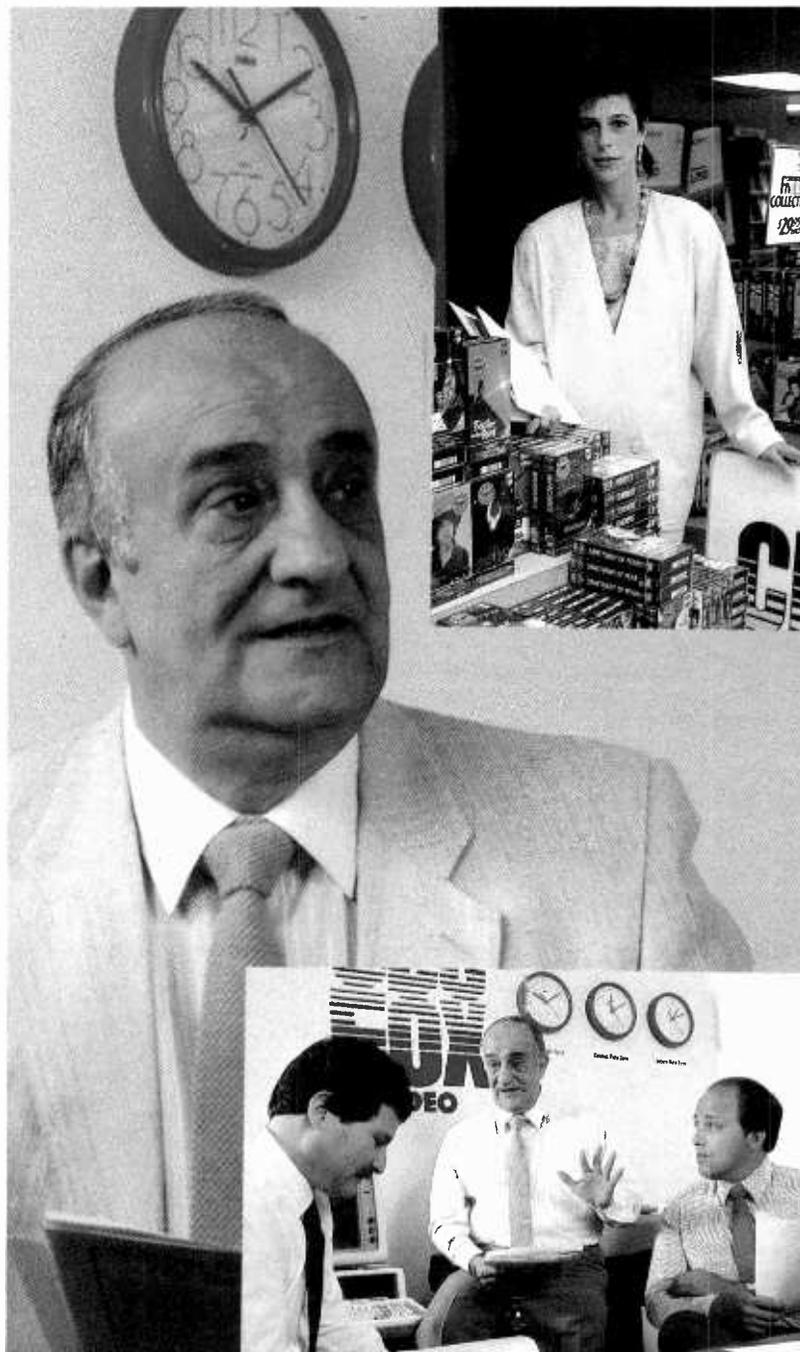
Sam Puleo
 Group V.P., Sales

"The merchandisers do not sell product but we've become a very effective sales tool in our own right."

Laura Terranova
 Director,
 Merchandising

Upper right Laura Terranova.

Lower right, Sam Puleo, center, discusses sales strategies with Don Rosenberg, left, Director, Sales, for Key Video and Larry Andjulis, Director, Sales for CBS/FOX Video.



puterized typesetting equipment as well as sophisticated video editing facilities used to produce as many as seven trailers a month. Outside vendors, however, are still employed, he says, "on purpose, to keep our work fresh."

Davi and staff say they are well-aware of how fiercely competitive home video is, particularly in the critical packaging area.

The company has already implemented a number of subtle graphics changes in the past year with yet more innovations on the back burner. The trend, he indi-

cates, is towards a more stylized, contemporary simplicity driven in large part, he adds, by confusion in the marketplace. Cassette graphics, however, he acknowledges, is a delicate balance between licensor requests and artistic intuition.

"Licensors," he says, "still control what the graphics should be. In most cases the theatrical artwork carries over. Sometimes a theatrical poster may work very well with an audience but when it's reduced to the size of a videocassette, it may not have the im-

pact necessary to compete in the video retail environment. We'll go back to the licensor if we feel the need to change theatrical art." At times, he says, creative has a different recommendation for what the message should be. "And we've come up with our own new and different designs irrespective of box office." Case in point: the dramatic new spider web imagery of "Black Widow."

Longterm, says Davi, "we'd like to see more experimenting in terms of designs and techniques." An example of being able to innovate graphically was the packaging of the Marilyn Monroe series—dramatic imprinted silver and red graphics.

"It's a look designed not simply to be different, but to get more attention on the shelf and to tie in effectively with our selling programs."

Other fresh examples of what creative is attempting to bring to marketing are the Spotlight and Elvis Presley series designs. A more subtle breakthrough was the packaging for "Peggy Sue Got Married," significant because its logo treatment and layout deviated from long-established CBS/FOX Video formats.

"Our new Senior management is young and aggressive. They encourage us to take risks, to lay aside the old methodology if a change can get us more effective sell-through. In fact, we're currently rethinking the entire process of new product launches to get the job done better."

The creative department, says Davi, has also been able to serve notice on the competition with the upsurge in original programming, as well as music video product.

"We can do a lot with original programming," he says. "music and sports video is a good example. We've done a lot of fresh things there since we don't have the same kinds of restraints as in theatrical."

Davi says he and his staff are also looking to retailers for feedback and new ideas. "We'd like to get our creatives out in the field more. We're also in the process of setting up an 800 number to be used exclusively for P.O.P. feedback."

*a*sk Sam Puleo, Group Vice President, CBS/FOX Video, "why Chicago?" and he'll tell you it's the most logical and efficient place to headquarter the company's sales activities. The decision to base all U.S. sales activity there was mostly a function of evolution, stemming from early Magnetic Video and 20th Century Fox Video days. Now that the operation, says Puleo, is running at full tilt—processing about 2,000 orders a month and millions of dollars for CBS/FOX, Playhouse and Key product—Chicago has become the company's front line for sales.

In fact, the sales operation has been so successful that August 1, 1987 marked a move to a new headquarters with double the square footage.

One key advantage to the Midwest is geographical. O'Hare Airport is only an hour-and-forty-five minutes from New York and three hours to the West Coast.

When the Chicago sales operation begins its day, says Puleo, they are practically in sync clockwise with the East and West Coasts.

"It works like a charm," he says. Additionally, the headquarters of some of the largest U.S. video wholesalers, such as Des Moines-based Commtron, also have Midwest locales, another advantage.

"It mostly branches the West," says Puleo, "70% of the business is East of the Mississippi."

One other advantage, says Puleo, is the lack of headquarter distractions. The end result: more focus on sales.

Puleo credits much of his operation's success to the caliber of people in the sales division. "It all boils down to people," he says proudly, many of whom have been handpicked and have been with the company for lengthy periods of time. The sales operation is responsible for entering and fulfilling an order, contacting operations, working through the credit department, and other daily contact with distributors. Sales is also a focal point for new distributor inquiries, point of sale inquiries, dealer direct mailings, checking orders and other "front end" activities.

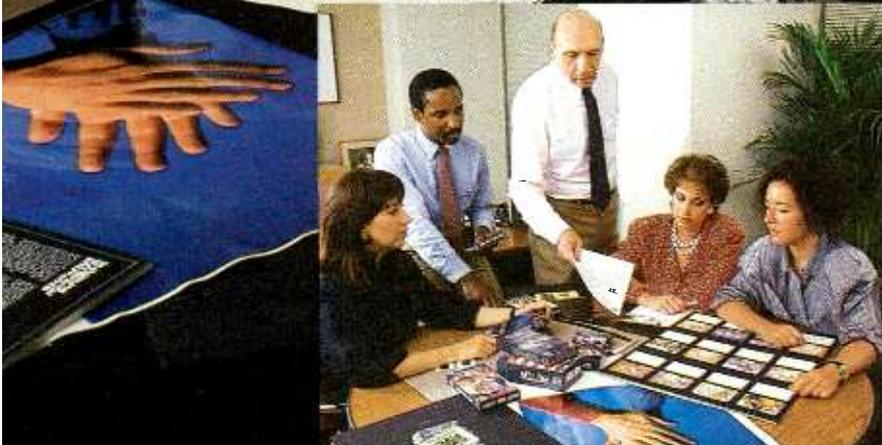
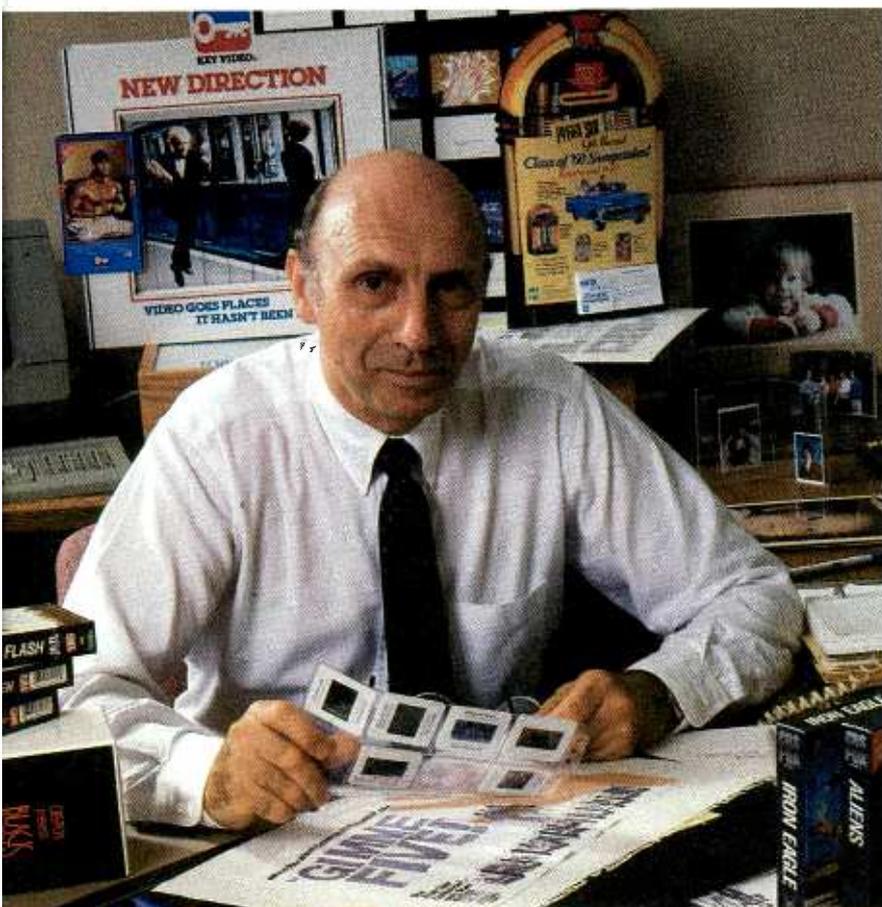
"The company supplies me

"We can do a lot with original programming," he says, "music and sports video is a good example. We've done a lot of fresh things there since we don't have the same kinds of restraints as in theatrical."

"We're currently re-thinking the entire process of new product launches to get the job done better."

Dick Davi
 Director, Advertising &
 Creative Services

Dick Davi, center reviews future marketing communications programs with left to right, Laura Goodman, Manager, Graphics, George Howell, Supervisor, Packaging, Lori Feldman, Associate Director, Advertising and Allyson Johnson, Associate Director, Video.



aging, advertising and promotion are being blueprinted. Because the industry is still young, there's no textbook with all the answers, but the CBS/FOX label, says marketing vice president, John Hayden, plans to maintain a leadership position.

"We are fortunate to have the outstanding titles available from our parent organizations, CBS and Twentieth Century Fox. In addition, we have a major opportunity with product," he says, "that falls into the Key label...films that we acquire from independent sources such as Skouras and Island. The challenge is to market them more effectively."

Like other businesses, with product segmentations, explains Hayden the CBS/ FOX, Key, and Playhouse labels will continue to maintain their identities—only more so.

"CBS/FOX is our flagship label and will continue to carry major feature releases. Key," he says, "will continue to stand for classical films such as those highlighted in the Spotlight series but we are also looking to further segment specialty and art films. Within the Key brand we plan to find new ways to draw more attention to those films...finding out what markets are doing the best with them. The name of the game is target marketing. Some video retailers focus more on those types of films. We want to find out who those people are and where the growth is and go after it. There are marvelous opportunities." Likewise with children's programming, he says.

"We have a lot of equity in the Playhouse name" he adds. "We want it to stand for the finest in family programming and continue to build on it. We have outstanding product...Mr. Wizard... Mr. Rogers... Kids In Motion... Dr. Seuss... Romper Room... Dennis The Menace... Jim Henson's Muppets. The business is very title-driven but in specialty labels, confidence in brand name is important. We want consumers to look at Playhouse as the best... and that's worth going after."

For the future, he suggests, new label alternatives and newer packaging and graphics concepts are all under the microscope. He

cites the recent Marilyn Monroe series as an example of a "major departure" in how catalogue product was marketed, with unique packaging and consumer promotion. "It's a dramatic new look. We are looking at making packages as contemporary as possible. Packaging can be your strongest advertising. We've also stepped up our activities in consumer promotions."

Looking downstream, Hayden identifies several areas of concern. "Product availability. It's tougher to acquire A and good B product. It's a lot more competitive. Now it's a case of who markets them best and gets the return on investment.

"The transition between rental and sell-through. The sell-through business from the manufacturer standpoint is directed more at the consumer. The rental business is aimed at the consumer but there's also a lot of retail emphasis. There are two distinct marketing challenges.

"As the sell-through business grows, there should tend to be more emphasis on consumer advertising.

"Pricing. How do we price in the future? As prices continue to rise, I have concerns about retail open-to-buy and the potential on specialty and children's titles." "There's still an awful lot of opportunity in this business. We'll learn by doing and by using some of the applications that have worked well in other industries.

"Overall, we want to help the video dealer. It's all going to boil down to one thing...direct product profit." In other words, what product is really turning and what titles will respond to consumers' demand while delivering the best bottom line to the retailer."

Retailers are increasingly looking at what manufacturers are doing the most for them. We think we are."



Richard Davi, director, advertising/creative services, CBS/FOX Video, likes to think of his department in terms of an independent agency that "services three cli-

ents—CBS/FOX Video, Playhouse and Key."

His increasingly sophisticated area works on over 200 titles a year. This translates into a staggering 1,300 plus projects and an even more mind-boggling 24,000 plus contacts with various outside vendors.

Creative services is the nerve center for all interaction between marketing and all advertising and promotion be it product packaging, point-of-sale material, print and television advertising or other expanding communications

needs.

"Almost all creative is done on premises," he says. "We're a full-service agency for all the product that comes out of the three companies. From concept to execution to delivery, we do it all."

Apart from the obvious economic advantages in-house provides, he says, the department "knows this industry better than anyone else outside could." The goal: not state-of-the-art but ahead-of-the-art.

To that end, the department is now equipped with its own com-

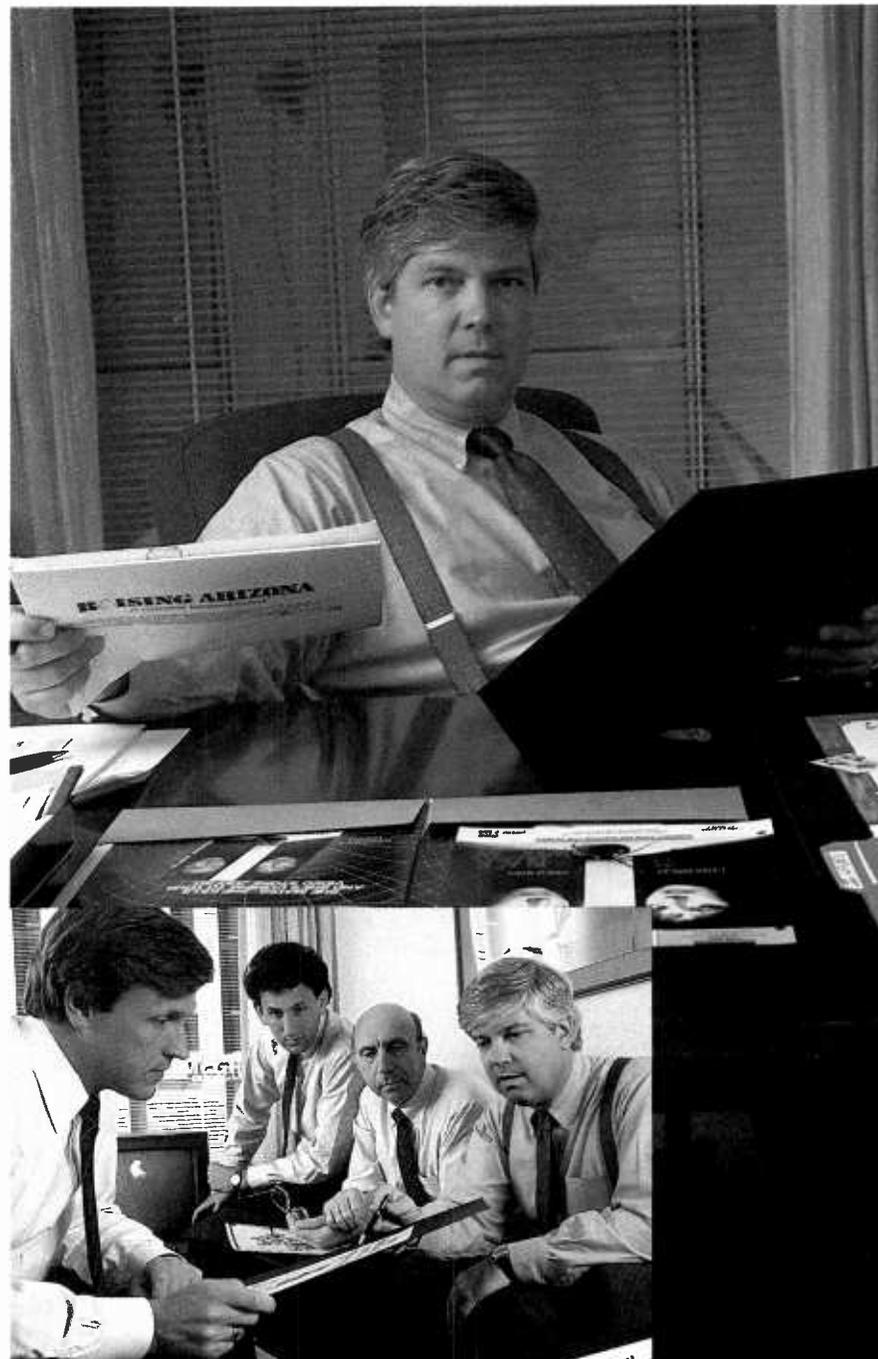
"The name of the game is target marketing."

"As the sell-through business grows, there should tend to be more emphasis on consumer advertising."

"Retailers are increasingly looking at what manufacturers are doing the most for them. We think we are."

John Hayden
V.P., Marketing

John Hayden, right, reviews marketing programs with left to right, Bruce Pfander, Director, Marketing CBS/ FOX Video, Ken Ross, Director, Non-Theatrical Programming and Dick Davi, Director, Advertising & Creative Services.



coordination of many activities such as supervision of original productions, acquisition of existing properties plus marketing strategy and selling." Ross points out that in many ways the role of a video company in the non-theatrical area is closer to that of record companies or book publishers or the theatrical distribution of movies.

Presently Ross is devoting a large part of his efforts to music and sports programs. CBS/FOX has been in the music video business for a number of years under the guidance of Ross. He has built up a strong catalog of product and feels this area is slowly maturing, though perhaps at a slower pace than others predicted a few years ago. The development of a separate sports label occurred more recently with the introduction of Mickey Mantle baseball instructional titles plus a variety of roundball programs arising from an agreement with the National Basketball Association. A variety of other programs are under development in areas outside the sports and music categories. To uncover these programs, Ross relies heavily on the efforts of Anne Upson, Director Programming/Special Projects/Acquisitions. A recent non-theatrical "find" of hers is a teenage workout program featuring Tempestt Bledsoe of "The Cosby Show," which CBS/FOX plans to release this October. Ross firmly believes that non-theatrical programming requires innovative positioning and marketing strategies somewhat different from the traditional ones used in the videocassette business. For example in the area of distribution, Ross believes that no one channel can provide sufficient awareness and volume. Rather many different distribution pieces must be put together to generate a successful level of sales. Traditional video stores, mass merchants, sponsorship, premiums, other retail outlets and direct-to-consumer channels are all pieces of the puzzle. Ross explains that "what we are doing now is putting the puzzle together and developing the network of contacts needed."

Ross explains that CBS/FOX also recognizes the need for un-

usually close integration between the product concept and marketing strategy in the non-theatrical area. "It's very important," he says, "that sales and marketing ideas be tied in up front before any scripts are written, or in many cases before a deal is made."

Ross has already taken music video out of the framework of normal movie marketing. He observes, "management saw early on that we were dealing with a different kind of product with different customers and a need for non-traditional forms of marketing. We began by building the way music itself is marketed." Thinking this way has led to different packaging, special promotions that tie-in to concert tours, radio station promotions, MTV advertising and joint advertising with the record label.

Also Ross has emphasized the importance of releasing a videocassette as close as possible in time to the album release. More and more he has been able to make this happen. Recently, "Priest...Live" was released simultaneously on videocassette, audio cassette, record, and CD. All these formats were jointly advertised and promoted.

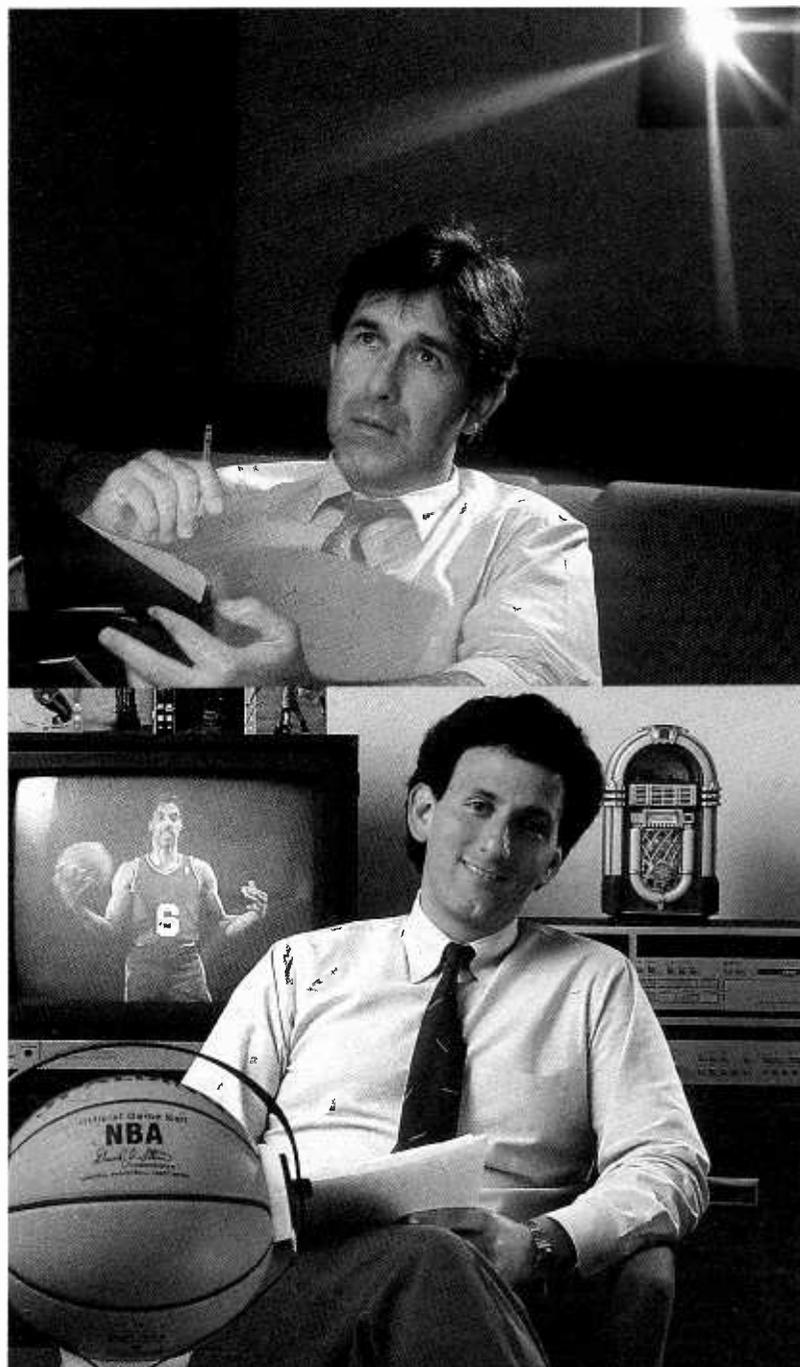
Why the push into sports? Ross explains that, "We felt it important to develop another line of non-theatrical where we could have product flow and credibility at retail. We wanted to move away from just doing a number of one-off deals with no continuity. We are really thinking in terms of developing product 'franchises.' We felt sports was an area where we could come up with a number of programs that could work together and reinforce each other. Moreover the mentality of the sports business lends itself well to the video transition, and there is a tradition of sponsor involvement." Ross feels the association with the NBA was a good place to start because the NBA brings a number of special opportunities to the table, e.g., programming footage, product flow, mail order catalog sales, team arena sales, and on-air promotion. Ross points out, however, that it is crucial to provide sports programming that delivers something different from the standard television fare. For in-

stance, Dr. J's Basketball Stuff contains a unique interactive "housecall" section where the viewer gets to go one-on-one with Dr. J.

As to the future, Ross says, "There is still a lot of exploration needed. At this stage it is very hard to pinpoint exactly which types of programs are going to work the best. It's really a sub-industry that's starting out more or less on the ground floor. We're pioneers searching out the most attractive ways to go. Appropriate forms of product and new chan-

nels of distribution have to develop together. We have to carve out these new pathways step by step. It's really very exciting!"

The challenge of strategizing long-term marketing of home video is a major priority at CBS/FOX Video. As the business continues to evolve, the major components of marketing a consumer product, i.e., pricing, pack-



"There's a voracious appetite for product in the marketplace. We're well-seeded and will continue to be within the top companies competing for product."

CBS/FOX is "aggressive but conservative in what we will buy. We are keenly aware of what the market will bear and are very marketing driven."

Stephen Poe
 Sr. V.P., Programs & Acquisitions

"The key," says Ross "is that non-theatrical programming needs to be looked at in a totally different manner than movies on videocassette."

"There is still a lot of exploration needed. At this stage it is very hard to pinpoint exactly which types of programs are going to work the best. It's really a sub-industry that's starting out more or less on the ground floor."

Ken Ross
 Director,
 Non-Theatrical
 Programming

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P H I L I P S A N D D U P O N T O P T I C A L



MCA PROMOTION

(Continued from page 52)

We've put together the most aggressive retail campaign possible."

Mann says that MCA's contribution will also include a tip-sheet ad campaign as well as the funding of local consumer advertising during the first 60 days of release.

"I'm looking for the regionalization of records," Mann says.

He adds, "The difference between this and other campaigns is

you can't put in a healthy discount and then walk away from it."

Other artists scheduled for promotion in the Kickin' Off The Hits campaign are Walk The Moon, a duo featuring guitarist Alain Johannes of the former MCA act What Is This, and urban pop performers Pebbles and Brenda K. Starr.

CHRIS MORRIS



by Earl Paige

CONVENTION OVERLOAD: Label and distributor sales executives are complaining about what will be a very hectic travel agenda in September. Confabs of three key retail accounts overlap. The 197-store **Camelot Music** web huddles Sept. 11-14 at Pheasant Run Resort in St. Charles, Ill.; the 546-store **Musiciand Group** will meet Sept. 13-17 at the Arrowwood Radisson in Alexandria, Minn., near the Twin Cities; and the 72-outlet **Record World** web will gather Sept. 13-16 at the American Host Farm Resort in Lancaster, Pa., where it met in 1986.

Close on the heels of those events comes a gathering staged by Hagerstown, Md.-based wholesaler **Interstate Record Distribution**. The Gideon Putnam Hotel in Saratoga Springs, N.Y., will be the site of Interstate's sales meeting, slated for Sept. 17-20. Some label brass will feel compelled to visit all four meets, which will no doubt lead many to abandon hope for the golf matches that often accompany a convention's schedule.

Travel for video vendors may be even more congested: Video product is a factor for all four accounts, and the 121-store video chain **Erol's**, based in Springfield, Va., is holding its first-ever convention at the Sheraton Lakeview in Morgantown, W. Va., Oct. 4-6.

The catalyst for so many meets being held in the autumn, no doubt, is the chains' desire to use these forums as a catalyst to pump up the troops and tune up systems for the fourth-quarter, holiday selling season.

BATTER UP: Hats off—or should we say caps off—to **MCA** for coming up with a clever keepsake to reinforce its country-music-campaign tie with major league baseball (Billboard, Aug. 8). Some 600 buyer types at retail and wholesale firms have received autographed baseball bats, provided by promotion co-sponsor Rawlings. What makes the lumber unusual is that each bat bears the recipient's own signature. Unbeknownst to the purchasing execs, the label had collected their John Hancocks, even before the campaign was announced, to pull off the surprise.

DON'T KNOCK WOOD: Amid all the mauves and neon, chains are still that finding wood goes with the new look. At **Disk Jockey**, Owensboro, Ky., which has burgeoned to 45 stores in 16 states, **Dale Taylor**, administrative operations director, says, "Our stores are undergoing a real metamorphosis—natural woods, mauve and gray carpeting, neon, reflective glass." Also utilizing wood on walls and some neon is 12-store chain **Flip Side** in the Chicago area, says **Carl Rosenbaum**, president.

INDEPENDENTS' DAY: Independent record stores continue to flourish, despite many markets being occupied by the chains. An example is offered by **Sam Greenberg**, who founded **Cut Corner Records** eight years ago across from the Univ. of Kentucky campus in Lexington. Greenberg, 32, says, "We started out with 300 square feet, selling used records." Now Greenberg's store is a 2,000-square-foot combo. Clearly, the proximity to the school is key. "We do a big volume in foreign film rentals and independent audio labels and imports." Are there more Cut Corners on the drawing board? Greenberg isn't saying.

In Tuscaloosa, Ala., **Shelly Rosenzweig** adds another point about independent start-up and survival: You should have another job, which often means you should have partners. Rosenzweig, 38, works at the **Indian River Mental Health Center**. "One day we were thinking and just decided we could open a record store," he says, explaining how fellow staffers **Barry** and **Ann Green-Burns** joined in. The result, **BeesWax Music-Market**, was opened last fall in a 1,100-square-foot space. Rosenzweig, who admits to being a "vinyl junkie," worked for a year at **Turtles Records & Tapes**, so he had interest and experience. **BeesWax** specializes in jazz, tying in with **WUAL** and **WFFX**, and has a ticket service. And yes, Tuscaloosa, with a 100,000 population, has representation from several chains, including **Turtles**, **Musiciand**, and **Sound Warehouse**.

In Missouri, independent **Record Wear House** is doing well in St. Joseph, despite the presence of **K mart**, **Wal-Mart**, and **Musiciand**. Diversification has been key for the store, says manager **Tina Phillips**, who sites the T-shirt department that gives the store its name. Owners **Mickey** and **Susie Bohart** opened the store in Indianapolis 10 years ago and moved to Missouri in 1980. Used cassettes also contribute to the store's success.

Assistance in preparing this column provided by **Geoff Mayfield** in New York. To reach **Retail Track**, contact marketing editor **Earl Paige**: 213-273-7040.



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ALBUM RELEASES

(Continued from page 57)

JAZZ

BOB FLORENCE LIMITED EDITION
Trash Can City
CD Discovery TRCD-544/NA

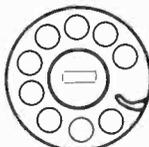
BILL HENDERSON
Live At The Times
CD Discovery DSCD-779/NA

BENNIE WALLACE
The Art Of The Saxophone
CD Denon CY-1648/NA

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

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TRENDS

ISSUES

NEWS

DEVELOPMENTS

VIDEO PACKAGING

is in the midst of an evolution—and its impact on video merchandisers is profound. As the video industry explodes with new releases in every market category—from Hollywood movies to how-to's and children's video tapes—manufacturers and retailers alike are seeking to maximize sales while meeting the demands dictated by a variety of video tape formats, and manufacturing trends.



With video manufacturers seeking to reduce production costs and offering videos at ever lower selling prices, solid bleached sulfate (SBS) all paper board folding cartons have emerged as the packaging of choice over the more expensive vinyl clamshells. Though price is the primary factor, graphics and a move toward standardization of packaging size are equally important. Many companies are replacing formatted designs which carry through all of their packaging, and are beginning to emulate the marketing strategies of books and records. The use of designs unique to each selection allows the title to sell itself more effectively in concert with comprehensive point-of-purchase, advertising and promotion programs.

As retailers use their space to both rent and sell video tapes, the concerns of packaging are paramount. Although in the past there has been a vast range of styles and sizes in packaging, the trend is clearly moving toward standardization. A major factor in this decision is economic. As more duplicators use automatic magazine loading, the demand for standard sizes and styles of folding cartons to house them increases. Not only does automatic loading allow for significantly increased production volume, it decreases labor costs since manufacturers no longer have to fill clamshells by hand. Standardization is also very attractive to retailers, since it allows them to systematize shelf space and display videos to their best advantage, making them directly accessible to consumers for full marketability.

As the market continues to expand, packagers are working with the video companies to continue to develop the kind of packaging that contributes to effective merchandising. Interested in talking with us about your video packaging direction? **CALL KEITH KIEDINGER, NATIONAL MANAGER OF PACKAGING SALES FOR QUEENS GROUP, INC. AT 718-457-7700.** We'll be glad to expand on our point of view and discuss your specific needs.



INDUSTRY CONSIDERS BENEFITS OF BUILT-IN ANTI-THEFT EAS PROTECTION

SHOPLIFTING

costs U.S. retailers \$30 billion each year. Many retailers—especially video and record merchants whose profit margins are slim—are exploring the viability of electronic article surveillance (EAS) technology to protect their bottom lines.

"We believe built-in, anti-theft protection may be a significant factor in combatting shoplifting," suggests Richard Roth, executive vice president of Queens. "Incorporating EAS devices directly into the packaging of video tapes, CD's and cassettes during manufacture will be the easiest and most cost effective for video retailers."

To back up this belief, last year with the cooperation of Warner Brothers Records, Queens produced a prototype for in-package production using an electromagnetic system which utilizes a low cost, hair-thin target.

The potential to guard against shrinkage and protect profits has not escaped the notice of video tape and music retailers either. A joint Security Device subcommittee was set up for 1986-87 by NARM and the Video Software Dealers Association (VSDA) to explore the viability of integrating EAS technology into video and audio tapes.

"Retailers have particular concerns in selecting an EAS system, since their merchandise is based on magnetic technology similar to EAS," notes Roth, also a subcommittee member. "Therefore, it's critical that the deactivation and reactivation process of an EAS system doesn't result in damage to the video or audio products." It is hoped that independent testing will find which EAS systems are most effective, so that a universalized monitoring system can be implemented.

In the case of video or music packaging, recyclable targets would be integrated into the internals of the carton when it is being folded and glued—giving the potential shoplifter no clue to either its existence or location.

"We're working closely with the NARM/VSDA subcommittee to develop a workable means of integrating EAS targets into video and music packaging," says Roth. "We intend to be in the forefront once a standardized direction is determined."



New Board Members Stand United Against PPT

BY GEOFF MAYFIELD

NEW YORK The four individuals who recently won seats on the Video Software Dealers Assn.'s board of directors each represent different segments of the market, but all of them agree that the issue of pay-per-view cable television will be a priority during their terms in office.

Allan Caplan, whose Omaha, Neb.-based Applause Video has a total of 69 locations in its retail, franchise, and rack divisions, represents the multichain operation. Incumbent Dave Ballstadt, with his 10-store Twin Cities web Adventures In Video, is a regional chain operator. The other re-elected board member, Lou Berg, illustrates the superstore concept with his 14,000-title Audio/Video Plus in Houston. Carol Pough exemplifies the mom-and-pop shop with Video Cassettes Unlimited in Santa Ana, Calif., which she runs with her husband, John Pough, past president of VSDA.

However, despite their diverse profiles, the four agree unanimous-

ly that PPV is the organization's most compelling issue, further proof that the issue of pay TV will be the focal point of this week's VSDA convention in Las Vegas (Billboard, Aug. 1).

Says Caplan, "Studios need to understand who pays their salaries: It's not PPV, it's not cable—it's the VSDA and the entire video retail industry."

Pough and Berg both note that PPV brings the issue of Macrovision and other antitaping measures taken by video manufacturers into sharper focus.

"You can record anything you damn please at home off cable or pay-per-view," says Pough. "For \$5 or less, the cost of a blank tape, you've got a copy of a movie that you don't need to buy or rent."

Ballstadt acknowledges that movie makers have the right to realize new income channels: "They have the right to do what they want with their product," he says. "They can market it here, they can market it there." At the same time, the Minneapolis-area dealer feels a case can

be made that will lead studios to a perception that violating a home video's window with PPV exposure may cause those companies' video divisions to lose out on additional sales.

Like VSDA executive vice president Mickey Granberg, Ballstadt is hopeful that this potentially volatile issue can be addressed in a less-than-emotional manner. He agrees with Granberg's intention—that PPV "needs to be addressed on a logical level."

Since May, the trade group has asked its members to chronicle print

and broadcast ads in which cable companies position PPV channels as an alternative to shopping at video stores (Billboard, June 6). Such documentation, coupled with the fact that dealers in PPV markets do tend to buy fewer copies of titles that are being broadcast on pay channels, may well give the VSDA the ammunition it seeks.

The most common solution that video retailers cite in response to the slice of action that PPV takes from home video is for studios to offer the same sort of window between videocassette release and

PPV exposure as now exists between theatrical and home video release.

Even a such a window, however, does little to appease Caplan, who is known for taking an aggressive stance on industry issues. He wants to take a drastic step and insist that studios release movies through both theaters and home video at the same time.

Caplan's approach is not by any means a unanimous retailer response. "We need the theatrical release to promote the video release," (Continued on next page)

FOR WEEK ENDING AUGUST 22, 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 |
|-----------|-----------|---------------|--|--|-----------------|----------------------|
| 1 | 2 | 11 | HERE'S MICKEY! | Walt Disney Home Video 526 | 1987 | 14.95 |
| 2 | 1 | 43 | SLEEPING BEAUTY | Walt Disney Home Video 476 | 1959 | 29.95 |
| 3 | 4 | 11 | HERE'S DONALD! | Walt Disney Home Video 527 | 1987 | 14.95 |
| 4 | 3 | 11 | DISNEY'S SING-ALONGS: HEIGH-HO! | Walt Disney Home Video 531 | 1987 | 14.95 |
| 5 | 6 | 10 | HERE'S GOOFY! | Walt Disney Home Video 529 | 1987 | 14.95 |
| 6 | 5 | 99 | PINOCCHIO ◆ | Walt Disney Home Video 239 | 1940 | 29.95 |
| 7 | 10 | 99 | DUMBO ▲◆ | Walt Disney Home Video 24 | 1941 | 29.95 |
| 8 | 11 | 11 | HERE'S PLUTO! | Walt Disney Home Video 528 | 1987 | 14.95 |
| 9 | 13 | 62 | WINNIE THE POOH AND THE BLUSTERY DAY ◆ | Walt Disney Home Video 63 | 1968 | 14.95 |
| 10 | 12 | 62 | ALICE IN WONDERLAND ▲◆ | Walt Disney Home Video 36 | 1951 | 29.95 |
| 11 | 9 | 62 | WINNIE THE POOH AND TIGGER TOO | Walt Disney Home Video 64 | 1974 | 14.95 |
| 12 | 7 | 11 | WINNIE THE POOH AND A DAY FOR EYORE | Walt Disney Home Video 65 | 1983 | 14.95 |
| 13 | 14 | 11 | THE RELUCTANT DRAGON | Walt Disney Home Video 533 | 1941 | 14.95 |
| 14 | 8 | 41 | DISNEY'S SING-ALONG SONGS | Walt Disney Home Video 480 | 1986 | 14.95 |
| 15 | 17 | 71 | THE SWORD IN THE STONE ◆ | Walt Disney Home Video 229 | 1963 | 29.95 |
| 16 | 21 | 42 | CHARLOTTE'S WEB | Hanna-Barbera Prod. Inc. Paramount Home Video 8099 | 1973 | 19.95 |
| 17 | 15 | 94 | ROBIN HOOD ◆ | Walt Disney Home Video 228 | 1973 | 29.95 |
| 18 | 19 | 11 | SILLY SYMPHONIES! | Walt Disney Home Video 530 | 1987 | 14.95 |
| 19 | 16 | 31 | A TALE OF TWO CHIPMUNKS | Walt Disney Home Video 477 | 1986 | 14.95 |
| 20 | 20 | 61 | WINNIE THE POOH AND THE HONEY TREE ◆ | Walt Disney Home Video 49 | 1965 | 14.95 |
| 21 | 23 | 6 | RUMPELSTILTSKIN | Media Home Entertainment M919 | 1986 | 79.95 |
| 22 | 18 | 23 | THE TRANSFORMERS: THE MOVIE | Family Home Entertainment 26561 | 1986 | 79.95 |
| 23 | 24 | 36 | THE ADVENTURES OF TEDDY RUXPIN | Children's Video Library Vestron Video 1547 | 1986 | 24.95 |
| 24 | NEW ▶ | | THE CARE BEARS FAMILY STORYBOOK | Lorimar Home Video 193 | 1987 | 69.95 |
| 25 | 22 | 3 | CRICKET'S CLUBHOUSE | Hi-Tops Video HT 0035 | 1987 | 14.95 |

● 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.

Erol's Plans Convention

Event Will Kick Off 4th Quarter

NEW YORK Erol's, the 121-store video chain based in Springfield, Va., will stage its first company convention this fall.

The meet, which will be called Erol's Magic Show '87, is scheduled to take place Oct. 4-6 at the Sheraton Lakeview in Morgantown, W.Va.

Ron Castell, vice president of marketing for the chain, says the agenda has not yet been firmed up.

However, he adds that the meet will have a similar structure to conventions that are staged by record chains.

"It's a kickoff to the last quarter, which is the biggest quarter in the video business," says Castell, who points to new VCR purchases and the myriad sell-through videocassette programs that boost business during the fourth quarter.

(Continued on page 64)

Billboard

Every Monday morning
we give you video business.

We reach the video store.

We know the video insider.

VSDA BOARD MEMBERS

(Continued from preceding page)

says Pough. But Caplan insists that his same-time release plan "will work. You can cook steak at home the same night you eat it in a restaurant—has that hurt the restaurant business?" he asks.

The rationale upon which Caplan bases his no-window solution is that home video revenue now outgrosses box-office receipts: "We do more money in our business than they do in the box office for any of the movies, other than the 20 or 25 top box-gross films," he says.

The four 1987 board-seat winners have additional varied priorities.

Caplan says he would like to see the trade group step up its efforts to inform dealers about nuts-and-bolts store issues, pointing out that many VSDA members are still new to the business of retailing. "We've got to get them a little street smart so they can compete respectably with the mass merchants.

"It's a must for the new dealers, and even for the older ones," he continues. "We're still babies [at Applause]. We're only 4 years old now, so there are still things we're learning at our company."

For Ballstadt, who has served this year as chairman of the regional activities committee, "further coordination between the regional chapters and the national board" is a high priority. "We're going to work on some things that will strengthen the regionals," he promises.

Ballstadt also sees a need for VSDA to broaden its perspective so that the trade group can address the needs of a "diversity of retailers, from small independents to the megadealers." He points to the burgeoning ALMI Group—the company now attempting to buy out the 627-store National Video web to add substantially to its holdings, which already include the 20-unit superstore chain RKO Warner Theatres Video and the 450-store Adventureland Video franchise—and Vestron Video—which has made overtures to land the 17-unit, Cincinnati-based chain The Video Store—as developments that mandate VSDA's need to be responsive to its larger members. He thinks input from VSDA's sister organization, the National Assn. of Recording Merchandisers, can help in this regard, because "they've been through it before." Three members now sitting on the video group's board were appointed from NARM's ranks, including VSDA vice president Lou Fogelman, Show Industries; NARM president Russ Solomon, Tower Records; and Noel Gimble, Baker & Taylor Video.

Both Pough and Berg place the issue of piracy high on the board's agenda. "You've got people around here who are renting for 49 cents and 89 cents, and you just can't do that if you're buying legitimate product," says Pough, who chaired VSDA's antipiracy committee from 1986-87.

"It's tough to compete when other stores are cheating," says Berg. "We have a guy in town here who rents as low as 23 cents." He adds that sometimes even the dealers who rent at 99 cents also make their own illegal duplicates.

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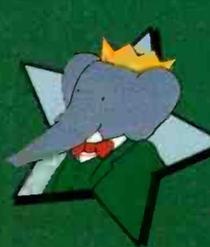


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VSDA BOOTH #1228

VIDEO RELEASES

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

THE ALLNIGHTER
 Susanna Hoffs, Deedee Pfeiffer, John
 Cusack
 ♣♥ MCA/\$79.95

BLIND DATE
 Kim Basinger, Bruce Willis
 ♣♥ RCA/\$89.95

THE BEST OF CHEVY CHASE
 Chevy Chase
 ♣♥ Lorimar/\$19.95

CITY PANIC
 Dave Adamson, Leeann Westgard
 ♣♥ Trans World/\$79.95

DEADLY RECRUITS
 Terence Stamp
 ♣♥ World/\$59.95

FESTIVAL OF CLAYMATION
 Will Vinton
 ♣♥ Pacific Arts/\$59.95

HIGH NOON
 Gary Cooper, Grace Kelly
 ♣♥ Republic/\$79.95

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 Meyrink
 ♣♥ New World/\$39.95

**LT. COLONEL OLIVER NORTH: HIS
 STORY**
 CNN Highlights of the Iran-Contra
 Hearings
 ♣♥ Turner/\$24.98

**THE NIGHT STALKER: THE RIPPER/THE
 VAMPIRE**
 Darren McGavin
 ♣♥ MCA/\$39.95

NUMBER ONE WITH A BULLET
 Robert Carradine, Billy Dee Williams
 ♣♥ MGM/UA/\$79.95

THE QUIET MAN
 John Wayne, Maureen O'Hara
 ♣♥ Republic/\$19.95

SQUARE DANCE
 Jason Robards, Rob Lowe
 ♣♥ Pacific Arts/\$79.95

STAR TREK IV
 William Shatner, Leonard Nimoy
 ♣♥ Paramount/\$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 New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

EROL'S CONVENTION

(Continued from page 62)

According to Castell, 200-300 management personnel will attend, including "people from all of our markets and all of our stores."

Borrowing a page from music retailers, Erol's will stage a vendor's day, which will feature not only videocassette manufacturers and accessories suppliers but also hardware representatives. The latter, Castell says, have a vested interest in Erol's: The dozen stores in the chain that carry VCRs and televisions will ring \$30 million-\$40 million in hardware sales this year, he claims.

To gain further insight on how to stage the convention, Heidi Diamond, Erol's director of media planning and development, attended part of the July 26-29 meet held by National Record Mart in Champion, Pa. Castell was a featured speaker at that convention (Billboard, Aug. 15).

GEOFF MAYFIELD

GIMME FIVE!

Gimme Five Star!

- The Alamo
- Cocoon
- Exodus
- Fiddler On The Roof
- The Good, The Bad, and The Ugly
- The Great Escape
- The Greatest Story Ever Told
- The Jewel Of The Nile
- My Fair Lady
- New York, New York
- Patton
- Places In The Heart
- Return Of The Jedi
- Rocky IV
- The Sound Of Music
- West Side Story

It's what you'll say when your customers are looking for great movies on video. And it's what your customers will say when they're able to buy those movies for only \$29.98 each!

To let your customers know they should say GIMME FIVE, we're producing a wide variety of in-store promotional material as well as an extensive advertising campaign.

The Five Star Collection. It'll have you—and your customers—shouting GIMME FIVE! GIMME FIVE STAR! See Your Distributor For Details.



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YOU'RE GONNA LOVE HARRY IN A BIG WAY.

Meet Harry, the lovable, 400 pound 'big foot' in one of the biggest comedy smash hits of the year, *Harry and the Hendersons*.

The whole family is going to be wild about Harry in this hilarious story of a typical American family's encounter with the legendary 'big foot,' starring John Lithgow and Don Ameche.

Put *Harry and the Hendersons* on your must buy list—It's worth Harry's weight in gold. To order, contact your MCA distributor today!

Color/1 Hr. 51 Mins. **PG**

HiFi Stereo Surround Digitally Recorded Videocassette #80677

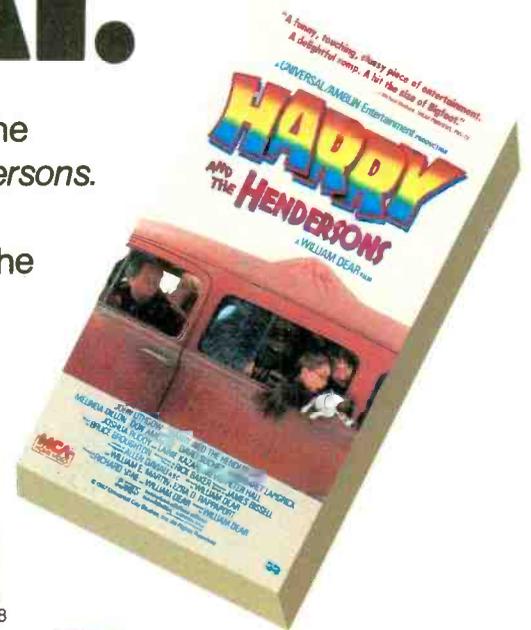
 Closed Captioned for the Hearing Impaired.

\$89⁹⁵ Suggested Retail Price

Street Date: November 12, 1987

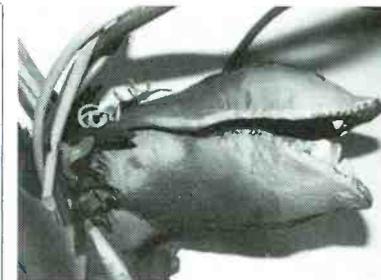
ON VIDEOCASSETTE

COMING SOON ON LASER VIDEODISC



MCA
HOME VIDEO
70 Universal City Plaza
Universal City, CA 91608





This homemade replica of the plant Audrey II from "The Little Shop Of Horrors" helped place the Warner tape among the top five rental cassettes at Twin Cities combo superstore Title Wave.

Celebrity Plant Attracts Renters

BY GEOFF MAYFIELD

NEW YORK Using in-store appearances by performers is by no means a new trick for video and record dealers, but an appearance by a plant is unusual.

That was the tack used by Title Wave, the Twin Cities combo superstore, to cultivate additional rentals for the Warner Home Video release of "Little Shop Of Horrors."

Title Wave president Lew Kennedy credits store merchandiser Thomas B. Lange for constructing a replica of Audrey II, the focal character of the 1986 Geffen Films musical. The plant's tentacles reach all the way to the ceiling, and Kennedy says the conspicuous display—which can be seen from all corners of the store—has helped the video reach a lot of customers. The title emerged as the year-old outlet's fourth highest renter in July.

Lange says he constructed Audrey II from "materials found around the house. Well, my house anyway, not *any* house—³/₄-inch foam rubber, liquid latex rubber, foam insulation cord, pipe cleaners, wire, and assorted other bits of junk.

"The basic shape was formed and sculpted from foam rubber, then covered with liquid latex and ordinary household paper towels to give it a plantlike texture," he adds. "Vines were formed from simple insulation cord. The plant was then painted with suitably organic colors and put into a simple, everyday plastic flower pot"

Audrey II was placed at the rental-return counter, says Kennedy. And at each return terminal, Title Wave cross-merchandised copies of the movie's soundtrack on album, cassette, and compact disk—along with videocassettes of Roger Corman's 1960 "Little Shop Of Horrors," on which the musical was based.

Located in the Minneapolis suburb of Crystal, the 7,500-square-foot store stocks 8,000 video titles in VHS and Beta, and some 45,000 pieces of prerecorded music (Billboard, Sept. 6, 1986). Title Wave supplements rental income with sell-through video.

Kennedy, former senior vice president of advertising and marketing for the 202-store Warehouse Entertainment chain, says the store is celebrating its first anniversary in August with advertised selections covering both video and audio product.

The Crystal store is the first of four area locations that Kennedy plans to open by the end of 1988.

GIVE YOUR CUSTOMERS A COLLECTION THAT MAKES OWNING LEGENDS AFFORDABLE!

1098

EACH SUGGESTED RETAIL PRICE

KEY VIDEO®

BETTE DAVIS

Jezebel
Juarez
The Letter
Now, Voyager
Watch On The Rhine
All About Eve
Madame Sin
Hush...Hush,
Sweet Charlotte
Pocketful of Miracles

HUMPHREY BOGART

The Petrified Forest
Dark Victory
They Drive By Night
High Sierra
Passage To Marseille
The Big Sleep
Dark Passage
The Treasure Of
The Sierra Madre
Key Largo
The Barefoot Contessa
The Left Hand Of God

JAMES CAGNEY

Public Enemy
Footlight Parade
A Midsummer
Night's Dream
The Roaring Twenties
13 Rue Madeleine
White Heat
What Price Glory

GARY COOPER

Sergeant York
The Pride Of
The Yankees
Along Came Jones
The Fountainhead
Vera Cruz

MARLON BRANDO

Burn!
The Fugitive Kind
Last Tango In Paris
The Missouri Breaks
Sayonara
Viva Zapata!
The Young Lions

WOODY ALLEN

Annie Hall
Bananas
Everything You Always
Wanted To Know About
Sex * But Were Afraid
To Ask
Love And Death
Sleeper
Stardust Memories
Take The Money
And Run

SYDNEY POITIER

The Defiant Ones
For Love Of Ivy
In The Heat Of
The Night
The Organization
Paris Blues
They Call Me
Mister Tibbs!

ERROL FLYNN

Captain Blood
The Charge Of
The Light Brigade
The Prince & The Pauper
The Dawn Patrol
The Private Lives Of
Elizabeth And Essex
They Died With
Their Boots On
The Sea Hawk
Gentleman Jim
Northern Pursuit

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VIDEO PLUS

BY EDWARD MORRIS

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

VIDEO VAULTS: Retailers can stock a lot of videotapes in the two new storage drawers from **Mill-rock** (207-324-0041). The units are available in a two-drawer form (24 inches deep by 48 inches wide by 16 inches high) and a three-drawer design (24 inches by 48 inches by 24 inches). Each drawer holds up to 100 VHS tapes.

The units are constructed of laminated hardwood, with full-extension and heavy-duty ball-bearing drawer slides. Each drawer can hold more than 150 pounds. Prices are available from manufacturer.

A BUCK BACK: Rebates are again in the spotlight, with **JVC** (201-794-3900) launching a highly promoted cash-back campaign to call attention to its line of T-120 blank videotapes. The company is offering consumers a \$1 rebate on each purchase of JVC T-120 tape—including its Premium Standard Grade, High Grade Super, Super High Grade Master, and Super Hi-Fi (excluding Super Pro). Consumers can get their rebates by mailing their cash register receipt, original coupon, and proof of purchase for each tape to the rebate center. There is a maximum of \$10 in rebates for each household or family.

The JVC promotion, which will run through Dec. 21, is supported by a dealer kit that includes a 9- by 12-inch standing easel card, an 8- by 10-inch flier, and two 50-count coupons. Line art and glossies are also available upon request from the local JVC office.

HIGH STEPPING: **Maxell** (201-641-8600) will announce two video promotions at the upcoming Las Vegas VSDA show—a “step-up” deal to introduce consumers to higher-grade tape and an audio/video cross-promotion.

When consumers buy two Maxell EX (Standard) blank videocassettes, they will get one HGX (High Grade) cassette at the same price, with all three tapes housed in a specially wrapped three-pack. Additionally, customers who buy two HGX Gold T-120 tapes will get one HGX Gold T-120 in the package for the same price.

In a series of cross-promotions, Maxell is offering these specially packaged deals: Buy three EX T-120s and get a free UR-90 audiocassette; buy three HGX T-120s and get a free UR-90; and buy three HGX Gold Hi-Fi T-120s and get a free XLII-90 audiocassette.

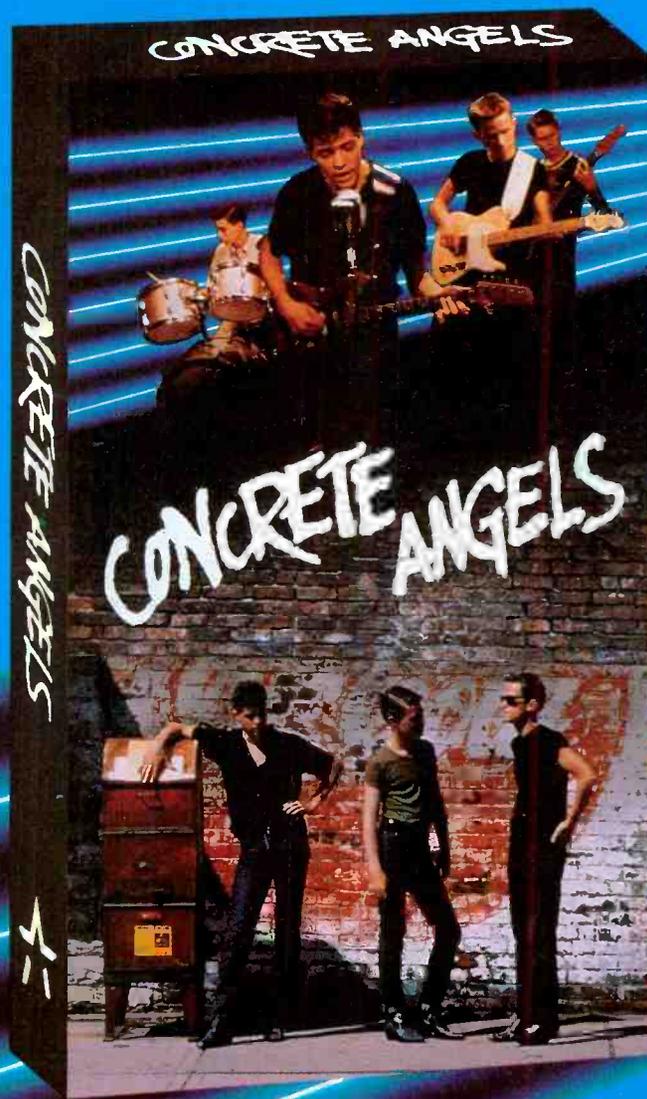
All three of these combos come in specially marked packages with the audiotapes attached.

SMALL WONDER: **GE/RCA** (609-853-2286) has introduced a premium-grade TC-20 compact videocassette to its line of tapes. Suggested retail price has not been set.

WHEN THESE KIDS GREW UP THERE WERE ONLY TWO WAYS OUT OF THE GHETTO... ONE OF THEM WAS ROCK N' ROLL.

In the summer of 1964 the Beatles caught the world's attention and set North America on fire. And when four boys from the ghetto get a chance to be the warm-up band for the Fab Four, it's a chance at a new life. **CONCRETE ANGELS** is a vivid picture of adolescence and an electrifying look at the way that Rock 'n Roll shaped our world.

CONCRETE ANGELS



Catalog #1087
Suggested
Retail \$79.95
97 minutes
Released in 1987
Rock n' Roll Drama

ORDER DATE, SEPTEMBER 3
STREET DATE, SEPTEMBER 22



BEATLES COMPACT DISC GIVEAWAY!
An entry form is packaged with each copy of CONCRETE ANGELS. Or pick one up at our booth at VSDA.

- Appeals to teenage "Brat Pack" fans as well as the BIG CHILL generation who'll remember their own early days with the Beatles.
- Dynamic, red hot soundtrack includes songs by Lennon and McCartney and music by Chuck Berry, Little Eva, the Shirelles, Dion, and the Chiffons.



ANTHONY KRAMREITHER and CARLO LICONTI present a BRIGHTSTAR-LEADER MEDIA film "CONCRETE ANGELS" starring JOSEPH DIMAMBRO LUKE MCKEEHAN DANIE CRADEN and JEAN BOSACKI Director of Photography KAROL IKE Written by JIM PURDY Produced by ANTHONY KRAMREITHER and CARLO LICONTI Directed by CARLO LICONTI AN ACADEMY ENTERTAINMENT RELEASE



VSDA Chapter Directory

The following is a comprehensive list of local VSDA chapters with their officers, boards of directors, and attorneys, where available. Full addresses are given for chapter presidents. Meeting schedule and site are also listed. This directory was compiled by Valerie Bisshar in Los Angeles.

ALABAMA (Mobile)

Ed Chamblee, Star Video Inc. 300 Schillinger Road N., Mobile 36609; 205-633-5035.

Officers/Directors: Chamblee, president; Robert C. Smith, The Color Shop, Mobile, vice president; Robin Kelly, Movie Junction, Saraland, secretary; Jim Dowdy, Video Village Inc.; Rob Drum, Major Video Concepts Inc., Birmingham; Glenn Fairley, Southern Video, Mobile; Julius Kretzer, Kretzer's Home Entertainment, Mobile; Jeff Rabinovitz, Ingram Video, Nashville.

Attorney: Steve Terry.

Various, Various, quarterly, Wednesday.

ARIZONA (Phoenix)

Ted Sarandos, Superstar Video, 8738 W. Cholla St., Phoenix 85357; 602-979-3889.

Officers/Directors: Sarandos, president; John Moorefield, Sounds Easy Video, Tempe, vice president; Bob Mulvihill, Video Cove, Phoenix, secretary; Barbara Wodrich, Arizona Video Cassettes, Phoenix, treasurer; David Gibson, Arizona Home Video Inc., Phoenix; Dick Handly, Video Time II, Phoenix; Richard Leopold, Tele-Vid Rentals Inc., Phoenix; Jeanne Smith, Video Viewing, Phoenix.

Attorney: Robert S. Porter; Ellis, Baker, Clark & Porter; Phoenix.

Various, Phoenix, quarterly, various.

ARIZONA (Southern Arizona)

Kathy Meisenburg, The Critics Choice, 7012 E. Golf Links Road, Tucson 85730; 602-745-9115.

Officers/Directors: Meisenburg, president; Phylis Millar, Baker & Taylor Distributors, Phoenix, vice president; Virginia Barkulis, Home Video Square Inc., Tucson, secretary; Bob Lebsack, Video Station, Tucson, treasurer; Tom Elliot, East Texas Distributing, Phoenix; Teresa Harper, The Bijou Movie Rental, Tucson; Edward Hoffman, Movie Shack, Tucson; Don Phillips, Green Valley Video, Green Valley; Warren Humphrey, Commtron Distributors, Phoenix.

Attorney: Nick Goodman; Richards & Eisenstein; Tucson.

Hilton, Tucson, bimonthly, Wednesday.

CALIFORNIA (Los Angeles)

Jeffrey Leyton, L&L Video Inc., c/o First Video Exchange, 17503 S. Figueroa, Gardena 90248; 213-375-3533.

Officers/Directors: Leyton, president; Carol Vogel, First Video Exchange, Gardena, vice president; Fina Damian, Dafi Video, West Los Angeles, secretary; Jim Salzer, Salzer's Video, Ventura, treasurer; Dan Damian, Dafi Video, West Los Angeles; Hal Eisenberg, Key Pharmacy Video, Simi Valley; Steve Garwood, MCA, Los Angeles; James Lahm, Jim Lahm & Associates, Orange; Bear Racoff, Baker & Taylor Video/Audio, Sun Valley.

Attorney: Stuart Warren; Weinberg, Zipser, Arbitter & Heller; Los Angeles.

Sheraton Universal, quarterly, Tuesday/Wednesday.

CALIFORNIA (Northern)

Vince Tuzzi, Video Trend Inc., 211 Berkshire Ave., Santa Cruz 95060; 415-345-8666.

Officers/Directors: Tuzzi, president; Bill Hull, Pleasanton Video Inc., Pleasanton, vice president; Mitch Lowe, Video Droid, Mill Valley, secretary; Barbara Simmerman, Virginia Hills Video, Martinez, treasurer; Peter Blake, Video Corner, Fremont; Ken Dorrance, Video Station, Alameda;

(Continued on next page)



"A real thriller, it sizzles with excitement and terror."

Jeffrey Lyons, Sneak Previews/INN

"As nerve-tingling as it is terrifying."

Judith Cris, WOR-TV

"A chilling shocker with a breath-stopping climax... keeps an audience riveted."

Bruce Williamson, PLAYBOY

THE ALL-AMERICAN FAMILY...
HE'D KILL FOR IT.

THE STEP FATHER

Available on videocassette and laser videodisc August 26, 1987

ITC PRODUCTIONS PRESENTS THE STEPFATHER

STARRING TERRY O'QUINN JILL SCHOELEN AND SHELLEY HACK AS "SUSAN"

PRODUCED BY JAY BENSON MUSIC COMPOSED AND PERFORMED BY PATRICK MORAZ

PRODUCTION DESIGNER JAMES WILLIAM NEWPORT SCREENPLAY BY DONALD E. WESTLAKE

STORY BY CAROLYN LEFCOURT & BRIAN GARFIELD AND DONALD E. WESTLAKE

DIRECTED BY JOSEPH RUBEN

Released by
New Century/Vista Film Co.

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EMBASSY HOME ENTERTAINMENT
A NELSON ENTERTAINMENT COMPANY

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National Captioning Institute
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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 | 4 | THE COLOR PURPLE | Warner Bros. Inc. Warner Home Video 11534 | Whoopi Goldberg Oprah Winfrey | 1985 | PG-13 |
| 2 | 2 | 4 | THE GOLDEN CHILD | Paramount Pictures Paramount Home Video 1930 | Eddie Murphy | 1986 | PG-13 |
| 3 | 3 | 5 | CRIMES OF THE HEART | Lorimar Home Video 421 | Diane Keaton Sissy Spacek | 1986 | PG-13 |
| 4 | 5 | 7 | LITTLE SHOP OF HORRORS | Warner Bros. Inc. Warner Home Video 11702 | Rick Moranis Ellen Greene | 1986 | PG-13 |
| 5 | 4 | 7 | HANNAH AND HER SISTERS | Orion Pictures HBO Video TVR3897 | Mia Farrow Michael Caine | 1986 | PG-13 |
| 6 | 6 | 9 | THE MORNING AFTER | Lorimar Home Video 419 | Jane Fonda Jeff Bridges | 1986 | R |
| 7 | 8 | 12 | HEARTBREAK RIDGE | Warner Bros. Inc. Warner Home Video 11701 | Clint Eastwood | 1986 | R |
| 8 | 7 | 13 | THE COLOR OF MONEY | Touchstone Films Touchstone Home Video 513 | Paul Newman Tom Cruise | 1986 | R |
| 9 | 10 | 10 | JUMPIN' JACK FLASH | CBS-Fox Video 1508 | Whoopi Goldberg | 1986 | R |
| 10 | 12 | 13 | CHILDREN OF A LESSER GOD | Paramount Pictures Paramount Home Video 1839 | William Hurt Marlee Matlin | 1986 | R |
| 11 | 9 | 6 | NO MERCY | Tri-Star Pictures RCA/Columbia Home Video 6-20791 | Richard Gere Kim Basinger | 1986 | R |
| 12 | 11 | 9 | THE MOSQUITO COAST | Warner Bros. Inc. Warner Home Video 11711 | Harrison Ford | 1986 | PG |
| 13 | 13 | 17 | FERRIS BUELLER'S DAY OFF | Paramount Pictures Paramount Home Video 1890 | Matthew Broderick | 1986 | PG-13 |
| 14 | NEW | | BLACK WIDOW | CBS-Fox Video 5033 | Debra Winger Theresa Russell | 1986 | R |
| 15 | 15 | 10 | WANTED DEAD OR ALIVE | New World Pictures New World Video A86230 | Rutger Hauer Gene Simmons | 1986 | R |
| 16 | 14 | 15 | PEGGY SUE GOT MARRIED | Tri-Star Pictures CBS-Fox Video 3800 | Kathleen Turner Nicholas Cage | 1986 | PG-13 |
| 17 | 19 | 3 | SOMETHING WILD | Orion Pictures HBO Video 001 | Melanie Griffith Jeff Daniels | 1986 | R |
| 18 | 20 | 3 | WISDOM | Cannon Films Inc. Warner Home Video 37081 | Emilio Estevez Demi Moore | 1987 | R |
| 19 | 18 | 5 | WITCHBOARD | Cinema Group Pictures Continental Video 1096 | Tawny Kitaen Stephan Nichols | 1986 | R |
| 20 | 21 | 3 | ALLAN QUATERMAIN AND THE LOST CITY OF GOLD | Cannon Films Inc. Media Home Entertainment M866 | Richard Chamberlain Sharon Stone | 1986 | PG |
| 21 | 17 | 20 | STAND BY ME | RCA/Columbia Pictures Home Video 6-20736 | Wil Wheaton River Phoenix | 1986 | R |
| 22 | 16 | 8 | ASSASSINATION | Cannon Films Inc. Media Home Entertainment M928 | Charles Bronson Jill Ireland | 1986 | PG-13 |
| 23 | 22 | 4 | THAT'S LIFE | Vestron Video 5203 | Jack Lemmon Julie Andrews | 1986 | PG-13 |
| 24 | 24 | 18 | BLUE VELVET | Lorimar Home Video 399 | Kyle MacLachlan Isabella Rossellini | 1986 | R |
| 25 | 26 | 17 | LEGAL EAGLES | Universal City Studios MCA Home Video 80479 | Robert Redford Debra Winger | 1986 | PG |
| 26 | 28 | 7 | 'ROUND MIDNIGHT | Warner Bros. Inc. Warner Home Video 11603 | Dexter Gordon | 1986 | R |
| 27 | 27 | 22 | TOP GUN | Paramount Pictures Paramount Home Video 1692 | Tom Cruise Kelly McGillis | 1986 | PG |
| 28 | 23 | 15 | NOTHING IN COMMON | HBO Video TVR9960 | Tom Hanks Jackie Gleason | 1986 | PG |
| 29 | 33 | 23 | ALIENS | CBS-Fox Video 1504 | Sigourney Weaver | 1986 | R |
| 30 | 25 | 13 | FIREWALKER | Cannon Films Inc. Media Home Entertainment M895 | Chuck Norris Lou Gossett Jr. | 1986 | PG |
| 31 | 29 | 4 | EVERY TIME WE SAY GOODBYE | Lightning Video 9961 | Tom Hanks Cristina Marsillach | 1986 | PG-13 |
| 32 | 31 | 17 | SOUL MAN | New World Pictures New World Video A86200 | C. Thomas Howell Rae Dawn Chong | 1986 | PG-13 |
| 33 | 35 | 19 | THE FLY | CBS-Fox Video 1503 | Jeff Goldblum Geena Davis | 1986 | R |
| 34 | 34 | 9 | THE MEN'S CLUB | Atlantic Releasing Corp. Paramount Home Video 12512 | Roy Scheider Craig Wasson | 1986 | R |
| 35 | 38 | 14 | SID AND NANCY | Zenith/Initial Pictures Embassy Home Entertainment 1309 | Gary Oldman Chloe Webb | 1986 | R |
| 36 | 30 | 13 | MONA LISA | HBO Video TVR9955 | Bob Hoskins | 1986 | R |
| 37 | 36 | 24 | RUTHLESS PEOPLE | Touchstone Films Touchstone Home Video 485 | Danny DeVito Bette Midler | 1986 | R |
| 38 | 32 | 19 | A ROOM WITH A VIEW | CBS-Fox Video 6915 | Helena Bonham Carter Maggie Smith | 1986 | PG-13 |
| 39 | 37 | 21 | SHE'S GOTTA HAVE IT | Island Pictures Key Video 3860 | Spike Lee | 1986 | R |
| 40 | 40 | 8 | 'NIGHT MOTHER | Universal City Studios MCA Home Video 80542 | Sissy Spacek Anne Bancroft | 1986 | PG |

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

VIDEO RETAILING

VSDA CHAPTER DIRECTORY

(Continued from preceding page)

Robert Hendricks, The Movie Place, Richmond; Ray Picchi, Ray's Video Showcase, Oakland; Val Raffi, Video Products Dist., Sacramento. Attorney: Christopher P. Schlies, Pleasanton. Holiday Inn, Oakland, monthly, third Wednesday.

CALIFORNIA (Sacramento)

Linda Forsythe, Instant Replay Video Cassette, 1121 Alhambra Blvd., Sacramento 95816; 916-731-4433.

Officers/Directors: Forsythe, president; Bernie Rawitch, Sierra Amusement Corp., Rancho Cordova, vice president; Linda Rajiotte, Commtron Corp., Hayward, secretary; John Simmons, Penn Valley Video, Penn Valley, treasurer; David Barber, Phoenix Drug Store Inc., Grass Valley; Dennis Brajkovich, Video Products Distributing Inc, Sacramento; Charles Entekin, Video World, Sacramento; Jerry Seid, Discovery Video, Sacramento.

Attorney: James Kaufman, Sacramento. Various, various, bimonthly, third Thursday.

CALIFORNIA (San Diego)

Howard Bregstein, Cafe Video Inc., 5575 Baltimore Drive, La Mesa 92042; 619-698-4336.

Officers/Directors: Bregstein, president; Reitha Canty, Video City & Copy Qwik, Lemon Grove, vice president; John Eplett, East Texas Distributing, San Diego, secretary; Karen Polk, Video Allstars, San Diego, treasurer; Stephen Cohen, Video Gallery Inc., La Jolla; Tom Engelhoff, Video Marketing Concepts, San Diego; Chuck Michie, Systems Sales Video, La Mesa; Rick Simon, Ashford Video, San Diego; Tom Szwak, Video Library Inc., San Diego.

Tia Juana Tilly's, San Diego, bimonthly, second Tuesday.

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Tia Juana Tilly's, San Diego, bimonthly, second Tuesday.

CALIFORNIA (Southern)

Sidney Spinak, Video Zone, 3461 Via Lido, Newport Beach 92663; 714-968-2419.

Officers/Directors: Spinak, president; Linda Papke, Video Etc., West Covina, vice president; Joe Lobue, Commtron Corp., Santa Ana, secretary; Mickey Roth, Metro Video Distributing, San Diego, treasurer; Sheldon Feldman, The Picture Show, Huntington Beach; Dave Nay, Carmen Video, Camarillo; Carol Pough, Video Cassettes Unlimited Inc., Santa Ana.

Attorney: Stephen Colby, Newport Beach. Griswald Inn, Fullerton, bimonthly, Tuesday.

COLORADO (Denver)

Kelly Grover, Video Grove, 4477 N. Broadway, Boulder 80302; 303-442-3996.

Officers/Directors: Grover, president; Patrick Gooch, The Movie Merchants Inc., Denver, vice president; Jan Gifford, Video Country Inc., Denver, treasurer; Richie Bakove, Sound Video Unlimited, Denver; Jerry Dobbs, Video Out Takes, Denver; John Heim, National Video, Denver; Paula Thompson, Video Variations, Denver; Gene Zimmerman, East Texas Distributing, Denver.

Attorney: Michael Beutz, Littleton. Raffles Hotel, Denver, bimonthly, Wednesday.

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Attorney: Michael Beutz, Littleton. Raffles Hotel, Denver, bimonthly, Wednesday.

CONNECTICUT

Frank Partridge, Video Studio Six, 642 Silas Deane Highway, Wethersfield 06109; 203-339-7999.

Officers/Directors: Partridge, president; Roger Gould, Jr., Valley-Shore Video, Centerbrook, vice president; David Amster, Video Studio Six, Wethersfield, secretary; Joel Jacobson, Cinema Concepts Video, Newington, treasurer; Ron Davis, Video Box Office, Orange; Ron Maslowski, Take 1

(Continued on page 81)

Increased Emphasis On Service Over Price Distributors Seek New Courses

BY GEOFF MAYFIELD

NEW YORK Consumer trends and demands have certainly had their impact on retailers and manufacturers, but changes within the video industry have probably affected distributors more than any other corner in this still-maturing market.

As the middleman in the pipeline, the distributor is more susceptible to the industry's vicissitudes. Distributors are directly affected by shifts on the supply side as well in the customer base.

"It's always going to be changing, because the market's always changing," says Larry DuVuono, director of operations for three-branch, St. Louis-based Sight and Sound Distributors.

Arthur Morowitz, president of seven-branch Metro Distribution and outgoing head of the Video Software Dealers Assn., agrees that change will continue to be the order of the wholesaler's day because "distribution is a living, breathing organism."

While many questions about the future of video distribution remain unanswered, one thing is certain: For all members of the video community—including manufacturers and dealers—video's easy money days are over. That realization has made its impression on the distributors' camp.

"There was a period of 24 months, through December 1986, when there was a tremendous rush of growth, [when] simply taking orders was the order of the day," says John Farr, vice president of sales for 16-branch Commtron Corp., the

largest U.S. video wholesaler.

"Now we're emphasizing better training and education of our sales reps so that they'll be actual sales reps rather than order takers."

One reason for such a shift, says John Taylor, president of Ingram Video, one of the industry's bigger wholesalers, is "a tightening of the marketplace. We're starting to see a little bit of a shake-out; we refer to it in-house as the accelerated demise of some of the smaller retailers."

"As a result, we see increased credit problems, more accounts splitting business, and less loyalty to distributors. It makes it a much more costly process to market and promote distribution."

Despite the shrinking customer

base among smaller stores, overall growth of the marketplace will lead four-branch Ingram to open two more branches this fall.

Morowitz also sees consolidation among some independent dealers. Consequently, he is positioning his firm to target larger players. He says, "I am gearing Metro to the multistore operator who needs more service than price."

Morowitz and other leading distributors agree that service, rather than low-ball pricing, is the best way to ensure a vital future. Dealers who are looking only for lower prices tend to be high-risk enterprises, and their loyalty is only as strong as a lower price. Better, he says, to anchor a base of large ac-

(Continued on next page)



Kidvid For Record Stores. Hi-Tops Video has inked an agreement with PolyGram Records that will expand distribution of its kidvid product into record outlets through the label's sales and distribution network. On hand for the signing are, seated from left, Nancy Steingard, Hi-Tops VP, programming and production; M. Richard Asher, president and CEO, PolyGram; Steve Diener, president, Hi-Tops; and Wendy Moss, Hi-Tops VP, sales and marketing. Standing, from left, are PolyGram execs William Fox, senior VP, operations, and Robert Jamieson, executive VP.

Key Players Create Rack Divisions, Buy-back Plans

NEW YORK As the video industry continues to mature, key distribution executives anticipate still more changes in the months ahead. Some will be implemented by vendors; others are tactics that distributors will invoke themselves to ensure that they stay ahead of the game.

Some distributors, including Artec and Sight and Sound, are creating rack divisions, geared not only to helping nonvideo dealers enter the market but also to allowing mom-and-pop shops that rely on rental to supplement their income with sell-through dollars. Sight and

Sound's program allows a store to have an account number and credit line that is separate from its rental account. Both Sight and Sound's rack system and Artec's will be launched during the fourth quarter.

All distributors are keeping an eye on new methods that will allow dealers to carry more copies of key releases in the market during the peak demand weeks. Examples include the buy-back programs being tested by vendors Orion and Warner and the controversial pay-per-transaction system being tested by franchiser National Video.

Wholesale executives in general say they prefer the buy-back concept, but Arthur Morowitz, president of Metro Distribution, says, "The key to what's going to work is [asking], 'What do the customers want?'"

Distributors' key concern for both plans, particularly PPT, is that these programs can erode manufacturers' profit margins.

As more and more vendors hit the \$89.95 mark for A titles—and some explore the possibility of even higher markups—John Taylor, president of Ingram Video, sees dealers paring back purchases

of B and C titles. Morowitz is even more blunt in his criticism of higher prices. "I don't like \$89.95. I think \$79.95 is more than enough," he says.

He adds, however, that \$89.95 lists can work if studios "gave us assurances that there will be no pay-per-view on cable and no price reduction on those titles for a year. Then it would be easier for us to work the title because we know it will have a longer shelf life, during which time we can sell it off."

As a growing number of video stores explore diversifying their in-

(Continued on next page)

Satellite Service Started Links Distributors, Manufacturers

LOS ANGELES A new satellite-based communications system linking home video manufacturers with distributors is set to be launched in the first quarter of 1988.

Called Video Software Dealer Network, the communications outfit wants to equip every distributor branch in the U.S. with a satellite link, according to Gary Gwizdala, president of the newly formed company. It's estimated that there are approximately 105 such branches serving the industry, with more than 2,200 distributor sales personnel.

Manufacturers will be offered a menu of three different yearly programs: 30 minutes a week (15 minutes of programming repeated once) as well as two half-hour segments of teleconferencing time for a fee of \$275,000; 20 minutes a week (10 minutes repeated) and one half-hour of teleconferencing time at a cost of \$200,000; 10 minutes a week (five minutes repeated) with no teleconferencing, priced at \$125,000.

Gwizdala says VSDN hopes to announce three studio commitments shortly.

Distributors, he says, will pay a monthly fee ranging between \$195 and \$750 for network maintenance.

Studios, says Gwizdala, can devel-

op messages for all distributors or else target specific wholesalers. There will also be flexibility for wholesaler main offices to obtain time on the system to communicate with their own branches.

In addition, Gwizdala is developing an overall industry news service that will emanate from VSDN's Los Angeles headquarters for daily transmissions. The first-quarter launch, says Gwizdala, will contain no less than one hour of programming daily.

The network, says Gwizdala, addresses one of the problematical issues in home video—working B and C product. The prime methods of manufacturer-to-distributor communications are trailers and printed collateral material. How much that material is used remains a question mark, he says, particularly in light of the hundreds of new releases each month.

"The way manufacturers communicate with distributors," says Gwizdala, who was once the chief operating officer of Macrovision, "has not changed in seven years."

Investment start-up costs are in excess of seven figures, says Gwizdala. Jim Herman, a prominent consumer electronics industry rep, is chairman of VSDN.

JIM McCULLAUGH

FOR WEEK ENDING AUGUST 22, 1987

Billboard

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TOP VIDEODISKS™

| Compiled from a national sample of retail store sales reports. | | | | | | | | | |
|--|------------|---------------|--------------------------|---|----------------------------------|-----------------|--------|--------|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Format | Suggested List Price |
| 1 | 6 | 3 | HANNAH AND HER SISTERS | Orion Pictures HBO Video TVR3897 | Mia Farrow Michael Caine | 1986 | 13 | Laser | 39.95 |
| 2 | 4 | 9 | FERRIS BUELLER'S DAY OFF | Paramount Pictures Paramount Home Video 1890 | Matthew Broderick | 1986 | 13 | Laser | 29.95 |
| 3 | 5 | 13 | ALIENS | CBS-Fox Video 1504 | Sigourney Weaver | 1986 | R | Laser | 44.95 |
| 4 | NEW | | PEGGY SUE GOT MARRIED | Tri-Star Pictures CBS-Fox Video 3800 | Kathleen Turner Nicholas Cage | 1986 | 13 | Laser | 34.95 |
| 5 | 1 | 9 | CHILDREN OF A LESSER GOD | Paramount Pictures Paramount Home Video 1839 | William Hurt Marlee Matlin | 1986 | R | Laser | 39.95 |
| 6 | 2 | 7 | THE COLOR OF MONEY | Touchstone Films Touchstone Home Video 513 | Paul Newman Tom Cruise | 1986 | R | Laser | 44.95 |
| 7 | 3 | 19 | TOP GUN | Paramount Pictures Paramount Home Video 1629 | Tom Cruise Kelly McGillis | 1986 | PG | Laser | 29.95 |
| 8 | RE-ENTRY | | FLIGHT OF THE NAGIVATOR | Walt Disney Home Video 499 | Joey Cramer | 1986 | PG | Laser | 34.95 |
| 9 | 10 | 19 | STAND BY ME | RCA/Columbia Pictures Home Video 30736 | Wil Wheaton River Phoenix | 1986 | R | Laser | 29.95 |
| 10 | 8 | 5 | THE MORNING AFTER | Lorimar Home Video 419 | Jane Fonda Jeff Bridges | 1986 | R | Laser | 36.95 |

● 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.

DISTRIBUTOR CHANGES

(Continued from preceding page)

counts who require a full-service menu because "then [the accounts] can't leave because they need my service."

Still, while it appears the trend among successful distributors is toward service, Commtron's Farr still sees cutthroat strategies.

"I don't hear us losing business because our competition outsources our company. When we lose customers it's because someone is offering a cheaper price, extending credit lines beyond what the account will be able to handle, and giving something away."

That game plan, says Farr and others, is one that in the long run leads to failure.

Matt Brown, vice president of operations for four-branch, Shelburne, Vt.-based Artec, says, "Everybody's talking about offering great service on the slimmest margin possible." For Brown's firm—which plans to open a branch in Baltimore in October and a Southeastern branch in January—a key answer to the service puzzle is computerization: Artec has invested \$3 million in hardware and software and now employs a staff of eight data-processing specialists.

"In this industry, we're doing a lot of things that have already been done in other industries, but haven't been done in video until now," says Brown.

However, there's more to this game than efficiency: Farr stresses "getting closer to that retailer." Sight and Sound's DuVono emphasizes "customizing programs to each account. Quality of service can't be determined by the distributor. It is determined by the retailer," he says.

RACK DIVISIONS

(Continued from preceding page)

ventories with compact disks, distributors are getting ready to help dealers take the audio plunge. Ingram and another large player, Lanham, Md.-based Schwartz Bros. Inc., are among those that have addressed this direction. Additionally, Commtron just joined the pack, bringing \$1 million worth of CDs to its New York branch to start the drive. Artec—like SBI, Sight and Sound, and others—had its roots in music merchandise before becoming a video supplier. VP Matt Brown says it will have a CD program "up and running by October," with 220 accounts already committed.

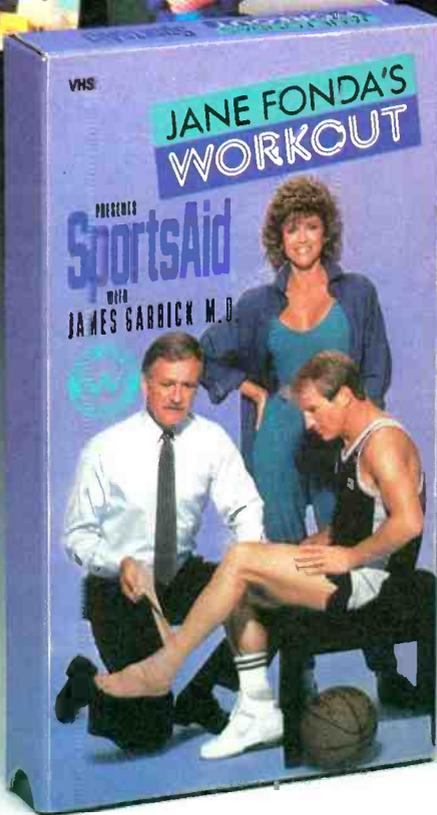
One more prediction about the future comes from John Farr, Commtron Corp.'s VP of sales. "The pipeline is full, and all of us are fighting for a smaller piece of the pie." "I really feel we're to the point where distributors' future growth will be through acquisition."

Will we soon see video wholesalers gobble each other up?

Considering that vendors flood the market with 350-400 titles per month while small stores and superstores make monthly orders of only 50-60 and 200-250 titles, respectively, and that the distributor's market share and margins are both getting tighter, Farr's prediction sounds feasible.

Geoff Mayfield

JANE FONDA'S VIDEO FITNESS LIBRARY JUST GOT STRONGER.

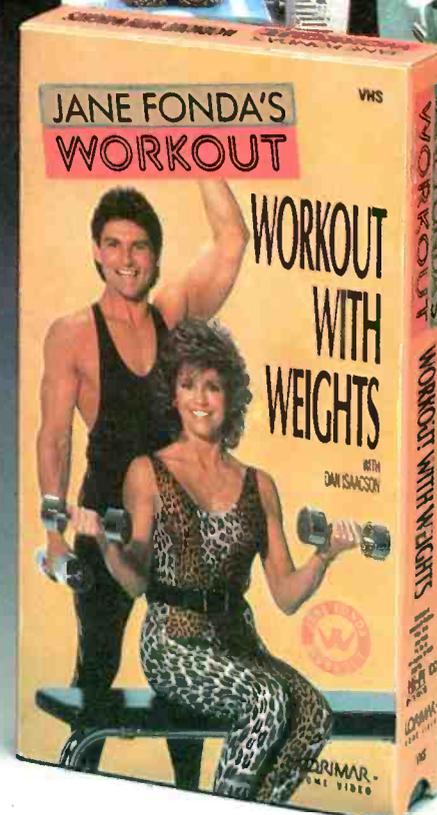


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Pre-Order
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Street Date:
9/16/87

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"Workout with Weights" features Jane Fonda and celebrity trainer Dan Isaacson in two 45-minute classes using handheld weights, ankle weights and a flat bench.



Catalog #: 075
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Date: 9/10/87
Street Date:
9/30/87

strength development program or who are ready to advance to a body sculpting workout.

"SportsAid" is a guide to preventing, recognizing and treating sports injuries at home. Based on James Garrick M.D.'s book, *Peak Condition*, it covers all injuries that commonly occur during exercise. No matter what sports your customers play.

So pump up your sales by ordering "Workout with Weights" and "SportsAid" from Jane Fonda, the world's foremost fitness advocate. And find out just how true the phrase "there's strength in numbers" can really be.

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For golfers (and non-golfers!) who love a good laugh, Tim Conway's smash, *Dorf on Golf*, \$29.95 suggested retail.

For new or expectant parents, the definitive baby care video, Joan Lunden's *Your Newborn Baby*, \$19.95 suggested retail.

For pre-schoolers, the classic video version of the world's most cherished tales, *The Mother Goose Video Treasury*, \$14.95 suggested retail. (4 Volumes)

For those who love rock and roll, a 95-minute concert classic, *Elton John Live in Australia*, \$29.95 suggested retail.

For friends who savor classic comedy, a 90-minute tribute to the master of one-liners, *Gabe Kaplan as GROUCHO*, \$29.95 suggested retail.

For those with a zest for good food, Chef Paul Prudhomme's *Louisiana Kitchen*, \$19.95 each suggested retail. (2 Volumes)

For the economy-minded, Sylvia Porter's *7 Winning Investment Strategies*, \$29.95 suggested retail.

For women who want to take control of their lives, *Smart Cookies Don't Crumble* starring Sonya Friedman, \$24.95 suggested retail.

For those who take cleaning seriously (and those who take nothing seriously), *How to Have a Money-making Garage Sale*, starring Phyllis Diller, \$19.95 suggested retail.

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RVP Execs Acquire Co. In Buyout

BY STEVEN DUPLER

NEW YORK In a management buyout, three senior executives of RVP Productions Inc.—formerly RCA Video Productions, the home video arm of RCA—have acquired the company from Bertelsmann AG for an undisclosed amount.

The new firm, Lightyear Entertainment, is headed by Tom Kuhn, president; Arnie Holland, executive vice president; and Charles Mitchell, senior vice president, production. Financial backing for the acquisition came from Chase Manhattan Bank, Citicorp Equity Investments, and Samuel Montagu Inc.

The company, which began to operate independently on July 16, will continue to produce and market feature films, children's programming, and home video projects. It will also branch into other areas.

As part of the deal, Lightyear Entertainment retains the rights to RVP's entire catalog, including the Jane Fonda workout series; Diane Keaton's feature film, "Heaven"; a series of classic Elvis Presley programs; and the entire RVP music video catalog.

Also kept by Lightyear is a children's series called "The Wonderful Wizard Of Oz," slated for release in September 1988, and interest in a children's program called "Dinosaurers," set for broadcast-television release in September.

RVP's previous home video releases have been distributed through RCA/Columbia Pictures Home Video and RCA/Columbia International Video. The new management says that while some projects may still be released through one or both of these companies, it notes that Lightyear "will now function freely in the home video marketplace."

Another new development will be a move into the production of made-for-TV films. A Lightyear representative says that the firm will open a West Coast office in the fall to facilitate the move.

Lightyear has also announced its first two theatrical releases under its new corporate mantle. The first, "Return Of The Swamp Thing," is a sequel to the suspense/horror film "Swamp Thing," which stars Louis Jordan and Adrienne Barbeau. Production begins in Georgia in October.

The second release is "The Lemon Sisters," a comedy starring Keaton, who will also direct. The film will be shot in Atlantic City, with a production date to be announced shortly.

Lightyear is also releasing a one-hour Stevie Nicks concert longform to both TV and home video as well as a program detailing the early days of Presley titled "Elvis '56."

Local VSDA chapter directory ... see page 68

HIS FANTASIES CAME TRUE IN A DEPARTMENT STORE.

He created his perfect woman—and a box office dream.

Andrew McCarthy ("Pretty in Pink," "St. Elmo's Fire") and Kim Cattrall star in "Mannequin," the runaway comedy hit that grossed over \$40 million at the box office.

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GLADDEN ENTERTAINMENT CORPORATION
MUSIC BY EDUARDO BUGHOFF & MICHAEL GOTTLIEB
"Nothing's Gonna Stop Us Now" PERFORMED BY STARSHIP
CANNON SCREEN ENTERTAINMENT
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trip at Macy's in New York City. Plus hundreds of other exciting prizes. We're dressing up Mannequin's video release with heavy print advertising in consumer magazines like *Seventeen* and *Teen*. Plus commercials on MTV.

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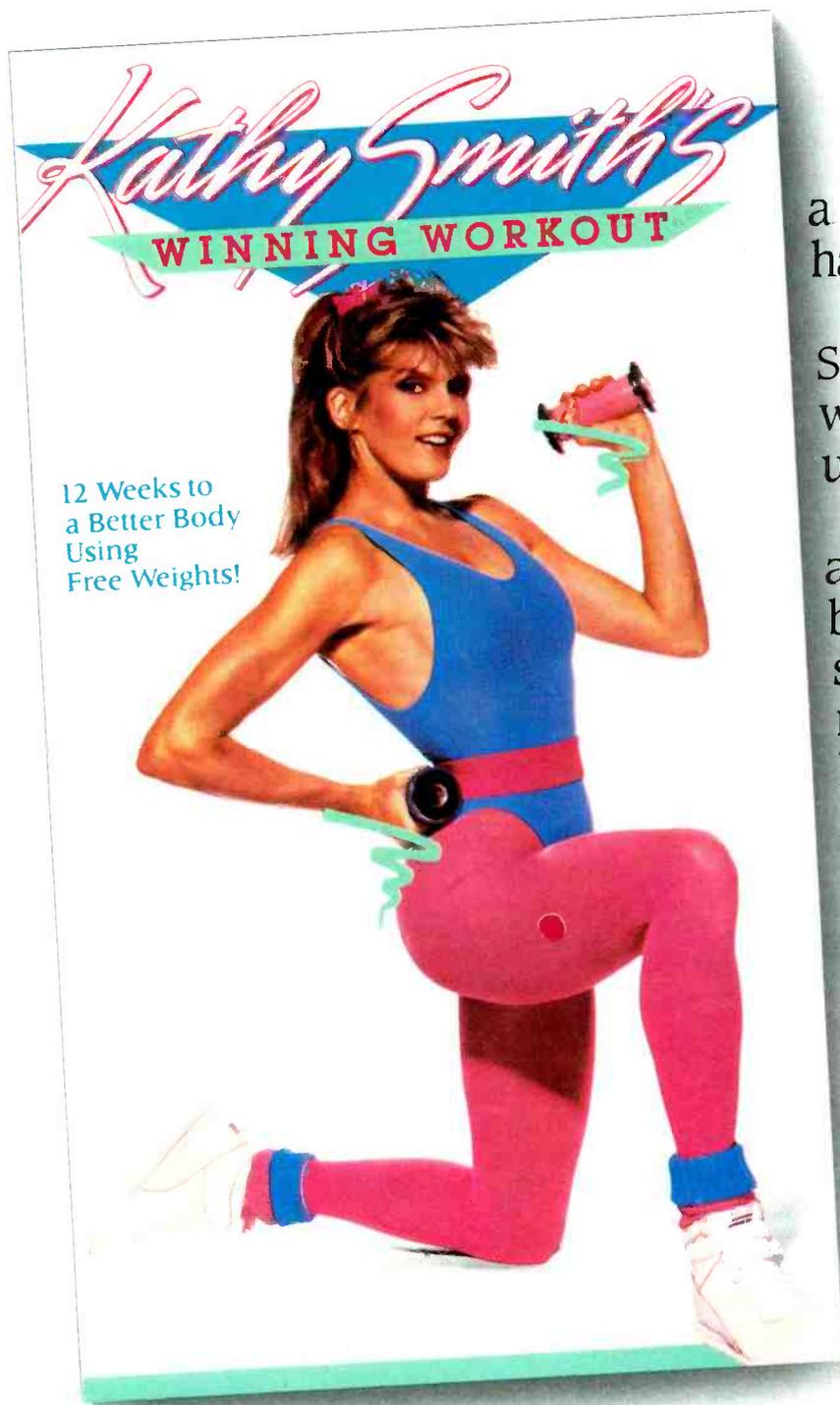
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PRIMO by Prestige

VIDEO REVIEWS

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

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This is the first of many Kathy Smith exclusives from Fox Hills. So put her to work for you. Order by August 26. Only \$29.95



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Meet Kathy Smith at VSDA and receive a free gift.
Monday, August 17th, 2-4 PM at booth #850/East Exhibit Hall A.
Viewers may use inexpensive generic weights, available everywhere.

"Think Big," Rainbow Home Video, 30 minutes, \$19.95.

With sure-fire drawing power of Mets stars Gary Carter, Mookie Wilson, and Roger McDowell, some children's video producers might have been tempted to go for a cheap hit—but that's not the case here. OK, the script won't win a Pulitzer, but neither will it offend a young viewer's intelligence.

The tape's believe-in-yourself message is commendable. And through what appears to be thoughtful direction, the three Mets look relaxed on camera—even when engaged in some silly antics—thus avoiding the pitfalls that often occur when an athlete is thrust into an actor's role.

An obvious attempt was made to cross racial lines here. But with the team's considerable Latin following, adding a Hispanic player to the lineup might have been a good idea. Still, thanks to 1986's impressive regular-season record and breathtaking postseason triumphs, baseball's defending champs earned young fans throughout the U.S., even beyond the team's already-considerable home market.

—GEOFF MAYFIELD

"What's Happening To Me?" New World/LCA Video, 30 minutes, \$19.95.

Based on the best-selling book of the same name, "What's Happening To Me?" answers many of the questions young people may have while going through puberty. Adolescents are often embarrassed to ask their parents these questions, and parents may sometimes have difficulty answering. This fully animated and often humorous videocassette takes the mystery out of puberty. Questions like "Why is my chest getting bumpy?" and "Why is my voice acting so funny?" are answered with easy-to-follow language, honesty, and humor. Whether one is on the asking or receiving end of some of life's big questions, "What's Happening To Me?" is ideal family viewing. —CHARLIE MASSARA

"Milton Berle Invites You To A Night At La Cage," MCA, 75 minutes, \$29.95.

Female impersonators, led by Milton Berle—a dabbler in drag himself—parade padded bosoms, glitzy gowns, and double entendres before a Las Vegas crowd. There is backstage foolery interspersed with stage song 'n' dance, all centered on the anomaly of men imitating famous female personalities, from Judy Garland to Ann-Margret. Facially, the impressions are uncannily convincing, but obvious lip-syncing hurts the illusion. Standouts are a dynamic Aretha Franklin clone

(Continued on page 76)

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Remarks | Suggested List Price |
|--|------------|---------------|---|---|---|----------------------|
| Compiled from a national sample of retail store sales reports. | | | | | | |
| HEALTH AND FITNESS™ | | | | | | |
| ★★ NO. 1 ★★ | | | | | | |
| 1 | 1 | 33 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT | KVC-RCA Video Prod. Lorimar Home Video 070 | Jane Fonda's newest workout focuses on stretching and toning. | 39.95 |
| 2 | 2 | 33 | JANE FONDA'S NEW WORKOUT | KVC-RCA Video Prod. Lorimar Home Video 069 | Beginner and advanced routines designed to strengthen and tone. | 39.95 |
| 3 | 3 | 33 | CALLANETICS ♦ | Callan Productions Corp. MCA Home Video 80429 | Callan Pinckney presents deep muscle exercise techniques. | 24.95 |
| 4 | 4 | 33 | KATHY SMITH'S BODY BASICS | JCI Video Inc. JCI Video 81111 | Fitness video gets down to basics and is designed for the beginner. | 29.95 |
| 5 | 9 | 33 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT | JCI Video Inc. JCI Video 81100 | Strenuous program designed for intermediate and advanced exercisers. | 29.95 |
| 6 | 5 | 33 | RICHARD SIMMONS AND THE SILVER FOXES | Lorimar Home Video 158 | Fitness program for people over 50 includes warm-ups and aerobics. | 24.95 |
| 7 | 6 | 33 | RAQUEL, TOTAL BEAUTY AND FITNESS | Total Video, Inc. HBO Video 2651 | Raquel Welch combines exercise and yoga with tips on staying youthful. | 19.95 |
| 8 | 7 | 19 | A WEEK WITH RAQUEL | Total Video, Inc. HBO Video TVA9965 | Extensive weekly exercise and yoga program designed by Raquel Welch. | 29.95 |
| 9 | 10 | 33 | 20 MINUTE WORKOUT | Vestron Video 1033 | Bess Motta's three workouts include aerobics, stretching and more. | 29.95 |
| 10 | 8 | 33 | JANE FONDA'S EASY GOING WORKOUT | KVC-RCA Video Prod. Lorimar Home Video 058 | Calisthenics and aerobics for any age at a slow and easy pace. | 39.95 |
| 11 | 12 | 33 | DONNA MILLS: THE EYES HAVE IT | Donna Mills Inc. MCA Home Video 80384 | Donna Mills shares her make-up, beauty and skin-care secrets. | 19.95 |
| 12 | 14 | 33 | KATHY SMITH'S TONEUP | JCI Video Inc. JCI Video 81112 | Comprehensive workout for all fitness levels designed to shape and tone. | 29.95 |
| 13 | 13 | 21 | FIT FOR LIFE | MSS Productions Warner Home Video 35020 | How to improve your health through proper dieting and exercise. | 24.98 |
| 14 | 15 | 33 | THE JANE FONDA'S WORKOUT CHALLENGE | KVC-RCA Video Prod. Lorimar Home Video 051 | Strenuous exercise program designed for experienced exercisers. | 59.95 |
| 15 | 11 | 27 | JANE FONDA'S P. B. & R. WORKOUT | KVC-RCA Video Prod. Lorimar Home Video 046 | Designed for pregnant women who want to keep in shape. | 59.95 |
| 16 | RE-ENTRY | | BODY BY JAKE: DON'T QUIT! | MCA Home Video 80114 | Workout combines speed and continuity to build endurance and tone muscles. | 19.95 |
| 17 | 18 | 3 | ESQUIRE LOW IMPACT AEROBICS | Kartes Video Communications | Deborah Crocker leads you through a series of easy aerobic workouts. | No listing |
| 18 | 20 | 19 | FREEDANSE WITH MARINE JAHAN | MTI Home Video | Dance fitness system combines exercise and dance in an exhilarating workout. | 39.95 |
| 19 | 16 | 3 | ESQUIRE-DYNAMITE LEGS | Kartes Video Communications | Designed to help trim and shape your legs. | 14.95 |
| 20 | 17 | 3 | ESQUIRE-SUPER STOMACH | Kartes Video Communications | Deborah Crocker guides you to a firmer and flatter stomach. | 14.95 |
| BUSINESS AND EDUCATION™ | | | | | | |
| ★★ NO. 1 ★★ | | | | | | |
| 1 | 1 | 33 | STRONG KIDS, SAFE KIDS | Paramount Pictures Paramount Home Video 85037 | Henry Winkler educates parents and children about child abuse. | 24.95 |
| 2 | 5 | 9 | DRUG FREE KIDS: A PARENT'S GUIDE | LCA | A look at drug abuse and the techniques parents can use to solve it. | 29.95 |
| 3 | 3 | 5 | INTERVIEW TECHNIQUES & RESUME TIPS | Bennu Productions | See and learn positive strategies to use during job interviews. | 49.95 |
| 4 | 2 | 31 | CONSUMER REPORTS: CARS | Lorimar Home Video 074 | Information on shopping for and selecting a new or used car. | 19.85 |
| 5 | 6 | 31 | CONSUMER REPORTS: HOUSES AND CONDOS | Lorimar Home Video 079 | How to evaluate, purchase, and finance a home. | 19.95 |
| 6 | 8 | 29 | SAY IT BY SIGNING | Crown Publishing Corp. Crown Video | Basics of sign language with emphasis on useful words & phrases. | 29.95 |
| 7 | 4 | 23 | SAY NO TO DRUGS | Kid Stuff | Advice to parents on how to teach their kids the dangers of drug abuse. | 14.98 |
| 8 | 12 | 5 | WHERE DID I COME FROM? | LCA | This animated program explains the story of conception and birth to kids. | 24.95 |
| 9 | 10 | 27 | THE VIDEO SAT REVIEW | Random House Home Video | Improve test-taking skills for those important college-entry SAT tests. | 69.95 |
| 10 | 9 | 31 | CAREER STRATEGIES 1 | Polaris Communication | Developing managerial skills and mental exercises are taught by top executives. | 19.95 |
| 11 | 7 | 15 | THE WINNING JOB INTERVIEW | Star Video Prod. | Improvement in interviewing skills and career development. | 39.95 |
| 12 | RE-ENTRY | | PERSUASIVE SPEAKING | Polaris Communication | Successful public speaking through use of body language & eye contact. | 19.95 |
| 13 | 13 | 31 | TOO SMART FOR STRANGERS | Walt Disney Home Video 736 | Winnie The Pooh teaches kids to deal with strangers and protect themselves. | 29.95 |
| 14 | 14 | 33 | HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS | Kennon Publishing Corp. Kennon Video | Basic knowledge to make the IBM-PC work in countless ways. | 79.95 |
| 15 | 11 | 7 | PEAK PERFORMANCE | Kartes Video | Learn the 5 basic skills that will help you realize your full potential. | 19.95 |

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

HOME VIDEO

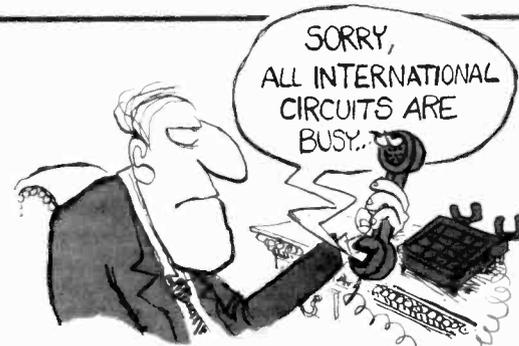
Rainbow, N.Y. Mets Tell Kids: It's Important To 'Think Big'

NEW YORK Rainbow Home Video and three of the New York Mets recently launched the video "Think Big" at a press conference at Shea Stadium. Priced at \$19.95, the 30-minute musical adventure is designed to teach children self-confidence and team spirit. (See review, page 74.)

"It's a fun tape, but it's also a tape with a message," said Morton Fink, president of Rainbow, during the pregame press conference. "There are many positive social values expressed in the tape, and

that's why it will appeal to fans of all teams, not just the Mets." The three players—Gary Carter, Mookie Wilson, and Roger McDowell—told the gathering they enjoyed making the tape and are strongly supportive of its motivational message.

Pictured at the presentation, are Carter and Jessica Long, an actress who is featured in the video. (Photo: Doug Redler)



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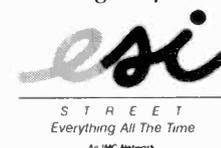
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VIDEO REVIEWS

(Continued from preceding page)

singing "Think" and a one-liner contest between Berle and a Joan Rivers look-alike. Example: "At my age sex is like rice; one minute and it's all done." Berle plays to audience expectations by appearing in a ravishing gown himself, harking back to his old television show antics. He can still contort his pliable puss into the funniest expressions. This video is for tastes favoring broad gaiety of the vaudevillian kind. **ED BURKE**

"History Never Repeats—The Best Of Split Enz," A&M Video, 80 minutes, \$19.98.

This New Zealand/Australian group hit the U.S. singles charts only once, with "I Got You." The success of members Neil Finn and Paul Hester's new band, Crowded House, is, however, finally bringing the group the recognition it deserves.

This video compilation coincides with the issue of an album of the same name on A&M Records but includes several more selections, primarily from the arty early stages of the band's career, which spanned from 1972-84. Those who are only now discovering Split Enz will most likely be content with the record; longtime fans who purchase the video are less likely to be put off by the group's unusual makeup and theatrical presentation, often at odds with its rather benign pop songs.

Though the video is pleasant watching and listening, it contains very little historical information on Split Enz other than who played on each album. Indeed, the collection works better as a chronicle of music video than of the band; clips progress from stark performance pieces to involved conceptual pieces.

JEAN ROSENBLUTH

"Barbra Streisand/A Happening In Central Park," 60 minutes, "Barbra Streisand/One Voice," 68 minutes, CBS Fox Video Music, \$29.98 each or \$49.98 for both.

Almost two decades separate these two major events in Streisand's long and brilliant career. And her career, even she admits, has been short on live concerts. The 1967 event in Central Park, beautifully preserved in color and sound, reflects a singer of enormous talent, yet one willing to be youthfully silly in her engaging Fanny Brice manner. No matter that the world and the music around her were changing dramatically.

But the video "One Voice" makes clear she was no less talented when she performed in Hollywood in the fall, her first concert since her appearance at Central Park. She is, however, more sober on this video recording. The event also featured a stellar audience whose member paid \$5,000 per seat to benefit Streisand's foundation for environmental and social causes.

Here, she confides to the viewer that she has been silent too long in fighting the world's ills. Viewers (and the many who bought her hit album of the concert) may think that, in repenting, she goes on too long in breaking her silence. But her performances at home in Hollywood are worth the pitches. One interesting contrast: In Central Park, (Continued on next page)



More Nightmares. Alice Cooper struts the stage in Detroit's Joe Louis Arena with his trademark boa constrictor. The legendary King of Shock is featured in the 76-minute video "The Nightmare Returns: The Alice Cooper Tour." Slated for release by MCA Home Video on Oct. 8 for list price of \$29.95, Cooper's infamous stage antics—including his own decapitation by guillotine—are featured, along with the songs "Eighteen," "School's Out," and "Only Women Bleed."

VIDEO REVIEWS

(Continued from preceding page)

she had a full orchestra as a backdrop. In 1986, several men can electronically sound like one. The videos are available individually or in a specially priced set. **IRV LICHTMAN**

"The Subject Is AIDS," O.D.N. Productions, 18 minutes, \$35.

This tape is an illuminating overview of AIDS and its transmission, covering the same ground as its award-winning predecessor, "Sex, Drugs & AIDS," but geared specifically for younger teen-agers. It dispels myths and misconceptions about sexually transmitted disease through frank discussion on intercourse and condom use. Interviews with high school students lend conviction to the discourse, including one heart-rending tale of a young man dying from AIDS.

Personable actress Rae Dawn Chong narrates and should score points with kids for sincerity as she tiptoes through such topics as anal intercourse and needle-sharing. It is expertly edited and directed and should be required viewing for teen-agers. **E.B.**

"Winning Softball," Morris Video, 45 minutes, \$24.95.

An entire softball team is employed here in an attempt to teach winning softball. The team, Howard's Western Steers, is a four-time national champion, and players from each position show what it takes to become a winner at softball. Throughout the tape, all of the players stress that practice, and plenty of it, is the key to success. However, this tape is only for slow-pitch softball, a fact that is mentioned only once, on the back of the box. The limited focus makes most of this tape useless for those who play medium- or fast-pitch softball. With a running time of 45 minutes, the tape is sometimes tedious, and some of the instruction is a bit drawn out. **C.M.**

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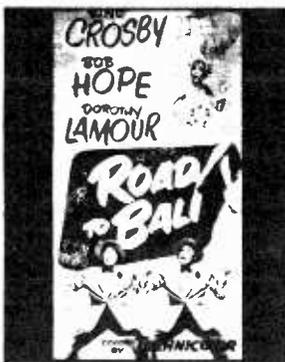
newsline...

GIMBLE GOES TO LORIMAR: After weeks of speculation, Noel Gimble has announced that he will become the president and chief operating officer of Lorimar Home Video, starting Sept. 1. Gimble says that one reason he opted for Lorimar is that the company plans to produce feature films, while staying heavily involved in nontheatrical product. Gimble will report to company chairman Jerry Gottlieb, who has headed the video concern since the abrupt departure of Stuart Karl.

MORE ON VESTRON: Shortly after announcing another management shake-up, which included eight more layoffs, the Vestron board of directors said it will buy back shares of its stock from stockholders. The company said it will buy back up to 250,000 of the 5.4 million outstanding shares. (Company chairman Austin O. Furst Jr. and his family currently own some 85% of the stock.) According to a statement released by the company, the stock buy-back will be made "from time to time in the open market, when the company believes market conditions are appropriate." A spokesman for the firm says "recent bad news" has forced the stock value down. The buy-back announcement is a "reaffirmation" of the company's long-term prospects, says the spokesman.

MORE COMMERCIALS ON VIDEO: RCA/Columbia Pictures Home Video has agreed to place 30-second commercials for the Waldenbooks chain on 10 titles. The titles are part of RCA/Columbia's current sell-through promotion, Ten Ways To Get The Best Of Us. Priced at \$19.95, the titles include "The Karate Kid" (the original and the sequel), "Ghostbusters," "The Jagged Edge," and "Murphy's Romance." The joint venture marks the first time a commercial has appeared on an RCA/Columbia videocassette.

HEY VERN, THE VIDEO: A 60-minute collection of Ernest P. Worrell's commercials and bloopers offers viewers the chance to win \$10,000. Priced at \$19.95, "Hey, Vern, Win \$10,000" is being marketed by KNOWHUT-MEAN Home Video, a division of the Nashville advertising firm Carden & Sherry, which created the Ernest character. To win, viewers must count the number of times they see and hear the words "Vern" and "Knowhuti-mean." The prebook date is Sept. 25, street date, Oct. 15. **AL STEWART**



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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 | 44 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ | ★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Lorimar Home Video 070 | Jane Fonda | 1986 | NR | 39.95 |
| 2 | 2 | 22 | TOP GUN | Paramount Pictures Paramount Home Video 1629 | Tom Cruise Kelly McGillis | 1986 | PG | 26.95 |
| 3 | 4 | 31 | CALLANETICS ▲◆ | Callan Productions Corp. MCA Home Video 80429 | Callan Pinckney | 1986 | NR | 24.95 |
| 4 | 3 | 10 | HERE'S MICKEY! | Walt Disney Home Video 526 | Animated | 1987 | NR | 14.95 |
| 5 | 6 | 94 | JANE FONDA'S NEW WORKOUT ▲ | KVC-RCA Video Prod. Lorimar Home Video 069 | Jane Fonda | 1985 | NR | 39.95 |
| 6 | 5 | 4 | THE COLOR PURPLE | Warner Bros. Inc. Warner Home Video 11534 | Whoopi Goldberg Oprah Winfrey | 1985 | PG-13 | 89.95 |
| 7 | 8 | 61 | KATHY SMITH'S BODY BASICS ▲ | JCI Video Inc. JCI Video 8111 | Kathy Smith | 1985 | NR | 29.95 |
| 8 | 7 | 42 | SLEEPING BEAUTY | Walt Disney Home Video 476 | Animated | 1959 | G | 29.95 |
| 9 | 10 | 10 | HERE'S DONALD! | Walt Disney Home Video 527 | Animated | 1987 | NR | 14.95 |
| 10 | 9 | 12 | PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR | Lorimar Home Video 059 | Donna Edmonson | 1987 | NR | 12.95 |
| 11 | 12 | 9 | DISNEY SING-ALONG SONGS: HEIGH HO! | Walt Disney Home Video 531 | Animated | 1987 | NR | 14.95 |
| 12 | NEW ▶ | | BLACK WIDOW | CBS-Fox Video 5033 | Debra Winger Theresa Russell | 1986 | R | 89.98 |
| 13 | 35 | 19 | A WEEK WITH RAQUEL | Total Video, Inc. HBO Video TVA9965 | Raquel Welch | 1987 | NR | 29.95 |
| 14 | 24 | 90 | BEVERLY HILLS COP | Paramount Pictures Paramount Home Video 1134 | Eddie Murphy | 1985 | R | 19.95 |
| 15 | 32 | 88 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲ | JCI Video Inc. JCI Video 8100 | Kathy Smith | 1984 | NR | 29.95 |
| 16 | 31 | 3 | THUNDERBALL | CBS-Fox Video 4611 | Sean Connery | 1965 | NR | 19.98 |
| 17 | 19 | 92 | STAR TREK III-THE SEARCH FOR SPOCK | Paramount Pictures Paramount Home Video 1621 | William Shatner DeForest Kelley | 1984 | PG | 19.95 |
| 18 | 26 | 10 | WINNIE THE POOH AND A DAY FOR EYORE | Walt Disney Home Video 65 | Animated | 1983 | NR | 14.95 |
| 19 | RE-ENTRY | | YOU ONLY LIVE TWICE | CBS-Fox Video 4601 | Sean Connery | 1967 | NR | 19.98 |
| 20 | 17 | 13 | FROM RUSSIA WITH LOVE | CBS-Fox Video 4566 | Sean Connery | 1963 | NR | 19.98 |
| 21 | 23 | 46 | SCARFACE ▲ | Universal City Studios MCA Home Video 80047 | Al Pacino | 1983 | R | 24.95 |
| 22 | 16 | 10 | KISS EXPOSED | Polygram Records Inc. Polygram Video 440-041-489-3 | Kiss | 1987 | NR | 29.95 |
| 23 | 18 | 23 | KATHY SMITH'S TONEUP ▲ | JCI Video Inc. JCI Video 8112 | Kathy Smith | 1986 | NR | 29.95 |
| 24 | 27 | 5 | DORF ON GOLF ◆ | J2 Communications J2-0009 | Tim Conway | 1987 | NR | 29.95 |
| 25 | 14 | 107 | PINOCCHIO ◆ | Walt Disney Home Video 239 | Animated | 1940 | G | 29.95 |
| 26 | NEW ▶ | | ONE VOICE | Barwood Films Ltd. CBS-Fox Video 5150 | Barbra Streisand | 1987 | NR | 29.98 |
| 27 | 22 | 9 | HERE'S GOOFLY! | Walt Disney Home Video 529 | Animated | 1987 | NR | 14.95 |
| 28 | 13 | 2 | BILL COSBY: 49 | Kodak Video Programs 8118705 | Bill Cosby | 1987 | NR | 19.95 |
| 29 | 15 | 71 | ALIEN ▲◆ | CBS-Fox Video 1090 | Sigourney Weaver Tom Skerritt | 1979 | R | 29.98 |
| 30 | 34 | 3 | THE DOORS: LIVE AT THE HOLLYWOOD BOWL | The Doors Video Company MCA Home Video 80592 | The Doors | 1987 | NR | 24.95 |
| 31 | 29 | 107 | THE SOUND OF MUSIC ▲◆ | CBS-Fox Video 1051 | Julie Andrews Christopher Plummer | 1965 | G | 29.98 |
| 32 | 25 | 87 | STAR WARS | CBS-Fox Video 1130 | Mark Hamill Harrison Ford | 1977 | PG | 29.98 |
| 33 | 36 | 4 | BILLY IDOL: VITAL IDOL | Chrysalis Records, Inc. Vestron Musicvideo 1204 | Billy Idol | 1987 | NR | 19.98 |
| 34 | 30 | 41 | INDIANA JONES AND THE TEMPLE OF DOOM | Paramount Pictures Paramount Home Video 1643 | Harrison Ford Kate Capshaw | 1984 | PG | 29.95 |
| 35 | 11 | 7 | LITTLE SHOP OF HORRORS | Warner Bros. Inc. Warner Home Video 11702 | Rick Moranis Ellen Greene | 1986 | PG-13 | 89.95 |
| 36 | 20 | 4 | THE GOLDEN CHILD | Paramount Pictures Paramount Home Video 1930 | Eddie Murphy | 1986 | PG-13 | 79.95 |
| 37 | 28 | 7 | HANNAH AND HER SISTERS | Orion Pictures HBO Video TVR3897 | Mia Farrow Michael Caine | 1986 | PG-13 | 89.95 |
| 38 | 38 | 35 | PLAYBOY VIDEO CENTERFOLD #4 ▲ | Lorimar Home Video 513 | Luanne Lee | 1986 | NR | 9.95 |
| 39 | 40 | 40 | THE EMPIRE STRIKES BACK ▲ | CBS-Fox Video 1425 | Mark Hamill Harrison Ford | 1980 | PG | 29.98 |
| 40 | 37 | 12 | HEARTBREAK RIDGE | Warner Bros. Inc. Warner Home Video 11701 | Clint Eastwood | 1986 | R | 89.95 |

● 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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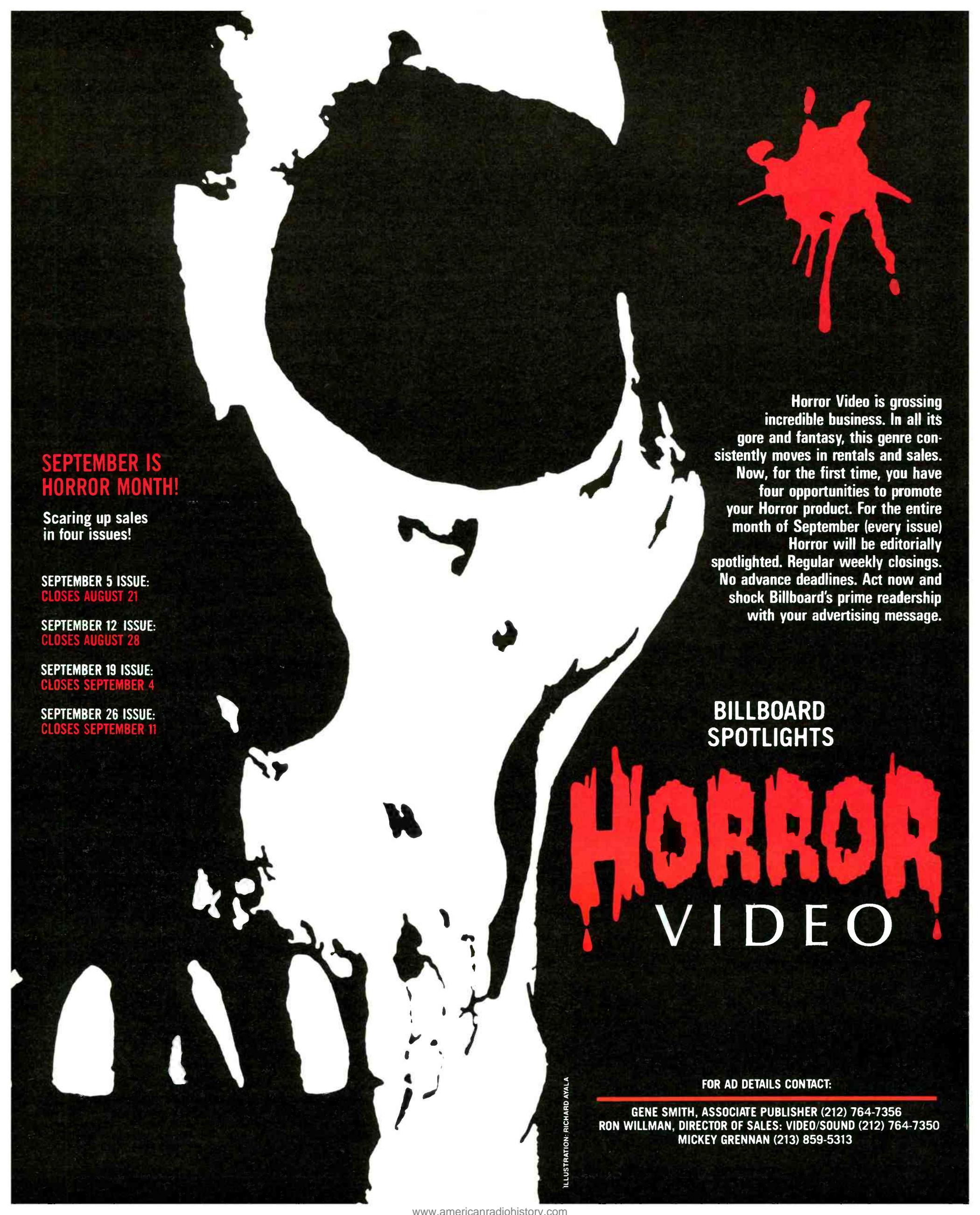
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VSDA CHAPTER DIRECTORY

(Continued from page 69)

Video. Meriden: Albert Price, Artec Distributors Inc., Shelburne; George Sauer, Movietyme Video, Hamden; Robert Vander Wiede, Video Library, Guilford; Attorney: Todd Atkinson; Robinson & Cole; Hartford. Various, various, bimonthly, Thursday.

FLORIDA (Sun Coast)

Mary Chase, Chase-A-Rainbow Inc., 5500 4th St. N., St. Petersburg 33703; 813-525-4224. Officers/Directors: Chase, president; Tim Wiley, Video Trend Inc., Tampa, vice president; Jackie Yacovelli, Video Show, Clearwater, treasurer; Ken Diemer, Video Shoppe, Spring Hill; Don Ford, Video Library, Largo; Jim Jones, Video Tyme, Tampa; Shawn Nirmul, Video Show, Brandon; Bob Skidmore, Media Concepts, St. Petersburg. Attorney: Benjamin Morris; Morris, McMichael & Mora; Tampa. Hilton, Tampa Airport, monthly, second Weds.

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ILLINOIS (Chicago)

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INDIANA

Mary Bender, Video Memories of Indiana, 1010 25th St., Columbus 47201; 812-379-1013. Officers/Directors: Bender, president; William Denton, B&J Countryside Video, Danville; James Ibaugh, Four Star Video, Whiteland; Patricia Johnson, Classic Video, Middletown; Frank Mazelin, Video Trax, Indianapolis; Sandra Mulinaro, C A Movie Inc., Franklin; Pete Roberts, Major Video Concepts Inc., Indianapolis; Dolores Shepherd, Tinker's Video World, Scottsburg; Phillip Wilson, World of Video Inc., Indianapolis. Attorney: Tom Bigley; Sharpnack, Bigley, David & Ruple; Columbus. The Radisson, Indianapolis, quarterly, third Thurs.

MARYLAND

Kathy M. Hurley, Shows To Go, P.O. Box 465, Federalsburg 21632; 301-754-5461. Officers/Directors: Hurley, chapter organizer; Michael Bereson, M.S. Video Distributing, Baltimore; Gary R. Boyd, The Video Den, Sterling; Carolyn Holland, Town Video Inc., Taneytown; Mark Pernia, Ingram Video, Baltimore; Alan Rossowski, Budget Video, Cantonville.

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Roy Streit, Hollywood At Home Inc., 1520 Deborah, Rio Rancho 87124; 505-892-3000. Officers/Directors: Streit, president; Johnny Bailio, Movie Warehouse, Albuquerque, vice president; Diane Hyder, Video Movies, Albuquerque, secretary; Lynne Landers, Video Plus, Albuquerque, treasurer; Andrew Beare, Home Entertainment, Albuquerque, Patrick Beare, Home Entertainment, Rio Rancho; Rick Bernard, Now Video Inc., Rio Rancho; Frieda Martinez, Movietime!, Bloomfield; John Whiteside, Fantastic Video & Sound, Albuquerque. Attorney: Pat Fogel; Albuquerque. Various, Albuquerque, bimonthly, various.

NORTH CAROLINA

Butch Lucas, The Video Station, 1949 S. Horner Blvd., Sanford 27330; 919-774-4542. Officers/Directors: Lucas, president; Ed Tomoloni, North American Video Ltd., Durham, vice president; Nancy Lackey, Custom Video Specialties Inc., Asheville, secretary; Curtis Cartner, Major Video Concepts, Charlotte, treasurer; Marty Hackney, Sunshine Video Inc., Greenville; Bill Laws, Zebulon Video, Zebulon; Marty Parons, Discount Video, Rocky Mount; David Rand, Baker & Taylor Video/Audio, Charlotte; W. Randolph

Thomas, Video City, Jacksonville. Attorney: Dan Flebotte; Durham. Various, various, quarterly, various.

OHIO (Cincinnati)

Louis Epstein, Video Showplace Inc., 10776 Montgomery Road, Cincinnati 45242; 513-489-2208. Officers/Directors: Epstein, president; George Stewart, Video Village Inc., Florence, vice president; Thomas Adams, Home Video Library, Cincinnati, secretary; Debra Case, Home Cinema, Cincinnati, treasurer; Lee Hackman, The Video Store Inc., Cincinnati; Randy Meek, Wax Works/Video Works Inc., Owensboro; Paul Pierce, Max's Video, Dayton. Attorney: Georgeanna Parget; Meyer & Brinker. Marriot, sporadic, Tuesday or Thursday. Chapter inactive, according to VSDA headquarters.

OHIO (Northern)

Paul Hellstern, Brightstar Home Video Inc., 1124 W. Pleasant Valley Road, Parma 44134; 216-842-5902. Officers/Directors: Hellstern, president; Gary Gloss, Channel 4 Home Video Inc., Canton, vice president; Peggy Del Brocco, ZBS Industries, Mayfield Village, secretary; Dominic Mihalik, Today's Video, Parma, treasurer; Roger Horwitz, General Video of America, Cleveland; Lee Karch, Questor Movies To Go, New Philadelphia; Gregory Picoult, Videogenits, Bedford Heights; Tim Pitts, Video Madness Inc., Macedonia; Darby Savage, Commtron Corp., Solon. Attorney: William A. Hamann, Jr.; Hamann & Harris; Westlake. Various, various, quarterly, various.

OREGON (Portland)

Jim Lodwick, 1st Stop Video, 1947 N.W. Kearney, Portland 97209; 503-226-2735; Officers/Directors: Lodwick, president; Tom Keenan, Everybody's Records, Tapes & Video, Portland, vice president; Edd Humburg, Tom Pe-

tersen's Inc., Portland, secretary; Donald Cianci, Video Warehouse, Longview, treasurer; Bruce Franszen, Command Performance Video, Portland; Bill Gregg, Video Highlights, Portland; Andy Lasky, Lasky's Video Library, Portland; Gil Millett, Mt. Tabor Video, Portland; Bill Wright, Captain Video Inc., Lake Oswego. Attorney: Richard Hattenhauer; Portland. Various, Portland, bimonthly, various.

TEXAS (Dallas)

Evelyn Weldon-Thomason, Movieland, 902 W. Hwy. 303, Suite 102, Grand Prairie 75051; 214-641-1151. Officers/Directors: Weldon-Thomason, pres.; Marjorie Larson, Video To Go, Denton, vice pres.; Ralph Carabetta, Spectradyne, Richardson; Robert Hedlund, Movie Corps. Inc., Arlington; Gary Knodle, Video Exchange, Duncanville; Jack Landman, Landman Company-Take It Home, Fort Worth; Ron Norman, The Entertainer, Fort Worth; Alan Stalarow, Video Collections, Richardson; Gary Washington, RJW Home Entertainment Inc., Durant. Attorney: Leona Stone; Beezley & Stone, Dallas. Various, various, quarterly, Tuesday. Chapter inactive, according to VSDA headquarters.

TEXAS (Houston)

Lou Berg, Audio/Video Plus, 1336 W. Clay St., Houston 77019; 713-526-9065. Officers/Directors: Berg, president; John Fudge, Latest & Greatest Inc., Cypress, vice president; Janet Chesser, Movieland, Tomball, secretary; David Turner, Video City, Houston, treasurer; Kay Blankenship, The Box Office, Wharton; John Dinwoodie, Video Specialties Company, Houston; Jane Hagest, Age of Video, Kingwood; Ned Rattner, H.W. Daily Inc., Houston; Al Zarzana, Garden Oaks Video, Houston; Attorney: Jan D. Banker; Houston. Brookhollow Hilton, bimonthly, Tuesday.

VIRGINIA

Rick Greeder, Video Express, 370 Cleveland Place, Suite 103, Virginia Beach 23462; 804-490-6021. Officers/Directors: Greeder, pres.; Cindy Mackey, Videorama, Virginia Beach, pres.; Connie Levine, House Of Video, Portsmouth, secretary; Scott Moffett, Video Biz, Richmond, treasurer; Henry Garrett, Master Video, Mechanicsville; Mike Newton, Schwartz Brothers Inc., Lanham; Tim Stant, Home Video, Richmond; Colin Wood-Bradley, Major Video Concepts Inc., Richmond. Attorney: Gary Arsenault; Norfolk. Various, various, quarterly, various.

WASHINGTON

Jim Louer, Premier Video, 1430 E. Main, Puyallup 98372; 206-845-9595. Officers/Directors: Louer, president; James Kehoe, Time Oil Corp., Seattle, vice president; John Smistad, Video West, Marysville, secretary; Alan Ligda, City Lights Video Inc., Issaquah, treasurer; Joe Campbell, Commtron, Kent; Dale Chapman, Movie Time, Lynnwood; Ed Empey, Lake Stevens Video, Lake Stevens; Ted Smits, Snohomish & Clearwater Video, Snohomish; Jim Weiss, Video Trend, Bellevue. Attorney: Mark Harbaugh; Tacoma. Various, various, monthly, third Thursday.

WISCONSIN

Joe Bertucci, Paradise Video, 227 N. Water, Milwaukee 53202; 414-278-7671. Officers/Directors: Bertucci, president; Michael Loy, The Video Station, Green Bay, vice president; Judy Baeder, Video Tonight Inc., McFarland, secretary; Rob Heimann, M.S. Distributing, Milwaukee, treasurer; Keith Abler, Convenient Video, Sheboygan; John Bassette, Bass-land Video, Beaver Dam; Jim Howard, Video Visions, Milwaukee; Jack Otto, Galaxy Video Ltd. Racine; Bill Smith, Plymouth Video, Plymouth. Attorney: Blaise Di Pronio; Di Pronio Law, Milwaukee.

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Agfa Links With Philips, Du Pont Join To Combat Asian Competition

BY STEVEN DUPLER

NEW YORK In an effort to fight off what it terms "strong competition" from Asian-based tape makers, West German tape giant Agfa-Gevaert AG has agreed to form an as-yet-unnamed joint venture with Philips N.V. of the Netherlands and the U.S.-based Du Pont Co.

And in a separate agreement, Agfa says it will "pool resources" with fellow German tape company BASF AG in the research and development of "selected audio and videotape products."

The Agfa/Philips/Du Pont joint venture, which becomes effective Jan. 1, will see the three large multinational firms cooperating in the manufacture and marketing of audio, video, and data magnetic tape. Agfa will be the majority shareholder, with a 60% interest in the venture; Philips and Du Pont will hold 20% each.

The Agfa/BASF agreement will see the companies cooperating on the development of new coating technologies and "cost-effective production methods to counteract Far East competition," says an Agfa representative, noting that the operation's main goal is to help reduce production costs.

Philips and Du Pont already operate a jointly owned tape company, PD

Magnetics B.V., based in Oosterhaut, the Netherlands. This firm will also be brought into the new venture.

According to the Agfa representative, three of the firm's already existing facilities, in Munich, West Berlin, and Rottenburg, will also be utilized for the manufacturing end of the joint venture. Research and development, administration, and sales and marketing coordination will be based in Munich, as will all production of

audiotape and videotape.

Production of videocassettes will be based in West Berlin, while audiocassettes will be manufactured in Rottenburg. The PD Magnetics plant at Oosterhaut will be utilized for the manufacture of videotape, data tape, and computer cartridges.

Agfa-Gevaert's 1986 sales of magnetic tape amounted to approximately \$220 million, while PD Magnetics' sales were about \$94 million.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

NEW NAME, NEW FACE, new partner: **Kajem Recording** of Gladwyne, Pa., is celebrating its 10th birthday with a big bang. For one thing, the studio recently changed its name to **Victory Studios**. (The Gladwyne facility is now Victory West, and a brand-new studio in Society Hill is Victory East.) And advertising production ace **Wally**

Hayman has now become the studio's fifth partner.

GOING TAPELESS: **New England Digital** says sales of its Synclavier Digital Audio Workstation have been booming during the past year. According to **Mark Terry**, director of marketing, new systems have been sold in the past six months to a number of prominent audio recording and postproduction studios, including **Power Station**, **Lion's Share**, **Motown**, **Universal Recording**, **The Complex**, **Lucasfilm**, **Metropolis**, **Todd AO/Glenn Glenn**, **Modern Video Sound**, **Le Studio**, and the **Post Group**. Smaller studios—such as **Cook Sound** and **Picture Works** in Houston, **Charles Brown Music** in Cincinnati, and **Robinson Music** in New York—have also been purchasing systems, Terry says. These facilities buy the expensive Synclavier with the intention of using it as the "central piece in their operation environment," Terry notes. Edited by **STEVEN DUPLER**



Ocean Across The Sea. Jive/Arista artist Billy Ocean has been recording his as-yet-untitled new album at London's Battery Studios. Pictured taking a break are, from left, Ocean; producer Barry Eastmond; lyricist Jolyon Skinner; and co-producer Wayne Brathwaite.

AUDIO TRACK

NEW YORK

GARY ROTTGER and **Mark Berry** remixed **David Bowie's** new single, "Never Let Me Down," at **Digital**. Rottger produced tracks for **Roberta Rock's** single "Dirty Money." Rottger and Berry co-produced album tracks on the Canadian band **Hypno-gogo**, and they also remixed **Alisha's** single "Into My Secret."

Anthony Malloy of **Anthony & the Camp** and producer **Marcus Miller** have been completing tracks at **Sorcerer Sound** for Malloy's first Jellybean/Warner album. The project also includes cuts produced by **Deodato** and **Nick Martinelli** and is scheduled for release Sept. 22.

Dave "O" Ogrin has been working on several postproduction and remixing projects at **Quad**. For **Motown**, he worked on **General Kane's** 12-inch "House Party," and, for **Arista**, he worked on **Patrice Rushen's** "Anything Can Happen." **Rappers Convention** completed tracks for its second album, "Double Talk," on **EMI**. **Randy Muller** produced, and **Brian Max** engineered.

LOS ANGELES

STUDIO A at **Image Recording** had **Peter Wolf** in to re-edit tracks for **Wang Chung**. **Bino Espinoza** ran the board, with **Steve Krause** assisting. Wolf was also in working on a new **Kenny Loggins** release. **Ron Da Silva** assisted engineer **Brian Malouf**. Also, **Keigh Olsen** was in with **Whitesnake**. **Brian Foraker** manned the controls, and **Da Silva** assisted. And producer **Dennis Lambert** worked on tracks for **Natalie Cole**. **Jeremy Smith** sat at the desk, assisted by **Krause**.

OTHER CITIES

AT Reflection Sound Studios, **Charlotte, N.C.**, singer **Eileen Farrell** recorded a new album for **Audiophile Records**. **Loonis McGlohon** produced, and **Mark Williams** engineered and mixed the tracks to **PCM-3202** digital masters.

At Alpha & Omega Studios/Sandy Pearlman Inc., **San Francisco**, **Joe Carroll** worked on tracks for two 12-inch dance singles on **Megatone Records** with engineer **Marc Senasac**. And **Joe Satriani's** second album for **Relativity Records** was completed with **John Cuniberti** engineering.

At Northeastern Digital in **Boston**, two CD masters of **Frank Zappa's** "Joe's Garage" were completed for **Rykodisc** as well as an album by his son, **Dweezil**, "Havin' A Bad Day." Release of the product is expected by **September**.

At Duplex Sound in **Holliswood, N.Y.**, **MCA's** the **Breakfast Club** remixed "Rico Mambo" for future single release.

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

STEVEN DUPLER

Service For Indie Production Firms Budget Tracking Offered

NEW YORK **Time Capsule Brokerage**, a 5-year-old service that marries studios and producers with recording projects, is expanding its computerized operations with the addition of a new **Budget Tracking Service**.

The new computer service estimates the cost of a project and then allows producers to access a daily accounting of studio expenses, broken down into specific categories. **Budget Tracking Service** is designed specifically for the independent production companies and small- to medium-size labels that use **Time Capsule's** services, says **Kip Kaplan**, company president.

"They give us a projected budget, and our software tracks their expenses day by day, category by category," he says. "We can break down percentage figures every day, showing how much of their budget has been used and what it's been spent on."

The **Budget Tracking Service** information can be transmitted to the client either in hard-copy form or via the **Time Capsule Datapath** on the **ESI Street** computer network.

Time Capsule currently aver-

ages 500 clients in some 250 studios throughout **New York**, **Los Angeles**, and **London**. There is no fee to the client for using the service; **Time Capsule** makes its profit by taking 10% of the studio billings on a project it has set up, **Kaplan** says.

One key to the success of the firm, which started operations in 1982 out of **Kaplan's** home, is that **Time Capsule** provides a full financial guarantee for any client it brings into a studio.

"The guarantee shows we mean business," **Kaplan** says. And while he notes that his company is prepared to make good on any unpaid studio debts, he has been lucky so far—less than 1% of **Time Capsule's** clients have defaulted in five years.

Kaplan is the former manager of **Right Track Recording** here, a facility that he also helped build. He also served as studio manager for the **National Lampoon** recording facility. He says he started **Time Capsule** when he saw an increasing need to help labels and production companies simplify the process of putting together the right elements for a recording project.

A BILLBOARD SPOTLIGHT

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ISSUE DATE: OCTOBER 24
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TOP INSPIRATIONAL ALBUMS™

| THIS WEEK | 4 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|-----------|------------|---------------|---|------------------------|
| | | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| 1 | 1 | 73 | SANDI PATTI WORD WR 8325/A&M ★ ★ NO. 1 ★ ★ 53 weeks at No. One | MORNING LIKE THIS |
| 2 | 2 | 53 | AMY GRANT MYRRH SP 3900/WORD | THE COLLECTION |
| 3 | 5 | 93 | SANDI PATTI IMPACT RO 3910/BENSON | HYMNS JUST FOR YOU |
| 4 | 4 | 9 | DEBBY BOONE LAMB & LION LLR03011/BENSON | FRIENDS FOR LIFE |
| 5 | 10 | 5 | MYLON LEFEVER AND BROKEN HEART MYRRH 7016841065/WORD | CRACK THE SKY |
| 6 | 3 | 13 | DAVID MEECE MYRRH 7016864065/A&M | CANDLE IN THE RAIN |
| 7 | 6 | 9 | TWILA PARIS STARSONG SSR8078/SPARROW | SAME GIRL |
| 8 | 12 | 61 | MICHAEL W. SMITH REUNION WR 8332/A&M | THE BIG PICTURE |
| 9 | NEW | | THE MARANATHA SINGERS MARANATHA 7100190827/WORD | PRaise 9 |
| 10 | NEW | | PHIL DRISCOLL BENSON R02369 | MAKE US ONE |
| 11 | 7 | 25 | THE IMPERIALS MYRRH 7 01-68350-65/WORD | THIS YEAR'S MODEL |
| 12 | 11 | 37 | STRYPHER ENIGMA 73237/CAPITOL | TO HELL WITH THE DEVIL |
| 13 | 15 | 217 | SANDI PATTI ● IMPACT RO 3818/BENSON | MORE THAN WONDERFUL |
| 14 | 14 | 13 | WAYNE WATSON DAYSRING 7014155016/WORD | WATER COLOR PONIES |
| 15 | 17 | 17 | MARANATHA MARANATHA 7100180848/WORD | KIDS PRAISE 6 |
| 16 | 13 | 41 | SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD | HYMNS |
| 17 | NEW | | BEBE AND CECE WINAN SPARROW SPR1132 | BEBE AND CECE WINAN |
| 18 | 33 | 153 | SANDI PATTI IMPACT RO 3884/BENSON | SONGS FROM THE HEART |
| 19 | 19 | 113 | AMY GRANT ● WORD SP 5060/A&M | UNGUARDED |
| 20 | 28 | 37 | MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE | MASTERS OF THE METAL |
| 21 | 25 | 266 | AMY GRANT ▲ WORD SP 5056/A&M (CD) | AGE TO AGE |
| 22 | 16 | 49 | LARNELLE HARRIS BENSON RO 3956 | FROM A SERVANTS HEART |
| 23 | NEW | | MARGARET BECKER SPARROW SPR1134 | NEVER FOR NOTHING |
| 24 | 18 | 29 | DALLAS HOLM DAYSRING 701-414301-8/WORD | AGAINST THE WIND |
| 25 | 23 | 17 | LESLIE PHILLIPS HORIZON SP-0757/A&M | THE TURNING |
| 26 | 8 | 49 | STEVE GREEN SPARROW ST41040/CAPITOL | FOR GOD AND GOD ALONE |
| 27 | 30 | 33 | NEW GAITHER VOCAL BAND WORD 7-01-000733-0 | ONE X 1 |
| 28 | 20 | 49 | PETRA STAR SONG 7-102-07386-0/SPARROW | BACK TO THE STREET |
| 29 | NEW | | KIM BOYCE WORD 7016836061 | KIM BOYCE |
| 30 | 24 | 9 | DON FRANCISCO STAR SONG SSC8097 | THE POWER |
| 31 | 9 | 57 | DENIECE WILLIAMS SPARROW ST1039/CAPITOL | SO GLAD I KNOW |
| 32 | RE-ENTRY | | THE MARANATHA KIDS MARANATHA 710-0183820/WORD | FIRST SUNDAY SINGALONG |
| 33 | NEW | | PETRA SPARROW/STARSONG SSR8084 | THIS MEANS WAR |
| 34 | 36 | 5 | NEW JERSEY MASS CHOIR LEXICON 7115711097 | LOOK UP AND LIVE |
| 35 | 32 | 21 | RAY BOLTZ HEARTLAND HR3866/BENSON | WATCH THE LAMB |
| 36 | RE-ENTRY | | DEGARMO AND KEY POWER DISC PWR 01087/BENSON | STREET LIGHT |
| 37 | 27 | 81 | CARMAN WORD WR 8321/A&M | THE CHAMPION |
| 38 | 37 | 5 | KING JAMES VERSION LEXICON 7115708991 | GRATEFUL FOR YOUR LOVE |
| 39 | NEW | | RICHARD SMALLWOOD WORD 701501128X | TEXTURES |
| 40 | 26 | 53 | FIRST CALL DAYSRING 7-01-4144014/WORD | UNDIVIDED |

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Gospel
LECTERN

by Bob Darden

This is the second installment of a two-part interview with Geoff Moore.

GEOFF MOORE'S THIRD ALBUM for Power Discs, "The Distance," could be the one that finally lifts this talented young rocker into the contemporary Christian music pantheon.

The album is highlighted by a passionate, mystical remake of **Randy Matthews'** legendary "Didn't He" from 1972—first recorded before most members of his audience were born.

"Well, musically, I think I sit somewhere in the heart of the Christian music marketplace," Moore says. "We have a fairly broad-based demographic, attracting everybody from **Michael W. Smith** fans to **Rez Band** fans to our shows. I think the straight-ahead rock we do has a wider appeal than some of the other kinds.

"At the same time, I think the majority of kids in my audiences are believers. Evangelism is an important part of what I do. It may not be street-corner evangelism like **Youth With A Mission**, but it is evangelism."

Moore says his mission at the moment is to continue to re-establish broken ties with the local churches. He wants youth ministers to know that his music ministry joins forces with the churches in each town he plays in rather than creating another church in their stead.

"I think some nonbelievers do come to our shows," Moore says, "and some come as guests of Christian kids. But I suppose the odds are that most of them out there are Christians. There are groups that are playing to mostly non-Christian audiences. They have a unique ministry and more power to them.

"But I think that groups that do what we do are se-

verely underrated in Christian music magazines. If we can bring nominally Christian kids to a fuller understanding of holiness, that's pretty important. If we can turn an audience of a thousand Christian kids to a more positive, aggressive Christian lifestyle, there is no telling what they might accomplish."

Moore supports Christian artists who are having success in the mainstream marketplace, but worries that they'll have to water down their message to gain widespread commercial acceptance.

"Frankly, I just don't see it happening," he says. "So much of what contemporary Christian music says is diametrically opposed to what the world wants to hear. And right now a lot of kids want to hear what the **Beastie Boys** are saying. I think we have to stick to what we believe."

In the meantime, "The Distance" would not sound inappropriate on any album rock station in the country. One of the most attractive things about the music is the robust, highly melodic use of male backup singers on many of the songs. The chorus usually includes

Geoff Moore's new album may be his most popular

Tommy Funderburk, **Marty McCall**, and **Gary Pigg**—all of whom have thriving careers as lead vocalists in their own right.

"Well, it's hard to go wrong with singers like these guys," Moore says. "On many of the songs, Tommy, Marty, and Gary just winged it in the studio. We cut most of the songs pretty loose; everything's tracked live. We even use parts of my 'scratch' vocals on some of the finished tracks.

"None of the choral arrangements are written out. My producer **Billy Smiley** has a good ear for choral arrangements and he did some of them. And Tommy is just amazing. He can do the same thing in the studio with vocals that **Dann Huff** can do on the spot. Even the small group harmony arrangements on something as complicated as 'Familiar Stranger' were all done off the cuff in the studio."

Jazz
BLUE NOTES

by Peter Keepnews

THE FIRST FORAY INTO JAZZ by New York's prestigious **Lincoln Center for the Performing Arts** was an unqualified success—financially, at least—and the word is that there will definitely be a repeat performance next year.

All three concerts in the **Classical Jazz** series, held Aug. 3-5 at the 900-seat **Alice Tully Hall**, sold out approximately a week in advance. This was the first time that Lincoln Center has produced its own jazz series, as opposed to hosting jazz concerts presented by outside promoters, and the people at Lincoln Center (who worked on the series with New York's all-jazz FM station, **WBGO**, and artistic director **Wynton Marsalis**) say they're quite pleased with the way things went.

For our part, we're delighted to see an institution of this stature putting its muscle behind this music; we're happy about the series' box-office success, and we're looking forward to seeing what Lincoln Center does next year. And we heard a lot of good music at the two concerts we attended, the tributes to **Thelonious Monk** and **Charlie Parker** (we missed the first one, "Ladies First," but our colleague **Geoff Mayfield** was there, and he was impressed).

We can't claim, however, that we were exactly transfixed by everything we heard. Both concerts suffered from rather sluggish pacing, and from a certain sameness of approach. The Parker concert in particular, despite superb playing from everyone (especially alto saxophonist **Frank Morgan**, trumpeter **Red Rodney**, and pianist **Tommy Flanagan**), might be described as too much of a good thing—close to three hours' worth of improvisations, most

of them at the same tempo and most of them based on either the blues or "I Got Rhythm," is likely to end up sounding monotonous no matter how good the musicians are.

The Monk concert was an evening of peaks (most of them provided by pianists **Barry Harris** and **Walter Davis Jr.**, both together and separately) and valleys; the playing was never less than very good, but the groove was not always completely solid. And it ended on an odd note. **Carmen McRae**, in splendid voice, sang a breathtaking version of "'Round Midnight" (with **Jon Hendricks'** words); that would have been an ideal way to close the concert, but she anticlimactically followed it with a non-Monk tune, **Jimmy Rowles'** lighthearted "Ballad Of Thelonious Monk."

"Ladies First" was a little more successful as a show because it offered a little more variety. It began with brief tributes to **Dinah Washington**, **Bessie**

Lincoln Center's series will get a return engagement

Smith, and **Mary Lou Williams**, performed respectively (and respectfully) by **Sasha Dalton**, **Carrie Smith**, and **Marian McPartland**. After intermission, **Janis Siegel** provided a varied set that stretched from the pop side of jazz to the mainstream. The star of the show was **Betty Carter**, who made the most of her 30-minute set, singing with great verve and humor.

One last comment about the series as a whole: In our opinion, **Classical Jazz** was a terrible name for it. Jazz may well be, as many people have suggested, America's classical music; but if that's the case, then all jazz is classical, so the name **Classical Jazz** is redundant. The use of this odd hybrid of a name strikes us as a misguided (and unnecessary) attempt to convince people that jazz is important enough to merit Lincoln Center's attention. Doesn't the music itself convey that message eloquently enough?

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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 | 4 | 9 | 8 | LUIS MIGUEL WEA | AHORA TE PUEDES MARCHAR 1 weeks at No. One |
| 2 | 1 | 1 | 14 | JULIO IGLESIAS CBS | LO MEJOR DE TU VIDA |
| 3 | 2 | 2 | 26 | AMANDA MIGUEL PROFONO | EL PECADO |
| 4 | 3 | 3 | 35 | JUAN GABRIEL ARIOLA | HASTA QUE TE CONOCI |
| 5 | 5 | 4 | 26 | LOS BUKIS FONOVISIA | TU CARCEL |
| 6 | 6 | 6 | 12 | FRANKY RUIZ TH | DESNUDATE MUJER |
| 7 | 7 | 5 | 31 | BRAULIO CBS | EN BANCARROTA |
| 8 | 8 | 12 | 17 | EMMANUEL RCA | SOLO |
| 9 | 9 | 7 | 13 | TOMMY OLIVENCIA TH | LOBO DOMESTICADO |
| 10 | 11 | 8 | 18 | JORGE MUNIZ RCA | AMIGO MIO |
| ★★★★ POWER PICK ★★★★★ | | | | | |
| 11 | 23 | — | 2 | LOS LOBOS WARNER BROS. | LA BAMBA |
| 12 | 18 | 18 | 8 | EL GRAN COMBO COMBO | ESO OJITOS NEGROS |
| 13 | 12 | 11 | 27 | LORENZO ANTONIO MUSART | DOCE ROSAS |
| 14 | 17 | 21 | 10 | ROBERTO DEL CASTILLO CBS | HASTA QUE TE CONOCI |
| 15 | 15 | 31 | 10 | LAURA FLORES MELODY | YA NO VOLVARE |
| 16 | 10 | 10 | 15 | YOLANDITA MONGE CBS | AHORA AHORA |
| 17 | 16 | 13 | 23 | YURI EMI | CORAZON HERIDO |
| 18 | 13 | 15 | 11 | DANIELA ROMO EMI | VENENO PARA DOS |
| 19 | 21 | 22 | 18 | MARISELA PROFONO | PORQUE TENGO GANAS |
| 20 | 24 | 23 | 12 | DYANGO EMI | A FALTA DE TI |
| 21 | 31 | 47 | 4 | NELSON NED EMI | ME PASE DE LA CUENTA |
| 22 | 14 | 14 | 8 | LOS CAMINANTES ROCIO | TODO ME GUSTA DE TI |
| 23 | 19 | 17 | 34 | EMMANUEL RCA | ES MI MUJER |
| 24 | 27 | — | 2 | JULIO IGLESIAS CBS | TODO EL AMOR QUE TE HASE FALTA |
| 25 | 30 | 38 | 7 | LUNNA A&M | NO DIGAS NADA |
| 26 | 20 | 28 | 6 | FRANCO DE VITA SONOTONE | SOLO IMPORTAS TU |
| 27 | 37 | — | 2 | EMMANUEL RCA | NO TE QUITES LA ROPA |
| 28 | 49 | 48 | 9 | ESTELA NUNEZ ARIOLA | CORAZON ERRANTE |
| 29 | 25 | 29 | 16 | EDDIE SANTIAGO TH | NADIE MEJOR QUE TU |
| 30 | 28 | 26 | 20 | SONORA DINAMITA SONOTONE | CAPULLO Y SORULLO |
| 31 | 22 | 16 | 10 | ROCIO JURADO EMI | QUIEN TE CREES TU |
| ★★★★ HOT SHOT DEBUT ★★★★★ | | | | | |
| 32 | NEW ▶ | — | 1 | CHAYANNE CBS | FIESTA EN AMERICA |
| 33 | 36 | 36 | 6 | MARISELA PROFONO | HAZME TUYA |
| 34 | 32 | 33 | 28 | BRAULIO CBS | NOCHE DE BODA |
| 35 | 39 | 30 | 25 | MIGUEL GALLARDO RCA | DOS HOMBRES Y UN DESTINO |
| 36 | 29 | 27 | 13 | TATIANA EMI | BAILA CONMIGO |
| 37 | 48 | — | 2 | LOS HIJOS TH | LLORARAS |
| 38 | 33 | 41 | 4 | SONIA RIVAS CBS | DE PECHO A PECHO |
| 39 | 43 | 40 | 6 | VALERIA LYNCH SONOTONE | MUNECA ROTA |
| 40 | 38 | 44 | 6 | JOSE JOSE RCA | SIN SABER |
| 41 | 40 | — | 2 | SUSSY LEMAN CBS | NO ES IGUAL |
| 42 | 34 | 20 | 28 | LUCIA MENDEZ ARIOLA | CASTIGAME |
| 43 | 35 | 34 | 27 | ESTELA NUNEZ ARIOLA | MALDITO SEA TU AMOR |
| 44 | 41 | 37 | 16 | ROCIO DURCAL ARIOLA | SIEMPRE |
| 45 | 47 | — | 2 | MANUEL MIJARES PROFONO | NO SE MURIO EL AMOR |
| 46 | NEW ▶ | — | 1 | LUCIA MENDEZ ARIOLA | YO NO SE QUERETE MAS |
| 47 | NEW ▶ | — | 1 | MARIA DEL SOL RCA | GIRANDO GIRANDO |
| 48 | RE-ENTRY | — | — | BONNY CEPEDA RCA | LA FOTOGRAFIA |
| 49 | NEW ▶ | — | 1 | LISA LOPEZ MUSART | SERA EL ANGEL |
| 50 | NEW ▶ | — | 1 | MIGUEL GALLARDO RCA | DECIL TE QUERO |

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

IF THIS COLUMNIST WERE A GAMBLER, he'd bet that PolyGram Records will be the next biggie to jump into the U.S. Hispanic market. Let's analyze the evidence, albeit circumstantial, supporting this notion. The *bola* started rolling a couple of years ago when Richard Asher was named PolyGram's president. Insiders know that Asher, while at the CBS helm, had the creative foresight to form Discos CBS. Propelled by then-unknown multinational artists like Julio Iglesias and Roberto Carlos, Discos enjoyed an overwhelming market-share advantage for several years as the only label marketing product to an audience whose purchasing power is estimated at \$120 billion.

Asher recently named Guillermo Infante president of PolyGram México. In a similar capacity at RCA México, Infante was the person most responsible for bringing that division to world prominence with the development of stars like José José, Juan Gabriel, and Yolanda del Río. He is also to be commended for the opening up of Mexican territory to previously unacknowledged artists like Spanish songstress Rocío Jurado. Even the Infante-inspired dud LP "Cantiflas Sings To Children Of The World" ranks today as a classic because it's the legendary comedian's only vinyl production. Despite his predilection for creative-tension management, Infante is also a staunch supporter of the development of a U.S. operation, as indicated by his logistical contribution to the creation of RCA International in 1983.

Add to the above the following: The licensing agreement between PolyGram and Sonográfica (represented as Sonotone in the U.S./Puerto Rican market) is due to expire soon; sources indicate that Bob Jameson, PolyGram's VP of marketing/sales, has inter-

viewed several aspirants for the U.S. operation's top position—of the two main contenders one is from Miami and the other is from New York. Hiring decisions hinge on the outcome of PolyGram's U.S. distribution negotiation with a "three-letter *multi*." Various requests made to PolyGram's public-relations department to speak to either Asher and/or Infante regarding the label's future plans were turned down, without so much as a return phone call. It might be the age of cover-up paranoia, but the whole scenario has the feel of a *fait accompli*. Or just think of me as the Good Rumor Man.

NOTAS Y NOTICIAS: The Argentine Assn. of Authors and Song Writers recently opened its new branch in Miami. According to its manager, Jorge Beillard, the main goal of the new company—

PolyGram seems poised to enter the Hispanic market

SADAIC Latin Copyright Inc.—is to collect or help collect performance and mechanical royalties for its affiliated authors. Beillard, along with SADAIC's president, Argentinian singer/composer Ramón "Palito" Ortega, is coordinating an international affiliation meeting with SGAE (General Society of Spanish Authors) and SAM (Mexican Authors Society). Beillard, whose credits include managerial stints with Microfón and Parsano Records, says, "Through the union of these associations, we'd be better able to cover all of the U.S. and Puerto Rico, since each individual association will be assigned definite geographical responsibilities." . . . Look for pros and cons of the PolyGram situation in next week's column . . . Special message to international departments: Kindly keep us posted on any international activities. Information should be sent to Latin Notas, 39th Floor, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

LA RADIO LATINA



by Carlos Agudelo

"LA BAMBA" HAS BECOME THE HOTTEST crossover hit of the season, the year, and perhaps the decade. The movie soundtrack debuts on this week's Top Latin Albums chart, while the single by Los Lobos has already made it to No. 6 on the Hot Latin 50. On the Anglo side, the album has made it to No. 8 on the Top Pop Albums chart and looks like it could go all the way to the top. The single has even made it onto the country charts, where it debuts at No. 84 with a bullet. The song, which is No. 1 in the U.K., is a guaranteed success in Latin America, even though it only made it to No. 2 when Ritchie Valens sang it back in 1959. The movie, one of the best-marketed crossover films of all time, is not doing badly here either. Presented in English and with Spanish subtitles, it is already one of the top-grossing films of the summer and, undoubtedly, the most successful crossover film in a long, long time.

"EN CONCIERTO," a weekly program transmitted by satellite from Mexico, has begun to be aired by WLVH-FM "Super 94," a full-time station broadcasting in Spanish for the southern New England area. The program, which each week highlights the achievements of an internationally recognized artist, is part of the programming package offered by Cadena Radio Centro, which also includes news segments in addition to other music programming. Recently, John Lohmann, who had been vice president and general manager of WLVH-FM, was promoted to president and general manager of the three stations belonging to Sage Broadcasting, based in Stamford, Conn. They

include—besides WLVH—WKHT-AM and WNAQ-AM, both in the Hartford area.

ACCORDING TO a study conducted by Hispanic Marketing Research, a specialized company based in San Antonio, Texas, Hispanics in Chicago listen predominantly to Hispanic radio. The study, based on 2,500 house-to-house interviews, revealed that WOJO-FM "Radio Ambiente" is the favorite station of 28.4% of those interviewed. WIND-AM "La Tremenda" was favored by 25.1%, while the other full-time Spanish-language station, WTAQ-AM "Radio Fiesta," was favored by 5.5%. WBBM-FM, a top 40 station, and WBMX-FM, both English-language stations, were each mentioned by 8.1% of the interviewees.

WOJO-FM got a 1.2 share in the Spring Arbitron survey, WIND-AM a 0.9, and WTAQ-AM a 0.5.

'La Bamba' crosses over from country to Latin

THE PROGRAMMER'S VOICE: Silvio Iglesias, PD of WJIT-AM New York, N.Y., sees Elio Roca's "Una Rosa Y Una Espina," Valeria Lynch's "Muñeca Rota," "Me Pase De La Cuenta" by Nelson Ned, and "No Se Murió El Amor" by Mijares as the most promising tunes on his programming list. At the moment, Julio Iglesias, Amanda Miguel, Lorenzo Antonio, and Marisela are leading the rotation, along with "La Bamba."

Iglesias, who programmed several stations in Puerto Rico before coming to New York, has added a slight variation to his pop-ballad formula by playing one salsa and one merengue oldie every hour. Otherwise, he says, the station sticks to mellow tunes geared toward 18- to 49-year-old women. So far, Iglesias says, he doesn't get promotional CDs from Latin record companies.

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TOP LATIN ALBUMS™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL | | |
|-----------|------------|---------------|--|---------------------------------|-----------------------------------|
| | | | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
| 1 | 1 | 13 | JULIO IGLESIAS | UN HOMBRE SOLO | CBS 50337 |
| 2 | 2 | 41 | BRAULIO | LO BELLO Y LO PROHIBIDO | CBS 10452 |
| 3 | 3 | 17 | AMANDA MIGUEL | AMANDA MIGUEL | TELEDISCOS 102 |
| 4 | 5 | 35 | EMMANUEL SOLO | SOLO | RCA 5919 |
| 5 | 4 | 55 | JUAN GABRIEL | PENSAMIENTOS | ARIOLA 6078 |
| 6 | 7 | 17 | FRANCO DE VITA | FANTASIA | SONOTONE 1405 |
| 7 | 9 | 37 | DYANGO | CADA DIA ME ACUERDO MAS DE TI | EMI 5735 |
| 8 | 6 | 43 | JOSE JOSE | SIEMPRE CONTIGO | ARIOLA 5732 |
| 9 | 8 | 15 | YOLANDITA MONGE | LABERINTO DE AMOR | CBS 10382 |
| 10 | 10 | 55 | ISABEL PANTOJA | MARINERO DE LUCES | RCA 7432 |
| 11 | 11 | 45 | JOSE FELICIANO | TE AMARE | RCA 56109 |
| 12 | 12 | 17 | LUNNA LUNNA | A&M 37022 | |
| 13 | 17 | 55 | ROCIO DURCAL | SIEMPRE | ARIOLA 6075 |
| 14 | 20 | 5 | RICARDO MONTANER | RICARDO MONTANER | TH-RODVEN 8031 |
| 15 | 21 | 3 | JOSE NOGUERAS | VAS A VIVIR EN MI | ME 29 |
| 16 | 13 | 33 | MARISELA | PORQUE TENGO GANAS | PROFONO 90502 |
| 17 | — | 1 | ISABEL PANTOJA | SUS MEJORES CANCIONES ESPANOLAS | RCA 6449 |
| 18 | 14 | 13 | ESTELA NUNEZ | CORAZON ERRANTE | ARIOLA 6229 |
| 19 | 24 | 7 | CLAUDIA DE COLOMBIA | LA SENORA | RCA 02151 |
| 20 | 16 | 7 | JULIO ANGEL Y JOSE LUIS MONERO | EVOCANDO EL AYER | J1 008 |
| 21 | 19 | 15 | ROCIO JURADO | DONDE ESTAS AMOR | EMI 6301 |
| 22 | 15 | 45 | BASILIO | SERA QUE ESTOY SONANDO | BMS 701 |
| 23 | 22 | 35 | DANIELA ROMO | MUJER DE TODOS, MUJER DE NADIE | EMI 5681-1 |
| 24 | — | 1 | NELSON NED | ME PASE DE LA CUENTA | EMI 6476 |
| 25 | 23 | 47 | BEATRIZ ADRIANA | A PUNTO DE ... | PROFONO 90484 |
| 1 | 1 | 21 | FRANKY RUIZ | VOY PA' ENCIMA | TH 2453 |
| 2 | 2 | 45 | EDDIE SANTIAGO | ATREVIDO Y DIFERENTE | TH 2424 |
| 3 | 3 | 9 | TOMMY OLIVENCIA | 30 ANIVERSARIO | TH 2464 |
| 4 | — | 1 | EL GRAN COMBO | 25 ANIVERSARIO 1962-1987 | COMBO 2050 |
| 5 | 5 | 37 | ANDY MONTANEZ | MEJOR ACOMPAÑADO QUE NUNCA | TH 3434 |
| 6 | 8 | 19 | WILFRIDO VARGAS | LA MUSICA | SONOTONE 1406 |
| 7 | 4 | 79 | EL GRAN COMBO | Y SU PUEBLO | COMBO 2045 |
| 8 | 9 | 47 | BONNY CEPEDA Y SU ORQUESTA | DANCE IT!/ BAILALO | RCA 7541 |
| 9 | 7 | 7 | COSTA BRAVA | A TIEMPO COMPLETO | PROFONO 90526 |
| 10 | 15 | 5 | ROBERTO DEL CASTILLO | JUSTO A TIEMPO | CBS 10489 |
| 11 | 6 | 27 | SONORA PONCENA | BACK TO WORK | INCA 1083 |
| 12 | 10 | 21 | OSCAR D'LEON | RIQUITIN | TH 2456 |
| 13 | 11 | 15 | WILLIE ROSARIO | MAN OF MUSIC | TH 145 |
| 14 | 12 | 11 | CHEO FELICIANO | SABOR Y SENTIMIENTO | COCHE 356 |
| 15 | 16 | 25 | RUBEN BLADES | AGUA DE LUNA | ELEKTRA 960721-1 |
| 16 | — | 19 | CHARANGA DE LA 4 | SE PEGO | SAR 1044 |
| 17 | — | 19 | PAQUITO GUZMAN | CHAMPANA Y RON | TH 2411 |
| 18 | 21 | 37 | LA PATRULLA 15 | ACARICIAME | TH 1912 |
| 19 | 18 | 43 | HANSEL Y RAUL | TROPICAL | RCA 5701 |
| 20 | 19 | 81 | FRANKY RUIZ | SOLISTA PERO NO SOLO | TH 2368 |
| 21 | 14 | 61 | ROBERTO TORRES | ELEGANTEMENTE CRIOLLO | SAR 1043 |
| 22 | 13 | 21 | ORO NEGRO | EL BRILLO DE | SALSOSO 1013 |
| 23 | 22 | 3 | GUNDA MERCED | GUNDA MERCED Y SU SALSA FEVER | SONOTONE 1112 |
| 24 | 17 | 45 | JOHNNY VENTURA | EL SENOR DEL MERENGUE | CBS 10440 |
| 25 | — | 21 | WILLIE COLON | ESPECIAL #5 | SONOTONE 0100 |
| 1 | 1 | 35 | LOS BUKIS | ME VOLVI A ACORDAR DE TI | LASER 3025 |
| 2 | 4 | 5 | LOS CAMINANTES | GRACIAS MARTIN | LUNA 1147 |
| 3 | 5 | 35 | LOS TIGRES DEL NORTE | GRACIAS AMERICA | PROFONO 90499 |
| 4 | 3 | 21 | SONORA DINAMITA | CAPULLO Y SORULLO | FUENTES 1612 |
| 5 | 2 | 35 | LITTLE JOE | TIMELESS | CBS 10458 |
| 6 | 9 | 35 | LOS YONICS | CORAZON VACIO | CBS 90489 |
| 7 | — | 1 | VICENTE FERNANDEZ | MOTIVOS DEL ALMA | CBS 20821 |
| 8 | 7 | 15 | RAMON AYALA | HASTA QUE TE PERDI | FREDDIE 1385 |
| 9 | 6 | 33 | VICENTE FERNANDEZ | HOY PLATIQUE CON MI GALLO | CBS 163 |
| 10 | 11 | 35 | FITO OLIVARES | LA PURA SABROSURA | GIL 1031 |
| 11 | 24 | 9 | LOS SAGITARIOS | DE NUEVO LOS SAGITARIOS | LUNA 1141 |
| 12 | 10 | 49 | ANTONIO AGUILAR | LA TAMBORA | MUSART 2021 |
| 13 | — | 1 | SONORA DINAMITA | 16 SUPERCUMBIAS | SONOTONE 1615 |
| 14 | 16 | 7 | LOS CAMINANTES | 21 EXITOS VOL. I | LUNA 1135 |
| 15 | 13 | 31 | LISA LOPEZ | LISA LOPEZ | MUSART 6012 |
| 16 | — | 1 | RAMIRO RAM HERRERA | RAMIRO RAM HERRERA | CBS 84336 |
| 17 | — | 1 | LISA LOPEZ | SERA EL ANGEL | MUSART 1865 |
| 18 | 12 | 23 | GRUPO LIBERACION | LA SUAVECITA | TH 2406 |
| 19 | 20 | 3 | YOLANDA DEL RIO | QUIEN ES EL JINETE | RCA 2394 |
| 20 | 22 | 37 | LOS BONDADOSOS | REALIDADES | PROFONO 90492 |
| 21 | — | 1 | VARIOS ARTISTAS | ARRIBA LA CUMBIA | SONOTONE 1113 |
| 22 | 14 | 25 | TROPICALISIMO APACHE | REGRESO LA MEDALLITA | CARRUSEL 5202 |
| 23 | 23 | 3 | LOS SOCIOS DEL RITMO | UN GRAN MOTIVO | ARIOLA 6403 |
| 24 | — | 3 | GRUPO EL TIEMPO | A TIEMPO | LUNA 1142 |
| 25 | — | 1 | NICK VILLARREAL | I'VE GOTTA GO | DINA 1116 |

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Classical KEEPING SCORE



by Is Horowitz

WHO GETS THE CONTRACT? If any record company or concert manager has already struck a deal with Vladimir Feltsman, it hadn't been announced by press time. But it was no secret that competition is keen for an association with the Soviet pianist, who finally won his long campaign to emigrate and has declared his intention to settle in New York.

For some years now, the plight of the artist has received ample press attention. When he first applied for a visa to leave the Soviet Union some eight years ago, his bid was rejected and his career practically snuffed out. Already the focus of major attention, he lost recording opportunities and was blocked from the prestigious concert appearances that were coming his way.

A year or so ago, a Feltsman recording made during a private performance at the U.S. Embassy in Moscow received special attention when it was released by CBS Masterworks. Feltsman also made a recording that was released by CBS in France. CBS is certainly among the labels hoping to strike a deal with Feltsman. But it's not alone.

The New York Times ran a page one photo last week of the pianist and his family arriving in Vienna on the first leg of their voyage to the U.S. That's an astounding promotional boost for a performer whose talent has been experienced in person by such a small number of Americans. The next big publicity blast for Feltsman will come when he arrives in New York Tuesday (18).

MORE CD MIDLINE: Hardly a week goes by without another label announcing its entry into compact disk midlines. Few are left without such a line any-

more. The latest addition is Denon, whose initial product at reduced prices comes out in September.

New line is called the Repertoire Series, a moniker that seems to imply sampler or concept packages. This is indeed the case with some of the CDs, but certainly not with all of them. The common elements, says Denon's Ken Furst, are that all CDs are digital from recording session to final processing and all are more than 60 minutes in length.

Among the first 10 releases are packages by oboist Heinz Holliger and pianist Maria Joao Pires, the latter including some Mozart performances that won her an Edison Award some years ago. Another disk excerpts portions of a live "Der Rosenkavalier" performance taped during opening ceremonies at the restored Semper Opera House in Dresden, East Germany, two years ago. Hans Vonk is conductor of the opera. Other Denon midlines offer assorted chamber and orchestral programs. The basic dealer price is \$6.50. New releases are projected for every two or

Who will get a contract with Vladimir Feltsman?

three months, says Furst.

Ten pop CD midlines are also being released next month, and the series will be broadened further in October with several jazz titles.

WARD BOTSFORD, who recently acquired control of the Arabesque label, will be moving his shipping station to Sanford, Maine's Shape Optimedia facility. Shape also produces all the label's CDs. In July, Botsford produced a Gershwin program in the U.K. with the London Symphony Orchestra conducted by Mitch Miller. Playing time is more than 74 minutes. Featured pianist is David Golub, a former accompanist of Isaac Stern.

Botsford wonders how many recall that Miller's first job after he graduated from the Eastman School of Music was as oboist with the Gershwin Band. More recordings by Miller for Arabesque are planned.

Indie GRASS ROUTE



by Linda Moleski

SELECT RECORDS, the successful Manhattan-based rap logo, has formed **Mondo Music**, an in-house heavy metal label. The new imprint will kick off with the debut album from Midwest hard rock outfit **Damien**, "Every Dog Has Its Day," which is due out at the end of August.

According to Select chief **Fred Munao**, the label decided to branch out into the genre because "metal music seems to be marketable the same way rap is. The similarities were too tempting. It's targeted at the same age bracket, and a lot of people who buy rap buy metal."

To help support the release, Select is mapping out a campaign aimed at college and album rock radio.

SHANACHIE RECORDS of Ho-Ho-Kus, N.J., is revitalizing the **Yazoo** catalog, which includes traditional blues recordings by **Charlie Patton**, **Skip James**, **Blind Lemon Jefferson**, **Big Bill Broonzy**, **Roosevelt Sykes**, and **Blind Blake**, among others. The label was founded in 1969 by **Nick Perls**, who passed away in Manhattan on July 21.

In addition to making the catalog more widely available, Shanachie will be putting out new titles of previously unreleased material. Immediate plans call for at least three new packages, the first of which is a Patton collection that will be released in conjunction with a biography on the Delta bluesman.

METAL BLADE RECORDS has inked a long-term distribution and development pact with **Enigma Records**. Under the agreement, a number of acts will be developed through Enigma's Capitol distribution link, in-

cluding **Lizzy Borden**, **Bitch**, **Anvil**, **Fates Warning**, **Sacred Reich**, **D.R.I.**, **Trouble**, **Omen**, and **Masi**.

The remainder of the roster will be handled through Enigma's independently distributed label, **Restless Records**. Enigma has worked with the West Coast heavy metal logo since 1982.

SEEDS & SPROUTS: **Relativity Records** is attracting college and album rock radio interest with "Gettysburg," the first single from the **Brandos'** new release, "Honor Among Thieves." A promotional vidclip is expected shortly. For you convention animals, CMJ's seventh annual Music Marathon is right around the corner. The gathering, which focuses on the discovery and development of new talent, is slated for Oct. 29-Nov. 1 at Manhattan's Roosevelt Hotel. Longtime political activist **Abbie Hoffman** will be featured as the keynote speaker. For more information, contact 516-248-9600. All-

Select chooses to branch out into heavy metal

gator has just shipped its second budget sampler, titled "Genuine Houserockin' Music II," featuring tracks from **Albert Collins**, **Koko Taylor**, **Johnny Winter**, **Big Twist & the Mellow Fellows**, **Lonnie Mack**, and **Little Charlie & the Nightcats**, among others. Preorders on the release were said to be 35,000 units, with CDs accounting for almost half of that total. The suggested list price is \$8.95 for the CD and \$4.48 for the LP/cassette. Newcomer **LMR** has released a 12-inch single, "Party Your Body" by **Stevie B.**, which is said to be getting airplay in New York and Florida. In addition, the label has put out five previously unreleased volumes of **Duke Ellington & his Orchestra** on CD. LMR can be reached at 212-586-3600. **Grudge Records** has serviced rock radio with two new 7-inch singles, **Dave Mason's** "I Love The Music" (on **Chumley**) and the **Razorbacks'** "More Love And Less Attitude." Contact 914-358-7831.

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Oz Summer Circuit Is Shaping Up To Be A Hot One

BY GLENN A. BAKER

SYDNEY Australia, long one of the most lucrative concert markets for major international acts despite its far-flung location, is proving to be so popular this summer (winter in the Northern Hemisphere) that superstar acts are finding it hard to secure venues in some cities.

About 30 big-league tours are slated, with the total artist fee estimated at some \$50 million.

Within the next six months, the lower continent will play host to Michael Jackson, David Bowie, Stevie Wonder, Billy Joel, Tina Turner, Mick Jagger, Neil Diamond, Bon Jovi, Suzanne Vega, the Cars, Bryan Adams, Go West, Billy Idol, Robert Cray, Whitney Houston, and—possibly—Madonna, Prince, AC/DC, Simply Red, and Pink Floyd.

These acts will follow on the heels of such recent visitors as Paul Simon, Genesis, Elton John,

Al Jarreau, Wall Of Voodoo, Georgia Satellites, Jason & the Scorchers, Moody Blues, Alison Moyet, Stryper, and Concrete Blonde.

Billy Joel's dates will come five months after his last Australian tour—a situation normally disallowed by the Musicians' Union and Actors' Equity, which demand at least a year between visits. The mitigating factor in this instance is that time constraints on Joel's last tour (his third here) confined it to just three cities before he had to shuffle off to the Soviet Union.

Michael Chugg of the Frontier Touring Co. believes that the onslaught of rock royalty is very much coincidental. "Some of these big acts, like Bowie, the Cars, Jagger, and Adams, have been meaning to come here for years but it never fit into their schedule. Now it all seems to have fallen into place, so there is a build-up of acts. They all have albums out and want to go on the road."

Australians are, by nature, an

entertainment-oriented people, which is why this country has long been ranked as the third most profitable tour market in the world, after the U.S. and Europe but before Britain and Japan. The switch in seasons enables acts to continue their high earnings when the prime U.S./European summer

'Some of the acts have been meaning to come here for years'

run comes to an end.

The size of audiences is sometimes truly extraordinary, as Dire Straits found when they played 21 concerts at the Sydney Entertainment Centre on their "Brothers In Arms" jaunt, drawing 250,000 people in a city of 3 million. Genesis played nine shows at the same ven-

ue and could easily have continued drawing hordes in had its global tour schedule allowed additional dates.

The most puzzling aspect of this concert rush is the continuing malaise of the Australian dollar against all the other major currencies. Promoters are having to hand over at least 30% more for superstar signatures on contracts than they did three or four years ago. And with agents and bookers playing the major promoters—Paul Dainty, Kevin Jacobsen, Frontier, Michael Coppel—off against each other, no act is receiving anything less than top dollar.

Although these costs are primarily passed on to the public, which can now expect to pay a minimum of \$35 (U.S. \$28) a ticket for any big show, the promoters have become accustomed to profit margins unthinkable a decade ago. "Sure, the turnovers are huge," says Michael Csuff, who expects to gross \$2.1 million on Bon Jovi against costs of almost \$2 million, "but the profits are very small."

Indeed, most promoters smile if they can keep as much as 10% of their gross. Still, the bidding and the touring carry on at a feverish pace.

Big Acts Hit Italy In Summer Tours Prince, Eurythmics, U2 Have Successful Concerts

BY VITTORIO CASTELLI

MILAN, Italy Midway through one of the biggest summer rock concert seasons Italy has ever seen, Prince, U2, and the Eurythmics have emerged as the major financial and artistic successes in the view of top concert promoter Franco Mamone.

Established names like David Bowie, Genesis, Duran Duran, and Spandau Ballet have fared less well, says Mamone, head of Intalente here, noting that Bowie's audience was disappointed to hear a show based largely on his latest album and that Genesis' brand of once-progressive rock now

"sounds old-fashioned to Italian ears."

The Duran Duran and Spandau Ballet tours were affected by overexposure, too many dates, and a lack of new recordings, Mamone says.

Speaking about Prince, Mamone says: "His success was immediate. After the first show, word went round that it was the concert of the year, and his three other dates were entirely sold out. If we had had him for more shows, the same thing would have happened."

Peter Gabriel performed a series of classy performances before capacity crowds. U2, Simply Red, the Eurythmics, and Tina Turner also

achieved good results. The eagerly awaited pairing of Sting with legendary jazz performer Gil Evans at the Umbria Jazz Festival in Perugia was also regarded as one of the season's musical highlights.

With major tours planned by Bob Dylan, Madonna, and possibly Mick Jagger for September, observers here claim that never before have Italian fans seen so many top foreign artists visit their country in such a short space of time.

It remains to be seen what effect this rich feast of live talent will have on Italy's troubled record and tape market.

Tenfold Increases In Record Revenues Reported Singapore Copyright Act Spurs Sales

BY CHRISTIE LEO

SINGAPORE Three months after Singapore's new Copyright Act came into force, the legislation has already sparked a major boom for the entertainment industry here.

According to IFPI officials, sales are soaring for record companies and video distributors, while film distributors expect a substantial increase in box-office revenues. The act carries a maximum penalty of five years imprisonment and a fine of \$50,000 for piracy of audio and video recordings, books, and computer software.

Pacific Music, licensee for RCA, Arista, Virgin, Chrysalis, and Motown here, reports a remarkable tenfold increase in trade, and PolyGram is forecasting a 50% growth. With audio pirates now less likely to eat into profits, the act is also expected to help bring new talent into the music market.

Says Pacific managing director Steven Tan: "Now is perhaps a

good time to seriously consider grooming local talent, given the improved market conditions. We have to be able to ascertain that such long-term investments are worthwhile."

Other majors have indicated a desire to import top-flight studio staff for songs on a regional basis so that local recordings could

'It's time to groom local talent'

achieve greater regional popularity.

In the movie business, cinema chain Shaw Brothers says it anticipates a 20% increase in ticket sales during the coming months, while major video distributors already report 20% growth in a business worth over \$43.5 million annually.

Despite the shortage of screens here, many critically acclaimed movies have been held back from

video release because of piracy fears. Now, however, formerly dormant video distributors are reactivating their operations to make good the lack of titles available at retail level.

Notable among them is Kwang Sia, local licensee for CIC product, which closed down its operation in 1986 in frustration over the piracy situation. A spokesman says the company's video rental business has now been restarted and that Kwang Sia, encouraged by the act's effect, will renew operations in aggressive fashion.

New and revamped entertainment magazines like Swing and Movie News have appeared to cash in on the burgeoning industry. Says Swing publisher Ng Ming Ming: "The entertainment industry is long overdue for an overhaul. We started the magazine in anticipation of improving sales for audio recordings, video, and the cinema industry, and look forward to creating a profitable leisure business."

Sound Machine, Pepsi Work To Lick Drug Abuse

KUALA LUMPUR Gloria Estefan & Miami Sound Machine's Pepsi Cola-sponsored tour of Far Eastern capitals may be over, but for the soft-drink giant its aftereffects linger on.

In early August, the company launched a nationwide antidrug campaign here using a poster endorsed by the act; in Malaysia, drug abuse has reached epidemic proportions, with an estimated 500,000 addicts among the population of 15 million. Proceeds from ticket sales on the tour have been earmarked for a variety of regional charities.

Says Pepsi's Far East marketing director, Andrew Mainprize, "The message works because this popular band appeals to a wide cross-section of the music-buying public. Winning a full endorsement from the group was one of the main reasons why we decided to sponsor the tour at a cost

of \$500,000."

An initial 10,000 posters have been distributed to schools, discotheques, amusement parks, and clubs here. In recent years, Malaysia has taken a tough stance against drugs, and Miami Sound Machine is seen as an apt choice to spearhead the campaign because none of its 10 members smoke or drink.

Pepsi's successful involvement with rock music during recent years has just begun to spill over into the Far Eastern region. In late August, the company will tie in with CBS Records here for a series of competitions linked to the release of Michael Jackson's "Bad" album.

A February 1988 tour of the region by Tina Turner is in the pipeline, and Pepsi is also working on an appearance by David Bowie, though details have yet to be finalized.

Thai Legislation Provides U.S. Copyright Protection

BANGKOK, Thailand Despite considerable opposition, the Thai Cabinet has endorsed controversial legislation that will protect U.S. copyright on artistic and literary works in Thailand. The amendment goes for final approval when Parliament reconvenes in September.

The approved changes to the existing 1978 Copyright Act give U.S. artistic works the same copyright protection Thailand already grants to signatories of the Berne Convention, as yet unsigned by the U.S.

No mention is made of protection for computer software in the new draft, but according to insiders, David Smith, deputy U.S. Trade Representative, has insisted that the amendment include computer software.

The amendment as passed stipulates that computer software copyright cases would be decided in the courts. Asked if this would satisfy the U.S. authorities, Thailand government spokesman Mechai Viravaidya said: "We make decisions based on our national interests, not American interests."

The Democrat Party here has opposed the amendment from the start,

and has stated categorically that it will not back any new legislation which does not specifically exclude computer software. The party feels that computer software, a developing Thai industry, must be "shielded" from foreign competition.

Another coalition partner, the Social Action Party, backed the version as approved by the cabinet. Its conflict with the Democrats over the copyright issue has destabilized the government.

The cabinet came under some pressure from the U.S. government and industry groups before making the decision. The U.S. Trade Representative's office decided recently to study petitions seeking trade retaliations against Thailand on the grounds that the country failed to protect U.S. copyright and pharmaceutical rights.

Washington could strip Thailand of benefits under the Generalized System of Preferences (GSP) if charges by the International Intellectual Property Alliance are found to be valid. The GSP allows developing countries to market their goods in the U.S. duty-free or at reduced rates.

CHRISTIE LEO

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CANADA (Courtesy The Record) As of 8/6/87

| SINGLES | |
|---------|--|
| 1 | 1 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG |
| 2 | 2 ALONE HEART CAPITOL |
| 3 | 3 SHAKEDOWN BOB SEGER MCA |
| 4 | 6 WHO'S THAT GIRL MADONNA SIRE/WEA |
| 5 | 5 FUNKYTOWN PSEUDO ECHO BMG |
| 6 | 8 I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS |
| 7 | 7 HEART & SOUL T'PAU VIRGIN/A&M |
| 8 | 4 HEAD TO TOE LISA LISA COLUMBIA/CBS |
| 9 | 9 YOU'RE THE VOICE JOHN FARNHAM RCA/BMG |
| 10 | 10 ALWAYS ATLANTIC STARR WEA |
| 11 | 11 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/MCA |
| 12 | 12 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M |
| 13 | 13 YOU KEEP ME HANGIN' ON KIM WILDE MCA |
| 14 | 14 LUKA SUZANNE VEGA A&M |
| 15 | 15 LA BAMBA LOS LOBOS SLASH/WARNER BROS./WEA |
| 16 | 16 RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS |
| 17 | 19 CROSS MY BROKEN HEART THE JETS MCA |
| 18 | 18 FLAMES OF PARADISE JENNIFER RUSH (DUET WITH ELTON JOHN) CBS |
| 19 | NEW COREY HART 2 GOOD 2 BE ENOUGH AQUARIUS/CAPITOL |
| 20 | 20 SONGBIRD KENNY G BMG |
| ALBUMS | |
| 1 | 1 WHITNEY HOUSTON ARISTA/BMG |
| 2 | 2 U2 THE JOSHUA TREE ISLAND/MCA |
| 3 | 4 HEART BAD ANIMALS CAPITOL |
| 4 | 3 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA |
| 5 | 5 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM |
| 6 | 6 SUZANNE VEGA SOLITUDE STANDING A&M |
| 7 | 7 VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA |
| 8 | 10 CROWDED HOUSE CAPITOL |
| 9 | 12 STARSHIP NO PROTECTION GRUNT/BMG |
| 10 | NEW LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA |
| 11 | 8 THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM |
| 12 | 9 MADONNA TRUE BLUE SIRE/WEA |
| 13 | NEW WHO'S THAT GIRL SOUNDTRACK SIRE/WARNER BROS./WEA |
| 14 | 14 KENNY G DUOTONES ARISTA/BMG |
| 15 | 13 LEVEL 42 RUNNING IN THE FAMILY POLYGRAM |
| 16 | 16 BRYAN ADAMS INTO THE FIRE A&M |
| 17 | 17 WHITESNAKE WARNER BROS./WEA |
| 18 | 20 JOHN FARNHAM WHISPERING JACK BMG |
| 19 | 19 PSEUDO ECHO LOVE & ADVENTURE BMG |
| 20 | 18 PAUL SIMON GRACELAND WARNER BROS./WEA |

MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/15/87

| HOT 100 SINGLES | |
|-----------------|---|
| 1 | 1 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA |
| 2 | 3 CALL ME SPAGNA CBS |
| 3 | 2 IT'S A SIN PET SHOP BOYS PARLOPHONE |
| 4 | 4 WHO'S THAT GIRL MADONNA SIRE |
| 5 | NEW I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC |
| 6 | 7 I WANT YOUR SEX GEORGE MICHAEL EPIC |
| 7 | 5 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE |
| 8 | 6 THE LIVING DAYLIGHTS A-HA WARNER BROS |
| 9 | 9 ALONE HEART CAPITOL |
| 10 | 11 JUST AROUND THE CORNER COCK ROBIN CBS |
| 11 | 10 LA ISLA BONITA MADONNA SIRE |
| 12 | 8 F.L.M. MEL & KIM SUPREME |
| 13 | 17 I HEARD A RUMOUR BANANARAMA LONDON |
| 14 | 12 SWEET SIXTEEN BILLY IDOL CHRYSALIS |
| 15 | NEW LA BAMBA LOS LOBOS LONDON |
| 16 | 14 WITH OR WITHOUT YOU U2 ISLAND |
| 17 | 16 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND |
| 18 | NEW JOE LE TAXI VANESSA PARADIS FA PRODUCTION/POLYDOR |
| 19 | 13 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA |
| 20 | NEW BELLA VITA DAVID ET JONATHAN PATHE MARCONI |
| HOT 100 ALBUMS | |
| 1 | 1 WHITNEY HOUSTON WHITNEY ARISTA |
| 2 | 2 U2 THE JOSHUA TREE ISLAND |
| 3 | 3 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN |
| 4 | 5 MADONNA TRUE BLUE SIRE |
| 5 | 4 MARILLION CLUTCHING AT STRAWS EMI |
| 6 | 7 GENESIS INVISIBLE TOUCH VIRGIN |
| 7 | 12 MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE |
| 8 | 6 THE CURE KISS ME KISS ME KISS ME POLYDOR |
| 9 | 10 JEAN MICHEL JARRE IN CONCERT LYON HOUSTON POLYDOR |
| 10 | 8 SIMPLY RED MEN AND WOMEN WEA |
| 11 | 11 SUZANNE VEGA SOLITUDE STANDING A&M |
| 12 | 15 SAMANTHA FOX JIVE |
| 13 | 9 PRINCE SIGN OF THE TIMES PAISLEY PARK |
| 14 | 14 FLEETWOOD MAC TANGO IN THE NIGHT WARNER |
| 15 | 16 HEART BAD ANIMALS CAPITOL |
| 16 | 17 PAUL SIMON GRACELAND WARNER |
| 17 | 18 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS |
| 18 | 19 LEVEL 42 RUNNING IN THE FAMILY POLYDOR |
| 19 | 13 DAVID BOWIE NEVER LET ME DOWN EMI/AMERICA |
| 20 | NEW BEASTIE BOYS LICENSED TO ILL DEF JAM |

BRITAIN (Courtesy Music Week/Gallup) As of 8/15/87

| This Week | Last Week | SINGLES |
|-----------|-----------|---|
| 1 | 5 | I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON/SIEDAH GARRETT EPIC |
| 2 | 1 | LA BAMBA LOS LOBOS SLASH/LONDON |
| 3 | 8 | CALL ME SPAGNA CBS |
| 4 | 7 | TRUE FAITH NEW ORDER FACTORY |
| 5 | 3 | ALONE HEART CAPITOL |
| 6 | 6 | LABOUR OF LOVE HUE AND CRY CIRCA |
| 7 | 4 | ALWAYS ATLANTIC STARR WARNER BROS |
| 8 | 2 | WHO'S THAT GIRL MADONNA SIRE |
| 9 | 16 | ANIMAL DEF LEPPARD BLUDGEON RIF |
| 10 | 22 | TOY BOY SINITTA FANFARE |
| 11 | 23 | SOMEWHERE OUT THERE LINDA RONSTADT & JAMES INGRAM MCA |
| 12 | 31 | SWEET LITTLE MYSTERY WET WET WET PRECIOUS ORGANISATION |
| 13 | 17 | ROADBLOCK STOCK AITKEN & WATERMAN A & M |
| 14 | 32 | NEVER GONNA GIVE YOU UP RICK ASTLEY RCA |
| 15 | 12 | JUST DON'T WANNA BE LONELY FREDDIE MCGREGOR GERMAIN |
| 16 | 15 | I HEARD A RUMOUR BANANARAMA LONDON |
| 17 | 9 | JIVE TALKIN' BOOGIE BOX HIGH HARDBACK |
| 18 | 10 | SHE'S ON IT BEASTIE BOYS DEF JAM/CBS |
| 19 | 11 | IT'S A SIN PET SHOP BOYS PARLOPHONE |
| 20 | 13 | UNDER THE BOARDWALK BRUCE WILLIS MOTOWN |
| 21 | 18 | I REALLY DIDN'T MEAN IT LUTHER VANDROSS EPIC |
| 22 | 20 | YOU CAUGHT MY EYE JUDY BOUCHER ORBITONE |
| 23 | 14 | F.L.M. MEL & KIM SUPREME |
| 24 | 36 | FUNKY TOWN PSEUDO ECHO RCA |
| 25 | 29 | I SURRENDER SAMANTHA FOX JIVE |
| 26 | 28 | GIRLS GIRLS GIRLS MOTLEY CRUE ELEKTRA |
| 27 | 21 | WISHING WELL TERENCE TRENT D'ARBY CBS |
| 28 | 19 | A LITTLE BOOGIE WOOGIE SHAKIN' STEVENS EPIC |
| 29 | NEW | NEVER SAY GOODBYE BON JOVI VERTIGO |
| 30 | NEW | HAPPY WHEN IT RAINS JESUS AND MARY CHAIN BLANCO Y NEGRO |
| 31 | 39 | JUST CALL SHERRICK WARNER BROS |
| 32 | 25 | OOPS UPSIDE YOUR HEAD ('87 MIX) GAP BAND CLUB |
| 33 | NEW | SAY YOU REALLY WANT ME KIM WILDE MCA |
| 34 | NEW | BRIDGE TO YOUR HEART WAX RCA |
| 35 | 26 | PERSONAL TOUCH ERROL BROWN WEA |
| 36 | 37 | LIPS LIKE SUGAR ECHO & THE BUNNYMEN WEA |
| 37 | 24 | SUGAR MICE MARILLION EMI |
| 38 | NEW | YOU GOT THE LOOK PRINCE & SHEENA EASTON PAISLEY PARK |
| 39 | 27 | SWEETEST SMILE BLACK A&M |
| 40 | 30 | THE LIVING DAYLIGHTS A-HA WARNER BROS |
| ALBUMS | | |
| 1 | 1 | VARIOUS HITS 6 CBS/WEA/BMG |
| 2 | 2 | TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS |
| 3 | 4 | VARIOUS SIXTIES MIX STYLUS |
| 4 | 6 | WHITNEY HOUSTON WHITNEY ARISTA |
| 5 | 5 | ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE |
| 6 | 3 | U2 THE JOSHUA TREE ISLAND |
| 7 | 7 | HEART BAD ANIMALS CAPITOL |
| 8 | 8 | GENESIS INVISIBLE TOUCH VIRGIN |
| 9 | 11 | CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY |
| 10 | 9 | MEL & KIM F.L.M. SUPREME |
| 11 | 14 | MADONNA TRUE BLUE SIRE |
| 12 | 13 | THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS |
| 13 | 10 | ALEXANDER O'NEAL HEARSAY TABU |
| 14 | 12 | BRUCE WILLIS THE RETURN OF BRUNO MOTOWN |
| 15 | 15 | SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN |
| 16 | 16 | SUZANNE VEGA SOLITUDE STANDING A&M |
| 17 | 17 | MARILLION CLUTCHING AT STRAWS EMI |
| 18 | 18 | SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY |
| 19 | 21 | LUTHER VANDROSS GIVE ME THE REASON EPIC |
| 20 | 20 | VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC |
| 21 | 19 | VARIOUS THE DEF JAM SAMPLER VOL 1 DEF JAM/CBS |
| 22 | 26 | FLEETWOOD MAC TANGO IN THE NIGHT WARNER |
| 23 | 27 | U2 UNDER A BLOOD RED SKY ISLAND |
| 24 | 22 | VARIOUS THE ISLAND STORY ISLAND |
| 25 | 23 | JANET JACKSON CONTROL A&M |
| 26 | 24 | SAMANTHA FOX JIVE |
| 27 | 29 | ECHO & THE BUNNYMEN WEA |
| 28 | 25 | JEAN MICHEL JARRE HOUSTON LYON POLYDOR |
| 29 | 30 | DIRE STRAITS BROTHERS IN ARMS VERTIGO |
| 30 | 31 | LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC |
| 31 | NEW | VARIOUS UP FRONT 7 SERIOUS |
| 32 | 36 | ERASURE THE CIRCUS MUTE |
| 33 | NEW | JENNIFER WARNES FAMOUS BLUE RAINCOAT RCA |
| 34 | 34 | ROGER WHITTAKER HIS FINEST COLLECTION POLYGRAM/TEMPO |
| 35 | 32 | SIMPLY RED MEN AND WOMEN ELEKTRA |
| 36 | 28 | KENNY G DUOTONES ARISTA |
| 37 | 33 | PAUL SIMON GRACELAND WARNER |
| 38 | NEW | VARIOUS STREETSOUNDS HIP HOP 17 STREETSOUNDS |
| 39 | 35 | U2 THE UNFORGETTABLE FIRE ISLAND |
| 40 | 37 | PETER GABRIEL SO VIRGIN |

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/10/87

| SINGLES | |
|---------|--|
| 1 | 1 IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI |
| 2 | 2 WHO'S THAT GIRL MADONNA SIRE/WEA |
| 3 | 4 VOYAGE VOYAGE DESIRELESS CBS |
| 4 | 3 I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS |
| 5 | 9 HOLIDAY THE OTHER ONES VIRGIN |
| 6 | 5 GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC |
| 7 | 6 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA |
| 8 | 8 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE/TELDEC |
| 9 | 7 SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIELA |
| 10 | 10 THE LIVING DAYLIGHTS A-HA WARNER BROS./WEA |
| 11 | 12 CROCKETT'S THEME JAN HAMMER MCA/WEA |
| 12 | 11 CALL ME SPAGNA CBS |
| 13 | 16 I LOVE TO LOVE TINA CHARLES ARISTA |
| 14 | 14 TEARS OF ICE BOLLAND & BOLLAND TELDEC |
| 15 | NEW I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC |
| 16 | 13 SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/ARIELA |
| 17 | 15 FLAMES OF PARADISE JENNIFER RUSH & ELTON JOHN CBS |
| 18 | 17 MISS YOU SO BONNIE BIANCO METRONOME/PMV |
| 19 | NEW ALONE HEART CAPITOL |
| 20 | NEW F.L.M. MEL & KIM BLOW UP/INTERCORD |
| ALBUMS | |
| 1 | 1 WHITNEY HOUSTON WHITNEY ARISTA/ARIELA |
| 2 | 2 U2 THE JOSHUA TREE ISLAND/ARIELA |
| 3 | 13 MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE |
| 4 | 11 NICKI KLEINE WUNDER VIRGIN |
| 5 | 3 MARILLION CLUTCHING AT STRAWS EMI |
| 6 | 4 JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC |
| 7 | 5 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS |
| 8 | 8 MIXED EMOTIONS DEEP FROM THE HEART EMI |
| 9 | 6 JENNIFER RUSH HEART OVER MIND CBS |
| 10 | 7 BONNIE BIANCO JUST ME METRONOME/PMV |
| 11 | 10 GENESIS INVISIBLE TOUCH VIRGIN/ARIELA |
| 12 | 9 BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIELA |
| 13 | 15 HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI |
| 14 | 19 TINA TURNER BREAK EVERY RULE CAPITOL/EMI |
| 15 | 12 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN |
| 16 | 17 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA |
| 17 | 18 SUZANNE VEGA SOLITUDE STANDING A&M/DG |
| 18 | 16 SAMANTHA FOX JIVE/TELDEC |
| 19 | 14 THE CURE KISS ME KISS ME KISS ME METRONOME/PMV |
| 20 | NEW HEART BAD ANIMALS CAPITOL |

AUSTRALIA (Courtesy Australian Music Report) As of 8/17/87

| SINGLES | |
|---------|---|
| 1 | 1 LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL |
| 2 | 2 HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS |
| 3 | 6 SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL |
| 4 | 5 CRAZY ICEHOUSE REGULAR/FESTIVAL |
| 5 | 3 RESPECTABLE MEL & KIM LIBERATION |
| 6 | 4 I WANT YOUR SEX GEORGE MICHAEL CBS |
| 7 | 7 ALONE HEART CAPITOL |
| 8 | 12 OLD TIME ROCK AND ROLL BOB SEGER CAPITOL |
| 9 | 11 WHO'S THAT GIRL MADONNA SIRE |
| 10 | 9 SHAKEDOWN BOB SEGER MCA/WEA |
| 11 | 16 WHEN YOU WALK IN THE ROOM PAUL CARRACK CHRYSALIS/FESTIVAL |
| 12 | 17 IT'S A SIN PET SHOP BOYS PARLOPHONE |
| 13 | 8 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA |
| 14 | NEW I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC/CBS |
| 15 | 18 WILD HORSES GINO VANNELLI POLYDOR |
| 16 | 14 BREAKOUT SWING OUT SISTER MERCURY/POLYGRAM |
| 17 | 19 HE'S JUST NO GOOD FOR YOU MENTAL AS ANYTHING CBS |
| 18 | 10 NOTHING'S GONNA STOP US NOW STARSHIP RCA |
| 19 | 13 RIGHT ON TRACK BREAKFAST CLUB MCA |
| 20 | 20 GET READY CAROL HITCHCOCK MUSHROOM |
| ALBUMS | |
| 1 | 1 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM |
| 2 | 4 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA |
| 3 | 2 CROWDED HOUSE CAPITOL/EMI |
| 4 | 7 MEL & KIM F.L.M. LIBERATION/CBS |
| 5 | 3 WHITNEY HOUSTON WHITNEY ARISTA |
| 6 | 5 ELTON JOHN LIVE IN AUSTRALIA WITH THE M S O ROCKET/POLYGRAM |
| 7 | 6 VARIOUS ARTISTS '87 RIGHT ON TRACK CBS |
| 8 | 10 SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL |
| 9 | 8 U2 THE JOSHUA TREE ISLAND/FESTIVAL |
| 10 | 15 HEART BAD ANIMALS CAPITOL |
| 11 | 9 PETER GABRIEL SO VIRGIN |
| 12 | 12 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA |
| 13 | 11 NOISEWORKS CBS |
| 14 | NEW MENTAL AS ANYTHING MOUTH TO MOUTH CBS |
| 15 | 17 JENNY MORRIS BODY AND SOUL WEA |
| 16 | 19 MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN |
| 17 | 14 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA |
| 18 | NEW ROBERT CRAY BAND STRONG PERSUADER MERCURY |
| 19 | 18 MADONNA TRUE BLUE SIRE |
| 20 | 16 PAUL SIMON GRACELAND WARNER/WEA |

JAPAN (Courtesy Music Labo) As of 8/10/87

| SINGLES | |
|---------|---|
| 1 | NEW NILE IN BLUE MOMOKO KIKUCHI VAP/VARMUDA |
| 2 | 1 MARIONETTE BOOWY TOSHIBA/EMI |
| 3 | NEW AMARYLLIS MINAYO WATANABE CBS/SONY |
| 4 | 5 50/50 MIHO NAKAYAMA KING/VARNING |
| 5 | 4 WANDERER CHECKERS CANYON/THREE STAR/YAMAHA |
| 6 | 2 OTONAWA WAKATTEKURENAI RISA TACHIBANA TOSHIBA/EMI |
| 7 | 10 IZAYOI MONOGATARI NAKO KAWAI COLUMBIA/GEIEI |
| 8 | 7 KIMIDAKENI SHOUNENTAI WARNER/PIONEER |
| 9 | 9 ALL I DO KOUJI TAMAKI KITTY KITTY/KAWA |
| 10 | 3 MISS LONELY EYES 1986 OMEGA TRIBE VAP/VARMUDA |
| ALBUMS | |
| 1 | 1 MISATO WATANABE BREATH EPIC/SONY |
| 2 | 2 CHECKERS BEST CANYON |
| 3 | 3 YOKO OGINOME 246 CONNECTION VICTOR |
| 4 | NEW YUYU YUYU KOUSEN CANYON |
| 5 | 4 KYOKO KOIZUMI PHANTASIE VICTOR |
| 6 | 11 MASASHI DAGA YUME KAIKISEN FREE FLYGHT |
| 7 | 5 HOUND DOG ROCKS TO ROLL CBS/SONY |
| 8 | NEW BEAT TAKESHI SOTSUGYO VICTOR |
| 9 | 6 SHYOGO HAMADA CLUB SURF BOUND CBS/SONY |
| 10 | 10 CCB ISHI WA YATTUPARIKATAI POLYDOR |

ITALY (Courtesy Germano Ruscitto) As of 7/31/87

| ALBUMS | |
|--------|---|
| 1 | 2 ZUCCHERO BLUE'S POLYGRAM |
| 2 | 1 WHITNEY HOUSTON HOUSTON RCA |
| 3 | 3 VASCO ROSSI C'E' CHI DICE NO RICORDI |
| 4 | 5 EDOARDO BENNETTO OK ITALIA VIRGIN/EMI |
| 5 | NEW MADONNA WHO'S THAT GIRL WEA |
| 6 | 7 U2 THE JOSHUA TREE RICORDI |
| 7 | 13 SIMPLY RED MEN AND WOMEN WEA |
| 8 | 8 NICK KAMEN WEA |
| 9 | 12 MANGO ADESSO FONIT-CETRA |
| 10 | 4 JULIO IGLESIAS TUTTO L'AMORE CHE TI MANCA CBS |
| 11 | 10 FAUSTO LEALI IO AMO CBS |
| 12 | 6 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN/EMI |
| 13 | 19 BOY GEORGE SOLD VIRGIN/EMI |
| 14 | 9 PINO DANIELE BONNE SOIRE EMI |
| 15 | 18 SWING OUT SISTER IT'S BETTER TO TRAVEL POLYGRAM |
| 16 | 14 DAVID BOWIE NEVER LET ME DOWN EMI |
| 17 | NEW ENRICO RUGGERI VAI RROUGE!! CGDMM |
| 18 | NEW MARILLION CLUTCHING AT STRAWS WEA |
| 19 | 16 CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE POLYGRAM |
| 20 | NEW CURE KISS ME KISS ME KISS ME POLYGRAM |

S. Africa's Radio 5 To Sponsor Tours

BY JOHN MILLER

JOHANNESBURG, South Africa South Africa's only national pop radio station, Radio Five, has linked with a leading bank here to pledge more than \$1 million to sponsor a series of local pop-rock tour packages over the next 18 months.

The station, which has a daily listenership of over 1.5 million, started operating in October 1975 and broadcasts on short wave, AM, and FM in Johannesburg and Pretoria. The station's seven stereo transmitters in the Transvaal account for over 60% of the country's total listenership.

In 1986, the station opted to showcase domestic pop for one hour weekly, and it recently doubled the quota. It also co-sponsored three national road shows featuring local acts in 1986, ending the year with a 42-concert trek.

Early in 1987, the station decided to commit itself to a 15% local-music content policy, and in July it announced its new sponsorship deal. Each of the three separate tours will feature two groups. One is a 20-gig college tour, followed by a high school tour (with four dates as "market testers" and 40 more to follow in 1988). A 40-concert national summer road show is also planned for coastal towns and resorts.

Additionally, an indoor event in Johannesburg later this year will feature 10 local acts.

Radio Five program manager Lance Rothchild says the station has a contemporary hit format, with a rotation list of 120 songs, with a further 20 records added each week. But the station DJs play up to 40% of their own choice. He says that the station is apolitical and that a third of its listenership is black, even though it is part of the state-

run South African Broadcasting Corp.

The station refused, along with the two independent radio stations, to play the controversial government-sponsored "information song" last year. Radio Five allocates just over 12% of its time to advertising. Rothchild says almost 100% of the ad space is sold each year.

Pepsi Likely To Sponsor BPI Record-Sales Chart

LONDON Soft-drink giant Pepsi is expected to become the first sponsor of Britain's official record-sales chart, compiled for the British Phonographic Industry by market-research company Gallup at an annual cost of close to \$1.5 million.

The chart forms the basis of BBC-TV's "Top Of The Pops," Britain's longest-running and most popular music program. Although the non-commercial BBC can accept neither advertising nor sponsorship, Pepsi would receive on-air mentions in the same way as sponsors of major sports and other events covered by BBC-TV.

BPI's chart is determined by actual point-of-sales information, compiled from 500 music retail outlets. Plans call for the sample to be doubled to 1,000 stores within the next

year. Increased costs tied to that expansion is one reason the trade group sought a sponsor.

Pending conclusion of the deal, all parties involved are staying tight-lipped about its terms. But it is understood that sums in six figures sterling are involved, and that sponsorship will also cover the annual televised BPI Awards.

Pepsi is currently considering a formal sponsorship proposal submitted by BPI, but several months of discussions preceded this move. During that time, an agreement in principle was reached between the BPI and the BBC, which may expect to find itself at the center of considerable controversy if its "Top Of The Pops" chart becomes the Pepsi Top 40.

PETER JONES

WEA Resumes Distribution Of Controversial Cure Album

OTTAWA WEA Music of Canada Ltd. has lifted its suspension of sales of "Standing On A Beach," a compilation album by the Cure that contains a song criticized by Arab leaders and some politicians in Canada as gratuitously violent and racist.

After the Canadian Arab Federation declined to participate in a press conference with the band's management to present their respective positions on the song "Killing An Arab," the Toronto-based label ended a nearly four-month suspension of the album from Canadian distribution.

The controversy may not be over, however. Federation officials remain tight-lipped about the matter but are expected to continue their criticism of the song. The band, which toured Canada in recent weeks, says the song is based on a scene from the French book "The Stranger" by Albert Camus. The song's intent is to condemn racism and indiscriminate killing, the band says. The federation, supported in part by many Toronto and provincial politicians, says the lyrics condone killing and racism (Billboard, July 25).

Earlier this year, WEA stickered the record with an explanation of the song's intent. When confronted with further objections by the federation and an Ontario Human Rights Commission investigation, the label voluntarily removed the record from Canadian distribution. The album continued to be a heavy import sales item, however, because the band enjoys considerable success in Canada.

In suspending the record's sale, WEA hoped an agreement could be reached between the band and the federation to clarify what it says is a misunderstanding by the Arab community. In the meantime, however, the federation lobbied for

politicians to condemn the song. Some did, including Toronto Mayor Art Eggleton and several provincial members of the legislature.

However, an official investigation by Ontario Attorney General Ian Scott failed to support federation claims that the lyrical content was legally improper. Scott decided no charges were to be brought in the matter.

WEA had offered to provide a permanent insert for the record that would elaborate on the song's content and condemn its misuse. The federation did not agree to the measure.

"We support the intended message of the song," says Kim Cooke, label manager for Elektra in Canada, the album's distributor. "When the federation would not agree to appear, we felt we had nothing in our way to put the album back into distribution."

WEA and many authors of letters sent to newspaper editors in recent weeks have portrayed the issue as one of freedom of speech, saying the federation is being unreasonable in its interpretation of the song.

"I think labels, and I would include us in this, have an obligation to make sure that material that would be patently offensive does not make it to market," Cooke says. "But we do not feel this is such a case."

In a press release Aug. 5, the record company said that while it is "sympathetic to the concerns of the Arab community, WEA Canada believes that freedom of expression is an issue that cannot be dismissed lightly or eclipsed by fears of misinterpretation."

The song is also included on the band's new double album.

CRIA: Industry Is More Responsible Cert Waiting Period Dropped

OTTAWA The Canadian Recording Industry Assn. has eliminated its longtime requirement that companies wait 60 days after a release of a recording before having it certified.

Convinced that the era when companies hyped records by shipping them in large numbers and then proclaimed them gold, platinum, or multiplatinum is over, the association's membership decided at its recent annual meeting simply to allow records to be certified as soon as they are shipped.

"The days are over, really, of extravagant shipments to impress the industry or consumers," says CRIA president Brian Robertson. "Companies are manufacturing what the market demands. They just can't afford to do otherwise."

The move brings the Canadian industry back to its practice of the late '70s. At that time, certifications were plentiful and somewhat misleading. An album that shipped platinum would often return more than gold.

"We instituted the 60-day buffer zone to gain credibility," says Robertson. "But it was felt by the membership that there is a lot more responsibility now."

An immediate beneficiary of the new policy is Def Leppard's "Hysteria," which was certified gold upon its release, signifying 50,000 sales (it actually shipped 90,000 units). Several other major releases in coming weeks will likely match those numbers, even though it is possible their eventual audited sales won't reach certification levels.

"In the mid-'70s, [certifications] were trinkets, almost toys," Robertson says. "The 60-day period isn't even accurate. If you want an accurate measurement of sales, you would have to wait about six months."

Even so, the Recording Industry Assn. of America maintains its buffer-zone policy, one that CRIA earlier matched when industrywide concerns were raised that the certifications were excessive.

A BILLBOARD SPOTLIGHT

brazil

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MADONNA ASCENDS TO NO. 1 on the Hot 100, with "Who's That Girl" (Sire) securing the No. 1 spot in both sales and airplay points by a comfortable lead. Gaining points even faster than "Who's That Girl," however, is "La Bamba" by **Los Lobos** (Slash), and it should be a close battle for the top spot next week between these two major hits. There are several other records in the top 10 with No. 1 potential, including **Michael Jackson's** "I Just Can't Stop Loving You" (Epic). Currently at No. 10, it has the biggest total point gain of any record on the chart.

THE POWER PICK/AIRPLAY GOES to "Carrie" by **Europe** (Epic), thus virtually guaranteeing that the Swedish group, now at No. 38, will score its second top 10 single. Among the many strong upward moves at radio are 19-12 at Y-95 Dallas and 26-16 at Q-105 Portland, Ore. PD **Jim Ryan** at Q-105 gives MTV credit for breaking the record, saying, "It's a huge record, with top five requests for it every day. It started out with teen females, but it is spreading 18-34." Three records are close runners-up for the airplay award: "Paper In Fire" by **John Cougar Mellencamp** (Mercury), No. 45 nationally but already No. 16 at WYDD Pittsburgh; "Who Will You Run To" by **Heart** (Capitol), No. 46 on the chart, with seven top 20 radio reports so far, including a move of 35-17 at WMMS Cleveland; and "Lost In Emotion" by **Lisa Lisa & Cult Jam** (Columbia), moving 49-37, with seven top 10 radio reports.

THE POWER PICK/SALES goes to an unusual pairing, the **Fat Boys & the Beach Boys**, and their remake of the **Surfaris'** "Wipeout" (Tin Pan Apple). Rap music is hot at top 40 radio, with the Fat Boys' record moving from No. 30 to No. 23 and L.L. **Cool J's** "I Need Love" (Def Jam) moving from 39-31. The Fat Boys have 14 top five radio reports from the pop panel, including No. 1 at WMMC Columbia, S.C., 6-2 at Z-93 Atlanta, and 9-3 at KTFM San Antonio, Texas. L.L. Cool J has 15 top five radio reports so far, including moves of 7-2 at KS-103 San Diego, 7-4 at WAVA Washington, and 7-4 also at WHYT Detroit.

QUICK CUTS: There are nine new entries on the chart this week, with two artists new to the Hot 100: Canadian group **Great White** debuts at No. 96 with "Rock Me" (Capitol), while New York singer/songwriter **Noel** debuts at No. 82 with "Silent Morning" on independently distributed 4th & B'way. Noel's record is already a hit in New York and Miami, with moves of 16-14 at Power 95 New York and 7-4 at Power 96 Miami. . . "Dreamin'" by **Will To Power** (Epic) has had a topsy-turvy chart career, and it takes another turn for the better this week, regaining its bullet with a jump to No. 50. It regains its bullet primarily because of strongly increasing sales, but the song is top 20 on the playlists of 22 of the 39 stations reporting airplay, which is a high percentage for a record in the middle of the chart.

FOR WEEK ENDING AUGUST 22, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 23 REPORTERS | SILVER ADDS 55 REPORTERS | BRONZE/ SECONDARY ADDS 148 REPORTERS | TOTAL ADDS 226 REPORTERS | TOTAL ON CHART |
|---|---|--------------------------------|---|--------------------------------|----------------------|
| SOMETHING REAL MR. MISTER RCA | 3 | 16 | 56 | 75 | 75 |
| VICTIM OF LOVE BRYAN ADAMS A&M | 4 | 9 | 58 | 71 | 71 |
| WHO WILL YOU RUN TO HEART CAPITOL | 4 | 10 | 36 | 50 | 150 |
| PAPER IN FIRE JOHN C. MELLENCAMP MERCURY | 5 | 7 | 30 | 42 | 159 |
| LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA | 2 | 11 | 28 | 41 | 153 |
| DINNER WITH GERSHWIN DONNA SUMMER GEFFEN | 5 | 0 | 33 | 38 | 38 |
| LET ME BE THE ONE EXPOSE ARISTA | 6 | 8 | 19 | 33 | 78 |
| NOTORIOUS LOVERBOY COLUMBIA | 1 | 1 | 28 | 30 | 30 |
| CARRIE EUROPE EPIC | 4 | 10 | 15 | 29 | 173 |
| CASANOVA LEVERT ATLANTIC | 6 | 6 | 15 | 27 | 54 |

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

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LIFELINES

BIRTHS

Girl, Jessica Rose, to **Vinny and Jill Rich**, June 20 in Toms River, N.J. He is principal of It's A Gas Productions.

Girl, Kira Lisa, to **Edward and Deborah Chmelewski**, June 28 in Berkeley, Calif. He is president and co-owner of Blind Pig Records.

Boy, Jesse, to **Kim and Ellen Reed**, July 15 in Sydney, Australia. He is a music journalist.

Girl, Aubrey Lynn, to **Billy and Rochelle White**, July 17 in Dallas. He is a guitarist/singer, an independent artist on his own label, and vice president of video for Action TV Corp., Mesquite, Texas.

Girl, Annabella Elizabeth, to **Don and Andrea Edwards**, July 31 in Los Angeles. He is director of movie management for Stars To Go.

MARRIAGES

Timothy Fuller to Gail Tabb, July 18 in Pasadena, Calif. He is an associate attorney at Haberfeld & Perlbarger.

DEATHS

Peter McNally, 38, of injuries sustained in an automobile accident in the Bahamas, July 25 in Fort Lauderdale, Fla. He was a producer/engineer and had worked with such acts as Simply Red, Foreigner, Robbie Nevil, Duran Duran, and Arcadia, among others. McNally is survived by his daughter, his mother, a brother, and a sister.

Joe Liggins, 72, following a stroke, Aug. 1 in Lynwood, Calif. The r&b piano player, who played on "The Honeydripper" and "Pink Champagne," was also a singer and songwriter. He began his career playing in a combo he organized.

Howdy Forrester, 65, of cancer, Aug. 1 in Nashville. Forrester was a Grand Ole Opry fiddler and a Nashville booking agent. He played with a variety of bands, including Harold Goodman's Tennessee Valley Boys band, Georgia Slim & his Texas Roundup, and Bill Monroe's Blue Grass Boys. In 1964, he became the booking agent for Roy Acuff's Smoky Mountain Boys and later became the head of Acuff-Rose Artists Corp. Forrester is survived by his wife, a son, three brothers, and two grandchildren.

David A. Martin, 50, of a heart attack, Aug. 3 in Garland, Texas. He was bass player with Tommy & the Tom-Toms, which toured with Chuck Berry. Martin also worked with the Drifters, Elmo James, and Lightning Hopkins, among others.

He was a member of Sam The Sham & the Pharaohs and recorded on Woolly Bully Records.

Kenny Price, 56, of cardiac arrest, Aug. 4 in Florence, Ky. The country singer/comedian was known for his "Hee Haw" appearances and his own "Wish You Were Here" series. He was on the country charts in the '60s and '70s with the tunes "Biloxi," "Walking On New Grass," "Happy Tracks," and "Northeast Arkansas Mississippi Country Bootlegger." An original member of the Hee Haw Gospel Quartet, often cited as the nation's top gospel act in the Music City News awards, Price released almost two dozen albums during his recording career. He is survived by his wife, Donna, who hosted the TNN series "Wish You Were Here" with him; two sons, a daughter, and two grandchildren.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Not An Animal. On the heels of the publication of his paperback, "I Used To Be An Animal, But I'm Alright Now," legendary English rocker Eric Burdon prepares for the release of a hardcover version of the book. It will be issued simultaneously with a new album by the ex-Animal on Striped Horse Records and will bear the same cover art. From left are Carlos Nasi, chairman of Striped Horse Records; Burdon's co-manager Eve Slatter; Burdon; and Barney Ales, president of Striped Horse.

NEW COMPANIES

468 Productions Inc., a media production company, formed by Peter K. O'Connell, Terry J. Fisher, and Eugene T. Kiang. The company has three independent divisions: Videx Productions, specializing in personal video services; Media Concepts Unlimited, which will create television and radio commercials as well as industrial and educational programs; and ArcLight Films, which will develop projects in dramatic, fictional, and documentary form. 468 Productions will also serve as the marketing and public relations consultant for Friendship Festival 1987. Box 225, 1552 Hertel Ave., Buffalo, N.Y. 14216; 716-833-0468.

Ken Harding Music Group, formed by Ken Harding, formerly of Word Inc. Harding has purchased the ASCAP publishing company P.E. Velvet Music and formed the BMI company Slickey Music and the SESAC company Hit The Spot Music. P.O. Box 41121, Nashville, Tenn. 37204-1121; 615-832-8899.

Downtown Sound, a two-studio 16- and 24-track recording facility, formed by Jonathan Cluts and Brad McQuiddy. The company offers video and audio synchronization, music libraries, a complete MIDI facility with staff engineer/programmer, digital two-track recording, and a large selection of musical instruments. Suite 203, 1701 N. Market St.,

Dallas, Texas 75202; 214-747-0390.

International Artist Management, formed by Mike D. Frakes and Phillip Cline. 1807 Windsor Ave., Owensboro, Ky. 42301; 502-683-9892. London office: H.E. Leon, director, 12A Telford Court, Streatham Hill, London, England; 01-674-0563.

Shambhala Music Ltd., formed by Rachel Faro and Tom Lyon. The company will produce new age music. Initial releases are "Healing With The Voice" by Jean Lovetri and "Women And Wild Animals" by Laura Simms. No. 519, 70-A Greenwich Ave., New York, N.Y. 10011; 212-691-1021.

Kren Studios Inc., a recording facility, formed by Ken and Kris Suesov. Designed by George Ausperger, the studio houses the following gear: a Mitsubishi/Westar console with Compumix; an IBM PC hard-drive floppy-disk automation system; tape recorders; monitor speakers; monitor amps; echo, reverb, DDL, and digital processors; and a variety of microphones. 6553 Sunset Blvd., Hollywood, Calif. 90028; 213-461-5781.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE

(Continued from page 8)

Word Records names **Neal Joseph** vice president of a&r and general manager for its East Coast operations, based in Nashville. He has been with the company for the last seven years.

Scott Bergstein is appointed senior vice president of Higher Octave Music in Los Angeles. He was director of marketing for the Chameleon Music Group.

DISTRIBUTION/RETAILING. **Jay Rosenberg** is appointed purchasing/advertising coordinator for the Wiz, based in the chain's Brooklyn, N.Y., headquarters. He was with Benel Distributors for the past seven years.

HOME VIDEO. Lorimar Home Video in Irvine, Calif., names **Noel Gimbel** president and chief operating officer. He was chairman and chief executive officer for the Baker & Taylor group of companies.

Congress Video in New York appoints **Claudia Barry Stone** marketing director and **Bertrand Bogash** Western regional sales manager. Stone was director of video specialty store sales for the company. Bogash was a marketing consultant based in the Los Angeles area.

James Kenyon is promoted to Leisure Time Products sales supervisor at 3M in St. Paul, Minn. He has been with the company for the last 19 years.

Rhino Video in Santa Monica, Calif., appoints **Arny Schorr** director of sales and marketing. He was vice president of sales and marketing for Video Gems.

PUBLISHING. **Eddie Lambert** becomes creative director for Largo Music, based in Los Angeles. He was a&r director for Motown Records.

PRO AUDIO/VIDEO. **James A. Moorer** joins Sonic Solutions in San Francisco as vice president of audio research. He has been involved in the research and development of digital audio applications for nearly 20 years.

RELATED FIELDS. **Thomas E. Freston** is promoted to president and chief executive officer of MTV Networks in New York. He was president of MTV Networks Entertainment. (See story, page 8.)

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 29-30, **Softtech: The Computer Products Training Forum**, Sheraton Plaza La Reina Hotel, Los Angeles. 800-325-9189.

SEPTEMBER

Sept. 5, **Clem Productions International Reggae Music Awards**, Ford Auditorium, Detroit. Gwen Clemens, 313-869-5519 or 868-7143.

Sept. 9, **The Harlan Howard Birthday Bash**, BMI Parking Lot, Nashville. 615-259-3625.

Sept. 9-12, **National Assn. Of Broadcasters—Radio '87**, Anaheim Convention Center, Anaheim, Calif. 202-429-5300.

Sept. 11-20, **Georgia Music Festival And Hall Of Fame Banquet**, Atlanta. 404-656-5034.

Sept. 17, **Eighth Annual Licensing Industry Symposium**, Pierre Hotel, New York. 602-948-1527.

Sept. 19, **Legal And Business Aspects Of The Music Industry-1987**, Meridian Hotel, New Orleans. 312-988-5579.

Sept. 26, **Legal And Business Aspects Of The Music Industry-1987**, Four Seasons Hotel, Boston. 312-988-5579.

Sept. 27-29, **Focus On Video '87**, Skyline Hotel, Toronto. Regina Knox or Angela Abromaitis, 416-763-2121.

Sept. 27-29, **Amusement Business/Billboard Seminar On Sponsorship**, Fairmont Hotel, Dallas. 615-748-8120.

Sept. 29-Dec. 14, **Collectors Circle**, New York Univ., New York. 212-777-8000.

OCTOBER

Oct. 9-11, **Country Music Assn.'s Talent Buyers Entertainment Marketplace**, Stouffer's Hotel, Nashville. 615-244-2840.

Oct. 10-11, **L.A. Music Equipment Expo**, Hyatt at Los Angeles Airport, 6225 W. Century Blvd., Los Angeles. 818-344-3441.

Oct. 12, **Country Music Assn. Awards Show**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, **BMI Country Awards**, BMI Building, Nashville. 615-259-3625.

Oct. 14, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Oct. 15, **SESAC Country Awards**, Nashville. 615-320-0055.

Oct. 16-18, **Third Annual Women In Film Festival, Music Video Category**, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 20, **International Radio And Television Society Goods And Services Auction**, St. Regis Hotel, New York. 212-867-6650.

Oct. 24-25, **11th Annual Songwriters Expo**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27, **International Radio And Television Society Newsmaker Luncheon With Robert Wright**, president and CEO of NBC, Waldorf-Astoria, New York. 212-867-6650.

Oct. 29-Nov. 1, **CMJ's Seventh Annual Convention**, Roosevelt Hotel, New York. 516-248-9600.

Oct. 31, **1987 New Music Awards**, Apollo Theater, New York. 516-248-9600.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a *Billboard* Classified ad, call Jeff Serette at (800) 223-7524.

FOR THE RECORD

Contrary to an article in the Aug. 8 issue, Sawyer Brown's "Out Goin' Cattin'" peaked at No. 11 on the Hot Country Singles chart.

The new VSDA board members are united in their stand against PPT ... see page 62

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 | 4 | WHO'S THAT GIRL | MADONNA | 1 |
| 2 | 3 | LUKA | SUZANNE VEGA | 3 |
| 3 | 5 | LA BAMBA | LOS LOBOS | 2 |
| 4 | 1 | I WANT YOUR SEX | GEORGE MICHAEL | 5 |
| 5 | 9 | DON'T MEAN NOTHING | RICHARD MARX | 4 |
| 6 | 10 | ONLY IN MY DREAMS | DEBBIE GIBSON | 7 |
| 7 | 2 | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR | U2 | 6 |
| 8 | 6 | HEART AND SOUL | T'PAU | 9 |
| 9 | 18 | I JUST CAN'T STOP LOVING YOU | MICHAEL JACKSON | 10 |
| 10 | 12 | IT'S NOT OVER ('TIL IT'S OVER) | STARSHIP | 11 |
| 11 | 14 | ROCK STEADY | THE WHISPERS | 8 |
| 12 | 15 | LOVE POWER | DIONNE WARWICK & JEFFREY OSBORNE | 13 |
| 13 | 21 | CAN'T WE TRY | DAN HILL (DUET WITH VONDA SHEPARD) | 12 |
| 14 | 20 | LIVING IN A BOX | LIVING IN A BOX | 17 |
| 15 | 8 | CROSS MY BROKEN HEART | THE JETS | 14 |
| 16 | 7 | RHYTHM IS GONNA GET YOU | G. ESTEFAN/MIAMI SOUND MACHINE | 21 |
| 17 | 16 | BACK IN THE HIGH LIFE AGAIN | STEVE WINWOOD | 15 |
| 18 | 23 | WHEN SMOKEY SINGS | ABC | 18 |
| 19 | 30 | DIDN'T WE ALMOST HAVE IT ALL | WHITNEY HOUSTON | 16 |
| 20 | 25 | TOUCH OF GREY | GRATEFUL DEAD | 25 |
| 21 | 11 | SHAKEDOWN | BOB SEGER | 22 |
| 22 | 27 | WIPEOUT | FAT BOYS & THE BEACH BOYS | 23 |
| 23 | 28 | DOING IT ALL FOR MY BABY | HUEY LEWIS & THE NEWS | 19 |
| 24 | 17 | SEVEN WONDERS | FLEETWOOD MAC | 27 |
| 25 | 34 | HERE I GO AGAIN | WHITESNAKE | 20 |
| 26 | 29 | GIVE TO LIVE | SAMMY HAGAR | 24 |
| 27 | 31 | JAM TONIGHT | FREDDIE JACKSON | 35 |
| 28 | 33 | LIES | JONATHAN BUTLER | 30 |
| 29 | 38 | I HEARD A RUMOUR | BANANARAMA | 26 |
| 30 | 13 | WOT'S IT TO YA | ROBBIE NEVIL | 39 |
| 31 | 19 | THE PLEASURE PRINCIPLE | JANET JACKSON | 34 |
| 32 | 32 | SINCE YOU'VE BEEN GONE | THE OUTFIELD | 32 |
| 33 | 40 | MARY'S PRAYER | DANNY WILSON | 28 |
| 34 | 22 | ALONE | HEART | 29 |
| 35 | 26 | I WANNA DANCE WITH SOMEBODY | WHITNEY HOUSTON | 41 |
| 36 | — | ONE HEARTBEAT | SMOKEY ROBINSON | 36 |
| 37 | — | SHATTERED GLASS | LAURA BRANIGAN | 48 |
| 38 | — | WHO FOUND WHO | JELLYBEAN FEATURING ELISA FIORILLO | 33 |
| 39 | — | JUMP START | NATALIE COLE | 40 |
| 40 | — | I NEED LOVE | L.L. COOL J | 31 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|--|------------------------------------|------------------|
| 1 | 1 | WHO'S THAT GIRL | MADONNA | 1 |
| 2 | 3 | LA BAMBA | LOS LOBOS | 2 |
| 3 | 4 | LUKA | SUZANNE VEGA | 3 |
| 4 | 2 | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR | U2 | 6 |
| 5 | 7 | ROCK STEADY | THE WHISPERS | 8 |
| 6 | 8 | DON'T MEAN NOTHING | RICHARD MARX | 4 |
| 7 | 11 | ONLY IN MY DREAMS | DEBBIE GIBSON | 7 |
| 8 | 5 | I WANT YOUR SEX | GEORGE MICHAEL | 5 |
| 9 | 6 | HEART AND SOUL | T'PAU | 9 |
| 10 | 15 | I JUST CAN'T STOP LOVING YOU | MICHAEL JACKSON | 10 |
| 11 | 17 | CAN'T WE TRY | DAN HILL (DUET WITH VONDA SHEPARD) | 12 |
| 12 | 9 | CROSS MY BROKEN HEART | THE JETS | 14 |
| 13 | 22 | DIDN'T WE ALMOST HAVE IT ALL | WHITNEY HOUSTON | 16 |
| 14 | 20 | HERE I GO AGAIN | WHITESNAKE | 20 |
| 15 | 10 | BACK IN THE HIGH LIFE AGAIN | STEVE WINWOOD | 15 |
| 16 | 18 | DOING IT ALL FOR MY BABY | HUEY LEWIS & THE NEWS | 19 |
| 17 | 16 | IT'S NOT OVER ('TIL IT'S OVER) | STARSHIP | 11 |
| 18 | 21 | LOVE POWER | DIONNE WARWICK & JEFFREY OSBORNE | 13 |
| 19 | 26 | WHEN SMOKEY SINGS | ABC | 18 |
| 20 | 24 | LIVING IN A BOX | LIVING IN A BOX | 17 |
| 21 | 12 | SHAKEDOWN | BOB SEGER | 22 |
| 22 | 30 | I NEED LOVE | L.L. COOL J | 31 |
| 23 | 27 | GIVE TO LIVE | SAMMY HAGAR | 24 |
| 24 | 29 | MARY'S PRAYER | DANNY WILSON | 28 |
| 25 | 14 | ALONE | HEART | 29 |
| 26 | 32 | WHO FOUND WHO | JELLYBEAN FEATURING ELISA FIORILLO | 33 |
| 27 | 13 | RHYTHM IS GONNA GET YOU | G. ESTEFAN/MIAMI SOUND MACHINE | 21 |
| 28 | 34 | I HEARD A RUMOUR | BANANARAMA | 26 |
| 29 | 39 | CARRIE | EUROPE | 38 |
| 30 | 35 | WIPEOUT | FAT BOYS & THE BEACH BOYS | 23 |
| 31 | 31 | SINCE YOU'VE BEEN GONE | THE OUTFIELD | 32 |
| 32 | 36 | LIES | JONATHAN BUTLER | 30 |
| 33 | — | LOST IN EMOTION | LISA LISA & CULT JAM | 37 |
| 34 | 38 | ONE HEARTBEAT | SMOKEY ROBINSON | 36 |
| 35 | 40 | TOUCH OF GREY | GRATEFUL DEAD | 25 |
| 36 | 23 | THE PLEASURE PRINCIPLE | JANET JACKSON | 34 |
| 37 | 25 | I'D STILL SAY YES | KLYMAXX | 42 |
| 38 | 19 | SEVEN WONDERS | FLEETWOOD MAC | 27 |
| 39 | — | PAPER IN FIRE | JOHN COUGAR MELLENCAMP | 45 |
| 40 | — | WHO WILL YOU RUN TO | HEART | 46 |

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

| LABEL | NO. OF TITLES ON CHART |
|-------------------|------------------------|
| COLUMBIA (10) | 11 |
| Def Jam (1) | |
| POLYGRAM | 10 |
| Mercury (6) | |
| Polydor (2) | |
| London (1) | |
| Tin Pan Apple (1) | |
| WARNER BROS. (4) | 9 |
| Sire (2) | |
| Island (1) | |
| Paisley Park (1) | |
| Slash (1) | |
| A&M (6) | 7 |
| Open Air (1) | |
| ARISTA | 7 |
| ATLANTIC (6) | 7 |
| Island (1) | |
| MCA (6) | 7 |
| Constellation (1) | |
| RCA (5) | 7 |
| Grunt (1) | |
| Jive (1) | |
| CAPITOL | 6 |
| E.P.A. | 6 |
| Epic (5) | |
| Tabu (1) | |
| CHRYSLIS | 4 |
| GEFFEN | 4 |
| ELEKTRA | 3 |
| MANHATTAN | 3 |
| VIRGIN | 3 |
| EMI-AMERICA | 2 |
| 4TH & B'WAY | 1 |
| AMHERST | 1 |
| MOTOWN | 1 |
| SOLAR | 1 |

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

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | 54 | 64 | 79 | 84 | 89 | 94 | 99 |
|---|---|---|--|---|---|--|--|
| 29 ALONE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM | GIRLS, GIRLS, GIRLS (Motley Crue, BMI/Krell, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM | JOHNNY B (Dub Notes, ASCAP/Human Boy, ASCAP/Hobler, ASCAP) | THESE TIMES ARE HARD FOR LOVERS (April, ASCAP/Desmobile, ASCAP/Red Admiral, BMI/House Of Cards, BMI) CPP/ABP/HL | ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP | PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | EVERY LITTLE KISS (Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM |
| 92 ALWAYS (Jodaway, ASCAP) CPP | 24 GIVE TO LIVE (WB, ASCAP/Nine, ASCAP) WBM | 40 JUMP START (Calloco, BMI) CPP | 43 U GOT THE LOOK (Controversy, ASCAP) WBM | 77 ONE LOVER AT A TIME (Orca, ASCAP/Sweet Karol, ASCAP/Trnifold, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 15 BACK IN THE HIGH LIFE AGAIN (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM | 51 GOOO TIMES (FROM "THE LOST BOYS") (CBS Unart, BMI) CPP/B-3 | 55 KISS AND TELL (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) MCA/HL | 75 VICTIM OF LOVE (Adams Communications, BMI/Calyppo Toonz, BMI/Irving, BMI) | 7 ONLY IN MY DREAMS (Creative Bloc, ASCAP) HL | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 47 BACK TO PARADISE (FROM "REVENGE OF THE NERDS II") (Adams Communications, BMI/Calyppo Toonz, BMI/Irving, BMI/Big Tooth, ASCAP/Rare Blue, ASCAP/TCF, ASCAP) CPP/ALM | 71 HAPPY (Brampton, ASCAP) | 49 KISS HIM GOODBYE (M.R.C., BMI/Unichappell, BMI) CHA/HL | 84 WATCHING OVER YOU (French Surf, ASCAP/Chappell, ASCAP) CHA/HL | 7 ONLY IN MY DREAMS (Creative Bloc, ASCAP) HL | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 59 BE THERE (FROM "BEVERLY HILLS COP II") (Ensign, BMI/OH Backstreet, BMI/Franne Gee, BMI/Rightsong, BMI) CPP/CHA/HL | 88 HEAD TO TOE (Forceful, BMI/Willesden, BMI) CPP | 2 LA BAMBA (Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM | 18 WHEN SMOKEY SINGS (Virgin-Nymph, BMI) CPP | 34 THE PLEASURE PRINCIPLE (Flyte Tyme, ASCAP) WBM | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 80 BREAKOUT (Virgin, ASCAP) CPP | 9 HEART AND SOUL (Virgin, ASCAP) CPP | 58 LET ME BE THE ONE (Panchin, BMI) WBM | 33 WHO FOUND WHO (Rare Blue, ASCAP) CLM | 60 POINT OF NO RETURN (Screen Gems-EMI, BMI) WBM | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 12 CAN'T WE TRY (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL | 86 HEARTACHE (Dejamus, ASCAP/Handle, PRS) HL | 17 LIVING IN A BOX (WB, ASCAP/Brampton, ASCAP) WBM | 46 WHO WILL YOU RUN TO (Realsongs, ASCAP) | 21 RHYTHM IS GONNA GET YOU (Foreign Imported, BMI) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 38 CARRIE (Screen Gems-EMI, BMI) WBM | 67 HEARTS ON FIRE (Adams Communications, BMI/Calyppo Toonz, BMI/Irving, BMI) CPP/ALM | 37 LOST IN EMOTION (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP | 61 WHY CAN'T I BE YOU? (A.P.B., PRS/WB, ASCAP) WBM | 96 ROCK ME (White Vixen, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 63 CASANOVA (Calloco, BMI/Hip Trip, BMI) CPP | 20 HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM | 13 LOVE POWER (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) | 90 WHY YOU TREAT ME SO BAD (Jay King IV, BMI) | 8 ROCK STEADY (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 14 CROSS MY BROKEN HEART (FROM "BEVERLY HILLS COP II") (Famous, ASCAP/Black Lion, ASCAP) CPP/WBM | 74 HOLIDAY (Virgin-Nymph, BMI) CPP | 3 LUKA (Waitersongs, ASCAP/AGF, ASCAP) CLM | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 16 DIDN'T WE ALMOST HAVE IT ALL (Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP | 100 HYPNOTIZE ME (FROM "INNERSPACE") (Chong, BMI/Warner-Tamerlane, BMI) WBM | 44 MAKING LOVE IN THE RAIN (Flyte Tyme, ASCAP) WBM | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 85 DINNER WITH GERSHWIN (WB, ASCAP/Geffen, ASCAP/Rutland Road, ASCAP) | 26 I HEARD A RUMOUR (FROM "DISORDERLIES") (Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM | 28 MARY'S PRAYER (Copyright Control) HL | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 19 DOING IT ALL FOR MY BABY (Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL | 10 I JUST CAN'T STOP LOVING YOU (Mijac, BMI/Warner-Tamerlane, BMI) WBM | 98 MEET ME HALF WAY (GMPC, ASCAP/Go-Glo, ASCAP) CPP | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 69 DON'T DISTURB THIS GROOVE (April, ASCAP/Science Lab, ASCAP) CPP/ABP | 31 I NEED LOVE (Def Jam, ASCAP) | 65 MISFIT (Curio, BMI/PolyGram, ASCAP/Warner-Tamerlane, BMI) WBM | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 66 DON'T LOOK DOWN - THE SEQUEL (ATV, BMI) HL | 6 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Chappell, ASCAP/U2, ASCAP) CHA/HL | 93 MOONLIGHTING (THEME) (American Broadcasting, ASCAP/ABC Circle, BMI) WBM | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 4 DON'T MEAN NOTHING (Chi-Boy, ASCAP/Edge Of Fluke, BMI) | 41 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM | 57 NEVER LET ME DOWN (MCA Music, ASCAP/Jones Music America, ASCAP/Guitarios, ASCAP) HL | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 50 DREAMIN' (Thrust, BMI) | 5 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II") (Chappell, ASCAP/Morrison Leahy, ASCAP) HL | 95 NO ONE IN THE WORLD (ATV, BMI/Welbeck, ASCAP) | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 99 EVERY LITTLE KISS (Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM | 42 I'D STILL SAY YES (Now & Future, ASCAP/PSO Ltd., ASCAP/Klymaxx, ASCAP/Hip Trip, BMI/Hip Chic, BMI) CPP/CHA/HL | 91 NOTORIOUS (Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP) | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 52 FAKE (Not Listed) | 62 IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM | 72 OH YEAH (Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |
| 87 FUNKYTOWN (Intersong, ASCAP) CHA/HL | 97 INTO MY SECRET (Chappell, ASCAP/C & D, ASCAP) | | 23 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 89 PAINTED MOON (RCA, ASCAP/Arista, ASCAP) CPP | 94 WOMEN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) | 52 FAKE (Not Listed) |

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

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

POP

ORIGINAL MOTION PICTURE SOUNDTRACK

Disorderlies

EXECUTIVE ALBUM PRODUCERS: Joseph E. Zynczak, Charles Stettler, George Jackson
Tin Pan Apple/PolyGram 422 833 274 Y-1

Corpulent cutups the Fat Boys star with Ralph Bellamy in this sure-to-be-a-smash summer movie. Soundtrack should do equally well, spurred on by Bananarama's fast-rising "I Heard A Rumour" single. Next up: Fat Boys' cover of Beatles' "Baby, You're A Rich Man."

NEW ORDER

Substance

PRODUCERS: New Order, others
Qwest 9 25621

All the fans need to know is that the Order's dance mixes are collected on this handsome, typically austere two-disk set. Inclusion of the catchy new single "True Faith" will help bring out the faithful who already own the 12-inches.

GLEN BURTNICK

Heroes & Zeros

PRODUCERS: Glen Burtnick, David Prater
A&M SP-5166

All the pieces come together on artist's second album, landing him somewhere between Mellencamp and Bryan Adams. "Follow You" should bow soon on the Album Rock Tracks chart; "Spinning My Wheels" is bound to make an appearance, too. Guests include Journey's ubiquitous Neal Schon, Bruce Hornsby, and fellow New Jerseyite Southside Johnny.

URGENT

Thinking Out Loud

PRODUCER: Tom Allom
Manhattan MLT-46680

Second album from New York trio of brothers plus two is passable mainstream rock that shines in three places: "I Can't Take It No More," "If This Is Love," and "Shot In The Dark."

ORIGINAL SOUNDTRACK

Withnail And I

PRODUCER: Hugh Fordin
ORG SBL 12590

Wonderfully witty U.K. film is steadily drawing bigger and bigger crowds through word of mouth; soundtrack is a mixed bag of Hendrix, Beatles, original score, and assorted oddities.

GEOFFREY DOWNES/THE NEW DANCE ORCHESTRA

The Light Program

PRODUCER: Geoffrey Downes
Geffen GHS 24156

On this specially priced two-record set, the ex-Buggles, Yes, and Asia synthesist goes it alone. With an arsenal of synthesizers, Downes creates thundering orchestral sounds and soaring electronic instrumentals that will be favored by the progressive rock fan.

JOHANNES SCHMOELLING

Wuivend Riet

PRODUCER: Johannes Schmoelling
Lifestyle/Moss Music Group LSR 6007

Debut will sound familiar: Former Tangerine Dream member brings many textures and tempos from that keyboard band to this recording. To his credit, Schmoelling's dynamic range is less confined.

THE WILD FLOWERS

Dust

PRODUCERS: the Wild Flowers, Hugh Jones
Big Time/RCA 6044-B

Auspicious debut by English quartet whose bristling, guitar-based sound will remind many of early outings by

Echo & the Bunnymen and the Waterboys. Consistently rough-hewn album should build a following at grassroots level.

PRISCILLA HERDMAN

Darkness Into Light

PRODUCERS: Priscilla Herdman, Abby Newton
Flying Fish 420

Folk singer Herdman's placidly beautiful voice demands attention; crystal-clear arrangements incorporating guitar, cello, fiddle, bass, and accordion hold it. For fans of the genre, it doesn't get any better than on this, artist's fourth album.

LIVE SKULL

Don't Get Any On You

PRODUCER: Live Skull, Massive Records
Homestead HMS 083

Blunderbuss approach of this experimental twin-guitar quartet from New York comes across full blast on live set cut at CBGB's in late 1986. Comparisons to forceful compatriots Sonic Youth are inevitable but appropriate. Expect a big noise at alternative retail. Contact: 516-764-6200.

DINOSAUR

You're Living All Over Me

PRODUCER: None listed
SST 130

The MC5 meets the Wipers in a happy marriage of mayhem and melody. Second album from Massachusetts trio that the Village Voice once called the best new band in America should turn college radio inside out. Contact: 213-835-8977.

THE SWIMMING POOL Q'S

The Firing Squad For God

PRODUCER: the Swimming Pool Q's, Mike Howlett
OB 87

After two critically praised but commercially limited albums for A&M, Georgia-based band returns to indie roots. New five-song EP offers a more abrasive sound than before, with howling title cut likely to pop at alternative bases. Contact: 404-521-3008.

THE WINDBREAKERS

A Different Sort . . .

PRODUCERS: Randy Everett, Tim Lee
OB 85

Mastermind Lee and diverse other hands come up with another raw, tune-oriented album. Prolific leader's gifts as writer earmark him for major-label scouting that is long overdue. Contact: 404-521-3008.

VARIOUS ARTISTS

Live From Antone's: Tenth Anniversary Anthology Vol. 1

PRODUCER: Angela Strehli
Antone's ANTO004

Sides cut in 1985 capture a cross-section of blues legends turning it on at the venerable Austin night spot. Buddy Guy, Albert Collins, Otis Rush, Jimmy Rogers, the late Eddie Taylor, and guest Jimmie Vaughan kick up some sand here. Contact: 512-322-0660.

GABRIEL YACOB

Elementary Level Of Faith

PRODUCER: None listed
Shanachie 96003

To call Yacoub's music experimental is misleading, for though it is full of unusual cadences and is completely sampled, it has the assured sound and feel of someone doing what comes naturally. A longtime fixture on the French folk scene, Yacoub sings—uh, samples—in English and his native language. Highly recommended for alternative outlets. Contact: 201-445-5561.

BOBBY SMITH

Two Sides

PRODUCER: The Spider
Ripsaw 221

Top-notch rockabilly from D.C. label known for the stuff; however, best

NEW AND NOTEWORTHY

HEROES

Here We Are

PRODUCER: Richard James Burgess
RCA 5908-R

Label is set to give the big push to this new outfit featuring Wang Chung drummer Darren Costin as front man. Group is worthy of the nod: Costin's white-soul vocals are reminiscent of Bowie's dance-oriented incarnations, and tuneful, club-skewed material—like lead single, "Driftaway"—bodes well for commercial success of the enterprise.

cut may be the lone pop ballad, "Tough Girls." Cheesy packaging—complete with Smith raising a finger—may turn off some. Contact: 202-362-2286.

BLACK

DANA DANE

Dana Dane With Fame

PRODUCER: Hurby Luv Bug
Profile PRO-1233

Rapper Dane, with the not-insignificant help of producer Luv Bug, brings us his debut. "Cinderfella Dana Dane" is still climbing on the singles chart; "We Wanna Party" and "This Be The Def Beat" should motivate the hip-hop crowd.

PRINCESS

All For Love

PRODUCERS: Various
Polydor 422 833-109 Y-1

British singer is on the singles chart with red hot "Red Hot"; rest of the material is just as cool, from sultry "Everybody Says It's Love" to the poignant "Where Are The Stars."

JESSE'S GANG

Center Of Attention

PRODUCER: Jesse Saunders
Geffen GHS 24129

Saunders and Co.'s rare and distinct blend of Chicago house music and island-flavored funk/rock rhythms plus Nadine Lewis' smooth guest vocals on the Norman Whitfield Jr.-produced "Back-Up" add up to a smart, crisp, danceable debut.

COUNTRY

RONNIE MILSAP

Heart And Soul

PRODUCERS: Ronnie Milsap, Rob Galbraith, Kyle Lehning
RCA 6245-R

The infinitely versatile Milsap delivers another bright and tight package of blues, pop, light rock, and country comers, including a duet with Kenny Rogers, "Make No Mistake, She's Mine." Best cuts: the sassy "Button Off My Shirt," mournful "This Time Last Year," and erotic "Earthquake."

GLEN CAMPBELL

Still Within The Sound Of My Voice

PRODUCERS: Jimmy Bowen, Glen Campbell
MCA 42009

The combination of Campbell's strong, clear voice with a mix of old standards and new, imaginative material makes this album a winner. Stellar backup vocals by Steve Wariner, Emmylou Harris, and Willie Nelson. Best of the bunch: title track, "You Are," and "Leavin's Not The Only Way To Go."

VARIOUS ARTISTS

Rockabilly Hot

PRODUCERS: Various
Columbia FC 40904

A pulsating grab bag of previously released material by Rick Nelson, Billy Swan, Marty Stuart, Carl Perkins, Johnny Cash, Steve Earle, Jerry Lee Lewis, Charlie Rich, Marty Robbins, and Mickey Gilley.

JAZZ

SPYRO GYRA

Stories Without Words

PRODUCER: Jay Beckenstein
MCA 42046

Long before safe sex, Beckenstein's band perfected safe jazz—a blend of the genre's more accessible ingredients, served over a bed of pop-rock hooks. Despite lineup changes—former part-timers Dave Samuels and Manolo Badrena are now full-fledged members; Julio Fernandez replaces the late guitarist Richard Calandra—the same musical formula applies here. Drove of the band's eager fans will gobble this up while purists continue to scoff.

OUT OF THE BLUE

Live At Mt. Fuji

PRODUCERS: Michael Cuscuna, Hitoshi Namekata
Blue Note BT-85141

Young traditionalist sextet is caught burning at 1986 date in Japan. Lively readings of a pair of Bud Powell classics, anchored by pianist Harry Pickens, lead off a thoroughly swinging session.

TOSHIOKI AKIYOSHI

Interlude

PRODUCER: Carl E. Jefferson
Concord Jazz CJ-324

Akiyoshi steps out of her usual big-band setting for an involving trio date that spotlights her first-rate talents as a pianist. Repertoire is a mix of excellent originals and covers, including an unexpectedly swinging take on Puccini's "Pagliacci."

RIC SWANSON & URBAN SURRENDER

Windsock

PRODUCER: Ric Swanson
American Gramophone AG 687

On paper, it's hard to imagine saxman Richie Cole and guitarist Larry Coryell sharing the spotlight, but such an unlikely union sounds entirely natural here, thanks to drummer/composer's penchant for blending mainstream sensibilities with breezy fusion. A commendable follow-up to Swanson's strong debut.

MAKOTO OZONE

Now You Know

PRODUCER: Gary Burton
Columbia FC 40676

With jazz veteran Burton at the helm, this delightful treat by pianist Ozone is rooted in the mainstream. Bright-sounding charts and appearances by John Ambercrombie, Peter Erskine, and Steve Kujala could enhance album's appeal with the fusion camp, too.

MARIAN MCPARTLAND

Plays The Music Of Billy Strayhorn

PRODUCER: Carl E. Jefferson
Concord Jazz CJ-326

Quartet date, McPartland's salute to the great jazz composer, is almost as satisfying as Ellington's similarly programmed classic tribute " . . . And His Mother Called Him Bill." Pianist shines, and altoist Jerry Dodgion complements her splendidly.

BOBBY WATSON

Round Trip

PRODUCER: Bobby Watson
Red/PolyGram Special Imports VPA 187

Altoist Watson shows a terrific sense of swing and soulful technique on lively 1985 set cut in Italy. Leader receives excellent support from the Open Form Trio, featuring superb piano work by Piero Bassini.

KAZUMI WATANABE

The Spice Of Life

PRODUCERS: Kazumi Watanabe, Akira Yada
Gramavision 18-8706

U.S. release of Japanese album finds Watanabe—whose earlier records have earned the guitarist an enthusiastic cult—teamed with Bill Bruford and Jeff Berlin. But album often sounds stuck in a '70s fusion mold as this innovative cast fails to deliver the variety of textures its title promises.

JOE TAYLOR

Mystery Walk

PRODUCER: Joe Taylor
ProJazz COJ 635

Guitarist's goal was to blend acoustic instruments with the digital realm of Synclaviers and samplers. Although it's certainly not a unique accomplishment, Taylor has succeeded in fashioning friendly fusion.

CLASSICAL

BRUCKNER: SYMPHONY NO. 7

Vienna Philharmonic, Giulini
Deutsche Grammophon 419 627

After long nourishment on Mahler cycles, the public seems prepared to take on heavier doses of Bruckner. Giulini will speed the trend with this convincing reading. Orchestral playing is superb and the sound picture appropriate to the large forces employed.

FALLA: NIGHTS IN THE GARDENS OF SPAIN;

THREE CORNERED HAT (COMPLETE BALLET)

Carol Rosenberger, Piano; Della Jones, Mezzo;
London Symphony Orchestra, Schwarz
Decca D/CD 3060

A natural coupling, more attractively performed in "Hat" than "Gardens." Schwarz shows a strong idiomatic identity with Iberian rhythms. Excellent sound.

SCARLATTI: SONATAS

Trevor Pinnock, Harpsichord
Archive (OG) 419 632

The 14 sonatas here, late entries in the enormous Scarlatti keyboard canon, may be less familiar to most collectors but perhaps more attractive for that. Endlessly inventive, they're played with great spirit on a bright-sounding instrument.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

POP

PICKS

LOVERBOY Notorious (4:37)
 PRODUCERS: Bruce Fairbairn, Darrell Manfield
 WRITERS: P. Dean, M. Reno, J. Bon Jovi, R. Sambora, T. Cerney
 PUBLISHERS: Sordid/Duke Reno/April (Canada)/Bon Jovi/PolyGram/Chappell & Co./Le Mango, ASCAP
 Columbia 38-07324

Canadian outfit issues its first release in some time with songwriting assistance from Jon Bon Jovi; urgent rock with the band's usual commercial appeal.

JODY WATLEY Don't You Want Me (4:10)
 PRODUCER: Bernard Edwards
 WRITERS: F. Gold, D.P. Bryant, J. Watley
 PUBLISHERS: Rightsong/
 Franee Gee/Ardavan/Intersong-USA, BMI/ASCAP
 MCA 53162 (12-inch version also available, MCA 23785)

Watley should climb up the charts with the vocal styling she's known for and an engaging r&b/pop number that will satisfy fans old and new.

KENNY G Don't Make Me Wait For Love (3:55)
 PRODUCER: Preston Glass
 WRITERS: Glass, Afanasieff, Walden
 PUBLISHERS: Bellboy, BMI/Gratitude Sky, ASCAP
 Arista AS1-9625

"Songbird" broke this exceptional saxman into the mainstream; lush ballad (vocals by Lenny Williams) from "Duotones" is the next multifaceted contender.

RAY PARKER JR. I Don't Think That Man Should Sleep Alone (4:12)
 PRODUCER: Ray Parker Jr.
 WRITER: Ray Parker Jr.
 PUBLISHER: Raydiola, ASCAP
 Geffen 7-28417 (c/o Warner Bros.)

Although the label may be different, vocalist's fine musicianship and charm still come through on this stately r&b/pop number from the album "After Dark."

FIXX Red Shoes (3:30)
 PRODUCER: Hugh Padgham
 WRITERS: Curmin, West-Oram, Woods, Greenall, Barrett
 PUBLISHER: Heath-Levy, ASCAP
 MCA 53066

Rerecorded version of one of the band's most popular selections is fleshed out in Padgham's effective and thorough production.

RECOMMENDED

MICHAEL BOLTON That's What Love Is All About (3:56)
 PRODUCER: Keith Diamond
 WRITERS: M. Bolton, E. Kaz
 PUBLISHERS: Emboe/Kaz/April, ASCAP
 Columbia 38-7322

Producer Diamond (Billy Ocean) provides a commercial gloss that this hit songwriter (Pointer Sisters, Jefferson Starship) utilizes fully on his own pop ballad release.

JENNIFER RUSH Heart Over Mind (4:09)
 PRODUCER: Harold Faltermeyer
 WRITERS: T. Rhodes, T. DeLuca
 PUBLISHERS: Nashion/Gennaro, BMI
 Epic 34-07372

Deserving vocalist gives a stunning performance over an insistent dance track; could be the one.

POISON I Won't Forget You (3:37)
 PRODUCER: Ric Browde
 WRITERS: B. Dall, C.C. DeVille, B. Michaels, R. Rockett
 PUBLISHERS: Sweet Cyanide/Willesden, BMI
 Capitol/Enigma B-44038

Hard rockers turn down the volume and the pace for a midtempo rock ballad.

TOM WAITS Hang On St. Christopher (2:42)
 PRODUCER: Tom Waits
 WRITER: Tom Waits
 PUBLISHER: Acee, ASCAP
 Island 0-96750 (c/o Atlantic) (12-inch single)

Don't be surprised if this barren, funk-style pop number from Waits' production "Franks Wild Years" finds a home on the airwaves and dance floors.

ALISON MOYET Weak In The Presence Of Beauty (3:37)
 PRODUCER: Jimmy Iovine
 WRITERS: M. Ward, R. Clarke
 PUBLISHER: Virgin, ASCAP
 Columbia 38-07365

Yet another potential hit from one of the U.K.'s most acclaimed vocalists; track's loping melody and feel shouldn't be overlooked.

ENVY I Believe In You (3:57)
 PRODUCER: Dee Snider
 WRITERS: G. Stile, D. Snider
 PUBLISHER: not listed
 Atco 7-99443 (c/o Atlantic)

Twisted Sister's Snider introduces a N.Y. female duo that offers one from the Heart school of rock ballads.

VIRGINIA WOLF Don't Break Away (3:55)
 PRODUCER: Kevin Elson
 WRITER: Bold
 PUBLISHER: Hit & Run, ASCAP
 Atlantic 7-89201

Thrash and roll from the U.K. with a hook; drummer is son of Zeppelin's John Bonham.

JOHN ADAMS Strip This Heart (3:28)
 PRODUCERS: Frankie Blue, Les Pierce
 WRITER: John Adams
 PUBLISHER: Virgin, PRO
 A&M AM-2951 (12-inch reviewed Aug. 1)

BLACK

PICKS

CLUB NOUVEAU Let Me Go (3:45)
 PRODUCERS: Jay King, Thomas McElroy, Denzil Foster
 WRITERS: Jay King, Thomas McElroy, Denzil Foster
 PUBLISHER: Jay King IV, BMI
 Warner Bros. 7-28268

Spacious ballad with an unconventional arrangement; commendable reading from the club's lone female, Valerie Watson.

ARETHA FRANKLIN If You Need My Love Tonight (Duet With Larry Graham) (3:58)
 PRODUCER: Narada Michael Walden
 WRITERS: Walden, P. Glass, A. Glass
 PUBLISHERS: Gratitude Sky, ASCAP/Bellboy, BMI
 Arista AS1-9623

Lovely ballad featuring the welcome talents of veteran Graham serves as the fifth release from "Aretha."

PHYLLIS HYMAN You Just Don't Know (4:15)
 PRODUCERS: Thom Bell, Kenneth Gamble
 WRITERS: Bell, Gamble, Biggs
 PUBLISHERS: Downstairs/Bellboy/Mighty Three, BMI
 Philadelphia International B-50095 (c/o Capitol)

Vocalist's sincere and passionate delivery on this languid r&b ballad could bring you to tears.

MILDRED SCOTT Automatic (3:58)
 PRODUCERS: Bruce Nazarian, Duane Bradley
 WRITERS: B. Nazarian, R. Matlock
 PUBLISHERS: Beezer, ASCAP/Frustration, BMI
 4th & B'Way BWAY 7427
 (12-inch version also available, 4th & B'Way BWAY 427)

Single re-establishes Scott in the "Ev'ry Little Bit" territory abandoned in her last outing; leisurely, flowing r&b.

LILLO THOMAS Downtown (4:25)
 PRODUCER: Lillo Thomas
 WRITER: Bruce Wermuth
 PUBLISHER: Irving, BMI
 Capitol B-44065

Smooth and percolating r&b synth track crooned to perfection.

RECOMMENDED

ALEEM FEATURING LEROY BURGESS Love Shock (3:50)
 PRODUCER: Tunde-Ra Aleem, Taharqa Aleem
 WRITERS: Tunde-Ra Aleem, Taharqa Aleem
 PUBLISHER: West Kenya, ASCAP
 Atlantic 7-89206

A tasty serving of technofunk from the new album, "Shock."

CHANELLE Is It Good Enough (3:58)
 PRODUCERS: David Shaw, Paul Simpson
 WRITER: T. Jeffries
 PUBLISHERS: Protoons/Swendell, ASCAP
 Profile PRO-5157 (12-inch version also available, Profile PRO-7157)

Spacious r&b track with a light hook and righteous performance.

NEW AND NOTEWORTHY

ROYALTY Anyone In Love (4:06)
 PRODUCER: Bobby Sandstrom
 WRITERS: B. Sandstrom, M. Price, S. Barri
 PUBLISHERS: Bobby Sandstrom/
 Golden Clover/Jobete, ASCAP
 Warner Bros. 7-28345
 (12-inch version also available, Warner Bros. 0-20688)

Young family quartet previews its upcoming album, "Rich And Famous," with an endearing r&b/pop ballad of the Klymaxx genre; track's easy rhythms and harmonies bode well for mass exposure in all formats.

BE BE & CE CE WINANS Call Me (4:18)
 PRODUCER: Keith Thomas
 WRITERS: K. Thomas, B. Winans
 PUBLISHERS: Word/Sparrow Song, ASCAP/BMI
 Capitol B-44041 (12-inch version also available, Capitol V-15321)

Winans siblings issue a polished r&b dance number.

ROBERT S. Good As Gold (4:14)
 PRODUCERS: Hank Shocklee, Carl Ryder
 WRITERS: Robert S., H. Shocklee, C. Ridenhour, E. Sadler
 PUBLISHERS: Robert S./Power Move, BMI
 Epic 49-06860 (12-inch single)

Articulate rhymers gets a little help from Public Enemy crew members on a double-A-side release, with "Big Words" serving as the b-boy favorite.

ANGELA CLEMMONS B.Y.O.B. (Bring Your Own Baby) (3:58)
 PRODUCER: Amir Bayyan
 WRITERS: M. Garvin, T. Shapiro
 PUBLISHERS: Tree/O'Lyric, BMI
 Portrait 37-07368 (c/o CBS)

Busy session vocalist of "Give Me Just A Little More Time" club fame returns via a bubble-gum/r&b/pop track once covered by Sister Sledge.

DISMASTER CREW Keisha (4:45)
 PRODUCER: Chuck Chill Out
 WRITER: T. Sneed
 PUBLISHER: Cousin Ice, ASCAP
 Urban Rock UR 928 (12-inch single)

N.Y. duo delivers a hard rap track produced with care by popular East Coast D.J. Chill Out. Contact: 212-315-0540.

AL & RAINBOW Hold You (4:39)
 PRODUCERS: Al Boyce, Walter Brooks
 WRITERS: Valerie Harp, Al Boyce
 PUBLISHERS: Beaulah/Cadera, BMI
 Peppermint PM 175 (12-inch single)

Throaty, bubbling r&b with a commercial flair. Contact: 201-678-9115.

COUNTRY

PICKS

ANNE MURRAY Anyone Can Do The Heartbreak (4:13)
 PRODUCER: Jack White
 WRITERS: T. Snow, A. McBroom
 PUBLISHERS: Snow/Tasteful, BMI
 Capitol B-44053

Breaking up is easy to do—the hard part is keeping love alive, says Murray in this steady pop number.

RECOMMENDED

MARSHALL TUCKER BAND Hangin' Out In Smokey Places (2:20)
 PRODUCER: Larry Butler
 WRITERS: Larry Butler, Dean Dillon
 PUBLISHERS: Larry Butler/Blackwood
 Mercury 888 775-7 (c/o PolyGram)

An easygoing, midtempo sad song with subdued instrumentation and melodic vocal harmonies.

MICKY CLARK You Take The Leavin' Out Of Me (3:11)
 PRODUCER: Turley Richards
 WRITER: Mickey Clark
 PUBLISHER: Combine, BMI
 Evergreen EV 1058

At work here are Clark's perceptive lyricism and resonant, intimate voice. Contact: 615-327-3213.

BOBBY G. RICE You Lay So Easy On My Mind (2:53)
 PRODUCER: Gene Kennedy
 WRITERS: B. Rice, D. Riis, C. Fields
 PUBLISHER: Americus, ASCAP
 Door Knob 87-285

Rice reprises his No. 3 hit from 1973; his voice, and the song, sound more impassioned than the original version. Contact: 718-485-7808.

RATTLESNAKE ANNIE Funky Country Livin' (3:46)
 PRODUCERS: Buddy Blackmon, Rattlesnake Annie
 WRITER: L. Mack
 PUBLISHER: Mack's Flying V
 Columbia 38-07250

Convincing country vocals and a guitar lead that lays the foundation for the funky but cleanly light instrumentation.

TOPEL & WARE Change Of Heart (3:57)
 PRODUCER: Michael Topel
 WRITERS: M. Topel, J. Ware
 PUBLISHER: Ware, BMI
 RCI R-2406-1

A bittersweet movie of marriage headed for the rocks. Contact: 914-592-7983.

DARLENE AUSTIN I Had A Heart (2:29)
 PRODUCER: Don Goodman
 WRITERS: Jason Blume, Bryan Cumming
 PUBLISHER: Famous, BMI
 Magi MR 4444

Finger-shaking and scolding (with a suitably wounded voice), Austin berates an errant lover. Contact: P.O. Box 158366, Nashville, Tenn. 37215.

LANE CAUDELL Souvenirs (2:57)
 PRODUCER: Nelson Larkin
 WRITERS: Lane Caudell, Bruce Burch
 PUBLISHER: Ensign, BMI
 16th Avenue B-70403 (c/o Capitol)

A powerful new voice recites a tear-stained inventory of loss.

LEE DILLARD & MELBA MONTGOMERY Almost Over The Line (3:10)
 PRODUCER: Jack Solomon
 WRITERS: Al Gore, Paul Overstreet
 PUBLISHERS: Sawgrass/Writer's Group, BMI
 GBS GBS751

The country sound at its best, with the duet singing temptation to the boiling point. Contact: 615-242-5001.

DAVE HOLLADAY (My Heart Won't Let Me Love) No One But You (3:33)
 PRODUCERS: Ray Pennington, Bunky Keels
 WRITER: Max D. Barnes
 PUBLISHER: Tree, BMI
 Step One SOR-375

Catchy chorus, poignant lyrics, and sensuous singing enhance this ballad of a man with boundless passion for only one woman. Label based in Nashville.

DON GRANTHAM I'm Going Back (3:10)
 PRODUCERS: R. Fowler, G. Archilla
 WRITERS: B. Buie, R. Hammond
 PUBLISHER: Eufaula, BMI
 Southern Tracks ST-1083

Nostalgic variation on the you-can-go-home-again theme, pleasantly produced and performed. Contact: 404-325-0832.

DANCE

PICKS

NEW ORDER True Faith (8:59)
 PRODUCERS: Stephen Hague, New Order
 WRITERS: New Order, Stephen Hague
 PUBLISHERS: Bemusic, PRS/WB/Cut/MCA, ASCAP
 Qwest 0-20733 (c/o Warner Bros.) (12-inch single)

One of the band's most commercial tracks to date; steady tempo and exceptional remix by Shep Pettibone should maintain group's large club following. Great break at the finish.

BILLY IDOL Money Money (6:59)
 PRODUCER: Keith Forsey
 WRITERS: T. James, R. Cordell, B. Bloom, B. Gentry
 PUBLISHER: Big Seven, BMI
 Chrysalis 4V9-43161 (c/o CBS) (12-inch single)

Remixed version of one of Idol's most played tracks in four versions; notably the "Hung Like A Pony" remix and live version.

SINITTA Toy Boy (7:33)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Stock, Aitken, Waterman
 PUBLISHER: Terrace, ASCAP
 Omni 0-96751 (c/o Atlantic)
 (12-inch single; 7-inch single also available, Omni 7-99426)

Those PWL studios just keep the hits coming; mild hi-NRG track is a recent club breakout of crossover merit.

LAUREN GREY & LEAH LANDIS Destiny (7:13)
 PRODUCER: Tom Weisser
 WRITERS: Zummo, Weisser, Friend, Zummo
 PUBLISHERS: Amber Pass/TPW, ASCAP
 Dica TGR 1016 (12-inch single)

Notable pairing of two popular hi-NRG soloists on a lively dance track worthy of attention. Contact: 513-299-4201.

STACEY Q Music Out Of Bounds (5:25)
 PRODUCER: Jon St. James
 WRITERS: Hahn, St. James, Swain, West
 PUBLISHERS: French Lick/Dutch Puppet/SSQ/Bug, BMI
 Atlantic 0-86669 (12-inch single)

Concise dance synth number is less hyper than the hit "Insecurity."

RECOMMENDED

TALKING HEADS Radio Head (4:30)
 PRODUCER: Talking Heads
 WRITER: David Byrne
 PUBLISHER: Index, ASCAP
 Sire 0-20732 (c/o Warner Bros.) (12-inch single)

Delayed release of this bouncy track from "True Stories" receives a Full Force (!?) remix that adds a hip-hop dimension not found on the album version.

LORI I Will (7:27)
 PRODUCER: Ric Wake
 WRITERS: Alex Forbes, Rich Tancredi, Ric Wake
 PUBLISHERS: Covert/Veinte Tres, ASCAP
 Atco 0-96747 (c/o Atlantic) (12-inch single)

Fevered number should keep the dance floors simmering; nice vocal.

FRIZZY FOX Pretty Boys (6:50)
 PRODUCER: Paul Greodus
 WRITERS: B. Blue, J. Littman
 PUBLISHERS: Virgin/WB, ASCAP/Warner Bros., PRS
 CBS Associated 429-06927 (12-inch single)

Appealing dance/pop number for those who wonder what would happen if Bananarama were to swallow a beat box programmed at 120 bpm.

VIA V Needle To The Groove (5:31)
 PRODUCER: Michael DeBradley
 WRITERS: M. DeBradley, Cassio Ware II
 PUBLISHERS: Tirock, BMI
 Sure Sound SS-5104

Simple dance track sports a powerful female lead. Contact: 201-242-3815.

AC

PICKS

JULIA MIGENES & PAUL ANKA No Way Out (3:55)
 PRODUCER: Denny Diante
 WRITERS: Paul Anka, Michael McDonald
 PUBLISHERS: Paulanne, BMI/Genevieve, ASCAP
 Columbia 38-07358

Title track from the forthcoming film and Migenes' solo outing is a charming pop ballad duet that features a very familiar and "brotherly" third vocal accompaniment.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 14 Music Circle East, Nashville, Tenn. 37203

TOP POP ALBUMS™

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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 |
|-----------|------------|------------|---------------|--|------------------------------|
| 1 | 1 | 1 | 9 | ★ ★ NO. 1 ★ ★ WHITNEY HOUSTON ▲ ³ ARISTA AL 8405 (9.98) (CD) 9 weeks at No. One | WHITNEY |
| 2 | 3 | 3 | 19 | WHITESNAKE ▲ GEFEN GHS 24099 (9.98) (CD) | WHITESNAKE |
| 3 | 2 | 2 | 11 | HEART ▲ CAPITOL PJ-12546 (9.98) (CD) | BAD ANIMALS |
| 4 | 4 | 5 | 10 | L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD) | BIGGER AND DEFFER |
| 5 | 5 | 4 | 21 | U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD) | THE JOSHUA TREE |
| 6 | 7 | 9 | 5 | GRATEFUL DEAD ARISTA AL 8452 (9.98) (CD) | IN THE DARK |
| 7 | 6 | 6 | 11 | MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD) | GIRLS, GIRLS, GIRLS |
| 8 | 17 | 35 | 5 | SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD) | LA BAMBA |
| 9 | 8 | 7 | 51 | KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD) | DUOTONES |
| 10 | 9 | 8 | 11 | SOUNDTRACK MCA 6207 (9.98) (CD) | BEVERLY HILLS COP II |
| 11 | 11 | 12 | 15 | SUZANNE VEGA ● A&M SP 5136 (8.98) (CD) | SOLITUDE STANDING |
| 12 | 10 | 10 | 50 | BON JOVI ▲ ⁷ MERCURY 830264-1/POLYGRAM (CD) | SLIPPERY WHEN WET |
| 13 | 46 | — | 2 | SOUNDTRACK-MADONNA SIRE 25611/WARNER BROS. (9.98) (CD) | WHO'S THAT GIRL |
| 14 | 15 | 17 | 11 | THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM (CD) | CRUSHIN' |
| 15 | 14 | 15 | 7 | SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD) | I NEVER SAID GOODBYE |
| 16 | 12 | 14 | 5 | STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD) | NO PROTECTION |
| 17 | 13 | 11 | 56 | POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD) | LOOK WHAT THE CAT DRAGGED IN |
| 18 | 16 | 16 | 10 | GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC OE 40769/E.P.A. (CD) | LET IT LOOSE |
| 19 | 18 | 20 | 8 | THE OUTFIELD COLUMBIA .C 40619 (CD) | BANGIN' |
| 20 | 19 | 13 | 16 | LISA LISA & CULT JAM COLUMBIA FC 40477 (CD) | SPANISH FLY |
| 21 | 20 | 19 | 17 | FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD) | TANGO IN THE NIGHT |
| 22 | 22 | 29 | 13 | THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD) | JUST GETS BETTER WITH TIME |
| 23 | 21 | 18 | 50 | PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD) | GRACELAND |
| 24 | 27 | 34 | 43 | EUROPE ● EPIC BFE 40241/E.P.A. (CD) | THE FINAL COUNTDOWN |
| 25 | 28 | 30 | 58 | STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD) | BACK IN THE HIGHLIFE |
| 26 | 25 | 22 | 13 | RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD) | ALWAYS & FOREVER |
| 27 | 26 | 23 | 19 | BRYAN ADAMS ▲ A&M 3907 (9.98) (CD) | INTO THE FIRE |
| 28 | 23 | 24 | 29 | CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD) | CROWDED HOUSE |
| 29 | 42 | 58 | 3 | HOOTERS COLUMBIA OC 40659 (CD) | ONE WAY HOME |
| 30 | 29 | 31 | 77 | JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD) | CONTROL |
| 31 | 33 | 38 | 71 | ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD) | RAPTURE |
| 32 | 24 | 21 | 39 | BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD) | LICENSED TO ILL |
| 33 | 41 | 42 | 12 | T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD) | T'PAU |
| 34 | 31 | 27 | 27 | EXPOSE ● ARISTA AL 8441 (8.98) (CD) | EXPOSURE |
| 35 | 30 | 26 | 18 | ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD) | ALL IN THE NAME OF LOVE |
| 36 | NEW | 1 | 1 | DEF LEPPARD MERCURY 830 675 1/POLYGRAM (CD) | HYSTERIA |
| 37 | 40 | 40 | 58 | MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD) | TRUE BLUE |
| 38 | 38 | 43 | 10 | RICHARD MARX MANHATTAN ST 53049 (8.98) (CD) | RICHARD MARX |
| 39 | 34 | 25 | 61 | GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD) | INVISIBLE TOUCH |
| 40 | 32 | 32 | 20 | LEVEL 42 POLYDOR 831 593 1 (CD) | RUNNING IN THE FAMILY |
| 41 | 48 | 47 | 22 | SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD) | ONE HEARTBEAT |
| 42 | 37 | 44 | 9 | STEPHANIE MILLS MCA 5996 (8.98) (CD) | IF I WERE YOUR WOMAN |
| 43 | 39 | 37 | 10 | THE CURE ELEKTRA 60737 (13.98) (CD) | KISS ME, KISS ME, KISS ME |
| 44 | 86 | — | 2 | DIO WARNER BROS. 25612 (9.98) (CD) | DREAM EVIL |
| 45 | 35 | 28 | 16 | OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714/E.P.A. (CD) | TRIBUTE |
| 46 | 70 | 88 | 4 | HANK WILLIAMS, JR. WARNER/CURB 25593/WARNER BROS. (8.98) (CD) | BORN TO BOOGIE |
| 47 | 36 | 33 | 23 | HERB ALPERT ● A&M SP 5125 (8.98) (CD) | KEEP YOUR EYE ON ME |
| 48 | 43 | 45 | 14 | THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD) | HAPPY TOGETHER |
| 49 | 71 | 74 | 18 | CARLY SIMON ARISTA AL 8443 (9.98) (CD) | COMING AROUND AGAIN |
| 50 | 47 | 36 | 16 | TOM PETTY & THE HEARTBREAKERS ● MCA 5836 (8.98) (CD) | LET ME UP (I'VE HAD ENOUGH) |
| 51 | 52 | 61 | 19 | PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD) | SIGN 'O' THE TIMES |
| 52 | 66 | 84 | 3 | SOUNDTRACK MCA 6214 (9.98) | MOONLIGHTING |
| 53 | 44 | 39 | 62 | BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL1-5904 (8.98) (CD) | THE WAY IT IS |
| 54 | 49 | 52 | 6 | THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD) | HOT NUMBER |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|------------|------------|---------------|---|--|
| 55 | 50 | 50 | 13 | JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD) | JONATHAN BUTLER |
| 56 | 62 | 87 | 6 | GREAT WHITE CAPITOL ST 12565 (8.98) (CD) | ONCE BITTEN |
| 57 | 51 | 41 | 23 | JODY WATLEY ● MCA 5898 (8.98) (CD) | JODY WATLEY |
| 58 | 58 | 62 | 41 | FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD) | JUST LIKE THE FIRST TIME |
| 59 | 59 | 70 | 50 | HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD) | FORE! |
| 60 | 64 | 59 | 126 | WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8-8212 (8.98) (CD) | WHITNEY HOUSTON |
| 61 | 53 | 56 | 8 | ROGER WATERS COLUMBIA FC 40795 (CD) | RADIO K.A.O.S. |
| 62 | 54 | 53 | 36 | THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD) | STRONG PERSUADER |
| 63 | 60 | 64 | 14 | ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD) | FREHLEY'S COMET |
| 64 | 65 | 67 | 22 | THE BREAKFAST CLUB MCA 5821 (8.98) (CD) | THE BREAKFAST CLUB |
| 65 | 73 | 73 | 63 | PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD) | SO |
| 66 | 72 | 72 | 5 | ELTON JOHN MCA 2-8022 (10.98) (CD) | LIVE IN AUSTRALIA/MELBOURNE SYMPHONY ORCHESTRA |
| 67 | 57 | 55 | 18 | THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD) | ELECTRIC |
| 68 | 45 | 46 | 36 | CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD) | LIFE, LOVE AND PAIN |
| 69 | 56 | 48 | 10 | DAN FOGELBERG EPIC OE 40271/E.P.A. (CD) | EXILES |
| 70 | 55 | 51 | 58 | CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD) | NIGHT SONGS |
| 71 | 68 | 57 | 10 | JUDAS PRIEST COLUMBIA C2 40794 (CD) | LIVE |
| 72 | 63 | 63 | 9 | WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD) | SENTIMENTAL HYGIENE |
| 73 | 69 | 69 | 39 | ROBBIE NEVIL MANHATTAN ST 53006 (8.98) (CD) | ROBBIE NEVIL |
| 74 | 82 | 93 | 4 | TWISTED SISTER ATLANTIC 81772 (8.98) (CD) | LOVE IS FOR SUCKERS |
| 75 | 78 | 78 | 45 | LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD) | GIVE ME THE REASON |
| 76 | 74 | 71 | 7 | GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD) | COLLABORATION |
| 77 | 77 | 86 | 14 | DAVID BOWIE ● EMI-AMERICA PJ17267 (9.98) (CD) | NEVER LET ME DOWN |
| 78 | 79 | 65 | 19 | THE SYSTEM ATLANTIC 81691 (8.98) (CD) | DON'T DISTURB THIS GROOVE |
| 79 | NEW | 1 | 1 | ALEXANDER O'NEAL TABU FZ 40320/E.P.A. | HEARSAY |
| 80 | 61 | 54 | 23 | PSEUDO ECHO RCA 5730 1 R (8.98) (CD) | LOVE AN ADVENTURE |
| 81 | 84 | 68 | 13 | SURFACE COLUMBIA FC 40374 (CD) | SURFACE |
| 82 | 87 | 79 | 9 | KEEL MCA 42005 (8.98) (CD) | KEEL |
| 83 | 76 | 66 | 21 | KIM WILDE MCA 5903 (8.98) (CD) | ANOTHER STEP |
| 84 | 83 | 83 | 10 | THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD) | SMOOTH SAILIN' |
| 85 | 90 | 77 | 7 | JOHN WAITE EMI-AMERICA 46332 (8.98) (CD) | ROVER'S RETURN |
| 86 | 75 | 75 | 5 | NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD) | LIFE |
| 87 | 144 | 171 | 4 | SOUNDTRACK ATLANTIC 81767 (9.98) (CD) | LOST BOYS |
| 88 | 91 | 92 | 7 | REGINA BELLE COLUMBIA BFC 40537 (CD) | ALL BY MYSELF |
| 89 | 89 | 82 | 20 | ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98) (CD) | AMONG THE LIVING |
| 90 | 93 | 89 | 7 | Y&T GEFEN GHS 24142 (8.98) (CD) | CONTAGIOUS |
| 91 | 85 | 60 | 28 | CHRIS DE BURGH ● A&M SP 5121 (8.98) (CD) | INTO THE LIGHT |
| 92 | 67 | 49 | 16 | BARBRA STREISAND COLUMBIA OC 40788 (CD) | ONE VOICE |
| 93 | 80 | 80 | 11 | MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD) | GYPSY BLOOD |
| 94 | 108 | 132 | 3 | ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD) | ECHO AND THE BUNNYMEN |
| 95 | 81 | 81 | 9 | OMAR AND THE HOWLERS COLUMBIA BFC 40815 | HARD TIMES IN THE LAND OF PLENTY |
| 96 | 96 | 99 | 6 | SIMPLE MINDS A&M SP 6850 (16.98) (CD) | IN THE CITY OF LIGHT |
| 97 | 88 | 76 | 15 | DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD) | HILLBILLY DELUXE |
| 98 | 107 | 155 | 3 | NATALIE COLE MANHATTAN ST 53051 (8.98) | EVERLASTING |
| 99 | 102 | 105 | 4 | LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD) | TOUCH |
| 100 | 106 | 106 | 3 | DAN HILL COLUMBIA BFC 40456 (CD) | DAN HILL |
| 101 | 98 | 102 | 26 | NAJEE EMI-AMERICA ST 17241 (8.98) (CD) | NAJEE'S THEME |
| 102 | 95 | 85 | 23 | CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD) | BROADCAST |
| 103 | 110 | 114 | 26 | REO SPEEDWAGON EPIC FE 40444/E.P.A. (CD) | LIFE AS WE KNOW IT |
| 104 | 109 | 131 | 6 | DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD) | MEET DANNY WILSON |
| 105 | 131 | 164 | 3 | LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD) | LIVING IN A BOX |
| 106 | 163 | — | 2 | HIROSHIMA EPIC FE 40670/E.P.A. (CD) | GO |
| 107 | 135 | 136 | 8 | JOHN HIATT A&M 5158 (8.98) (CD) | BRING THE FAMILY |
| 108 | 94 | 94 | 10 | ALISON MOYET COLUMBIA BFC 40653 (CD) | RAINDANCING |
| 109 | 128 | 150 | 40 | STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD) | TO HELL WITH THE DEVIL |

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.

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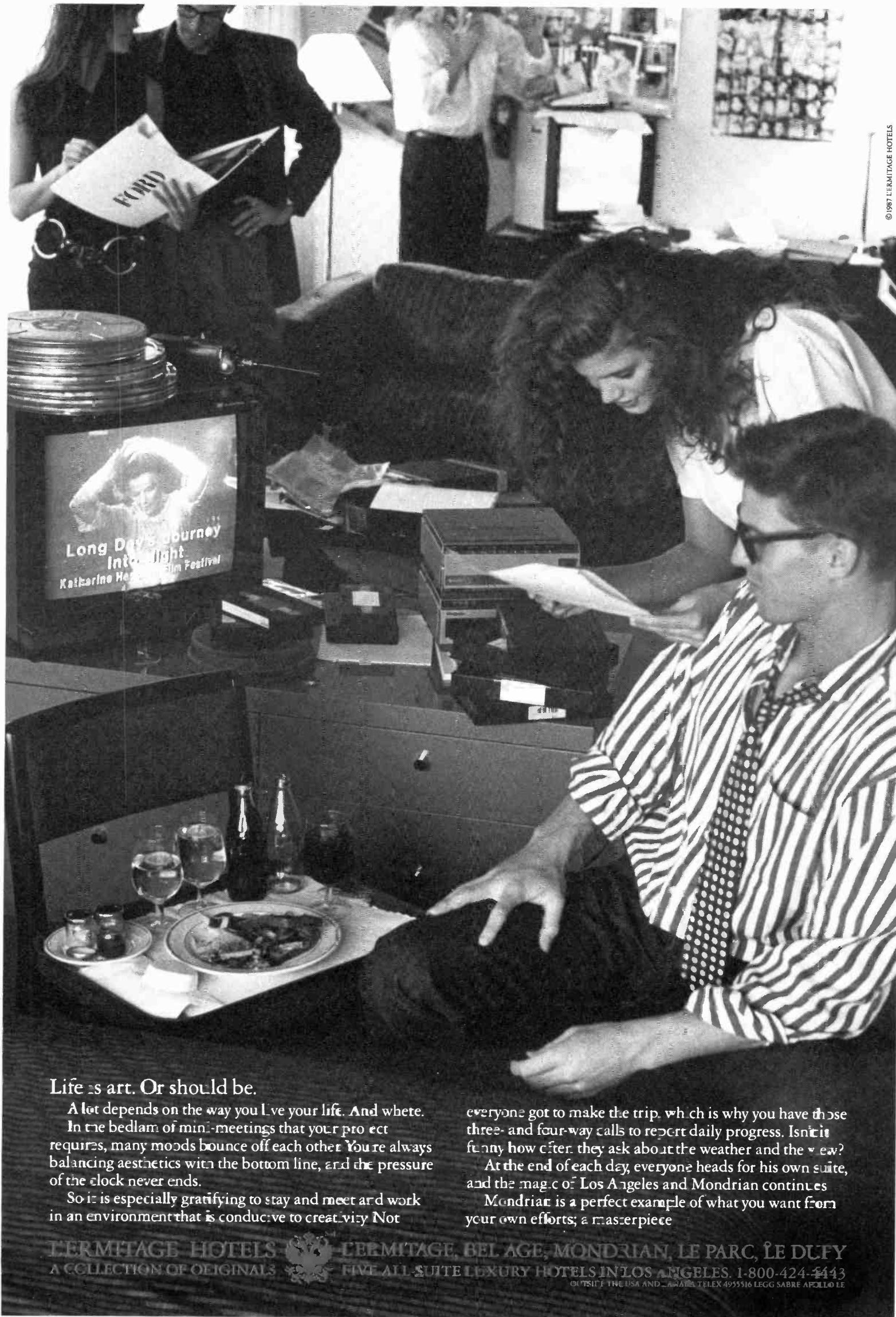
From the album,
**THE BIG
THROWDOWN**⁽⁸¹⁷⁷³⁾

Produced by Gerald LeVert, Marc Gordon & Craig Cooper for Trevel
Productions ; except "Temptation" and "Casanova"
produced by Reggie Calloway, co-produced by Vincent Calloway for
Colloco, Inc.

Management: Harry J. Coombs

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VIDEO WISH LIST
(Continued from page 7)

as Lou Gehrig; 1963's "McClintock!," starring John Wayne; and the animated sci-fi fantasy "Heavy Metal." He would also like to see a number of films starring Bette Davis and those featuring the comedy team of Jerry Lewis & Dean Martin released for home video.

Meir Hed, owner of the three-store Videothèque chain in Los Angeles, says he has special insight into the unavailability of the oft-cited "Manchurian Candidate."

Hed, whose deep-catalog stores cater to movie industryites, counts Nancy Sinatra among his customers. She recently came to the store asking for "Candidate," which stars her father.

Hed told her that the film was unavailable on video and requested that she ask her father, who owns the rights, why he wouldn't release it.

Returning to the store a few weeks later, she told Hed, "I asked my dad, and he said he can't be bothered with the logistics of releasing it."

Another oft-requested film at Videothèque is Peter Bogdanovich's Oscar-winning "The Last Picture Show."

Hed says that Bogdanovich, another Videothèque customer, told him that problems involving music clearances have interfered with the film's home video release.

Frequently requested domestic titles at Videothèque include "E.T." and Disney classics like "Fantasia" and "Snow White And The Seven Dwarfs," which is currently doing strong theatrical business in its 50th-anniversary release.

Among foreign titles, Videothèque gets heavy requests for Alejandro Jodorowski's surrealistic "El Topo" and Nagisa Oshima's sexually explicit Japanese-French drama, "In The Realm Of The Senses."

Andy Lasky of the single-store specialty outlet Lasky's Video Library in Portland, Ore., says that his top request continues to be "The Rocky Horror Picture Show." Not far behind is the Peter Sellers-Blake Edwards comedy "The Party," starring Peter Sellers and Blake Edwards.

Among foreign titles, Lasky says that Werner Herzog's "Where The Green Ants Dream" draws heavy requests. Les Blank's "Burden Of Dreams," a documentary about the making of Herzog's "Fitzcarraldo," is also a frequent request.

Cult directors like Ken Russell and Andy Warhol, whose work is spottily represented on video, draw great interest at the Portland store.

Lasky also notes that a current theatrical film success will spur requests for titles. Luis Valdez's "La Bamba" has sparked interest in both the director's "Zoot Suit" and the rock'n'roll biographical film "The Buddy Holly Story." The hit "The Untouchables" has also set off requests for video versions of the original television series starring Robert Stack.

As for studio or picture-owner interest in getting in-demand catalog titles to market, Blockbuster's Kinzback says that the message doesn't always get through. "I rarely get a straight answer," he says.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

Life is art. Or should be.

A lot depends on the way you live your life. And where. In the bedlam of mini-meetings that your project requires, many moods bounce off each other. You're always balancing aesthetics with the bottom line, and the pressure of the clock never ends.

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everyone got to make the trip, which is why you have those three- and four-way calls to report daily progress. Isn't it funny how often they ask about the weather and the view?

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Billboard® TOP POP ALBUMS™ continued

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|---|---|
| 110 | 99 | 100 | 30 | TESLA GEFEN GHS 24120 (8.98) (CD) | MECHANICAL RESONANCE |
| 111 | 114 | 141 | 28 | LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD) | BY THE LIGHT OF THE MOON |
| (112) | 117 | 127 | 8 | HELLOWEEN RCA 6399-1-R (8.98) | KEEPER OF THE SEVEN KEYS, PART I |
| 113 | 113 | 122 | 4 | JOE WALSH WARNER BROS./FULL MOON 25606/WARNER BROS. (8.98) (CD) | GOT ANY GUM? |
| (114) | NEW | | 1 | ABC MERCURY 832 391 1/POLYGRAM | ALPHABET CITY |
| 115 | 116 | 113 | 128 | U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD) | THE UNFORGETTABLE FIRE |
| 116 | 112 | 117 | 176 | U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD) | UNDER A BLOOD RED SKY |
| (117) | 127 | 140 | 4 | GRIM REAPER RCA 6250-1-R (8.98) | ROCK YOU TO HELL |
| 118 | 119 | 101 | 48 | CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD) | WORD UP |
| 119 | 105 | 146 | 56 | WHITESNAKE GEFEN GHS 4018 (6.98) (CD) | SLIDE IT IN |
| 120 | 115 | 129 | 52 | LIONEL RICHIE ▲ MOTOWN 6158ML (9.98) (CD) | DANCING ON THE CEILING |
| 121 | 111 | 91 | 25 | GREGG ALLMAN EPIC FE 40531/E.P.A. (CD) | I'M NO ANGEL |
| 122 | 124 | 124 | 6 | MARVIN SEASE LONDON 830 794 1/POLYGRAM | MARVIN SEASE |
| 123 | 123 | 125 | 8 | THE CALL ELEKTRA 60739 (8.98) (CD) | INTO THE WOODS |
| 124 | 101 | 98 | 27 | KLYMAXX MCA 5832 (8.98) (CD) | KLYMAXX |
| 125 | 122 | 119 | 175 | U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD) | WAR |
| 126 | 92 | 96 | 11 | STEVE EARLE MCA 5998 (8.98) (CD) | EXIT O |
| 127 | 132 | 116 | 80 | BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD) | BON JOVI |
| 128 | 125 | 108 | 63 | RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD) | RAISING HELL |
| 129 | 120 | 123 | 98 | BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD) | 7800 DEGREES FAHRENHEIT |
| 130 | 103 | 103 | 7 | MARILLION CAPITOL ST-12539 (8.98) (CD) | CLUTCHING AT STRAWS |
| 131 | 138 | 142 | 13 | THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD) | PLEASED TO MEET ME |
| 132 | 100 | 97 | 52 | EDDIE MONEY ● COLUMBIA FC 40096 (CD) | CAN'T HOLD BACK |
| 133 | 142 | 107 | 7 | X ELEKTRA 60492 (8.98) (CD) | SEE HOW WE ARE |
| (134) | 182 | — | 2 | FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD) | TOUCH AND GO |
| (135) | 157 | 165 | 4 | JON ASTLEY ATLANTIC 81740 (8.98) (CD) | EVERYBODY LOVES THE PILOT (EXCEPT THE CREW) |
| 136 | 97 | 90 | 22 | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD) | TRIO |
| 137 | 126 | 109 | 28 | DAVID SANBORN WARNER BROS. 25479 (9.98) (CD) | A CHANGE OF HEART |
| 138 | 139 | 139 | 14 | TNT MERCURY 830 979 1/POLYGRAM (CD) | TELL NO TALES |
| (139) | NEW | | 1 | 38 SPECIAL A&M 3910 (9.98) (CD) | BEST OF 38 SPECIAL--"FLASHBACK" |
| 140 | 136 | 138 | 21 | JON BUTCHER CAPITOL ST-12542 (8.98) (CD) | WISHES |
| 141 | 104 | 104 | 8 | TOM KIMMEL MERCURY 832 249 1/POLYGRAM (CD) | 5 TO 1 |
| 142 | 134 | 134 | 88 | HEART ▲ ⁴ CAPITOL SJ 12410 (9.98) (CD) | HEART |
| 143 | 133 | 111 | 38 | KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD) | FOREVER |
| 144 | 146 | 156 | 19 | U2 ISLAND 90279/ATLANTIC (4.98) | WIDE AWAKE IN AMERICA |
| 145 | 121 | 95 | 21 | THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD) | HEARTLAND |
| (146) | 160 | 160 | 8 | TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM | MAXIMUM SECURITY |
| 147 | 141 | 128 | 64 | SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD) | TOP GUN |
| 148 | 148 | 157 | 4 | MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD) | THE CAMERA NEVER LIES |
| 149 | 130 | 130 | 25 | PSYCHEDELIC FURS COLUMBIA FC 40466 (CD) | MIDNIGHT TO MIDNIGHT |
| 150 | 151 | 112 | 45 | BOSTON ▲ ⁴ MCA 6188 (9.98) (CD) | THIRD STAGE |
| 151 | 118 | 118 | 9 | JENNIFER RUSH EPIC BFE 40825/E.P.A. (CD) | HEART OVER MIND |
| 152 | 129 | 126 | 11 | GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD) | GLENN MEDEIROS |
| 153 | 140 | 121 | 11 | LITTLE STEVEN MANHATTAN ST 53048 (8.98) (CD) | FREEDOM NO COMPROMISE |
| 154 | 154 | 177 | 4 | CRUZADOS ARISTA AL 8439 (8.98) (CD) | AFTER DARK |
| 155 | 149 | 115 | 20 | RESTLESS HEART RCA 5648-1-R (8.98) (CD) | WHEELS |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|----------------------------------|
| 156 | 156 | 189 | 18 | GEORGIO MOTOWN 6229ML (8.98) | SEXAPPEAL |
| 157 | 152 | 120 | 42 | BILLY IDOL ▲ CHRYSALIS OV 41514 (CD) | WHIPLASH SMILE |
| 158 | 145 | 145 | 4 | BOY GEORGE VIRGIN 90617/ATLANTIC (8.98) (CD) | SOLD |
| 159 | 147 | 110 | 6 | THE FIXX MCA 42008 (8.98) (CD) | REACT |
| 160 | 155 | 170 | 43 | U2 ISLAND 90040/ATLANTIC (8.98) (CD) | BOY |
| 161 | 150 | 135 | 22 | SIMPLY RED ELEKTRA 60727 (8.98) (CD) | MEN AND WOMEN |
| 162 | 161 | 161 | 18 | THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD) | LOUDER THAN BOMBS |
| (163) | NEW | | 1 | THE SILENCERS RCA 6442-1-R (8.98)* | A LETTER FROM ST. PAUL |
| 164 | 143 | 143 | 6 | COMPANY B ATLANTIC 81763 (8.98) (CD) | COMPANY B |
| 165 | 165 | 188 | 3 | THE DOORS ELEKTRA 60345 (12.98) (CD) | BEST OF THE DOORS |
| 166 | 166 | 190 | 4 | EMMYLOU HARRIS WARNER BROS. 25585 (8.98) (CD) | ANGEL BAND |
| 167 | 153 | 153 | 7 | KING DIAMOND ROAD RACER 9622 (8.98) (CD) | ABIGAIL |
| 168 | 159 | 144 | 68 | THE JETS ▲ MCA 5667 (8.98) (CD) | THE JETS |
| 169 | 137 | 137 | 6 | SOUNDTRACK MCA 6210 (9.98) (CD) | DRAGNET |
| 170 | 173 | 167 | 15 | GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD) | WILD FRONTIER |
| (171) | NEW | | 1 | DIONNE WARWICK ARISTA AL 8446 (8.98) (CD) | RESERVATIONS FOR TWO |
| 172 | 177 | 163 | 21 | U2 ISLAND 90092/ATLANTIC (8.98) (CD) | OCTOBER |
| 173 | 179 | 149 | 82 | BANGLES ▲ ² COLUMBIA FC 40039 (CD) | DIFFERENT LIGHT |
| 174 | 176 | 166 | 44 | MEGADETH CAPITOL ST 12526 (8.98) (CD) | PEACE SELLS... BUT WHO'S BUYING? |
| (175) | NEW | | 1 | GO WEST CHRYSALIS BVF 41550 | DANCING ON THE COUCH |
| 176 | 169 | 154 | 7 | THE DOORS ELEKTRA 60741 (4.98) (CD) | LIVE AT THE HOLLYWOOD BOWL |
| (177) | NEW | | 1 | PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD) | STILL LIFE (TALKING) |
| 178 | 175 | 173 | 48 | TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD) | BREAK EVERY RULE |
| 179 | 178 | 176 | 690 | PINK FLOYD ● HARVEST SMAS 1163/CAPITOL (9.98) (CD) | DARK SIDE OF THE MOON |
| 180 | 183 | 184 | 4 | LARRY CARLTON MCA 42003 (8.98) (CD) | DISCOVERY |
| 181 | 162 | 133 | 13 | DIANA ROSS RCA 6388-1-R (8.98) (CD) | RED HOT RHYTHM & BLUES |
| 182 | 172 | 168 | 28 | GEORGE STRAIT ● MCA 5913 (8.98) (CD) | OCEAN FRONT PROPERTY |
| 183 | 164 | 147 | 28 | BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD) | THE RETURN OF BRUNO |
| 184 | 168 | 159 | 58 | RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD) | STORMS OF LIFE |
| 185 | 187 | 187 | 3 | ELVIS PRESLEY RCA 6382-1-R (9.98) (CD) | THE NUMBER ONE HITS |
| 186 | 189 | — | 2 | ICE T SIRE 25602/WARNER BROS. (8.98) | RHYME PAYS |
| (187) | 194 | — | 2 | THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) | SHOW ME |
| 188 | 188 | — | 104 | MADONNA ▲ ⁷ SIRE 25157/WARNER BROS. (8.98) (CD) | LIKE A VIRGIN |
| 189 | 181 | 152 | 26 | LOU GRAMM ATLANTIC 81728 (8.98) (CD) | READY OR NOT |
| 190 | 158 | 148 | 19 | KOOL MOE DEE JIVE 1025-1-J/RCA (8.98) | KOOL MOE DEE |
| 191 | 171 | 191 | 12 | REBA MCENTIRE MCA 5979 (8.98) (CD) | GREATEST HITS |
| 192 | 192 | — | 2 | LOUDNESS ATCO 90619/ATLANTIC (8.98) (CD) | HURRICANE EYES |
| (193) | NEW | | 1 | CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD) | KEEP YOUR DISTANCE |
| 194 | 170 | 198 | 37 | VANGELIS POLYDOR 8296631/POLYGRAM (CD) | OPERA SAUVAGE |
| 195 | 195 | — | 2 | ELVIS PRESLEY RCA 6383-1-R (12.98) (CD) | THE TOP TEN HITS |
| 196 | 196 | — | 2 | ROSANNE CASH COLUMBIA FC 40777 (CD) | KING'S RECORD SHOP |
| 197 | 191 | 194 | 45 | CHICAGO ● WARNER BROS. 25509 (9.98) (CD) | 18 |
| 198 | 185 | 172 | 63 | BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD) | DOUBLE VISION |
| (199) | RE-ENTRY | | | MADONNA ▲ ³ SIRE 23867/WARNER BROS. (8.98) (CD) | MADONNA |
| 200 | 180 | 180 | 4 | DEAD MILKMEEN ENIGMA ST 73260/CAPITOL (8.98) (CD) | BUCKY FELLINI |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------------|------------------------------|---|------------------------------|--|-------------------------|------------------------------------|-----------------------------|
| 38 Special 139 | Chicago 197 | The Fat Boys 14 | Bruce Hornsby & The Range 53 | Loudness 192 | Heartbreakers 50 | Dragnet 169 | Joe Walsh 113 |
| ABC 114 | Cinderella 70 | The Fixx 159 | Whitney Houston 1,60 | Tony Mac Alpine 146 | Pink Floyd 179 | La Bamba 8 | Dionne Warwick 171 |
| Bryan Adams 27 | Club Nouveau 68 | Fleetwood Mac 21 | Ice T 186 | Madonna 188, 199, 37 | Poison 17 | Lost Boys 87 | Roger Waters 61 |
| Gregg Allman 121 | Natalie Cole 98 | Dan Fogelberg 69 | Billy Idol 157 | Megadeth 174 | Elvis Presley 185, 195 | Moonlighting 52 | Jody Watley 57 |
| Herb Alpert 47 | Company B 164 | Force M.D.'s 134 | The Isley Brothers 84 | Marillion 130 | Prince 51 | Top Gun 147 | The Whispers 22 |
| Anthrax 89 | The Cover Girls 187 | Michael Franks 148 | Janet Jackson 30 | Pseudo Echo 80 | REO Speedwagon 103 | Soundtrack-Madonna 13 | Whitesnake 119, 2 |
| Jon Astley 135 | The Robert Cray Band 62 | Ace Frehley 63 | Freddie Jackson 58 | Psychedelic Furs 149 | Pat Metheny Group 177 | Starship 16 | Kim Wilde 83 |
| Atlantic Starr 35 | Crowded House 28 | Kenny G. 9 | Bob James/David Sanborn 198 | Glenn Medeiros 152 | Stephanie Mills 42 | George Strait 182 | Hank Williams, Jr. 46 |
| Anita Baker 31 | Cruzados 154 | Peter Gabriel 65 | The Jets 168 | Pat Metheny Group 177 | Eddie Money 132 | Barbra Streisand 92 | Bruce Willis 183 |
| Bangles 173 | The Cult 67 | Genesis 39 | Elton John 66 | Richard Marx 38 | Restless Heart 155 | Stryper 109 | Steve Winwood 25 |
| Beastie Boys 32 | The Cure 43 | Gloria Estefan & Miami Sound Machine 18 | Judas Priest 71 | Reba McEntire 191 | Lionel Richie 120 | Surface 81 | X 133 |
| Regina Belle 88 | Cutting Killed The Cat 193 | Go West 175 | The Judas 145 | REO Speedwagon 103 | Gary Moore 170 | The System 78 | Y&T 90 |
| George Benson/Earl Klugh 76 | Cutting Crew 102 | Keel 82 | Keel 82 | Pat Metheny Group 177 | Motley Crue 7 | T'Pau 33 | Dwight Yoakam 97 |
| Bon Jovi 129, 127, 12 | Danny Wilson 104 | King Diamond 167 | King Diamond 167 | Stephanie Mills 42 | Alison Moyet 108 | TNT 138 | Neil Young & Crazy Horse 86 |
| Boston 150 | Chris De Burgh 91 | Klymaxx 124 | Klymaxx 124 | Tom Petty & The Heartbreakers 50 | Najee 101 | Tesla 110 | Warren Zevon 72 |
| David Bowie 77 | Dead Milkmen 200 | Kool & The Gang 143 | Kool & The Gang 143 | Alexander O'Neal 79 | Robbie Nevil 73 | Randy Travis 26, 184 | |
| Boy George 158 | Kool Moe Dee 190 | L.L. Cool J 4 | L.L. Cool J 4 | Omar and The Howlers 95 | The Nylons 48 | Tina Turner 178 | |
| Laura Branigan 99 | Def Leppard 36 | Level 42 40 | Level 42 40 | Ozzy Osbourne/Randy Rhoads 45 | David Sanborn 137 | Twisted Sister 74 | |
| The Breakfast Club 64 | Dio 44 | Huey Lewis & The News 59 | Huey Lewis & The News 59 | The Outfield 19 | Marvin Sease 122 | U2 160, 5, 172, 116, 115, 125, 144 | |
| Jon Butcher 140 | The Doors 165, 176 | Living In A Box 105 | Living In A Box 105 | Dolly Parton, Linda Ronstadt, Emmylou Harris 136 | Mason Ruffner 93 | Luther Vandross 75 | |
| Jonathan Butler 55 | Europe 24 | Los Lobos 111 | Los Lobos 111 | Tom Petty & The Heartbreakers 50 | Run-D.M.C. 128 | Vangelis 194 | |
| The Call 123 | Expose 34 | | | | Jennifer Rush 151 | Suzanne Vega 11 | |
| Cameo 118 | The Fabulous Thunderbirds 54 | | | | David Sanborn 137 | John Waite 85 | |
| Larry Carlton 180 | | | | | Marvin Sease 122 | | |
| Rosanne Cash 196 | | | | | The Silencers 163 | | |
| | | | | | Carly Simon 49 | | |
| | | | | | Paul Simon 23 | | |
| | | | | | Simple Minds 96 | | |
| | | | | | Simply Red 161 | | |
| | | | | | The Smiths 162 | | |
| | | | | | SOUNDTRACKS | | |
| | | | | | Beverly Hills Cop II 10 | | |

\$20 MILLION PROMO SET FOR 'LADY AND THE TRAMP'

(Continued from page 5)

Christmas Day at the 7,500 McDonald's U.S. sites. During the same period, millions of consumers will see a special Disney offer on the side panels of quart and half-gallon milk containers displayed in more than 90% of U.S. dairy cases.

Disney alone is spending \$10 million supporting its holiday-season campaign (Billboard, July 18), says Carol Black, vice president of worldwide marketing—up from 1986's \$6 million holiday-season budget, which triggered sales in excess of 2 million copies for "Sleeping Beauty." Sales projections for the \$29.95 "Tramp," which will arrive in stores Oct. 6, are at least double that number, says Black.

Along with the Disney title, MCA's "An American Tail" and Paramount's "Star Trek IV," both priced at \$29.95, are expected to compete for major-title sell-through numbers during the holiday season. While those titles will receive multi-million-dollar television and print advertising support, neither will have a campaign on the scale of "Tramp."

The monthlong Disney campaign, adds Black, will also focus on such other classic Disney titles as "Dumbo" and "Sword And The

Stone," while also touting the holiday theatrical release of "Cinderella."

The interior of each McDonald's will be draped in Disney promotional material. The concept, says Black, is designed to "drive consumers into video stores," including the widening base of nontraditional outlets.

With the American Dairy Assn. link, says Ann Daly, director of marketing, Disney has secured panels on both quart and half-gallon milk cartons from Nov. 15 through December.

The milk panels will tell consumers that if they purchase "Lady And The Tramp" and five American Dairy Assn. products containing the association logo and send proof to Disney, they will receive a \$3 rebate on the cassette and a coupon for one dairy product valued at \$1.25 and redeemable through supermarkets and grocery stores.

Like McDonald's, supermarket dairies and grocery stores will showcase Disney product through banners, flags, and shelf talkers.

The American Dairy Assn. will also be supporting its link with Disney through a gatefold ad in TV Guide during the first week of December.

While no other video manufacturer has emulated Paramount's "Top Gun"-Diet Pepsi tie, several firms have forged cross-promotional associations similar to Disney's.

Howard Maier of The Howard Maier Group, a marketing consultant company, says that while "ev-

eryone is holding their breath for the next cassette commercial," cross-promotional activities like Disney's represent "the real trend." Maier's company just orchestrated a link between HBO Video and Orville Reddenbacher popcorn for the release of "Hoosiers."

In similar tie-ins, Paramount, Qantas, and Queensland Tourist and Travel Corp. teamed up for a "Crocodile Dundee" promotion, and RCA/Columbia Pictures Home Video teamed up for a summer promotion with Coca-Cola, whereby the RCA/Columbia logo appeared on millions of plastic Coke cups.

'Kidsongs' Moves From Vid To TV

LOS ANGELES In what may be an industry first, a made-for-home-video program is being turned into a television series.

"Kidsongs," Warner Reprise Video's successful music video series, becomes "The Kidsongs TV Show" on Sept. 12. The weekly 30-minute show has been given the green light for 26 episodes and will be syndicated to at least 75 markets, representing more than 60% of the U.S.

Together, Again Productions partners Bruce Gowers and Carol Rosenstein, creators of the video, will be executive producers of the TV show; Rosenstein will produce and write, with Gowers directing.

Six "Kidsongs" cassettes have been released since 1986, selling a collective total of 400,000 units.

PPV CONTROVERSY

(Continued from page 13)

best and not worry about trying to do everything the other one does.

The customer is pretty smart—and is getting smarter. And PPV will never realize its full potential if we continue to be constrained by product that's made available to us later than it's available to our competition.

As a matter of fact, I'd like the opportunity to demonstrate that early PPV windows might help video rentals! There's evidence for this. We have seen that PPV promotion encourages many consumers to use their video stores to rent titles.

If each of us does what we do best, our natural competitive activities will broaden the market for overall title consumption. Video and PPV will continue to appeal to different customers as well as to the same customer at different times.

Let's allow customers to have what they want. Both of us. Let's spend our time making better businesses.

The studios should know by now that they can have their cake and spend it too, with hard copy and electronic distribution.

REPRISE MAKES A BIG COMEBACK

(Continued from page 7)

of personnel here, with very, very little turnover. So what happens is, if you create this other label and the label becomes successful, then all kinds of jobs open up to people because of that label."

The working model for the creation of the new Reprise came from "the Epic situation," says Ostin, "which is obviously a successful second company. As a matter of fact, when we started our distribution and decided to go into branches, we again used Columbia as a model, because they're a great company. And, hopefully, we brought something in addition to what we learned from them."

Within the past year, before Reprise's official revival, the company's familiar logo had already started appearing on albums by such artists as Dwight Yoakam and the Jesus & Mary Chain. "We started just putting acts on Reprise with the idea that that may lay the groundwork for something in the future," says Ostin. "Although at the time that we were doing it, we didn't have a definitive plan in mind."

In fact, initial assignment of artists to the Reprise roster came from several meetings with top executives at Warner Bros., says Ostin. As yet, there is no Reprise a&r department. "We'll be feeding it from Warner at the moment," he says, "and then as the company evolves, and we see its growth, we'll start staffing it accordingly."

In all cases of a label move, he says, the artist has been consulted. "We have not forced anybody to move. We've asked them to participate in the process, given them the pros and cons of the situation, and then let them make the decision. So they've actually been a part of it with us."

Lenny Waronker, president of Warner Bros. Records, does not foresee a vast aesthetic difference between Warner Bros. and the new Reprise.

"I think that the make-up of the people that are involved with Reprise—just the general people that are at Warner Bros. now—have a philosophy in terms of the label, and certainly in terms of an artist roster," says Waronker. "I don't see that changing. I think it's the healthiest way to go."

"Obviously, there will be different people—a different set of peo-

ple, a different set of characters. So we're really talking about personalities more than philosophies. I don't see the Reprise label not being as diverse as it was originally. I think Reprise has always stood for that, and I don't see that being much different than Warner Bros. is right now. So from an artist's point of view, I don't see a difference."

By no means has the re-establishment of Reprise been trouble-free, adds Waronker. "Within the first two weeks, two little explosions occurred that were sort of interesting—and in a way, sort of healthy, if we're careful with it. One has to do with the associated labels, and just how we're going to deal with the associated labels; that's functional, more than anything else. The other had to do with how the Warner Bros. promotion staff feels about losing an artist—because that's going to happen for a while. And that was an interesting dynamic that was sorted out—very quickly. But there was a little explosion. It was great."

Founded in 1961 by Frank Sinatra, the Reprise label merged with Warner Bros. in 1963 and launched the careers of such artists as Jimi Hendrix, Neil Young, Joni Mitchell, Randy Newman, and countless other pop-culture icons. When Ostin relinquished his position as Reprise president and became Warner Bros. president in 1970, the labels eventually merged.

The new Reprise national promotion staff consists of Fitzgerald, Linda Baker, Michael Linehan, and Marc Ratner. The field staff includes Barbara Balchik (Cleveland); Jerry Barrett (Dallas); Sue Brett (Seattle/Portland); Gary Briggs (San Francisco/Sacramento); Susan Demarais (Baltimore); Bob Divney (Hartford); Scott Freeman (Kansas City/St. Louis); Lisa Giles (Houston); Drew Gitlin (Los Angeles); Andrew Govatsos (Boston); Patrick Grueber (Detroit); Warren Hudson (Atlanta); Tim Hurst (Cincinnati); Bill Janis (Nashville); Nancy Levin (Denver); John McAlister (Miami); Ken Ornberg (Minneapolis); Randy Ostin (San Diego); Hillary Scribner (New York); Katie Seidel (Charlotte); Bob Weil (Philadelphia); and Richard Wolod (Chicago).

National and field promotion staff appointments for Reprise's black music division are expected to be announced shortly.

MTV, Record Bar
join in a summer
promotion
... see page 52

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Can Major Video Sell Wall St. On Public Offering?

BY EARL PAIGE

LOS ANGELES Video specialty-store operator and franchiser Major Video Corp. is testing the crosscurrents on Wall Street with a second float of 1.4 million shares.

In a market that is already fidgety, analysts have been cool toward retail stocks and downright skeptical of video specialty. Even combo chains, benefiting from the compact disk boom, find analysts edgy about their rental exposure.

Analysts—commenting generally and not about the offering—have expressed concern about video rental finally entering a period of consolidation and reflecting widespread, irregular accounting practices.

Keith Benjamin, an analyst at Silberberg Rosenthal, says, "There is already cutthroat competition and the beginnings of a shake-out."

At Wedbush Securities, David Butterworth says, "It's hard to make comparisons versus other retail segments" because of different methods of inventory write-off.

Major not only has to sell Wall Street but must romance prospective franchisees, too. The new-offer red herring forthrightly states that a potential franchisee should expect to spend as much as \$485,000-

\$645,000 to open what the company calls a superstore, ranging 4,000-7,000 square feet and carrying 7,500-11,500 videocassettes.

However, Major's strategy counts on franchisees to develop stores in select markets so that it can eventually buy them back as it develops more stores of its own.

In fact, Hank Cartwright, Major's board chairman and president, points to a strategy he discovered as a Pizza Hut franchisee: "Pizza Hut shut off [selling franchises] 20 years ago. We'll probably shut off in a year or two" (Billboard, April 4).

Major intends to use the float proceeds for opening 20-25 company-owned stores in the next 12 months and will possibly use "a portion" for acquiring stores developed by franchisees; any surplus would be put into short-term investments.

The company operates 12 of its own stores in Las Vegas and Southern California, with 27 franchisees operating 58 units in widely dispersed markets in 12 states.

Indications that franchisees want in on all the action is seen in new franchise announcements by Major's franchise wing, Major Video Super Stores Inc. Five new regional franchisees promise to open 65 units from Boston to Reno, Nev.

Results from Major's fiscal year ended April 30 appear promising. Total revenues increased 130%, going from \$4.4 million last year to \$10.07 million. Net income increased a far less dramatic 19.6%, going from \$510,662 to \$610,949, or from 17 cents to 20 cents per share. Net profit margin is 6%, down from nearly 12%. Long-term debt is stated at \$1.75 million; stockholders' equity is \$3.5 million.

Weighted average number of outstanding shares for the period is 3.03 million, compared with 3.06 million for the same period in 1986. Per-share amounts are adjusted to reflect a 1-for-25 reverse split March 12, 1987, that catapulted Major out of the penny-stock category.

Major Video turned the profit corner after 1985, when revenues were \$917,000, with an income loss of \$123,000. It had five company stores and two franchisee units. By 1986, company units totaled seven, but franchisee units shot to 21, as the company bowed out of an unprofitable recreation venture and focused on video retail. Early this year Major Video changed its name from National Entertainment Corp., organized in 1982.

Prior to its entry into video retail, the firm raised \$2.5 million in 1983 with an initial public offering and sale of 26.3 million shares.

As for the new offering, the red herring typically states no price on the 1.4 million shares, but does note

the recent NASDAQ \$6 quote on Major's common stock held by 990 stockholders as of June 17, 1987.

If the new stock sells at present market price, it could amount to as much as \$8.4 million.

Common stock outstanding after the offering is stated at 4.4 million shares. Total authorization of common stock now is 10 million, reduced at the time of the reverse split from 150 million.

Principal stockholders own 858,460 shares, 22.9% before the offering and 16.6% afterward.

Managing underwriter is Rauscher Pierce Refsnes Inc., Dallas.

Goal Is To Have Company-Owned Units Major Prospectus Has Cautionary Note

LOS ANGELES Indications that home video specialty retailing is following a trend toward so-called superstore operations in a continuing competitive environment is seen in the public offering of Major Video Corp.

With Blockbuster Entertainment, and, more recently, National Video, jumping into the fray, Las Vegas-based Major does not hesitate to warn potential stock or franchisee investors that it is rough out there.

Going beyond the usual prospectus disclaimers, Major's red herring warns of franchisee loss of exclusive territory for not opening a minimum number of stores. It further describes how a Florida franchisee is now prohibited from further openings until he is current with his payments.

Yet another note describes how a franchise agreement in the intensely competitive Southern California market was awarded to Dixie Cartwright, wife of chairman and president Hank Cartwright, after "actively" pursuing outside franchisees.

Fortunately, Major Video's game plan is not dependent on franchis-

ing; it is intent on opening company-owned units. Major has 12 units in Nevada and Southern California, but a new float will be used to build 20-25 more in the next 12 months.

Major also seeks to position itself for buy-back of developed franchisee stores, which is likely to be a comforting inducement to potential franchisees.

The locations of 58 existing franchisee stores operated by 27 franchisee firms indicates the growing national impact of Major: Arizona, one; California, five; Colorado, three; Florida, 13; Iowa, two; Kansas, four; Massachusetts, three; Nevada, two; New Mexico, one; Ohio, four; Rhode Island, 12; and Texas, eight.

Moreover, new franchise awards amounting to 65 stores scheduled to open in the next five years illustrate further clustering. New England is heavily targeted. Venturecap Investment Corp. is planning 27 units throughout Boston, Connecticut, and New Hampshire, and Mac Kenzie Associates is eyeing 11 in southern and central Connecticut.

In the West, Oklahoma Entertainment is planning 17 stores in Tulsa and Oklahoma City, while Major

Video of Reno, Nev., is scheduling 10 units throughout northern California and Nevada.

The company estimates that the amount of capital required to open a model superstore is \$290,000-\$375,000 for the structure, \$170,000-\$245,000 for the typical 7,500-11,000 videocassettes, and \$25,000, which is the franchise fee for each store.

That there are takers aplenty is indicated in the prospectus, which shows an increase of 273% in sales of videocassettes, fixtures, and equipment to franchisees and an increase of 235% in franchise fees.

Investment insiders laud Cartwright's extensive background in franchising, including his operation of a Pizza Hut franchise. Other members of Major's management team have similar backgrounds: Vice president and chief operations officer Gary Moore was with one of Pizza Hut's largest franchisees, and director Bobby Cox, Cartwright's brother-in-law, founded Taco Villa.

Cartwright's entry into video came in 1980, when he founded King Of Video, a distributorship, and opened the single-store Video World. In 1984, he purchased the five-store Captain Video chain.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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| Company | Sale/ 1000's | Open 8/3 | Close 8/10 | Change |
|---|-----------------|---------------|---------------|---------|
| NEW YORK STOCK EXCHANGE | | | | |
| CBS Inc. | 352.3 | 191 1/4 | 189 | -2 1/4 |
| Cannon Group | 215.6 | 4 | 4 1/4 | +1 1/4 |
| Capital Cities Communications | 89.2 | 411 | 426 1/2 | +15 1/2 |
| Coca-Cola | 3740.5 | 47 1/4 | 49 1/4 | +2 1/4 |
| Walt Disney | 2291.4 | 73 1/4 | 78 | +4 1/4 |
| Eastman Kodak | 5254.7 | 92 1/4 | 98 1/2 | +5 1/4 |
| Gulf & Western | 732.4 | 86 1/4 | 89 1/2 | +2 1/4 |
| Handleman | 257.0 | 29 1/4 | 30 1/4 | +1 1/4 |
| MCA Inc. | 2244.5 | 61 1/4 | 60 1/4 | -1 1/4 |
| MGM/UA | 79.4 | 12 1/4 | 11 1/4 | -1 1/4 |
| Musiland | 55.3 | 29 1/4 | 29 1/4 | -1 1/4 |
| Orion Pictures Corp. | 247.9 | 13 1/4 | 14 1/4 | +1 1/4 |
| Primerica | 1554.9 | 45 | 48 1/4 | +3 1/4 |
| Sony Corp. | 740.1 | 32 | 32 1/4 | +1 1/4 |
| TDK | 13.9 | 68 | 67 1/2 | -1 1/2 |
| Taft Broadcasting | 45.0 | 15 1/4 | 15 1/4 | -1 1/4 |
| Vestron Inc. | 548.0 | 3 1/4 | 3 1/4 | +1 1/4 |
| Warner Communications Inc. | 1182.6 | 37 1/4 | 37 1/4 | +1 1/4 |
| Westinghouse | 1580.8 | 67 1/4 | 70 1/4 | +2 1/4 |
| AMERICAN STOCK EXCHANGE | | | | |
| Commtron | 55.0 | 4 1/4 | 4 1/4 | +1 1/4 |
| Electrosound Group Inc. | 65.1 | 12 | 11 1/4 | -1 1/4 |
| Lorimar/Telepictures | 842.5 | 15 1/4 | 15 1/4 | -1 1/4 |
| New World Pictures | 150.1 | 10 1/4 | 10 1/4 | |
| Price Communications | 97.9 | 15 1/4 | 15 1/4 | -1 1/4 |
| Prism Entertainment | 19.4 | 5 1/4 | 5 1/4 | |
| Turner Broadcasting System | 63.5 | 24 1/4 | 25 1/4 | +1 |
| Unitel Video | 4.2 | 11 1/4 | 10 1/4 | -1 1/2 |
| Wherehouse Entertainment | 380.0 | 8 1/4 | 10 1/4 | +2 |
| Company | Aug. 10 Open | Close | Change | |
| OVER THE COUNTER | | | | |
| Crazy Eddie | 4 1/4 | 4 1/4 | -1 1/4 | |
| Dick Clark Productions | 4 1/4 | 4 1/4 | -1 1/4 | |
| Infinity Broadcasting | 25 1/4 | 25 1/4 | -1 1/4 | |
| Josephson Inc. | 14 1/4 | 14 1/4 | +1 1/4 | |
| LIN Broadcasting | 48 | 49 | +1 | |
| Lieberman Enterprises | 19 1/4 | 19 1/4 | +1 1/4 | |
| Malrite Communications Group | 11 | 11 | | |
| Recoton Corp. | 5 1/2 | 5 1/2 | +1 1/4 | |
| Reeves Communications | 13 1/4 | 13 1/4 | +1 1/4 | |
| Satellite Music Network, Inc. | 4 1/2 | 4 1/2 | -1 1/4 | |
| Scrapps Howard Broadcasting | 77 1/2 | 77 1/2 | | |
| Shorewood Packaging | 21 1/4 | 22 1/4 | +1 1/2 | |
| Sound Warehouse | 12 | 12 | | |
| Specs Music | 10 1/4 | 10 1/4 | +1 1/4 | |
| Stars To Go Video | 11 1/4 | 11 1/4 | | |
| Trans World Music | 29 1/4 | 28 1/4 | -1 | |
| Tri-Star Pictures | 10 1/4 | 10 1/4 | -1 1/4 | |
| Wall To Wall Sound And Video | 4 1/4 | 4 1/4 | -1 1/4 | |
| Westwood One | 31 1/4 | 30 1/4 | -1 1/4 | |
| Company | Open 8/4 | Close 8/10 | Change | |
| LONDON STOCK EXCHANGE (In Pence) | | | | |
| Chrysalis | 241 | 225 | -16 | |
| Pickwick | 219 | 195 | -24 | |
| Really Useful Group | 580 | 560 | -20 | |
| Thorn EMI | 710 | 655 | -55 | |
| Virgin | 161 | 149 | -12 | |

DUNDEE DISTRIBUTOR DISCOUNT

(Continued from page 5)

racks was announced at a July 10-11 sales meeting held by Paramount.

Billboard has learned that Paramount plans to repeat the one-price policy for wholesalers when it releases "Star Trek IV: The Voyage Home" this fall. The vendor's stance is indicative of a trend that finds video manufacturers offering healthier margins to its accounts, particularly to racks and distributors.

Despite the equal-pricing protection, mass merchants are still lowballing "Crocodile Dundee" at prices that conventional retailers cannot meet.

Video traders differ in their evaluation of how "Crocodile Dundee" has performed on cassette. Several distributors say that prebook orders have surpassed those placed for "Top Gun," although John Taylor,

president of Ingram Video, notes that the latter logged extensive reorders that the newer title might not reach.

Larry DuVuono, operations manager for St. Louis-based Sight and Sound Distributors, says "Crocodile Dundee" has "exceeded expectations. It's selling through well at retail, and it had better legs than I thought it would."

Richard Abt, executive vice president of 125-store West Coast Video, says customers placed more preorders for "Dundee" than for "Top Gun," but adds that the increase is explained in part by the chain's store expansion. On a per-store basis, Abt says the orders this time are actually lower, although he notes that on the first Saturday (Aug. 8) after it was released, one store in the Philadelphia suburb

Newtown Square rented out all 125 of its copies.

One distributor who is bullish on the title is Marty Gold, president of five-branch, Shelburne, Vt.-based Artec. "We think in the long run it will beat 'Top Gun.' We've reordered three times."

Industry insiders say that most distributors achieved the lofty goals that Paramount expected for "Crocodile Dundee," but many suspect that the bulk of those sales came as a result of smaller dealers ordering heavier quantities for their rental libraries.

"A lot of the little mom-and-pops bought 10-15 copies of this, instead of buying five or less like they would with \$79 or \$89 movies," says one observer.

"That helped," adds Sight and (Continued on page 107)

CDV ROLLOUT

(Continued from page 5)

half a dozen labels." At that time, hardware will be available from at least three companies—including Pioneer, which already has a "combi-player" machine on the market capable of playing 5-, 8-, and 12-inch CDVs.

Sony and Technics, the two major hardware forces, say they have no plans to release a CDV player this year. That strategy is echoed by most other hardware makers, who say the market for CDV has not

'There will still be a fall launch, but not all are ready'

been properly targeted.

The meeting, at the upcoming Video Software Dealers Assn. convention, is to be attended by representatives of the approximately 30 record labels, home video firms and electronics makers that jointly paid for the \$1 million-plus CDV exhibition at the CES show in June.

New to the association will be representatives of about 10 CD manufacturing facilities in the U.S.

Record companies are facing legal and logistical hurdles in preparing 5-inch CDV product for market.

CBS Records' Jerry Shulman sums it up: "It's taking quite a bit of time to work out the new contractual arrangements required in bringing promotional videoclips to this new configuration.

"But what's proving even more problematical is just finding the first-generation video and properly synchronized audio master tapes we need."

"When you're doing something for the first time, it's obviously not as easy as once you've got it up and running," says Russ Bach, WEA's executive vice president of marketing development. "We're working on getting the video and audio mas-

ters together, to supply them to PolyGram for the duplication of the CDVs. There has been some delay in tracking some of them down."

Bach adds that another major hurdle for the launch is the lack of agreement on standardized CDV packaging. He says he hopes the question will be settled at the Monday meeting in Las Vegas.

As for the WEA labels' readiness to go this fall, Bach says only that "we're committed to being in on the first wave of CDV releases, whatever that date may be. We have heard that some labels may be pushing their releases back to January, but we're committed to going this year."

Shulman says he's "reluctant" to offer any firm numbers on either the quantity or possible date of release of CBS 5-inch CDVs. "We've been working on about 12-18 5-inch titles for a planned October release," he says. "I suspect that will be delayed."

Among the CBS artists included in that first batch of product are Cyndi Lauper, the Hooters, Gregory Abbott, the Bangles, 'til Tuesday, and "a number of superstar artists" Shulman will not name.

PolyGram's Emiel Petrone notes that his label has also been "tied up getting clip clearances through business affairs," but he states that "we're still very confident that there will be a big coordinated launch by hardware and software companies this fall."

This may be true. However, the only hardware companies that seem firm on a fall introduction are Magnavox and Yamaha, in addition to Pioneer, with a machine already on the market.

A Sony Corp. spokesman says, "We have no plans for releasing CDV yet in America," but he notes that a Sony combi-player is available in Japan.

Technics' Paul Foschino says his company has "no plans to release a

CDV player this year at all." Technics will not attend the Las Vegas meeting.

"The feeling is that one of the purposes of this meeting is to establish a formal group to promote CDV," says Foschino. "We are not at all in favor of having a group formed for a product category that does not yet exist."

Foschino says that such a move would lead to "a lot of unanswerable questions for anxious dealers."

Software makers 'haven't accurately targeted a market'

Foschino adds that the fall product rollout "will be nothing like what the software people were hoping for this past June," and he notes that the software makers have not "accurately targeted a market for this product. They want us to bring out a player that's going to cost maybe \$800-\$1,000 and try to sell it to the 13-year-olds who watch MTV."

"We want to give the consumer what he wants, while they want to force-feed him something they want to sell," he adds.

"Without Sony and Technics, you can't really have a major launch," says one major label executive. "Lacking the presence of the two big guns in the hardware business on this, it will be a modest first effort, at best."

VSDA CONFAB ADDRESSES INDUSTRY'S GROWTH

(Continued from page 5)

As president of the Motion Picture Assn. of America, Valenti was seen at one time as desperately trying to strangle the fledgling video industry. He saw its recording capability as a grave threat to filmmakers and movie theaters. He also fought for passage of legislation that would make it illegal to rent a videocassette.

Now that Hollywood has come to rely heavily on video and video is pulling in virtually the same amount of money as movie theaters, Valenti is expected to sing the praises of home video during his keynote speech.

As with last year's Las Vegas meet, survival will be a major topic at the convention. One seminar, "How To Value A Video Store For Sales Or Purchase," seems to recognize the growing number of store owners who have added a "For Sale" sign to their window display.

Convention officials had reportedly planned a similar session for the 1986 confab, but sources say the plan was scrapped after pressure from board members who found the subject too negative. Apparently, the VSDA board had a change of heart when two board members—Rudy Neely, owner of the Video Show in Fullerton, Calif., and Art Ross, owner of the Tampa Video Station—went out of business during the past year.

"Survival will most likely hinge on a retailer's ability to merchandise to consumers properly," says Bob Delellis, senior vice president of marketing and sales for CBS/Fox Home Video. "The video specialty stores have a captive customer, a customer that is there for

SOUNDTRACKS HIT CHARTS

(Continued from page 5)

though, there have been a number of flops. Among those releases that have elicited lukewarm consumer response are albums for "Inner-space," "Spaceballs," and "Drag-net."

On the up side, MCA's "Beverly Hills Cop II" album, No. 10 on the Top Pop Albums chart, has produced three top 10 hits on the Hot 100 Singles chart: Bob Seger's "Shakedown," George Michael's "I Want Your Sex," and the Jets' "Cross My Broken Heart." Other single releases coming from "Cop II" include the Pointer Sisters' "Be There," James Ingram's "Better Way," Charlie Sexton's "In Deep," and newcomer Pebbles' "Love/Hate." Total box-office receipts for the Eddie Murphy feature from Paramount, now in its 13th week of release, are a little more than \$146 million.

After five weeks, the Warner Bros. soundtrack for "La Bamba" climbs to No. 8 on the Top Pop Albums chart, boosted by the success of its Los Lobos title track. The Columbia Pictures film, based on the life of Ritchie Valens, grossed almost \$22 million during its first 19 days of release.

Warner Bros. looks set to hit another home run with its "Who's That Girl" soundtrack. After entering the chart at No. 46—last week's highest debut—the album jumps 33 places to No. 13. Madonna's theme song for "Who's That Girl" is her sixth No. 1 song on the Hot 100. The Warner Bros. film—which opened

in 944 theaters on Aug. 7—had a disappointing first weekend gross of only \$2.5 million, just \$2,699 per screen.

The other movie soundtrack climbing the chart is Atlantic's "Lost Boys," which makes an impressive move from No. 144 to No. 87 in its third week. In addition to spawning singles from INXS & Jimmy Barnes ("Good Times") and Lou Gramm ("Lost In The Shadows"), the "Lost Boys" album boasts cuts by Roger Daltrey and Echo & the Bunnymen.

Additionally, initial response to MCA's television soundtrack for the ABC-TV series "Moonlighting" has been positive; the record jumps to No. 52 in its third week on the Top Pop Albums chart.

Potential chart success could be on line for "Disorderlies," due shortly in stores from PolyGram; "Back To The Beach," just out on Columbia; and the Warner Bros. soundtrack for the new James Bond movie, "The Living Daylights," featuring songs by a-ha and the Pretenders. The Bond film, fast becoming the top-grossing release in the 15-movie 007 series, pulled in a staggering \$24 million in its first week at the box office.

"The key to these successful soundtracks is hit singles and top-flight artists. That's what it really comes down to," says Joe Bressi, senior vice president at the 196-store North Canton, Ohio-based Camelot chain. "Beverly Hills Cop II" has

(Continued on next page)

Name The Fab Four's Top 20 Contest Prize: Beatles CDs

It's not too late to win a complete set of Beatles CDs! Judging from early entries, Billboard's Top 20 Beatles contest is a tough one, so this week we are going to provide some helpful hints. If you have already sent in your entry, don't fear—there's no limit to the number of entries you can submit.

The challenge is to name in order of rank the top 20 Beatles hit singles—as a group or as solo artists—according to the Billboard charts. This unique top 20 is based on a point system that takes into account the length of time and position on the chart. Bonus points are awarded for each week in the top 10, with additional bonus points for each week at No. 1. (Here's a clue: Not all the top 20 Beatles titles reached No. 1).

In compiling your top 20, keep in mind that duets with non-Beatles are not eligible. Also, your research should be based solely on the Billboard charts; information contained in the Billboard chart books by Joel Whitburn was not used for the contest.

Up to 100 entrants who correctly name the Beatles top 20 in ranking order will win a complete set of all the Beatles CDs currently available on Capitol Records in the U.S. All entries must be post-marked no later than Aug. 22, 1987. If more than 100 correct entries are received, prizes will be awarded by random selection from among the correct entries. Billboard's methodology for determining the top 20 Beatles hits will be conclusive and binding on all entrants.

Employees of United Stations Radio Networks Inc.; United Stations Programming Network; Billboard magazine and its licensees; Billboard Publications Inc. and its affiliated companies, advertising, public relations, and promotional agencies; and their immediate families are not eligible. This contest is void where prohibited by law.

Send all entries to Billboard magazine, Top 20 Beatles contest, 1515 Broadway, New York, N.Y. 10036.

burg, owner of Premier Video in Atlanta. "You have to be more than a sharp retailer. You have to be a sharp businessman, a sharp marketer—you have to wear several different hats at once.

"No doubt, new VCR owners are the best repeat renters. Now they are not selling as many VCRs, which means rental demand won't be as high. For a retailer that means you have to get creative," says Rosenburg.

Finding new ways to market videos while meeting the challenge from discounters and superstores are two key reasons retailers flock to the VSDA convention.

"It's not difficult to find another retailer who's in the same boat as you," says Lou Berg, owner of Audio/Video Plus in Houston. "You never know who you are going to sit next to at the various functions. That's the real value of the show—the communication with other retailers."

Assistance in preparing this story was provided by Geoff Mayfield.

SPONSORSHIP SEMINAR PANELISTS ANNOUNCED

(Continued from page 7)

rott, Louisiana-Pacific Corp.; Paul Siegel, LBS Communications; Steve Slagle, NACA; Paul Stanley, PS Productions; Milton O. Thompson, PAX/Indianapolis; Edward K. Wakeham, College Satellite Network; Walter G. Wilson, MCA Records; Terry Winnick, Terry Winnick & Associates, Angelo Anastasio, Adidas USA, Kathi L. Austin,

Austin & Associates; Neil Leventhal, American Honda Motor Co.; Rick Nelson, U.S. Fidelity & Guaranty; Rhonda Racz, Seagram & Sons; Paul McIntyre, MCA Home Video; and Judy Klein, Sector Communications/General Foods.

The fee for the seminar is \$375, or \$340 before Aug. 24. For more information, contact 615-748-8120.

SOUNDTRACKS HIT CHARTS

(Continued from preceding page)

been very strong for us; 'Who's That Girl' is selling on the strength of Madonna's popularity. But the real surprise album has been 'La Bamba.' That's really been going out."

Bressi says 1987 has "definitely been a better summer for soundtracks than last year. And I think that also reflects the strength of the movie business: Hollywood is enjoying its biggest summer ever."

Other retailers report significant sales on the hot soundtracks, and many echo Bressi's comment about the surprise success of 'La Bamba.' Says Brian Poehner, director of purchasing for the Atlanta-based, 82-store Turtle's chain, "'La Bamba' is very strong. It's really opened up. There are a lot of strong singles on

other these albums, too, which is obviously helping them sell." Traci Donihoo, head buyer at the Dallas-based, 102-store Sound Warehouse chain, says, "It's certainly a bigger year for soundtracks—'La Bamba' is happening big time."

Unlike last year, when Columbia's multiplatinum "Top Gun" album was the runaway success story, 1987 looks to be producing several potentially big winners, say retailers. "There is a lot of different product out," says Phil McConnell, assistant buyer for the 25-store, Washington, D.C.-based Waxie Maxie chain. "None of it has reached 'Top Gun' status, and it may not. But it still looks like it'll be a very good soundtrack summer."

Several labels—including Arista,

Epic, Elektra, and Motown—have eschewed summer soundtrack releases, which suggests that more caution is being exercised on soundtrack choices.

"A lot of record companies don't want to use up their slots at radio and have their whole staff going to work on what is essentially a one-shot," says Jerry Greenberg, president of MGM/UA music, which has been involved in putting together albums for "Spaceballs" and "The Living Daylights." "I don't necessarily agree with that philosophy, but I know a lot of a&r guys and label presidents do have a standoffish view of soundtracks. They'd rather build artists and spend their time and money doing that."

A&M is another label that has not

released soundtrack albums, with the exception of an Ennio Morricone score for "The Untouchables." Says David Anderle, the label's director of a&r and film music, "My feeling is that maybe this is just one of those periods where there aren't the movies that lend themselves to big soundtracks. It's that rather than any kind of trend—but they're going to come. I'm turning down stuff all the time."

"It's important not to just put out any soundtrack, but to make great records," says Anderle. "A&M does not want to get into a soundtrack just for the sake of it. It chews up everybody's time and takes a lot of energy from an a&r standpoint to create."

DUNDEE DISTRIBUTOR DISCOUNT

(Continued from page 105)

Sound's DuVuono, "but I had some small accounts who sold a lot of product, too." Ingram's Taylor concurs, saying that many of his firm's independent stores did stock the title for sell-through.

One distributor suspects that Paramount rolled out the \$17.07 price because the studio feared the title was going to fall short of expectations. "I have a feeling they weren't getting the numbers they were looking for so they had to give it some help," he says.

John Gallagher, manager of Video Trend's Tampa, Fla., branch, adds, "The story we're getting is that Paramount decided to give dis-

tributors an extra 3% because they understood rackjobbers were going to blow it out."

According to another distribution executive, "There was apparently a perceived problem that the rackjobbers would pass through their discount and hurt the [nonracked] trade, who would not enjoy the same subsidy."

However, the same source grouches about the cloaking of those price differentials: "Why don't they publish the two prices? They can justify it by saying there is a function that ought to be paid for."

One rack executive contends that the stiff—if not arrogant—pricing

policies of a year ago are a thing of the past. Competition is so intense for the home video dollar in any price category—from sell-through to rental titles—that the 29% discount of old has evaporated into a more enticing level of 35% or more, says the source.

In some cases, he adds, racks can get video companies to lower prices on some sell-through lines if they submit a bill from a competing studio to indicate that product in similar price categories is being made available for less.

Better margins are also being offered to distributors, too. "Since the sale thing became a reality, [video

vendors] are giving everybody a couple of points to work with," says one distribution executive. "Over the last year, pretty much all of the studios are giving us 40% [off retail list], where it used to be 37% or 38%," says the rack executive.

Despite the distributors' price break, "Crocodile Dundee" has inspired the price wars that many specialty accounts had feared. As happened with "Top Gun," which listed for \$3 less at \$26.95, many mass merchants are blowing out "Crocodile Dundee" for as low as \$19.95.

Carol Babeli, director of video sales for the 197-store Camelot Music chain, says better terms still make it more advantageous for her to buy titles like these from distributors, rather than direct from Paramount. But, with Camelot sticking to the \$29.95 price tag, the Paul Hogan film is moving slower than "Top Gun."

According to Babeli, the chain's full-price approach worked well for "Top Gun" because many competitors with lower prices ran out of stock quickly. But, characterizing Camelot's sales of "Crocodile Dundee" as slow, Babeli says, "I think everybody's got product this time. We might have to react to that, but for now we're holding the line."

Assistance in preparing this story was provided by Jim McCullaugh and Chris Morris in Los Angeles and Irv Lichtman in New York.

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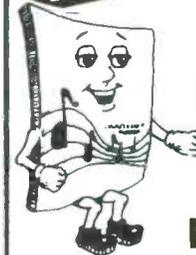
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EIA May Decline To Share Cost Of Copycode Testing

BY IS HOROWITZ

NEW YORK The Electronics Industries Assn. is "rethinking" its offer to co-finance a proposed National Bureau of Standards study of the CBS Copycode system.

Proponents of the study hope it will help resolve conflicts between the recording industry and hardware makers over efforts to inhibit unauthorized "master-quality" home dubbing of copyright recordings on digital audiotape.

Major record companies have insisted that use of the Copycode system, which requires that a small notch in the frequency spectrum be cut from the program, does not audibly denigrate the music. The notch would prevent copying of encoded music by DAT players equipped with a Copycode chip.

Hardware manufacturers have mounted demonstrations that attempt to prove that the musical signal is indeed compromised by the encoding process.

While the offer to participate in the financing of the NBS study has not officially been withdrawn by the EIA, key members of the association are known to be balking at its implementation because of alleged partisanship on the part of legislators and government agencies.

"The situation has changed radically in the last few weeks," says EIA spokesman Allan Schlosser. He refers specifically to the markup by a House of Representatives sub-

committee of the bill mandating installation of a Copycode scanner on all DAT machines sold in the U.S. (Billboard, Aug. 15).

Action on the bill, H.R. 1384, at this time as well as active administration support for the legislation presume that "DAT is an undesirable product," says Schlosser. He maintains that the situation is such that DAT has been "declared guilty unless proven innocent."

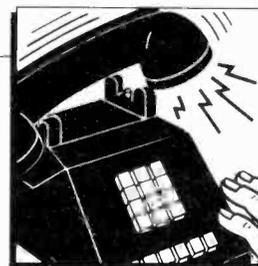
Earlier this summer, both EIA and the Recording Industry Assn. of America had agreed to finance the test, estimated to cost about \$150,000. But as yet no steps at implementation are known to have taken place. Nor have the promised funds been asked for. As for the RIAA, it is prepared to follow through on its promise, says Jay Berman, association president.

Schlosser suggests that there remains a problem as to the propriety of a government agency accepting funds from private sources to finance a public inquiry.

Meanwhile, Jim Twerdahl, president of Marantz, says his decision to introduce a DAT player in the U.S. remains firm, although he doesn't expect that it will be offered until early in 1988. It had been promised for this fall.

"We would delay it further if we were convinced such delay would be good for the electronics industry." However, he says that "no one, including the RIAA, has asked us to put off introduction."

INSIDE TRACK



Edited by Irv Lichtman

LIEBERMAN TO EXIT VIDEO? The distributor rumor mill is abuzz with word that rackjobber **Lieberman Enterprises** may be in the process of divesting itself of its video-distribution operation. Four national video houses are said to be interested in the Lieberman operation, with Sacramento, Calif.-based **VPD** the most frequently named suitor. The rack operation has enjoyed growing sales (\$70 million in fiscal 1986) on the video side since its entry into video distribution in 1984 with the purchase of a 50% interest in Home Entertainment Inc. of Minneapolis (Lieberman purchased the remaining 50% in 1985). When contacted by Billboard, Lieberman president **Harold Okinow** declined comment. The industry grapevine lit up in the wake of the company's annual sales meeting, held Aug. 4-6 at Arrowwood Resort in Alexandria, Minn. It was the company's first confab since it was acquired by home video company **International Video Enterprises** in June. **IVE** chief **Jose Menendez** and other executives from the California-based company were in attendance.

ADDING SOME FIZZ: Considering the multimillion-dollar contract that it signed with the artist, few will be surprised to learn that Pepsi will sponsor the CBS-TV **Michael Jackson** special on Aug. 31. The soft-drink firm's long-delayed spot that features Jackson, originally slated for telecast during the Grammy Awards, will air during the half-hour program, marking the release of his new Epic album, "Bad."

A LABEL, AT WHOLESALE: **East Side Digital**, the Twin Cities-based, CD-only wholesaler, will soon unveil a label, says president **Robert Simonds**. Operating under the logo **ESD**, Simonds says the firm will make CD versions of other labels' albums that have not been released in the digital configuration. The initial release will include two back titles from the **Eskimos** and one by **They Might Be Giants**; back titles by **Bruce Cockburn** will follow later. Original titles are not anticipated.

BILL BARTLETT has left his post as associate national album promotion director at **Capitol Records**. A suit filed by Bartlett against Capitol and his onetime boss, **Walter Lee**, is still in the courts. Bartlett accused Lee of expressing his ire at him by using a cattle prod. Lee left the label shortly after the alleged incident became public.

JURY SELECTION BEGAN Aug. 10 in the trial of **Jello Biafra** on obscenity charges in Los Angeles Municipal Court. The only drama in the early proceedings came when **Judge Susan Isacoff** banned the cameras of the Bay-area public-access television group **Public Eye** from the courtroom. The cable group had planned to air one or two hours of the trial each night in the Bay area. Although attorneys for Biafra and his four co-defendants and the prosecution had consented to the filming, Isacoff rejected the request on the grounds that lawyers would "play to the cameras." **Public Eye** is appealing the decision to California Superior Court.

FITS TO A T: In support of the multilabel launch of cassette singles, **RCA/A&M/Arista** has followed through on its promise to distribute T-shirts that call attention to the new configuration. Some 6,000 shirts with artwork go to accounts in a project that was initiated by **Lou Taulli**, the distributor's director of singles sales.

"A CHORUS LINE" PASSED its 5,000th performance on Broadway Aug. 10—making it by far the longest-running musical in Broadway's history ("Grease" is second, with 3,388 performances). The **Columbia** original cast album has sold some 1.5 million copies since its release in 1975, according to the label. Many other cast albums, however, have sold more copies.

ATLANTIC RECORDS plans a September release of the last album that the jazz vocal great **Maxine Sullivan** recorded. It's a 16-selection tribute to composer **Jule Styne** called "Together: Maxine Sullivan Sings The Music Of Jule Styne." The **Keith Ingham Sextet** provides backup. Sullivan finished the album in January,

only a few months before she died.

MEMORABLE MINUTE: **Musician** magazine, part of the **Billboard** family, won first place in two separate categories in the New England Broadcast Assn.'s awards competition. For its 60-second television spot, "Where The Players Do The Talking," **Musician** earned awards for best cable commercial and best commercial costing under \$25,000. The ads were produced in conjunction with **Overplus Productions**.

BLAME IT ON THE YOU-KNOW-WHAT: Twenty-five years after the U.S. got its first major exposure to the bossa nova sound, its chief proponent, **Antonio Carlos Jobim**, is readying his first new album in many years. "Passarim" is due in October from **Verve Records**. But that's not all. Jobim will team with **Stan Getz**, another important figure in the success of bossa nova, in a reunion of sorts Nov. 23 at **Avery Fisher Hall** in New York. Twenty-five years ago, they played bossa nova together in **Carnegie Hall**... **DRG Records'** tribute to **Fred Astaire**, who died in June, takes the form of two new albums in weeks to come, one of them a 32-song collection from his three famed TV specials. The other, "Astaireable," features 16 singles cut by Astaire for various labels. LP and cassettes will arrive first, with compact disk versions to follow.

NO REUNION: Track's item in the Aug. 8 issue that **Peter Wolf** would rejoin the **J. Geils Band** was in error, according to his business representative, **Joseph F. Rascoff**. "Peter has not in any way been involved with a reunion with the J. Geils Band," Rascoff says.

PERFECT REUNION IN SONG: **Barry Manilow**, **Bette Midler's** musical director/co-producer for a time, starting in 1972, is the co-author of a song Midler will sing in an upcoming **Walt Disney** animated version of Charles Dickens' "Oliver Twist." Manilow's song, written with **Bruce Sussman** and **Jack Feldman**, is called "Perfect Isn't Easy"... **Amherst Records** has the **Glenn Medeiros** single, "Watching Over You," not the label cited in last week's Track.

TELARC PLANS A BIG POP PUSH for its "Liza Minnelli At Carnegie Hall" release, due Sept. 21 in all configurations. The two-CD version, housing a 24-page booklet, contains 100 minutes of song and dialog culled from six full performances taped by the label during Minnelli's three-week run in the spring. Special wholesale pricing will enable dealers to offer the CD set at a sale price of under \$20, while the LP and cassette versions can be sale-priced at about \$12. Besides consumer and trade advertising, Telarc is making available to dealers two posters and a special CD bin. Because Minnelli will be touring Europe in October and November, Telarc is scheduling a simultaneous release there. A big label advantage is that there are no film or videotape versions of the concert to be made commercially available.

BEAUTIFUL DOWNTOWN: CD presser **LaserVideo Inc.** has opened its new sales headquarters in Burbank, Calif., staffed by **Cal Roberts**, vice president of marketing, and account managers **Sue Simone** and **Peggy Burns**. The company can be reached at Suite 1020, 3500 West Olive St.; 818-953-7790.

THE ROYAL SCAM: Labels beware—an impostor representing himself as **Takeshi Okkotsu**, president of **Toshiba/EMI Ltd.** of Japan, has been victimizing record companies lately. The con man has been requesting, and in some cases receiving, promotional LPs for the purpose of "evaluating licensing arrangements for Japan." If "Okkotsu" attempts to hit your label, you should contact **Bob O'Neill**, vice president and general counsel for **Capitol Industries/EMI Inc.**, at 213-871-5120... For that matter, be wary of a man claiming to be **Billboard** talent editor **Steve Gett**. A man posing as Gett (and mispronouncing his last name) called **MCA Records** in Los Angeles recently; the surro-Gett was thwarted by quick-thinking MCA staffers, who confronted the impostor with the real Gett via a long-distance conference hookup. The conversation between "Gett" and our man on **The Beat** proved a short one: The chagrined con man hung up.

"THE LIVING DAYLIGHTS," the new **James Bond** film starring **Timothy Dalton** as 007, will be released by **CBS/Fox Home Video** during the first quarter of 1988, probably for a list price of \$89.95, a source close to the company confirms.

Beasties Vs. Jacksonville

NEW YORK The Beastie Boys are pressing a lawsuit in federal court against the city of Jacksonville, Fla. The controversial rap trio took legal action after the City Council there passed an ordinance requiring the act to place a "For Mature Audiences" warning on all tickets and advertisements for an

Aug. 9 concert with Run-D.M.C.

According to attorney **Bill Sheppard**, of the Jacksonville law firm **Sheppard and White**—which is representing the Beastie Boys in conjunction with **Kenneth Anderson**, of the New York firm **Berger and Steingut**—the band filed its suit on Aug. 6, seeking a declaratory judgment that the ordinance was unconstitutional. Additionally, the group demanded compensation for damages to ticket sales and for attorney fees.

On Aug. 7, Judge **John Moore** handed down a temporary restraining order barring the city from enforcing the ordinance, prompted by the Beastie Boys' use of a giant rubber phallus as a stage prop at a February concert in Jacksonville. According to Sheppard, advertisements with the warning had already appeared. All tickets sold after the restraining order was made were reprinted without the proviso.

"We won the first step," says Sheppard. "Now, the next move is for the city to respond to the complaints stated in the lawsuit, and they had 20 days as of Aug. 6 to do that. Then, we will govern ourselves according to that response."

Ticket sales for the Aug. 9 concert at the 11,600-capacity **Jacksonville Memorial Coliseum** were 4,800, says Sheppard. Of the Beastie Boys' damage claims, he says that "it's really still too premature to discuss it. But suffice it to say, we're going for as much as we can get." **STEVE GETT**

Boss Album Due In Fall

NEW YORK **Columbia Records** has received an early Christmas gift from **Bruce Springsteen**. The Boss has promised a new album, "Tunnel Of Love," by early fall.

Springsteen's manager, **Jon Landau**, authorized a statement announcing the record to **Columbia employees** at 4 p.m. on Aug. 12, but it contained only the barest details. Rumors abound, however, that the album's tracks, recorded several months ago in Los Angeles, have a decided country influence. A **Columbia** spokesman says such speculation is untrue, however.

Scuttlebutt also has several guest musicians appearing on the record, with the **E Street Band** playing a less prominent role than in the past.

Columbia could not supply further details on the release.

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