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VOLUME 99 NO. 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 28, 1987/\$3.95 (U.S.), \$5 (CAN.)

Labels, Publishers Reach Mechanical Royalty Deal

BY BILL HOLLAND

WASHINGTON The Recording Industry Assn. (RIAA), the National Music Publishers' Assn. (NMPA), and the Songwriters Guild of America (SGA) have hammered out a new statutory mechanical royalty rate structure that, for the first time, is keyed to the U.S. Consumer Price Index.

The trade groups, which have been negotiating since late 1986, last week jointly petitioned the Copyright Royalty Tribunal to adopt their proposal for adjustments to the royalty rate over the next 10 years.

The tribunal, empowered by Congress to oversee copyright royalty rate matters, is expected to adopt

the plan, although it could ask the groups to modify the proposal. None of the groups wish to return to the tribunal for full-challenge hearings like the rancorous and costly hearings of 1979-80 and the unsuccessful court challenges that followed.

(Continued on page 84)

Competition Puts Pressure On Prices DADC Cuts CD Pressing Costs

BY IS HOROWITZ

NEW YORK Digital Audio Disc Corp. will put new pressure on dipping compact disk pressing costs April 1, when it slashes prices to custom clients by as much as 22% to a new low of \$1.75 per unpackage

disk for major users.

News of the DADC price cut caught many of the newer U.S. CD manufacturers by surprise. Some expressed shock at its depth and said they would be forced to reassess current price schedules.

The move by the Sony pressing

facility in Terre Haute, Ind., the largest producer in the U.S., is the most dramatic evidence of the more aggressive stance taken by the growing number of plants here and abroad for market share.

Despite snowballing increases in consumer demand, rapid advances in pressing capacity have sharpened the competitive battle as plants shave prices or offer special inducements to retain or add new business.

DADC's current book price is \$2.25 per raw, unpackage disk, regardless of volume. Its new price of \$1.75 for labels committing to 5 million or more units a year is thought to be the industry's lowest. Clients

(Continued on page 84)

CBS Declares Moratorium On Boss Box

BY IRV LICHTMAN

NEW YORK CBS Records, embarking on a unique marketing strategy, is putting in place an indefinite moratorium on sales and returns of the Bruce Springsteen live box set.

The moratorium, which takes effect Friday (27), indicates—in the words of Paul Smith, CBS Records senior vice president and general manager of marketing—a “temporary oversupply” situation resulting from a postholiday slump in sales of the Springsteen set. But

Smith also views it as a “bridge to get over a temporary overstock situation and reposition the product for a new marketing thrust.”

With the new marketing approach, the label hopes to convince accounts to hold on to current inven-

(Continued on page 75)

Houston, Cray, Nevil In IMMC Talent Lineup

LONDON Whitney Houston heads a list of new stars and emerging acts set for the International Music & Media Conference (IMMC) gala May 15 in Montreux, Switzerland. Show producer Michael Hurl of the British Broadcasting Corp. says the event will be broadcast to an estimated 100 million viewers in 15 countries.

Other acts, selected from three continents, include Robert Cray, Robert Nevil, and Tesla from the U.S.; Mental As Anything, John Farnham, and Crowded House from Australia; and from Europe, with the U.K. as talent leaders, the Cure, Cutting Crew, and the Scottish band Love & Money.

(Continued on page 85)

ADVERTISEMENTS



Mix-maestros Albert Cabrera and Tony Moran are the Latin Rascals. You hear their magic touch on hits from Bowie, Hall & Oates, Springsteen, the Stones, and Madonna—to name a few! Now they've put that special touch to the classics on their first album "Back to the Future" (831 571), featuring the single "Macho Mozart!" (885 567-7) Produced by the Latin Rascals. On Tin Pan Apple/Polydor Records & Cassettes.



FATE plays speeding ticket rock'n'roll: direct, fast, bursting with power and sheer energy. On A MATTER OF ATTITUDE, this Denmark based band's first LP on Capitol, FATE lifts hard rock to a new level with melody, pop sensibility and a refreshing playfulness. Features the European hit single and video "WON'T STOP." On Capitol.

Labels: Radio Key To Cassette Single Success

BY KIM FREEMAN

NEW YORK Record labels say they are depending on radio—the top 40 format in particular—to play a key role in creating consumer excitement for the new cassette single. But while top 40 programmers would welcome increased sales of singles, not all are convinced of the cassette single's viability.

“Radio has to realize that if we don't have the cassette single in the future, I don't think the future contains a single,” says Russ Bach, executive VP/marketing development for WEA. “You have to tie the 7-inch single to black vinyl, and many of the younger consumers don't

(Continued on page 78)



after Midnight

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Jamie Frickie

“AFTER MIDNIGHT” is an entire album with the kind of feeling that made “Always Have, Always Will” #1. It's the follow up to Jamie's first ever #1 album, “Black and White.”

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Billboard CONTENTS

VOLUME 99 NO. 13

MARCH 28, 1987

U2 ATTACK IS ON AT RADIO AND RETAIL

Island has carefully mapped out a game plan for getting U2's latest album, "The Joshua Tree," exposure, and it seems to be working: The record reportedly shipped platinum, and its first single, "With Or Without You," is picking up substantial top 40 airplay. Kim Freeman and Jean Rosenbluth report. **Pages 10, 22**

Is Jody Watley The Next Janet Jackson?

Dance editor Brian Chin thinks so, as do talent editor Steve Gett and our album reviewers. Billboard writers variously call the ex-Shalamar singer's new album "a surefire megasmash," "a great dance record with a real singer attached," and "a future platinum release." **Pages 22, 31, 72**

EX-KARL-LORIMAR VP HAS HIS SAY

One of the three Karl-Lorimar executives who resigned from the company facing conflict-of-interest charges says lawyers retained by Karl-Lorimar gave him the go-ahead on investing in an outside vendor. Home entertainment editor Jim McCullaugh tells the story. **Page 86**

The Oak Ridge Boys Are Minus A Voice

The other three members of the Oak Ridge Boys have asked William Lee Golden, the senior member of the group, to leave. Golden isn't commenting publicly, but rumor has it he had trouble "communicating" with his partners. Ed Morris dishes up the details. **Page 86**

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MCPS Hikes Royalty On U.K. CDs

First Step Is 6.25% On Dealer Price

BY PETER JONES

LONDON The Mechanical Copyright Protection Society (MCPS) has proposed a new system for calculating CD royalties on U.K. record companies after the failure of music publishers and labels to reach an agreement.

A little more than a month ago, it seemed that agreement was near

(Billboard, Feb. 14). Then, MCPS and the companies accepted that the old system, based on the price of black vinyl albums, had to be replaced by a new one that recognized CD pricing.

The MCPS was aiming for an eventual target of 6.25% on retail price but said that "in return for certain concessions" it would be prepared to settle for 6.25% of deal-

er price for the rest of 1987. At that time, BPI said it would consider the situation.

Now MCPS has proposed the 6.25% royalty on dealer price as an immediate step, which will add around 10.5 cents to the 52.5 cents per disk paid by record companies under the existing vinyl-based system.

Graham Churchill, MCPS director of commercial operations, notes in a letter to the record companies: "We have been disappointed that, in the event, the BPI wanted an even greater concession this year, which is not acceptable to us."

He writes that the old vinyl-based system of calculation was intended to be "an assistance" in establishing CD as a medium.

However, BPI legal adviser Patrick Isherwood, who headed the record industry's negotiating team, says the two sides start from "opposite ends of the spectrum." He adds: "The MCPS starting point is that they want to end up at 6.25% of retail price. Therefore, anything less that they take amounts to a concession, but they do it to support the growth of CD."

"We're at the other end of the spectrum. CD entails enormous in-

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Age Of CD Overruns Here; Atlantic Pop Titles Slashed

BY LINDA MOLESKI

NEW YORK The compact disk market is showing signs of maturation, as the first batch of CD overstocks hits store shelves at drastically reduced prices.

Leading the new wave of specially priced CDs is Atlantic Records, which has reportedly shipped seven pop titles to cutout houses. Another major label is expected to follow suit next month.

According to dealers, two titles,

by Twisted Sister and Natalie Cole, were made available to retailers at a reduced rate earlier this winter. One chain that took advantage of the offering was Camelot Enterprises, which sold the titles for \$4.99.

"We only got in a few pieces and used them as a traffic builder," says Joe Bressi, senior vice president for the North Canton, Ohio-based chain. "They moved, but we lost money on them."

(Continued on page 75)

Global Profits Soar To \$120 Million In '86

PolyGram's Acts Bring In Banner Year

BY NICK ROBERTSHAW

LONDON Good acts and good management were the secret of PolyGram's banner year in 1986, says senior executive vice president David Fine. The Philips subsidiary pushed its worldwide gross to \$1.3 billion and saw profits soar 50% to \$120 million for the best-ever 12-month performance in the company's history (Billboard, March 21).

Philips will not release territory-by-territory results, but it is known that in the U.S. PolyGram grossed \$226 million, up from \$202 million in 1985, while in West Germany the company grossed \$181.7 million in 1986, up from \$163.5 million the year before.

Overall, PolyGram joins a select club of international record companies—WEA and CBS are the other members—with annual grosses over \$1 billion and profits over \$100 million.

"Ever since the days of our discussions with WEA, we've been going through a major restructuring process," says Fine, the London-based executive whose responsibilities now include worldwide record operations. "We've lowered our break-evens and substantially reduced our whole infrastructure cost."

"We are leaner, better-staffed, and better-managed. All our operations in 27 countries have been trimmed down to size so as to work more effectively, and on top of that we have replaced the twin head offices in Holland and West Germany with a simpler management structure concentrated in London."

Fine acknowledges Dick Asher's role in turning the American operation around. "There was a time

when our importance in the U.S. marketplace was questioned, but he has produced for us a highly profitable business, with very effective marketing of major acts like Bon Jovi and Cinderella.

"In fact, that has been true of our worldwide operations generally. We have enjoyed a very good run, with very good artists, and we certainly aim to keep it that way."

CD business has clearly been an important factor in PolyGram's improving fortunes, though Fine is reluctant to exaggerate its impact, noting that on a worldwide basis vinyl album sales show little decline and that in those markets such as Japan

and the U.S. that have softened most markedly there are specific factors hastening the switch to CD, most obviously the ease of returns.

But he agrees that PolyGram benefits from a disproportionately high share of CD sales, partly, he says, because it was first on the market and partly because of its strength in the most collectible product areas, including classical and jazz.

Overall, PolyGram will look to maintain its new level of profits, Fine says. "It will depend on the dollar rate and other factors, but this is a sustainable profit; it's not just a flash in the pan."

House Subcommittee OKs DAT Copy-Code Provisions

BY BILL HOLLAND

WASHINGTON A House subcommittee approved a package of important trade amendments March 18, including a one-year version of a bill requiring all digital audiotape (DAT) recorders imported to the U.S. to be equipped with copy-code scanners to prevent unauthorized copying.

In a voice vote, members of the Subcommittee on Commerce, Consumer Protection and Competitiveness sent along the measure as part of a markup of the huge House Trade bill, with several other subcommittees approving similar packages.

The DAT bill, H.R. 1384, was in-

roduced March 3 by Rep. Henry Waxman, D-Calif., and five co-sponsors. It is a companion bill to the Senate's S. 506, introduced Feb. 5 by Sen. Albert Gore, D-Tenn.

There will be a hearing on the DAT bill "within 30 days," according to a subcommittee source. The approval came before a hearing because legislators are taking the view that timing is important in this issue—recording industry lobbyists have let them know that Japanese manufacturers plan to introduce DAT machines in the U.S. by the end of the year—possibly sooner.

"We were very anxious not to

(Continued on page 75)

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Debuts At No. 1 On Video Sales Chart

'Top Gun' In Fast Takeoff At Retail

BY GEOFF MAYFIELD

NEW YORK Paramount Home Video's "Top Gun" soared to high-flying numbers during its first week on the market.

The action title's fast takeoff, beginning with its March 10 street

date, appears to justify the history-making preorders that it registered (Billboard, March 14): "Top Gun" debuts this week at No. 1 on Billboard's Top Videocassettes Sales chart, only the fourth title to hit the top spot in its first week. And, in just two days of market activity,

"Top Gun" rings in at No. 18 on this week's Top Videocassettes Rentals chart.

"Top Gun" has set new heights," says Stan Meyers, executive vice president of distributor Sound Video Unlimited, based in Niles, Ill.

"There will be new targets for others to reach for now. I'm sure no one [at Paramount] dreamed this high. They hit the biggest home run of all time."

"This is a case where a lot of the right things were done," says Brian Woods, vice president of marketing and advertising for Nashville-based Ingram Video. "We had a substantial pad, and we've already had to re-order."

"If any of us fell short, it was underestimating the depth of the market," says Larry DuVuono, director of operations for St. Louis-based Sight and Sound Distributors. "Paramount gave retailers the tools they needed so that everyone, from the small mom-and-pop to the biggest type of dealer, could sell it through."

From coast to coast, dealers report lofty first-week numbers.

The 113-store Erol's chain expects to move 36,000 units—19,000 of which were preordered by consumers at \$19.95. Music Plus, the 43-store Los Angeles-based chain, bought eight times as many copies

(Continued on page 75)

Ingram's Big Print Push

NEW YORK Nashville-based distributor Ingram Video has signed an exclusive agreement with Gannett Co. for a monthly series of full-page, four-color ads for "high-profile" product in USA Weekend, a tabloid supplement to 286 Gannett newspapers.

The yearlong schedule begins in June.

According to Brian Woods, vice president of marketing and advertising for Ingram, the campaign will include space for dealer tags in each market.

Participating retailers will be charged \$50 a month. "That's cheaper than a classified," says Woods. "An ad in a penny-saver in the smallest market would cost at least \$200."

Tag space will be limited to "no more than 30 [dealers] per market,"

says Woods. Retailers will be signed up on a first-come, first-served basis.

Ingram has enlisted home video manufacturers CBS/Fox, Paramount, Warner, Karl-Lorimar, MGM/UA, and HBO/Cannon to fund the Gannett campaign. Woods says the ads will be devoted solely to "high-profile product, both rental and sell-through."

Ingram claims the Gannett campaign will reach 30 million readers.

"We're trying to build a whole lot of consumer awareness," says Woods. "We're not even requiring a buy-in from the dealers." Although participating retailers will not be required to place minimum orders, Woods adds they will be given enough advance notice of advertised titles to beef up orders as they see fit.

GEOFF MAYFIELD

Sam Goody Banner Moves To West Coast

L.A. Musicland & Licorice Pizza Stores Adopt Logo

BY EARL PAIGE

LOS ANGELES In a dramatic move, Musicland is converting 35 Licorice Pizza and 40 Musicland units in Southern California to the Sam Goody name.

The switch for the Licorice units was anticipated, but the additional conversion of the Musicland stores surprises some executives at competing retail chains.

Freestanding combo stores will be identified as Sam Goody Music And Video, while mall stores will go under the name Sam Goody's Musicland, a logo adopted in 1984 for a unit in San Diego.

Numerous Licorice Pizza stores are being completely remodeled or redecorated for the changeover.

Musicland operates 73 Sam Goody stores in New York, Philadelphia, Washington/Baltimore, and Houston. A pioneer retailing chain, Sam Goody was acquired by Musicland parent American Can in 1978. The majority of the stores are in malls.

In announcing the change—targeted to be complete in April—Jack Eugster, chairman/CEO of The Musicland Group, says the company will provide "a number of marketing efficiencies and a more focused advertising effort."

Lauding the "well-established" Goody name in the East, Eugster says, "We are excited by the opportunities we believe are created by bringing Sam Goody to the West Coast."

Among retail executives who agree the switch makes sense is Ira Heilicher, president of Great Ameri-

can Music Stores in Minneapolis, where Musicland has its headquarters. In a similar situation, Musicland recently converted six Minneapolis Discount Records stores to the Musicland logo.

"When you have just six stores in a market, why not switch to the dominant entity, which here is Musicland," says Heilicher.

He adds the Los Angeles changeover will resolve any consumer image confusion between Musicland and Licorice Pizza. "It allows consistency in media exposure. You

don't have to advertise two different identities," says Heilicher.

Ironically, a Musicland radio campaign that fictitiously pitted Musicland and Licorice Pizza against each other won an award at the recent National Assn. of Recording Merchandisers (NARM) convention.

Officials at the West Coast powerhouse chains Tower Records, Music Plus, and Wherehouse prefer to reserve opinions about what the changeover will mean. All three chains have been positioned against

(Continued on page 85)

Scorpio Cleared Of Piracy Charges Brought By MCA

BY DAVE DIMARTINO

LOS ANGELES On March 13, a federal judge here cleared cutout-record distributor Scorpio Music of record piracy charges filed by MCA Records.

The ruling, by U.S. District Court Judge Stephen V. Wilson, stated that MCA had "not met its burden of proof" in its suit alleging that New Jersey-based Scorpio had manufactured and distributed several million dollars worth of product by MCA artists.

Wilson said that he held "a sour view" of MCA's presentation and told the company's legal counsel that "for a firm that undoubtedly makes a good part of its living on these types of cases, this has been a very, very weak showing."

Ultimately, said Wilson, he was not convinced the cassette tapes MCA had supplied as evidence of counterfeiting were in fact counterfeit, nor that Scorpio had sold them.

MCA now faces its own suit from Scorpio for breach of contract and fraud. Wilson—who will hear that suit as well—set a preliminary trial date of July 14 for the breach-of-contract charges and an April 8 status conference on the fraud issue.

Scorpio has agreed to exclude MCA Records president Irving Azoff and other label executives as defendants in the breach-of-contract suit. Remaining defendants are the MCA Corp., MCA Records, and MCA Distributing.

Among the factors in Wilson's ruling for Scorpio was MCA's physi-

(Continued on page 85)



Platinum Superstars. Columbia Records executives celebrate the success of the Bangles' latest release, "Different Light," which was recently certified double platinum. Shown at popular nightclub Tramps in Los Angeles are, from left, group managers Mike Gormley and Miles Copeland; group member Debbi Peterson; Columbia senior vice president of marketing Bob Sherwood; and group members Susanna Hoffs, Vicki Peterson, and Michael Steele. In front is CBS Records Group chief Walter Yetnikoff.

Executive Turntable

RECORD COMPANIES. Peter Lubin is promoted to vice president of a&r for PolyGram Records in New York. He was director of that area. Tony Joseph is named a&r manager for Wing Records, a newly formed division of PolyGram, in Los Angeles. He was a remixer and West Coast DJ.

Liz Beth Rosenberg is named vice president of publicity for Warner Bros. Records in New York. She was director of New York publicity operations for the company.

A&M Records in New York promotes Wayne Isaak to executive director of publicity. He was national director, based in Los Angeles. Tiffany Hall is



LUBIN



ROSENBERG



ISAAK



WILD

appointed local marketing representative for the Chicago area. She joined the label earlier this year.

Arista Records in New York names Phil Wild senior director of business affairs. He was senior attorney for the label. Ed Simpson is promoted to pop promotion director for the Northeast region. He was director of national sales.

I.R.S. Records in Los Angeles makes the following appointments: Judy Barahal as Midwest regional director, based in Chicago; Linda Dages, Southeast regional director, Atlanta; Joe Estrada, Southwest regional director, Dallas; Paul Brown, Northeast director of marketing & promotion, New York; Barry Kilpatrick, West Coast promotion director, Los Angeles; and Keith Altomare, coordinator of national field marketing. Altomare remains West Coast sales director.

Richard Bullock assumes operating control of BlackHawk Records in



SIMPSON



AHROLD



LOFRUMENTO



BRENNA

San Francisco, Calif. He is chairman of the board for the Aspen Record Group.

The Special Music Co. appoints Michael Cave national sales manager, based in Detroit, Mich. He was Midwest sales director for CBS special products.

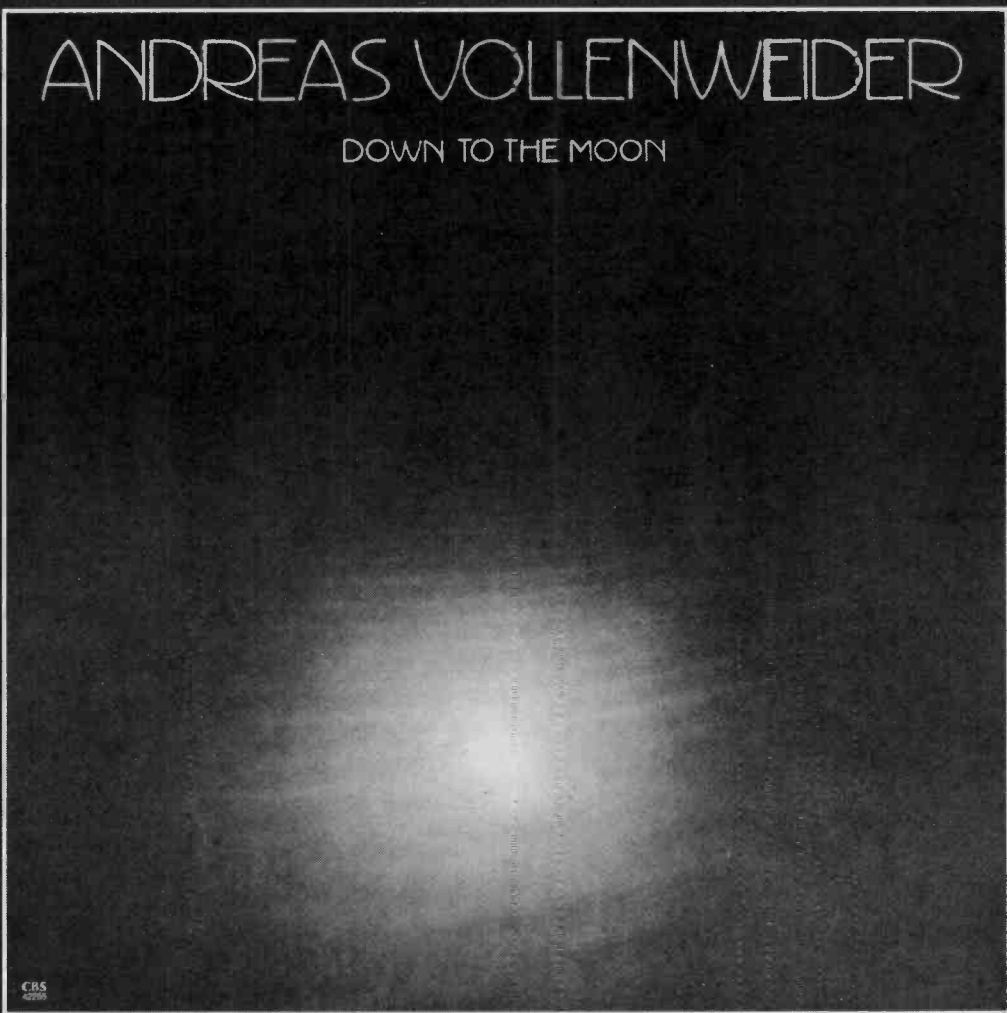
HOME VIDEO. Rand Bleimeister is named executive vice president of Embassy Home Entertainment in Los Angeles. He was senior vice president of distribution for the company.

Academy Home Entertainment appoints Susan Abramson Northeast regional sales representative and manager of alternative distribution, based in New York. She joins from Coliseum Video, where she was director of sales. Also, Susan Luksik is promoted to acquisitions assistant and Sheila Procter is upped to manager of sales administration.

PUBLISHING. Robbin Ahrold is appointed vice president of corporate relations for BMI in New York. He was vice president of communications for RCA/Ariola.

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ANDREAS VOLLENWEIDER. HIS MUSIC TURNED THE MOON TO GOLD!



ANDREAS VOLLENWEIDER

DOWN TO THE MOON

CBS
42255



CBS Records proudly congratulates Andreas Vollenweider for the extraordinary success of his newest album, "Down To The Moon." FM 42255

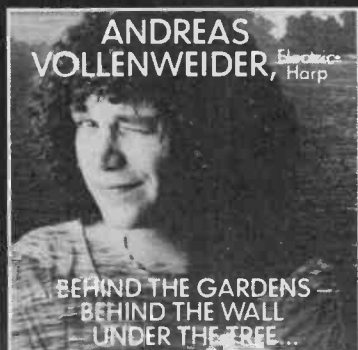
1987 GRAMMY AWARD WINNER

GOLD ALBUM STATUS:
U.S. & Canada

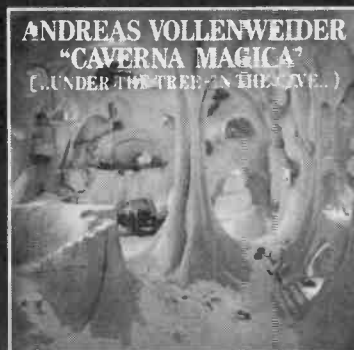
1987 NARM AWARD:
Best-Selling Album
Merchandised As Classical

CBS Records is proud to be such an important instrument in Andreas Vollenweider's exploration of new musical worlds.

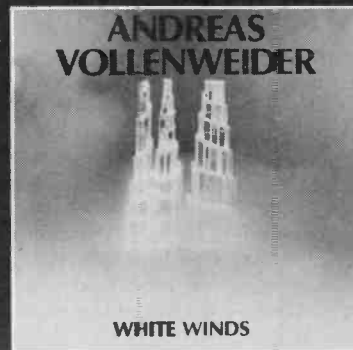
The journey continues...
Or CBS Records, chrome Cassettes and Compact Discs.



FM 37793



FM 37827



FM 39963

THE VOLLENWEIDER TRILOGY.

ITA Focuses On Technology, Retail

Sauter: \$50 Billion Industry By '90s

BY AL STEWART

HILTON HEAD, S.C. Convenience stores will soon alter the complexion of video retailing, while the introduction of high-resolution Super-VHS may have a similar impact for both hardware and software suppliers. These were just two of the topics discussed at the annual International Tape/Disc Assn. (ITA) meeting here March 11-14.

Keynote speaker Jack Sauter, former group vice president of RCA, recounted the explosive

growth he witnessed during his tenure with the company and said that with continued product innovations, the combined gross revenue of consumer electronics could reach the \$50 billion mark in the '90s.

The four-day conference, which drew close to 400 people from all facets of the magnetic-media business, focused mainly on changes in technology but also shed light on a shifting market for prerecorded video. Among the key topics:

- A large number of video specialty stores will be forced out of busi-

ness by the emergence of convenience stores that stock cassettes primarily to build traffic, according to Steve Wilson, vice president of the Fairfield Group. Wilson said stores carrying less than 1,000 cassettes—30% of the specialty store universe—are in jeopardy of losing their customers to the prices of convenience stores. Consumers, he said, "are going from store to store for a [specific] title, but they won't pay a dollar more for it."

- JVC's Super-VHS, "is a remarkable breakthrough," according to Joseph Roizen, president of Telegen, a technical consulting firm. Roizen reported on a recent trip to JVC headquarters in Japan and concluded

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Industry Leadership. Artists Glenn Frey, left, and Don Henley, center, join MCA Music Entertainment Group president Irving Azoff during the T.J. Martell Foundation's recent West Coast kickoff luncheon. Azoff will be honored at the foundation's upcoming dinner in New York on April 11.

Texas Confab Showcases Local Acts

Meet Lauds Regional Music

BY RAMIRO BURR

AUSTIN, Texas The importance of regional music scenes was a principal concern aired during the South By Southwest Music and Media Conference held here March 6-8.

More than 500 record industry representatives—producers, talent agents, artists, publishers, promoters, and others—participated in the conference, the first of its kind here. The event, attended by industry representatives from throughout the Southwest as well as New York and Los Angeles, was seen by

many as a smaller version of the New Music Seminar held every summer in New York.

Austin itself was the subject of much discussion. Carl Grasso, vice president of creative services/marketing at I.R.S., noted that Austin is a prime example of a musical hotbed that major record companies can't afford to ignore.

"The music scene here has a lot of soul that can't be manufactured by record companies," Grasso said in the opening session. "Our industry needs new blood always. Too many

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Irene Cara Loses Case

Against Geffen's Coury

LOS ANGELES The California Labor Commission has ruled against singer Irene Cara in her complaint against Geffen Records executive Al Coury.

The complaint, filed against Coury, Al Coury Inc., and Network Records, charged that Coury was acting as an agent—and not a record company—when Network released her records through Elektra and Geffen distribution deals.

California law requires all agents to be licensed. Coury has no agent's license.

Coury, senior executive of promotion and marketing for Geffen, says

he has spent "a small fortune" in defending his position throughout the dispute.

The ramifications of the decision are vast, adds Coury, particularly for every record label that doesn't have its own manufacturing and distribution.

Says Coury, "Other than the six or seven majors, all the record companies in existence really won this case too, because, obviously, if I had lost, the situation would have been that anytime a recording artist wanted to break his recording contract with a label that didn't have its

(Continued on page 75)

Allan Jaffe Dead At 51

NEW ORLEANS Allan Jaffe, the founder and owner of Preservation Hall in New Orleans, died March 9 of cancer. He was 51. Jaffe was instrumental in keeping traditional Dixieland alive and flourishing for the past three decades.

Born April 24, 1935, in Pottsville, Pa., Jaffe came from a musical family and began playing the tuba as a teen-ager. After attending the Univ. of Pennsylvania, he joined the army and was stationed in Fort Polk, La., where he developed an interest in New Orleans jazz. After his discharge in 1961, Jaffe moved to the Crescent City with his wife, where he spent time searching out traditional jazz.

At the time, Dixieland jazz was on its last leg. Few of the older musicians were still playing, and those

that were worked for tips or low pay in tiny clubs. Jaffe began hiring musicians to play in a small art gallery on St. Peter Street, which eventually became Preservation Hall.

At Preservation Hall, the musicians were given a regular place to play, and Jaffe paid them union scale or better. He also often helped them get their instruments out of pawn and pay their rent or medical bills.

By the late '60s, Jaffe began taking a Preservation Hall band on the road, playing not only in the U.S. but in Europe, the Soviet Union, and the Far East.

"No one did more for Dixieland than Allan Jaffe," says George Wein, who helped co-found the New Orleans Jazz and Heritage Festival.

(Continued on page 75)

Aretha Hits Top 10 For 17th Time;

Ronstadt On Pop Charts Three Times

ARETHA FRANKLIN'S duet with **George Michael**, "I Knew You Were Waiting (For Me)," leaps seven notches to No. 10 on this week's Hot 100, becoming her 17th top 10 hit. This enables Franklin to surpass **Connie Francis** as the female soloist with the most top 10 hits in the rock era. Francis accumulated 16 top 10 hits between 1958 and 1962.

Franklin establishes the new record just three weeks from the 20th anniversary of her first top 10 hit. She broke into the top 10 for the first time on April 15, 1967, with "I Never Loved A Man (The Way I Love You)."

"I Knew You Were Waiting" was produced by **Narada Michael Walden**, who also did the honors on Franklin's last two top 10 hits, "Freeway Of Love" and "Who's Zoomin' Who." Walden has two singles in this week's top 10: He also produced **Starship's** "Nothing's Gonna Stop Us Now," which jumps to No. 2.

The duet with Michael is the most successful of three Franklin pairings on Arista. "Love All The Hurt Away," a 1981 duet with **George Benson**, peaked at No. 46; "Sisters Are Doin' It For Themselves," a 1985 recording with **Eurythmics**, climbed to No. 18. (Incidentally, **Leroy Middleton Jr.** of St. Petersburg, Fla., notes that we omitted the latter hit in a recent Franklin item. We should have said that "I Knew You Were Waiting" is Franklin's sixth single since mid-1985 to climb higher on the charts than her celebrated 1982 comeback hit, "Jump To It.")

A final note: **Diana Ross** has accumulated 30 top 10 hits, but only 12 since she left the **Supremes** to launch her solo career.

FAST FACTS: **Linda Ronstadt** is on the pop charts this week with three different—and highly varied—collaborations. "Somewhere Out There," her Oscar-nominated ballad hit with **James Ingram**, is in the top 10 for the fifth straight week; at No. 38, "Trio," her new country/bluegrass album with **Dolly Parton** and **Emmylou Harris**, is the highest new entry on the Top Pop Albums chart; and "For Sentimental Reasons," her third and final set of pop standards with the late **Nelson Riddle**, inches up to No. 151.

"**Top Gun**" this week becomes the fourth title—and only the second recent theatrical release—to debut at No. 1 on Billboard's Top Videocassettes Sales chart. It follows "Raiders Of The Lost Ark," "We Are The World: The Video Event," and "Sleeping Beauty," the Disney evergreen that did the trick in November.

Janet Jackson this week becomes the third artist to remain in the top 40 for an entire year with singles from one album. Jackson first cracked the top 40 on

the Hot 100 on March 22, 1986, and has been there ever since. **Lionel Richie** remained in the top 40 for 15 months with singles from "Can't Slow Down"; **Cyndi Lauper** stayed there for 13 months with hits from "She's So Unusual."

Another Jackson note: "Let's Wait Awhile" drops to No. 3 on the Hot 100 after peaking last week at No. 2. Each of Jackson's five singles from "Control" has peaked in a different spot in the top five. "When I Think Of You" hit No. 1, "Nasty" reached No. 3, "What Have You Done For Me Lately" hit No. 4, and "Control" reached No. 5. (Our thanks to Adam Hammond of Bay City, Mich., for this item, and to Robert T. (Rob) Durkee of WAYY Altoona, Wis., for the preceding one.)

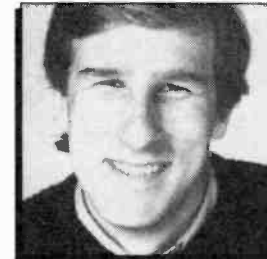
Herb Alpert's "Keep Your Eye On Me" jumps four notches to No. 8 on this week's Hot Black Singles chart. This isn't

Alpert's first top 10 black hit: His 1979 smash "Rise" climbed to No. 4 on that chart. The difference is that by the time "Rise" cracked the top 10 on the black chart, it was already No. 1 adult contemporary and No. 3 pop. But "Keep Your Eye On Me" isn't even listed on the pop or AC charts. It's breaking strictly off black airplay.

James Galway & the Chieftains' "In Ireland" debuts at No. 29 on the Top Compact Disks chart, even though it has yet to crack the Top Pop Albums chart. Another current title that is selling much better as a CD than an LP is "**The Tonight Show Band/Doc Severinsen**," which is No. 12 on the CD chart but only No. 141 on the album survey.

WE GET LETTERS: Tony L. Hill of Minneapolis notes that **Billy Vera & the Beaters'** "At This Moment" was the first waltz to hit No. 1 since the **Commandores'** "Three Times A Lady" in 1978. Four other waltzes hit No. 1 in the '70s: **Jim Croce's** "Time In A Bottle," **John Denver's** "Annie's Song," **Leo Sayer's** "When I Need You," and **Debbi Boone's** "You Light Up My Life."

Eric Fader of Riverdale, N.Y., calls the No. 99 peak of **Colin James Hay's** "Hold Me" single "one of the coolest receptions in recent memory for the first solo single by the former lead singer of a chart-topping band." Eric, we couldn't have put it better ourselves. Fader is also intrigued by the prevalence of two-word group names that are nonsequiturs. Among them: **Glass Tiger**, **Blow Monkeys**, **Georgia Satellites**, **Concrete Blonde**, **Frozen Ghost**, and the perennial in this category, **Psychedelic Furs**.



by Paul Grein

CDC-49122

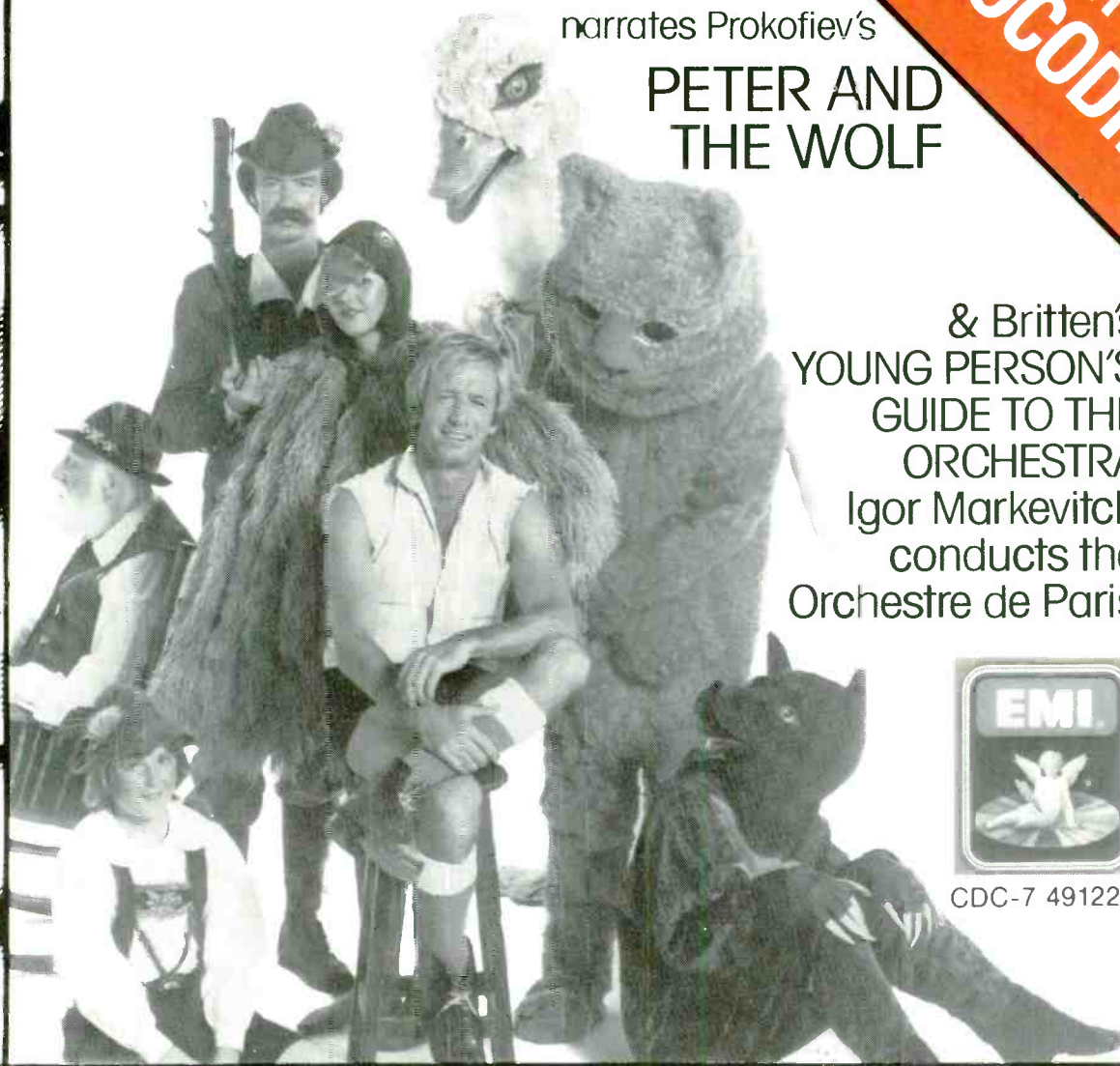
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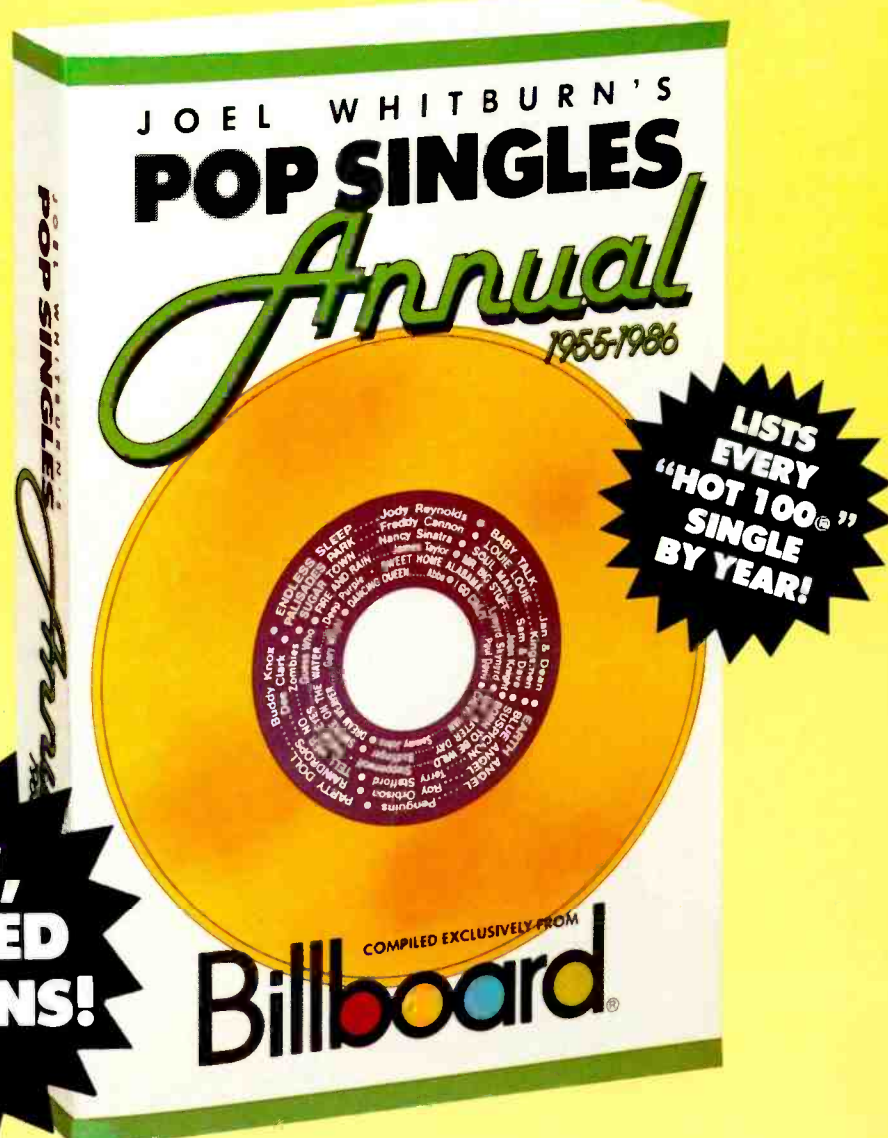
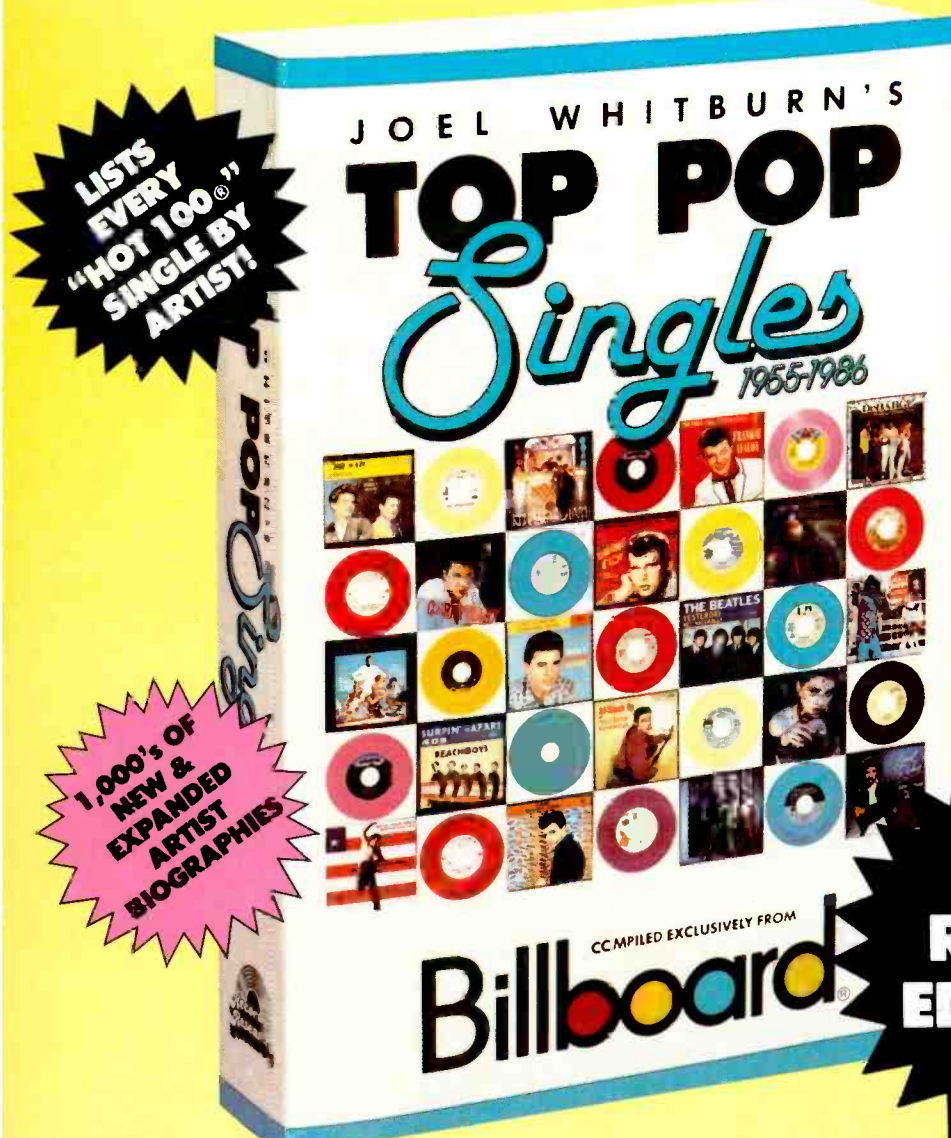


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The Beatles On CD

MONO: STRAIGHT DOWN THE MIDDLE

BY RUPERT HOLMES

Sometimes, in our industry, we get things right. And when a decision is made purely in the interest of principle, rather than seeing that one's principal acquires interest, there is cause to feel good about the music business, especially when compared to parallel industries.

At this writing, the worlds of film and television are torn over the advent of colorization—the addition via computer of color tint to many of America's classic black-and-white movies. These are films that were lit, photographed, and designed for a monochromatic medium. In some cases, the director intentionally chose black-and-white over the available color film stocks of the day.

While the colorization controversy continues to thrash away, very little has been made in the general press of a quite remarkable occurrence: the release on compact disk by Capitol/EMI of four early Beatles albums in mono. This is just as they were originally conceived, mixed, sequenced, heard, and enjoyed.

This is no small triumph, especially as these albums have also existed for some time in stereo (although admittedly a kind of *afterthought* two-track mix). After all, stereo is twice as good as mono. Or is it?

If there was a fifth Beatle, it was, of course, George Martin. His arranging and editorial contributions to the evolution of their style and development into a musical force cannot be overestimated. His impeccably polished mono mixes are a matter of record, and thankfully, now, a matter of CD.

Who can forget listening to the early Beatles albums in stereo? You

know: drums, bass, and guitars on the left, reverb on the right. On "Nowhere Man," for example, panning your amp's balance control to the right "soloed" the vocal track. This was interesting for those who enjoyed hearing the Beatles breathe.

And if one was suffering from nasal congestion, a quick cure was lis-

up to exactly the same level and positioned both channels in the center, there was the Phil Spector sound in all its glory.

I was asked to mix the record in stereo, and I refused. To do so would have made me feel like an urban developer making way for a railroad, having to decide who would live on the wrong side of the tracks.



'This is just as they were conceived, mixed, sequenced, heard & enjoyed'

Rupert Holmes, Tony Award winner for his "Edwin Drood," will produce Barbra Streisand's "Broadway 2" album.

tening to the intro of "Roll Over Beethoven" on headphones; Harrison's guitar break on the left, a vacuum of silence on the right. Suddenly, the rhythm track enters and your sinuses are totally cleared for a week.

One cringes to think of what Phil Spector's *wall of sound* would be like remixed for stereo.

Early in my career, I had the opportunity to add a new vocal to an old Phil Spector three-track. I brought up fader one—a tight rhythm section. I brought up fader two—everything else in the universe: strings, horns, the West Point Glee Club, timpani, another bass, a caravan of Gypsy tambourines, and all the echo the Grand Canyon has ever known.

When I brought the two faders

In remixing certain mono-conceived albums for stereo, one could make the analogy of a recipe for a salad dressing that calls for mixing oil and vinegar. Separating the two will not make each taste better. And, as in reprocessing for stereo, doubling the amount of dressing doesn't automatically make for a better salad.

One of the arguments used by proponents of colorization is that you need only turn your TV tint control all the way to the left to recapture the original monochromatic image, if that is what you prefer.

However, this is *not* the case, at least for the moment, on mono recordings reprocessed for stereolike effects. I know of no process that once applied to a recording can be removed by pushing the mono but-

ton on one's home amp (assuming that one still has such a button).

I bought a Glenn Miller album back in the '60s that had been "fixed" with a primitive form of digital delay. The end result, in stereo, was not bad, so long as you liked the idea of hearing two Glenn Miller bands play the same arrangements on different sides of the Felt Forum, one band always a fraction of a second ahead of the other.

I liked it particularly when the eight Modernaires sang with the Tex Beneke twins. Played in mono, this same album sounded like the flange on a rap record about robots.

To RCA Records' credit, this album, along with a number of legendary classical albums, has since been *re-re-released* in vibrant mono.

On my very first album, "Wide-screen," producer Jeffrey Lesser and I frequently mixed whole sections of songs in de facto mono in order to make the orchestral explosions in stereo seem even more dramatic.

It's not hard to envision an artist of the credibility and commerciality of Bruce Springsteen deciding that his next recording should be made in mono to achieve a particular atmosphere. Try to imagine the movies "Raging Bull" and "Manhattan" in color, and you'll know what I mean.

For all the reasons cited, and for a score more, we can be grateful to the minds that prevailed at Capitol/EMI who chose to preserve on CD the original mixes, sequencing, and intentions of these brilliant and landmark monophonic Beatles albums.

As a benevolent veterinarian once said of a particularly vital collie: "If it's working, don't fix it."

"disk" has always been the standard spelling. More importantly, it is the spelling universally used in the data-processing industry. Asking them to spell "disc" with a "c" would be as logical as asking them to spell "computer" with a "k."

Rick Aster
Breakfast Communications
Philadelphia

FINANCIAL ADVICE

I'm writing to offer both criticism and praise. The criticism is that your financial section is too small.

With the bad news out of the way, I would like to say that you impart a wealth of valuable information in this small amount of space.

In this section someone like myself can arm himself with information that is so valuable when it's time to talk contract. It's the information a new artist or music business entrepreneur needs so that he does not get taken advantage of and can market himself in the best way possible.

Elliot M. Simon
Brooklyn, N.Y.

CROSSING OVER CATEGORIES

I applaud Billboard for having the insight to initiate the Hot Crossover 30 chart. I also applaud the 18 charter reporting stations, especially the five that report exclusively to the chart. As a partner in a music information service for nightclubs, I find it refreshing to know that there is still some hope for radio.

Don't get me wrong. I do not advocate extreme programming to the right or left. I'm just glad to see that there are PDs out there willing to take a chance on music that may not fall into a specific category.

My hat is off to WHQT Miami, KPWR Los Angeles, WQHT New York, WMYK Norfolk, Va., and WOCQ Ocean City, Md., for their creativity and for daring to be different. How about it, Houston?

Earl Francis
DataTrax Music Service
Houston

LETTER PERFECT

A stronger response is needed to those who would enlist Billboard in their pointless and futile campaign to change the spelling of "disk" to "disc" (Letters, March 7).

I guess people like the way the letter "c" is round, like a disk. But



A STEP BACKWARD

I must express my disappointment with the mono-only release of the Beatles' first four compact disks. Even after reading the coverage in the March 7 Billboard, including the interview with George Martin, I still wish the alternate stereo versions had been issued.

Having listened to the original stereo U.K. and the Mobile Fidelity half-speed master LPs of the same, I bemoan the step backward into mono in the format of the future.

John Adkins
Mesa, Ariz.

PURE BLASPHEMY

I'm writing to express my shock and dismay over the recent compact disk release of Led Zeppelin's "Physical Graffiti."

At the end of "In My Time Of Dying" (disk one, track three) there are 20 seconds or so of the original track omitted, where Robert Plant sings "... cough," and John Bon-

ham can be heard saying, "That's going to be the one, isn't it," as others mutter in the background. Granted, this is not actually music, but it is part of the original album as Led Zeppelin released it, and it is meaningful to many fans of the band.

To my mind, it's akin to editing off the end of the Beatles "Let It Be" album where John says, "I hope we passed the audition." Pure blasphemy!

It's annoying to shell out the high prices asked for a CD package and find less than half the album's original cover art represented in the enclosed booklet, and then discover tampering with the original programming.

Lately, I've sensed a lack of concern for the consumer in the record industry's handling of the CD phenomenon. It makes it kinda hard to muster up much sympathy for the industry on the home taping "crisis" we hear so much about. If these things ever do kill the industry (highly improbable), I would only say, "It served them right."

Hugh Jones
Seattle, Wash.

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U2 Single Won't Have To Make It Without Top 40

BY KIM FREEMAN

NEW YORK U2 appears to have an instant top 40 hit on its hands with "With Or Without You," the lead single off its fifth album, "The Joshua Tree." The single debuted on the Hot 100 chart last week at No. 60, thanks to out-of-the-box adds from almost half of the chart's 225 reporters. This week, it jumps to 44.

Album rock adds gave the single a No. 10 debut on the Album Rock Tracks chart, and it moves up to No. 3 this week.

The closest thing U2 has had to a top 40 hit is "(Pride) In The Name Of Love," which peaked at No. 33 on the Hot 100 chart in December 1984.

U2's acceptance at top 40 this time around comes as little surprise, says Island vice president of pop promotion Bob Catania. "We were expecting a big response, but probably not this huge," he says. "Mainly, it's based on the sound of the record—it's an obvious hit." Catania

says U2's top 40 acceptance represents a phenomenon whose time has come. "I don't think a day has gone by since I joined Island that I haven't promoted U2. Just in the normal course of business, I've always tried to educate people to what's going on with U2." (See story, page 22.)

That approach has centered on filling in top 40 on U2's outstanding sales and touring base throughout its existence. Other than that, it's "letting the music do the talking," Catania says.

"We'd be committing suicide if we didn't play this," says Sue O'Connell, MD of progressive top 40 WXKS-FM Boston. Being based in Boston—a college town—has allowed WXKS to play U2 throughout most of its career, and O'Connell says "With Or Without You" is the most accessible song the group has done to date. Her decision to add the track immediately was also aided by big requests. The single's release comes "at a good time because

there is so much dance-oriented music out now," she says. "Records like this and the Bryan Adams are very refreshing right now."

KBEQ Kansas City PD Steve Perun had a different reason for adding "With Or Without You" immediately. "There is a need for top 40 to start dabbling in the alternative arena, as long as it's a song that fits top 40," he says. "We've got an image—of playing Madonna and the same records over and over again—to overcome. Playing a record like this will generate a good reaction from listeners who perceive us as being that way. Plus, this record is a long-awaited one to many people."

With top 40 on the bandwagon, Island is now in the tricky position of stretching U2's reach beyond the album rock and college stations that established the group's career without neglecting those formats in the process. "We're certainly cognizant of the fact that album and college radio have laid the groundwork for U2," says Catania. "But ultimately, we're all looking for that mass-appeal success. Any intelligent album programmer is going to realize that a band like U2's mass-appeal success is a reflection on their format. Album programmers must feel very proud about bringing this to mass-appeal acceptance."

Album rock's role in breaking U2 will be recognized with "fair and equitable" Island promotional support behind "The Joshua Tree," Catania says. "Basically, we're putting the onus on stations to come up with creative promotions," says Catania. "We feel album rock can focus on

catalog depth—the 'We're the ones who played U2 from the beginning' factor. So, we might suggest album rockers give away a U2 CD catalog, whereas top 40 may go with the more traditional cassette giveaway."

In addition to being thrilled for the group itself, Catania says U2's mass acceptance should open new doors for Island as a mainstream label. Catania gives most of the credit

for Steve Winwood's success to Warner Bros. Robert Palmer, he says, has been Island's one major top 40 act. "But prior to that, for seven years we had no consistent Island artist for top 40. U2 now gives us not only a nice entrance [to top 40], but nice leverage, too."

"As a promotion person, you wait a lifetime to promote a record like this. This is the one you tell your grandchildren about," he concludes.



Programmers reveal why they have jumped on certain new releases.

TOP 40

For something "completely different," KATD San Jose, Calif., program director Bob Harlow recommends Don Dixon's "Praying Mantis" (Enigma/Capitol), a single that is performing well with KATD's teens and 18-34's, he reports. Effective in the novelty category is Dr. Dave's "Vanna, Pick Me A Letter" (TSR), a Vanna White/"Wheel Of Fortune" spoof that is the No. 1 request across all demos at KATD. Generating response from adults after daytime exposure is Kenny G's "Song Bird" (Arista), a jazzy instrumental. Generating controversy from religious zealots is XTC's "Dear God" (Geffen). "There is a very vocal minority that thinks this record is antireligious," Harlow reports. "But so far the calls are running 20-1 in favor of the song." Also doing well is the latest from local heroes Eddie & the Tide, "Weak In The Presence Of Beauty" (Atco); the Thompson Twins' latest, "Get That Love" (Arista); and the Cutting Crew's "(I Just) Died In Your Arms" (Virgin).

ALBUM ROCK

Cyndee Maxwell, assistant PD at KWHL Anchorage, Alaska, is raving about new artist John Philips and his album track "A Little Bit Of Faith" (Atlantic). "He's got great, strong vocals, the song is easy to listen to, and it could be a hit if enough people find it," she says. Last week's Billboard Power Track, "Should I See" (Atlantic) by Frozen Ghost, is a "double whammy" on Maxwell's list of listener lures; she credits the cut's "great beat, great melody, and great lyric content." Fleetwood Mac's "Big Love" (Warner Bros.) is a definite hit at KWHL, and Poison's "Talk Dirty To Me" (Enigma/Capitol) is a "fun song no matter how old you are—providing you've got a party background." Finally, Lou Gramm's "Ready Or Not" (Atlantic) has moved into power rotation and stands as a great follow-up to Gramm's solo debut, "Midnight Blue," Maxwell says.

CROSSOVER

WMYK "K-94" Virginia Beach/Norfolk, Va., PD Dave Allan made an automatic add of the Breakfast Club's "Right On Track" (MCA). "It seems like another 'C'est La Vie' in that it sounds like it could have started on urban radio but it's starting at top 40. Allan is giving heavy consideration to the First Circle's "Working Up A Sweat" (EMI America) and the Blow Monkeys' "Doesn't Have To Be That Way" (RCA). The PD says the latter track is a perfect crossover-station candidate because the hook-laden melody appeals to urban listeners while the vocal is a little more in the Tears For Fears vein that appeals to top 40 audiences.

COUNTRY

WSM Nashville PD Jay Phillips says he was knocked out by two recent projects: Charley Pride's "Have I Got Some Blues For You" (16th Avenue/Capitol) and Moe Bandy's "When I'm Too Old To Die Young" (MCA/Curb). The former features "Charley Pride doing what Charley Pride does best—a strong story song," says Phillips. Bandy's latest represents a "departure from the honky-tonk songs he's done before," the PD says. "I'm really impressed with the arrangement and production, and it features good lyrics that everybody can relate to." Getting strong consideration at WSM is "When I'm Over You (What You Gonna Do)" (Evergreen) by new artist Mickey Clark. "It's a simply done ballad featuring great lyrics and vocals," Phillips reports.

KIM FREEMAN



They Love "Live From L.A." A crew of album rockers poses after wrapping a week of star-studded "Live From L.A." remote broadcasts from Carlos 'N' Charley's during Grammy week, a co-venture promotion offered by Under New Management and California Radio. Standing, from left, are production staffer Lisa Bevis; WIYY Baltimore's Tom Evans; California Radio's Maddy Goldberg, Bruce Goldberg, and Z Zimmermann; KISW Seattle's John Rody and Doug Cooper; WYSP Philadelphia's Ed Sciaky and Bob Payne; WBCN Boston's Dave Powers; WHTX Pittsburgh's Larry O'Brien; KISW's Jon Robbins; and WHTX's John Garry. In front, from left, are California Radio's John McGhan; KYYS Kansas City's Ellen Gerdes and Skid Roadie; WIYY's Chris Emry; I.D.B. Satellite Services' Rich Findlay; WXRK New York's Bob Kranes and Meg Griffin; and WBCN's Mark Parenteau and Dave Mason.

Washington Roundup

THERE THEY GO AGAIN . . . Just when you thought it was over, the FCC has decided it will reactivate most of the comparative renewal hearings involving the remaining stations licensed to RKO General Inc. Six months of mediated negotiations by the commission failed to produce anything near a comprehensive settlement to spin off the stations. RKO has been in hot water at the FCC since 1980, when its parent company, Gencorp (formerly General Tire & Rubber), was found guilty of corporate no-no's. Things should really get complex following the March 9 announcement that Gencorp has agreed to sell KHJ-TV in Los Angeles to Walt Disney Inc. for \$320 million; the station was the big pole holding up the FCC's three-ring circus concerning RKO's qualifications as a licensee.

BILL HOLLAND

Independent country record promoters chafe at the refusal of some stations to take their calls . . . see page 33

newsline...

BOB MOUNTY will resign his post as executive VP of NBC Radio in the near future. Mounty has been with NBC for 12 years and was with Metromedia Radio (now Metropolitan) for several years prior to that. Mounty's position will not be filled; all O&O GMs are slated to report directly to NBC president Randy Bongarten following Mounty's departure.

BILL BURNS assumes the VP/GM spot at Gannett's KKBQ-AM-FM Houston, replacing Jay Cook, the newly promoted president of Gannett's radio division. Burns was most recently VP/GM of WWBA-FM Tampa, Fla.

HERITAGE COMMUNICATIONS, Des Moines, Ill., will sell WBEE Chicago to Mariner Broadcasters. Charles Sherrell, WBEE GM for 15 years, is president of Mariner.

DAVID LISTON is elevated to VP/GM of WTHI-AM-FM Terre Haute, Ind. He was the stations' manager.

Featured Programming

TO CATCH UP on syndication's head count: **Debra Seyler** is named corporate VP at **Westwood One**. Seyler will be based in the New York office and will be responsible for strategic planning and development, encompassing all departments of Westwood One. She will report directly to WWI chief Norm Pattiz . . . **Patricia Rosen** is appointed director of entertainment program clearance for **ABC Radio Networks**. Rosen comes to ABC after a four-year stint at NBC . . . **Louis Severine** is promoted to senior VP, **ABC Radio Networks**. Severine will continue as director of sales for the network, a position he has held since 1978. He has been with ABC since 1967.

TRG COMMUNICATIONS INC., New York, will bow its first foray into radio syndication with "**Strong Sounds**" on March 30. "Strong Sounds" is a daily 90-second feature aimed at album rock stations. The shortform series uses a music/interview format and targets the 18-34 male market. Three days of the weekly series will focus on established rock artists and two days are devoted to emerging acts.

TRG Communications is a 14-year-old marketing and promotion agency with offices in Beverly Hills and New York. The Nissan Motor Corp. came to TRG knowing that it wanted to use rock to sell the idea of trucks as first vehicles to the 18-34 male demo and provide an opportunity for local Nissan dealers to tie in local advertising to national spots.

TRG worked out the specifics and is using **Out-Q Media**, Union, N.J., to do the actual production. **WPLJ** New York afternoon driver **Pat St. John** will be host. TRG has a strong commitment from Nissan, and the program will be awarding trucks in regular giveaways.

PREMIER RADIO NETWORK of Los Angeles and New York has successfully retained the strong clearances brought to the banner when **Steve Lehman Productions** and **Plain-Rap Inc.** joined forces. Premier has been the official banner since Feb. 3 and has four programs in the current catalog.

Premier's most recent offering is "**The Golden Age Of Radio Theater**." The result of a joint venture between Premier and the **Broadcasting Connection**, Seattle, classic programs such as "The Lone Ranger" and "The Shadow" are offered as a weekly five-hour package.

Premier is touting its "**Plain-Rap Top 40 Countdown**" as the third-largest countdown show in the nation, a claim based on 170 clearances in 45 of the top 50 markets. The countdown/interview show is nationally syndicated but is produced by each subscribing station individually. Fifteen to 20 celebrity interview segments are provided each week as well as the timed script.

Four hours of programming are

provided for each week and an optional music bed is available. It's the appeal of having a national countdown show with a local sound that has given this show its strong base of support.

Two 90-second programs are also available from Premier. "**National Lampoon True Facts**" is a comedy offering taken from the feature of the same name and "**The Cla'ence Update Of ABC's All My Children**" is Brad Sander's (Cla'ence's) funny and popular encapsulation of the soap. Premier can be reached at 213-467-2346.

STAR MAGIC RADIO, Teaneck, N.J., was delivered a tragic blow when **J.D. Holiday**, host of the company's "**Urban Overdrive**" show, was killed in a hit-and-run accident in January. Star Magic has finally filled the co-host chair opposite **Diana King** with **WNJR** Newark's **B.J. Stone**. Stone will make his bow as co-host for the two-hour weekly with the April 3 installment.

NBC Radio Entertainment is canceling the "**Soupy Sales Moldy Oldies**" show. The move was primarily a programming decision, according to **Willard Lockridge**, VP/GM NBC Radio Entertainment. The top 40 oldies show will have its final broadcast on March 27.

CHANGES: **DIR Broadcasting's** country concert series, "**The American Eagle**," will go from a weekly to a monthly offering with its April 4 airing. DIR says it wants to focus only on the biggest and best country acts currently performing. With a monthly schedule, they will be able to be more selective in choosing the artists they record . . . **CBS Radio Programs** is changing the title of its new "new age" music show prior to the March 30 bow (Billboard, March 21). The title "**New Era**" replaces "**The New Age Show**" . . . **Denny Somach Productions** (which produces "New Era") has expanded to new offices. The new phone number is 215-446-7100 . . . **United Stations Programming Network's** move is not a consolidation of its production operations with **United Stations Radio Networks**. **USPN** has simply moved to larger quarters. **PETER J. LUDWIG**

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

March 23-29, **Jeff Beck**, Legends Of Rock, NBC Radio Entertainment, one hour.
 March 23-29, **Santana**, Off The Record With Mary Turner, Westwood One, one hour.
 March 23-29, **Phil Collins**, Rock Today, MJI

Broadcasting, one hour.
 March 23-29, **Mel McDaniels**, Live From Gilley's, Westwood One, one hour.
 March 23-30, **Tom Johnston/Doobie Brothers**, Classic Cuts, MJI Broadcasting, one hour.
 March 24, **Pretenders**, Live From Chicago Special, Westwood One, 90 minutes.
 March 27, **Peter Gabriel/Pointer Sisters**, Party America, ABC Radio Network, two hours.
 March 27, the **Judds**, Music Of America, ABC Radio Network, 90 minutes.
 March 27-29, **Motown's Solo Ladies**, Motor City Beat, United Stations, three hours.
 March 27-29, **Reba McEntire**, Country Today, MJI Broadcasting, one hour.
 March 27-29, **Steve Miller**, Rock Watch, United Stations, three hours.
 March 27-29, **John Scofield**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
 March 27-29, **Huey Lewis & the News**, Superstars Of Rock Concert, Westwood One, 90 minutes.
 March 27-29, **Pete Townshend/David Gilmour/Chrissie Hynde**, King Biscuit Flower hour, DIR Broadcasting, one hour.
 March 27-29, **Sonny & Cher**, Rock, Roll & Remember, United Stations, four hours.
 March 27-29, **REO Speedwagon/U2**, Rock Chronicles, Westwood One, one hour.
 March 28, **Michael Martin Murphey**, The American Eagle, DIR Broadcasting, 90 minutes.
 March 28-29, **Dave Edmunds**, Rock Over London, Radio International, one hour.
 March 28-29, **Alvin Lee**, Part 1, Rock Connections, CBS RadioRadio, one hour.
 March 28-29, **Groups In Country Music**, Country Close-Up, ProMedia, one hour.
 March 28-29, **Ready For The World**, On The Radio, NSBA Radio Network, one hour.
 March 28-29, **Jan & Dean/Eric Burdon**, Reelin' In The Years, Global Satellite/ABC Radio Networks, three hours.



At last! Alvin's first motion picture soundtrack is here.

Look out, Dave.

Alvin and the boys are at it again — this time in their first full-length animated motion picture! And to celebrate, they're planning . . .

- Public Appearances
- Music Videos
- Merchandise Tie-ins

But that's not all, Dave.

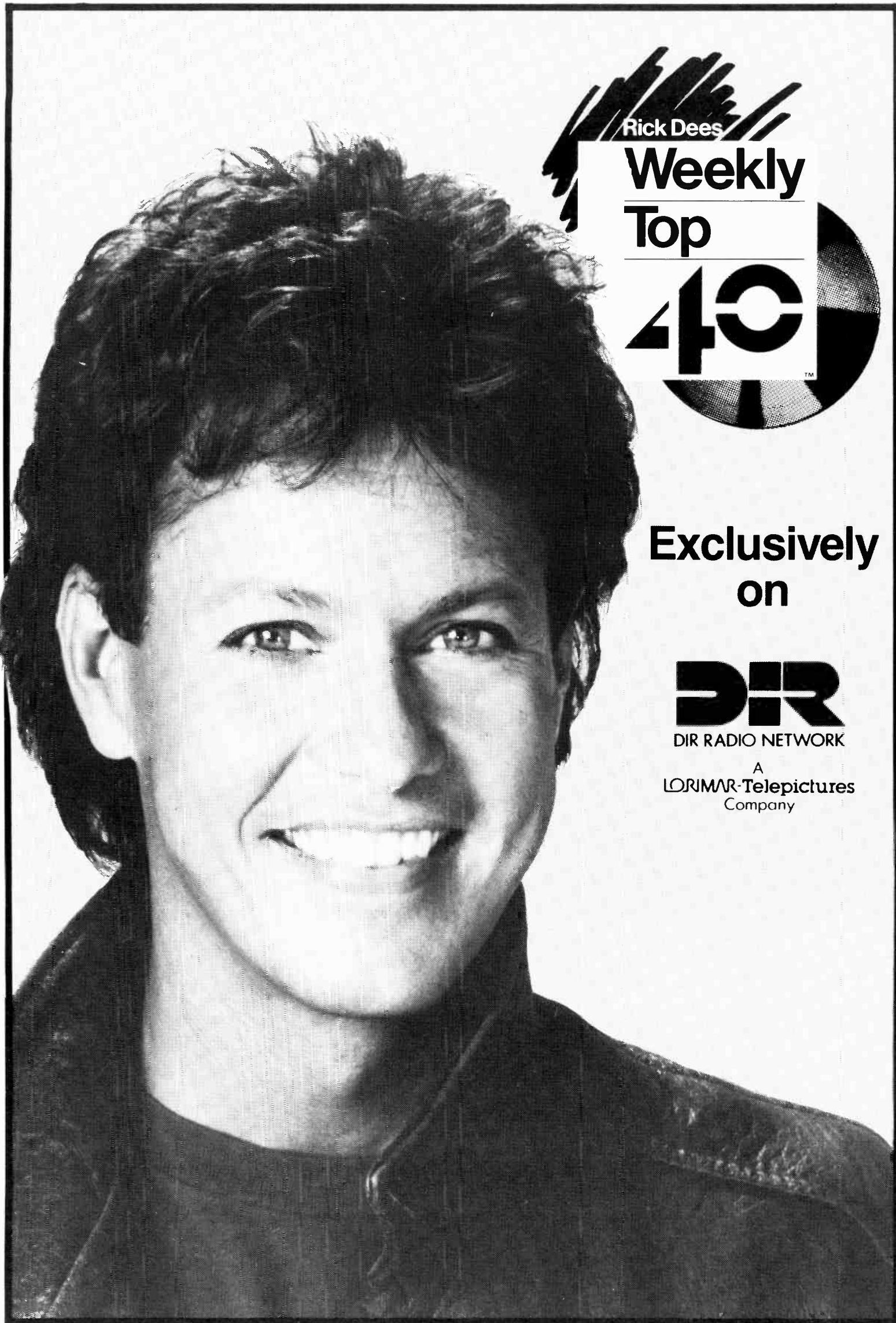
This movie is packed full of fun-filled rock 'n' roll songs — Chipmunk style! So watch out. Alvin's first motion picture and soundtrack are coming your way from Bagdasarian Productions. Look for the soundtrack only on Buena Vista Records and Tapes.

For further information, contact Sandy Spector at Disneyland/Vista Records and Tapes,

350 S. Buena Vista Street,
 Burbank, CA 91521
 (818) 840-1665.



"The Chipmunk Adventure" distributed by Hemlock Records



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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Rich Girl**, Daryl Hall & John Oates, RCA
2. **Dancing Queen**, Abba, ATLANTIC
3. **Don't Give Up On Us**, David Soul, PRIVATE STOCK
4. **Don't Leave Me This Way**, Thelma Houston, TAMLA
5. **Love Theme From "A Star Is Born"** (Evergreen), Barbra Streisand, COLUMBIA
6. **Southern Nights**, Glen Campbell, CAPITOL
7. **The Things We Do For Love**, 10cc, MERCURY
8. **Hotel California**, Eagles, ASYLUM
9. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
10. **Maybe I'm Amazed**, Wings, CAPITOL

POP SINGLES—20 Years Ago

1. **Happy Together**, Turtles, WHITE WHALE
2. **Dedicated To The One I Love**, Mamas & the Papas, DUNHILL
3. **Penny Lane**, Beatles, CAPITOL
4. **There's A Kind Of A Hush**, Herman's Hermits, MGM
5. **Baby, I Need Your Lovin'**, Johnny Rivers, IMPERIAL
6. **Sock It To Me—Baby!**, Mitch Ryder & the Detroit Wheels, NEW VOICE
7. **For What It's Worth**, Buffalo Springfield, ATCO
8. **My Cup Runneth Over**, Ed Ames, RCA
9. **Love Is Here And Now You're Gone**, Supremes, MOTOWN
10. **Ruby Tuesday**, Rolling Stones, LONDON

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS
2. **Hotel California**, Eagles, ASYLUM
3. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
4. **A Star Is Born (Soundtrack)**, Barbra Streisand & Kris Kristofferson, COLUMBIA
5. **Leftoverture**, Kansas, KIRSHNER
6. **John Denver's Greatest Hits, Vol. 2**, RCA
7. **Boston**, EPIC
8. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
9. **Love At The Greek**, Neil Diamond, COLUMBIA
10. **This One's For You**, Barry Manilow, ARISTA

TOP ALBUMS—20 Years Ago

1. **More Of The Monkees**, COLGEMS
2. **Between The Buttons**, Rolling Stones, LONDON
3. **The Monkees**, COLGEMS
4. **Dr. Zhivago (Soundtrack)**, MGM
5. **S.R.O.**, Herb Alpert & the Tijuana Brass, A&M
6. **Supremes Sing Holland-Dozier-Holland**, MOTOWN
7. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
8. **The Temptations Greatest Hits**, GORDY
9. **That's Life**, Frank Sinatra, REPRISÉ
10. **My Cup Runneth Over**, Ed Ames, RCA/VICTOR

COUNTRY SINGLES—10 Years Ago

1. **Lucille**, Kenny Rogers, UNITED ARTISTS
2. **It Couldn't Have Been Any Better**, Johnny Duncan, COLUMBIA
3. **Southern Nights**, Glen Campbell, CAPITOL
4. **Adios Amigo**, Marty Robbins, COLUMBIA
5. **Don't Throw It All Away**, Dave & Sugar, RCA
6. **Paper Rosie**, Gene Watson, CAPITOL
7. **She's Pulling Me Back Again**, Mickey Gilley, PLAYBOY
8. **She's Got You**, Loretta Lynn, MCA
9. **(You Never Can Tell) C'est La Vie**, Emmylou Harris, WARNER BROS
10. **Mockingbird Hill**, Donna Fargo, WARNER BROS

SOUL SINGLES—10 Years Ago

1. **Trying To Love Two**, William Bell, MERCURY
2. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
3. **At Midnight (My Love Will Lift You Up)**, Rufus featuring Chaka Khan, ABC
4. **Love Is Better In The A.M.**, Johnnie Taylor, COLUMBIA
5. **I Wanna Get Next To You**, Rose Royce, MCA
6. **Sometimes**, Facts Of Life, KAYETTE
7. **There Will Come A Day (I'm Gonna Happen To You)**, Smokey Robinson, TAMLA
8. **I'm Your Boogie Man**, K.C. & the Sunshine Band, TK
9. **Reaching For The World**, Harold Melvin & the Blue Notes, ABC
10. **The Pride (Part 1)**, Isley Brothers, T-NECK/EPIC

ASCAP winners dominate songwriter categories.



Burt Bacharach

Song of the Year
"That's What Friends Are For"

**Gary Bias &
Louis A. Johnson**

Best Rhythm & Blues Song
"Sweet Love"

Jamie O'Hara

Best Country Song
"Grandpa (Tell Me 'Bout The Good Old Days)"

Stephen Sondheim's

"Follies in Concert"
Best Musical Cast Show Album

Witold Lutoslawski*

Best Contemporary Composition
"Sym. No. 3"

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AND THE BEAT GOES ON

Warners Files Suit Against KIIS-L.A. Over Early Play Of New Prince Single

ROYAL PRINCE PAINS: Warner Bros. did indeed file its suit against KIIS Los Angeles for playing Prince's "Sign 'O' The Times" early (Billboard, March 7). The suit was filed March 12 at the Los Angeles County Superior Court. It asks the court to enjoin and restrain KIIS from playing tracks before being "notified in writing by W.B. that W.B. has released to all stations promotional copies of the same" and from claiming that KIIS and any Gannett outlet have exclusive rights to broadcast its product. Warner Bros. is asking for \$1 million in punitive damages.

As was suspected, the Warners suit makes reference to KIIS' early jump on Prince's "Parade" album last year and the resulting boycott threats from many urban stations. One of the basic points of the suit is Warners' claim that KIIS' refusal to abide by Warners' air-play-date requests is jeopardizing the label's relationships with other stations.

KIIS spokesman **Dan Acree** says, "It's too early to tell" how KIIS will respond to the charges. "We've got to analyze what the charges are supposed to be."

DON KELLY leaves his position as PD at AC outlet WYYY "Y-95" Syracuse, N.Y., to assume the same role at WWMX "We Mix" Baltimore. The move will take effect in the next few weeks, and Kelly's replacement at Y-95 has yet to be named.

MIKE BRADLEY is the new PD at adult hit outlet WDTX Detroit, a move up from the assistant PD role. Bradley's promotion follows the decision of former PD **Jim Harper** to concentrate solely on the morning show... **Michael Hayes** is promoted to assistant PD at WHLY Orlando, Fla., while keeping his MD and evening drive duties. Also there, midday man **Michael Jay** gets new responsibilities as production director... **Mike Donovan** moves from mid-days at WRAL Raleigh to the same shift at WBCY Charlotte, N.C.

MIKE SCHAEFER resigned his post as Virgin's West Coast regional promotion manager. He has nothing but praise for the Virgin staff but says the job is no longer in line with his career ambitions. Now, we all know the former KIIS programmer is a diehard Los Angeles fan and that he loves radio. Just to plant a seed, consider for a moment that a new top 40 station in Los Angeles has been the subject of rumors for some time. H&G Broadcasting's **KTNQ** and **KLVE** are sitting there as the highest-rated Spanish outlets in the market. But keep in mind that top 40 hotshots **Buzz Bennett** and **Mark Driscoll** are now in high seats at H&G. Will they be able to resist entering the top 40 battle?

At any rate, Schaefer says he is considering a wide range of options. He can be reached at 213-934-9288.

MALRITE'S country combo **KLAC/KZLA** Los Angeles is the other combo that's been rumored to be going top 40 for a long time. We've always found that hard to buy—and much harder now as **Lee Logan** moves from the PD spot at WUSN Chicago to program KLAC. That leaves combo operations manager **Bob Guerra** more time to concentrate on the FM and just creates more evidence of Malrite's commitment to the country format. According to Guerra, Logan's arrival will see KLAC in a more full-service-oriented direction in hopes of maintaining the upward ratings swing the station has been

on since June.

PROMOTION DEPARTMENT: Did we forget to let you know that **Jane Shayne** is the new director of advertising/marketing/promotion at KTWV "the Wave" Los Angeles? She's direct from WPIX New York. Another New Yorker on staff there is Shayne's assistant **Lois Ruben**, who was on the WXRK team... Replacing Shayne at WPIX is **Sandy Weinberger**, who arrives from the publicity coordination post for Macy's... The new promotion director at **KZEW Dallas** is **Allen Lombard**, while **Jann Jenkins** arrives at cross-town **KTKS** in the same post.



by Kim Freeman

Pat Reynolds leaves his afternoon post at **KPSI "Power 101"** for an air shift at **KSDO San Diego**. And **KPSI's** late-evening man **Jay West** heads for the same shift at **KIVA "Power 105" Albuquerque, N.M.**... Watch for **KCPW Kansas City, Mo.**, to hit the spring sweep with its first set of splashy television spots, as **PD Dene Hallum** was caught at SuperSpots in L.A. wrapping up the campaign.

ABOUT TOWN: **WXRK** New York assistant PD **Bob Kranes** was caught hanging out and hanging in till the wee hours during two great Gotham shows March 12. First, it was a packed house for Epic's **Gregg Allman** at the Ritz, then a roster of CBS folks long enough to fill half this column moved on to overtake the Lone Star balcony for two sets from new Epic signing the **Radiators**. This group calls its style "fish head music," and we can't offer a better description except that it's wild, fun rock'n'roll, and we're looking forward to its August debut album. Some NAB-goers might remember the Radiators from when they cleverly positioned flier-distributors to NAB party-departers in their New Orleans hometown last September, to draw programmers to a gig. A tit of the tat to former E/P/A rock promotion man **Michael Caplan** for finding the group shortly after moving to the a&r depo.

Meanwhile, **WXRK's Madame** joined us to see Atco singles director **Bruce Tennenbaum** do his improv thing over the weekend. Add to that the magic skills of Columbia's **Paul Rappaport** and comic cut-ups of his Epic counterpart **Harvey Leeds**, and we think we've got the cast for some kinda wonderful rock'n'roll movie.

At the risk of sounding like we're on the **WXRK** payroll, we just have to rave about the station's live St. Patrick's Day broadcast all day from the Manhattan Brewery. The spontaneity of these live broadcasts creates a lot of fun, and the list of artists, from **Lou Gramm** to the Washington Squares, really made the station sound like rock'n'roll headquarters.

DON'T MISS the Fat Boys' upcoming "Protect Yourself" condom rap on Tin Pan Apple/PolyGram. The nutty trio held an in-studio press conference last week in Gotham that drew coverage from several local TV outlets, and a mention on Dr. Ruth's programs. Also forthcoming from the logo is a Fat Boys/Mike Love version of "Wipe Out," generated by the Beach Boy's appearance in the Fat Boys' forthcoming "Disorderlies" film.

And speaking of protecting yourself, NBC Radio has a three-hour, national call-in show about AIDS slated for April 26. The help-and-information-oriented program will feature various experts answering questions about the disease.



Island's Hot!!



U2 "With Or Without You"

From the Album "Joshua Tree"

"Based on the past track record of the band in Dallas, we felt safe adding this new song early, particularly when you consider that it sounds like it has the most mass appeal hit potential of anything they've done so far!"

John Roberts KEGL Dallas

"It is extraordinary when expectations are high that the goods are delivered. In the case of U2, not only were mine met, but the audiences as well. Instant reactions via requests and demands at retail!"

Kid Leo WMMS Cleveland

Billboard HOT 100 moves **64** to **44**
Power Pick Airplay

Julian Cope



"World Shut Your Mouth"

From the Album "Saint Julian"

"World Shut Your Mouth" has that much needed rock element — if gets immediate response!"

Paul Christy
KRBE Houston

"After three weeks of airplay, it's already top 20 in requests!"

Lindsey Burdette
Z93 Atlanta

"Immediate phone response"
Tom Cunningham
WPST Trenton

Billboard
HOT 100
moves
93 to **90**



ISLAND RECORDS



Watching Out. KBLX Berkeley staffers rush in to take a listen to Patrice Rushen's new Arista single and album "Watch Out." Pictured, from left, at the quiet storm station are KBLX MD Kim Hughes, Rushen, KBLX personality Chris Lewis, promotion director Judy Kaneko, and personality Belle Nolan.

FOR WEEK ENDING MARCH 28, 1987

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	5	CLUB NOUVEAU WARNER BROS.	★★ NO. 1 ★★ LEAN ON ME 5 weeks at No. One
2	3	4	5	JODY WATLEY MCA	LOOKING FOR A NEW LOVE
3	2	2	5	JANET JACKSON A&M	LET'S WAIT AWHILE
4	6	18	3	PRINCE PAISLEY PARK	SIGN 'O' THE TIMES
5	4	3	5	EXPOSE ARISTA	COME GO WITH ME
6	5	9	5	THE COVER GIRLS FEVER	SHOW ME
7	9	14	5	A. FRANKLIN/G. MICHAEL ARISTA	I KNEW YOU WERE WAITING
8	7	6	5	DONNA ALLEN 21/ATCO	SERIOUS
9	8	16	4	GENESIS ATLANTIC	TONIGHT, TONIGHT, TONIGHT
10	15	19	4	KOOL & THE GANG MERCURY	STONE LOVE
11	10	11	5	SHEILA E. WARNER BROS.	HOLD ME
12	17	17	5	COMPANY B ATLANTIC	FASCINATED
13	16	25	3	HERB ALPERT A&M	KEEP YOUR EYE ON ME
14	14	20	4	MADHOUSE PAISLEY PARK	6
15	18	22	3	STARPOINT ELEKTRA	HE WANTS MY BODY
16	11	10	5	SHIRLEY MURDOCK ELEKTRA	AS WE LAY
17	23	28	3	STARSHIP GRUNT	NOTHING'S GONNA STOP US NOW
18	22	23	4	GEORGIO MOTOWN	SEXAPPEAL
19	20	15	5	FREDDIE JACKSON CAPITOL	HAVE YOU EVER LOVED SOMEBODY
20	12	12	5	PAUL LEKAKIS ZYX	BOOM BOOM (LET'S GO BACK TO MY ROOM)
21	NEW ▶	1	1	MADONNA SIRE	LA ISLA BONITA
22	30	—	2	BEASTIE BOYS DEF JAM	BRASS MONKEY
23	25	—	2	GREGORY ABBOTT COLUMBIA	I GOT THE FEELIN' (IT'S OVER)
24	NEW ▶	1	1	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
25	13	7	5	CAMEO ATLANTA ARTISTS	CANDY
26	27	—	2	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
27	28	30	3	SINITTA OMNI	FEELS LIKE THE FIRST TIME
28	24	26	4	L. RONSTADT/J. INGRAM MCA	SOMEWHERE OUT THERE
29	NEW ▶	1	1	ATLANTIC STARR WARNER BROS.	ALWAYS
30	NEW ▶	1	1	CYNDI LAUPER EPIC	WHAT'S GOING ON

Promotions

WBCN BASH

WBCN Boston's 19th birthday came and went last week, and there were probably few Bostonians who weren't aware of it. As is the rocker's tradition, former WBCN jock Peter Wolf dropped by to host birthday-eve ceremonies, but not with your typical "happy birthday" liners. In the midst of the stellar success of his EMI single "Come As You Are," Wolf hosted a Saturday night "Come As You Are" party from 8 p.m.-midnight on March 14, with admission requirements being nothing more than a radio. Wolf was a WBCN jock in the late '60s, and he has returned every year since to do call-ins for the station. The commercial-free "Come As You Are" segment was sponsored by Michelob and local retailer Steve's Quality Instruments, which benefited from top-of-the-hour mentions.

Wolf has not been doing any local radio, so WBCN has a rare exclusive here. Granted, WBCN has advantages being Wolf's former home, but his loyalty to the station certainly adds wisdom to the idea of being nice to your local artists while they're on the way up.

The next day, WBCN's weekly classics show, "Back To The Future," featured some of 'BCN's classic jocks reminiscing about the old days.

MORE RUMBLINGS

WBCN sister rocker WXRK "K-Rock" New York has borrowed WBCN's Rock'n'Roll Rumble contest and is blowing it to bigger proportions this year by tying it in with the New York Music Awards (sponsored last year by WPLJ).

(Continued on page 21)

Airwaves Best For Teen Sales

NEW YORK Teen-agers spent \$52 billion last year—up from \$49.8 billion in 1985—and radio is still "unchallenged" as the most effective medium to reach the 13-19-year-old demo, according to the recently published Rand Youth Poll. The national survey examined the monetary habits of 2,505 boys and girls.

In the poll, radio received "excellent" nods from 82% of the teen-agers in terms of what influences their spending. In addition to the \$52 billion, teens set aside \$10.7 billion in savings for future purchases of such durable items as cars, stereos, etc. And the demographic was cited as influencing \$137.1 billion worth of parental purchases.

According to the poll, television made strong gains in teen impact during 1986, with 50% of those polled giving TV an "excellent" rating. In 1985, only 33% of those surveyed gave TV the highest mark for its influence on their spending.

FOR WEEK ENDING MARCH 28, 1987

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	★★ NO. 1 ★★ MANDOLIN RAIN RCA 5087 2 weeks at No. One	◆ BRUCE HORNSBY & THE RANGE
2	3	4	9	LET'S WAIT AWHILE A&M 2906	◆ JANET JACKSON
3	4	7	7	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	◆ STARSHIP
4	2	1	14	YOU GOT IT ALL MCA 52968	◆ THE JETS
5	13	19	6	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
6	14	23	4	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
7	6	5	18	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
8	8	6	20	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
9	10	12	8	ONLY LOVE REMAINS CAPITOL 5672	PAUL MCCARTNEY
10	5	3	16	BALLERINA GIRL MOTOWN 1873	◆ LIONEL RICHIE
11	11	15	8	SOMEONE LIKE YOU RCA 5105	◆ DARYL HALL
12	18	24	4	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
13	16	18	5	TONIGHT, TONIGHT, TONIGHT ATLANTIC 7-89290	◆ GENESIS
14	9	10	14	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	◆ JOURNEY
15	7	8	11	STOP TO LOVE EPIC 34-06523	◆ LUTHER VANDROSS
16	19	25	6	STONE LOVE MERCURY 888 292-7/POLYGRAM	◆ KOOL & THE GANG
17	25	40	3	JUST TO SEE HER MOTOWN 6226	◆ SMOKEY ROBINSON
18	12	9	11	WITHOUT YOUR LOVE COLUMBIA 38-06570	◆ TOTO
19	17	17	9	JACOB'S LADDER CHRYSLIS 43097	◆ HUEY LEWIS & THE NEWS
20	20	16	9	TWENTY YEARS AGO RCA 5078	KENNY ROGERS
21	15	11	15	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
22	29	34	3	WHAT DO WE MEAN TO EACH OTHER A&M 2917	SERGIO MENDES
23	24	29	5	LISTEN TO THE BEAT OF A HEART COLUMBIA 38-06641	THE BURNS SISTERS BAND
24	21	14	16	AT THIS MOMENT RHINO 74403	◆ BILLY VERA & THE BEATERS
25	26	31	4	AS WE LAY ELEKTRA 7-69518	SHIRLEY MURDOCK
26	37	—	2	BABY GRAND COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
27	22	13	19	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
28	30	—	2	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
29	35	—	2	I GOT THE FEELIN' (IT'S OVER) COLUMBIA 38-06632	◆ GREGORY ABBOTT
30	23	22	8	RESPECT YOURSELF MOTOWN 1876	◆ BRUCE WILLIS
31	28	21	20	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
32	27	20	14	OPEN YOUR HEART SIRE 7-28508/WARNER BROS.	◆ MADONNA
33	NEW ▶	1	1	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
34	34	26	19	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	◆ ANITA BAKER
35	31	27	15	ALL I WANTED MCA 52958	◆ KANSAS
36	39	—	2	HOLD ME PAISLEY PARK 7-28580/WARNER BROS.	SHEILA E.
37	36	30	22	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
38	38	32	21	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
39	33	33	4	I WANNA GO BACK COLUMBIA 38-06569	◆ EDDIE MONEY
40	NEW ▶	1	1	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR

○ 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.

NEW YORK CELEBRATES ITS MUSIC!

OMNIBUS PRODUCTIONS IN COOPERATION WITH



NEW YORK POST

PRESENTS



ALSO **BMI** **TV**
MUSIC TELEVISION

THE 1987 NEW YORK MUSIC AWARDS

THE NOMINEES:

GREGORY ABBOTT
COLONEL ABRAMS
LAURIE ANDERSON
ANTHRAX
ASHFORD & SIMPSON
AZTEC TWO-STEP
BAD BRAINS
BEASTIE BOYS
BEAT RODEO
"BEEHIVE"
PAT BENATAR
LARRY BLACKMON
RUBEN BLADES
ART BLAKEY &
THE JAZZ MESSENGERS
KURTIS BLOW
PEGGY BLUE
BOB BORTNICK
THE BURNS SISTERS
DAVID BYRNE
CAMEO
CAROLLING CAROLLERS
BETTY CARTER
CASSELBERRY & DUPREE
CHANDLER
WILLIE COLON
JOHNNY COPELAND
RANDY COVEN
THE CRUMSUCKERS
CELIA CRUZ
DANCING HOODS
MILES DAVIS
RAINY DAVIS

THE DEL-LORDS
RICK DERRINGER
PAT DI NIZIO
GIL EVANS
"THE FANTASTICKS"
MICHAEL FEINSTEIN
JOSE FELICIANO
ANTON FIER
FORCE MD'S
FULL FORCE
NEIL GERALDO
PHILLIP GLASS
GOLDEN PALOMINOS
ROSCOE GORDON
JUDY GORMAN-JACOBS
KIT HAIN
JOHN HAMMOND, JR.
LIONEL HAMPTON &
HIS ORCHESTRA
DEBBY HARRY
"HAVE I GOT A GIRL FOR YOU"
"HOME OF THE BRAVE"
CISSY HOUSTON
WHITNEY HOUSTON
BILLY IDOL
FREDDIE JACKSON
JOE JACKSON
JET BLACK BERRIES
BILLY JOEL
GRACE JONES
ORAN "JUICE" JONES
STANLEY JORDAN
JOSIE KUHN
"LADY DAY AT
THE EMERSON BAR & GRILL"

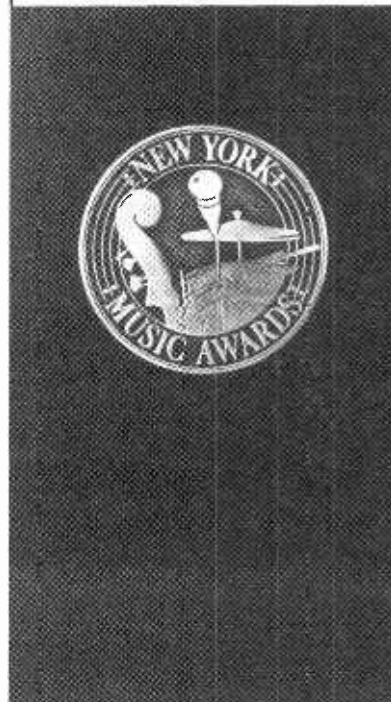
CYNDI LAUPER
CHRISTINE LAVIN
MEL LEWIS ORCHESTRA
LISA LISA & CULT JAM
"LITTLE SHOP OF HORRORS"
L.L. COOL J
LOUNGE LIZARDS
JESKI LOVE
JOHN LURIE
TAJ MAHAL
"MAMA I WANT TO SING"
THE MANHATTANS

DAVID MASSENGILL
CARMEN MCCRAE
"ME AND MY GIRL"
MUFONGO
EDDIE MONEY
MELBA MOORE
MEL'ISA MORGAN
MURPHY'S LAW
THE NAILS
"NUNSENSE"
THE ORDINAIRES
PE DE BOI
THE PERSUASIONS
PETER PAUL & MARY
BUSTER POINDEXTER &
THE BANSHEES OF BLUE
PRICE-SULTON BAND
ARTHUR PRY SOCK
TITO PUENTE
ROBBIE RADCLIFFE
FONDA RAE
THE RAMONES
THE RAUNCH HANDS
THE REAL ROXANNE
LOU REED
REGINA
STEVE REICH
MAX ROACH
THE ROCHES
SONNY ROLLINS
KRISTI ROSE &
THE MIDNIGHT WALKERS
ROBERT ROSS
RON ROYAL
RICK RUBIN

RUN-D.M.C.
HELEN SCHNEIDER
BRIAN SETZER
PAUL SHAFFER &
THE LATE NIGHT BAND
SHANNON
"SHE'S GOTTA HAVE IT"
JANIS SIEGEL
RUSSELL SIMMONS
PAUL SIMON
THE SMITHEREENS
RONNIE SPECTOR
SPYRO GYRA
PETER STAMPFEL &
THE BOTTLECAPS
SYD STRAW
STRAY CATS
STREET THE BEAT
MAXINE SULLIVAN
SURREAL MCCOYS
TALKING HEADS
THEY MIGHT BE GIANTS
GREG TROOPER BAND
"TRUE STORIES"
SOOZIE TYRELL
UPTOWN HORNS
DAVID VAN TIEGHEM
LUTHER VANDROSS
BEN VAUGHN COMBO
SUZANNE VEGA
WHISTLE
WHODINI
JULIE WILSON
ZEBRA
JOHN ZORN

PRESENTERS INCLUDE:

GREGORY ABBOTT, CAMEO, MARSHALL CRENSHAW
THE DEL-LORDS, RICK DERRINGER, JOE FRANKLIN,
FULL FORCE, GARLAND JEFFRIES, ORAN "JUICE" JONES
LISA LISA, JOHN LURIE, MEATLOAF, MEL'ISA MORGAN,
YOKO ONO, PRICE-SULTON BAND, THE RAMONES,
KRISTI ROSE, RUN-D.M.C., JULES SHEAR, SUZANNE VEGA
plus 92.3 FM K-ROCK air personalities
THE ROCK & ROLL MADAME,
MEG GRIFFIN,
MARC "THE COPE" COPPOLA,
ROBERT BENJAMIN, BOB WAUGH,
VIN SCELISA, JIMMY FINK,
TONY PIGG, MARIA MILITO,
and surprise guests!



FEATURING A SPECIAL GUEST SET BY LOU REED

ALSO PERFORMANCES BY:

THE SMITHEREENS,
RONNIE SPECTOR,
THE NAILS, KRISTI ROSE &
THE MIDNIGHT WALKERS,
K-ROCK & ROLL RUMBLE WINNER
and others
to be announced!

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Sneer's Lookin' At You. WXRK New York gets sneered at, exclusively, as Billy Idol stops by to give the afternoon drive slot an exclusive interview. Idol took his sneer to the air on the "K-Rock Meg Griffin Show." Standing to Idol's left is WXRK MD Bob Kranes.



Country On The Roof. WFMS Indianapolis puts Sawyer Brown on the Roof as it kicks off its "Country at the Roof" series. The Roof Grand Ballroom was the Indianapolis home to big bands in the '30s and '40s. Closed since 1971, WFMS hosted the first country concert since its recent renovation. From left are Sawyer Brown's Greg Hubbard, Joe Smyth, Bobby Randall, Mark Miller, and Jim Schoelton; WFMS morning man J.D. Cannon; and WFMS afternoon man Charlie Morgan.



Exile On Main Street. KJNE Waco, Texas, makes Exile at home on main street as the station welcomes the group to the Waco area. The band was making a stop on its Southwestern concert tour. From left are KJNE MD John Swan, Exile's J.P. Pennington, KJNE morning air personality Robin Clark, and Exile's Lee Carol and Sonny Lemaire.



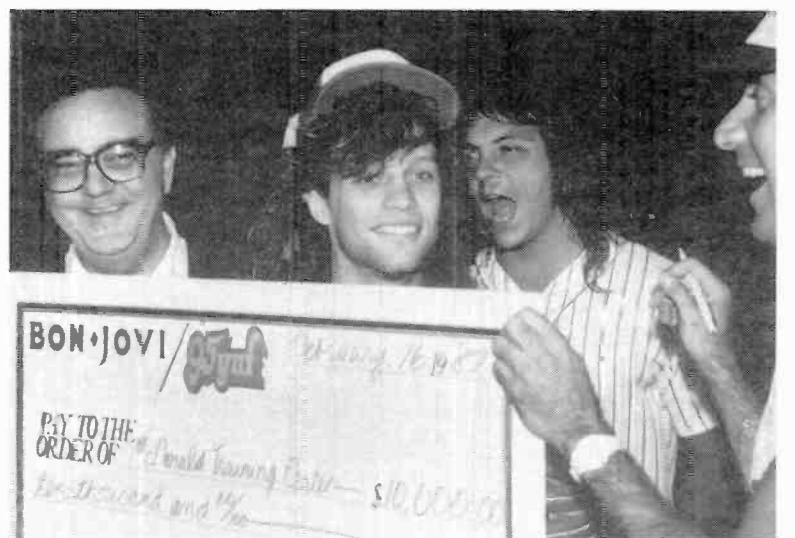
Blessed Bow. WNBC New York asked for a little divine help, as it kicked off the nighttime "Alan Colmes Show" with both a rabbi and a priest to give their blessings. Since the debut, Colmes has moved to the WNBC afternoon drive slot (see Vox Jox, March 21). Pictured, from left, are Rabbi Joseph Potasnik, the show's producer Roland Woerner, Cousin Brucie Morrow, the Rev. Kevin Ashe, and veteran top 40 vox Dan Ingram. Alan Colmes is shown seated.



WCBS' Kool Team. It's a different Kool & the Gang as WCBS-FM New York teams up with "Kool" James J.T. Bell and former N.Y. Jets running back Bruce Harper for a celebrity benefit basketball game. Proceeds from the event were donated to the Tomorrow's Children's Fund for children with cancer and serious blood disorders. From left are WCBS morning man Harry Harrison, Bell, and Harper.



Avedon Eyes WFNX. Internationally famous photographer Richard Avedon frames WFNX Boston's arts and entertainment editor Henry Santoro, as the two discuss the photographer's latest show. Avedon, left, told the progressive rocker's listeners what it was like traveling the American West to capture the faces of America.



Slippery Pitch. No one is checking the pitcher's glove as "Slippery When Wet" Jon Bon Jovi pitches in to help WYNF Tampa, Fla., raise money for local charity. WYNF helped the local McDonald's Training Center sponsor the benefit softball game, which drove home \$10,000. From left are McDonald's Harry Falk, Bon Jovi, and WYNF evening air personality Charlie Logan and assistant PD Ron Diaz.

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POWERPLAYLISTS™

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

New York P.D.: Larry Berger

- 1 Club Nouveau, Lean On Me
- 2 The J's, You Got It All
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Bon Jovi, Livin' On A Prayer
- 5 Expose, Come Go With Me
- 6 Starship, Nothing's Gonna Stop Us Now
- 7 Janet Jackson, Let's Wait Awhile
- 8 Genesis, Tonight, Tonight
- 9 Huey Lewis & The News, Jacob's Ladder
- 10 The Cover Girls, Show Me
- 11 Beastie Boys, (You Gotta) Fight For Y
- 12 Bruce Willis, Respect Yourself
- 13 Billy Vera & The Beaters, At This Mom
- 14 Aretha Franklin & George Michael, I K
- 15 Paul Lekakis, Boom Boom (Let's Go Bac
- 16 Shirley Murdock, As We Lay
- 17 Europe, The Final Countdown
- 18 A17 — Prince, Sign 'O' The Times
- 19 — Bruce Hornsby & The Range, Mandolin R
- 20 — Chicago, Will You Still Love Me?
- 21 — George Satellites, Keep Your Hands T
- 22 — Lionel Richie, Ballerina Girl
- 23 — Madonna, La Isla Bonita
- 24 — Kool & The Gang, Stone Love
- 25 — Lou Gramm, Midnight Blue
- 26 — Jody Watley, Looking For A New Love
- 27 — Stacey Q, We Connect
- 28 — Crowded House, Don't Dream It's Over
- 29 — Dead Or Alive, Brand New Lover
- 30 — EX — Kool & The Gang, Stone Love
- 31 — EX — Wang Chung, Let's Go!

PLATINUM

Los Angeles P.D.: Steve Rivers

- 1 Janet Jackson, Let's Wait Awhile
- 2 Expose, Come Go With Me
- 3 Genesis, Tonight, Tonight
- 4 L.Ronstadt/J.Ingram, Somewhere Out Th
- 5 Club Nouveau, Lean On Me
- 6 Starship, Nothing's Gonna Stop Us Now
- 7 Bruce Hornsby & The Range, Mandolin R
- 8 Beastie Boys, (You Gotta) Fight For Y
- 9 Wang Chung, Let's Go!
- 10 Aretha Franklin & George Michael, I K
- 11 Giorgio, Sexapeal
- 12 Shirley Murdock, As We Lay
- 13 Lionel Richie, Ballerina Girl
- 14 Madonna, La Isla Bonita
- 15 Gigles, Low
- 16 Lou Gramm, Midnight Blue
- 17 Jody Watley, Looking For A New Love
- 18 The J's, You Got It All
- 19 Cameo, Candy
- 20 Bangles, Walking Down Your Street
- 21 Europe, The Final Countdown
- 22 Peter Gabriel, Big Time
- 23 Duran Duran, Skin Trade
- 24 Psychedelic Furs, Heartbreak Beat
- 25 Bryan Adams, Heat Of The Night
- 26 Kool & The Gang, Stone Love
- 27 Cyndi Lauper, What's Going On
- 28 Hipsway, The Honeythief
- 29 Lou Gramm, Midnight Blue
- 30 Bon Jovi, Livin' On A Prayer
- 31 Chris DeBurg, The Lady In Red
- 32 Tina Turner, What You Get Is What You
- 33 Madonna, Open Your Heart
- 34 EX — Cutting Crew, (I Just) Died In Your A
- 35 EX — Robbie Nevil, Dominoes
- 36 EX — Boston, Can'tcha Say (You Believe In
- 37 EX — U2, With Or Without You
- 38 EX — Chicago, Will You Still Love Me?
- 39 EX — Kim Wilde, You Keep Me Hanging
- 40 EX — Lionel Richie, Se La
- 41 EX — Peter Wolf, Come As You Are
- 42 EX — Bryan Adams, Heat Of The Night

PLATINUM

Atlanta P.D.: Bob Case

- 1 Club Nouveau, Lean On Me
- 2 Bruce Hornsby & The Range, Mandolin R
- 3 Janet Jackson, Let's Wait Awhile
- 4 L.Ronstadt/J.Ingram, Somewhere Out Th
- 5 Starship, Nothing's Gonna Stop Us Now
- 6 Genesis, Tonight, Tonight
- 7 Europe, The Final Countdown
- 8 Wang Chung, Let's Go!
- 9 Crowded House, Don't Dream It's Over
- 10 The Robert Cray Band, Smoking Gun
- 11 Expose, Come Go With Me
- 12 Aretha Franklin & George Michael, I K
- 13 Hipsway, The Honeythief
- 14 RED Speedwagon, That Ain't Love
- 15 Steve Winwood, The Finer Things
- 16 Lou Gramm, Midnight Blue
- 17 Cameo, Candy
- 18 Bangles, Walking Down Your Street
- 19 Chris DeBurg, The Lady In Red
- 20 Prince, Sign 'O' The Times
- 21 Peter Wolf, Come As You Are
- 22 Patty Smyth, Never Enough
- 23 Cutting Crew, (I Just) Died In Your A
- 24 Robbie Nevil, Dominoes
- 25 Boston, Can'tcha Say (You Believe In
- 26 Simon, Talk Dirty To Me
- 27 Simple Red, The Right Thing
- 28 Farrenheit, Hot In Love
- 29 Boston, Can'tcha Say (You Believe In
- 30 The Breakfast Club, Right On Track
- 31 Jody Watley, Looking For A New Love
- 32 Julian Cope, World Shut Your Mouth
- 33 Shirley Murdock, As We Lay
- 34 Cyndi Lauper, What's Going On
- 35 Madonna, La Isla Bonita
- 36 EX — U2, With Or Without You
- 37 EX — Paul Simon, You Can Call Me Al
- 38 EX — Huey Lewis & The News, I Know What I
- 39 EX — Tina Turner, What You Get Is What You

PLATINUM

Washington P.D.: Chuck Morgan

- 1 Janet Jackson, Let's Wait Awhile
- 2 Club Nouveau, Lean On Me
- 3 Eddie Money, I Wanna Go Back
- 4 Starship, Nothing's Gonna Stop Us Now
- 5 Glenn Medeiros, Nothing's Gonna Chang
- 6 Bon Jovi, Livin' On A Prayer
- 7 Bruce Hornsby & The Range, Mandolin R
- 8 Genesis, Tonight, Tonight
- 9 Europe, The Final Countdown
- 10 Peter Gabriel, Big Time
- 11 Chico DeBarge, Talk To Me
- 12 Dead Or Alive, Brand New Lover
- 13 Steve Winwood, The Finer Things
- 14 Duran Duran, Skin Trade
- 15 Hipsway, The Honeythief
- 16 Europe, The Final Countdown
- 17 Bangles, Walking Down Your Street
- 18 Wang Chung, Let's Go!
- 19 Aretha Franklin & George Michael, I K
- 20 Cutting Crew, (I Just) Died In Your A
- 21 Chris DeBurg, The Lady In Red
- 22 Lou Gramm, Midnight Blue
- 23 Bon Jovi, Livin' On A Prayer
- 24 Chris DeBurg, The Lady In Red
- 25 Tina Turner, What You Get Is What You
- 26 Madonna, Open Your Heart
- 27 EX — Cutting Crew, (I Just) Died In Your A
- 28 EX — Robbie Nevil, Dominoes
- 29 EX — Boston, Can'tcha Say (You Believe In
- 30 EX — U2, With Or Without You
- 31 EX — Chicago, Will You Still Love Me?
- 32 EX — Kim Wilde, You Keep Me Hanging
- 33 EX — Lionel Richie, Se La
- 34 EX — Peter Wolf, Come As You Are
- 35 EX — Bryan Adams, Heat Of The Night
- 36 EX — Kool & The Gang, Stone Love

PLATINUM

New York P.D.: Scott Shannon

- 1 Club Nouveau, Lean On Me
- 2 The J's, You Got It All
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Bon Jovi, Livin' On A Prayer
- 5 Bruce Willis, Respect Yourself
- 6 Starship, Nothing's Gonna Stop Us Now
- 7 Janet Jackson, Let's Wait Awhile
- 8 Huey Lewis & The News, Jacob's Ladder
- 9 Beastie Boys, (You Gotta) Fight For Y
- 10 Expose, Come Go With Me
- 11 Paul Lekakis, Boom Boom (Let's Go Bac
- 12 Genesis, Tonight, Tonight
- 13 The Cover Girls, Show Me
- 14 Dead Or Alive, Brand New Lover
- 15 Europe, The Final Countdown
- 16 Prince, Sign 'O' The Times
- 17 Bruce Hornsby & The Range, Mandolin R
- 18 Aretha Franklin & George Michael, I K
- 19 Chicago, Will You Still Love Me?
- 20 Shirley Murdock, As We Lay
- 21 Billy Vera & The Beaters, At This Mom
- 22 Madonna, La Isla Bonita
- 23 George Satellites, Keep Your Hands T
- 24 Lionel Richie, Ballerina Girl
- 25 Wang Chung, Let's Go!
- 26 Beastie Boys, Brass Monkey
- 27 Psychedelic Furs, Heartbreak Beat
- 28 Cameo, Candy
- 29 Jody Watley, Looking For A New Love
- 30 EX — U2, With Or Without You
- 31 EX — Paul Simon, You Can Call Me Al
- 32 EX — Poison, Talk Dirty To Me

PLATINUM

Chicago P.D.: John Gehron

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Crowded House, Don't Dream It's Over
- 3 Genesis, Tonight, Tonight
- 4 Bruce Hornsby & The Range, Mandolin R
- 5 L.Ronstadt/J.Ingram, Somewhere Out Th
- 6 Steve Winwood, The Finer Things
- 7 Huey Lewis & The News, Jacob's Ladder
- 8 Anita Baker, Caught Up In The Rapture
- 9 Madonna, Open Your Heart
- 10 Journey, I'll Be Alright Without You
- 11 Tina Turner, What You Get Is What You
- 12 Lou Gramm, Midnight Blue
- 13 Peter Gabriel, Big Time
- 14 RED Speedwagon, That Ain't Love
- 15 Wang Chung, Let's Go!
- 16 Aretha Franklin & George Michael, I K
- 17 The Pretenders, My Baby
- 18 Lionel Richie, Ballerina Girl
- 19 Chicago, If She Would Have Been Faith
- 20 Bryan Adams, Heat Of The Night
- 21 Huey Lewis & The News, I Know What I
- 22 EX — Fleetwood Mac, Big Love
- 23 Chicago, Will You Still Love Me?
- 24 Billy Vera & The Beaters, At This Mom
- 25 Bryan Adams, Heat Of The Night
- 26 EX — Cutting Crew, (I Just) Died In Your A
- 27 EX — Madonna, La Isla Bonita
- 28 EX — George Abbott, Shake You Down
- 29 EX — Glass Tiger, Someday
- 30 EX — The Robert Cray Band, Smoking Gun

PLATINUM

Chicago P.D.: Buddy Scott

- 1 Club Nouveau, Lean On Me
- 2 Dead Or Alive, Brand New Lover
- 3 Expose, Come Go With Me
- 4 Janet Jackson, Let's Wait Awhile
- 5 Peter Gabriel, Big Time
- 6 Huey Lewis & The News, Jacob's Ladder
- 7 Shirley Murdock, As We Lay
- 8 Genesis, Tonight, Tonight
- 9 Paul Lekakis, Boom Boom (Let's Go Bac
- 10 Stacey Q, We Connect
- 11 Donna Allen, Serious
- 12 Bruce Hornsby & The Range, Mandolin R
- 13 Aretha Franklin & George Michael, I K
- 14 Bruce Willis, Respect Yourself
- 15 Tina Turner, What You Get Is What You
- 16 Wang Chung, Let's Go!
- 17 Madonna, La Isla Bonita
- 18 Prince, Sign 'O' The Times
- 19 Chicago, Will You Still Love Me?
- 20 Samantha Fox, Touch Me (I Want Your B
- 21 Bangles, Walking Down Your Street
- 22 Kool & The Gang, Stone Love
- 23 Crowded House, Don't Dream It's Over
- 24 Ready For The World, Love You Down
- 25 Mel & Kim, Showin' Out (Get Fresh At
- 26 Glenn Medeiros, Nothing's Gonna Chang
- 27 Freddie Jackson, Have You Ever Loved

GOLD

Boston P.D.: Sunny Joe White

- 1 Janet Jackson, Let's Wait Awhile
- 2 Club Nouveau, Lean On Me
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 Aretha Franklin & George Michael, I K
- 5 Tina Turner, What You Get Is What You
- 6 Cameo, Candy
- 7 Crowded House, Don't Dream It's Over
- 8 Expose, Come Go With Me
- 9 Europe, The Final Countdown
- 10 Chris DeBurg, The Lady In Red
- 11 Hipsway, The Honeythief
- 12 Wang Chung, Let's Go!
- 13 Genesis, Tonight, Tonight
- 14 Paul Lekakis, Boom Boom (Let's Go Bac
- 15 Shirley Murdock, As We Lay
- 16 Kool & The Gang, Stone Love
- 17 Jody Watley, Looking For A New Love
- 18 Steve Winwood, The Finer Things
- 19 World Party, Ship Of Fools (Save Me F
- 20 Lou Gramm, Midnight Blue
- 21 Peter Wolf, Come As You Are
- 22 EX — Cyndi Lauper, What's Going On
- 23 EX — Simply Red, The Right Thing
- 24 EX — The Burn Sisters, Listen To The
- 25 Herb Alpert, Keep Your Eye On Me
- 26 Donna Allen, Serious
- 27 The Barbusters (Joan Jett)
- 28 Eight Seconds, Kiss You (When It's Da
- 29 Bangles, Walking Down Your Street
- 30 Robbie Nevil, Dominoes
- 31 RED Speedwagon, That Ain't Love
- 32 Glass Tiger, I Will Be There
- 33 Psychedelic Furs, Heartbreak Beat
- 34 EX — Giorgio, Sexapeal
- 35 EX — Survivor, How Much Love
- 36 EX — Madonna, La Isla Bonita
- 37 EX — Prince, Sign 'O' The Times
- 38 EX — Lionel Richie, Se La
- 39 EX — Glenn Medeiros, Nothing's Gonna Chang
- 40 EX — Boston, Can'tcha Say (You Believe In
- 41 EX — Peter Gabriel/Kate Bush, Don't Give U
- 42 EX — Bryan Adams, Heat Of The Night
- 43 EX — Sergio Mendes, What Do We Mean
- 44 EX — The Cover Girls, Show Me
- 45 EX — Freddie Jackson, Have You Ever Loved
- 46 EX — Cutting Crew, (I Just) Died In Your A
- 47 EX — Run-D.M.C., It's Tricky
- 48 EX — Pseudo Echo, Living In A Dream
- 49 EX — Luther Vandross (Gregory Hines), I
- 50 EX — Gregory Abbott, I Got The Feelin' (I
- 51 EX — Corey Hart, Dancing With My Mirror
- 52 EX — Chicago, If She Would Have Been Faith
- 53 EX — Poison, Talk Dirty To Me
- 54 EX — The Robert Cray Band, Smoking Gun
- 55 EX — The Breakfast Club, Right On Track

GOLD

Philadelphia P.D.: Scott Walker

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Club Nouveau, Lean On Me
- 3 Shirley Murdock, As We Lay
- 4 Expose, Come Go With Me
- 5 Bruce Hornsby & The Range, Mandolin R
- 6 Bon Jovi, Livin' On A Prayer
- 7 Genesis, Tonight, Tonight
- 8 Aretha Franklin & George Michael, I K
- 9 Kool & The Gang, Stone Love
- 10 Europe, The Final Countdown
- 11 L.Ronstadt/J.Ingram, Somewhere Out Th
- 12 Wang Chung, Let's Go!
- 13 Tina Turner, What You Get Is What You
- 14 Robbie Nevil, Dominoes
- 15 Lou Gramm, Midnight Blue
- 16 Prince, Sign 'O' The Times
- 17 The Barbusters (Joan Jett)
- 18 Cameo, Candy
- 19 Jody Watley, Looking For A New Love
- 20 Crowded House, Don't Dream It's Over
- 21 Sammy Hagar, Winner Takes It All
- 22 RED Speedwagon, That Ain't Love
- 23 Bass Tiger, I Will Be There
- 24 Cutting Crew, (I Just) Died In Your A
- 25 EX — Giorgio, Sexapeal
- 26 EX — The Cover Girls, Show Me
- 27 EX — Peter Wolf, Come As You Are
- 28 EX — Steve Winwood, The Finer Things
- 29 EX — Ratt, Dance
- 30 EX — Donna Allen, Serious
- 31 EX — Smokey Robinson, Just To See Her
- 32 EX — Boston, Can'tcha Say (You Believe In
- 33 EX — Hipsway, The Honeythief
- 34 EX — Gregory Abbott, I Got The Feelin' (I
- 35 EX — Cyndi Lauper, What's Going On
- 36 EX — Bangles, Walking Down Your Street
- 37 EX — U2, With Or Without You
- 38 EX — Corey Hart, Dancing With My Mirror
- 39 EX — The Robert Cray Band, Smoking Gun
- 40 EX — Lionel Richie, Se La
- 41 EX — Glenn Medeiros, Nothing's Gonna Chang
- 42 EX — Boston, Can'tcha Say (You Believe In
- 43 EX — Peter Gabriel/Kate Bush, Don't Give U
- 44 EX — Bryan Adams, Heat Of The Night
- 45 EX — Sergio Mendes, What Do We Mean
- 46 EX — The Cover Girls, Show Me
- 47 EX — Freddie Jackson, Have You Ever Loved
- 48 EX — Cutting Crew, (I Just) Died In Your A
- 49 EX — Run-D.M.C., It's Tricky
- 50 EX — Pseudo Echo, Living In A Dream
- 51 EX — Luther Vandross (Gregory Hines), I
- 52 EX — Gregory Abbott, I Got The Feelin' (I
- 53 EX — Corey Hart, Dancing With My Mirror
- 54 EX — Chicago, If She Would Have Been Faith
- 55 EX — Poison, Talk Dirty To Me

GOLD

Pittsburgh P.D.: Jim Richards

- 1 Genesis, Tonight, Tonight
- 2 Club Nouveau, Lean On Me
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Bruce Willis, Respect Yourself
- 5 Europe, The Final Countdown
- 6 Aretha Franklin & George Michael, I K
- 7 Expose, Come Go With Me
- 8 Lou Gramm, Midnight Blue
- 9 Starship, Nothing's Gonna Stop Us Now
- 10 Bruce Willis, Respect Yourself
- 11 Wang Chung, Let's Go!
- 12 Eddie Money, I Wanna Go Back
- 13 Stacey Q, We Connect
- 14 Janet Jackson, Let's Wait Awhile
- 15 Bon Jovi, Livin' On A Prayer
- 16 Madonna, La Isla Bonita
- 17 Bangles, Walking Down Your Street
- 18 Crowded House, Don't Dream It's Over
- 19 Run-D.M.C., It's Tricky
- 20 Peter Willis, Respect Yourself
- 21 Prince, Sign 'O' The Times
- 22 Paul Lekakis, Boom Boom (Let's Go Bac
- 23 Survivor, How Much Love
- 24 Huey Lewis & The News, Jacob's Ladder
- 25 Journey, I'll Be Alright Without You
- 26 Peter Gabriel, Big Time
- 27 Cutting Crew, (I Just) Died In Your A
- 28 The J's, You Got It All
- 29 Bryan Adams, Heat Of The Night
- 30 EX — Jody Watley, Looking For A New Love
- 31 EX — Kool & The Gang, Stone Love
- 32 EX — Fleetwood Mac, Big Love
- 33 EX — Chicago, If She Would Have Been Faith

GOLD

Atlanta P.D.: Bob Case

- 1 Club Nouveau, Lean On Me
- 2 Bruce Hornsby & The Range, Mandolin R
- 3 Janet Jackson, Let's Wait Awhile
- 4 L.Ronstadt/J.Ingram, Somewhere Out Th
- 5 Starship, Nothing's Gonna Stop Us Now
- 6 Genesis, Tonight, Tonight
- 7 Europe, The Final Countdown
- 8 Wang Chung, Let's Go!
- 9 Crowded House, Don't Dream It's Over
- 10 The Robert Cray Band, Smoking Gun
- 11 Expose, Come Go With Me
- 12 Aretha Franklin & George Michael, I K
- 13 Hipsway, The Honeythief
- 14 RED Speedwagon, That Ain't Love
- 15 Steve Winwood, The Finer Things
- 16 Lou Gramm, Midnight Blue
- 17 Cameo, Candy
- 18 Bangles, Walking Down Your Street
- 19 Chris DeBurg, The Lady In Red
- 20 Prince, Sign 'O' The Times
- 21 Peter Wolf, Come As You Are
- 22 Patty Smyth, Never Enough
- 23 Cutting Crew, (I Just) Died In Your A
- 24 Robbie Nevil, Dominoes
- 25 Boston, Can'tcha Say (You Believe In
- 26 Simon, Talk Dirty To Me
- 27 Simple Red, The Right Thing
- 28 Farrenheit, Hot In Love
- 29 Boston, Can'tcha Say (You Believe In
- 30 The Breakfast Club, Right On Track
- 31 Jody Watley, Looking For A New Love
- 32 Julian Cope, World Shut Your Mouth
- 33 Shirley Murdock, As We Lay
- 34 Cyndi Lauper, What's Going On
- 35 Madonna, La Isla Bonita
- 36 EX — U2, With Or Without You
- 37 EX — Paul Simon, You Can Call Me Al
- 38 EX — Huey Lewis & The News, I Know What I
- 39 EX — Tina Turner, What You Get Is What You

GOLD

Tampa O.M.: Mason Dixon

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Club Nouveau, Lean On Me
- 3 Bruce Hornsby & The Range, Mandolin R
- 4 Expose, Come Go With Me
- 5 Janet Jackson, Let's Wait Awhile
- 6 Genesis, Tonight, Tonight
- 7 Bon Jovi, Livin' On A Prayer
- 8 Beastie Boys, (You Gotta) Fight For Y
- 9 Europe, The Final Countdown
- 10 Kool & The Gang, Stone Love
- 11 L.Ronstadt/J.Ingram, Somewhere Out Th
- 12 Cutting Crew, (I Just) Died In Your A
- 13 Journey, I'll Be Alright Without You
- 14 Eddie Money, I Wanna Go Back
- 15 The Robert Cray Band, Smoking Gun
- 16 Aretha Franklin & George Michael, I K
- 17 Paul Lekakis, Boom Boom (Let's Go Bac
- 18 Beastie Boys, Brass Monkey
- 19 Cyndi Lauper, What's Going On
- 20 Peter Wolf, Come As You Are
- 21 Hipsway, The Honeythief
- 22 Boston, Can'tcha Say (You Believe In
- 23 Bangles, Walking Down Your Street
- 24 Wang Chung, Let's Go!
- 25 Prince, Sign 'O' The Times
- 26 Kenny Loggins, Meet Me Half Way
- 27 EX — Bon Jovi, Never Say Goodbye
- 28 EX — Crowded House, Don't Dream It's Over
- 29 EX — U2, With Or Without You
- 30 EX — Nothing's Gonna Chang
- 31 EX — Chicago, If She Would Have Been Faith
- 32 EX — Lou Gramm, Midnight Blue
- 33 EX — Bryan Adams, Heat Of The Night
- 34 EX — Poison, Talk Dirty To Me
- 35 EX — Jody Watley, Looking For A New Love

GOLD

Miami P.D.: Rick Stacy

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 The Cover Girls, Show Me
- 3 Bruce Hornsby & The Range, Mandolin R
- 4 Europe, The Final Countdown
- 5 Shirley Murdock, As We Lay
- 6 Giorgio, Sexapeal
- 7 Genesis, Tonight, Tonight
- 8 Prince, Sign 'O' The Times
- 9 Club Nouveau, Lean On Me
- 10 Company B, Fascinated
- 11 Crowded House, Don't Dream It's Over
- 12 Wang Chung, Let's Go!
- 13 Aretha Franklin & George Michael, I K
- 14 Janet Jackson, Let's Wait Awhile
- 15 Bangles, Walking Down Your Street
- 16 Kool & The Gang, Stone Love
- 17 Hipsway, The Honeythief
- 18 Madonna, La Isla Bonita
- 19 Ready For The World, Mary Goes 'Round
- 20 EX — Herb Alpert, Keep Your Eye On Me
- 21 EX — Poison, Talk Dirty To Me
- 22 EX — Cyndi Lauper, What's Going On
- 23 EX — Jody Watley, Looking For A New Love
- 24 EX — Bruce Willis, Respect Yourself
- 25 EX — Steve Winwood, The Finer Things
- 26 EX — Sandee, You're The One
- 27 EX — Peter Wolf, Come As You Are
- 28 EX — The System, Don't Disturb This Goove
- 29 EX — Lou Gramm, Midnight Blue
- 30 EX — Robbie Nevil, Dominoes
- 31 EX — L.Ronstadt/J.Ingram, Somewhere Out Th
- 32 EX — The Robert Cray Band, Smoking Gun
- 33 EX — Survivor, How Much Love
- 34 EX — The Time Code, Louie Louie
- 35 EX — U2, With Or Without You
- 36 EX — Paul Simon, You Can Call Me Al
- 37 EX — Psychedelic Furs, Heartbreak Beat
- 38 EX — Fleetwood Mac, Big Love
- 39 EX — Corey Hart, Dancing With My Mirror
- 40 EX — Gregory Abbott, I Got The Feelin' (I
- 41 EX — Bunny DeBarge, Save The Best For Me

GOLD

Chicago P.D.: Ric Lipincott

- 1 Club Nouveau, Lean On Me
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Janet Jackson, Let's Wait Awhile

GOLD

Cleveland P.D.: Brian Phillips

- 1 Bruce Hornsby & The Range, Mandolin R
- 2 Club Nouveau, Lean On Me
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 Lou Gramm, Midnight Blue
- 5 Crowded House, Don't Dream It's Over
- 6 Europe, The Final Countdown
- 7 Wang Chung, Let's Go!
- 8 The Barbusters (Joan Jett)
- 9 Hipsway, The Honeythief
- 10 Tina Turner, What You Get Is What You
- 11 RED Speedwagon, That Ain't Love
- 12 Aretha Franklin & George Michael, I K
- 13 The Robert Cray Band, Smoking Gun
- 14 Starship, Nothing's Gonna Stop Us Now
- 15 Bangles, Walking Down Your Street
- 16 Peter Wolf, Come As You Are
- 17 Steve Winwood, The Finer Things
- 18 Expose, Come Go With Me
- 19 Glass Tiger, I Will Be There
- 20 Genesis, Tonight, Tonight
- 21 Robbie Nevil, Dominoes
- 22 Boston, Can'tcha Say (You Believe In
- 23 Prince, Sign 'O' The Times
- 24 Huey Lewis & The News, Jacob's Ladder
- 25 Jody Watley, Looking For A New Love
- 26 Peter Wolf, Come As You Are
- 27 Aretha Franklin & George Michael, I K
- 28 Psychedelic Furs, Heartbreak Beat
- 29 Paul Lekakis, Boom Boom (Let's Go Bac
- 30 Kool & The Gang, Stone Love
- 31 Eddie Money, I Wanna Go Back
- 32 EX — Cutting Crew, (I Just) Died In Your A
- 33 EX — Simply Red, The Right Thing
- 34 EX — Stacey Q, We Connect
- 35 EX — U2, With Or Without You
- 36 EX — Sammy Hagar, Winner Takes It All
- 37 EX — Poison, Talk Dirty To Me
- 38 EX — Madonna, La Isla Bonita
- 39 EX — Janet Jackson, Let's Wait Awhile
- 40 EX — Fleetwood Mac, Big Love
- 41 EX — Crowded House, Don't Dream It's Over
- 42 EX — Bryan Adams, Heat Of The Night
- 43 EX — Thompson Twins, Get That Love
- 44 EX — Chicago, If She Would Have Been Faith
- 45 EX — Greg Allman, I'm No Angel
- 46 EX — Billy Vera & The Beaters, Let You Get
- 47 EX — Chris DeBurg, The Lady In Red
- 48 EX — Night Ranger, The Secret Of My Succes
- 49 EX — Survivor, How Much Love
- 50 EX — Ratt, Dance
- 51 EX — The Breakfast Club, Right On Track
- 52 EX — Julian Cope, World Shut Your Mouth
- 53 EX — Beastie Boys, Brass Monkey
- 54 EX — The Venetians, So Much For Love
- 55 EX — Spanky DeBarge, How Many Lies
- 56 EX — Benji, I Got The Right In Your A
- 57 EX — EX — Georgia Satellite, Battleship Chains
- 58 EX — EX — Kenny Loggins, Meet Me Half Way

GOLD

Houston P.D.: Paul Christy

- 1 Janet Jackson, Let's Wait Awhile
- 2 L.Ronstadt/J.Ingram, Somewhere Out Th
- 3 Club Nouveau, Lean On Me
- 4 Donna Allen, Serious
- 5 Expose, Come Go With Me
- 6 Giorgio, Sexapeal
- 7 Genesis, Tonight, Tonight
- 8 Starship, Nothing's Gonna Stop Us Now
- 9 Kim Wilde, You Keep Me Hanging
- 10 Ready For The World, Love You Down
- 11 Stacey Q, Shy Girl
- 12 Bruce Hornsby & The Range, Mandolin R
- 13 Don-D.M.C., It's Tricky
- 14 Stacey Q, We Connect
- 15 Wang Chung, Let's Go!
- 16 Prince, Sign 'O' The Times
- 17 Jody Watley, Looking For A New Love
- 18 Bangles, Walking Down Your Street
- 19 Peter Wolf, Come As You Are
- 20 Aretha Franklin & George Michael, I K
- 21 Book Of Love, I Touch Roses
- 22 Lou Gramm, Midnight Blue
- 23 Peter Gabriel, Big Time
- 24 EX — RED Speedwagon, That Ain't Love
- 25 EX — Poison, Talk Dirty To Me
- 26 Tina Turner, What You Get Is What You
- 27 Robbie Nevil, Dominoes
- 28 EX — Cutting Crew, (I Just) Died In Your A
- 29 EX — Hipsway, The Honeythief
- 30 EX — Lone Justice, Shelter
- 31 EX — The Robert Cray Band, Smoking Gun
- 32 EX — Kool & The Gang, Stone Love
- 33 EX — Boston, Can'tcha Say (You Believe In
- 34 EX — Glass Tiger, I Will Be There
- 35 EX — Ready For The World, Mary Goes 'Round
- 36 EX — Survivor, How Much Love
- 37 EX — U2, With Or Without You
- 38 EX — The Robert Cray Band, Smoking Gun
- 39 EX — Samantha Fox, Do Ya, Do Ya (Wanna Pie
- 40 EX — The Breakfast Club, Right On Track
- 41 EX — Lionel Richie, Se La
- 42 EX — Thompson Twins, Get That Love
- 43 EX — Bryan Adams, Heat Of The Night
- 44 EX — Corey Hart, Dancing With My Mirror
- 45 EX — Gregory Abbott, I Got The Feelin' (I
- 46 EX — Love & Rockets, Ball Of Confusion
- 47 EX — Simply Red, The Right Thing
- 48 EX — The Cover Girls, Show Me
- 49 EX — EX — Julian Cope, World Shut Your Mouth
- 50 EX — EX — The Barbusters (Joan Jett)
- 51 EX — EX — Ratt, Dance
- 52 EX —

Tom Yates Redefines Classic Rock Boundaries

BY KIM FREEMAN

TOM YATES gave up his pursuit of a master's degree in psychology to get into radio, but there is ample evidence throughout his career that the years spent studying people's behavior have paid off. The current



credit on Yates' album rock résumé is the PD-ship at KLSX Los Angeles, which logged one of the most outstanding classic rock success stories in the fall Arbitrons.

One thing Yates would like to get across to the psyches of America is "that we're a living, breathing radio station." Shortly after its inception, KLSX began airing the liner "It doesn't have to be old to be classic," and Yates is adamant on that issue. "The reincarnations that classic rock has gone on and on and on," he says. He describes KLSX as a station rooted in the "passion for the mid-'60s" but not solely obsessed with or stuck in that era.

Like many classic rockers that have come on amazingly strong in initial ratings periods, KLSX is being closely watched by industryites who are curious as to how it will remain a fresh and evolving format.

With so many eyes—especially local ones—watching, Yates refuses to get specific on future programming strategies. However, he alludes to two key ingredients that

will keep KLSX fresh over the years.

The first is that many classic core artists have evolved with the times. Peter Gabriel, Steve Winwood, Eric Clapton, Gregg Allman, and countless others all played a major role in the late-'60s rock era and have evolved as contributors to the late '80s.

The other key factor that Yates appears to be counting on is that much of the material the station plays is "fresh" to listeners in the sense that they are either too young to have heard it the first time around or have not heard it on the radio for many years.

Yates balks at categorization in general and, in particular, at arguments concerning how classic rock is defined. He equates that discussion to a debate during his early San Francisco days: "I was on a planning board in San Francisco for a rock'n'roll museum. A lot of years were wasted arguing whether rock'n'roll was as good as r&b. Excuse me! I'm appalled at that. At what point does rock'n'roll become r&b, and does it really matter? Charles Mingus said it best many years ago: 'It's all folk music, because it's all played by folks.'"

"People try to label things that maybe don't warrant a label. What's important is that some things work and some don't, and that's part of the science and math of figuring out what music fits and what doesn't."

Yates says KLSX's target audi-

ence is 25-49, but notes that many members of younger demos have come along for the ride. "To someone who is 20-25 years old, their awareness of this kind of music is almost nonexistent. And, that makes it interesting for them."

"A lot of what we play hasn't been heard on the radio for years and years. Some stations chose to keep these things off the air." The bottom line, he says, is "that there's a whole lot of people out there that like a whole lot of rock'n'roll."

Yates is wary of the attention the classic rock format has received in the last year, the same way he's wary of anything that falls victim to what he calls the "next-big-thing" syndrome. "There's a tendency of too many radio people or stations to get really trendy or faddy and take something and beat it to death. We're seeing that with classic rock right now—this tendency to jump on to something and do it incorrectly."

"Were the Bee Gees really a bad

band or did radio just beat it to death?"

YATES was lured into radio during the Tom Donahue days of early progressive FM in San Francisco. His many credits include the PD-ship at KLOS Los Angeles, the Goodphone communiqué, various consulting and production ventures, and, just prior to joining KLSX, the co-PD-ship at eclectic rocker KKYC "the City" San Francisco.

PROMOTIONS

(Continued from page 16)

K-Rock personnel have been wading through the entry tapes for a while now, and the first semifinal play-off happens Thursday (26) at Gotham's Cat Club. A panel of music industry celebrities will sit in judgment through the April 2 finals at the Ritz. The band that emerges on top will win big, with a grand-prize package that starts with a spot on the New York Music Awards concert bill April 4 at the Beacon. K-Rock airplay, 12 hours of recording time at New York's Record Plant, a set of Kramer guitars, and 1,000 12-inches pressed by EMI Records make up the rest of the winner's deal.

K-Rock's staff and a number of Gotham music stars will be out in force to make presentations at the New York Music Awards Beacon Theater bash.

MISCELLANEOUS

WXKS-FM "Kiss 108" Boston is running the on-air equivalent of the board game *Scruples* in a TSL campaign dubbed *Daytime Dilemma*. For three weeks, Kiss' morning team of Matt Siegel and Lisa Lips raise a dilemma pertaining to relationships, morality, and life in general. (For example: "Your teen-age child asks if you ever smoked marijuana. You did. Do you admit it?") During the rest of the day, a designated caller is asked to call in with the answer to the question raised that morning to win \$1,000.

Although listeners of quiet storm station KBLX Berkeley, Calif., might usually be predisposed to slow dancing, the station is encouraging its audience to pick up the pace a bit for a Dance For Heart

fund-raiser. The three-hour aerobic dance workout March 21 raised money for the American Heart Assn.

Album rocker WSHE Miami, Fla., launches a Sunday morning public-service program cutely called "She Wants To Know." The host is Terry Lynn, who will interview expert guests on a variety of topics in arts, education, health, and personal enrichment. . . . Meanwhile, Rocker KSHE St. Louis is in the midst of its campaign called *Stupid Human Tricks*. At the end of March, the listener with the most stupid trick will be flown to New York to see the taping of "Late Night With David Letterman," originator of *Stupid Pet Tricks*, from which KSHE borrowed its idea.

KIM FREEMAN

all hit 97.1 WFLA
The Eagle

Dallas P.D.: John Roberts

- 1 Sammy Hagar, Winner Takes It All
- 2 Bon Jovi, Never Say Goodbye
- 3 Lou Gramm, Midnight Blue
- 4 Starship, Nothing's Gonna Stop Us Now
- 5 Boston, Can'tcha Say (You Believe In)
- 6 Crowded House, Don't Dream It's Over
- 7 Eddie Money, I Wanna Go Back
- 8 Bruce Hornsby & The Range, Mandolin R
- 9 Chicago, Will You Still Love Me?
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Journey, I'll Be Alright Without You
- 12 Kenny Loggins, Meet Me Half Way
- 13 Glass Tiger, Someday
- 14 Huey Lewis & The News, Jacob's Ladder
- 15 Genesis, In Too Deep
- 16 Europe, The Final Countdown
- 17 Survivor, How Much Love
- 18 Dead or Alive, Brand New Lover
- 19 The Barabusters (Joan Jetts)
- 20 Billy Idol, Don't Need A Gun
- 21 Wang Chung, Let's Go!
- 22 REO Speedwagon, That Ain't Love
- 23 Book Of Love, Touch Roses
- 24 Huey Lewis & The News, I Know What I
- 25 Benjamin Orr, Stay The Night
- 26 Patty Smyth, Never Enough
- 27 Bon Jovi, Livin' On A Prayer
- 28 Steve Winwood, The Finer Things
- 29 Peter Wolf, Come As You Are
- 30 Glass Tiger, I Will Be There
- 31 Boston, We're Ready
- 32 EX U2, With Or Without You
- 33 EX Beastie Boys, Brass Monkey
- 34 EX Chicago, If She Would Have Been Faith
- 35 EX The Robert Cray Band, Smoking Gun
- 36 EX Eric Clapton, It's In The Way That Yo
- 37 EX Bangles, Walking Down Your Street
- 38 EX Benjamin Orr, Too Hot To Stop
- 39 EX Bryan Adams, Heat Of The Night
- 40 EX Fleetwood Mac, Big Love
- 41 EX Thompson Twins, Get That Love
- 42 EX Ratt, Dance

KMEL 106

San Francisco P.D.: Lee Michaels

- 1 Club Nouveau, Lean On Me
- 2 Crowded House, Don't Dream It's Over
- 3 Janet Jackson, Let's Wait Awhile
- 4 Genesis, Tonight, Tonight, Tonight
- 5 Freddie Jackson, Have You Ever Loved
- 6 Donna Allen, Serious
- 7 Jody Watley, Looking For A New Love
- 8 Starship, Nothing's Gonna Stop Us Now
- 9 The Cover Girls, Show Me
- 10 Aretha Franklin & George Michael, I K
- 11 Shirley Muldoon, As We Lay
- 12 Wang Chung, Let's Go!
- 13 Company B, Fascinated
- 14 Bangles, Walking Down Your Street
- 15 Chris DeBurgh, The Lady In Red
- 16 Starpoint, He Wants My Body
- 17 Hipsway, The Honeythief

BIO 4
MEANS MUSIC

Baltimore

- 1 Club Nouveau, Lean On Me
- 2 Bon Jovi, Livin' On A Prayer
- 3 Janet Jackson, Let's Wait Awhile
- 4 Bruce Hornsby & The Range, Mandolin R
- 5 Beastie Boys, (You Gotta) Fight For Y
- 6 Genesis, Tonight, Tonight, Tonight
- 7 The Jets, You Got It All
- 8 Huey Lewis & The News, Jacob's Ladder
- 9 L.Ronstadt/J.Ingram, Somewhere Out Th
- 10 Starship, Nothing's Gonna Stop Us Now
- 11 EX Expose, Come Go With Me
- 12 Peter Gabriel, Big Time
- 13 20 Aretha Franklin & George Michael, I K
- 14 G. Geena Satellites, Keep Your Hands T
- 15 Glenn Medeiros, Nothing's Gonna Chang
- 16 Dead or Alive, Brand New Lover
- 17 EX Prince, Sign 'O' The Times
- 18 EX Glass Tiger, I Will Be There
- 19 EX Starship, Nothing's Gonna Stop Us Now
- 20 Hipsway, The Honeythief
- 21 Aretha Franklin & George Michael, I K
- 22 EX Steve Winwood, The Finer Things
- 23 EX Prince, Sign 'O' The Times
- 24 EX Peter Wolf, Come As You Are
- 25 EX Lone Justice, Shelter
- 26 Tina Turner, What You Get Is What You
- 27 Lou Gramm, Midnight Blue
- 28 EX Bruce Hornsby & The Range, Mandolin R
- 29 Paul Lekakis, Boom Boom (Let's Go Bac
- 30 Europe, The Final Countdown
- 31 L.Ronstadt/J.Ingram, Somewhere Out Th
- 32 EX Cutting Crew, (I Just) Died In Your A
- 33 EX Bangles, Walking Down Your Street
- 34 EX Cameo, Candy
- 35 EX Robbie Nevil, Dominoes
- 36 EX Cyndi Lauper, What's Going On
- 37 EX Glenn Medeiros, Nothing's Gonna Chang
- 38 EX L.Ronstadt/J.Ingram, Somewhere Out Th
- 39 EX U2, With Or Without You
- 40 EX Cameo, Candy

79.4

Boston P.D.: Harry Nelson

- 1 Wang Chung, Let's Go!
- 2 Beastie Boys, (You Gotta) Fight For Y
- 3 Club Nouveau, Lean On Me
- 4 Janet Jackson, Let's Wait Awhile
- 5 Crowded House, Don't Dream It's Over
- 6 Dead or Alive, Brand New Lover
- 7 Genesis, Tonight, Tonight, Tonight
- 8 Huey Lewis & The News, Jacob's Ladder
- 9 Starship, Nothing's Gonna Stop Us Now
- 10 Hipsway, The Honeythief
- 11 Aretha Franklin & George Michael, I K
- 12 EX Steve Winwood, The Finer Things
- 13 EX Prince, Sign 'O' The Times
- 14 EX Peter Wolf, Come As You Are
- 15 EX Lone Justice, Shelter
- 16 Tina Turner, What You Get Is What You
- 17 Lou Gramm, Midnight Blue
- 18 EX Bruce Hornsby & The Range, Mandolin R
- 19 Paul Lekakis, Boom Boom (Let's Go Bac
- 20 Europe, The Final Countdown
- 21 L.Ronstadt/J.Ingram, Somewhere Out Th
- 22 EX Cutting Crew, (I Just) Died In Your A
- 23 EX Bangles, Walking Down Your Street
- 24 EX Cameo, Candy
- 25 EX Robbie Nevil, Dominoes
- 26 EX REO Speedwagon, That Ain't Love
- 27 EX Cyndi Lauper, What's Going On
- 28 EX Sammy Hagar, Winner Takes It All
- 29 EX Simply Red, The Right Thing
- 30 EX The Barabusters (Joan Jetts)
- 31 EX Glass Tiger, I Will Be There
- 32 EX Bon Jovi, Wanted Dead Or Alive
- 33 EX The Breakfast Club, Right On Track
- 34 EX Madonna, La Isla Bonita
- 35 EX A-Ha, Cry Wolf
- 36 EX Shirley Muldoon, As We Lay
- 37 EX Wang Chung, Let's Go!
- 38 EX Expose, Come Go With Me
- 39 EX Poson, Talk Dirty To Me
- 40 EX Chris DeBurgh, The Lady In Red
- 41 EX Georgia Satellite, Battleship Chains
- 42 EX U2, With Or Without You

WAVA
WAVELENGTHS

Washington P.D.: Mark St. John

- 1 Beastie Boys, (You Gotta) Fight For Y
- 2 Glenn Medeiros, Nothing's Gonna Chang
- 3 Club Nouveau, Lean On Me
- 4 Starship, Nothing's Gonna Stop Us Now
- 5 Genesis, Tonight, Tonight, Tonight
- 6 Janet Jackson, Let's Wait Awhile
- 7 Bruce Hornsby & The Range, Mandolin R
- 8 L.Ronstadt/J.Ingram, Somewhere Out Th
- 9 Aretha Franklin & George Michael, I K
- 10 Benjamin Orr, Stay The Night
- 11 Peter Gabriel, Big Time
- 12 Huey Lewis & The News, Jacob's Ladder
- 13 Jody Watley, Looking For A New Love
- 14 Madonna, La Isla Bonita
- 15 EX Georgia Satellites, Keep Your Hands T
- 16 EX Bangles, Walking Down Your Street
- 17 EX Prince, Sign 'O' The Times
- 18 EX Bon Jovi, Livin' On A Prayer

94-Q
94.3 FM

Atlanta P.D.: Fleetwood Graver

- 1 L.Ronstadt/J.Ingram, Somewhere Out Th
- 2 Genesis, Tonight, Tonight, Tonight
- 3 The Robert Cray Band, Smoking Gun
- 4 Bruce Hornsby & The Range, Mandolin R
- 5 Starship, Nothing's Gonna Stop Us Now
- 6 Steve Winwood, The Finer Things
- 7 Huey Lewis & The News, Jacob's Ladder
- 8 Crowded House, Don't Dream It's Over
- 9 Lou Gramm, Midnight Blue
- 10 Aretha Franklin & George Michael, I K
- 11 EX Wang Chung, Let's Go!
- 12 EX Bruce Willis, Respect Yourself
- 13 EX Peter Gabriel, Big Time
- 14 EX Madonna, La Isla Bonita
- 15 EX U2, With Or Without You
- 16 EX Prince, Sign 'O' The Times
- 17 EX Boston, Can'tcha Say (You Believe In)
- 18 EX Hipsway, The Honeythief
- 19 EX Cutting Crew, (I Just) Died In Your A
- 20 EX Chicago, Will You Still Love Me?
- 21 EX Lionel Richie, Ballerina Girl
- 22 EX U2, With Or Without You
- 23 EX Luther Vandross, Stop To Love
- 24 EX Journey, I'll Be Alright Without You
- 25 EX Billy Joel & Ray Charles, Baby Grand
- 26 EX Fleetwood Mac, Big Love
- 27 EX REO Speedwagon, That Ain't Love
- 28 EX Chris DeBurgh, The Lady In Red
- 29 EX World Party, Ship Of Fools (Save Me F
- 30 EX Simply Red, The Right Thing
- 31 EX Lionel Richie, Se La
- 32 EX Kenny Loggins, Meet Me Half Way
- 33 EX Cyndi Lauper, What's Going On
- 34 EX The Breakfast Club, Right On Track
- 35 EX Huey Lewis & The News, I Know What I
- 36 EX Smokey Robinson, Just To See Her
- 37 EX Robbie Nevil, Dominoes

WOL 99.1

Minneapolis P.D.: Gregg Swedberg

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Bruce Hornsby & The Range, Mandolin R
- 3 Genesis, Tonight, Tonight, Tonight

105 KIITS

San Francisco P.D.: Richard Sands

- 1 Club Nouveau, Lean On Me
- 2 Psychedelic Furs, Heartbreak Beat
- 3 Crowded House, Don't Dream It's Over
- 4 Bruce Hornsby & The Range, Mandolin R
- 5 Prince, Sign 'O' The Times
- 6 Peter Gabriel, Big Time
- 7 Expose, Come Go With Me
- 8 World Party, Ship Of Fools (Save Me F
- 9 Wang Chung, Let's Go!
- 10 Hipsway, The Honeythief
- 11 Steve Winwood, The Finer Things
- 12 Huey Lewis & The News, Jacob's Ladder
- 13 Bangles, Walking Down Your Street
- 14 Simply Red, The Right Thing
- 15 Peter Wolf, Come As You Are
- 16 Bob Geldof, Love Like A Rocket
- 17 U2, With Or Without You
- 18 Psycdo Echo, Living In A Dream
- 19 The Stranglers, Always The Sun
- 20 China Crisis, Arizona Sky
- 21 Tina Turner, What You Get Is What You
- 22 Paul Lekakis, Boom Boom (Let's Go Bac
- 23 EX Cutting Crew, (I Just) Died In Your A
- 24 EX XTC, Dear God
- 25 EX Georgia Satellites, Keep Your Hands T
- 26 EX Robbie Nevil, Dominoes
- 27 EX The Venetians, So Much For Love
- 28 EX Dan Dixon, Praying Mantis
- 29 EX Spandau Ballet, How Many Lies
- 30 EX Thompson Twins, Get That Love
- 31 EX Level 42, Lessons In Love
- 32 EX Oingo Boingo, Not My Slave

Island Mounts All-Out Promo For U2 LP Released Worldwide Simultaneously

BY JEAN ROSENBLUTH

NEW YORK U2's new Island album, "The Joshua Tree," is the object of "the most complete merchandising effort ever assembled in my career," says Lou Maglia, president of the label. Coupled with a carefully laid-out radio plan, the marketing program will help the record become the biggest-selling U2 album ever and Island's most popular release of the year, according to Maglia and other label executives.

The album was released worldwide March 9, the first time Island has issued a U2 record simultaneously across the globe. It shipped platinum in the U.K., Canada, and the U.S., where, because of a complex distribution network, its street date was March 16.

In another first for the label, the CD of "The Joshua Tree" went out at the same time as the cassette and LP. The CD's 4-by-12-inch longbox has different graphics from the LP.

A package containing 32 pieces of display materials has been distrib-

uted to retailers. "We put \$100,000 into a point-of-purchase kit," says Maglia. "It's got everything from a 5-foot header card behind two browsers, posters, banners, divider cards—you name it."

Maglia says Island took special precautions to make sure that the first single from the record, "With Or Without You," was not played on the radio before the March 4 air date. "We had the stuff hand-delivered to avoid the problem Warner Bros. had with Prince, and it worked. There were no leaks."

Radio will have no problem getting a head start on the album's next three singles, though, because they've already been chosen: "I Still Haven't Found What I'm Looking For," "Where The Streets Have No Name," and "Red Hill Mining Town." Videos for all four songs, each one shot in a different locale, will be ready by the time the band begins a seven-month world tour April 2 in Tempe, Ariz.

In addition, a second Amnesty International tour—U2 was instru-

mental in organizing the first one—is in the planning stages, and it's likely that the group will participate in this one as well.

Though touring will certainly boost sales, Maglia says it is not a crucial factor. "The Joshua Tree" will grow on its own," he says. "Records like this only come along once in a long while; the last one I was involved with was the Eagles' 'Hotel California.'"



Madman's Visit. Backstage after his recent concert at Manhattan's Ritz club, Gregg Allman, left, connected with Epic label mate Ozzy Osbourne. (Photo: Chuck Pulin)

Bowie Begins '87 With Absolute Winner! New LP No Letdown, With Tour To Come

NEW YORK On The Beat has been given a sneak preview of David Bowie's latest EMI America album, "Never Let Me Down," due April 20. The verdict? Unquestionably the man's finest work to date. Co-produced by Bowie and David Richards—the team that worked on Iggy Pop's "Blah, Blah, Blah" album—and mixed by Bob Clearmountain, the album was recorded in Switzerland and New York.

As with all Bowie albums, the material really can't be compared to previous releases. "Never Let Me Down" is definitely a rock album, though some of the tunes boast a distinct urban flavor. Falling into the latter category is the album's opening track and leadoff single, "Day In, Day Out" (totally contagious—can't stop humming the damn song!), which was serviced to radio March 18. An extended dance remix has been done by Shep Pettibone; a video was shot in L.A. with director Julien Temple.



CBS-TV... Robert Palmer to record with the Scorpions? An unlikely combination, but when Palmer recently connected with Scorps drummer Herman Rarebell in Cologne, Germany, he expressed serious interest in a future collaboration... Industry buzz suggests that the Cult's upcoming Rick Rubin-produced album is a smash.

COMPACT CHARGE: A promo-only CD of Fleetwood Mac's new single, "Big Love" (featuring Lyndsey Buckingham on lead vocals), has garnered tremendous radio response, according to Rich Fitzgerald, Warner Bros. vice president of promotion. Word has it, however, that Stevie Nicks is only featured on two cuts from the forthcoming Mac album, "Tan-

go In The Night." Other labels continuing the promo-only CD binge: Capitol, with a single for Rock And Hyde's "Dirty Water"; and Epic, with a sampler for its upcoming Ozzy Osbourne/Randy Rhodes album, "Tribute."

Meanwhile, in Britain, there is a growing number of commercial CD single releases. Just out are "Simple As That" by Huey Lewis & the News and Peter Gabriel's "Big Time." The Gabriel CD boasts two mixes of the title cut, together with "No Self Control," "Across The River," and a new song, "Curtains."

KINKY STUFF: Live music returned to Manhattan's Beacon Theatre on March 16 with a stunning concert from Ray Davies and the Kinks. Even actor Albert Finney was dancing in the aisles! In addition to performing songs from its current MCA album, "Think Visual," the Brit band also played brilliant versions of "Waterloo Sunset," "Lola," and "Victoria."

Davies arrived at a postgig party, held at the Hard Rock Cafe, with guitar great Jeff Beck. Also attending the bash was MCA head honcho Irving Azoff, who was delighted to learn that On The Beat shares his opinion that the debut album from ex-Shalamar gal Jody Watley is a surefire mega-smash.

SHORT TAKES II: Look for Nona Hendryx to score with her new EMI America album, "Female Trouble," due April 20. The leadoff single, "Why Should I Cry," was produced by Jellybean Johnson and features Jimmy Jam and Terry Lewis. Other cuts on the album were produced by the System and Dan Hartman. Peter Gabriel sings on the ballad "Winds Of Change." Also check out the Prince-style "Baby Go, Go"... Rumors abound that George Lucas is working on an elaborate stage set for an upcoming Michael Jackson tour... Frankie Goes To Hollywood singer Holly Johnson is determined to cut a solo album in 1987... As predicted in this column, a-ha is a definite for the theme song for the new James Bond movie, "The Living Daylights."

Complete track listing for side one of the album is as follows: "Day In, Day Out," "Time Will Crawl," "Beat Of Your Drum," "Never Let Me Down," and "Zeroes." Side two: "Glass Spider," "Making My Love," "New York's In Love," "87 and Cry," "Bang Bang," and "Too Dizzy."

Standout cuts are the title track, "Time Will Crawl," and "Making My Love." Bowie fans will also enjoy his dramatic narration at the start of "Glass Spider."

Bowie's return to the scene coincides with his signing of a new long-term, exclusive worldwide deal with EMI America.

"We're delighted and proud to have extended our long-term association with David," says Jim Mazza, EMI America president. "And we're extremely excited about this brilliant new album and the prospect of a stunning world tour by this most prestigious artist."

Plans call for Bowie to kick off an extensive world tour in late May or early June with a series of European dates. North American concerts are slated to start in mid-July, with sponsorship provided Pepsi.

Bowie's touring band features guitarist/musical director Carlos Alomar, bassist Carmine Rojas, drummer Allen Childs, synth player Erdal Kizilcay, and Peter Frampton, who also plays guitar on the album.

SHORT TAKES I: The British public has welcomed Boy George back with open arms. His debut solo single, "Everything I Own," has rocketed up the U.K. charts. The Boy was also in the headlines for rounding up a host of Brit musicians March 15 to cut a version of the Beatles' "Let It Be," for release as a charity single to benefit families of victims of the recent Belgian ferry disaster (see story, page 71). Rod Stewart reportedly has agreed to the U.K. re-release of his "Sailing" for the same cause... Journey has a one-hour television special, "Raised On Radio—A Rockumentary," set for national broadcast Friday (27) on

Warners Re-releases Simon's Single Grammy Gives 'Al' New Life

BY STEVE GETT

NEW YORK Renewed retail and radio activity on Paul Simon's Grammy-winning "Graceland" album has prompted Warner Bros. to re-release the single "You Can Call Me Al." Originally issued in advance of the album, the single peaked at No. 44 on the Hot 100 Singles chart in September.

"The song is as good now as it was when it first came out," says Rich Fitzgerald, Warner Bros. vice president of promotion. "But timing is everything when it comes to re-releasing records. We feel this is the track that translates best on top 40 radio, and this is our vehicle to finally get the exposure at that level

we've been looking for on the Paul Simon project.

"We did some research by checking back with stations that played it the first time around and with people that are playing it currently, and virtually unanimously radio just said, 'This is the track—come with it.' So it's on a rush-release, and I really feel it's going to be a hit this time around."

That the single failed to kick in last year was due to several factors, says Fitzgerald. "It came out about four or five weeks ahead of the album. And because Paul Simon may be more of an album-oriented artist, not having an album out there hurt us a little bit. By the time the momentum on this project—press, street buzz, and retail sales—set in, it was almost 10 weeks into 'You Can Call Me Al.' So we were already losing ground on the record."

Though Warner Bros. put out "Graceland" and "The Boy In The Bubble" as the album's second and third singles, respectively, Fitzgerald says the label felt it could ultimately return with the first single.

"In the back of our minds, we always thought we'd come back with 'Al' someday," he says. "And I think it just took the Grammy and the incredible retail action to bring it back into the forefront. It's really exciting because this project deserves the attention of radio. I don't want to put down radio for not getting into this thing—everything comes at a certain time. One of problems we had with 'Boy In The Bubble' and 'Graceland' was a lot of radio programmers felt that, even though they were good pieces of music, they didn't really translate well into top 40 up against all the other records that were out there. But with 'Al,' that's definitely not the case and we're going for it."



Man At Work. Colin James Hay recently appeared on NBC-TV's "Late Night With David Letterman." The ex-Men At Work vocalist performed "Hold Me," a track from his debut Columbia solo album, "Looking For Jack." (Photo: Chuck Pulin)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BON JOVI CINDERELLA	Cobo Arena Detroit, Mich.	March 10-11	\$395,967 \$16.50	23,998 sellout	Brass Ring Prods.
BON JOVI CINDERELLA	Chicago Pavilion Chicago, Ill.	March 4-5	\$295,552 \$16/\$14	18,704 sellout	Chicago Jam Concerts
IRON MAIDEN WAYSTED	Rosemont Horizon Rosemont, Ill.	March 11	\$211,602 \$15.50/\$14.50	13,687 sellout	Jam Prods. of Chicago
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Hampton Coliseum Hampton, Va.	March 14	\$205,170 \$15	13,678 sellout	Cellar Door Prods.
NEIL DIAMOND	Orange County Convention Civic Center Orlando, Fla.	Feb. 23	\$195,247 \$17.50/\$15	11,225 sellout	Arch Angel Concerts Magic Prods. American Concerts
BILLY JOEL	Mid-South Coliseum Memphis, Tenn.	March 11	\$186,252 \$16.50	11,288 sellout	Mid-South Concerts
BON JOVI CINDERELLA	MECCA (Milwaukee Expo. & Convention Center & Arena) Milwaukee, Wis.	March 8	\$165,540 \$15.50	10,910 sellout	Stardate Prods.
STEVE LAWRENCE EYDIE GORME DICK CAPRI	Fox Theatre St. Louis, Mo.	March 14-15	\$165,429 \$26.90/\$21.90/\$18.90/\$9.90	8,429 9,330	Fox Concerts
CHICAGO	James L. Knight International Center Miami, Fla.	March 9-10	\$158,428 \$17.50	9,702 sellout	Fantasma Prods.
THE PRETENDERS IGGY POP	The Centrum in Worcester Worcester, Mass.	March 15	\$154,835 \$15/\$13.50	10,783 12,770	Don Law Co.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Freedom Hall Civic Center Johnson City, Tenn.	March 15	\$150,331 \$16.50	9,111 sellout	Sunshine Promotions Belkin Prods. Future Entertainment
TOM JONES	Riverside Theatre Milwaukee, Wis.	March 6-8	\$146,259 \$26.50/\$21.50/\$16.50	6,485 7,500 sellout	Joseph Entertainment Group
MERLE HAGGARD REBA MCENTIRE	Fox Theatre St. Louis, Mo.	March 7	\$142,878 \$18.90/\$15.90/\$12.90/\$6.90	9,111 9,330	Fox Concerts Steve Litman Prods.
RATT POISON	The Centrum in Worcester Worcester, Mass.	March 16	\$135,800 \$15/\$13.50	9,303 12,770	Don Law Co.
RATT POISON	Spectrum Philadelphia, Pa.	March 13	\$121,685 \$14.50/\$13.50	8,402 11,000	The Concert Co. (Steven Starr)
BON JOVI CINDERELLA	Mayo Civic Center Rochester, Minn.	March 6	\$116,095 \$15.50	7,490 sellout	Jam Prods.
IRON MAIDEN WAYSTED	Cincinnati Gardens Cincinnati, Ohio	March 13	\$107,885 \$14.50	7,676 9,500	Sunshine Promotions
THE KINKS THE VERANDAS	Riveria Chicago, Ill.	March 7-8	\$100,000 \$20	5,000 sellout	Jam Prods. of Chicago
THE KINKS JOHN EDDIE	Capital Theatre Passaic, N.J.	March 3-4	\$99,204 \$17.50/\$16.50	6,794 sellout	Monarch Entertainment Bureau John Scher Presents
RATT POISON	The Omni Atlanta, Ga.	March 10	\$98,425 \$15.50	6,350 9,000	Brass Ring Prods.
THE JUDDS RANDY TRAVIS PATTI LOVELESS	Hirsch Memorial Coliseum Shreveport, La.	March 14	\$97,876 \$14.50/\$13.50	7,386 8,000	Stellar Entertainment
THE GRACELAND TOUR: PAUL SIMON MIRIAM MAKEBA HUGH MASAKELA LADYSMITH BLACK MAN BAZO	Fox Theatre St. Louis, Mo.	March 11	\$95,819 \$21.50/\$19.50	4,707 sellout	Fox Concerts Steve Litman Prods.
FREDDIE JACKSON RAY, GOODMAN & BROWN NAJEE	New Haven Veterans Memorial Coliseum New Haven, Conn.	Feb. 28	\$95,718 \$17.50/\$15.50	5,933 sellout	Entertainment Enterprises Kenneth Moore Prods.
ROY CLARK MEL TILLIS	Sundome Center for the Performing Arts Sun City West, Ariz.	Feb. 28	\$92,029 \$16.50/\$14.50/\$12.50	6,678 14,200	Buster Bonoff Presents
CHICAGO	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	March 4	\$90,962 \$15.50/\$13.50	6,343 7,260	in-house PACE Concerts
IRON MAIDEN WAYSTED	Kellogg Center Arena Battle Creek, Mich.	March 15	\$88,145 \$15.25	5,780 7,100	Cellar Door Prods.
CHICAGO	Lee Civic Center Fort Myers, Fla.	March 7	\$83,296 \$17	5,578 6,000	Fantasma Prods.
CHICAGO	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	March 6	\$77,336 \$16.50	4,937 5,000	Fantasma Prods.
IRON MAIDEN WAYSTED	MECCA (Milwaukee Expo. & Convention Center & Arena) Milwaukee, Wis.	March 10	\$76,012 \$15.50	5,157 10,000	Stardate Prods.
THE O'JAYS MILLIE JACKSON THE MANHATTANS	Fox Theatre St. Louis, Mo.	March 13	\$73,904 \$18.50/\$16.50	4,288 4,665	Turning Point Prods. (John Ray) Fox Concerts Steve Litman Prods.
HANK WILLIAMS JR. & T BAMA EARL THOMAS CONLEY	M. C. Benton Jr. Convention & Civic Center Winston-Salem, N.C.	March 8	\$70,322 \$14	5,032 8,200	Little Wing Prods.
GEORGE STRAIT KATHY MATTEA	Fox Theatre Atlanta, Ga.	March 6	\$68,665 \$15.50	4,607 4,678	Varnell Enterprises
DOUG E. FRESH TWO LIVE CREW M.C. SHY D. SALT-N-PEPA T. L.A. ROCK DANA DANE	New Orleans Municipal Auditorium New Orleans, La.	March 14	\$67,780 \$15.50/\$13.50	5,000 sellout	Ghost Prods.
READY FOR THE WORLD CLUB NOUVEAU	Century II Civic Center Wichita, Kan.	March 12	\$66,427 \$15/\$13.50	4,700 5,200	Michael Campbell Prods. Jeff Clanagan Prods.
KANSAS THE RAINMAKERS	Fox Theatre St. Louis, Mo.	March 6	\$59,574 \$15.50/\$14.50	4,079 4,665	Fox Concerts Steve Litman Prods.
BEASTIE BOYS FISHBONE MURPHY'S LAW	The Aragon Ballroom Chicago, Ill.	March 13	\$59,478 \$15.50/\$13.50	4,348 sellout	Jam Prods. of Chicago
READY FOR THE WORLD CLUB NOUVEAU	Music Hall Kansas City, Mo.	March 13	\$58,800 \$14	4,704 sellout	Lewis Grey Attractions
KANSAS THE RAINMAKERS	Syria Mosque Pittsburgh, Pa.	March 13	\$55,204 \$15.50	3,558 sellout	DiCesare-Engler Prods.
DAVID COPPERFIELD	Amarillo Civic Center Amarillo, Texas	March 10	\$54,975 \$16.50/\$14.50	3,878 4,868	Stardate Concerts

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Talent in Action

CROWDED HOUSE

Roxy Theatre, Hollywood, Calif.
Tickets: \$13.50

NINE MONTHS AFTER its initial release, the self-titled debut album from Crowded House is finally kicking in, with the single "Don't Dream It's Over" a hit on Billboard's Hot 100 Singles chart. And judging by the strong turnout for this, the second of two recent sold-out appearances at the Roxy, a more appropriate name for the band would be Packed House.

Lead singer/guitarist Neil Finn started proceedings with a holdover from his former band Split Enz, "This Is Massive." Though this was followed by another Split Enz title, the main emphasis was placed on songs from Crowded House's album. Tight, lively renditions of "Something So Strong," "World Where You Live," and "Don't Dream It's Over" were highlights, with the latter eliciting a sing-along chorus from the audience.

In addition to some unrecorded songs, the group performed covers of Hunters And Collectors' "Throw Your Arms Around Me," and a medley of "Twist And Shout" and Split Enz's "I Got You" that brought the audience bopping to its feet. The show wrapped with "Roll Back The Tombstone" and a rocking cover of "Not Fade Away."

Crowded House principals include drummer Paul Hester and keyboardist Eddie Rayner, both Split Enz alumni, along with bassist Nick Seymour. While the majority in attendance here was clearly Split Enz fans, there was enough interest generated by Crowded House's material to assure that this excellent band will find its own audience.

PAULA PARISI

LONNIE MACK JOHN HIATT

Nightstage, Cambridge, Mass.
Tickets: \$10

THIS MARCH 3 show demonstrated that there's life after major label disappointments, at least for these two durable rock'n'rollers. Mack's last three albums on the indie Alligator label—the first was produced by protégé Stevie Ray Vaughan—have carried his music to a new audience and given this highly influential guitarist a deserved second life. Hiatt, an underappreciated singer/songwriter who has bounced

around among more labels than almost any other artist in recent memory, now lives in Nashville and writes songs for a living. An upcoming U.K. album on Demon, featuring the likes of Ry Cooder, Nick Lowe, and Jim Keltner, may again boost his stock as a commercial artist.

Hiatt opened this show with a solo acoustic set, winning over the partisan Mack audience with his self-deprecating demeanor and spirited performance. Highlights included the upbeat "I Don't Even Try" and a 15-year-old, never-recorded original titled "A Crazy Girl's Hard To Find."

Mack started his hourlong set on a similar note, playing two acoustic songs—"Oreo Cookie Blues" and "Fall Back In Love With You"—before pulling out his trademark Gibson Flying V guitar. Though his tunes are engaging and his backing trio tight as a snare drum's skin, Mack's fiery solos are the real attraction. And he didn't disappoint a soul, tossing off single-string runs and vibrato-laden solos with equal aplomb.

DAVID WYKOFF

GEORGE HOWARD

The Bottom Line, New York
Tickets: \$11

CABIN FEVER or sax appeal? For whatever reason, the audience at this recent performance was ready to have fun—even more so than your typical club crowd. And George Howard's band was only to happy to oblige.

New York was still recovering from a spine-bending cold snap, which heightened the prospect of spending a night with Howard's sizzling soprano sax in a furnace-hot club. Still, some of the draw must be credited to the strength of his albums—first on TBA and now on MCA—which have consistently placed high on jazz charts with little fanfare or mass media attention.

Howard cannot be accused of being a significant jazz innovator, but then, he does not pretend to be one. His goal is sheer entertainment—and there was enough head noddin', foot tappin', and folks just generally dancing in their seats here to show that his sextet connected.

Covers of Lionel Richie's "Love Will Find A Way" and Sade's "Sweetest Taboo" received thoughtful readings and enhanced

(Continued on next page)

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Persistence Pays Off For REO Speedwagon

Group's Epic Album Races Up The Chart

BY DAVE DIMARTINO

LOS ANGELES REO Speedwagon's new Epic album, "Life As We Know It," is rapidly ascending the Top Pop Albums chart, and John Baruck of John Baruck Management, which handles the group, ascribes the band's success to one thing and one thing only: persistence.

The new album, one of the fastest-moving titles on the chart in the last few weeks, is REO's 14th for Epic, for whom it has been recording since 1971.

"Don't get me wrong," says Baruck. "Obviously, talent is No. 1. But there's a lot of talent out there. In terms of doing what it takes to get the job done, these guys have always been relentless. They wanted it, and they were willing to do whatever they needed to do to make it happen."

That "Life As We Know It" comes two full years after its predecessor, "Wheels Are Turnin'," indicates the value the band members place on hard work—and the lessons they've learned through the years about making records.

For REO, 1980's "Hi Infidelity" was the biggest lesson of all. Selling more than 7 million copies in the U.S. alone, the album was such a phenomenal success that it motivat-

ed the band to record the follow-up album, "Good Trouble," too soon afterward. Its relatively disappointing sales taught the band that a good record takes time to make.

"I think we made some mistakes," says Baruck of "Good Trou-

'These guys have always been relentless'

ble." "We probably rushed it out a little bit too fast, probably didn't think it over as well as we might've done. I was probably a factor in that—I was pushing to get the record out, to get the tour together, and all that. And I guess the guys were a little confused at the time. Here they'd had this gigantic success and almost didn't have time to catch their breath before I had them back in the studio making another one."

Baruck says the real story of REO's success came after the relative failure of "Good Trouble"—at which point the band members were able to "pull themselves up by their britches and say, 'We've worked hard before, we'll work hard again.'"

Spending considerably more time

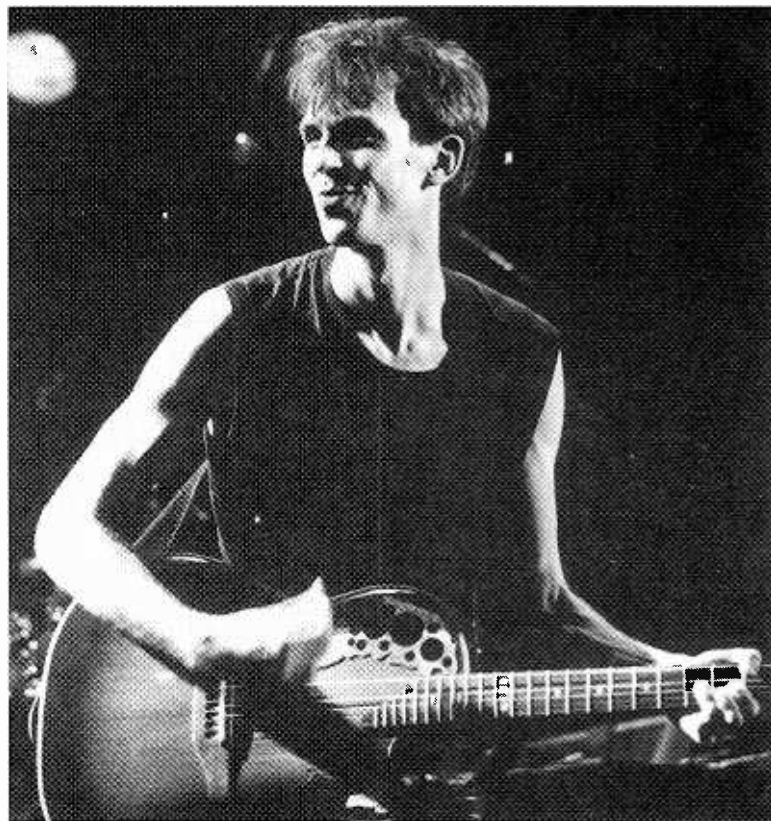
in the studio, the band produced "Wheels Are Turnin'" in October 1984 and scored a No. 1 hit single, "Can't Fight This Feeling." Learning from that success, the band took an equally long time to record "Life As We Know It."

Lead vocalist Kevin Cronin calls "Life As We Know It" the "most relaxed" album they have recorded.

"Rather than sit around for a couple of months and wait for someone to tell us, 'OK, now it's time to start the album,' we just started rehearsing and writing and just let it flow," says Cronin. "And as a result, we were a little bit ahead of the game most of the way through."

On a national tour that opened March 21 in Kalamazoo, Mich., REO Speedwagon expects to see an interesting cross-section of fans in the audience. Says Cronin, "Most of our fans are the same age group—between 15 and 25 years old—that we had when we started out. Now it's just new people that have grown up into that age group."

Adds keyboardist Neil Doughty: "We've definitely got two generations of fans. We'll see our old fans out there with their kids—who are now our new fans."



Saintly Appearance. During a recent concert at New York's Ritz club, ex-Teardrop Explodes frontman Julian Cope performed songs from his new Island album, "Saint Julian." The concert was taped by MTV for future broadcast. (Photo: Chuck Pulin)

N.Y.C. Music Awards Program Set For April 4

NEW YORK The second annual New York Music Awards will celebrate the diversity of the area's music scene—from folk to hard-core, from Latin to rap and r&b, and from mainstream to indie rock—on April 4 at Manhattan's Beacon Theater.

A total of 49 awards will be presented in a variety of categories. Leading the way with eight nominations is the funk-rock group Cameo, followed by Talking Heads and Run-D.M.C. with seven nominations each. Cyndi Lauper and Paul Simon both have five nominations.

Among the presenters at the awards ceremony will be Marshall Crenshaw, the Del-Lords, Force M.D.'s, Oran "Juice" Jones, John Lurie, Jules Shear, Howard Stern, and Suzanne Vega. Yoko Ono will present the first John Lennon New Age Award to promoter Bill Graham.

Performers at the show will include Lou Reed, Ronnie Spector, the Smithereens, Regina, the Nails, and Kristi Rose & the Midnight Walkers.

Nominees were selected by 500 members of the music industry, including critics and talent agents. The winners will be determined by critics and fans, with ballots available at local record stores and in the New York Post.

The program is being produced by Omnibus Productions, with sponsorship provided by BMI, MTV, WXRK "K-Rock," the New York Post, and Ron Delsener Enterprises. **PETER KOBEL**

TALENT IN ACTION

(Continued from preceding page)

Howard's commercial appeal. Response to these tunes, however, did not outweigh that accorded his original material.

A high point in a show was the title track from last year's "Dancing In The Sun," which began and ended with the lazy revelry of a Latin street carnival but also served as a launch pad for a blistering solo blast by bassist Sekou Bunch.

GEOFF MAYFIELD

BILLY PRESTON

Twenty:Twenty, New York
Tickets: \$15

ASHFORD & SIMPSON'S downtown Manhattan restaurant, Twenty:Twenty, recently launched a Thursday-Saturday entertainment policy with a stint by Billy Preston and his backing group from David Brenner's late-night television show, "Night Life." The opening set was marred slightly by Preston's hollow-sounding vocal mike, but his liveliness, combined with the friendly atmosphere, augured well for future bookings at the eatery.

Twenty:Twenty has a score of tables on a sunken floor and as many on a surrounding balcony; a small bandstand is elevated in front at the end of the bar. Despite the mike problem, Preston had no trouble reaching all corners of the restaurant with his full-bodied Hammond organ and excellent material.

After leading off with the instrumental hit "Space Race," he abruptly shifted mood with the stirring ballad "Portrait Of An Artist." The stellar session backup players retained the good-natured looseness typical of hip TV-show bands, but Preston's firm hand on the keyboards kept a tight rein that was further strengthened by Lou Marini's incisive horn lines.

The high point of the set came with "You Are So Beautiful," which Preston co-wrote for Joe Cocker. In addition to Preston's singing and organ playing, the song showcased a dazzling guest vocal from gospel artist and Grammy nominee L. Michael Gray. So spectacular was his solo that it had Ashford & Simpson themselves standing up and leading cheers from their balcony table. Preston later paid tribute to the restaurant's owners with a version of their composition "Let's Go Get Stoned," which was a hit for Ray Charles. **JIM BESSMAN**

MEL LEWIS & THE JAZZ ORCHESTRA

Village Vanguard, New York
Admission: \$10

NOT SURPRISINGLY, the 21st anniversary of Mel Lewis' first Village Vanguard appearance at the helm of a big band was surrounded by a lot less fanfare than the 20th had been. But if the Jazz Orchestra's annual weeklong engagement at the club—where it has been a Monday night fixture since Lewis and the late Thad Jones first unveiled it in 1966—was short on hoopla, it was, as usual, long on good music.

The first set on Feb. 22, the seventh night of an eight-night stand, was a characteristic mix of flag-wavers, mellow midtempo numbers, and one stunning ballad, a Bob Brookmeyer arrangement of "Willow Weep For Me." The ensemble work was outstanding, as were the arrangements by a variety of hands, notably trombonist Earl McIntyre. And, although the Jazz Orchestra may not have as many first-rank soloists as it once did, the set was highlighted by swinging, melodic contributions from tenor saxo-

(Continued on page 31)

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- WEST GERMANY
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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	LEAN ON ME	CLUB NOUVEAU	2
2	2	LOOKING FOR A NEW LOVE	JODY WATLEY	1
3	4	LET'S WAIT AWHILE	JANET JACKSON	7
4	6	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	12
5	3	YOU GOT IT ALL	THE JETS	17
6	8	COME GO WITH ME	EXPOSE	16
7	18	STONE LOVE	KOOL & THE GANG	4
8	19	YOU BETTER QUIT	ONE WAY	6
9	11	HOLD ME	SHEILA E.	3
10	10	HOW DO YOU STOP	JAMES BROWN	19
11	12	6	MADHOUSE	5
12	21	I KNEW YOU WERE WAITING	ARETHA FRANKLIN/GEORGE MICHAEL	10
13	5	SLOW DOWN	LOOSE ENDS	22
14	23	KEEP YOUR EYE ON ME	HERB ALPERT	8
15	7	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	32
16	25	HE WANTS MY BODY	STARPOINT	11
17	14	AS WE LAY	SHIRLEY MURDOCK	38
18	30	LOWDOWN SO AND SO	RAINY DAVIS	14
19	37	SIGN 'O' THE TIMES	PRINCE	9
20	15	SHOWING OUT (GET FRESH AT THE WEEKEND)	MEL & KIM	33
21	17	JUMP INTO MY LIFE	STACY LATTISAW	24
22	32	DON'T DISTURB THIS GROOVE	THE SYSTEM	13
23	29	HERE I GO AGAIN	ORAN "JUICE" JONES	51
24	9	LIVING ALL ALONE	PHYLLIS HYMAN	37
25	31	EVERY LITTLE BIT	MILLIE SCOTT	15
26	34	IT'S TRICKY	RUN-D.M.C.	31
27	38	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	18
28	13	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	39
29	36	MARY GOES ROUND	READY FOR THE WORLD	25
30	24	SERIOUS	DONNA ALLEN	54
31	—	SAVE THE BEST FOR ME	BUNNY DEBARGE	20
32	22	FALLING	MELBA MOORE	65
33	16	RESPECT YOURSELF	BRUCE WILLIS	55
34	28	ENGINE NO. 9	MIDNIGHT STAR	53
35	40	SEXAPPEAL	GEORGIO	36
36	—	JUST TO SEE HER	SMOKEY ROBINSON	21
37	20	HOLD ON	R.J.'S LATEST ARRIVAL	52
38	26	STAY	HOWARD HEWETT	61
39	—	SEXY GIRL	LILLO THOMAS	27
40	—	FASCINATION	LEVERT	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	LOOKING FOR A NEW LOVE	JODY WATLEY	1
2	2	LEAN ON ME	CLUB NOUVEAU	2
3	3	HOLD ME	SHEILA E.	3
4	4	STONE LOVE	KOOL & THE GANG	4
5	5	6	MADHOUSE	5
6	9	SIGN 'O' THE TIMES	PRINCE	9
7	8	KEEP YOUR EYE ON ME	HERB ALPERT	8
8	6	YOU BETTER QUIT	ONE WAY	6
9	10	EVERY LITTLE BIT	MILLIE SCOTT	15
10	14	DON'T DISTURB THIS GROOVE	THE SYSTEM	13
11	11	HE WANTS MY BODY	STARPOINT	11
12	12	LOWDOWN SO AND SO	RAINY DAVIS	14
13	18	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	23
14	17	I KNEW YOU WERE WAITING	ARETHA FRANKLIN/GEORGE MICHAEL	10
15	16	SAVE THE BEST FOR ME	BUNNY DEBARGE	20
16	21	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	18
17	24	JUST TO SEE HER	SMOKEY ROBINSON	21
18	20	FASCINATION	LEVERT	26
19	23	OLD FLAMES NEVER DIE	FULL FORCE	29
20	26	I'D STILL SAY YES	KLYMAXX	30
21	25	SEXY GIRL	LILLO THOMAS	27
22	30	ALWAYS	ATLANTIC STARR	28
23	31	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	34
24	7	LET'S WAIT AWHILE	JANET JACKSON	7
25	35	WATCH OUT	PATRICE RUSHEN	35
26	29	MARY GOES ROUND	READY FOR THE WORLD	25
27	32	TOGETHER	GENOBIA JETER AND GLENN JONES	42
28	37	NEW DRESS	CHERYL LYNN	40
29	40	GIRL NEXT DOOR	BOBBY BROWN	41
30	33	THING FOR YOU	ISAAC HAYES	44
31	38	NO LIES	THE S.O.S. BAND	43
32	13	JUMP INTO MY LIFE	STACY LATTISAW	24
33	—	IT'S TRICKY	RUN-D.M.C.	31
34	—	HAPPY	SURFACE	46
35	27	COME GO WITH ME	EXPOSE	16
36	—	IMAGINATION	MIKI HOWARD	47
37	—	SEXAPPEAL	GEORGIO	36
38	—	SHOW ME	THE COVER GIRLS	45
39	15	HOW DO YOU STOP	JAMES BROWN	19
40	—	EGO MANIAC	JOCELYN BROWN	50

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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 (8)	10
Def Jam (2)	
MOTOWN	9
ATLANTIC (6)	8
21 Records (1)	
Omni (1)	
MCA (6)	8
Constellation (1)	
Magnolia Sound (1)	
ELEKTRA (6)	7
Solar (1)	
WARNER BROS. (3)	7
Paisley Park (3)	
Jellybean (1)	
CAPITOL	6
RCA (2)	6
Jive (2)	
A&M (1)	
Total Experience (1)	
POLYGRAM	5
Atlanta Artists (2)	
Polydor (2)	
Mercury (1)	
E.P.A.	4
Epic (2)	
Scotti Bros. (1)	
Tabu (1)	
A&M	3
ARISTA	3
EMI-AMERICA	3
MANHATTAN (2)	3
P.I.R. (1)	
PROFILE	3
FANTASY (1)	2
Danya (1)	
SUPERSTAR INTERNATIONAL	2
ASIANA	1
CHRYSALIS	1
Cooltempo (1)	
ICHIBAN	1
ISLAND	1
4th & B'Way (1)	
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
RENDEZVOUS	1
SLEEPING BAG	1
SUTRA	1
Fever (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
5 6	(Pariongs, ASCAP)	BMI C/P/ABP
82 AIN'T NOTHING BUT A HOUSE PARTY	(Jamie, BMI)	53 ENGINE NO. 9 (Hip Trip, BMI/Midstar, BMI) CPP/ABP
89 ALL I KNOW IS THE WAY I FEEL	(Tune Room, ASCAP/American Wordways, ASCAP)	15 EVERY LITTLE BIT (Beazer, ASCAP/Frustration, BMI)
88 ALL I NEED	(Any Kind Of Music, ASCAP)	81 EVERYTHING'S GONNA BE ALRIGHT (Pop Spiritual, BMI/Al Gre n, BMI/Irving, BMI)
28 ALWAYS	(Jodaway, ASCAP)	65 FALLING (Rightson, BMI/Franne G Ide, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP
38 AS WE LAY	(Troutman's, BMI/Saja, BMI)	76 FASCINATION (Trycet, BMI/Fercliff, BMI)
57 BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	87 FREAKAHOLIC (Tyge, BMI)
83 BADROCK CITY	(Big Audio Dynamics, BMI)	41 GIRL NEXT DOOR (PolyGram, ASCAP/Better Nights, ASCAP)
93 BALLERINA GIRL	(Brockman, ASCAP)	64 THE GIRL NEXT DOOR (Music Corp. Of America, BMI/Bayjun Beat, BMI)
99 BRENDA	(Larchris, BMI)	72 GO ON WITHOUT YOU (Troutman's, BMI/Saja, BMI)
84 CAN YOU FEEL MY HEART BEAT	(SMB, BMI/Balymor, ASCAP)	46 HAPPY (Brampton, ASCAP) CPP
75 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	32 HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI)
92 CHICAGO SONG	(Thriller Miller, ASCAP/MCA, ASCAP)	11 HE WANTS MY BODY (Glass House, BMI/Irvin, BMI) CPP/ALM
76 CLIMB THE WALLS	(Skeeterman, BMI/Lil' Tad, BMI/Jewels From The Heart, BMI)	51 HERE I GO AGAIN (Jobete, ASCAP)
16 COME GO WITH ME	(Panchin, BMI) CPP	3 HOLD ME (Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)
98 COME SHARE MY LOVE	(Warner-Tamerlane, BMI)	52 HOLD ON (Arrival, BMI)
60 DAY BY DAY	(Mardix, BMI/Bon-Jose, BMI)	85 HOLO ON TO YOUR DREAMS (Mafundi, BMI/Probe II, ASCAP)
96 DELANCEY STREET	(Protons, ASCAP/Turn Out Brothers, ASCAP)	19 HOW DO YOU STOP (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
13 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP)	91 I CAN'T FIGHT IT (SRD, BMI/De-Sir Rom, BMI)
62 DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)	78 I CAN'T LET YOU GO (Magnolia, BMI/Aruba, ASCAP)
73 DRIVING FORCE	(Big Train, ASCAP)	69 I DON'T WANT TO LOSE YOUR LOVE (Bush Burnin', ASCAP)
97 EASY LOVE	(Muscle Shoals, BMI/Jalew, BMI) CPP/ABP	18 I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Alii Bee, BMI/Grabbitt, BMI)
50 EGO MANIAC	(Huemar, BMI/Blackwood, BMI/Mom's Back Porch,	10 I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP
		86 I NEED YOUR LOVING (Hookology, ASCAP)
30 I'D STILL SAY YES	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP	
47 IMAGINATION	(Bourne, ASCAP/Music Sales, ASCAP)	
63 INCREDIBLE	(Minding, ASCAP/Skeeterman, BMI/Lil' Tad, BMI/Spirit Marlon, BMI)	
49 IT'S BEEN SO LONG	(Music Corp. Of America, BMI/Gunhouse, BMI)	
31 IT'S TRICKY	(Protons, ASCAP/Rush-Groove)	
24 JUMP INTO MY LIFE	(Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI)	
21 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
8 KEEP YOUR EYE ON ME	(Flyte Tyme, ASCAP)	
2 LEAN ON ME	(Interior, BMI)	
7 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI)	
37 LIVING ALL ALONE	(Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)	
70 LONELY ROAD	(Sloopus, BMI/Gold Horizon, BMI) CPP	
1 LOOKING FOR A NEW LOVE	(April, ASCAP/Rightson, BMI/Ultrawave, ASCAP) CPP/ABP	
12 LOVE IS A DANGEROUS GAME	(Zomba, ASCAP/Willesden, BMI)	
14 LOWDOWN SO AND SO	(Warner-Tamerlane, BMI/Advansus, BMI/W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)	
66 THE MAGNIFICENT JAZZY JEFF	(Willesden, BMI)	
25 MARY GOES ROUND	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP/Off Backstreet, BMI/Music Corp. Of America, BMI/Moonwalk, ASCAP)	
94 MY MIKE SOUNDS NICE	(Next Plateau, ASCAP/Turnabout, ASCAP)	
40 NEW DRESS	(Spectrum VII, ASCAP/Slap Me 1, ASCAP) CPP	
43 NO LIES	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
71 OH HOW I LOVE YOU (GIRL)	(Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP	
29 OLD FLAMES NEVER DIE	(Forceful, BMI/Willesden, BMI)	
95 PROVE IT BOY	(Modernique, ASCAP)	
55 RESPECT YOURSELF	(East Memphis, BMI/Irving, BMI/Klondike, BMI) CPP/ALM	
34 SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP	
20 SAVE THE BEST FOR ME	(Almo, ASCAP/Crimso, ASCAP/Ziggurat, BMI) CPP/ALM	
79 SE LA	(Brockman, ASCAP)	
54 SERIOUS	(Triage, BMI/Living Disc, BMI)	
36 SEXAPPEAL	(Georgio, BMI/Stone Diamond, BMI)	
27 SEXY GIRL	(Bush Burnin', ASCAP/Johnnie Mae, BMI)	
59 SHERRY	(Darwall, BMI/It's Mine/Electric Doll, BMI)	
45 SHOW ME	(Amber Pass, ASCAP/Andy Panda Music/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)	
33 SHOWING OUT (GET FRESH AT THE WEEKEND)	(Terrace, ASCAP) CPP	
9 SIGN 'O' THE TIMES	(Controversy, ASCAP)	
22 SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
48 SOMETHING ABOUT YOU	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
61 STAY	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	
4 STONE LOVE	(Delightful, BMI) CPP	
56 TAKE IT FROM ME	(Tuneworks, BMI/Careers, BMI/Reydon, BMI/Franne Gee, BMI/Rightson, BMI) CPP	
100 TAKE IT TO THE LIMIT	(Bush Burnin', ASCAP/Khari International, ASCAP)	
23 THERE'S NOTHING BETTER THAN LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
90 (THEY LONG TO BE) CLOSE TO YOU	(Jac, ASCAP/Blue Seas, ASCAP) CPP/ABP	
67 THEY'RE PLAYING OUR SONG	(Music Specialists, BMI)	
42 THING FOR YOU	(Super Blue, BMI)	
39 THINKIN' ABOUT YA	(Danica, BMI)	
42 TOGETHER	(Warner-Tamerlane, BMI/Deertrack, BMI/Martin Page, ASCAP)	
74 U KNOW WHAT TIME IT IS	(Grandmaster Flash, ASCAP)	
35 WATCH OUT	(Baby Fingers, ASCAP/Shown Brere, ASCAP)	
77 WHO IS IT	(Beach House, ASCAP)	
80 WORKING UP A SWEAT	(One To One, ASCAP)	
6 YOU BETTER QUIT	(Perk's, BMI/Duchess, BMI)	
17 YOU GOT IT ALL	(Holmes Line, ASCAP) CPP	
68 ZERO IN JULY	(Crystal Isle, BMI/Mark Bynum, BMI/Electric Apple, BMI)	
58 ZIBBLE, ZIBBLE (GET THE MONEY) (AKA: GET LOOSE, GET FUNKY)	(Temp Co., BMI)	

SHEET MUSIC AGENTS

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

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



Leaning On Them. At a post-Grammy Awards party at Los Angeles' Chasens, Club Nouveau leader Jay King, center, celebrates the success of his single "Lean On Me" with Warner Bros. a&r vice president Benny Medina, left, and chairman of the board Mo Ostin.

BERNADETTE COOPER

(Continued from page 25)

"in a month and under budget. Madame X is not your average trio. It's something different, and I'm glad that [Atlantic black music vice president] Sylvia Rhone could see that. She was very instrumental in the group getting the shot."

There were many labels interested in signing Cooper as a solo artist, but "Solar decided to pick up my option," Cooper says. "Solar has been through some tough times, but I feel like the company is getting ready to come back strong. They have several strong pieces of production on the way pretty soon; it could be like old

times." Ideally, Cooper says, she'd like to front a band, possibly called Bernadette Cooper & Cooper's Limousine, "but it won't necessarily feature female musicians . . . unless they're good."

For the moment, Cooper is handling her own affairs and fielding production offers through attorney (and Klymaxx manager) Ron Sweeny.

Billy Preston plays at Twenty:Twenty . . . see page 24

FOR WEEK ENDING MARCH 28, 1987

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	21	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME <small>17 weeks at No. One</small>
2	3	4	15	CLUB NOUVEAU ● WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
3	2	2	18	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
4	4	3	23	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
5	5	6	57	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
6	7	7	51	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
7	8	10	23	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
8	6	5	27	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
9	9	9	31	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
10	10	11	34	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
11	11	8	18	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
12	13	16	29	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
13	12	12	20	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
14	18	18	14	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
15	14	13	26	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
16	17	17	20	MILLIE JACKSON JIVE 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
17	16	15	17	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
18	20	21	55	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
19	19	19	15	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
20	15	14	29	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
21	22	25	10	ROBERT CRAY HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
22	23	24	42	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
23	25	27	4	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
24	21	20	15	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
25	NEW ▶		1	JODY WATLEY MCA 5898 (8.98)	JODY WATLEY
26	30	30	5	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
27	27	31	5	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
28	36	39	4	DJ JAZZY JEFF & FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
29	24	22	38	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
30	34	32	14	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
31	26	23	18	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
32	29	34	17	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS . . . THE ALBUM
33	32	26	29	KENNY G. ARISTA ALB-8427 (8.98) (CD)	DUOTONES
34	28	29	15	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
35	31	28	10	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
36	38	33	20	ONE WAY MCA 5823 (8.98)	ONE WAY XI
37	42	44	17	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
38	49	68	3	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	33	38	7	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING
40	54	43	27	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
41	37	42	28	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
42	58	62	4	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
43	43	58	7	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
44	35	35	104	WHITNEY HOUSTON ▲ ⁸ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
45	41	41	22	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
46	40	37	7	EGYPTIAN LOVER EGYPTIAN EMPIRE DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
47	NEW ▶		1	SHEILA E. PAISLEY PARK 25498-1/WARNER BROS. (8.98) (CD)	SHEILA E.
48	45	36	12	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
49	47	50	14	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
50	51	52	4	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
51	44	45	3	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
52	39	40	23	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A.	GRAVITY
53	55	66	3	STEADY B JIVE 1020-J/RCA (8.98)	BRING THE BEAT BACK
54	46	49	36	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
55	48	48	25	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
56	52	46	32	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
57	56	47	19	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
58	59	60	18	ISAAC HAYES COLUMBIA FC 40316	U-TURN
59	53	57	24	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
60	50	51	6	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
61	61	—	2	LUTHER INGRAM PROFILE PRO 1226 (8.98)	LUTHER INGRAM
62	57	53	20	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
63	60	56	11	ROBBIE NEVIL MANHATTAN ST-53006 (8.98) (CD)	ROBBIE NEVIL
64	NEW ▶		1	RAINY DAVIS COLUMBIA BFC 40635 (8.98)	SWEETHEART
65	NEW ▶		1	SMOKEY ROBINSON MOTOWN 6626 ML (8.98)	ONE HEARTBEAT
66	62	54	20	JEFF LORBER WARNER BROS. 1-25492 (8.98) (CD)	PRIVATE PASSION
67	64	55	8	SYLVESTER MEGATONE 25527/WARNER BROS. (8.98)	MUTUAL ATTRACTION
68	70	65	8	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
69	69	—	2	VARIOUS ARTISTS MCA 5815 (8.98)	UPTOWN IS KICKING IT
70	65	69	39	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
71	66	63	19	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
72	74	73	33	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
73	73	72	35	SHIRLEY JONES P.I.R. ST-53031/MANHATTAN (8.98) (CD)	ALWAYS IN THE MOOD
74	RE-ENTRY			BOBBY BLAND MALACO MAL 7439 (8.98)	AFTER ALL
75	67	61	23	JESSE JOHNSON A&M SP-5122 (8.98) (CD)	SHOCKADELICA

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

Jazz BLUE NOTES



by Peter Keepnews

A YEAR AFTER the avant-garde **Ganelin Trio** became the first Soviet jazz band to tour the U.S., plans are afoot to bring another Russian group—this one with a very different approach—to these shores.

Billboard's **Vadim Yurchenkov** reports from Moscow that **John Ballard**, president of the Wyoming-based **Space Agency**, has been making arrangements for a U.S. tour by **Leningrad Dixieland**, described as the oldest traditional jazz band in the Soviet Union.

The Space Agency also booked the Ganelin Trio's 1986 tour, which included a performance at the JVC Jazz Festival in New York and garnered a tremendous amount of press interest—although it was reportedly less than a smashing success financially. In the course of organizing the tour, Ballard's company established ties with **Gosconcert**, the Soviet state agency in charge of exporting Russian acts.

Now Ballard has invited Leningrad Dixieland to tour the U.S. The group, formed in 1958 and a regular on the Eastern European festival circuit, has already been invited to participate in the **Sacramento Jazz Festival** in May. "I'm looking at this tour to expand our involvement in promoting Soviet jazz in the U.S.," Ballard says. "There are plenty of good musicians in Russia."

Meanwhile, **East Wind Trade Associates**, a Washington-based company that licenses and distributes Soviet and East European jazz records, plans to release an album by the Ganelin Trio recorded live in San Francisco last summer. The avant-garde ensemble

has toured extensively in Europe, and several of its albums have been released by **Leo Records**, a U.K. indie specializing in modern jazz.

END OF AN ERA: The album that **Diane Schuur** just recorded with the **Count Basie Orchestra** will be dedicated to the memory of guitarist **Freddie Green**, who died on Feb. 28, just a few days after the Schuur session.

During his 50-year tenure with the Basie aggregation, Green never took a solo. But anyone who thinks his contribution to the band was small should listen more closely to the recorded evidence.

Green was the last surviving member of one of the

Get ready for the sounds of Iron Curtain Dixieland

best rhythm sections in jazz history—Basie, bassist **Walter Page**, and drummer **Jo Jones** were his cohorts—and, after Page and Jones left the band, his steady, swinging chords remained a key to its distinctive sound. Basie's death left Green as the most crucial keeper of the Basie flame, and he kept the legacy alive with unflagging energy and grace. He was the last of the great rhythm guitarists, and he will be sorely missed. (By sad coincidence, another link with Basie's early years, trombonist/guitarist/composer/arranger **Eddie Durham**, also died recently—while getting ready to attend a memorial service for Green.)

ALSO NOTED: The **Modern Jazz Quartet** has signed with **WEA International**. **Nesuhi Ertegun**, the president of WEA International, produced 17 of the MJQ's albums for Atlantic in the '50s and '60s, and—though he doesn't do much producing these days—he'll return to the control room for the group's next album, which will feature the **New York Chamber Orchestra**.

Gospel LECTERN



by Bob Darden

(This is the second of a two-part interview with English artist **Garth Hewitt**.)

AT A RECENT CONCERT on behalf of the giant Greenbelt Festival '87 and the Tear Fund, the interdenominational relief and development agency, **Garth Hewitt** went through a variety of songs from his 14-year career in contemporary Christian music.

The English crowd applauded politely through pop tunes like "Broken Land," "Water Off A Duck's Back," "Take Me To Your Leader," and "Nero's Watching Video."

But when Hewitt went into a series of songs based on his travels through the Third World, the restrained audience was up and dancing in the aisles in a minute. Songs like "Litany For Africa," "Light A Candle," "Road To Freedom," and particularly "Namirembe" and "Oscar Romero" reflected his journeys to Uganda, the Sudan, Haiti, and Soweto in South Africa. They also successfully incorporated the music of those lands in a rock context. It's a melding of styles few artists outside of **Bruce Cockburn** and **Paul Simon** have accomplished.

"Namirembe" is a great hill in Kampala, Uganda," Hewitt says. "It means 'peace.' I was there in 1982 and every night there was shooting and terrible massacres all around us. And yet, somehow, on this hill, there was a little cathedral that remained untouched and peaceful. It seemed like a parable to me, so I wrote about it."

The music to "Namirembe" began as a theme at a time when he was commissioned by the country of Sierra Leone to write music for Africa. At one point, he asked the authorities there to send him a tape of the most popular songs in their area. The tape Hewitt received in return was almost identical to an American top 40 station.

"Two things I *did* discover in Africa was the musical influence of **Bob Marley**—he's a monster over there—and the African rhythms. You can't go into Africa anywhere without hearing those rhythms and moving your feet.

"Anyway, I took the basic theme to the song and the basic African rhythm to my producer/arranger/lead guitarist **Tom Blades** and told him what I had in mind. He came back with this incredible thing worked out on the drum machine that really had the feel of what I was trying to do. There are so many complex rhythms in Africa—but they are all built over a relatively simple root."

Hewitt has been working on a number of projects. He has just finished a book titled "Nero's Watching

Some of Hewitt's songs are inspired by the Third World

Video," the title of one his songs. The book chronicles his travels through the Third World, both on his own and as part of a fact-finding mission for the Tears Fund. He's also been commissioned to write some children's songs and has begun to gather material for an album to be released next year.

He says he currently has an album in the can awaiting release through Word in the U.S. He fears the uncommercial nature of the lyrics may cause Word to delay it indefinitely.

"Whatever happens, I'll keep writing and touring. I'm set to go to New Zealand on tour in April, then on to Kenya. And, in the meantime, I'm on the executive committee for Greenbelt, so that's an ongoing process of securing artists and speakers as well."

Hewitt, incidentally, returned to Uganda in October and sang "Namirembe" numerous times in areas far removed from Kampala. When he was leaving, his host told him that the people there were so captured by the song that they'd nicknamed him "Namirembe."

FOR WEEK ENDING MARCH 28, 1987

Billboard

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD)	★★ NO. 1 ★★ 5 weeks at No. One THE OTHER SIDE OF ROUND MIDNIGHT
2	2	5	BRANFORD MARSALIS COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
3	5	5	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
4	4	5	SOUNDTRACK COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
5	3	5	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
6	6	5	WAYNE SHORTER COLUMBIA FC 40373	PHANTOM NAVIGATOR
7	7	5	HENRY JOHNSON MCA/IMPULSE MCA 5754/MCA (CD)	YOU'RE THE ONE
8	9	5	JOE HENDERSON BLUE NOTE BT 85126/MANHATTAN STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. TWO	
9	8	5	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
10	10	3	MILES DAVIS COLUMBIA CK 40579 (CD)	KIND OF BLUE
11	12	5	ETTA JAMES & EDDIE "CLEANHEAD" VINSON FANTASY 9647 (CD) BLUES IN THE NIGHT	
12	NEW		JOHN COLTRANE QUARTET MCA/IMPULSE 5885/MCA (CD)	BALLADS
13	11	5	MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD) MEL TORME/ROB MCCONNELL AND THE BOSS BRASS	
14	15	5	CHARLIE WATTS ORCHESTRA COLUMBIA FC 40570 LIVE AT FULHAM TOWN HALL	
15	NEW		LAUREL MASSE PAUSA PR 7206	EASY LIVING

TOP CONTEMPORARY JAZZ ALBUMS™

1	3	5	NAJEE EMI-AMERICA ST-17241 (CD)	★★ NO. 1 ★★ 1 week at No. One NAJEE'S THEME
2	2	5	GEORGE HOWARD MCA 5855 (CD)	A NICE PLACE TO BE
3	4	5	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
4	1	5	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
5	8	5	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
6	6	5	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
7	5	5	LARRY CARLTON MCA 5866 (CD)	LAST NITE
8	9	5	MILES DAVIS WARNER BROS. 25490 (CD)	TUTU
9	7	5	THE CRUSADERS MCA 7581 (CD)	THE GOOD AND BAD TIMES
10	10	5	KENNY G. ARISTA ALB 8427 (CD)	DUOTONES
11	11	5	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION
12	13	5	TOM SCOTT SOUNDWINGS SW 2102 (CD)	ONE NIGHT/ONE DAY
13	12	5	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
14	18	5	TANIA MARIA MANHATTAN ST 53045 (CD)	THE LADY FROM BRAZIL
15	14	5	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
16	19	5	ALPHONSE MOUZON MPC 6001/OPTIMISM (CD)	LOVE FANTASY
17	22	5	DIANE SCHUUR GRP A-1030 (CD)	TIMELESS
18	NEW		MAUREEN MC GOVERN CBS MASTERWORKS BFM 42314 (CD)	ANOTHER WOMAN IN LOVE
19	NEW		VITAL INFORMATION COLUMBIA BFC 40506 (CD)	GLOBAL BEAT
20	20	5	PETER KATER P.D.K. 4001/OPTIMISM (CD)	TWO HEARTS
21	17	5	AL JARREAU WARNER BROS. 25477-1 (CD)	L IS FOR LOVER
22	23	3	BOB THOMPSON ENIGMA SJ-73238/INTIMA (CD)	BROTHER'S KEEPER
23	15	5	DAMON RENTIE TBA 219/PALO ALTO	DON'T LOOK BACK
24	24	3	STANLEY CLARKE EPIC FE 40275/E.P.A	HIDEAWAY
25	NEW		PAQUITO D'RIVERA COLUMBIA FC 40583	MANHATTAN BURN

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

HOT DANCE/DISCO™

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CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	7	FASCINATED ATLANTIC 0-86731 4 weeks at No. One	COMPANY B
2	2	3	6	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY
3	3	6	7	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
4	6	9	6	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
5	5	8	6	EGO MANIAC (REMIX) WARNER BROS. 0-20469	◆ JOCELYN BROWN
6	7	11	5	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
7	8	18	4	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
8	10	23	4	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17
9	11	15	6	THE HONEYTHIEF (REMIX) COLUMBIA 44-05988	◆ HIPSWAY
10	15	19	5	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
11	9	13	7	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
12	13	17	6	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
13	20	21	6	DO THE DANCE (REMIX) EPIC 49-06746	◆ TRANCE-DANCE
14	19	20	5	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	◆ PSYCHEDELIC FURS
15	24	33	3	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
16	4	2	9	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
17	22	25	5	WHATCHA GONNA DO QUARK QK-001	BLAZE
18	14	12	9	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
19	26	36	3	NEVER GONNA LEAVE YOU POW WOW PW 420	SUBJECT
20	16	14	7	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
21	29	35	3	IOU (THE '87 REMIXES) CRIMINAL CRIM 00007	FREEEZ FEATURING JOHN ROCCA
22	30	40	3	RIGHT ON TRACK (REMIX) MCA 23687	◆ BREAKFAST CLUB
23	41	—	2	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
24	21	28	5	SOMETHING ABOUT YOU (REMIX) A&M SP-12221	VESTA WILLIAMS
25	45	—	2	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE
26	25	27	5	SO COLD THE NIGHT (REMIX) MCA 23715	◆ COMMUNARDS
27	12	4	10	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
28	34	46	4	SEXAPPEAL (REMIX) MOTOWN MS-4579	GEORGIO
29	17	5	11	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
30	38	43	3	SOMETHING IN MY HOUSE EPIC 49-06750	DEAD OR ALIVE
31	49	—	2	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK
32	35	37	3	CROSS THAT BRIDGE (REMIX) A&M PROMO	◆ WARD BROTHERS
33	27	24	7	LICENSED TO ILL (LP CUTS) DEF JAM BFC 40238/COLUMBIA	BEASTIE BOYS
34	39	—	2	SHOWDOWN (REMIX) GEFEN 0-20599/WARNER BROS.	NO SOVEREIGN
35	32	38	4	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
36	36	—	2	WHO IS IT SLEEPING BAG SLX 0025	MANTRONIX
37	18	7	11	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
38	33	44	3	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
39	NEW ▶	1	1	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO
40	40	42	4	LET'S GET BRUTAL CUTTING CR-210	NITRO DELUXE
41	NEW ▶	1	1	ONLY IN THE NIGHT ATLANTIC 0-86719	THE VOICE IN FASHION
42	48	—	2	YOU BETTER QUIT (REMIX) MCA 23716	ONE WAY
43	NEW ▶	1	1	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY
44	50	—	2	ZERO IN JULY (REMIX) EMI-AMERICA V-19227	FOCUS
45	23	10	9	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	◆ PATTI LABELLE
46	47	47	3	AIN'T NOTHING BUT A HOUSE PARTY (REMIX) CHRYSLIS 4V9-43096	◆ PHIL FEARON
47	NEW ▶	1	1	IT'S TRICKY (AND MORE) (EP) PROFILE PRO-7131	◆ RUN-D.M.C.
48	28	22	10	INFECTED (REMIX) EPIC 49-05982	◆ THE THE
49	NEW ▶	1	1	STONE LOVE (REMIX) MERCURY 888 292-1/POLYGRAM	◆ KOOL & THE GANG
50	42	45	3	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. WITHOUT YOU TOUCH SUPERTRONICS				
	2. CERTAIN THINGS ARE LIKELY (REMIX) K.T.P. MERCURY				
	3. IN CONVERSATION (REMIX) GENERAL PUBLIC I.R.S.				
	4. NO ONE KNOWS WILD MARY ATLANTIC				
	5. JUMP RIGHT ON THE CASE CLUBHOUSE ORCHESTRA 4TH & B'WAY				
	6. SANITY KILLING JOKE VIRGIN				
	7. SOONER OR LATER ERNEST KOHL DICE				
	8. WASTELAND (REMIX) THE MISSION U.K. MERCURY				
	9. EACH TIME YOU BREAK MY HEART (REMIX) NICK KAMEN SIRE				

12-INCH SINGLES SALES				Compiled from a national sample of retail store sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	10	FASCINATED ATLANTIC 0-86731 3 weeks at No. One	COMPANY B
2	2	5	5	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
3	3	4	6	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY
4	4	2	16	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
5	18	—	2	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
6	7	9	4	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
7	12	13	7	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
8	10	10	8	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
9	6	8	9	BOOM BOOM 2YX 5571	PAUL LEKAKIS
10	5	3	16	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
11	8	7	10	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
12	11	21	5	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
13	15	14	7	DO THE DANCE (REMIX) EPIC 49-06746	◆ TRANCE-DANCE
14	13	16	6	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
15	14	19	5	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
16	21	29	5	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
17	16	18	6	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
18	29	38	3	THEY'RE PLAYING OUR SONG JAM PACKED JPI-2007	TRINERE
19	17	22	5	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN
20	19	17	6	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
21	24	37	5	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
22	25	31	5	HOLD ME PAISLEY PARK 0-20579/WARNER BROS.	SHEILA E.
23	9	6	11	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
24	22	12	8	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
25	23	33	7	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	◆ MADHOUSE
26	27	50	3	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE
27	NEW ▶	1	1	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17
28	43	46	3	SAVE THE BEST FOR ME (BEST OF YOUR LOVIN') (REMIX) MOTOWN 4575MG	BUNNY DEBARGE
29	47	—	2	YOU BETTER QUIT MCA 23716	ONE WAY
30	41	—	2	EV'RY LITTLE BIT (REMIX) 4TH & B'WAY BWAY-432/ISLAND	MILLIE SCOTT
31	38	36	8	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
32	30	27	7	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
33	34	25	18	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
34	35	40	4	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
35	20	11	10	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
36	31	32	6	WHATCHA GONNA DO QUARK QK-001	BLAZE
37	33	20	19	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
38	28	28	8	LOVE LETTER CUTTING CR-211	GIGGLES
39	37	—	2	IOU (87 REMIXES) CRIMINAL CRIM 00007	FREEEZ FEATURING JOHN ROCCA
40	26	26	9	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
41	39	—	2	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
42	NEW ▶	1	1	CAN'T GET ENOUGH STATE STREET SSR-1002	LIZ TORRES
43	NEW ▶	1	1	I'VE GOT THE NIGHT OFF CARRERE 429-05996/EPIC	KATHY KOSINS
44	RE-ENTRY	—	—	SEXAPPEAL (REMIX) MOTOWN MS-4579	GEORGIO
45	42	—	2	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	◆ PSYCHEDELIC FURS
46	45	48	4	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	◆ PATTI LABELLE
47	32	35	14	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047	C-BANK FEATURING DIAMOND EYES
48	NEW ▶	1	1	MADNESS WARLOCK WAR 009	ZEE
49	RE-ENTRY	—	—	FACE IT STATE STREET SSR-1001	MASTER C&J
50	NEW ▶	1	1	MY MIKE SOUNDS NICE NEXT PLATEAU NP50055	SALT-N-PEPA
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. WATCH OUT PATRICE RUSHEN ARISTA				
	2. JANUARY, FEBRUARY TINA B. CRIMINAL				
	3. THE BOY IN THE BUBBLE PAUL SIMON WARNER BROS.				
	4. THE RIGHT THING (REMIX) SIMPLY RED ELEKTRA				
	5. THE HONEYTHIEF (REMIX) HIPSWAY COLUMBIA				
	6. LOOKING FOR LOVE TOM HOOKER BABY RECORDS (IMPORT. ITALY)				
	7. THIS WHEEL'S ON FIRE (REMIX) SIOUXSIE AND THE BANSHEES GEFEN				
	8. DON'T DISTURB THIS GROOVE THE SYSTEM ATLANTIC				
	9. THE TELEPHONE CALL KRAFTWERK WARNER BROS.				
10. LIVING IN A DREAM PSEUDO ECHO RCA					

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.

Next Big Thing: Jody Watley's Stunning Debut

LOVE AT FIRST SIGHT: Jody Watley is about three weeks away from being a major pop star, and everyone can see it coming: It's the welcome re-emergence of a voice we've missed since the breakup of the late, great, original Shalamar. Her self-titled MCA album is the most powerful, attractive package of its type since "Control," a terrific multiproducer showcase for her and an overdue breakout for main producers Andre Cymone and David Z. It's tough to pick from nine strong cuts: There's no reason to, either, as the pop singles chart will doubtlessly show during the next year. Our own faves: Cymone/Z's funk "Still A Thrill," "For The Girls," and the unabashedly disco "Do It To The Beat," which contains the best bass line on the album; Bernard Edwards' bony "Love Injection"; and Patrick Leonard's drop-dead pop winner "Most Of All." DJs: Finally, a great dance record with a real singer attached (but you knew that from all the Solar stuff). Janet, Jimmy, Terry: Here's the competition. See you later this year, we hope.

Sheila E.'s self-titled third album (Paisley Park) is every bit as enjoyable as the above and represents a real breakthrough in writing and production consistency for her (David Z. was associate here as well—good work!). "Love On A Blue Train" is clearly the standout, in the chugging James Brown revival style that has always worked for Prince and his Minneapolis cabal. Others to check: "Pride And Passion," in the Latin-jazz "Glamorous" style; "Koo Koo," a lurching, innovative, sparse groove track; and

the set's strong left-fielder, "Wednesday Like A River," which belongs in clubs and AOR.

OTHER ALBUMS, briefly: Herb Alpert's "Keep Your Eye On Me" (A&M) is half a great urban album and half a great quiet storm album; inevitable highlights are the Janet Jackson-guested "Diamonds" and "Making Love In The Rain" and the down-tempo mood-setter "Pillow" . . . Millie Scott's "Love Me Right" (4th & B'Way) is a well-rounded debut, as deep as the Loose Ends album, equally suited to the dance fans of "Prisoner Of Love" and the radio following of the classy hit "Ev'ry Little Bit." The title cut continues the wide soul groove of "Prisoner"; "Let's Talk It Over" is Martinelli-style flowing 808, as is the slightly harder "Automatic" . . . Cheryl Lynn's "Start Over" album (Manhattan) has one particular standout, "If You Were Mine," a pop/soul nugget from the increasingly assured New York team of Carl Sturken & Evan Rogers, who co-produced with Lynn.

NEW SINGLES: Barbara Roy's second cut from her recent team-up with producer Paul Simpson is a breakout this week; "Gonna Put Up A Fight" (RCA) is a typical vocal powerhouse, though the track is a midtempo change of pace, with a house-like hypnotic pull. . . Tina B.'s "January February" (Criminal) is one of those records that lays together perfectly; flowing, melodic keyboards echo Tina's relaxed vocal, and the slight muting of the usual power dance-floor elements make this Andy "Panda" Tripoli-



by Brian Chin

Latin Rascals production a noticeable step forward in pop craft past the team's now-bulleting Cover Girls crossover . . . The Latin Rascals' own second single, "Macho Mozart" (Tin Pan Apple/Polydor), is a genuinely successful application of a formula we thought exhausted by "Hooked On Classics" and its follow-ups; it's classically structured hip-hop that immediately abandons its theme "Blue Rondo A La Turk" after the intro and goes on to other important historical references—like Shannon and Rocker's Revenge. Dubs are house/Hashim-like.

REMIXES: Dead Or Alive's "Something In My House" (Epic) has been the biggest hi-NRG hit around almost since the release of the "Mad, Bad . . ." album; we're only surprised that there wasn't a Chicago-style redo among the three mixes: The longest is the most conventional; a horror-show version and a full Santa Esmeralda-style pass add variety . . . Cameo's much-liked "Back And Forth," finally a single, is remixed by David "O" Ogrin, who achieves exceedingly clean details and impressive impact in such a sparse track . . . Sylvester's "Mutual Attraction" (Megatone/Warner Bros.) is redone by

Steve Thompson and Michael Barbiero in a classy nine-minute mix; this is his very best radio record . . . Cyndi Lauper's lovingly sung "What's Going On" (Portrait) gets two appropriate makeovers, a cool-out for clubs and a hotter radio cut, by Shep Pettibone . . . Love & Rockets' Clash-like revival of "Ball Of Confusion" (Big Time/RCA), an import breakout some time ago, has equal interest, especially in the "Lean On Me" backwash; a bass dub would be appropriate.

Second time around is lucky for two cuts resericed to DJs: Nick Kamen's "Every Time You Break My Heart" (Sire) gets a lot more hooks in a completely overhauled Pettibone mix and Latin Rascals edit, much beefier than the original; Robbie Nevil's "Dominoes" (Manhattan promo) is resericed in a harder stripped-beat version with generously applied special effects by Arthur Baker and edits by Junior Vasquez.

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ITALY: FRANCE: HOLLAND

US & CANADIAN 12"

<ul style="list-style-type: none"> Silent Scream—Banana Republic Love + Desire—Gina Desire Nobody Beats The Biz—Biz Markee Hot Shot—Karen Young Magic—Movement Dance Forever—Gaucha No! Mr. Boom Boom—Body Heat The More I See You—Bubbles Tears Of A Clown—Basix Charge Me Up—Glamour Club Mr. Right—Eleanor Mills Without You—Touch Living My Life—Jason Take Some Time Out—Arnold Jarvis House Music LP—(DJ Int) Saving Myself—Rmx—Eria Fachin Where Are You—Simonetti Agent Of Love—The Fern Deso. + Dangerous—T. Caso JDC Mixer Vol 6 	<ul style="list-style-type: none"> American Soviet—CCCP Dressed To Kill—Crash Boom Love Turntable—E O Crew Can't Get Enough—Liz Torres Gold Digger—Lime Bam Bam—Left Lane Desire—Cyntron I Was Made—Nasty Boys Keep It Coming—Boyd Brothers Aggression—Charlene Davis Bamboo—Bamboo It Happens All The Time—LIFE Lay It On The Line—E. Charles You're The One—Sande What You Gonna Do—Pandella Motorcycle Madness—Tony Caso Too Many Promises—Nancy Dean Love & Devotion (Rmx)—M. Bow 	<ul style="list-style-type: none"> Up + Down—Eddy Huntington It's Hard To Say Goodbye—D. Ryder Unveiling The Secret—Psyche Ev'ry Beat Of My Hrt—Jacqueline Moving Your Hips—Squash Gang In The Night—Daydream Beach Love—Rolo Fool To Be In Love—S. Gilles Space Trouble—Why Not Love Is In The Air—S. Allen Can't Take My Eyes—Ross
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Cabrera & Moran Are Best-Known As Edit Specialists The Latin Rascals Wear Many Hats

BY BRIAN CHIN

NEW YORK The Latin Rascals—Albert Cabrera and Tony Moran—may hold the record for the longest hyphenated appellation in pop: editors-remixers-producers-writers-artists-actors.

In the dance music field, Cabrera and Moran have been known primarily as edit specialists, splicing together the reels of unconnected pieces created by the mixers who add increasing amounts of additional production to their projects. In effect, the Latin Rascals created a new division of labor in the postproduction process, working with such mix consultants as Arthur Baker and Shep Pettibone on cuts by Madonna, Bruce Springsteen, and Duran Duran, in addition to their own multitude of dance music projects.

But with two pop-charted singles to their credit ("One Way Love" by

TKA on Tommy Boy and the bullet-ed Cover Girls hit, "Show Me," co-produced by Andy Tripoli on Sutra-distributed The Fever), the Rascals are already diversifying out of the category they pioneered.

The duo's trademark touch is the "multiple," or rapid repetitions of sound creating an intense, jarringly rhythmic momentary effect. But that particular trick, Moran insists, is secondary to the contribution of the editor in structuring the record. "Our priority is to make the arrangement of the song as good as it can be," says Moran. "Editing is an integral part of a record, because if you don't have the tightness in the arrangement, you might lose something important. When DJs listen to a record, they start it at the top; it takes a real music lover to let it play halfway through. There has to be exciting things happening all throughout the record."

Moran says an overeager edit can

ruin a record, but he adds that often it is the artist, dazzled by the unusual results, who encourages the team to add more special effects. "We don't always want to be known as the 'Midnight In Beirut' kids," says Moran, referring to the sometimes machine-gunlike sound of the Rascals' multiples.

The Rascals have graduated to numerous production projects and are determined to escape being categorized as only editors. Their own debut as artists, an instrumental album scheduled for April release on Tin Pan Apple/PolyGram, will merge hip-hop beats with classical music.

Cabrera and Moran are co-producing several cuts on the forthcoming Cover Girls and TKA albums. They will also be working with Chrysalis artist Lana Hunter (with David Bryant) and on several songs for the soundtrack of "Disorderlies," the Fat Boys film in which the Rascals have parts as DJs. The latter includes a revival of the Surfari's surf classic, "Wipeout," performed by the Beach Boys with the Fat Boys.

"We worked as editors on so many different records, we learned to observe the essence of a record—what will be catchy, how many words to put in a song," says Moran. "That was a total learning experience."

TALENT IN ACTION

(Continued from page 24)

phonist Ralph Lalama, alto saxophonist Dick Oatts, and trombonist Ed Neumeister. Lewis himself kept things moving deftly and self-effacingly from the back of the bandstand.

The night after Lewis' gig ended, his Atlantic album "Twenty Years

At The Village Vanguard" lost out at the Grammys. But award or no award, it's clear that after 21 years of Monday nights at the Vanguard and concert appearances all over the world, Mel Lewis' Jazz Orchestra remains the freshest-sounding big band in jazz. PETER KEEPNEWS

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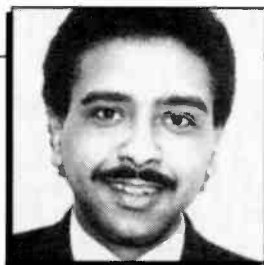
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Latin Notas



by Tony Sabournin

IT ALL STARTED DURING THE PRODUCTION of the Manuel de Falla opera "La Vida Breve" ("The Brief Life"). Says pianist Pablo Zinger, "At that moment, I saw the need to create an entity to propel Hispanic classical music. That was the birth of **Música Hispana Inc.**" Thereafter, the corporate entity formed the group **Trío Música Hispana**, consisting of Zinger, violinist **Israel Chorberg**, and cellist **Alejandro Baccalar**. One of their initial goals was to expand the existing limited classical repertoire. Zinger explains, "Vocal music, for instance, was only represented by a few **Joaquín Rodrigo** and **de Falla** compositions that were played to death. Worse yet, chamber music wasn't represented at all!"

The research initiated by the three classical musicians led them to the eventual performance of classical compositions for trios, quartets, and sonatas. Among the authors resurrected by the group were **Joaquín Turina** from Spain and **Ingacio Cervantes** from Cuba. Additionally, the works of a number of contemporary composers were performed, including Cuba's **Enrique Ubieta**, Puerto Rico's **Juan Morell-Campos** and **Jack Delano**, Chile's **Enrique Soro**, Mexico's **Manuel Ponce**, Argentina's **Angel Lasala**, and Uruguay's **José Serebrier**, who has also achieved recognition as a director. Zinger emphasizes, "Our hope is that these works will be noticed by the critics, our fellow musicians, the publishers, and the music stores, so they could eventually become part of the standard classical repertoire together with Mozart, Beethoven, and Debussy."

With this wealth of relatively new material, **Trío Música Hispana** has taken its act to almost every im-

portant forum in the nation in the short three years since its creation. In 1987, the trio commemorated the centennial of Brazilian composer **Heitor Villa-Lobos**, with special emphasis on his "Trio # 3," "Fantasia for Sax and Orchestra," and "Fantaisie Concertante for Clarinet, Bassoon, and Piano." These works will be part of the repertoire for the South American tour planned for later this year.

"We have placed great importance in playing Hispanic community centers and colleges in the area in order to bring this music directly to Hispanic audiences and to promote classical music among Hispanics," says Zinger. He says that this is accomplished through the incorporation of rhythmical idioms of Lat-

Trío Música Hispana seeks wider classical audience

in American and Spanish popular music, including Gypsy, black, and Indian influences. "Bach wrote suites based on 18th-century popular music. Yet some musicians nowadays don't feel right when they hear folkloric music within a classical context. And it's totally to the contrary!"

One of **Trío Música Hispana's** missions is the cross-pollination of other musical forms with classical elements. A recent performance at New York's Americas Society with jazz saxophonist luminary **Paquito D'Rivera** gave the audience a palpable sample of this hybrid form. "Trío Música Hispana is also interested in providing services to Hispanic musicians and composers as well as to those who are interested in studying this music, since available resources are very limited," says Zinger.

LA RADIO LATINA



by Carlos Agudelo

A NEW GENERATION of songs by top-ranked artists entered the Hot Latin 50 this week. Among them are **Pandora's** "Como Una Mariposa," "Arrepentida" by **Marisela**, "Corazón Herido" by **Yuri**, and "Una Dama Y Un Señor" by **Joan Sebastian & Prisma**.

Daniela Romo finally dropped out of first place giving way to **Emmanuel's** "Es Mi Mujer," which is followed closely by **Verónica Castro's** "Macumba," a rhythmic song that grabbed the public's attention very quickly. Also worth special mention is the *cumbia* "La Hierva Se Movía" by **Tropicalísimo Apache**, a song with a double meaning that has captured the imagination of audiences and has been given top marks by programmers around the country. **Lorenzo Antonio's** "Doce Rosas" had the highest gain this week, picking up eight more stations for a total of 28.

THREE YEARS in the making and with close to 50 stations receiving the service, UPI Radio Noticias has become the largest news operation designed for and aimed at the Hispanic listener in the U.S. The service is based in Washington, D.C., but has correspondents around the world. According to news director **Luis Covarrubias** UPI Radio Noticias functions independently from the wire service, sending 18 7/2-minute spots via satellite every day. Besides the news, it features occasional interviews with artists and in the future expects to carry live concerts, sports, and other events. "We are open to everything," says **Covarrubias**, who has been news director since the inception of the service in 1983. "Right now we are working in a projected expansion to Latin America." The service is provided free to stations on the condition that a national commercial spot included in the program be

aired with it. So far the service has shown its efficacy in such cases as the Mexican earthquake, the kidnapping of Ecuadorean President **Leon Febres-Cordero**, and the fire at the Dupont Plaza Hotel in Puerto Rico.

THE PROGRAMMER'S VOICE: **Stella Romo** from KGST-AM in Fresno, Calif., says that for some reason very little *ranchera* music has been available of late. This has resulted in the station's audience becoming better acquainted with romantic ballads, now dominating the station's programming lists. New entries this week are "Hoy Por Ti Mañana Por Mi" by **Flans**, "Un Corazón Herido" by **Yuri**, and "Golpes Bajos" by

Recent releases make dazzling chart debuts

Dyango. A much-requested song is "Si Señor" by the duo of **Sergio & Estibaliz**. Also very strong are **Beatriz Adriana & Marco Antonio Solís** "Entre Tu Y Yo," "Doce Rosas" by **Antonio**, and "La Hierva Se Movía" by **Tropicalísimo Apache**. **Marisela's** "Tu Dama De Hierro" has now been replaced by "Arrepentida."

KBNA-FM and **KDXX-AM** El Paso, Texas, integrated their programming on March 2 to form a new station, **KBNA-AM**. The move by the Tichenor group, owner of the stations, has been made in order to cope with the heavy competition, not only from other El Paso-based stations but also with many more located in Ciudad Juárez, the Mexican city across the Rio Grande. The slogan for the move: "Double Impact." **Jose Luis García** remains as the program director for both stations.

FOR WEEK ENDING MARCH 28, 1987

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
①	2	2	12	EMMANUEL RCA	ES MI MUJER
②	3	3	14	VERONICA CASTRO PROFONO	MACUMBA
3	1	1	23	DANIELA ROMO EMI	DE MI ENAMORATE
4	4	6	7	JOSE JOSE ARIOLA	CORRE Y VE CON EL
⑤	6	7	9	BRAULIO CBS	EN BANCARROTA
6	5	4	20	MARISELA PROFONO	TU DAMA DE HIERRO
⑦	8	14	13	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
8	9	5	10	JOSE FELICIANO RCA	TE AMARE
⑨	14	20	5	LORENZO ANTONIO MUSART	DOCE ROSAS
10	7	8	14	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
11	11	10	17	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
⑫	19	28	4	LOS BUKIS FONOVISIA	TU CARCEL
⑬	17	23	6	LUCIA MENDEZ ARIOLA	CASTIGAME
14	13	18	7	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
15	12	11	10	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
16	15	15	11	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
17	10	13	21	FLANS FONOVISIA	TIMIDO
				★★★ POWER PICK ★★★	
⑮	39	42	4	AMANDA MIGUEL PROFONO	EL PECADO
19	21	21	7	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
20	20	22	10	LA PATRULLA RINGO	ACARICIAME
⑳	26	27	5	YURI EMI	ES ELLA MAS QUE YO
㉑	25	26	11	PIMPINELA CBS	ME HACE FALTA UNA FLOR
23	16	9	24	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
24	22	24	10	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
25	24	31	6	MARIA DEL SOL RCA	UN NUEVO AMOR
㉔	30	40	3	CARMIN EMI	A PUNTO DE SERTE INFIEL
27	23	16	21	EDNITA NAZARIO MELODY	TU SIN MI
28	29	19	18	LOS BUKIS FONOVISIA	ESTE ADIOS
29	18	12	26	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
				★★★ HOT SHOT DEBUT ★★★	
⑳	NEW ▶		1	FRANKY RUIZ TH	QUIERO LLENARTE
㉑	43	—	2	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
32	28	29	21	BASILIO BMS	VIVIR LO NUESTRO
㉓	35	32	6	BRAULIO CBS	NOCHE DE BODA
34	32	38	5	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
35	36	17	17	JUAN GABRIEL ARIOLA	QUE LASTIMA
36	34	47	6	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
37	33	39	5	ROCIO BANQUELLS WEA	NO SOY UNA MUNECA
38	37	25	7	PANDORA EMI	ALGUIEN LLENA MI LUGAR
39	41	37	3	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
40	40	41	5	JOSE MEDINA RINGO	SEÑORITA
㉕	NEW ▶		1	PANDORA EMI	COMO UNA MARIPOSA
42	38	35	7	WILFRIDO VARGAS KAREN	CUANDO ESTES CON EL
㉖	NEW ▶		1	JOAN SEBASTIAN Y PRISMA MUSART	UNA DAMA Y UN SEÑOR
44	31	33	26	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
45	27	30	22	VALERIA LYNCH RCA	FUERA DE MI VIDA
㉗	NEW ▶		1	LUNNA A&M	VIVIR CONTIGO, MORIR SIN TI
㉘	NEW ▶		1	GRUPO EL TIEMPO LUNA	POR ESO ME VOY
㉙	NEW ▶		1	MARISELA PROFONO	ARREPENTIDA
49	48	48	4	RUBBY HADOCK RH	SOY LO PEOR
㉚	NEW ▶		1	YURI EMI	CORAZON HERIDO

Products with the greatest airplay gains this week.

Kristofferson Reflects On Freedom, Dignity On LP

BY ROSE CLAYTON

LAS VEGAS People may learn more about Kris Kristofferson's outlook on human dignity and freedom of spirit by listening to his new Mercury album, "Repos- sessed," than they did watching the entire 14 hours of "Amer- ica," the recent miniseries in which he starred.

"If there's a common theme in 'Reposessed,'" Kristofferson says, "it's the heart—the sincere things like life, love, and caring. What matters in relationships is how much heart is in them."

The songs on the album mention Nicaragua, El Salvador, Jesus Christ, and Martin Luther King—names that may sound alarm bells to play-it-safe radio programmers. So why would a

writer and performer who has recorded his first solo album in six years take such a chance?

"I feel a moral obligation to speak out for what I believe in," Kristofferson says. "I believe I have to do what I can do, just as a human being. The older I get, the less time I have for things I don't care about—and everything on this new album I care about."

"Anthem '84," the B side of Kristofferson's current single, "They Killed Him," is the singer's personal tribute to America. He introduces it as "a love song from a soldier to an old girl- friend."

"What I'm saying in the song is what I feel about America," Kristofferson says. "I grew up when God was on our side—back

(Continued on page 36)

OEI Decries EZ Radio Policy

BY EDWARD MORRIS

NASHVILLE Still chafing from their blanket layoff last year by the major labels, members of the Organization Of Entertainment Independents (OEI) met here on March 13 to discuss another danger to their jobs: radio stations that refuse to take calls from indie record promoters.

The 16 members attending the meeting disagreed both on the extent of the no-calls problem and its causes. A memo sent to members before the meeting cited stations WGAR Cleveland, KMPS Seattle, and California stations KRAK Sacramento and KIKF Anaheim as having a policy of not taking calls from independents. The memo also noted, "It is rumored that two more stations may follow suit in the near future." These stations were not mentioned at the meeting.

Indies Skip Stevens and Carolyn Parks reported to the group that they had met with Dan Vallie, vice presi-

dent of programing for EZ Communi- cations, during the Country Radio Seminar Feb. 19-21 in Nashville and had "made no headway whatsoever." EZ recently purchased KMPS and KRAK and extended to them the no-calls policy, which had been in effect for the chain's other stations since last April.

The text of that ruling, according to a source at EZ's home office, reads, "Until further notice, anyone involved with music should discon- tinue contact with independent promo- tion persons." The industrywide backing away from indies started last year with allegations that some indies were involved in payola—a charge that led to most major labels dropping their ties with nonstaff pro-

moters.

Nashville-based OEI was formed last March in response to the charges and the economic threats posed to promoters.

Jack Pride, OEI president, told the group, "If I am turned away, I'm going to ask for a written memo stating their policy." Added member Jeff Walker, "I think the organization needs to take a stand."

The organization did vote for Ste- vens to send Vallie the OEI's consti- tution and code of ethics as an addi- tional argument for the Fairfax, Va., chain to reverse its policy.

Both consultants and the trade charts came in for criticism from some of the promoters. Consultants,

(Continued on page 36)

Judds Ride High On Charts Album Is No. 1 In Britain, U.S.

NASHVILLE After a publicity and performing blitz of Europe in late January and early February, the Judds now have their new RCA albums at the top of both the British and American country charts.

"Give A Little Love," the Europe- an version of "Heartland," the duo's newest album, and the first single re- lease, "Don't Be Cruel," have also en- tered the pop charts in Britain's Mu- sic Week magazine. "Heartland" has topped the Billboard country charts for the past two weeks.

"Give A Little Love" contains all the "Heartland" material, plus five cuts from earlier albums and the title cut, which has yet to be released in the U.S.

The European tour was held in con- junction with the Country Music Assn.'s New Country '87 campaign to raise the visibility of country music in Europe. According to the March 14 is- sue of Music Week, the Judds have three of the top 10 country albums: "Give A Little Love," No. 1; "Rockin' With The Rhythm," No. 5; and "Why Not Me," No. 8.

Joe Galante, vice president and general manager of RCA Records/ Nashville, says the Judds have sold around 10,000 copies of the new al- bum in England and calls the figure "a very encouraging start."

The Judds gave their first British concert at London's Palladium, Feb. 1, and followed it with the BBC-TV shows, "Wogan" and "Whistle Test." Prior to their London performances, the Judds had performed at MIDEM, in Cannes, on a show televised throughout Europe.

Chuck Thompson, a spokesman for the Judds' management company, says that the mother-daughter team would like to return to Europe later this year but that all plans have been put on hold for the last half of the year, pending the outcome of their proposed NBC-TV series, "Why Not Me." The pilot will be shot April 12 and will debut in early May in the slot that precedes "The Golden Girls."

RCA Records underwrote part of the cost for the European tour, with the remainder being paid for from concert income. EDWARD MORRIS

Restless Heart Joins Chart-topping Cast Chappell/Intersong Scores 4 No. 1 Hits

NOBODY'S CRYING IN THE CHAPEL, and Henry's not hurting as Chappell/Intersong, under the Nash- ville direction of Henry Hurt, lands its fourth No. 1 sin- gle of the young year.

"I'll Still Be Loving You" by the RCA group Restless Heart (co-written by M.A. Kennedy, P. Bunch, P. Rose and T. Cerney) brought the honors to Chappell/Intersong. Other chart-topping songs published or co-pub- lished by Chappell/Intersong during the past two months are Crystal Gayle's "Straight To The Heart" (written by Terry Britten and Graham Lyle, who are also responsible for such Tina Turner hits as "What's Love Got To Do With It"); "Mornin' Ride," recorded by Lee Greenwood (writ- ten by Steve Bogard and Jeff Tweel); and "Mind Your Own Business," per- formed by Hank Wil- liams Jr. (written by Hank Williams, Sr.).

At one time, Chappell/ Intersong scored with three songs in the top 10 of Billboard's Hot Coun- try Singles chart in the same week. That's a remarkable achievement considering the amount of competition in the publishing and recording marketplace.

It looks as if the rich get richer. Other recent hot Chappell/Intersong hits include Tom Wopat's "The Rock And Roll Of Love" (co-written by Charlie Black and Bob McDill), the Judds' version of the evergreen "Don't Be Cruel" (Elvis Presley and Otis Blackwell are credited as writers), Willie Nelson's "Partners Af- ter All" (co-written by Chips Moman and Bobby Em- mons), Lisa Childress with "It's Goodbye And So-Long To You" (written by Raymond Couture and Harold J. Breaux), and the Hank Williams classic "Long Gone Lonesome Blues," written by the artist.

Congratulations go to Hurt, who is vice president and general manager of the Nashville division, his potent staff, and the creative conclave of Chappell/Intersong Nashville writers.

NEWSNOTES: Jot these date down for next year's Country Radio Seminar: March 10-12, 1988. Once again it will be held at the Opryland Hotel in Nashville . . .

I'd highly recommend Jimmy Rodgers fans to get a copy of the latest release from the Smithsonian Collec- tion of Recordings—"Jimmy Rodgers on Record: Ameri- ca's Blue Yodeler." Available as a two-LP or two-cas-

sette set, the remarkable collection showcases some of Rodgers' best-known work along with several infre- quently heard performances. They're presented chro- nologically from the beginning of his singing career to the final sessions, which took place only 36 hours before his death in New York. The set is programmed by Nolan Porterfield, author of a book on Rodgers, and it con- tains a fascinating booklet written by him, including a brief but compelling biography, rare photos, notes on the music and listings of accompanying musicians, re- cording dates, and catalog numbers for the original Vic- tor and Bluebird releases. The price is \$16.98, plus \$2.25 postage and handling. Fans of the Singing Brakeman will love listen- ing to this collection. Write to: Smithsonian Re- cordings, P.O. Box 23345, Washington, D.C. 20026.

The Country Music Assn. hosted a luncheon welcoming three leading British entertainment journalists. Held at BMI here March 5, the fete

brought the writers together with some of Nashville's music and media leaders. The function kicked off a four- day Nashville sojourn for the U.K. visitors. They were focusing on Nashville music trends and making plans for the New Country '87 merchandising campaign in England. The visitors attended a Forester Sisters re- cording session and a Randy Travis video shoot and also visited backstage at the Grand Ole Opry with Ricky Skaggs. The writers were Gavin Martin of New Musical Express, John Conquest of Time Out, and Adam Seeting, a free-lancer who has penned recent ar- ticles on Rosanne Cash and Dwight Yoakam for Brit- ain's Cosmopolitan magazine. Accompanying the writ- ers was Richard Wootton of Byworth-Wootton Inter- national, the U.K. entertainment publicity firm handling the New Country '87 campaign, and Richard Haywood, a travel and tour agent representing British Caledonian Airlines, which funded the trip. The airline plans to set up tours to Nashville later this year and sup- ports the New Country campaign to help develop inter- est in travel to Nashville by country music fans in Great Britain.

The Songwriters Guild foundation, a nonprofit arm of the Songwriters Guild of America, will launch its new program of songwriter education courses at Belmont

(Continued on page 36)



by Gerry Wood

FOR WEEK ENDING MARCH 28, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

		NEW	TOTAL
		ADDS	ON
137 REPORTERS			
NITTY GRITTY DIRT BAND	BABY'S GOT A HOLD ON ME W.B.	49	53
EDDIE RAVEN	YOU'RE NEVER TOO OLD FOR YOUNG LOVE RCA	46	49
T.G. SHEPPARD	YOU'RE MY FIRST LADY COLUMBIA	38	65
JANIE FRICKIE	ARE YOU SATISFIED COLUMBIA	25	80
KEITH WHITLEY	HARD LIVIN' RCA	21	89

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retail- ers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

		NUMBER
		REPORTING
43 REPORTERS		
JUDY RODMAN	GIRLS RIDE HORSES TOO MTM	13
DAN SEALS	I WILL BE THERE CAPITOL	8
HANK WILLIAMS, JR.	WHEN SOMETHING IS GOOD WARNER/CURB	6
BILLY JOE ROYAL	OLD BRIDGES BURN SLOW ATLANTIC/AMERICA	5
THE OAK RIDGE BOYS	IT TAKES A LITTLE RAIN MCA	5

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	14	SMALL TOWN GIRL T.BROWN, J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
★ ★ No. 1 ★ ★ 1 week at No. One					
2	3	5	14	TWENTY YEARS AGO J.GRAYDON, K.MIMS (M.SPRIGGS, W.NEWTON, D.TYLER, M.NOBLE)	◆ KENNY ROGERS RCA 5078-7
3	5	8	11	OCEAN FRONT PROPERTY J.BOWEN, G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 53021
4	4	6	14	TALKIN' TO THE MOON C.YOUNG (L.GATLIN)	◆ LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06592
5	6	9	10	"YOU'VE GOT" THE TOUCH H.SHEDD, ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
6	7	11	10	KIDS OF THE BABY BOOM E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
7	9	13	12	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
8	11	14	9	ROSE IN PARADISE J.BOWEN, W.JENNINGS (S.HARRIS, J.MCBRIDE)	WAYLON JENNINGS MCA 53009
9	10	12	11	THE RIGHT LEFT HAND B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
10	12	17	9	DON'T GO TO STRANGERS B.LOGAN (J.D.MARTIN, R.SMITH)	T GRAHAM BROWN CAPITOL 5664
11	13	18	8	LET THE MUSIC LIFT YOU UP J.BOWEN, R.MCENTIRE (T.SEALS, E.SETSER)	REBA MCENTIRE MCA 52990
12	15	20	9	THE MOON IS STILL OVER HER SHOULDER B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 5091-7
13	16	23	8	A FACE IN THE CROWD S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
14	1	3	15	I'LL STILL BE LOVING YOU T.DUBOIS, S.HENDRICKS, RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.ROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
15	17	24	7	DON'T BE CRUEL B.MAHER (E.PRESLEY, O.BLACKWELL)	THE JUDDS RCA/CURB 5094-7/RCA
16	20	26	6	TO KNOW HIM IS TO LOVE HIM G.MASSENBERG (P.SPECTOR)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
17	21	27	8	YOU'RE THE POWER A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
18	22	28	8	CAN'T STOP MY HEART FROM LOVING YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
19	23	29	8	SEÑORITA D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
20	24	32	6	IT TAKES A LITTLE RAIN J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
21	25	31	10	THEY ONLY COME OUT AT NIGHT W.ALDRIDGE (W.ALDRIDGE, L.PALAS, J.JARRARD)	THE SHOOTERS EPIC 34-06623
22	26	33	7	GOODBYE'S ALL WE'VE GOT LEFT E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 53011
23	8	7	16	FOREVER J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
24	28	35	6	GIRLS RIDE HORSES TOO T.WEST (A.RANDALL, M.D.SANDERS)	JUDY RODMAN MTM 70283/CAPITOL
25	29	36	8	OLD BRIDGES BURN SLOW N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
26	34	43	4	JULIA J.BOWEN, C.TWITTY, O.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
27	35	45	5	DOMESTIC LIFE B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
28	31	39	6	HEART VS. HEART M.WRIGHT (D.HENRY, M.PARKER)	PAKE MCENTIRE RCA 5092-7
29	32	38	8	WALK ME IN THE RAIN T.WEST (T.ROMEO)	GIRLS NEXT DOOR MTM 72084/CAPITOL
30	30	34	7	I WONDER IF I CARE AS MUCH R.SKAGGS (D.EVERLY)	RICKY SKAGGS EPIC 34 06650
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
31	38	47	4	I WILL BE THERE K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
32	14	1	17	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
33	37	41	6	WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE) H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28452/WARNER BROS.
34	39	46	5	PLAIN BROWN WRAPPER G.MORRIS, B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
35	18	2	16	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
36	40	42	7	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR B.SHERRILL (B.KEEL, D.A.COE, L.LATIMER)	DAVID ALLAN COE COLUMBIA 38-06661
37	41	44	6	GOD WILL T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53030/MCA
38	19	10	15	TAKE THE LONG WAY HOME J.BOWEN, J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
39	45	51	4	TOO MANY RIVERS J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
40	47	53	5	TIL' I'M TOO OLD TO DIE YOUNG J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
41	27	16	15	THE ROCK AND ROLL OF LOVE J.CRUTCHFIELD (B.MCDILL, C.BLACK)	TOM WOPAT EMI-AMERICA 8364/CAPITOL
42	48	54	5	DO I HAVE TO SAY GOODBYE H.SHEDD, M.WRIGHT (P.MCCANN, J.MCBRIDE)	LOUISE RANDRELL MCA 5115-7
43	52	68	3	HARD LIVIN' B.MEVIS (D.HALLEY)	KEITH WHITLEY RCA 5116-7
44	49	55	5	WAY DOWN TEXAS WAY R.BENSON (B.J.SHAVER)	◆ ASLEEP AT THE WHEEL EPIC 34-06671
45	50	57	4	DON'T TOUCH ME THERE SNEED BROTHERS, W.MASSEY (M.PHEENEY)	CHARLY MCCLAIN EPIC 34-06980
46	55	62	3	ARE YOU SATISFIED N.WILSON (S.WOOLEY, H.ESCAMILLA)	JANIE FRICKIE COLUMBIA 38-06985
47	33	15	18	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEEL)	LEE GREENWOOD MCA 52984
48	43	22	14	I ONLY WANTED YOU P.WORLEY (SHAPIRO, GARVIN, JONES)	◆ MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
49	46	30	18	I CAN'T WIN FOR LOSIN' YOU N.LARKIN, E.TCONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
50	59	—	2	HAVE I GOT SOME BLUES FOR YOU R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	44	21	18	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
52	73	—	2	YOU'RE MY FIRST LADY R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
53	62	74	3	MANDOLIN RAIN B.HORNSBY, E.SCHEINER (B.R.HORNSBY, J.HORNSBY)	◆ BRUCE HORNSBY & THE RANGE RCA 5087-7
54	60	69	3	HONKY TONK CRAZY B.SHERRILL (H.HOWARD, R.PETERSON)	GENE WATSON EPIC 34-06987
55	64	75	4	COLORADO MOON J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	◆ TIM MALCHAK ALPINE 006
56	56	64	5	COME TO ME S.CORNELIUS (H.CORNELIUS)	JOHNNY PAYCHECK MERCURY 888 341-7/POLYGRAM
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
57	NEW ▶	—	1	BABY'S GOT A HOLD ON ME J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
58	58	65	4	THERE AIN'T NO BINDS L.BUTLER (B.NELSON)	THE WHITES MCA/CURB 53038/MCA
59	63	70	4	WHAT'S SO DIFFERENT ABOUT YOU J.ANDERSON, J.E.NORMAN (J.ANDERSON, F.CARTER, JR.)	JOHN ANDERSON WARNER BROS. 7-28433
60	69	—	2	HEART OF GOLD C.MOMAN (N.YOUNG)	WILLIE NELSON COLUMBIA 38-07007
61	65	71	3	TURN THE MUSIC ON A.DIMARTINO (O.B.MCCLINTON)	O.B. MCCLINTON EPIC 34-6682
62	NEW ▶	—	1	YOU'RE NEVER TOO OLD FOR YOUNG LOVE D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
63	68	84	3	I DID E.GORDY, JR., T.BROWN (P.LOVELESS)	PATTY LOVELESS MCA 53040
64	36	19	16	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
65	74	—	2	DON'T LET GO OF MY HEART SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, H.MASLIN)	SOUTHERN PACIFIC WARNER BROS. 7-28408
66	71	—	2	BACK IN THE SWING OF THINGS AGAIN R.BAKER (D.WILLS, B.MOULDS)	LARRY BOONE MERCURY 888 427-7/POLYGRAM
67	72	78	3	I'D RATHER BE CRAZY J.STROUD, M.HUMPHRIES (B.BRADDOCK)	DANA MCVICKER EMI-AMERICA 8371/CAPITOL
68	75	80	3	I DON'T WANT TO SET THE WORLD ON FIRE B.MEVIS (BENJAMIN, MARCUS, SEILER, DURHAM)	SUZY BOGGUSS CAPITOL 5669
69	81	—	2	CRAZY BLUE P.WORLEY (M.CLARK, T.DUBOIS)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28426
70	42	25	11	GYPSIES ON PARADE R.L.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
71	53	48	10	AT THIS MOMENT J.BAXTER (B.VERA)	◆ BILLY VERA & THE BEATERS RHINO 74403
72	80	—	2	SHE LOVES THE JERK R.CROWLEY, B.T.JONES (J.HIATT)	RODNEY CROWELL COLUMBIA 38-06584
73	NEW ▶	—	1	THE NIGHT HANK WILLIAMS CAME TO TOWN J.CLEMENT (B.BRADDOCK, C.WILLIAMS)	JOHNNY CASH & WAYLON JENNINGS MERCURY 888 459-7/POLYGRAM
74	51	37	20	RIGHT HAND MAN D.GANT, E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
75	88	—	2	ASHES OF LOVE P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
76	84	—	2	WEEKEND COWBOYS B.STRANGE (M.CARROLL)	MARTY HAGGARD MTM 72085/CAPITOL
77	77	83	3	YOU'VE GOT THAT LEAVING LOOK IN YOUR EYE T.JENNINGS (J.GROPP, S.MILLETTE)	MARCIA LYNN SOUNDWAVES 4784/NSD
78	NEW ▶	—	1	IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.FEED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
79	54	59	7	WHEN I'M OVER YOU (WHAT YOU GONNA DO) T.RICHARDS (M.GERMINO, C.KEUNING)	MICKEY CLARK EVERGREEN 1051
80	NEW ▶	—	1	YOU'RE IN LOVE ALONE N.LARKIN (R.REYNOLDS)	JEFF STEVENS AND THE BULLETS ATLANTIC AMERICA 7-99475/ATLANTIC
81	57	49	11	LONE STAR STATE OF MIND T.BROWN, N.GRIFFITH (P.ALGER, G.LEVINE, F.KOLLER)	NANCI GRIFFITH MCA 53008
82	NEW ▶	—	1	MAN AT THE BACKDOOR E.PENNEY (B.WILLIAMS)	BETH WILLIAMS BGM 13087
83	NEW ▶	—	1	CLASS OF '55 C.MOMAN (C.MOMAN, B.EMMONS)	CARL PERKINS AMERICA/SMASH 888 142-7/POLYGRAM
84	76	61	19	HOW DO I TURN YOU ON R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
85	61	40	15	WILD-EYED DREAM S.BUCKINGHAM (A.RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
86	86	—	2	CROSS MY HEART R.PARTON (R.DENNISON, R.PARTON, F.DYCUS)	STELLA PARTON LUV 132/NSD
87	78	66	21	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	◆ KEITH WHITLEY RCA 5013-7
88	66	52	19	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
89	91	—	2	I TAKE THE CHANCE J.GIBSON (I.LOUVIN, C.LOUVIN)	KATHY EDGE NSD 228
90	83	60	12	WALL OF TEARS H.SHEDD (R.LEIGH, P.MCCANN)	K.T. OSLIN RCA 5066
91	79	58	21	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
92	70	50	14	ON AND ON J.WHITE (J.BUCKNER)	ANNE MURRAY CAPITOL 5655
93	87	73	7	JUST A LITTLE BIT B.DESTOCKI (R.COOK, B.WOOD)	THE DIAMONDS CHURCHILL 94101
94	67	67	5	THEY KILLED HIM C.MOMAN (K.KRISTOFFERSON)	KRIS KRISTOFFERSON MERCURY 888 345-7/POLYGRAM
95	92	85	9	KEEP THE FAITH S.STONE (K.STEGALL, J.SALES)	JIMMY MURPHY ENCORE 10036/NSD
96	94	91	24	FALLIN' FOR YOU FOR YEARS C.TWITTY, D.HENRY, R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
97	95	86	25	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
98	90	76	20	FIRE IN THE SKY J.HANNA, B.EDWARDS (J.HANNA, B.CARPENTER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
99	93	88	5	TWO NAME GIRL W.HODGE, D.RITCHIE, B.ADAMS (R.VANHOY, E.WROBBEL)	THE JOHNSTONS HIDDEN VALLEY 1286
100	89	82	6	I WISH SHE WOULDN'T TREAT YOU THAT WAY M.MORGAN (K.WELCH, W.GLEHEART)	PAM TILLIS WARNER BROS. 7-28444

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	OCEAN FRONT PROPERTY	GEORGE STRAIT	3
2	2	THE RIGHT LEFT HAND	GEORGE JONES	9
3	4	TALKIN' TO THE MOON	LARRY, STEVE, RUDY:THE GATLIN BROTHERS	4
4	3	I ONLY WANTED YOU	MARIE OSMOND	48
5	8	TWENTY YEARS AGO	KENNY ROGERS	2
6	10	"YOU'VE GOT" THE TOUCH	ALABAMA	5
7	9	I'LL STILL BE LOVING YOU	RESTLESS HEART	14
8	11	DON'T GO TO STRANGERS	T GRAHAM BROWN	10
9	13	SMALL TOWN GIRL	STEVE WARINER	1
10	14	DON'T BE CRUEL	THE JUDDS	15
11	16	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	25
12	18	THE BED YOU MADE FOR ME	HIGHWAY 101	7
13	15	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	6
14	6	BABY'S GOT A NEW BABY	S-K-O	32
15	21	YOU'RE THE POWER	KATHY MATTEA	17
16	5	NO PLACE LIKE HOME	RANDY TRAVIS	35
17	7	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	51
18	27	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	16
19	25	ROSE IN PARADISE	WAYLON JENNINGS	8
20	22	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	11
21	24	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	18
22	12	FOREVER	THE STATLER BROTHERS	23
23	—	I WONDER IF I CARE AS MUCH	RICKY SKAGGS	30
24	17	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	49
25	30	SENOBITA	DON WILLIAMS	19
26	—	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	20
27	23	WHAT CAN I DO WITH MY HEART	JUICE NEWTON	64
28	—	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY/HOLLY DUNN	13
29	—	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	12
30	—	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	DAVID ALLAN COE	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	SMALL TOWN GIRL	STEVE WARINER	1
2	3	TWENTY YEARS AGO	KENNY ROGERS	2
3	5	OCEAN FRONT PROPERTY	GEORGE STRAIT	3
4	4	TALKIN' TO THE MOON	LARRY, STEVE, RUDY:THE GATLIN BROTHERS	4
5	6	"YOU'VE GOT" THE TOUCH	ALABAMA	5
6	7	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	6
7	9	THE BED YOU MADE FOR ME	HIGHWAY 101	7
8	11	ROSE IN PARADISE	WAYLON JENNINGS	8
9	10	THE RIGHT LEFT HAND	GEORGE JONES	9
10	12	DON'T GO TO STRANGERS	T GRAHAM BROWN	10
11	13	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	11
12	15	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	12
13	16	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	13
14	1	I'LL STILL BE LOVING YOU	RESTLESS HEART	14
15	17	DON'T BE CRUEL	THE JUDDS	15
16	20	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	16
17	21	YOU'RE THE POWER	KATHY MATTEA	17
18	22	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	18
19	23	SENOBITA	DON WILLIAMS	19
20	24	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	20
21	25	THEY ONLY COME OUT AT NIGHT	THE SHOOTERS	21
22	26	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	22
23	8	FOREVER	THE STATLER BROTHERS	23
24	28	GIRLS RIDE HORSES TOO	JUDY RODMAN	24
25	29	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	25
26	—	JULIA	CONWAY TWITTY	26
27	—	DOMESTIC LIFE	JOHN CONLEE	27
28	—	HEART VS. HEART	PAKE MCENTIRE	28
29	—	WALK ME IN THE RAIN	GIRLS NEXT DOOR	29
30	30	I WONDER IF I CARE AS MUCH	RICKY SKAGGS	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (6)	16
MTM (4)	
EMI-America (3)	
Capitol/Curb (2)	
16th Avenue (1)	
MCA (11)	16
MCA/Curb (5)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (14)	15
Warner/Curb (1)	
COLUMBIA	11
EPIC	7
POLYGRAM	7
Mercury (6)	
America/Smash (1)	
NSD (1)	4
Encore (1)	
LUV (1)	
Soundwaves (1)	
ATLANTIC	2
Atlantic/America (2)	
ALPINE	1
BGM	1
CHURCHILL	1
EVERGREEN	1
HIDDEN VALLEY	1
RHINO	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
46 ARE YOU SATISFIED	(Channel, ASCAP)	
75 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI)	
71 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	
57 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
32 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	
66 BACK IN THE SWING OF THINGS AGAIN	(Jobete, ASCAP/Alcorn, BMI)	
7 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	
18 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)	HL
83 CLASS OF '55	(Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI)	
55 COLORADO MOON	(Life Of The Record, ASCAP/Malchak, ASCAP/Caloosa, ASCAP)	
56 COME TO ME	(Denim & Lace, ASCAP)	
69 CRAZY BLUE	(Warner-Tamerlane, BMI/Flying Dutchman, BMI/WB, ASCAP/Tim DuBois, ASCAP)	
86 CROSS MY HEART	(Song Yard, ASCAP/Southern Gallery, ASCAP/P.D.C., SESAC)	
42 DO I HAVE TO SAY GOODBYE	(April, ASCAP/New and Used, ASCAP) CPP/ABP	
27 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
15 DON'T BE CRUEL	(Elvis Presley, BMI/Unichappell, BMI) HL	
10 DON'T GO TO STRANGERS	(MCA, ASCAP) HL	
65 DON'T LET GO OF MY HEART	(WB, ASCAP/Adushka, ASCAP)	
45 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
13 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
96 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
98 FIRE IN THE SKY		
23 FOREVER	(Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)	
24 GIRLS RIDE HORSES TOO	(Mid-Summer, ASCAP/AMR, ASCAP)	
37 GOD WILL	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
22 GOODBYE'S ALL WE'VE GOT LEFT	(Goldline, ASCAP) HL	
70 GYPSIES ON PARADE	(Zoo Crew, ASCAP)	
97 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	(Rick Hall, ASCAP) CPP	
43 HARD LIVIN'	(April/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
50 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI)	
60 HEART OF GOLD	(Silver Fiddle, ASCAP)	
28 HEART VS. HEART	(Cross Keys, ASCAP/Shen Hit, BMI) HL	
87 HOMECOMING '63	(Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP	
54 HONKY TONK CRAZY	(Tree, BMI) HL	
84 HOW DO I TURN YOU ON	(Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP	
49 I CAN'T WIN FOR LOSIN' YOU	(Rick Hall, ASCAP) CPP	
63 I DID	(Sure Fire, BMI)	
68 I DON'T WANT TO SET THE WORLD ON FIRE	(Bennie Benjamin, ASCAP/Chappell, ASCAP/Cherio, BMI)	
48 I ONLY WANTED YOU	(Tree, BMI/Cross Keys, ASCAP) HL	
89 I TAKE THE CHANCE	(Acuff-Rose, BMI/Opryland, BMI)	
31 I WILL BE THERE	(Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	
100 I WISH SHE WOULDN'T TREAT YOU THAT WAY	(Cross Keys, ASCAP/Perfect Circle, ASCAP) HL	
30 I WONDER IF I CARE AS MUCH	(Acuff-Rose Opryland, BMI) CPP	
67 I'D RATHER BE CRAZY	(Tree, BMI) HL	
91 I'LL COME BACK AS ANOTHER WOMAN		
14 I'LL STILL BE LOVING YOU	(Let There Be Music, ASCAP/Irving, BMI) CPP/ALM	
74 RIGHT HAND MAN	(Warner-Tamerlane, BMI/Hearth Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL	
20 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
78 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP)	
26 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
93 JUST A LITTLE BIT	(Roger Cook, BMI/Chriswood, BMI)	
95 KEEP THE FAITH	(April, ASCAP/Keith Stegall, ASCAP/Hall-Clement, BMI/Welk, BMI) CPP/ABP/HL	
6 KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
11 LET THE MUSIC LIFT YOU UP	(Two Sons, ASCAP/Warner-Tamerlane, BMI/WB, ASCAP)	
81 LONE STAR STATE OF MIND	(Lucrative, BMI/Bug, BMI/Bait And Beer, ASCAP)	
82 MAN AT THE BACKDOOR	(Rio Grande, BMI)	
53 MANDOLIN RAIN	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP)	
51 MIDNIGHT GIRL/SUNSET TOWN	(Almo, ASCAP/Don Schlitz, ASCAP) CPP/ALM	
12 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
47 MORNIN' RIDE	(Chappell, ASCAP/Unichappell, BMI) HL	
36 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	(Window, BMI/Goodlat, BMI/Robin Sparrow, BMI) CPP	
73 THE NIGHT HANK WILLIAMS CAME TO TOWN	(Tree, BMI/Old Friends, BMI)	
35 NO PLACE LIKE HOME	(Writers Group, BMI/Scarlet Moon, BMI)	
3 OCEAN FRONT PROPERTY	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) CPP/ABP/HL	
25 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
92 ON AND ON	(Artist Records, ASCAP)	
34 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP)	
HL		
74 RIGHT HAND MAN	(Earthy Delights, BMI)	
9 THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
41 THE ROCK AND ROLL OF LOVE	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL	
8 ROSE IN PARADISE	(Blackwood, BMI/April, ASCAP) CPP/ABP	
19 SENORITA	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
72 SHE LOVES THE JERK	(Lilly Billy, BMI)	
1 SMALL TOWN GIRL	(Tree, BMI/Cross Keys, ASCAP) HL	
88 STRAIGHT TO THE HEART	(Irving, BMI/Chappell, ASCAP) CPP/ALM/HL	
38 TAKE THE LONG WAY HOME	(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)	
4 TALKIN' TO THE MOON	(Larry Gatlin, BMI)	
58 THERE AIN'T NO BINDS	(T.Garrett/MCA, ASCAP) HL	
94 THEY KILLED HIM	(Resaca, BMI)	
21 THEY ONLY COME OUT AT NIGHT	(Rick Hall, ASCAP/Alabama Band, ASCAP)	
40 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
16 TO KNOW HIM IS TO LOVE HIM	(Mother Bertha, BMI)	
39 TOO MANY RIVERS	(Combine, BMI)	
61 TURN THE MUSIC ON	(Chatter Box, ASCAP/Drex Day, ASCAP)	
2 TWENTY YEARS AGO	(Warner House of Music, BMI/WB Gold, ASCAP)	
99 TWO NAME GIRL	(Unichappell, BMI/VanHoy, BMI/Distortion Unlimited, BMI) HL	
29 WALK ME IN THE RAIN	(Wherefore, BMI/Lawyers Daughter, BMI)	
90 WALL OF TEARS	(April, ASCAP/Lion Hearted, ASCAP/New and Used, ASCAP) CPP/ABP	
44 WAY DOWN TEXAS WAY		
76 WEEKEND COWBOYS	(Crystal Southern, ASCAP/Billy Strange, ASCAP/Uncle Artie, ASCAP)	
64 WHAT CAN I DO WITH MY HEART	(On The Music, BMI)	
59 WHAT'S SO DIFFERENT ABOUT YOU	(John Anderson, BMI/Sweetie, BMI)	
79 WHEN I'M OVER YOU (WHAT YOU GONNA DO)	(Music City, ASCAP/Combine, BMI)	
33 WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE)	(Bocephus, BMI) CPP	
85 WILD-EYED DREAM	(Tree, BMI) HL	
80 YOU'RE IN LOVE ALONE	(Old Licks, BMI)	
52 YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
62 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejanus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP)	
17 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	
77 YOU'VE GOT THAT LEAVING LOOK IN YOUR EYE	(Tomfran, BMI/Kaycey, SESAC)	
5 "YOU'VE GOT" THE TOUCH	(Alabama Band, ASCAP)	

SHEET MUSIC AGENTS

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

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

NEW KRISTOFFERSON ALBUM

(Continued from page 33)

before Vietnam and all that. I love America. It's so sad—America could be the moral example to the world."

Kristofferson says that what he hopes to do through the songs is help change public perceptions. "I'm not out there preaching in everything I do," he says,

"I'm just interpreting the world the way I see it. I find it frightening that even people in the media don't know what's going on in Central America. That's why I went down there. I felt that it would give me more authority to talk about it."

Kristofferson postponed a promotional tour for "Reposessed," which was to have taken place in February, to attend peace talks in Russia. "I feel an obligation to do what I can for world peace," he says. "That might sound pretentious, but if you had the opportunity, wouldn't you take it?"

OEI

(Continued from page 33)

they argued, make all the programming decisions for stations, making promoters' contact with stations futile. One member suggested that the organization invite consultants in to see a proposed showcase of their clients.

The trade chart compilers were criticized for keeping stations on their reporting panels that don't take indie calls or that rely solely on programming by consultants.

In other business, the membership approved a Golden Ear plaque, which the OEI will award annually to a radio programmer in each size market for "outstanding promotion of new country talent."

NASHVILLE SCENE

(Continued from page 33)

College in Nashville in April. **Sheila Davis**, songwriting teacher and author of "The Craft Of Lyric Writing," will conduct a minicourse in "Successful Songwriting" April 3-4. It's under the auspices of the Belmont College Music Business Program and marks the first time Belmont has offered a credited course on songwriting. Tuition is \$130 for the two-day session or \$75 for one session. Registrants should write or call **Richard Lynn**, Director of Music Business, Belmont College, Nashville, Tenn. 37203; 615-329-1782. A discount is available for guild members.

SIGNINGS: Karen Dean inks writ-

ing pact with the Word Music Group. She's working on a children's musical titled "Arch The Angel" . . . New York rap artist **Michael Peace** and r&b/dance vocalist **Renee Garcia** join the roster of Reunion Records here . . . Premier One recording group **Mason Dixon** signs new management agreement with Oswald Brothers Management of San Diego . . . MCA/Curb acts the **Whites** and **Bobby Bare** agree to a new booking contract with the Bobby Roberts Entertainment Corp. . . **Suzi Deveraux** to MSR Records . . . **Leo Kottke** inks management contract with Chuck Morris Entertainment.

Lonnie Mack & John Hiatt reviewed in concert . . . see page 23

FOR WEEK ENDING MARCH 28, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	2	5	THE JUDDS RCA/CURB 5916-1/RCA (CD) 2 weeks at No. One	HEART LAND
2	2	1	7	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY
3	4	5	7	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (CD)	HANK "LIVE"
4	5	3	40	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
5	3	4	23	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
6	6	8	16	RESTLESS HEART RCA 5648 (CD)	WHEELS
7	8	9	21	GEORGE JONES EPIC 40413	WINE COLORED ROSES
8	9	10	23	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
9	7	6	50	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
10	10	11	47	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
11	11	12	23	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
12	12	13	32	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
13	13	7	23	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
14	14	15	18	THE O'KANES COLUMBIA BL 40459	THE O'KANES
15	15	16	20	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
16	NEW ▶	1	1	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT WARNER BROS. 1-25491	TRIO
17	16	14	25	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
18	19	21	10	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
19	20	22	6	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
20	17	17	21	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
21	18	18	19	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
22	21	23	6	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
23	25	27	6	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
24	24	24	40	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
25	28	36	4	OAK RIDGE BOYS MCA 5945	WHERE THE FAST LANE ENDS
26	23	20	42	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
27	26	25	71	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
28	22	19	16	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
29	29	30	44	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
30	27	29	27	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
31	31	33	57	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
32	30	26	36	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
33	35	34	21	WILLIE NELSON COLUMBIA FC 39894 (CD)	PARTNERS
34	32	31	23	DAN SEALS EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
35	37	47	6	PATTY LOVELESS MCA 5915	PATTY LOVELESS
36	33	32	16	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
37	34	28	22	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
38	38	46	42	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	39	24	MICHAEL JOHNSON RCA AEL1-9501	WINGS
40	44	48	4	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
41	43	40	74	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
42	36	35	35	EXILE EPIC FE 40401 (CD)	GREATEST HITS
43	63	70	3	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
44	52	52	4	RAY STEVENS MCA 5918 (CD)	GREATEST HITS
45	41	41	9	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
46	46	50	37	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
47	48	42	30	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
48	40	37	30	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
49	42	43	42	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
50	64	66	3	MOE BANDY MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
51	45	44	56	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
52	58	54	29	JOHN SCHNEIDER MCA 5789 (CD)	TAKE THE LONG WAY HOME
53	53	58	27	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
54	54	59	288	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
55	50	64	4	THE WHITES MCA/CURB 5820/MCA	AIN'T NO BINDS
56	47	49	22	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
57	57	63	105	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	NEW ▶	1	1	STEVE WARINER MCA 5926	IT'S A CRAZY WORLD
59	56	53	464	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
60	NEW ▶	1	1	O.B. MCCLINTON EPIC 40674	THE ONLY ONE
61	61	67	51	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
62	51	45	20	RODNEY CROWELL COLUMBIA 40116 (CD)	STREET LANGUAGE
63	55	51	52	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
64	72	57	37	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
65	70	—	2	MICKEY GILLEY EPIC 40670	BACK TO BASICS
66	66	56	123	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
67	71	71	96	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (CD)	PARDNERS IN RHYME
68	68	73	69	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
69	67	65	41	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
70	59	61	14	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
71	49	38	35	JANIE FRICKIE COLUMBIA FC 40383 (CD)	BLACK & WHITE
72	NEW ▶	1	1	JUDY RODMAN MTM 71060/CAPITOL	A PLACE CALLED LOVE
73	65	60	9	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
74	73	69	124	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
75	74	68	21	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC

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

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THIS WEEK	ARTIST	TITLE	LABEL
1_G	THE JUDDS	HEARTLAND	RCA/CURB
4	HANK WILLIAMS, JR.	HANK "LIVE"	WARNER/CURB
11	SAWYER BROWN	OUT GOIN' CATTIN'	CAPITOL/CURB
16	LYLE LOVETT	LYLE LOVETT	MCA/CURB
21	THE BELLAMY BROTHERS	COUNTRY RAP	MCA/CURB
26_P	THE JUDDS	ROCKIN' WITH THE RHYTHM	RCA/CURB
30_G	HANK WILLIAMS, JR.	MONTANA CAFE	WARNER/CURB
50	THE WHITES	AIN'T NO BINDS	MCA/CURB
53	MARIE OSMOND	I ONLY WANTED YOU	CAPITOL/CURB
60	THE KENDALLS	FIRE AT FIRST SIGHT	MCA/CURB
62	THE BELLAMY BROTHERS	GREATEST HITS, VOL. II	MCA/CURB
64	MOE BANDY	YOU HAVEN'T HEARD THE LAST OF ME	MCA/CURB
66_P	THE JUDDS	WHY NOT ME	RCA/CURB
68_G	HANK WILLIAMS, JR.	GREATEST HITS, VOL. II	WARNER/CURB
73_P	HANK WILLIAMS, JR.	GREATEST HITS, VOL. I	WARNER/CURB

Billboard w/e 3/21/87

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CD-Only Shops Find Their Niche In L.A. Area

BY CHRIS MORRIS

LOS ANGELES Three compact-disk-only retail outlets have recently opened in the Los Angeles market, where the CD trade has hitherto been left largely to large chain outlets.

The stores—located in Studio City, West Hollywood, and West Los Angeles—are all entrepreneurial ventures by newcomers to music retailing. Each is striving to create a unique identity in this crowded marketplace.

The largest—and with three months in business, the oldest—of the three is National Compact Disc. The 1,400-square-foot outlet became Los Angeles' first CD-only store when it opened its doors just before Christmas in a new strip center in the San Fernando Valley community of Studio City.

Owner Bob Brownell, who operated a video one-stop and worked for the Midnight Video label, says the flattening of the home video industry and the growth of the CD market encouraged him to open his first store.

"I was looking for a new development market to invest my time and money into that would parallel the growth and development of the video business, and the CD field is certainly it," he says.

Brownell says that National's inventory has risen to more than 6,000 titles. His best-selling items are stocked to a depth of 30 copies.

National buys from several California wholesalers, including Pacific Coast One Stop, Precision Sound

Marketing, City-1-Stop, and Abbey Road. "Anyone who calls me, I give them an order," Brownell says.

National tracks product movement with Brownell's Apple personal computer, but he says that the store is purchasing an IBM wand reader to facilitate stock control.

National prices most of its pop/rock CDs at \$14.99, with some items at \$13.99.

"We do not discount any of our CDs in the store," Brownell says. "We decided that we are truly not competing with any current record, tape, video, or computer store. We are only competing with other stores that do the same thing we do, and that is CD-only."

Brownell also sells used CDs, and characterizes his business in that area as "equivalent to that of any other section of the store."

Customers can listen to demo CDs on two headphone-equipped Yamaha players that National keeps on hand for in-store auditioning.

According to Brownell, several more National outlets will open in the future. "We picked a name that I think indicates what our eventual goal is."

Brownell hopes to have 10 Los Angeles-area locations by the end of 1987. He plans to start franchising the operation within a year, which will put his firm in competition with Huntington Beach-based franchiser Compact Disc Warehouse (Billboard, Sept. 20, 1986).

Compact Disc-Count, a West Los Angeles shop, opened in late January in a narrow, 1,000-square-foot

space opposite the Westside Pavilion shopping center. Owner Earl Mindell—a nutritionist and author who operates a chain of health food outlets, Great Earth Vitamins, in the Los Angeles area—became a CD convert last year.

"I love classical music, and a friend of mine bought a CD player," Mindell says. "He said, 'You have to hear this classical on CD.' I put on the earphones and I went crazy."

When Mindell considered opening a record store, he says, "At first, I thought it would be records, but I found out that LPs are going the

way of the dodo bird."

At present, Compact Disc-Count stocks only about 1,500 titles, although Mindell hopes to carry as many as 5,000. Manager Sabrina Meglio says she buys from Pacific Coast, Abbey Road, and import specialist Digital Wave in Orange County.

As its name suggests, the store discounts its stock, with prices in the \$11.88-\$13.88 range. Classical titles, which make up about a third of the stock, are mostly \$11.88. Compact Disc-Count also takes trades and buys used CDs.

Currently, the store uses the time-honored yellow legal pad to track its stock. Mindell says he has no plans to computerize: "We're not that sophisticated. We're small-timers."

"I'm going slowly because I want to learn what's happening. But it's exciting. You get an order in, it's like getting a Christmas present."

West Hollywood's Strictly CDs is taking an approach that is in keeping with its Tinseltown location. The 750-square-foot store announced its Feb. 22 opening with a party at the

(Continued on page 41)



by Earl Paige

STRAWBERRIES, STRAWBERRIES: The 60-store, Northeastern chain has been rumored to be up for sale for weeks, "but we are not interested," says Robert Higgins, president/CEO Trans World Music Corp. At Strawberries Records & Tapes headquarters in Framingham, Mass., general manager Ivan Lipton refers all questions about the possible sale to owner Morris Levy.

ANOTHER BEATLES FLIP-FLOP: You already heard how some copies of the Beatles' "A Hard Day's Night" showed up in stores as a Kate Bush compact disk on the West Coast, prior to the Fab Four's street date (On The Beat, Feb. 14). Now, from the East, comes word of a similar production snafu involving that same Beatles title. Instead of the Capitol release "A Hard Day's Night," a customer at Record World's store in Commack, Long Island, found that the CD contained RCA act Bruce Hornsby & the Range. When the shopper asked for an explanation, a quick-thinking Record World sales staffer invoked the chorus from Hornsby's hit single, saying, "That's just the way it is."

ONE-STOP, NONSTOP: There is a quiet buzzing about a National Assn. of Recording Merchandisers questionnaire, seeking what some see as data supporting the industry status of the distributor. Data sought include number of accounts, annual volume, end-of-month receivables, geographic range, new accounts opened each of the past two years, and more. Tabulation is by an outside accounting firm. Steve Libman, president of Nova Distributing Corp., which is based in the Atlanta area, says, "They're trying to show what we are in the aggregate, and what we're sitting on in terms of receivables." Libman and others are encouraged that action is coming so quickly following three one-stop meetings in mid-February during the NARM convention.

ADD ONE-STOPS: Even more sotto voce is word that one-stops obtained one of several concessions they were seeking from WEA. That distributor's revamped price structure, announced last December, was a catalyst for the wholesalers' many NARM discussions (Billboard, Feb. 28). The old "functional" advantage is still gone, but one-stops are enthusiastically greeting a one-day adjustment on street date for hit titles, which began March 16 with the new U2 album. Says Alonzo Marrow, marketing manager at Valley Record Distributors, "It gives us the chance to ship our one-day UPS open accounts on Monday. They can have a hot release the same day as the chains (i.e., Tuesday)." Craig Hedeem, vice president of Vinyl Vendors, notes the distributor has a "stringent penalty" for street date violations: "No more early ship-

ments for six months." Marrow, Hedeem, and other one-stop insiders say A&M is similarly adjusting its one-stop shipment date for Bryan Adams' next album.

RACK RAP: Rack sources are watching the one-stop WEA developments, too. Several one-stop sources say there is ongoing discussion concerning a relaxation of box-lot catalog purchases. Says the rack source, "The box-lot relaxation would mean more to one-stops than to us. Pricing is such that orders less than a box are 14 cents more. That's important to one-stops, because they carry so many items. We usually have items in box quantities" . . . Still more discussion among one-stops revolves around requests by WEA to spread out what is now a quarterly midline buy-in, with discounts and dating. Many expect a minimum order, à la CBS, which requires 1,000 pieces but is ongoing year-round.

BOOKS PLUS: Books as part of the combo mix is still relatively unusual—but it works for MusicSmith, the four-store subsidiary of Garland & Grace, Hyannis, Mass. Matt Reid, manager at the Cape Cod Mall MusicSmith and buyer for music and video, says stores at Falmouth and Orlean are half books and half music, under the banner BookSmith. MusicSmith outlets—out on the Cape's tip, with an isolated unit in Florida's North Palm Beach—have only prerecorded product, with sell-through video booming. "We thought the ceiling price point was \$29.95, but now we're stocking things like the National Geographic series as high as \$39.95."

TAX TIME: Analyst David Butterworth of Wedbush Securities says financial forecasts for combo stores are difficult because so many methods exist for video library depreciation: "Using the five-year straight line on a movie that costs \$54, you are saying one-fifth of its value can be depreciated the first year. The question is, is it really worth \$43.20 the second year? One firm that seems to have a more reasonable approach uses a three-year depreciation with a 30% residual. In this case, the movie would be stated as worth \$16 after three years." Many straight-line methods may end up with an auditor telling the company it has overstated earnings, and overstated assets worry Butterworth.

IT'S IN THE MAIL: Or so says Linda Eckenrode, national marketing/sales manager of Grit Family Store, the mail order division of 105-year-old Grit Publishing, with more than a half-million subscribers. "Our market is 50-plus," says Eckenrode of album successes with acts ranging from Roy Acuff and Marty Robbins to Jim Nabors and Roger Whitaker. The company just joined NARM, she says, "because, quite frankly, we're having trouble finding vendors who can offer us wide enough artist spread." Sufficient production on 8-track—yes, that obsolete configuration—is a problem, too.

TAKING A STAND: There's plenty of truth in the reports Camelot Music is expanding in freestanding outlets. Right now, the action is around Charlotte, N.C. A fourth unit there opened March 12. The chain

(Continued on page 41)

CBS Masterworks Bows Eclectic Sampler Album

NEW YORK CBS Masterworks, borrowing a page from Windham Hill and other new age labels, is aiming to beef up catalog sales for some of its eclectic product with the release of a sampler album.

Titled "Atmospheres," the product is set for release Monday (23) in all three configurations and will be backed by an extensive merchandising campaign.

Along with a track by Andreas Vollenweider, the label's best-selling new age artist, the sampler includes selections from 10 other acts. All of the music is drawn from albums that are already on the market.

"We're trying to stimulate catalog sales for the artists that appear on the release," says Bonnie Barrett, the director of press and publicity for CBS Masterworks.

To pique consumer interest, "Atmospheres" sells at budget-line prices. Aiming for a \$9.99 shelf price, the compact disk wholesales for a box-lot cost of \$6.86, and loose at \$7. The LP and cassette versions wholesale for the equivalent of a \$5.99 title.

"We think that a person who likes Andreas Vollenweider would also enjoy Osamu Kitajima," says

Barrett. She says that like other similar samplers the project is a vehicle to expose "developing artists to a targeted audience."

To that end, CBS is providing a variety of in-store display tools for the sampler: four-color CD divider cards, streamers, LP header cards, and merchandising kits that include album-size flats. Barrett says that because most retailers are devoting less space to point-of-purchase material, the distributor shied away from posters and other larger pieces.

She adds that CBS also delivered "thousands" of in-store play copies of the sampler to dealers.

According to Barrett, the album fetched "healthy" preorders, with roughly one-third of those for CDs.

Aside from Vollenweider's cut, "Atmospheres" contains two cuts each from Philip Glass, Peter Gordon, Free Flight, and Steve Kujala; there are single cuts by Osamu Kitajima, William Goldstein, Björn J:Son Lindh & Staffan Scheja, Apsaras, and Liona Boyd. Yo-Yo Ma, the classical cellist, is also represented with a piece from his album "Japanese Melodies."

GEOFF MAYFIELD

New Releases

ALBUMS

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

POP/ROCK

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LP Chameleon CHLP 8606/\$8.98
CA CHC 8606/\$8.98

T.S.O.L.

Thoughts Of Yesterday

LP Posh Boy PBS 150/Chameleon/\$8.98
CA PBC 8138/\$8.98

BLACK

JERRY BUTLER

Gold

CA Vee Jay VJC2-1003/Chameleon/\$12.98

COMPACT DISK

FUTURE PROSPECT

Future Prospect

CD DSP/Optimism 7001/NA

THE JIMI HENDRIX EXPERIENCE

Live At Winterland

CD Rykodisc RCD 20038/NA

VARIOUS ARTISTS

I.C. Sample I

CD Innovative Communications ICCD 87.201/Chameleon/NA

VARIOUS ARTISTS

Shieldstone

CD RSVP/Optimism 9001/NA

JAZZ

EDDIE HARRIS

Exodus To Jazz

CA Vee Jan VJC 3016/Chameleon/\$8.98

BILLY MITCHELL

Faces

LP Vista/Optimism 2501/\$8.98
CA 2501/\$8.98

NEW AGE

BAFFO BANFI

Hearth

LP Innovative Communication KS 80.008/Chameleon/\$9.98
CA KSMC 80.008/\$9.98

TIM TIMMERMANS & SKIPPER WISE

Poems Of The Five Mountains

LP Innovative Communication IC 87.102/Chameleon/\$9.98
CA ICMC 87.102/\$9.98

SOUNDTRACK

VARIOUS ARTISTS

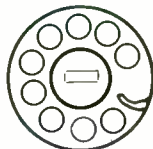
Lethal Weapon

LP Warner Bros. 1-25561/WEA/\$9.98
CA 4-25561/\$9.98

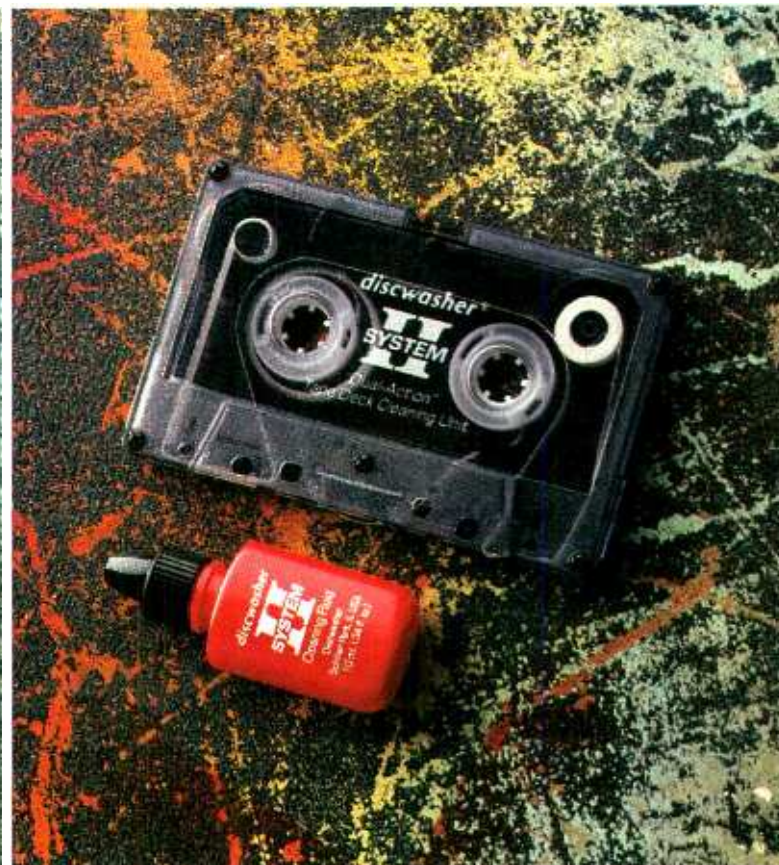
To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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**HEAVY
METAL**

*From underground to mainstream,
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the airways and topping the charts.*



Musicland's Winning Crew. The Musicland Group's in-house creative staff get together with members of the creative department at Carmichael-Lynch, the chain's ad agency, to celebrate four awards from the National Assn. of Recording Merchandisers' ad competition, which were presented during the recent NARM convention. Musicland swept the retail division with first-place honors in all four categories: television, radio, print, and special media (Billboard, Feb. 28). Pictured, from left, are Jodell Baumer, creative manager; Laurie Convey, copywriter and broadcast producer; Dave Wicker, director of advertising and promotion; Gary McAllen, designer; Jeanette Carell, art director, Carmichael-Lynch; Bruce Jesse, vice president of advertising and sales promotion; Katie Franson, copywriter, Carmichael-Lynch; Mike Dear, designer; Jack Supple, creative director, Carmichael-Lynch; and Regi Chapman, senior designer.

CD-ONLY SHOPS IN LOS ANGELES AREA

(Continued from page 38)

hi-tech outlet, located in the same Sunset Strip center as 20/20 Video's high-profile store.

Co-owner Eugene Rhea, a former concert promoter who is partners with onetime financial planner and investment counselor Aaron Joshua, caught the CD bug as a consumer and followed through as a retailer.

"I had abandoned the LP, and then the CD came along," Rhea says. "I just went with the first thought—I knew it would be the thing to do."

Rhea and Joshua hope to expand their stock beyond its current 1,600 titles to 5,000 eventually. The store stocks its hottest titles 15 deep, and 10 deep on regular items. A recent exception was the four Beatles CDs, which Strictly CDs bought 100 deep. The store also stocks CD hardware.

In addition to purchasing CDs

from six one-stops and import specialists, the store buys direct from A&M, Telarc, and Denon.

Stock at Strictly CDs is tracked by computer, with terminals located at the counter and in the 50-square-foot office.

According to Rhea, it is important for the store to establish a separate identity: "We want to be different from Tower. We can't compete with them, there's just no way."

One such customer service is a small listening area, where demonstration disks can be auditioned on a Sony Discman. The store also offers free delivery of three or more CDs within a 15-mile radius.

Explaining Strictly CDs' hardware sales orientation, Rhea says, "Selling the hardware and the software together is something that Tower Records and Music Plus don't do." The store offers a Ken-

wood deck and the Sony Discman; Rhea says that a full line of Sony CD equipment—including boom boxes and car players—will be in stock soon.

While the store's base price is \$13.99 for a pop CD, with some hot titles at \$12.99, Strictly CDs will give a free disk to the customer who brings in 12 receipts. "You can get a CD on Sunset at five or six places in two miles," says Rhea. "It gives you an incentive to come back."

Strictly CDs has already started promoting aggressively, with a daily CD player giveaway on KHIS-FM.

"We have a concept that people are interested in, but we have to reach the consumer who has the player," Joshua says. "It's an educational process for people who have their album collections together and aren't ready to part with them to look at a new medium."

RETAIL TRACK

(Continued from page 38)

has been unable to penetrate the malls in the area, "but we still want a presence," reports **Joe Bressi**, senior vice president. Although one unit is 10,000 square feet, he says, "the other three are smaller." The chain has had long experience in freestanders, with its **Grapevine Records & Tapes** units that were variously phased out in the early '80s. The large Charlotte Camelot combo was originally a Grapevine.

EVERYBODY ON THE BUS: David Berkowitz, a Music Plus co-owner, told the Los Angeles chain's 45 store managers that a gathering at company headquarters would "be a little different," but only one knew just how different. And she kept the secret. "I was dying," says **Irene Cuesta**, manager of the Hollywood unit, where buses hid in the back to whisk away the whole en-

tourage. That store, meanwhile, had greened up early as a model for the chain's annual St. Patrick's Day Go For The Green sale, a 10-year tradition. Lunch, if you need to ask, was at **Tam O'Shanter**. . . **Stuart Glassman**, 57, has been running **Radio Doctors** in Milwaukee for 10 years from San Diego. "I grew to hate winter," he says of the move west 10 years ago. He denies reports that he now spends more time in Wisconsin's Beer City. Thanks to the modem and computer he can "look at what they're doing" just as easily from California and commute once a month.

WHICH RECORD BAR? The existence of two Record Bar chains on the East Coast requires some explanation, a reader suggests (Retail Track, March 21). Here's the low-down: It all started 40 years ago,

when **Paul Keyser** opened the first Record Bar in Durham, N.C. In 1960, Keyser sold the store to brother-in-law **Harry Bergman**. Keyser then moved to Jacksonville, Fla., where the Keyser family now operates the four-unit **Record Bar of Jacksonville**. Bergman, the chairman emeritus of the larger 125-store Record Bar web, originally started selling records from the back of a Burlington, N.C., jewelry store that served as headquarters for **Carolina Music Service**. In 1950, Bergman's son, current chairman **Barrie Bergman**, went to work at his father's new store: **Musicland!**

To reach Retail Track with your news and views, call **Earl Paige: 213-273-7040**.

2nd Music Box In Cleveland Specializes In Classical, Jazz CDs

BY EDWARD MORRIS

NASHVILLE Cleveland's Record Den chain has opened its second Music Box store in that city. The new outlet, located in the downtown area, specializes in classical and jazz CDs, but it also stocks tapes and albums.

Record Den president Dennis J. Koury estimates that the 1,800-square-foot store carries 65% of its inventory in CDs, 20% in cassettes, and the remainder in albums. "We'll probably be phasing out the albums," he says.

The new Music Box features a hi-tech decor, which includes a CD display system. "The jewel boxes only are displayed, while the disks are all filed behind the counter. This enables the customer to preview the actual disk he or she is buying in a listening room," Koury says.

The glassed-in listening room offers a view of the record displays and is furnished with comfortable chairs, a couch, and several sets of earphones. Koury says two separate CD channels can be piped into the listening room at any one time.

Because of its downtown location, the Music Box is open from 10 a.m.-6 p.m., Monday-Saturday. "The listening room is always jammed on Saturdays," Koury says.

He employs three clerks for the location, one of whom is also a conductor for the Ashtabula Symphony. All clerks dress in burgundy-colored jackets that bear the Music Box crest. Among the classical labels Koury stocks are Telarc,

'Customers can preview the disk'

Deutsche Grammophone, and Harmonia Mundi.

Koury says he opened his first Music Box in Shaker Heights Square about five years ago and says he was a front-runner in offering CDs in the area. An active mail-order business resulted from that pioneering store. The store has since relocated to Severance Center in Cleveland Heights.

Music Box does little advertising, but Koury says he may begin publishing his own catalog of offerings.

In addition to records, Music Box carries several lines of accessories, including carrying cases, cleaners, and blank tape.

There are six stores in the Record Den chain in northeastern Ohio and western Pennsylvania. A seventh location will open in a new mall in Bowling Green, Ohio, in May.

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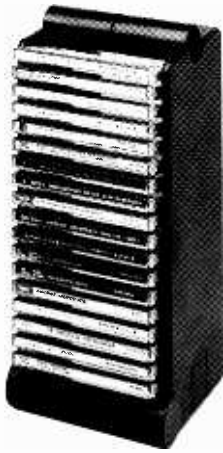
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FOR WEEK ENDING MARCH 28, 1987

Billboard. TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	7	3	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT 2 weeks at No. One
2	2	8	3	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME
3	5	2	28	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	6	1	26	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
5	4	9	3	THE BEATLES CAPITOL CDP 46436	WITH THE BEATLES
6	3	10	3	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
7	7	3	22	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
8	9	5	33	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
9	8	4	37	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
10	11	11	6	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
11	10	6	39	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
12	13	14	8	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
13	15	26	3	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSED TO ILL
14	14	12	25	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
15	26	—	2	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
16	12	13	28	ANITA BAKER ELEKTRA 2-60444	RAPTURE
17	16	16	4	GEORGIA SATELLITES ELEKTRA 2-60496	GEORGIA SATELLITES
18	24	25	3	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI
19	20	17	9	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST
20	18	19	22	JANET JACKSON A&M CD 5106	CONTROL
21	17	15	21	BOSTON MCA MCAD 6188	THIRD STAGE
22	19	18	96	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
23	30	—	2	LOS LOBOS SLASH 2-25523/WARNER BROS.	BY THE LIGHT OF THE MOON
24	22	20	19	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
25	21	21	19	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
26	23	28	27	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
27	NEW ▶		1	CLUB NOUVEAU WARNER BROS. 2-25531	LIFE, LOVE AND PAIN
28	RE-ENTRY			CREEDECE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLE VOL. I
29	NEW ▶		1	JAMES GALWAY & THE CHIEFTAINS RCA 5798-2-RC	IN IRELAND
30	RE-ENTRY			DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	20	HOROWITZ IN MOSCOW DG 419-499	17 weeks at No. One VLADIMIR HOROWITZ
2	3	5	29	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
3	2	2	31	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	4	3	53	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	6	10	5	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
6	5	4	34	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
7	7	6	21	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
8	8	8	41	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
9	9	9	19	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
10	10	7	60	BACHBUSTERS TELARC 80123	DON DORSEY
11	11	11	8	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
12	12	21	38	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
13	14	14	26	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
14	16	16	96	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
15	15	15	96	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
16	13	12	15	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
17	17	13	20	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
18	18	17	85	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
19	19	19	17	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
20	22	22	96	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
21	21	18	61	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
22	25	28	3	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
23	23	25	4	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
24	20	20	28	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
25	24	24	96	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
26	26	23	6	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
27	27	27	7	CHOPIN: NOCTURNES RCA 5613-RC	ARTHUR RUBINSTEIN
28	28	26	51	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
29	29	29	10	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
30	30	30	40	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS

Displays Win 2 Top Prizes Record Bar Store On A Roll

NEW YORK Record Bar store No. 23 in Mobile, Ala., is on a roll, having earned top prize in two recent national display contests.

The most recent distinction for the outlet came from the multi-chain merchandising campaign conducted by the Windham Hill-distributed Living Music label.

In conjunction with the PBS telecast of the Paul Winter Consort's "Canyon" documentary last fall, Living Music staged a display contest and consumer sweepstakes to promote its entire album catalog (Billboard, Aug. 30, 1986). Winners of both the store and consumer contests won a week long river raft excursion for two through the Grand Canyon, which inspired the production of the Consort's "Canyon" album and the setting of the related video documentary.

The Mobile Record Bar took top prize—from a field of more than

800 participating stores—with a display that was centered on a replica of the Grand Canyon, complete with cave.

Earlier, that same store had been selected as the top individual winner in the October 1986 Country Music Month promotion, conducted jointly by the National Assn. of Recording Merchandisers and the Country Music Assn. (Billboard, Dec. 13, 1986).

The store is managed by Jim Bigelow, who give credit for his stores' winning displays to merchandiser Robert Baxter.

"Overall, that's the best-merchandised store in the chain," says Steve Bennett, Record Bar's vice president of marketing. "They do particularly well with promotions. These two contests were national, but they've also won a lot more contests that were run internally within our chain."

GEOFF MAYFIELD



This portrait of the Grand Canyon at Record Bar's Mobile, Ala., store took top prize in a national display contest conducted by the Living Music label. The promotion was tied in to the PBS telecast of the Paul Winter Consort's documentary on the canyon.

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NARM Confab Set For April

NEW YORK The next National Assn. of Recording Merchandisers (NARM) Operations Conference is set for April 22-23 in Los Angeles.

The meet, to be held at the Marriott in Woodland Hills, will update NARM's regular and associate members on developments related to computerized transactions between suppliers and their accounts.

Operations committee Jim Nermyr, treasurer and vice president of information and systems for the 524-store Musicland Group, says the conference will focus on music industry invoice standards.

Jim Sage, vice president of management information systems for the 193-store Camelot Music chain, and Peter Blei, chief financial officer of the 33-store Spec's Music web, will tell how their firms utilize automated systems. The agenda also includes a tour of WEA's Los Angeles branch.

GEOFF MAYFIELD

Audio Plus

BY EDWARD MORRIS

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

STAMPEDE! Ideal Inc. (212-627-1800) is unleashing a herd of Michael's Pets, plush toys inspired by Michael Jackson and the residents of his private zoo. There are 10 different animals in the series. Each one is packaged separately with a picture LP that features a photo of Jackson and a live pet.

The record contains an original Michael's Pets story with songs. The narration and songs are "performed" by the particular packaged character. Suggested retail price per pet is \$25.

TRICKS OF THE TRADE: To turn consumers' thoughts toward buying CD cleaning equipment, Discwasher (312-671-5680) is offering a very suggestive point-of-purchase item. According to the company's description, the display piece "looks like it's intended for salespeople, but is really aimed at convincing consumers of the need to clean their compact disks regularly."

Designed to be placed under or beside CD players on dealer shelves, the display reads, "Attention salespersons: All compact disks must be cleaned prior to use in any CD player." Next to the large-print message, the Plexiglas display holds a Discwasher CD cleaning package "to visually rein-



Larger combo stores may look for added profits with Michael's Pets, a line of Michael Jackson-licensed stuffed animals that were introduced by Ideal in February at the Toy Fair trade show in New York City. (Photo: Chuck Pulin)

force" the admonition. The piece comes in two styles: one that goes underneath a CD player and another that stands beside the player.

COMING IN APRIL from Vector Research (805-987-1312): two dual-well, high-speed dubbing decks. The VCX-325 is a Dolby B that features power-assisted, soft-touch transport controls, one-button syn-

chronized start, continuous play, metal-tape capability, microphone inputs, and the facility for manual readjustments of the dubbing record level. The VCX-345 has all the features of the VCX-325, plus Dolby C, a headphone jack, and separate L & R record level controls. Suggested retail prices are \$149.95 and \$199.95, respectively.



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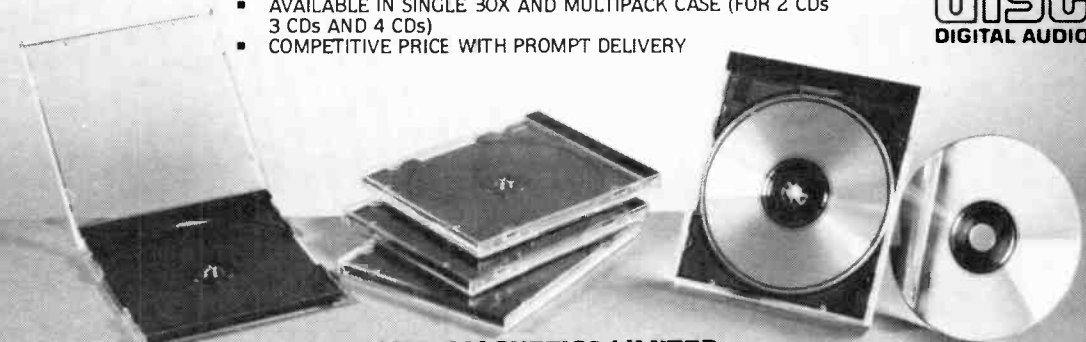
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19

TOP GUN

BEST ORIGINAL SONG—"TAKE MY BREATH AWAY"
MUSIC BY GIORGIO MORODER LYRIC BY TOM WHITLOCK

1985

WITNESS

Best Original Score—Maurice Jarre

1984

FOOTLOOSE

Best Song—"Footloose"—
Kenny Loggins/Dean Pitchford

Best Song—"Let's Hear It For The
Boy"—Tom Snow/Dean Pitchford

INDIANA JONES & THE TEMPLE OF DOOM

Best Original Score—John Williams

1983

FLASHDANCE

* Best Song—"Flashdance... What A
Feeling"—Giorgio Moroder/Keith
Forsey/Irene Cara

Best Song—"Maniac"—Michael
Sembello/Dennis Matkosky

TERMS OF ENDEARMENT

Best Original Score—Michael Gore

TRADING PLACES

Best Original Song Score or
Adaptation Score; Adaptation Score
by Elmer Bernstein

1982

AN OFFICER AND A GENTLEMAN

Best Original Score—Jack Nitzsche

* Best Original Song—"Up Where
We Belong"—Jack Nitzsche/Buffy
Sainte-Marie/Will Jennings

1981

DRAGONSLAYER

Best Original Score—Alex North

RAGTIME

Best Original Score—Randy Newman

Best Original Song—"One More
Hour"—Randy Newman

RAIDERS OF THE LOST ARK

Best Original Score—John Williams

1980

THE ELEPHANT MAN

Best Original Score—John Morris

1979

STAR TREK—THE MOTION PICTURE

Best Original Score—Jerry Goldsmith

1978

DAYS OF HEAVEN

Best Original Score—Ennio Morricone

FOUL PLAY

Best Song—"Ready To Take A Chance
Again"—Charles Fox/Norman Gimbel

GREASE

Best Song—"Hopelessly Devoted
To You"—John Farrar

HEAVEN CAN WAIT

Best Original Score—Dave Grusin

PRETTY BABY

Best Adaptation Score—Jerry Wexler

1976

BUGSY MALONE

Best Original Song Score & Its
Adaptation or Adaptation Score—
Song Score & Its Adaptation by
Paul Williams

1975

MAHOGANY

Best Song—Theme From Mahogany
("Do You Know Where You're Going
To?")—Michael Masser/Gerry Goffin

NASHVILLE

* Best Song—"I'm Easy"—
Keith Carradine

1974

CHINATOWN

Best Original Dramatic Score—
Jerry Goldsmith

THE GODFATHER, PART II

* Best Original Dramatic Score—
Nino Rota/Carmine Coppola

THE GREAT GATSBY

* Best Scoring; Original Song Score &/
or Adaptation—Song Score by Alan Jay
Lerner/Frederick Loewe—Adapted by
Angela Morley/Douglas Gamley

THE LITTLE PRINCE

Best Scoring; Original Song Score &/
or Adaptation—Song Score by Alan Jay
Lerner/Frederick Loewe—Adapted by
Angela Morley/Douglas Gamley

Best Song—"Little Prince"—Frederick
Loewe/Alan Jay Lerner

MURDER ON THE ORIENT EXPRESS

Best Original Dramatic Score—
Richard Rodney Bennett

SHANKS

Best Original Dramatic Score—
Alex North

1972

LADY SINGS THE BLUES

Best Scoring—Adaptation & Original
Song Score; Adapted by Gil Askey

1971

WILLY WONKA AND THE CHOCOLATE FACTORY

Best Scoring—Adaptation & Original
Song Score:

Song Score—Leslie Bricusse, Anthony
Newley—Adapted by Walter Scharf

1970

DARLING LILI

Best Original Song Score—
Henry Mancini/Johnny Mercer

Best Song—"Whistling Away the
Dark"—Henry Mancini/Johnny Mercer

LOVESTORY

* Best Original Score—Francis Lai

1969

PAINT YOUR WAGON

Best Score of a Musical Picture—
Original or Adaptation—Nelson Riddle

THE STERILE CUCKOO

Best Song—"Come Saturday
Morning"—Fred Karlin/Dory Previn

TRUE GRIT

Best Song—"True Grit"—
Elmer Bernstein/Don Black

1966

ALFIE

Best Song—"Alfie"—Burt Bacharach/
Hal David

1964

BECKET

Best Music Score—Substantially
Original—Laurence Rosenthal

THE FALL OF THE ROMAN EMPIRE

Best Music Score—Substantially
Original—Dimitri Tiomkin

WHERE LOVE HAS GONE

Best Song—"Where Love Has Gone"—
James Van Heusen/Sammy Cahn

1963

A NEW KIND OF LOVE

Best Scoring of Music—Adaptation or
Treatment—Leith Stevens

PAPA'S DELICATE CONDITION

* Best Song—"Call Me Irresponsible"—
James Van Heusen/Sammy Cahn

1961

BREAKFAST AT TIFFANY'S

* Best Scoring of a Dramatic or Comedy
Picture—Henry Mancini

* Best Song—"Moon River"—
Henry Mancini/Johnny Mercer

SUMMER AND SMOKE

Best Scoring of a Dramatic or Comedy
Picture—Elmer Bernstein

1959

THE FIVE PENNIES

Best Scoring of a Musical Picture—
Leith Stevens

Best Song—"The Five Pennies"—
Sylvia Fine

IT! ABNER

Best Scoring of a Musical Picture—
Nelson Riddle/Joseph J. Lilley

1958

HOUSEBOAT

Best Song—"Almost In Your Arms"—
Ray Evans/Jay Livingston

1957

THE JOKER IS WILD

* Best Song—"All The Way"—
James Van Heusen/Sammy Cahn

WILD IS THE WIND

Best Song—"Wild Is The Wind"—
Dimitri Tiomkin/Ned Washington

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Comp

THE FAMOUS MUSIC PUBLISHING COMPANIES ACADEMY AWARD MUSIC NOMINEES

8 6

STAR TREK IV: THE VOYAGE HOME

BEST ORIGINAL SCORE—LEONARD ROSENMAN

- | | | | |
|---|--|--|--|
| <p>1 9 5 6
<u>THE MAN WHO KNEW TOO MUCH</u>
*Best Song—"Whatever Will Be, Will Be (Que Sera, Sera)"—Ray Evans, Jay Livingston</p> <p>1 9 5 5
<u>THE ROSE TATTOO</u>
Best Scoring of a Dramatic or Comedy Picture—Alex North</p> <p>1 9 5 4
<u>WHITE CHRISTMAS</u>
Best Song—"Count Your Blessings Instead Of Sheep"—Irving Berlin</p> <p>1 9 5 3
<u>THE CADDY</u>
Best Song—"That's Amore"—Harry Warren/Jack Brooks</p> <p>1 9 5 2
<u>JUST FOR YOU</u>
Best Song—"Zing A Little Zong"—Harry Warren/Leo Robin</p> <p>1 9 5 1
<u>HERE COMES THE GROOM</u></p> | <p>*Best Song—"In The Cool, Cool, Cool Of The Evening"—Hoagy Carmichael/Johnny Mercer</p> <p>1 9 5 0
<u>CAPTAIN CAREY, USA</u>
*Best Song—"Mona Lisa"—Ray Evans/Jay Livingston</p> <p>1 9 4 9
<u>THE HEIRESS</u>
*Best Scoring of a Dramatic or Comedy Picture—Aaron Copeland</p> <p>1 9 4 8
<u>THE EMPEROR WALTZ</u>
Best Scoring of a Musical Picture—Victor Young</p> <p>1 9 4 7
<u>THE PERILS OF PAULINE</u>
Best Song—"I Wish I Didn't Love You So"—Frank Loesser</p> | <p>1 9 4 6
<u>BLUE SKIES</u>
Best Scoring of a Musical Picture—Robert Emmett Dolan</p> <p>1 9 4 5
<u>HERE COME THE WAVES</u>
Best Song—"Accentuate The Positive"—Harold Arlen/Johnny Mercer</p> <p>1 9 4 4
<u>DOUBLE INDEMNITY</u>
Best Scoring of a Dramatic or Comedy Picture—Miklos Rosza</p> <p>1 9 4 3
<u>FOR WHOM THE BELL TOLLS</u>
Best Scoring of a Dramatic or Comedy Picture—Victor Young</p> <p>1 9 4 2
<u>HOLIDAY INN</u>
Best Scoring of a Musical Picture—Robert Emmett Dolan</p> <p>1 9 4 1
<u>THE BIRTH OF THE BLUES</u>
Best Scoring of a Musical Picture—Robert Emmett Dolan</p> <p>1 9 4 0
<u>ARISE MY LOVE</u>
Best Score—Victor Young</p> | <p>1 9 3 9
<u>THE GREAT VICTOR HERBERT</u>
Best Score—Phil Boutelje/Arthur Lange</p> <p>1 9 3 8
<u>BIG BROADCAST OF 1938</u>
*Best Song—"Thanks For The Memory"—Ralph Rainger/Leo Robin</p> <p>1 9 3 7
<u>ARTISTS AND MODELS</u>
Best Song—"Whispers In The Dark"—Frederick Hollander/Leo Robin</p> <p>1 9 3 6
<u>THE GENERAL DIED AT DAWN</u>
Best Score—Werner Janssen (Boris Morros)</p> <p>1 9 3 5
<u>PETER IBBETSON</u>
Best Score—Ernst Toch (Irvin Talbot)</p> <p>1 9 3 4
<u>SHE LOVES ME NOT</u>
Best Song—"Love In Bloom"—Ralph Rainger/Leo Robin</p> |
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*ACADEMY AWARD WINNERS

VSDA Seminar Focuses On Exchange Of Ideas

BY CHRIS MORRIS

LOS ANGELES Local chapter growth and the interchange of ideas were emphasized as regional presidents of the Video Software Dealers Assn. (VSDA) and the trade organization's national staff met at the third annual VSDA Regional Leadership Conference March 4-5.

The conference, held at the new VSDA national headquarters and the Viscount Hotel in Marlton, N.J., was attended by the trade group's 34 regional chapter presidents.

For the first time, the confab included private individual meetings between chapter presidents and the national VSDA staff, including president Arthur Morowitz; Mickey Granberg, executive vice president; Pam Cohen, executive director; Rick Karpel, director of regional activities; and Holly Rosum, regional assistant and legislative liaison.

Highlights of the two-day meet:
 • A "state of the association" address by Morowitz, in which he challenged regional presidents to double their membership within the next six months.

• A panel discussion on increas-

ing regional membership, moderated by regional committee chairman and VSDA board member David Ballstadt of Adventures In Video in Fridley, Minn. Two regional committee members—Northern California regional president Ken Dorrance of Video Station in Alameda and Massachusetts regional president Charles McCauley of Video Ventures in Hingham—participated in the round table.

• A luncheon discussion of the 1987 national convention, to be held in Las Vegas Aug. 16-20, with convention committee chairman Lou Berg of Audio Video Plus in Houston.

• A presentation on combating video piracy by Ron Brown, director of North American/Commonwealth antipiracy operations for the Motion Picture Assn. of America, and Edward Murphy, staff investigator for the MPAA Film Security Office.

• A preview of the upcoming VSDA retail store management seminars by Ilene Wasserman of the accounting firm of Laventhol & Horwath. The touring seminar will be presented in May and June in Los Angeles, Dallas, Chicago, and New

York.

While Morowitz's March 5 address to regional leaders stressed the importance of communication, information, direction, and recognition within VSDA, he made his strongest pitch for enlarging the group's membership base.

Morowitz said, "I want to see this organization grow. There should be no reason to have dedicated video dealers [who are] not a member of this organization. I am very proud of the way this organization has grown. But don't think we're where we should be. We are not.

"You have print-outs, you know who your dealers are, and you know who your dealers aren't. I fully expect every one of you to be in the position to double the amount of members in your chapter in the next six months. No, it's not easy if you don't try. If you try, I've got a feeling it's a piece of cake."

According to regional committee member Charles McCauley, the March 5 panel discussion "Chapter Meetings: How to Keep the Members Coming" focused on the basics of organization and presentation.

"We asked primary questions,"

McCauley says. "What was your best meeting? What was your worst meeting? How do you set your schedule? How do you schedule your speakers? How do you get retailer awareness? How do you increase the regular membership? It basically was all common sense."

McCauley says that VSDA is attempting to standardize the agenda at regional meets. "It's difficult," he adds. "[The issue] might be taxes in Illinois and the First Amendment in New York."

He says that the group is also trying
(Continued on next page)

FOR WEEK ENDING MARCH 28, 1987

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	22	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	78	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	4	41	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	3	73	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
5	7	3	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
6	8	40	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
7	16	3	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
8	6	50	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
9	18	3	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
10	5	78	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
11	RE-ENTRY		THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
12	15	41	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	12	2	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
14	20	12	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
15	25	20	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
16	11	65	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
17	13	41	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
18	9	36	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
19	10	24	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
20	14	15	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
21	19	28	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
22	24	16	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
23	23	11	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
24	17	23	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
25	22	10	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95

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



Speakers at the Video Software Dealers Assn. (VSDA) Regional Leadership Conference, March 4-5, in Marlton, N.J., included two guests from the Motion Picture Assn. of America (top photo): Ed Murphy, left, from the association's film security office, and Ron Brown, director of North American/Commonwealth antipiracy operations. Below, Richard Karpel, director of regional activities for VSDA, addresses the gathering. (Photo: John Morgan)



New Releases

HOME VIDEO

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

- BLUE VELVET**
Kyle MacLachlan, Isabella Rossellini, Dennis Hopper
♣♥Karl-Lorimar Video 399/\$79.95
- THE COUSTEAU ODYSSEY: CALYPSO'S SEARCH FOR ATLANTIS** (Spanish Dubbed)
♣♥Warner Home Video 6029/WEA/\$24.98
- DAYS OF THRILLS AND LAUGHTER**
Charlie Chaplin, the Keystone Cops, Mack Sennett
♣♥MPI Home Video 1329/\$29.95
- THE DRAGON THAT WASN'T (OR WAS HE?)**
Animated
♣♥MCA Home Video 80348/\$29.95
- GAMBIT**
Shirley MacLaine, Michael Caine, Herbert Lom
♣♥MCA Home Video 80365/\$59.95
- THE GIRL FROM PETROVKA**
Goldie Hawn, Hal Holbrook, Anthony Hopkins
♣♥MCA Home Video 80409/\$59.95
- GOLDEN TV MEMORIES OF THE '50S**
Abbott & Costello, Ed Wynn, Jack Benny
♣♥MPI Home Video 1329/\$29.95
- THE GREAT IMPOSTOR**
Tony Curtis, Edmond O'Brien, Arthur O'Connell
♣♥MCA Home Video 80407/\$59.95
- THE HONEYMOONERS LOST EPISODES: VOLUME 16**
♣♥MPI Home Video MP 1241/\$29.95
- THE HONEYMOONERS LOST EPISODES: VOLUME 17**
♣♥MPI Home Video MP 1242/\$29.95

IN SEARCH OF NOAH'S ARK
Documentary
♣♥VidAmerica 7123/Lightning/\$39.95

LEGAL EAGLES
Robert Redford, Debra Winger, Daryl Hannah
♣♥MCA Home Video 80479/\$89.95

THE LOONEY TUNES VIDEO (Spanish Dubbed)
♣♥Warner Home Video 11627/WEA/\$19.98

THE OUTLAW JOSEY WALES (Spanish Subtitled)
Animated
♣♥Warner Home Video 6028/WEA/\$24.98

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT (Spanish Subtitled)
♣♥Warner Home Video 6027/WEA/\$24.98

SORORITY HOUSE MASSACRE
Angela O'Neill, Wendy Martel, Pamela Ross
♣♥Warner Home Video 24057/WEA/\$79.95

SORORITY HOUSE MASSACRE (Spanish Subtitled)
Angela O'Neill, Wendy Martel, Pamela Ross
♣♥Warner Home Video 6026/WEA/\$79.95

THEY MIGHT BE GIANTS
George C. Scott, Joanne Woodward, Jack Gilford
♣♥MCA Home Video 80408/\$59.95

TRUE STORIES
John Goodman, Swoosie Kurtz
♣♥Warner Home Video 11654/WEA/\$79.95

TV CLASSICS VOLUME 6
♣♥MPI Home Video 1318/\$19.95

TV CLASSICS VOLUME 7
♣♥MPI Home Video 1319/\$19.95

WHEN COMEDY WAS KING
Charlie Chaplin, Buster Keaton, Stan Laurel & Oliver Hardy
♣♥VidAmerica 7124/Lightning/\$39.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

St. Louis-Based Chain Concentrates On Chicago Suburbs Movies To Go Expands In Windy City

BY MOIRA McCORMICK

CHICAGO Movies To Go, one of the Midwest's largest independent video retailers, is continuing its expansion into the Chicago market with the opening of its fourth area store. The new unit bowed Mar. 13 in the Six Corners shopping area on the city's northwest side.

According to president Jim Ellis, two more Chicago-area Movies To Go outlets are due to open by mid-April, one in north suburban Skokie and one in south suburban Willowbrook. "We expect to be opening two stores a month in the Chicago area over the rest of the year," says Ellis. Current area locations are in suburban Elmhurst, Glen Ellyn, and Glendale Heights.

According to director of advertising Donna Poe, the St. Louis-based chain is "primarily concentrating on the suburbs" because of its family-oriented image and preference for shopping-center locations. The Six Corners unit is the first Movies To Go in Chicago proper, she says.

The 6-year-old company currently has 23 units in the St. Louis area; a Fort Worth, Texas, outlet; one location each in the Springfield and Jefferson City, Mo., markets; and the four Chicago units. Most stores are 4,000-5,000 square feet and carry 3,000-4,000 different titles. According to president Ellis, total catalog for all Chicago stores involves some 6,000-7,000 titles, which he says will



Movies To Go, while beefing up its presence in the Chicago market, is also pumping its sell-through volume with Marketplace sections in each store that are devoted to lower-price video product.

increase to 10,000 in the coming months.

Poe says the chain's special sale video section, Marketplace At Movies To Go, has helped increase sell-through some 75% chainwide since it was introduced in the fall. "We've also expanded our new releases section," she says, pointing out that Movies To Go refers to itself as

"New releases headquarters." "We buy deeper on new titles than most stores," says Poe, who notes that the chain purchased 1,800 rental copies of "Top Gun."

Movies To Go's computerized checkout systems permit customers to pay for their rentals upon return, which speeds transaction time. (Continued on next page)

VSDA SEMINAR FOCUSES ON EXCHANGE OF IDEAS

(Continued from preceding page)

ing to get a VSDA staffer or national director to attend every regional session, "so there is a feeling of national allegiance at every meeting."

McCauley notes that the \$600 allotted to chapters for regional meetings, which traditionally has been divided into thirds for legal services, room rentals, and food, may be utilized with greater flexibility.

"The message came through that that \$600 can be split up any way you like," he says.

Regional committee chairman David Ballstadt says that VSDA will supply two speakers to each regional chapter.

Among the possible speakers are Bob Tacy, who presented a sales seminar at the 1985 VSDA convention in Washington, and reformed thief and loss-prevention consultant Mike McCaffrey, who has presented his shrinkage-control seminars at

VSDA and National Assn. of Recording Merchandisers (NARM) conventions (Billboard, March 7).

"We plan on getting six different people to make the rounds" of VSDA regional meetings on a rotating basis, Ballstadt says.

Ballstadt says that the presence of national staffers at regional meetings is "something that's going to be very positive. If you're not getting out to see what the people want, you're not doing your job."

Convention committee chairman Lou Berg says his March 5 luncheon session with chapter presidents was geared toward solutions to problems encountered during the 1986 convention in Las Vegas.

"The feeling was, 'It's our convention, let's try to have it our way,'" Berg says.

Discussions centered on crowd control at convention meal func-

tions, smoother scheduling of convention hall shuttle buses ("I've heard a lot about buses," Berg says), and suggestions for forthcoming seminars.

'It's always great to get together with your peers to see what's going on in the market'

"We always try to have that outside fancy speaker," Berg says. "This year, maybe we'll try something from within, by one of our own retailers."

Berg also says that seminars for more advanced retailers are also being contemplated.

Comments by leadership conference attendees reflect satisfaction with the meeting as a forum for the exchange of ideas.

"It's always great to get together with your peers and see what's going on in the marketplace," says Minnesota chapter president Sharon House of Video Crossings in Lakeville. "The conversation flows a lot more freely."

"I've been to the last few leadership conferences, and in the past there was a lack of flow from the nationals back to the regionals," says Cincinnati president Lou Epstein of Video Showplace. "It's be-

come a much more open and honest relationship. Also, you get to talk to each other and find out what you do right. It was a totally different atmosphere—much more upbeat."

"It was very useful," says Los Angeles president Jeff Leyton of First Video Exchange. "I feel a lot more comfortable about VSDA after going for a couple of days, meeting the people and hearing what they had to say. Sometimes communication between the nationals and the regionals hasn't been the best."

"When you get the leaders together, it's always productive," says McCauley. "It's not the Irish

funeral effect. They're educated and motivated."

"The regional chapters are alive and doing very well," says Ballstadt. "I was impressed with all the people who came to Marlton. We had the opportunity to really let our hair down. We had some free-falls that were really a lot of fun."

"It was a great help for me," says staffer Rick Karpel. "A lot of people didn't realize what the national VSDA could do for their chapters."

Palmer Sets Benefit

NEW YORK Palmer Video, the Union, N.J.-based franchise with more than 90 stores in nine states, will institute a chainwide campaign in April to benefit the National Center of Missing and Exploited Children.

For every video rented in the franchise during the month, Palmer Video will donate a portion of the profits to the Washington, D.C.-based charity. April has been designated child protection month.

Peter Balner, president of Palmer, expects the monthlong drive will generate at least a \$15,000 donation. The drive is also seen as an awareness-building campaign for

the association, which assists parents and law enforcement agencies in locating missing children.

A National Center of Missing and Exploited Children board member says the organization is hopeful that Palmer's effort will spark similar participation by "at least a dozen" more regional video chains. The group is also interested in enlisting support from other types of retailers.

Dealers interested in instituting such campaigns are asked to contact Jay Howell, the Center's director, at 202-634-9821.

GEOFF MAYFIELD

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Promotion, Service Are Key For Maine's Largest Web

DAVID WYKOFF

AUBURN, Maine Full-service support and aggressive promotion are the foundation for Home-Vision Video, which, with 11 stores, is Maine's largest video chain.

"We try to promote ourselves as the place to go for video in Maine," says company president and co-owner Marty Allen. "Chainwide, we offer as wide a selection of videocassettes as you can hope to find in Maine as well as competitive prices, comfortable stores, and knowledgeable salespeople. Also, we rent and sell video hardware—VCRs, camcorders, and televisions—and have our own service department for convenience with repairs."

Rental revenue is overwhelmingly the largest portion of Home-Vision's business (75%-80%), and the chain's merchandising and inventory are primarily geared toward such.

Says Allen, "Most of our stores are 2,000 square feet or larger, and all of the new ones are at least that size. We devote most of our space to videocassette merchandising, and each store carries approximately 2,500 tapes. All tapes are front display, and we leave lots of open space around the display fixtures (nine-level, one-sided wooden displays manufactured by Home-Vision) to promote browsing."

Home-Vision has just started TV advertising. "We've finally grown to the size where we can justify laying out the dollars for areawide advertising, instead of more specific ads in local newspapers," says Allen. "We're also fortunate in that we can cover our whole market area with a single broadcast on either the Portland or Poland Springs stations."

Allen opened the first Home-Vision unit in a 400-square-foot space in East Winthrop in 1982 with 50 movies and one VCR. The company has grown steadily since, and its 11 outlets (two in Augusta and one in Bath, Brunswick, Falmouth, Gardiner, Lewiston, South Portland, Topsham, Waterville, and Winthrop) and Auburn office/warehouse cover all of Maine's major population centers. Allen looks for continued conservative growth (two or three units per year), especially in the Portland area,

Maine's fastest growing and largest urban/suburban area.

Allen aims to make his stores entertaining and convenient for customers. "We're in the entertainment business, and it's important to promote that feeling in the store. We look to handle the customers' problems with the least possible hassle and make it very easy to get in and out with no trouble, if that's what they want. That's one way that we can do a better job than the discounters or the record and tape stores," he says.

Basic overnight rentals run \$3 per movie and \$5 per VCR with no club fees. Since many customers shop around for the best area prices, Home-Vision offers frequent price specials and a number of pre-paid video passbook programs. A recent weekday special featured a VCR and two movies for \$5.95 (a savings of \$5). Another strong performer is a ticket book that costs \$19.95 and offers 10 one-day rentals (a savings of \$1 per rental).

Maine's weather and seasonal tourist trade both influence Home-Vision's rental business. "Rentals do pick up somewhat in the summer as vacationers come into the state. But, weather can affect business even more. We do a very good business when the weather's bad. The rainy summer [in 1986] certainly helped us out, though it's been a very mild fall. The harsh nature of Maine's winters makes people want to stay inside and benefits the video business," Allen says.

Maine's distance from major media centers also poses a concern for Allen. "There aren't that many movie theaters in this part of the country and that has positive and negative effects. It can help business because the movies sometimes don't make it up here, or if they do, they can come weeks or months after they've hit the big cities or the nationally syndicated review shows. On the downside, the motion picture houses don't advertise very much up here. So we have to do a lot of extra promoting.

"Every once in a while we get the tape at the same time that the movie makes it to the Maine theaters. Then we can benefit from the advertising and the exposure in the local newspapers."

Though rentals remain the bread and butter of Home-Vision's business, sales figures for videocassettes and related hardware are growing steadily. "We didn't get into sell-through until the Christmas season in 1985, and then we did it in a fairly haphazard way. We stocked more strongly for this Christmas, and we're doing reasonably well with it. It's grown to somewhere between 5%-10% of business," he says, adding that Maine is usually behind the times with national trends.

Allen notes that Home-Vision's top sellers include many children's and how-to titles. "Our biggest seller is VCR Quarterback, an interactive video game. We seem to be the only dealers in the area carrying it. Its success has surprised us. Disney has done very well, too. We're sold out of many classic children's and family movies, like 'Sound Of Music.'"

MOVIES TO GO

(Continued from preceding page)

"We're busiest on weekends," Poe says, "and customers all tend to come at the same time. All we do to check out a movie is wand the tape and the customer's membership card, and they're out the door. Since people don't tend to return them en masse, paying for the rentals when they return takes considerably less time." New releases at Movies To Go rent for \$2.50, and all other titles ren for \$1.50. Video club members total 120,000 throughout the chain.

According to Poe, Movies To Go plans to continue its expansion market by market, but wants to saturate the Windy City first. "We're devoting our efforts to Chicago in the next year," says Poe. "However, we are looking at other cities."

FOR WEEK ENDING MARCH 28, 1987

Billboard®

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	7	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
2	5	3	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
3	4	2	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
4	2	6	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
5	3	4	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
6	14	3	ABOUT LAST NIGHT	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
7	8	3	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
8	7	6	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
9	9	6	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
10	11	6	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
11	6	7	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farah Fawcett James Russo	1986	R
12	12	6	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
13	25	2	MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
14	34	3	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
15	13	5	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R
16	10	15	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
17	15	3	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
18	NEW ▶		TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	R
19	18	8	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
20	17	4	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
21	21	25	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
22	23	2	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
23	19	6	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
24	16	8	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
25	NEW ▶		SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13
26	20	8	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
27	31	22	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
28	24	19	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
29	30	17	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
30	NEW ▶		HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G
31	22	16	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
32	38	4	REFORM SCHOOL GIRLS	New World Pictures New World Video 86160	Sybil Danning Wendy O. Williams	1986	R
33	NEW ▶		THE TOXIC AVENGER	Troma Lightning Video 9946-53	Mitchell Cohen Andree Maranda	1986	R
34	32	16	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
35	33	22	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
36	39	23	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
37	26	17	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
38	35	11	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
39	36	27	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
40	29	25	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R

● 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.

BET To MTV: There's Room For 2 But VP Castigates Clip Exclusivity

BY STEVEN DUPLER

NEW YORK Black Entertainment Television (BET) says MTV's recent recommitment to a rock-only format is "the best news we've had in some time."

But the 6-year-old black national cable network says it still views video-exclusivity deals as "harmful" to artists and hopes that such contracts will eventually disappear, despite the fact that almost every major label renewed its exclusivity arrangement with MTV earlier this year.

Washington, D.C.-based BET, which plays 14 hours of music videos daily, says that the MTV move has helped establish a "clearer delineation" between the two music channels.

"MTV returning to a rock format just reiterates our importance to the labels," says Jeff Newman, BET's vice president of network operations. "They can continue serving the labels by breaking black or crossover acts to a white audience, while we go on doing the same to a black audience."

Newman says that he sees MTV and BET as "basically complementary, not competitive." However, this symbiotic relationship ends when questions regarding video-exclusivity windows are raised.

"If the labels want our help with an artist, we need the product. And we don't want it second," he states.

"Hopefully, the exclusivity

deals will become a thing of the past in a few years," Newman continues. "We still don't understand why any label would want to prohibit someone from exposing their video. That would seem to be unnecessarily detrimental to a marketing plan."

Despite the strong talk, BET has been less hard hit by video-exclu-

sive deals than other video outlets. The reason Newman gives is that certain artists and labels have left "loopholes" in the contracts, which grant MTV exclusivity to a video "as far as everyone but BET is concerned. There are ways around these deals."

'If the labels want our help, we need the product'

According to Newman, even though Warner Bros., for example, has an exclusivity arrangement with MTV, when the label releases a new video on an artist like Prince, BET will receive it at the same time as MTV.

"We've done a lot for the labels in terms of crossing over acts and helping break acts," Newman says. "They don't want to cut themselves off from that help."

Artists that Newman claims BET has been instrumental in crossing over include Whitney Houston, Anita Baker, Robbie

Nevil, and "the No. 1 crossover story from black to pop—Jermaine Stewart's 'We Don't Have To Take Our Clothes Off.'"

"We play r&b music, regardless of color," Newman says. "Look at Simply Red. Mick Hucknall is a soul singer, and 'Holding Back The Years' got its start on BET and urban radio."

Newman is not pleased that MTV has been granted exclusivity by Elektra to Simply Red's latest clip, "The Right Thing." "There's been a lot of interest among black viewers and listeners in that band, and the label should be more sensitive to that," he says.

Another artist who appears in both channels' rotations, PolyGram's Robert Cray, has also benefited greatly from BET exposure, according to Newman. "We're as integral to breaking him to a black audience as MTV is to a rock audience," he says.

Many record label video promotional executives speak positively of BET's programming focus and audience reach. Peter Baron, associate director of video promotion at Arista Records, says he is a "big supporter" of BET.

"They're the only national r&b outlet there is, and they're very current and in tune with that side of the business," he says.

Baron acknowledges BET's crossover power, noting, "They were the first to play Houston. They world-premiered 'You Give Good Love' and helped move it along."

Other Arista acts that have benefited from exposure on BET include Billy Ocean, Jermaine Jackson, and Kenny G.

BET is black-owned and black-operated, with three major investors: Tele-Communications Inc., Taft Broadcasting Co., and Home Box Office.

The station broadcasts 24 hours a day: In addition to its three music video programs—"Video Soul," "Video Vibrations," and "Video LP"—and its concert series, "Black Showcase," programming includes hard and soft news shows, sports, films, and a dramatic series.

BET claims 16 million households and is carried by 715 cable systems in the U.S., Puerto Rico, and the U.S. Virgin Islands.



A Few Of My Favorite Things. Private Music recording artists Carlos Alomar, left, and David Van Tieghem display some of their more esoteric musical instruments on the set of VH-1's "New Visions" show. Both artists have label debuts due shortly.

Video Track

NEW YORK

Video.

LOS ANGELES

COYOTE RECORDING ARTISTS Deep Six lensed a clip for "Stay Right Here," currently airing on MTV's "120 Minutes" video program. The clip is described as an abstract piece, blending surreal stock footage, graphics, and performance sequences. Budget was a reported \$3,000. Mark Pellington directed. Band member Josh Braun produced. The video supports the group's debut album, "Garage D'Or," distributed by Twin/Tone.

Music video director Bob Small and producer Jim Burns have just wrapped two longform projects, "The Chameleon" and "Bizarre Sports," for the home video market. The former revolves around a young girl who is able to change herself into anything she wants in order to help someone. The latter is a 30-minute compilation of unusual events, including cockroach racing in Australia and a team of elephants playing soccer in Thailand. The titles were produced for the newly formed Scanline Home Video Co. and will be distributed by Fox Hills

JON BON JOVI helps out fellow rockers Cinderella in their clip for "Somebody Save Me," the latest single off the group's debut Mercury/PolyGram album, "Night Songs." It opens with the band in a recording studio and then cuts to

(Continued on next page)

Huge Promotion Set For Breakfast Club 2,000 Clips In Cereal Boxes To Support New Act

BY JIM BESSMAN

NEW YORK MCA Records is making sure that the first video by its new act the Breakfast Club cannot be ignored: A promotional mailing of unprecedented scope has sent a special package containing the "Right On Track" clip to over 2,000 radio programmers, retailers, and the music press.

The promo piece is housed in a

novel cereal box package—lifted from the video itself—and contains a copy of the single, a cassette of the group's eponymous debut album, the act's bio and photo, and a nightshirt bearing the band's logo.

The box was shipped about three weeks ago, just ahead of the single and album's release. Radio response has been extremely strong, says Liz Heller, MCA's director of music video.

Within the first two weeks of working the record, about 100 top 40 stations had added the single to their playlists, Heller says. While this is not a record-breaking figure, it is definitely strong for a debut act.

"The whole idea is to try and make a video not just for MTV airplay," Heller says. She points out that MCA uses video extensively in its sales presentations as well as in radio promotion.

What makes the situation with the Breakfast Club video different, she says, is that ordinarily "we would send our radio promotion people to each station to individually show them the clip—if they have a VCR at the station. We felt that 'Right On Track' was so special, we wanted everyone to have a copy of it."

Heller says the clip and promo package are the result of six months of planning a visual strate-

gy to market the new band.

"We wanted to establish a look and attitude for the band to go hand in hand with the record," Heller says. "[Band members] Ed and Dan Gilroy are like Ed Nortons of the '80s. We wanted people to see that they and the rest of the band are funny and have great personalities, but that they're not just a comical group. They're serious musicians."

Heller says the video, directed by Vivid Productions' Jeff Stein with multimedia artist/songwriter Allee Willis as production designer, turned out so well that it was also the centerpiece of initial label branch marketing strategy.

She says that prior to the record's release, the group and video toured MCA branches in Boston, Los Angeles, New York, San Francisco, Chicago, and Atlanta. At each stop, the clip was played (naturally) at breakfast meetings of local radio and retail representatives.

As MCA nears a decision regarding the band's next video and single, the label is readying three new in-store posters to follow the album cover poster serviced in the cereal box.

The first poster features the illustration on the back of the box, showing an egg bearing the band's logo, broken and dripping onto the band

(Continued on next page)

Unsigned, Not Unseen

NEW YORK Unsigned and underground talent whose videos are rarely seen may now have a shot at college-market exposure.

An exclusive deal between Campus Network Inc. and clip service Vusic Express Ltd. will bring a selection of these clips to the video outlet's NCTV network, which claims 225 college affiliates.

Under the agreement, Vusic and NCTV's "New Grooves With Meg Griffin" program will jointly select a "video of the week" from the clip service's pool of avant-garde and offbeat programming.

These videos will be added to the "New Grooves" playlist. The

show claims to reach a potential 7.5 million audience, including more than 2 million college students, according to Scott Gordon, music programming director for "New Grooves."

Most of the product represented on Vusic's clip compilation reels has been produced by artists who are either unsigned or are signed to smaller indie labels, says George Aposporos, president of Vusic. The agreement with Campus Network is seen as a way to get these acts national exposure, with a target audience that traditionally has been most responsive to such music.

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Speaking Out. Lee Masters, MTV's senior vice president and general manager, is shown at the recent Rock Against Drugs (RAD) press conference in Washington, D.C., restating the channel's \$3 million commitment in airtime for the RAD campaign. On the podium, from left, are California Attorney General John Van de Kamp; recording artists Steve Jones, Sheena Easton, and Michael Des Barres; Masters; performer Gregory Abbott; RAD executive producer Danny Goldberg; and Sen. Pete Wilson, R-Calif.

New Videoclips

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

The House Of Blue Light/Mercury/PolyGram
Kurt Marvis
Wayne Isham

DEEP SIX
Stay Right Here
Garage D'Or/Coyote/Twin Tone
Brady Burg Productions
Mark Pellington

DUMPTRUCK
Secrets
Positively Dumptruck/Big Time
Kelly Reichardt/Do Party In A Tree Productions
Kelly Reichardt

HUXTON CREEPERS
I Will Persuade You
12 Days To Paris/Big Time
Rob Wellington
Rob Wellington

THE JAZZ BUTCHER CONSPIRACY
Angels
Distressed Gentlefolk/Big Time
Dave Elvis Barker Productions
Mitch Jenkins/Barry Hale

LEVEL 42
Lessons In Love
Running In The Family/Polydor/PolyGram
Ruth Orme/AWGO
Stuart Orme

LOVE TRACTOR
Party Train
This Ain't No Outerspace Ship/Big Time
Jessica Cooper/Century City Artists
Howard Libov

IGGY POP
Isolation
Blah Blah Blah/A&M
Jacqui Byford/MGMM
David Mallet

BRIAN SPENCE
Brothers
Brothers/Polydor/PolyGram
Aubrey Powell Productions
Peter Christopherson

U2
With Or Without You
The Joshua Tree/Island
Paul Spencer/Midnight Films Ltd.
Meiert Avis

CHILL
9-1-1
Chill Out/Street/Jam Power
Eddie Barber/Video TeleCom
Eddie Barber

CINDERELLA
Somebody Save Me
Night Songs/Mercury/PolyGram
Mark Freedman, Eric Liekefet
Mark Rezyka

THE COMMODORES
Take It From Me
United/Polydor/PolyGram
Kate Thorne/MGMM
Ralph Ziman

DEEP PURPLE
Call Of The Wild

VIDEO TRACK

(Continued from preceding page)

their performance at Long Beach Arena. It ends with guest appearances by Bon Jovi and band member Richie Sambora. Mark Rezyka directed. Eric Liekefet produced for Mark Freedman Productions. Bernard Auroux served as director of photography.

Idle Tears recently premiered on MTV and Houston-based Hit Video USA with a clip for "Take Me Home." It was directed by Kathy Dougherty and supports the first

BREAKFAST CLUB

(Continued from preceding page)

members below.

The other two posters are in the same vein. One has a doughnut being dunked into a cup of coffee, also dripping on the band. The last has the hapless Breakfast Club about to be showered with orange juice.

single off the group's eponymous debut album on MCA.

OTHER CITIES

SIMPLY RED'S video for "The Right Thing" is a performance piece that was shot live at London's Twickenham Studios with director Andy Morahan. Richard Bell produced for Vivid Productions. The video supports the first single off the group's latest Elektra album, "Men And Women."

WM Productions of Austin, Texas, was responsible for MTV's promotional spot for The Spring Break Body Snatchers From Daytona contest with the **Beastie Boys**. The piece features the rap trio in a series of scenes in which they grab unsuspecting males and females to take them by private jet to Daytona Beach, Fla., for spring break. Peter Dougherty directed. Wayne Miller served as director of photography.

Mike Schoonmaker was unit production manager. The Beastie Boys are supporting their debut Columbia album, "Licensed To Ill."

The Parachute Club recently completed a clip for "Love & Compassion," the second single off the group's Current/RCA-Ariola album "Small Victories." It is said to blend performance footage with controversial news photographs in an effort to "illustrate the world's need for love and compassion." Lorraine Segato and Rene Ohashi directed. Cynthia Hammond produced for Toronto-based Champagne Pictures. Chris Cooper edited.

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.

VIDEOS ADDED THIS WEEK	ARTIST	ALBUM	LABEL	STATUS
AGE OF CHANCE	KISS	Virgin		BREAKOUT
BIG AUDIO DYNAMITE	V-THIRTEEN	Columbia		BREAKOUT
DAVID BOWIE	DAY IN DAY OUT	EMI		SNEAK PREVIEW
JULIAN COPE	TRAMPOLINE	Island		MEDIUM
DEL FUEGOS	LONG SLIDE	Warner Bros.		BREAKOUT
COREY HART	DANCING WITH MY MIRROR	EMI		BREAKOUT
KANSAS	CAN'T CRY ANYMORE	MCA		SNEAK PREVIEW
LEVEL 42	LESSONS IN LOVE	PolyGram		BREAKOUT
BRUCE SPRINGSTEEN	BORN TO RUN	Columbia		HEAVY
STRYPHER	FREE	Enigma		BREAKOUTS
THOMPSON TWINS	GET THAT LOVE	Arista		SNEAK PREVIEW
TIMBUK 3	HAIRSTYLES AND ATTITUDE	IRS		BREAKOUT
WHITESNAKE	STILL OF THE NIGHT	Geffen		MEDIUM
WIRE TRAIN	SHE COMES ON	Columbia		BREAKOUT

SNEAK PREVIEW VIDEOS	ARTIST	ALBUM	LABEL	WEEKS ON PLAYLIST
JON BUTCHER	GOODBYE SAVING GRACE	Capitol		2
CINDERELLA	SOMEBODY SAVE ME	Mercury/PolyGram		5
DEEP PURPLE	CALL OF THE WILD	Mercury/PolyGram		3
GEORGIA SATELLITES	BATTLESHIP CHAINS	Elektra		4
BILLY IDOL	DON'T NEED A GUN	Chrysalis		5
BEN ORR	TOO HOT TO STOP	Elektra		4
RUN-D.M.C.	IT'S TRICKY	Profile		5
SIMPLY RED	THE RIGHT THING	Elektra		4
PETER WOLF	COME AS YOU ARE	EMI		4
U2	WITH OR WITHOUT YOU	Island		2

HEAVY ROTATION	ARTIST	ALBUM	LABEL	WEEKS ON PLAYLIST
BANGLES	WALKING DOWN YOUR STREET	Columbia		4
THE BARBUSTERS	LIGHT OF DAY	CBS		8
CROWDED HOUSE	DON'T DREAM IT'S OVER	Capitol		12
EUROPE	ROCK THE NIGHT	Epic		4
*PETER GABRIEL	BIG TIME	Geffen		14
GENESIS	TONIGHT, TONIGHT, TONIGHT	Atlantic		4
GLASS TIGER	I WILL BE THERE	Manhattan		5
LOU GRAMM	MIDNIGHT BLUE	Atlantic		7
*SAMMY HAGAR	WINNER TAKES IT ALL	Columbia		7
BRUCE HORNSBY & THE RANGE	MANDOLIN RAIN	RCA		8
PSYCHEDELIC FURS	HEARTBREAK BEAT	Columbia		8
REO SPEEDWAGON	THAT AIN'T LOVE	Epic		7
PAUL SIMON	BOY IN THE BUBBLE	Warner Bros.		14
TESLA	MODERN DAY COWBOY	Geffen		14
TINA TURNER	WHAT YOU SEE IS WHAT YOU GET	Capitol		7
STEVE WINWOOD	THE FINER THINGS	Warner Bros.		11
*WANG CHUNG	LET'S GO	Geffen		10

ACTIVE ROTATION	ARTIST	ALBUM	LABEL	WEEKS ON PLAYLIST
GREGG ALLMAN BAND	I'M NO ANGEL	Epic		4
CUTTING CREW	(I JUST) DIED IN YOUR ARMS	Virgin		6
DOKKEN	DREAM WARRIORS	Elektra		5
DURAN DURAN	SKIN TRADE	Capitol		7
CYNDI LAUPER	WHAT'S GOIN' ON	Epic		4
ROBBIE NEVIL	DOMINOES	Manhattan		6
PSEUDO ECHO	LIVING IN A DREAM	RCA		10
PATTY SMYTH	NEVER ENOUGH	Columbia		2
ANDY TAYLOR	I MIGHT LIE	MCA		4

MEDIUM ROTATION	ARTIST	ALBUM	LABEL	WEEKS ON PLAYLIST
BREAKFAST CLUB	RIGHT ON TRACK	MCA		3
CONCRETE BLONDE	TRUE I.R.S.			4
ARETHA FRANKLIN/GEORGE MICHAEL	I KNEW YOU WERE WAITING	Arista		6
FROZEN GHOST	SHOULD I SEE	Atlantic		3
HIPSWAY	THE HONEYTHIEF	Columbia		8
THE KINKS	LOST AND FOUND	MCA		4
LONE JUSTICE	I FOUND LOVE	Geffen		2
LOVE AND ROCKETS	BALL OF CONFUSION	RCA		3
POISON	TALK DIRTY TO ME	Capitol/Enigma		13
WORLD PARTY	PRIVATE REVOLUTION	Chrysalis		2

BREAKOUT ROTATION	ARTIST	ALBUM	LABEL	WEEKS ON PLAYLIST
AUTOGRAPH	LOUD AND CLEAR	RCA		2
BEAT RODEO	NEW LOVE	I.R.S.		4
CULT	LOVE REMOVAL MACHINE	Warner Bros.		2
FARRENHEIT	FOOL IN LOVE	Warner Bros.		2
FLESH FOR LULU	IGO CRAZY	MCA		6
HEAVEN 17	CONTENDERS	Virgin		4
IDLE TEARS	TAKE ME HOME	MCA		2
KILLING JOKE	SANITY	Virgin		2
KENNY LOGGINS	MEET ME HALFWAY	Columbia		2
METAL CHURCH	WATCH THE CHILDREN PLAY	Elektra		4
MISSION U.K.	WASTELAND	Mercury/PolyGram		6
NEW CITY ROCKERS	BLACK DOG	Independent		2
RANK AND FILE	BLACK BOOK	Rhino		2
RECKLESS	NITTY GRITTY	Atco		2
SAINTS	JUST LIKE FIRE WOULD	TVT		5
STRANGLERS	ALWAYS THE SUN	Epic		9
WAYSTED	HEAVEN TONIGHT	Capitol		4

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

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18th Annual Songwriters Hall Of Fame Awards Dinner

March 9, New York Plaza Hotel

(Photos: Chuck Pulin)



High Achiever. BMI president Frances Preston presents the Lifetime Achievement Award to Jerry Wexler.



Show Stopper. Burt Bacharach, himself a member of the Songwriters Hall of Fame, performs for attendees during the award ceremony. Bacharach accepted a plaque on behalf of his wife, Carole Bayer Sager, who was unable to attend the event.



Touching Moment. Veteran publisher Lou Levy, left, is presented with the Abe Olman Publisher's Award by his son, Leeds Levy, president of MCA Music.



Music Master. Songwriters Hall of Fame president Sammy Cahn shows off the plaque signifying Paul McCartney's entry into the association.



Team Spirit. Songwriters Barry Mann and Cynthia Weil display the plaque they received signifying their induction.



Hit-Makers. The noted songwriting team of Carole King & Gerry Goffin picks up awards after being inducted into the hall of fame.



Broadway Talent. Jerry Herman accepts the Johnny Mercer Award, named in honor of the late Johnny Mercer, founding president of the Songwriters Hall of Fame.



Cooke Tribute. Bobby Womack performs a medley of songs by the late Sam Cooke, who was posthumously inducted into the Songwriters Hall of Fame.



Imagine. Master of ceremonies Hal Linden presents an award to Yoko Ono, who was accepting it on behalf of her late husband, John Lennon.

'Special Home Versions': Are They So Special?

BY FRANK LOVECE

NEW YORK One of the most maddening and effective phrases in advertising—"new and improved"—has lately become a staple of prerecorded video. But not in so many words. Here, it is "special home video version," which often describes video releases with footage restored to theatrical films.

Occasionally, too, these "special versions" are missing original footage or have been resequenced by the director for reasons ranging from aesthetics to self-censorship. And by all appearances, the number of such "new and improved" titles will escalate as video suppliers try to position their product as the definitive version of a film.

"Video is an aftermarket that allows filmmakers to improve on a project if they want to," says Tim Clott, Paramount Home Video senior VP/general manager, "Like the second edition of a book."

MGM programming VP John Ruskin says that "with video, you have the luxury of playing to a somewhat private and receptive audience. Sometimes this means you can go back and tell a better story,

are protected by the Constitution unless declared obscene by the courts.

What constitutes a "special" home video version? No strict definition exists. Paramount, for instance, labels its tapes "home video version" if even the music for a film has been changed because of rights-clearance problems. Generally, however, programmers use the term when footage has been deleted or restored from the theatrical print.

In some cases, the term "special edition" in a title does not even indicate alterations for video. "Close Encounters Of The Third Kind," for instance, was released in 1977 at 135 minutes, then re-released to theaters as "The Special Edition" in 1980 at a tighter 132 minutes. This theatrical "special edition" is what came to video.

Interestingly, footage has long been added to or subtracted from television and airline prints. Film critics say they differentiate between such bowdlerized versions and video alterations because of intent—self-censorship and/or padding for time on the one hand and aesthetic considerations on the other.

This puts "Re-Animator" in a (Continued on next page)

A List Of Special Home Video Editions

"Blade Runner" (Embassy): Overseas theatrical version (123 minutes), with five additional minutes of graphic violence spread across three existing scenes.

"Cheyenne Autumn" (Warner): Restored to original 158-minute length with 15-minute sequence featuring Jimmy Stewart as a pok-

er-playing Wyatt Earp. "Crimes Of Passion" (New World): Two versions available—R-rated theatrical release (101 minutes) and more sexually explicit overseas version (107 minutes).

"Dark Star: The Special Edition" (VCI): 91-minute re-edit of the 83-minute theatrical release.

Tape has also been remastered with widescreen effect.

"Dressed To Kill" (Warner): Overseas theatrical version, with a few more graphic seconds in the shower scene and the elevator razor-attack scene.

"The Executioner's Song" (Continued on next page)

FOR WEEK ENDING MARCH 28, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	9	BON JOVI	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985 SF 14.95
2	2	17	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986 SF 12.95
3	4	15	LIVE WITHOUT A NET ●	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986 C 29.98
4	6	15	MOTLEY CRUE UNCENSORED ●	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986 LF 19.98
5	3	17	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986 LF 19.95
6	7	17	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986 SF 19.98
7	5	39	THE #1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986 SF 14.95
8	9	9	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986 SF 19.98
9	12	15	COLOR ME BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966 C 29.95
10	11	7	WHAM!-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986 SF 19.98
11	8	19	MY NAME IS BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965 C 29.95
12	13	9	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986 C 39.95
13	RE-ENTRY		LIVE IN JAPAN	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986 C 24.95
14	17	19	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986 LF 19.98
15	10	27	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986 LF 24.98
16	15	31	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986 C 24.98
17	16	29	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986 LF 29.98
18	RE-ENTRY		NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985 SF 19.98
19	NEW ▶		SCREAMING INTO THE NIGHT	Arista Records Inc. MusicVision 6-20730	Krokus	1986 SF 19.95
20	19	3	TRAFFIC: LIVE AT SANTA MONICA	MusicVision 6-20729	Traffic	1986 C 29.95

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

Little Shop Of Confusion Over Corman Title Rights

BY AL STEWART

NEW YORK Attorneys for Roger Corman, producer/director of the original film version of "Little Shop Of Horrors," have threatened public domain suppliers with legal action should they continue to distribute the 1961 film.

The move comes after Vestron Video announced that it had acquired rights to the film from Corman and would market black and white and colorized versions of the original movie, each for a suggested list price of \$69.95 (Billboard, March 21).

Several suppliers have been offering the film for more than a year at under \$10. Executives at two of the companies—Goodtimes Video and Congress Video Group—say they will continue to sell the video based on their contention that the original "Little Shop" is a public domain title.

Goodtimes, a New York-based supplier primarily involved in mass market sales of PD titles, said it was notified of Corman's copyright claim more than a year ago, but chose to continue marketing the movie. According to Jeff Baker, Goodtimes VP of sales, Corman did not renew his threat of legal action until Vestron announced plans to release the film.

Baker says his firm has sold more than 10,000 copies of the movie over the past two years and has no plans to remove the title from its catalog. "We're not aware of a legal action being taken right now in conjunction with the movie. As far as we're concerned it's a PD title and

we have no intention of removing it from the market," says Baker.

Vestron Video says it purchased from Corman the "exclusive worldwide home video rights to the original version of the movie." The company also says "any videocassettes of [the original film] that are not manufactured and distributed by Vestron" are "pirated copies." In a statement from Ray Bernstein, Vestron's VP of business affairs, the company also vowed to use "every legal means available" to deal with material it believes is illegal.

Corman's firm, New Horizons, has pledged similar action. "The picture is copyrighted under the law and we've put them on notice that they are breaking the law," says the company's executive VP and general counsel, Brad Krevoy, referring to companies marketing the title as PD. Though Krevoy says the company has previously issued warnings to companies marketing the title, the company has never actually filed suit in the matter.

Meanwhile, Tim Fry, president of Congress Video, says his company has no intention of withdrawing the title from the market. "I'm not concerned with the claim being made by either Corman or Vestron. We are scrupulous in avoiding litigation," says Fry.

"Depending on quantities and returns, we have been selling the tape to retailers for between \$4.25 and \$6.50," adds Fry. "We've done little advertising and have had moderate success with it.

"Actually, I'm happy to see the new marketing efforts being made, it could renew public interest."

LIST OF SPECIAL HOME VIDEO EDITIONS

(Continued from preceding page)

(USA): Approximately 140-minute overseas theatrical version of two-part, 200-minute TV-movie; with nudity and explicit language.

"Explorers" (Paramount): 106 1/2-minute re-edit (by director Joe Dante) of the 109-minute theatrical release.

"The Glenn Miller Story" (MCA): 113-minute version supervised for video by star Jimmy Stewart to conform to premier version of late director Anthony Mann. TV versions generally run 116 minutes.

"The Greek Tycoon" (MCA): An additional scene near the start, with Anthony Quinn on a ship.

"The Happiest Millionaire" (Walt Disney): The 144-minute, first general release, which was trimmed to 113 minutes almost immediately. Note: 159-minute premier version unavailable.

"Heaven's Gate" (MGM/UA): The 220-minute premier (and overseas) version, which was cut to 149 minutes for its short theatrical release in the U.S.

"Last House On The Left" (Vestron): Two versions available—the original R-rated release (82 minutes) and unrated version (84 minutes).

"Lost Horizon" (RCA/Columbia): Restored, 132-minute version of the 1937 original. Other versions run either 108 or 117 minutes.

"9 1/2 Weeks" (MGM/UA): 115-minute, edited-for-video version—not the 113-minute U.S. theatrical release or the 117-minute overseas version.

"On The Edge" (Lightning): Two versions available—PG-13 theatrical release (86 minutes) and unrated (95 minutes), featuring love scene between star Bruce Dern and Pam Grier.

"Pete's Dragon" (Walt Disney): During its initial video release, the 105-minute, overseas theatrical version—13 minutes shorter than the U.S. version—was used. Current tapes are at 128 min.

"Re-Animator" (Vestron): Two versions available—unrated theatrical release (89 minutes) and longer, R-rated video version (95 minutes).

"Rocket Ship X-M" (Nostalgia Merchant): New rocket ship scenes filmed in 1976 to replace stock footage of German V2 missiles in original 1950 film.

"The Secret Policeman's Other Ball" (MGM/UA): Restored are a comedy sketch ("The Ken Campbell Show") and a Donovan song ("Catch The Wind"); deleted is a comedy sketch, John Cleese's "Clothes Off."

"A Star Is Born" (Warner): Restored, 180-minute version of legendary film cut from 181 to 154 minutes after premiere. Note: This is longer than the 170-minute, 1983 theatrical reissue.

"Star Trek: The Movie—The Special Edition" (Paramount): 143-minute network-TV version of 132-minute original.

"Thief Of Hearts" (Paramount): Overseas theatrical version (106 minutes), with six additional minutes of sexually explicit footage and re-edited sequences.

"This Is Elvis" (Warner): 144-minute version containing 42 minutes of previously unseen Elvis Presley footage.

"Videodrome" (MCA): Called the "uncut" version, but at 87 minutes, it is one minute less than theatrical release.

"The Wild Bunch" (Warner): Overseas theatrical version (144 minutes), with additional minutes concentrated in two sequences: William Holden explaining leg injury and a past exploit of Holden and Robert Ryan.

Restored versions of "Close Encounters Of The Third Kind," "Metropolis," "New York, New York," and "Once Upon A Time In America" were all given theatrical distribution in the U.S. and are not specifically "video versions."

FRANK LOVECE

SPECIAL HOME VIDEO VERSIONS

(Continued from preceding page)

gray area because the "special" home video version was created for self-censorship and not aesthetic reasons. On the other hand, "Star Trek: The Motion Picture—The Special Edition"—an improved, 144-minute version of the 132-minute original—was indeed made for network TV and then released to video.

For all this effort on the part of programmers, consumers do not appear to have a preference. Partly, because only one version of a film is generally available—the original or the altered one—on video. And even in the case of "Re-Animator," in which Vestron offers both versions, most retailers carry only one. "Unfortunately," says Clott, "we don't have a point of comparison."

Another major reason for consumer indifference is that neither programmers nor retailers draw more than token attention to their unique-to-video versions of films. Programmers do announce their availability to the press, and usually the cassette boxes will carry a line or a blurb referring to the "special edition," but except for "Blade Run-

ner"—one of the first such titles—no specific consumer promotion has yet been geared to them.

Marketplace confusion is compounded by the fact that neither programmers' catalogs nor consumer guidebooks offer comprehensive lists of special video editions. For retailers, this has often meant having consumers ask for special editions the retailer did not know existed.

At other times, retailers will search in vain for special editions that in fact do not exist—such as the world-premiere version of Stanley Kubrick's "2001: A Space Odyssey," which was trimmed 17 minutes by Kubrick himself for general release. Though known by film buffs, this "complete" version no longer exists.

It's uncertain what size or type of market exists for movies in special video editions outside of film buffs and purists. As consumer cinema-savvy grows, however, offering the "definitive" version of a film can be a marketing plus.

FOR WEEK ENDING MARCH 28, 1987

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	26.95
2	1	23	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	2	73	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	4	2	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
5	5	10	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	24.95
6	3	21	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	16	50	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
8	7	66	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
9	6	11	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
10	17	87	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	10	3	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
12	9	86	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
13	12	40	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
14	15	140	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
15	NEW		HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
16	8	20	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
17	18	5	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
18	11	71	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
19	13	15	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
20	28	71	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
21	35	7	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
22	14	121	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
23	27	2	MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R	79.95
24	25	69	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
25	36	6	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
26	19	99	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
27	30	8	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
28	NEW		SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13	79.95
29	21	6	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
30	20	21	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
31	26	104	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
32	NEW		TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
33	23	3	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R	79.95
34	24	4	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	79.95
35	31	36	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
36	29	25	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
37	37	16	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
38	32	5	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R	79.95
39	33	19	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
40	38	63	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98

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

Company Offers Shop-At-Home Tape Service

NEW YORK The success of the Home Shopping Network suggests that consumers like to shop by television, so how about a videocassette that features popular items for sale? Videolog of Brooklyn, N.Y., says consumers will love the idea.

Founded two years ago by Marty Alter, the company says it is offering its first general mail-order catalog on videocassette. While the company has yet to achieve significant penetration with its cassettes, Alter remains confident that the 1987 holiday season will be pivotal for the company. "Unlike a print catalog or a department store display rack, on tape people see and hear a demonstration of exactly what they're buying and how it works."

Videolog's third edition, released September 1986 for the Christmas holiday season, is a one-hour catalog featuring demonstrations for 48 products in four groupings: sporting goods, consumer electronics, gifts, and toys.

In addition to producing and distributing the catalog at a unit cost of \$7, Videolog also acts as a distributor for the products. "No middlemen take markups. We give the best prices to the consumer," says Alter.

Twenty-five retail outlets in Chicago and Phoenix, Ariz., tested the cassette by offering it to consumers as a premium when they rented two movies. A color poster, available to dealers in three sizes, supported the offer.

Typically, each cassette had a four-month shelf life and was seen by 15 viewers per month, says Alter, who assigned each store a number on the cassette to track orders. The retailer earns 3%-5% of the sale, depending on volume. Videolog plans to solicit dealers nationwide by direct mail in May for participation in the upcoming season.

The company says its catalog targets up-scale VCR households with two working spouses. Ideal candidates would also be those with a history of ordering goods through catalogs as well as people whose limited shopping time makes this format appealing. Seventy-five percent of his customers order by mail, the rest call a toll-free number, according to Alter.

"It's not a hard sell," says Alter. "It's a comfortable and appealing atmosphere. We're catering to the professional market, offering value and opportunity. We're going for quality, not for the price buyers."

Still, Alter realizes that simply presenting products would be boring, so the tape incorporates celebrity trivia, footage of celebrities, a talking puppet, a segment for kids, and monthly contests that award a \$5 gift certificate for a correct answer.

Through list rentals, direct mail, house buyers, and retail distribution, Alter hopes to reach 700,000 homes with his fall 1987 tape. He will be testing four variants: length of tape, product line, sequence of segments, and alternative order forms.

AKIVA KAMINSKY

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KARL-LORIMAR
HOME VIDEO

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In-Store Exercise. Callan Pinckney chats with a customer about home fitness before autographing a copy of MCA Home Video's "Callanetics" at a Walden Books & More outlet in Levittown, Long Island. Pinckney has been on the road with MCA marketing and sales personnel to promote the \$24.95 title, already a substantial best seller in the how-to exercise and fitness category.

newsline...

WALT DISNEY AND WARNER JOIN THE \$89.95 CLUB this spring with their respective releases: "The Color of Money" (street date: May 12) and "Heartbreak Ridge" (May 20). The move to the higher price point leaves MGM/UA and Paramount as the only major suppliers at \$79.95 on hit titles. While Paramount seems more inclined to slash than hike prices, word is that MGM/UA is simply waiting for the right title. MGM/UA pioneered the higher price point with the March 1984 double-cassette release of "Gone With The Wind."

ANOTHER CBS/FOX EXEC LEAVES FOR ORION. Gerald Sobczak, the company's VP of administration, will join his friend Len White, the former president of the consumer products division of CBS/Fox. White jumped to Orion last month to head the company's new home video division. A six-year veteran of CBS/Fox, Sobczak will handle administration and operation for a company headed by another CBS/Fox alumnus, Larry Hilford.

ITA'S PLATINUM VIDEOCASSETTE AWARDS were debuted during the recent meeting of the International Tape Disc Assn. in Hilton Head, S.C. To qualify, a theatrical title must hit either the 150,000-unit mark or \$6 million at retail. For nontheatrical, the standard is 50,000 units of \$2 million at retail. At a ceremony for the initial honorees, Charles Van Horn of the ITA said titles that receive the distinction could feature ITA seals on the packaging. "It will be like the Good Housekeeping seal of approval," he said.

OSCAR NOMINATIONS will play prominently in the marketing of at least two new titles slated for release this spring. "Color of Money" is up for four Academy Awards, including sentimental favorite Paul Newman for best actor. Paramount's "Children of a Lesser God" (pre-book date: April 22, street date: May 13, list price: \$79.95) is nominated for five awards, including best picture, best actor (William Hurt), and best actress (Marlee Matlin). Hurt took the best actor honor last year for his work in "Kiss Of The Spider Women."

INDUSTRY VETERAN REG CHILDS will take the reins at Embassy Home Entertainment as president and chief operating officer. Childs, who had been president of programming and acquisitions for Embassy, has been with the company since 1984. He has also worked for Samuel Goldwyn Co. and before that was with Paramount Home Video since the inception of that company. Childs will also serve as executive VP of Embassy's parent company, Nelson Holding International.

AL STEWART

FOR WEEK ENDING MARCH 28, 1987

Billboard®

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

				Compiled from a national sample of retail store sales reports.			Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks		
RECREATIONAL SPORTS™							
★★ NO. 1 ★★							
1	2	13	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95	
2	1	13	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
3	4	13	JAN STEPHENSON'S HOW TO GOLF	Karl Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95	
4	5	13	HOW TO PLAY POOL STARRING MINNESOTA FATS	Karl Lorimar Home Video 018	The pool master reveals his secrets for shooting to win--every time.	19.95	
5	3	13	WARREN MILLER'S LEARN TO SKI BETTER	Karl Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95	
6	NEW▶		1986 MASTERS TOURNAMENT	LCA Video New World Video C20170	Highlights of last years annual golf classic.	39.95	
7	16	11	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95	
8	6	7	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95	
9	8	11	SKI MAGAZINE'S LEARN TO SKI	Karl Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95	
10	NEW▶		T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95	
11	11	13	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95	
12	12	3	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Branfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95	
13	13	9	WAYNE GRETZKY: HOCKEY MY WAY	Coliseum Video GZ001	The 'Great One' teaches the basic techniques and finer points of the game.	39.95	
14	18	9	GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95	
15	17	3	THE ELUSIVE WHITETAIL DEER	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95	
16	7	13	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95	
17	14	11	WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95	
18	10	7	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95	
19	9	13	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95	
20	19	5	FISHING WITH JIMMY HOUSTON # 1	Video City	Tips include information on casting, the PH breakline, and worm fishing.	29.95	
HOBBIES AND CRAFTS™							
★★ NO. 1 ★★							
1	2	13	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajon cooking.	19.95	
2	1	13	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
3	4	7	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95	
4	10	7	JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	From mousses and pates to crepes and tarts, as well as chocolate cakes.	29.95	
5	11	3	CHEERS! ENTERTAINING WITH ESQUIRE	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95	
6	15	13	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95	
7	8	5	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95	
8	RE-ENTRY		LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
9	7	13	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95	
10	3	5	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95	
11	13	5	BENIHANA'S CHINESE COOKING	Best Film & Video Corp. B100	The use of Chinese utensils, the wok, and perfect slicing are shown.	39.95	
12	9	5	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Karl Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95	
13	14	9	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95	
14	6	5	D.I.Y. BASIC CARPENTRY	Do It Yourself Inc.	Includes use and choice of tools, paneling, shelving, etc.	19.95	
15	5	9	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	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: Health And Fitness; Business And Education.

Fast Forward

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

IT'S AN Orwellian nightmare.

Consider this scenario: You planned an evening out but you don't want to miss the television premiere of "Back To The Future." So, you set your VCR, knowing that Michael J. Fox will be waiting for you when you come home. But instead, when you return, you find two hours of blank and scrambled images on your tape.

You rewind the tape and see a disclaimer just before your screen goes dark: "This broadcast, at the request of the producer, has been encoded with an antitaping signal that will prohibit you from recording this program from broadcast. There is nothing wrong with your television or your VCR. We hope you enjoy tonight's program."

"I would have," you say, "if I'd been home to watch it."

The script for this story isn't coming from Hollywood's writers, but from its top brass, most notably, Jack Valenti, president of the Motion Picture Assn. of America (MPAA).

While Valenti says he isn't advocating the encoding of broadcast programs, his opponents feel that his proposal last year to Congress that it impose a law requiring a "bilateral" antipiracy chip to be installed in VCRs could lead to just such a scenario. Not only could pre-recorded cassettes be encoded to work in tandem with a chip inside the VCR to prevent bootleg copies, but also the same principle could prevent time shifting of TV programs.

Electronics Industries Assn. (EIA) attorney Gary Shapiro says the issue is a "ticking time bomb"

(Continued on next page)

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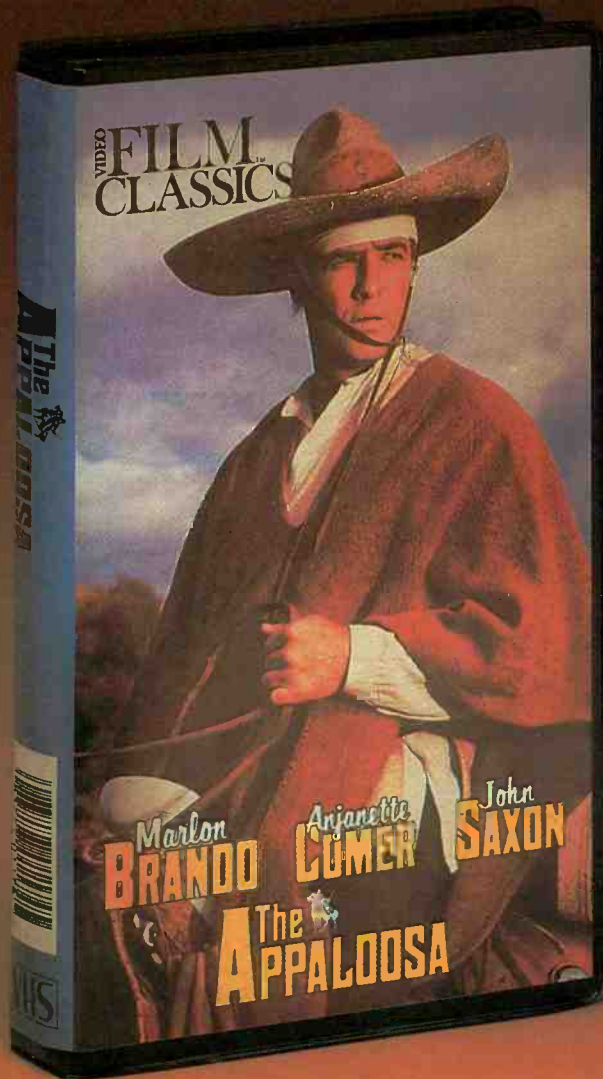
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The Moon's Our Home
Margaret Sullivan, Henry Fonda



Morocco
Gary Cooper, Marlene Dietrich, Adolphe Menjou

FAST FORWARD

(Continued from preceding page)

for hardware makers who fear that legislation requiring all VCRs sold in the U.S. to feature such a chip would open the door to Hollywood's control over the entire VCR population. He says the MPAA's efforts to crack down on illegal duplication of copyright material could quickly move from the VCR to broadcast and cable.

Valenti continually denies any ulterior motives, but his foes—chief among them the EIA—say that as long as the technological possibility exists, it's a Pandora's box that shouldn't be opened.

Valenti says a law that forces VCR makers to install the chip will save the motion picture industry what amounts to more than \$1 billion a year in revenue lost to piracy.

Valenti says he bases his estimate on the 280 million blank tapes sold last year, since he considers the figure to be far in excess of what would be needed to "record home movies and to time shift TV programs." He also cites Nielsen figures claiming VCR owners possess 72 million unauthorized copies of rented, borrowed, or previously purchased prerecorded videocassettes."

Of course, there are people who go to great lengths to save a buck or two by copying their neighbor's prerecorded copy of "The Sound of Music" or even Paramount's low-priced smash "Top Gun," but does this seriously erode the home video market? I doubt it.

Am I condoning copying prerecorded product? Not on your life. I'm simply saying that statements from Hollywood on the issue should not be accepted on face value.

Take, for instance, their claims that VCRs would devastate the feature film box office. In reality, domestic box offices' steady decline halted around the time the VCR really took hold about four years ago and has maintained a steady level ever since. Also, the fear that their lack of participation in video rentals would cost them millions in lost revenue is unfounded. In fact, sales of prerecorded product are said to have put more than \$2 billion into studio coffers last year. And insiders say it will be closer to \$3 billion this year.

This fact alone has enabled the studios to make movies that would never have been made were it not for money raised from the advance sale of home video rights.

To its credit, the MPAA only hopes you are not involved in back-to-back copying of copyright video. And, frankly, I feel the same way. But when it comes to installing a device in my VCR that lets someone else decide what I can and cannot record, the only chip I want anywhere near my VCR is one that I can immerse in onion dip.

Black Entertainment Television's Jeff Newman on video exclusivity & programming formats . . . see page 49

COUPON

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Audiotape Firms Fear Profit Slide

Bulk Suppliers Face Demanding Market

BY EARL PAIGE

LOS ANGELES Bulk audiotape manufacturers are facing a dilemma: how can they supply duplicators with an increasingly superior product while still maintaining even moderate profit margins?

The tape makers say they repeatedly are asked to produce lengthier and higher-quality pancakes, but that pricing has far from kept up with demands for quality.

"If we were in the automobile business, we would be selling fully loaded cars for \$2,000," says Terry O'Kelly, national sales manager of BASF.

"For years, it was possible to buy tape offshore and at real cheap prices. Even quality product

was cheap, too," O'Kelly says. "But lately, quality has improved but the price is remaining low." The result is an intensely competitive market, where no one is able to achieve strong profits.

According to O'Kelly and others in the industry, current prices for music-quality pancakes range from 4.5 to 5 cents for 100 feet.

On all fronts, audiotape bulk suppliers are feeling the push from their customers to provide ever higher quality product, according to Edward Khoury, president of Capitol Magnetics.

The consumer, already accustomed to better quality cassettes, is now being romanced by compact disk, stereo television, and soon, digital audiotape (DAT).

While high-output, low-noise bulk tape (HOLN) "was the workhorse of the '70s," and premium ferric like Capitol's GS-1 has taken over to some extent in the '80s, the future "is cobalt and possibly met-

ume. The issue was among the subjects discussed at the association's recent Hilton Head convention.

Currently, ITA identifies the audiocassette sales volume as \$287 million in 1985, up 6.9% from \$268 million in 1984.

"ITA's sales statistics include all U.S. sales of audio- and videocassettes—consumer retail, industrial, and bulk," says Brief. Bulk sales are defined as multiple quantities of loaded blank cassettes without labels, boxes, or sleeves that are sold to industrial, governmental, or institutional customers to be used for in-cassette duplication. Those figures do not include tape sold in pancake form to blank tape loaders or to audio and video duplicators, says Brief.

Audio bulk suppliers and their duplicator customers are also talking more about improving overall cassette quality. This year a conference on the subject is scheduled for May 4-7 at the Biltmore in Los Angeles. The concept of a cassette quality seminar was initiated by Electro Sound but has now been taken over by ITA.

The increasing emphasis on quality sound, certainly the impetus provided by onrushing DAT technology, continues to propel the duplicating tape industry, according to Khoury.

Like other duplicator suppliers, Capitol is proceeding carefully with its newest generation tape, GS-1, the ferric cobalt formulation. Khoury says the company has been test marketing it for the past two-three months "to make sure it meets the duplicator needs in all aspects."

Khoury is quick to emphasize that "metal has been around for some time. You will recall tape recorders in the '70s had settings for chrome and metal."

As far as metal tape, it is possible that technology may find the duplicating field leapfrogging over metal particle, should the new metal-evaporated formulations prove viable.

"Metal particle is one notch above chrome and cobalt. We will have to see if it has a place because technology is changing so fast," Khoury says.

Khoury, O'Kelly, and others also stress other manufacturer concerns outside the research and production of tape itself.

Says O'Kelly: "The problem is not so much with tape stock but with maintenance and trying to find out how to make a good C-0. Even then, it's a confusing situation, because the [labels] understand the consumer has to have the proper head alignment for everything to work out."

How soon new metal formulations will become more important in tape duplicating depends upon technological advances that must occur in the duplicating equipment itself, says O'Kelly.

"The high-speed duplicators really can't use metal tape. The heads are incapable of putting that

(Continued on page 63)

Spoken Word Product Is The Good Word In Bulk

LOS ANGELES For many tape manufacturers, one upbeat aspect of bulk growth is the burgeoning of the spoken word cassette.

For more than a year, the pre-recorded industry has seen strong sales of cassette books and titles such as "Tales Of Lake Wobegon," a four-cassette \$40 package that racked up a tally of 300,000

units.

"Spoken word is growing very fast. It may be 50% of the total market in the U.S.," says Sun-kyong general manager Seung Whan Park, though he notes the lower price for tape intended for spoken word use—around 3.5 cents per 100 feet for Sunkyong's SH 60/90 pancakes.



Gold On The Moon. Roger Daltrey was honored with an Ampex Golden Reel award for his album "Under A Raging Moon," which was recorded and mastered exclusively on Ampex Grand Master 456 audiotape. Daltrey is shown in front of Odyssey Recording Studios in London, which also received an award. Other recipients were producer Alan Shacklock; engineers Will Gosling, Mark Wallis, and Roger Dobson; and RAK Studios in London.

'It's like selling fully loaded cars for \$2,000'

al," says Khoury, cautious about coming on too strong on metal's behalf.

At a time when bulk suppliers are investing more in technological improvement of their product, they also are being asked to do more for their customers beyond simply supplying the product.

At Sunkyong, general manager Seung Whan Park points to a technical center the vendor has installed at its Southern California headquarters.

"It was very difficult for many of our smaller duplicator customers to determine and establish various bias settings," he says. "We can replicate their needs here in the center." The facility encompasses 1,500 square feet and is equipped with Electro Sound and Gauss duplicators, a King 790 loader, and other hardware.

Sunkyong is continually battling several other front-running manufacturers, such as BASF, Capitol Magnetics, and Agfa-Gevaert. To attract and hold his customers, Park says his firm is always looking for ways to get closer to the marketplace.

Sunkyong has just opened a Chicago distribution branch; the firm opened a branch in New Jersey only a year ago.

The exact size of the pancake market is difficult to gauge. Park places the worldwide market at 16 million pancakes or \$100 million—50% of it U.S. O'Kelly estimates the U.S. market at \$52 million; Khoury says worldwide volume is \$120 million-\$150 million.

Henry Brief, executive director of the International Tape/Disc Assn., says the group is studying a revision of its statistical methodology to better track pancake vol-

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Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

SWEETER SOUNDS: Houston's 50-year-old Sugar Hill Studios has been given a new candy coating, with the addition of a new digital sound production studio, a fully equipped rehearsal hall, and a completely remodeled main control room and recording studio. The facility has also just become the new home of **MagneSonic Engineering Co.**, an electronic design and development firm headed by Sugar Hill's chief maintenance engineer **Rod Thibault**. Some of the Hill's past clientele include George Jones, the Big Bopper, Freddy Fender, and Lightnin' Hopkins. The main room now boasts a 32-input **Auditronics 501** console; an **Otari MTR-90** 24-track deck; and a pair of **MCI 16-track** recorders.

BIG IN EUROPE: **Cetec Gauss**, manufacturer of professional audio-cassette duplication equipment, re-

ports a strong increase in its international sales, with seven European music companies purchasing **Gauss Series 2400** duplicating systems. The systems are capable of duplicating on metal-particle tapes as well as ferric and chromium oxide, says **Jim Williams**, vice president and general manager of Gauss. The 2400 is also able to operate at bin speeds of up to 480 i.p.s., with slaves operating at up to 240 i.p.s.

GRINDING OUT THE HITS: Los Angeles-based **Music Grinder** has upgraded to 48-track, with its acquisition of a new **Studer A800 MK III** 24-track deck. Other new toys include a **Massenberg** equalizer, an **AMS RMX-16** digital reverb, **Yamaha SPX-90** and **REV-7** digital processors, and more outboard gear.

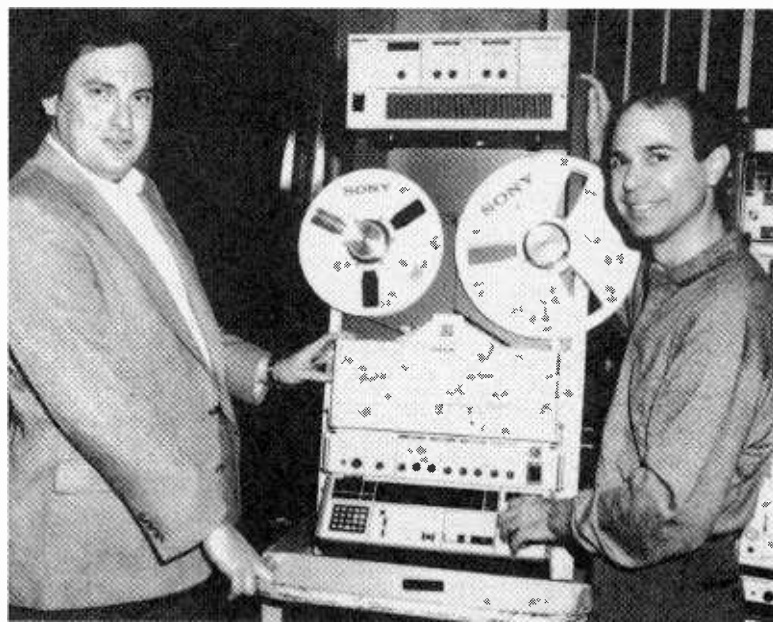
BETTER-SOUNDING MOVIES: **Digital Magnetics** in Hollywood is specializing in producing digital audio soundtracks for home video releases. The facility has already completed digital tracks for "E.T.," "The Color Purple," and "Poltergeist." According to owner/producer **Bruce Botnick**, the process has gotten easier by using **Sony's BVH-**

2830 videotape recorder, which is equipped with built-in digital audio recording capability. Until recently, **Botnick** says, producing a digital audio soundtrack for a movie required recording two master tapes, one for video and one for audio, and then hoping they were correctly synchronized for duplication or broadcasting. **Botnick** used the **BVH-2830** for the digital master to "Howard The Duck," set for release by **MCA Home Video** in the spring.


Mike Fitzgerald, technical director for **MCA**, says his firm is the first home video company to use digital audio throughout the entire mastering process. "It's not any more expensive to work with digital, and with the Sony, we no longer have to operate a double system for digital duplication," says **Fitzgerald**.

OMEGA STUDIOS, Rockville, Md., has added some new gear, including an **Auditronics 24 x 16** console; two **Technics SLP-1200** CD players; two **Yamaha SPX-90s**; a **Kurzweil 250** with all four sound heads; and a new half-inch eight-track recorder.

Edited by STEVEN DUPLER



Digital Duck. The Sony BVH-2830 VTR, with digital audio capability built in, was used by Digital Magnetics of Hollywood to create the master soundtrack to "Howard The Duck" for MCA Home Video. Shown, from left, are Mike Fitzgerald of MCA and Digital Magnetics' Bruce Botnick.



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Audio Track

NEW YORK

CHUCK BERRY and **Keith Richards** were in at **Giant Sound** working on the "Hail, Hail, Rock And Roll" movie soundtrack. **Mike Frondelli** and **Don Wershba** were at the desk, assisted by **Jeff Cox**.

The **Cover Girls** were in at **Shakedown Studios** to work on

their **Fever/Sutra** debut. Among the producers involved with the project are **Paul Gervis**, **Andy Panda Tripoli**, and the **Rainy Davis/Pete Warner** duo. The project is slated for a May release.

Ex-**Blondie** member **Jimmy Destri** was in at **Media Sound Studios** producing ex-**Billy Idol** keyboardist **Judi Dozier**. **Tim Hatfield** was at the knobs.

LOS ANGELES

DIANNE SCHUUR was in at **A&M's Recording Studios'** studio A working with the **Count Basie Orchestra**, directed by **Frank Foster**. The GRP digital recording was produced by Beverly Hills-based **En Pointe Productions'** **Jeffrey Weber**. Borrowed from Hollywood's **Ocean Way Studios**, **Alan Sides** was at the desk. GRP's co-president, **Larry Rosen**, served as executive producer.

I.R.S. act **Wall Of Voodoo** recently completed its fourth album, "Happy Planet," at **Hit City West**. **Richard Mazda** produced the project, scheduled for an April 20 release. **Peter Kelsey** was at the controls.

Voodoo's label mates the **Truth** were in Hollywood's **Dustbowl** working on their second album for I.R.S. Producer/engineer **Dennis Herring** (**Timbuk 3**) was brought in on the project.

NASHVILLE

DAVID FOSTER WAS IN at **Sixteenth Avenue Sound** producing "Don't Ask The Reason Why" with **Tim DuBois** and **Scott Hendricks**. The single, penned by Foster and

(Continued on page 64)

Studer Bows New CD Deck Has Several Design Innovations

NEW YORK Studer Revox America, maker of one of the most widely used professional compact disk decks on the market, will unveil the successor to the 2-year-old machine at the upcoming National Assn. of Broadcasters meet in Dallas, March 28-April 1.

According to **Thomas Mintner**, Studer vice president and general manager, the new A727 sports a number of design innovations, many of which were requested by broadcasters who had been using the A725 at their radio stations.

"The machine reflects nearly two years of feedback from the field," says **Mintner**. "We looked at what broadcasters needed in real-world situations, and we made sure our engineers designed new features accordingly."

These include a new rack-mountable design, rather than the table-top configuration of the earlier

model. In addition, the A727 is said to offer faster cueing time; special functions to check cued cuts with a single keystroke; and a new self-luminous display designed for darkened control rooms.

The A727 is said to sound better as well. It features newly developed LSI chips, oversampling, and digital filters as well as dual D-A converters. The error correction circuitry has been upgraded to provide better performance on dirty or damaged disks, **Minton** says.

For specialized production applications, the new machine has digital output ports for audio, CD-I, and CD-ROM. Varispeed operation is also possible, via the use of an external clock reference. Suggested retail price of the unit is about \$2,000, **Mintner** says.

STEVEN DUPLER

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Recording Studios For Amateurs Discovered At The Mall?

NEW YORK Hey, wanna go down to the mall for some overdubs? **Center Stage**, a nationwide chain of retail-center-based recording studios, is hoping that would-be pop stars will answer yes.

Center Stage Recording Studios, an operation billing itself as a "consumer recording studio" chain, has come up with a hi-tech twist on the old penny arcade "recording booths" found years ago on boardwalks and in amusement parks.

The firm offers what it says are high-quality, multitrack recording services for amateurs, allowing them to sing lead parts over background tracks to any of 180 popular songs in different genres.

"You should never underestimate how well people think they

can sing," says **Rick Goldberg**, the 30-year-old president of the chain, which has similar operations in Texas, Louisiana, Arizona, and Missouri. The business was started in Houston last year.

Price is a big factor in drawing business to **Center Stage**, says **Goldberg**. Customers pay \$9.95 to record a song, and are given a cassette of the finished product.

Goldberg employs studio musicians to record the backing tracks to the songs in a 24-track facility. All rights to the tunes have been cleared with the **Harry Fox Agency**, and **Goldberg** says the three most popular tracks on his list have lately been "The Greatest Love Of All," "Twist And Shout," and "Walk Like An Egyptian."



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ON PRODUCERS

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Profile: Nile Rodgers

Arranger, songwriter and guitarist Nile Rodgers is one of the most sought-after producers in the music industry today. In demand by such top artists as David Bowie, Madonna, Duran Duran, Sheena Easton, Jeff Beck, Diana Ross and Mick Jagger, his influence is redefining the sound of the 80's. Part of that sound is utilizing only the finest technology available to give him the speed of operation, reliability, fidelity and creative control that are the Nile Rodgers trademark. He remarks on why his Synclavier is at the heart of this production technique.

"As a producer, the Synclavier is a must for me in the studio. It isn't just a piece of equipment I sometimes use. It's mandatory; just as important as the speakers, microphones and console. And since the Synclavier is the most advanced system in the world, it gives me a creative edge that lets me concentrate on the artistic side of making records."

Nile Rodgers



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AUDIO TRACK

(Continued from page 62)

DuBois and performed by Restless Heart, will be featured in Universal's new Michael J. Fox film, "The Secret Of My Success." Scott Hendricks and Jeff Balding engineered, and Jeanne Kinney and Dave Parker assisted. Also in, Rosanne Cash was working with producer Rodney Crowell on a new project for CBS. Those at the console included Steve Marcantonio, Donovan Cowart, and Jeanne Kinney. Lastly, EMI America country artist Tom Wopat was in to finish his new album's final mix. Producer Jerry Crutchfield brought Hendricks in to engineer.

OTHER CITIES

FORMER KING CRIMSON member Adrian Belew was in Lake Geneva, Wis., working at Royal Recorders with his current band, the Bears. The group was toiling away at its debut album for I.R.S.' new subsidiary, Primitive Man. Titled "The Bears," the album is the label's first release. It will be out in early May. Belew produced, and Rich Denhart engineered.

Eddy Clearwater's group was in at Seattle's London Bridge Studios to record a version of the standard "Johnny B. Good" for a Japanese TV network's cigarette commercial. New York City's Cherry Lane staffer John Hill produced the spot. Supervising engineer was Peter B. Lewis. Operations engineer was Peter Barnes.

Boston-based Mata Hari (formerly Lizzy Borden & the Axes) was in at Dreamland Recording in Woodstock, N.Y., working on four cuts. Also there, Wendell Anderson was in finishing up five tunes for his upcoming album. Nickel & Dime Productions' Kim Nicholas was in to produce. For both projects, Dave Cook was at the controls and Harvey Sorgen assisted.

In Dearborn Heights, Mich., new act Caruso, nominated by the National Assn. of Colleges as contemporary artist of 1986, was in at Studio A working on an EP with producer/engineer Eric Morgeson. Also there, heavy metal rockers Tommy Boyd were in to lay rhythm tracks for their debut album. John Jaszcz produced and engineered. Peter Prout was assisting.

Musical tracks for "the Zschau Flip-Flop," nominated recently as spot of the year by the American Assn. of Political Consultants, were recorded in Philadelphia's Modern Audio Productions. Created for Alan Cranston's senatorial campaign and written by MAP staffer Jack Ebbert, the five tunes parody a "greatest-hits" TV commercial. According to WMMR Philadelphia DJ John DeBella, the spot is one of Frank Zappa's favorites.

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

**Unsigned bands now
have a shot at vid
exposure at colleges
... see page 49**

AUDIOTAPE PROFITS

(Continued from page 61)

kind of flux on the tape. There is one metal tape with very low coercivity that might work but there could still be problems with print through and dynamic range. Chrome is better," O'Kelly says, indentifying a "Type IV" metal tape as the likely frontrunner.

BASF is currently emphasizing two tapes, the Chrome Extra and the 920 chrome mastering tape. The latter offers two advantages, says O'Kelly. "It allows more passes without losing at the high end, and secondly, it allows more head room. This means that if you're running at 70 microseconds you can change equalization by changing the master without all the down time of changing the slaves."

Aside from the basic advantages, the 920 has a better dynamic range, too, he says. "If you're running at 3³/₄ ips at 10 kHz, it's 13 dB better than ferric. Another way of stating it is that 920 offers the same dynamic range as ferric mastered at 7¹/₂ ips."

BASF's Chrome Extra seems more modestly upgraded. It has a 1 dB increase in MOL (maximum noise level). Still, O'Kelly says he is aware of how retailers might well be underwhelmed.

"They're wanting to hear something is better by 100 dB, but that kind of thinking results from all the 'puffery' we constantly see. In terms of the chemistry and technology, 1 dB is a huge improvement."

Further, Chrome Extra claims O'Kelly enjoys a 1 dB advantage in noise reduction and print-through "so it is a total 2 dB better across the board."

One further trend O'Kelly sees is the increasing lengths in pancakes. The Chrome Extra is available in 8,200-foot and 10,800-foot lengths, the latter for C-90. The 920 is available in 2,500-foot lengths.

As for DAT, O'Kelly sees duplication in the near future only in real time. "It will have to be a metal tape, though likely a coated metal tape."

On the possibility of using metal evaporated tapes, the problems may be the production and the cost, O'Kelly says. High-speed DAT will eventually occur but "the problem will be getting the flux high enough, using a high-bias tape, perhaps."

Bullets. Targets. And Dynamic Range.



DYNAMIC RANGE is the spread between maximum output level (MOL) and noise (tape hiss). It is a major criterion of tape quality because it shows the true capacity for music. Tapes with high output and high levels of tape hiss are really no better than low output tapes with low noise. It's the difference between output and noise that matters.

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particles, only BASF Chrome can offer both crystalline high

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frequencies and an astoundingly low level of tape hiss—with no compromise between the two. For a difference you can hear immediately.

Shots heard 'round the world.

Nothing brings out the clarity, the power, the subtlety of musical talent like BASF Chrome. And that BASF Chrome difference is why as many as 40% of the top 10 pop albums have had cassette releases on BASF Chrome.

Chrome on the range.

The chart shows the dynamic capability of tapes at critical frequencies in the musical spectrum. Dynamic range is the room available for music between the limits of tape distortion and hiss. The more room the better. And over the full musical range, BASF Chrome is obviously—and audibly—superior to even the most highly acclaimed alternatives. BASF Chrome tape comes closest to the original studio master.



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IN THIS ISSUE

- THE UNION OF POP MUSIC AND MOVIES FOR THE YOUNG MARKET CONTINUES TO REAP REWARDS AT THE BOX OFFICE AND ON THE CHARTS.
- OVERVIEW of soundtracks' influence on the charts and at the labels.
- RECORD COMPANIES: Label-by-label survey
- FILMS OF SUMMER
- UPDATE ON THE BROADWAY Cast Catalog on Compact Disc
- TV TRACKS: Survey of current successes and projects in progress
- CHART ANALYSIS

DESIGN: TOM GODICI

Classical KEEPING SCORE



by Is Horowitz

SWITCHING ALLEGIANCE: Recorder virtuoso **Michala Petri**, with Philips Records for the past five years, has been signed to an exclusive contract by RCA Red Seal. Her first recording under the deal will take place in London this July. The work is Vivaldi's "Four Seasons"; the orchestra is the Guildhall String Ensemble.

Red Seal chief **Michael Emmerson** expects that Petri's recorded repertoire will now reach far beyond the baroque, for which she is best-known. "Our aim is to mirror on record her concert life," where she often plays contemporary works, he says. Such composers as Luciano Berio and Malcolm Arnold have written works specifically for her; some of these will surely find their way to disk.

The Petri deal is exclusive and long-term, says Emmerson. She is his second signing since he took over the Red Seal helm last year (pianist **Barry Douglas** was the first). Negotiations with other artists are in their final stages, says Emmerson, with additional signings expected shortly.

Meanwhile, at Philips, there remain a few new Petri albums still awaiting release. Due out soon is a Tele-mann set, with the St. Paul Orchestra conducted by **Pinchas Zukerman** as supporting artists. In all, there are more than 10 Petri albums in the Philips catalog.

Among the promotional devices to support the new Philips recording of the Shostakovich Fifth Symphony, recorded by **Semyon Bychkov** and the Berlin Symphony Orchestra, is a taped interview by air personality **Nancy Shear** with Bychkov and the composer's son, **Maxim Shostakovich**. Tapes of the 33-minute interview are available to radio stations upon request.

Philips chief **Nancy Zannini** says that **Bernard Haitink's** new Mahler cycle with the Berlin Philharmonic tees off next month with a recording of the First Symphony. The conductor, of course, is still occupied with another major recorded cycle. He's about halfway through a Beethoven symphony series with the Concertgebouw.

BACKTRACKING ON CD: "Candide," which won a Grammy for New World Records as the best opera recording of the year, was the label's first album to appear as a compact disk. Now there are about 10 CDs bearing the New World imprint on the market, with lots more to come.

Like other companies, New World has begun to issue CDs simultaneously (or practically so) with other configurations on most new product. But it is also digging back into its catalog to refurbish older titles in

Michala Petri leaves Philips for deal with RCA Red Seal

the CD format. Two such packages will be released in May, the highly regarded Peter Lieberman Piano Concerto, featuring **Peter Serkin** and the Boston Symphony led by **Seiji Ozawa**, and a George Crumb/William Schuman disk by the New York Philharmonic under the direction of **Zubin Mehta**.

Beginning in October, New World will issue two groups of 10 catalog CDs a year, says marketing director **Arthur Moorhead**. The Spoleto Festival recording of Samuel Barber's "Antony & Cleopatra" is in the first batch, along with titles by Charles Martin Loeffler, John Alden Carpenter, Daniel Gregory Mason, Quincy Porter, Henry Hadley, and Charles Tomlinson Griffes.

Among new recording projects for New World is a Ned Rorem String Symphony, to be played by the Atlanta Symphony under **Robert Shaw**, with a coupling still to be determined. And just a week ago, the label recorded William Bolcom's Symphony No. 4 with **Leonard Slatkin** and the St. Louis Symphony.

Indie GRASS ROUTE



by Linda Moleski

VEGAS RECORDS is making moves with "The Unbeatable Dream," a 12-inch that features NBA All-Star and Houston Rocket center **Akeem "The Dream" Olajuwon**. Performed by rappers **Hurt 'Em Bad**, the release is being sponsored by Etonic Shoes and is tied in with a special nationwide promotion.

According to label spokesman **George Luster**, the company will be giving away a complimentary copy of the single with every purchase of Etonic basketball shoes. The promotion is planned for the spring season and reportedly will be supported by advertising spots on MTV, "Friday Night Videos," and "Saturday Night Live" as well as radio.

Not new to the game, Luster says he wrote a similar song for NBA player **Spud Webb** months ago. "It was test-marketed and the response was great," he says. "At that point, the owner of Etonic approached me and wanted one done for Akeem."

Initial orders for the record were 20,000 units, and it's generating airplay and/or club play in such cities as San Francisco, Miami, Houston, and Washington, D.C. An accompanying music video is in the works.

Vegas Records is distributed by **Macola** and can be reached at 2241 N. Jones, Suite 4, Las Vegas, Nev. 89108; 702-646-1303.

SEEDS & SPROUTS: **Enigma** is starting up a dance label, which will be headed by **Stacey Q** producer **John St. James**. Word is that the logo will start off in the Los Angeles and Miami markets and will be independently distributed. The first 12-inch is slated for release next month... **Frontier** is heating up college playlists with "Moonhead," the new album by **Thin**

White Rope. The group is gearing up for national tour dates to support the release. Contrary to past reports, **E*I*E*I*O** is still on the label's roster. It seems that talks with Epic didn't pan out... **Jump Street** is releasing two 12-inches, "Code Of Love" by **Debbe & the Code** and "Take My Love" by **Russ Brown**. The former was produced by System member **David Frank**, who co-wrote the song with noted session man **Paul Pesco**. "Take My Love" is the follow-up to Brown's 1986 hit, "Gotta Find A Way." The New York-based logo is currently sliding up the club and 12-inch charts with **Lola's** "Wax The Van"... **Man Records** of Fremont, Calif., has released its first album, "On The Run" by **Jon Gibson**. The singer/songwriter is best known as a gospel artist, but this project

Vegas Records 12-inch features Akeem Olajuwon

contains tracks geared toward the dance market—particularly "Ain't It Pretty," which is currently being serviced to urban and top 40 outlets. According to label spokesman **Joseph Sims**, the album is licensed to **Frontline Records** for the Christian market, while **Man** is handling it in the secular market... **Profile** has just shipped **Wendy O. Williams'** latest release, "Maggots: The Record (Ninth Anniversary Album Of The Plasmatics)." The record was licensed from the rocker's **WOW** label... **Dunhill** continues its series of CD oldies compilations with four more titles, "Toga Rock," "Beach Classics," "Back Seat Jams," and "Beachbeat Shaggin'." The logo is tying in radio giveaways at various stations to promote the releases... **Jem's Howard Wuefling** tells us that **Crossfire Choir's** debut album is off to a healthy start. The project was produced by **Steve Lillywhite**, whose credits include the **Rolling Stones**. Other activities for the New Jersey-based company include "After Words," the solo debut from **Human Switchboard** front man **Bob Pfeifer** (on **Passport**), and "Earthworks," a jazz album by drummer **Bill Bruford** (on **EG**).

FOR WEEK ENDING MARCH 28, 1987

Billboard

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	22	★★ No. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	20 weeks at No. One VLADIMIR HOROWITZ
2	2	32	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	3	34	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
4	4	58	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
5	7	54	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
6	6	16	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
7	5	26	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
8	NEW		CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
9	8	20	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
10	9	124	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
11	11	12	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
12	10	42	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
13	13	22	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
14	16	40	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
15	14	30	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
16	18	6	VERDI: LA FORZA DEL DESTINO ANGEL DSC-3995	DOMINGO, FRENÍ (MUTI)
17	17	10	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
18	20	4	BEETHOVEN: PIANO CONCERTOS 1 & 2 CBS IM-42177 (CD)	MURRAY PERAHIA
19	19	18	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)
20	12	24	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
21	21	4	BACH: ENGLISH SUITES 2 & 3 DG 415-480 (CD)	IVO POGORELICH
22	15	10	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD) NEW YORK PHILHARMONIC (BERNSTEIN)	
23	NEW		TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD) VIKTORIA MULLOVA	
24	24	24	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD) NEW YORK CITY OPERA (MAUCERI)	
25	22	20	BEETHOVEN: SYMPHONY NO. 3 L'OISEAU LYRE 417-235 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	

TOP CROSSOVER ALBUMS™

★★ No. 1 ★★				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	STRATAS SINGS WEILL NONESUCH 79131 (CD)	4 weeks at No. One TERESA STRATAS
2	5	4	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
3	2	24	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS
4	4	28	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
5	3	32	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
6	6	8	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
7	NEW		BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
8	8	32	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
9	9	32	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
10	7	32	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
11	10	26	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
12	12	22	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
13	NEW		ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD) JULIAN LLOYD WEBBER	
14	14	10	BACH MEETS THE BEATLES PRO ARTE 211 (CD)	JOHN BAYLESS
15	13	32	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	

(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.

Major Video Makes Major Splash Key Factors: 2nd Offering, Reverse Split

BY EARL PAIGE

LOS ANGELES National Entertainment Corp., leading franchiser and operator of 64 Major Video specialty stores around the country, is in the midst of a vigorous expansion.

Key factors include a name change, secondary public offering, and a reverse 25-for-one split, according to Hank Cartright, president. The Las Vegas-based firm officially changed to Major Video Corp. (NASDAQ/MAJV) March 12. The previous over-the-counter symbol was NEMT.

Cartright, on a national tour visiting financial analysts, says he is unable to comment on the secondary offering beyond its announcement.

The obvious strategy of the name change and split is to grab the attention of the market makers. "The big firms don't trade in penny stocks that much," says Cartright. "The reverse split will mean that instead of 75 million shares, we'll have 3 million—and come out around 6¼."

Analysts, most of whom are just becoming aware of Major, say they agree with the strategy.

At Cantor-Fitzgerald, analyst Stan Trilling puts the 75 million shares in perspective. "With that number of shares, there's no way

on God's green earth I would get involved. But I like what I have seen. After a stock split, it usually goes down. I would buy it if went below 5, because they could be earning 20-25 cents on the type

'We're opening a store every five days, with a larger percentage of company-owned'

of growth they're talking about."

At 75 million shares, says Trilling, Major has a market evaluation of about \$19 million on \$7 million revenues for the past nine quarters, "or around 2½ times revenues. By contrast, Warehouse Entertainment is about 1½ times revenues."

According to David Butterworth of Wedbush Securities, "It will put their earnings at between 15-20 cents for the year, if all the numbers [Cartright] talks about are there."

Overall, Butterworth says he has not had the opportunity to thoroughly study Major Video. He says he is impressed with Cart-

right's background in franchising. "He was point man [with Pizza Hut], and his responsibility was opening new areas. The one question I have is about the rental price. At \$3 for three days, it's still \$1 a day. His turns are about the industry average, so it will be interesting to see how his margins work out."

Cartright expects the split to have the same catapulting effect for earnings that it will have on stock price. Recently reported net income at \$364,595 for nine months ending Jan. 31, computes to about 22 cents a share, he claims.

Of late, public video retail firms have been showing healthy enough gross revenues "but no earnings," says Cartright, claiming that the near future basically looks good for video specialty chains that are positioned strategically.

The same nine-month report identifies a hefty 142% increase in revenues, from \$2.95 million to \$7.15 million for the same period last year. Net income was up 48%.

Of the \$7.15 million, Cartright estimates 30% derives from franchise purchase fees and subsequent royalty payments.

While Cartright acknowledges Major has been trading at a multiple significantly below similar companies, he sees home video specialty retailing continuing bullish for the firm, due primarily to its relatively complex franchising strategy.

Major stakes out choice regions for its own company stores, giant-size 5,000-square-foot-and-up outlets stocking more than 10,000 titles. One company store in Las Vegas measures 6,000 square feet and carries 11,000 tapes.

According to Cartright, Major's immediate game plan calls for adding nine more stores in the "next six to seven weeks, two company-owned. We're opening at a pace of a store every five days." Cartright anticipates a total of 125 stores by the end of the year and "stepping up the percentage from 18% company-owned to around 25%."

With 11 of its 64 stores company-owned, Major likes to share promising markets with franchisee developers or subfranchisers, says Cartright.

Major Video offers franchises at an initial fee of \$12,500 per location. Royalty is 3% of all gross sales, payable monthly; 4% after 24 months.

However, because Major Video stresses the so-called superstore concept, total investment can run \$175,500-\$325,000, "depending on the size of the store, including between \$110,000-\$220,000 for prerecorded video," according to Major's present 10K.

As for subfranchisers, Cartright indicates they are screened carefully. "We awarded one recently only because the company had \$20 million to invest," he says.

newsline...

LASERVIDEO'S NEW CHEMISTRY: Japanese chemical company Dainippon Ink is set to purchase more than one-half million shares of the Quixote Corp. (NASDAQ/QUIX) as part of a new research and development agreement with compact disk fabricator LaserVideo, a division of Quixote. The 526,315 shares of Quixote common stock represent 6.7% of Quixote's outstanding shares. Purchase price is \$10 million, or \$19 per share. Dainippon has been developing a Direct-Read-After-Write (DRAW) optical disk and an erasable optical disk. LaserVideo chairman James H. DeVries says the joint project will enable LaserVideo to "create the broadest product line of any single company, domestic or foreign, in the optical disk business."

DRAWING THE WAGONS IN A CIRCLE: New Jersey-based home entertainment retailer Crazy Eddie (NASDAQ/CRZY), which has seen its stock trade downward in recent weeks, is seeking to bolster investor confidence with a letter to stockholders. Primary influences on the stock's declining price have been the unexpected departure of company founder Eddie Antar—largely credited with developing the company's image and market niche—and aggressive marketing and advertising campaigns from hardware competitors like Newmark & Lewis. The letter to shareholders, signed by executive vice presidents Isaac Kairy and Sam and Mitchell Antar, noted that sales had increased 22% in the fourth quarter and added that the company is planning to counter encroachment by some of their competitors by moving into the large-household-appliance business. The letter concludes with a pledge of "substantial growth and solid profitability during the current fiscal year."

Dutch Music Trade Gained In '86 With Rise Of CD

BY WILLEM HOOS

AMSTERDAM, Netherlands The Dutch record industry has posted improved results for the third year in succession, with gross earnings at \$271.4 million in 1986, 5.5% ahead of the previous year's figure.

However, sales of all configurations other than compact disks are in decline, and with increasing dependence on the silver disk, the industry fears the consequences of a probable fall in CD prices, perhaps compounded by the introduction of digital audiotape hardware in this market.

Last year CD business grossed \$70.5 million, 128% up on the 1985 figure of \$31 million. In previous years, the CD share of overall industry earnings has steadily risen. In 1983, it was 1.7%; in 1984, it rose to 5.2%; and in 1985, it jumped to 12%. CD's percentage last year was 26%. By contrast, the vinyl album's share of trade revenues fell from 70% in 1983 to only 46.5% last year.

Taking vinyl albums and singles together, some 2.4 million fewer units were sold last year than in 1985, while unit sales of CDs grew over the same period from 1.4 million (1985) to 3.2 million (1986), outstripping even the most optimistic industry forecasts.

But although CD has proved to be a powerful stimulant to the industry here—reversing the fall in revenues experienced between 1979-1983 and generating substantial growth thereafter—Rob Edwards, deputy managing director of trade body NVPI, warns that the Dutch record business could soon face a crisis.

He forecasts a drastic dip in CD prices in the near future and notes that teen-agers here, who once ac-

counted for more than 50% of total sound-carrier earnings, are apparently losing interest in buying records.

This age group, he goes on, is the one most interested in home copying of prerecorded music, and with DAT recorders expected to be launched on the Dutch market next fall, protection for the CD has become a matter of urgency.

LP sales last year totaled 13.6 million units, worth \$126.2 million, compared with 15.7 million units, worth \$145.2 million, in 1985. Sales of 7-inch and 12-inch singles together amounted to 11.9 million, worth \$39.5 million, compared with 12.2 million, worth \$38.1 million, in the previous year.

The results for vinyl carriers are broadly consistent with those emerging from other markets worldwide. However, NVPI, which publishes the results, says it is puzzled by the unexpectedly sharp decline last year of prerecorded cassette sales, which dropped from 1985's figure of 5.5 million to only 4.8 million, with a corresponding 18% decline in revenues from \$42.9 million (1985) to \$35.2 million (1986).

Since 1982, the cassette sector had shown steady growth here, largely as a result of the launch of Walkman-type players, with sales value rising from \$28.6 million in 1982 to \$31.9 million in 1983 and \$35.7 million in 1984.

NVPI reports that of total annual earnings last year, \$181.4 million, or nearly 67%, came from international pop repertoire, \$43.8 million, or 16.1%, from national pop repertoire, and \$29.5 million, or 10.9%, from classical product, with other genres accounting for \$16.7 million, or 6%.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 3/9	Close 3/16	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	211.1	160	152 3/4	-7 1/4
Cannon Group	563.6	9 1/4	8 1/4	-1/4
Capital Cities Communications	174.2	327 1/2	331 1/2	+4 1/4
Coca Cola	5815.2	45 1/4	46 1/4	+1
Walt Disney	1808	61 1/2	58 1/2	-3
Eastman Kodak	5251.9	76 1/2	75 1/2	-1
Gulf & Western	687	80 1/2	80 1/2	-1/4
Handelman	217.2	27 1/2	26 1/2	-1/4
MCA Inc.	1808.8	46 1/2	48 1/2	+2
MGM/UA	197.3	12 1/2	13 1/2	+1/2
Musicland	57.7	22 1/2	22 1/2	+1/4
Orion Pictures Corp.	770.9	18 1/2	18	-1/2
Sony Corp.	375.1	21 1/2	21 1/2	+1/4
TDK	55.2	48 1/2	48 1/2	+1/4
Taft Broadcasting	268.6	154	152 1/2	-1 1/2
Vestron Inc.	127.8	6 1/2	6 1/2	+1/4
Viacom	1156.1	51 1/2	51 1/2	+1/4
Warner Communications Inc.	1442.8	31 1/2	30 1/2	-1/4
Westinghouse	2392.5	64 1/2	62 1/2	-2 1/4
AMERICAN STOCK EXCHANGE				
Commtron	17.4	7 1/2	7 1/2
Electrosound Group, Inc.	115.1	13 1/2	13 1/2
Lorimar/Telepictures	1168.7	21 1/2	19 1/2	-2 1/4
New World Pictures	204.3	12 1/2	12	-1/2
Price Communications	143	11 1/2	11	-1/2
Prism Entertainment	14.9	6 1/4	6 1/4	+1/4
Turner Broadcasting System	60.5	19	22	+3
Unitel Video	13.2	9 1/2	9 1/2	+1/4
Warehouse Entertainment	315.5	12 1/2	13	+1/2
OVER THE COUNTER				
Crazy Eddie	8 1/4	8	8	-1/4
Dick Clark Productions	7 1/4	7	7	-1/4
Josephson Intl.	14 1/2	14 1/2	14 1/2
LIN Broadcasting	69 1/2	68 1/2	68 1/2	-1
Lieberman Enterprises	18 1/2	18 1/2	18 1/2	-1/4
Matrite Communications Group	12 1/2	11 1/2	11 1/2	-1/2
Recoton Corporation	8 1/4	9	9	+1/4
Reeves Communications	11 1/2	11 1/2	11 1/2	-1/4
Satellite Music Network Inc.	6 1/4	6 1/2	6 1/2	+1/4
Scripps Howard Broadcasting	80	83 1/2	83 1/2	+3 1/2
Shorewood Packaging	17 1/2	17 1/2	17 1/2
Sound Warehouse	13 1/2	13 1/2	13 1/2	-1/4
Specs Music	8 1/2	8 1/2	8 1/2	-1/4
Trans World Music Corp.	27 1/2	27 1/2	27 1/2	-1/4
Tri-Star Pictures	12 1/2	12 1/2	12 1/2	-1/4
Wall To Wall Sound & Video Inc.	4 1/4	4 1/4	4 1/4	+1/4
Westwood One	38 1/2	38 1/2	38 1/2

IFPI: Tape Levies Don't Hurt Sales Cites Examples Of Sweden, Finland

LONDON Sales of blank tape do not necessarily suffer when private copying royalties are introduced, according to new figures released by trade body IFPI.

Citing the examples of Sweden and Finland, where tape levies came into force in 1982 and 1984, respectively, IFPI takes issue with the claims commonly made by tape manufacturers' lobbies that such markets will experience falling volumes and increased smuggling.

In Sweden, says IFPI, sales of both audio and video blank tapes were higher in 1985, at 14 million and 2.2 million, respectively, than in

the prelevy year of 1981, when they were 12.3 million and 1.9 million. During 1982, sales grew conspicuously, to 15 million and 3.5 million, respectively, but IFPI ascribes this to stockpiling by consumers before the introduction of new legislation.

Finland experienced a similar bulge in blank tape imports shortly before imposition of a tape royalty in July 1984, but within a year, says IFPI local director Arto Alaspaa, the blank tape market had returned to its normal size, with no increase in retail prices.

"The import statistics on blank audio- and videotapes show quite

clearly that the fears of the tape industry in our country and elsewhere of rapidly declining sales and rapidly growing smuggling were unrealistic," Alaspaa says.

IFPI's report follows the recent claim by Gaston Borgoltz, head of BASF France, that Sweden's experience showed that the French tape levy in force since January 1986 would cause a 10% fall in blank tape sales. The French audio royalty is 40 cents for a C90 cassette, compared to 29 cents in Finland and 19 cents in Sweden, however.

Europe Takes The Continent By Storm; Other Rock Acts May Follow In Its Path

BY NICK ROBERTSHAW

LONDON Swedish rock band Europe is living up to its name, with a string of No. 1 chart spots and platinum sales awards stretching across the continent from Norway to Portugal. The CBS/Epic act's "The Final Countdown" album has sold around 2 million units worldwide, and a single of the same name has sold more than that in Europe alone.

The album has topped charts in six European markets (Sweden, Finland, Spain, Italy, Switzerland, and Greece), and the single has hit No. 1 in eight (U.K., Italy, Spain, Portugal, Austria, Switzerland, Sweden, and Finland). Sales awards to date are one double platinum, five platinum, one double gold, and three gold for the album, and four platinum and five gold for the single.

"It's hard to remember any act picking up so much metal in such a short time," says Paul Burger, CBS International director of European marketing and sales. "When it happened it really happened quickly, and there's more to come. The album has a lot of legs left, and while we're already on a third single, 'Carey,' in North European territories, we're still working the second, 'Rock The Night,' in some markets and are only on 'Final Countdown' in others."

The five-piece band came to CBS via manager Thomas Erdtman, a former company staffer, and was initially bracketed as hard rock. A

first CBS/Epic album, "The Wings Of Tomorrow," sold well in its genre but did not cross over. Hearing the first rough tracks of "The Final Countdown," however, the company conceived a different strategy.

Says Burger: "We realized immediately there was major crossover potential, and our concern became to position the band so as not to lose its roots but to make it much more acceptable to a wider audience."

The album and single were released in May, but early reaction was still that it was hard rock and did not fit radio formats. CBS offered the title track as a signature tune to key shows in various markets but met the same response.

Aware that the albums were strong in the stores, CBS kept its sales teams pushing hard through the midsummer lull and gave the band top priority for a renewed effort in the fall. "We were convinced it was a great album and determined not to lose it," says Burger. "We felt when the public heard it they would agree. It was just a question of getting the first few cracks on radio, and the switchboards would start going."

Stressing that Europe is not a hard rock outfit but a band playing pop with a hard edge and helped by a live video that Burger describes as "one of the best of 1986, if not ever," CBS began to secure the airplay it needed, initially in France and West Germany. "Once that hap-

pened," says Burger, "we were on our way."

A promotional tour was set up, highlighted with an Oct. 14 showcase in Munich. "The band wanted to do it in Stockholm, but we felt it would be more convincing in a neutral market, to emphasize their international appeal. We invited 200 key media people from all around Europe, and sold 1,000 tickets locally. It was the first time they had played outside Scandinavia and Japan. We knew they were a great live act, but few people had had the opportunity to hear them play."

By that time, the single had already reached No. 1 in four markets, including West Germany itself, and thereafter success snowballed. Planning went ahead for the band's first European tour, covering 12 countries in three months. Concluded early in March, the trek was sold out at every venue.

Faced with what looked increasingly like its most successful signing from continental Europe, CBS began to turn its eyes to other world markets, releasing the album in Australia, South America, Canada, and elsewhere.

"In the U.S.," says Burger, "Epic saw what was going on this side of the Atlantic and got the album into the Top Pop Albums chart without a single. Now the single is chasing the album into the top 10, which to put it mildly is not the normal way, especially for

(Continued on page 71)

Exclusive With Cecchi Gori RCA Inks Soundtrack Deal

MILAN, Italy RCA Publishing here has inked a deal with Italian movie company Cecchi Gori/Silver Film to produce its soundtracks on an exclusive basis.

Says film producer Vittorio Cecchi Gori: "Too often soundtracks are just background music and do not inspire composers to give of their best. What we expect from this deal is to get exciting music. A good soundtrack can contribute a great deal to a movie's overseas success, particularly in the Ameri-

can marketplace."

RCA Publishing group director Mario Cantini says: "For our part, we're especially happy to have set up a deal with one of Italy's top movie producers. We feel that, thanks to the opening up of new avenues of film exploitation on broadcast television and home video, the cinema is again becoming a very important medium for good music promotion and the launch of new musical talent."

Germans Falco, Nena Are Exceptions It's A Hard Break In U.S.

BY WOLFGANG SPAHR

COLOGNE, West Germany State-side success for German-speaking artists is still in the nature of a fluke, despite the chart inroads made in recent years by such acts as Falco and Nena, according to Helmut Fest, deputy managing director of EMI-Electrola here.

Fest, who spent three years with Capitol in Los Angeles during its most successful period, says he is aware of the dangerous illusions of artists who hope to conquer the U.S. market.

Entry into the American charts is almost always a freak episode, he

Indonesia Eyes Berne Rules

KUALA LUMPUR, Malaysia Indonesia has made overtures to rejoin the Berne Convention, from which it withdrew in 1958, government officials here have confirmed. The move follows criticism by a number of industrialized countries, including the U.S., of Indonesia's inadequate protection of intellectual property rights.

Speaking at a seminar organized jointly by the government and the World Intellectual Property Organization (WIPO), cabinet secretary H. Murdiono welcomed proposals that Indonesia institute substantial penalties to deter copyright violation and consider joining international copyright conventions.

Murdiono, who chairs a government task force on intellectual property protection, would not elaborate on the approaches made. However, he accepted the view of the U.S. ambassador here, who said: "Indonesia should adopt internationally recognized copyright laws in order to encourage new foreign investment in high technology."

The recommendations made at the seminar, which dealt particularly with computer software protection, would be valuable in drafting new legislation, Murdiono said, adding, "If we can do that, investment will follow."

Foreign investment in Indonesia has fallen for three years.

CHRISTIE LEO

says. "For a few weeks they live on the clouds of success, but then reality and frustration strike again. So far, it has not been possible to establish a German album artist in the U.S. on a permanent basis."

Now Fest has adopted a strategy reminiscent of "Miami Vice" and "Top Gun" in a bid to break down the barriers. The new movie "Zabou" uses music from both international and German artists signed to EMI, among them Joe Cocker, Tina Turner, Freddie Mercury, Robbie Nevil, Klaus Lage, Wolf Mahn, Purple Schulz, and Anne Haigis.

The first single from the album, "Now That You're Gone," written by Lage and performed by Cocker, is already on the charts here, and other singles will follow. The soundtrack album will be released throughout Europe and in the U.S.

"There is a unique opportunity for German artists to present themselves to an international audience," says Fest, who hopes that the good will and participation of Cocker, Turner, and the other major acts involved will open doors for his German talent roster.

Without such a project, Lage, Mahn, Haigis, and the other national artists would have few opportunities to be heard beyond their own national frontiers. Fest says: "I regret that local acts don't get enough chance to present themselves. Even the television stations don't have enough attractive concepts, though probably the German record industry should make a point of putting forward ideas for music programs to the stations."

WEA Mounts Talent Hunt In Singapore, Malaysia

BY CHRISTIE LEO

SINGAPORE A major talent hunt is under way here following a deal between WEA Singapore and an unidentified multinational corporation, which plans to spend \$1.5 million on music sponsorship.

According to WEA managing director Jimmy Wee, plans call for the formation of a new rock group, whose packaging, recording, and promotion will be closely tied to the unnamed sponsor's product.

The search for potential group

members will cover both Singapore and Malaysia, and Wee expects to spend five months sifting audition tapes before the lineup is finalized. "This kind of opportunity is rare," he says, "and we want as many contestants as possible so that the best of the crop can be chosen."

The company is currently working through WEA International's office in Los Angeles to find an established record producer to work with the group, which Wee says could be in line for an international breakthrough if the project goes ac-

ording to plan.

"This is a major coup for us and for local artists," he says. "Singapore has a proven track record for English-language recordings in this region, and we're certain this scheme will enhance our corporate image tenfold."

Music sponsorship is relatively new to Southeast Asia, although WEA itself has been involved in at least three prior campaigns: Camel and Loreal subsidized production of two well-received local artist compilations, and Otard bought into Sin-

gapore starlet Jacintha's new recording of Latin re-makes.

"In the past we sought sponsors to offset the high cost of production and help us recoup losses from piracy," says Wee. "It enlivened the market for local artists and created brand awareness for the sponsors' products. In the current project, the group's recording will serve as a vehicle to expose the product through advertising, concert appearances, merchandising, and promotions. We're hopeful it will be the first of many such joint ventures."

HITS of the WORLD

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CANADA (Courtesy The Record) As of 3/12/87

SINGLES	
1	1 TOUCH ME SAMANTHA FOX JIVE/RCA
2	3 AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
3	2 C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL
4	4 LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
5	5 THE FINAL COUNTDOWN EUROPE EPIC/CBS
6	6 WALK LIKE AN EGYPTIAN THE BANGLES CBS
7	7 RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA
8	13 WILL YOU STILL LOVE ME CHICAGO WARNER BROS./WEA
9	9 BALLERINA GIRL LIONEL RICHIE MOTOWN/MCA
10	12 NOTHING'S GONNA STOP US NOW STARSHIP RCA
11	11 KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES ELEKTRA/WEA
12	NEW (YOU GOTTA) FIGHT FOR YOU RIGHT (TO PARTY!) BEASTIE BOYS DEF JAM/COLUMBIA
13	8 SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS
14	17 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
15	NEW MONTEGO BAY AMAZULU ISLAND/MCA
16	15 LAND OF CONFUSION GENESIS ATLANTIC/WEA
17	10 OPEN YOUR HEART MADONNA SIRE/WEA
18	18 BIG TIME PETER GABRIEL GEFEN/WEA
19	19 YOU GOT IT ALL JETS MCA
20	NEW LET'S GO! WANG CHUNG GEFEN/WEA

ALBUMS	
1	1 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
2	2 PAUL SIMON GRACELAND WARNER BROS./WEA
3	3 BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
4	4 GEORGIA SATELLITES ELEKTRA/WEA
5	7 BRUCE WILLIS THE RETURN OF BRUNO MOTOWN/MCA
6	5 EUROPE THE FINAL COUNTDOWN EPIC/CBS
7	6 MADONNA TRUE BLUE SIRE/WEA
8	11 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
9	9 GLASS TIGER THE THIN RED LINE CAPITOL
10	13 SAMANTHA FOX TOUCH ME JIVE/RCA
11	14 BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
12	10 JENNIFER WARNES FAMOUS BLUE RAINCOAT ATTIC/A&M
13	8 BANGLES DIFFERENT LIGHT COLUMBIA/CBS
14	16 GREGORY ABBOTT SHAKE YOU DOWN CBS
15	15 BILLY VERA & THE BEATERS BY REQUEST RHINO/TREND
16	19 THE PRETENDERS GET CLOSE WEA
17	17 JANET JACKSON CONTROL A&M
18	18 PSYCHEDELIC FURS MIDNIGHT TO MIDNIGHT COLUMBIA/CBS
19	20 BOSTON THIRD STAGE MCA
20	R PETER GABRIEL SO GEFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/16/87

SINGLES	
1	11 STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
2	1 REALITY RICHARD SANDERSON CARRERE/TELDEC
3	2 CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA
4	4 REET PETITE JACKIE WILSON ZYX/MIKULSKI
5	8 YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
6	3 ALLES HAT EIN ENDE, NUR DIE WURST HAT ZWEI STEPHAN REMMLER MERCURY/PHONOGRAM/PMV
7	5 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
8	NEW STAND BY ME BEN E KING ATLANTIC/WEA
9	6 ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
10	7 ELECTRIC SALSA OFF ZYX/MIKULSKI
11	13 HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
12	12 I COME UNDONE JENNIFER RUSH CBS
13	9 MIAMI VICE THEME JAN HAMMER MCA/WEA
14	15 RUNNING IN THE FAMILY LEVEL 42 POLYDOR/DG/PMV
15	14 JACK YOUR BODY STEVE 'SILK' HURLEY DJ/INTERNATIONAL
16	10 C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
17	20 WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL/EMI
18	19 LADY OF ICE FANCY METRONOME/PMV
19	17 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
20	NEW YOU SEXY THING HOT CHOCOLATE RAK/EMI

ALBUMS	
1	1 JENNIFER RUSH HEART OVER MIND CBS
2	2 JOE COCKER DEFINITE DINO
3	NEW SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
4	3 PAUL SIMON GRACELAND WARNER/WEA
5	NEW DIE FLIPPERS TRAEUME-LIEBE-SEHNSUCHT DINO
6	7 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
7	5 SOUNDTRACK MIAMI VICE 2 MCA/WEA
8	9 DRAFI DEUTSCHER GEMISCHTE GEFUEHLE EMI-ELECTROLA
9	4 DON JOHNSON HEARTBEAT EPIC/CBS
10	8 STEPHAN REMMLER MERCURY/PHONOGRAM/PMV
11	6 DEEP PURPLE THE HOUSE OF BLUE LIGHT A&M/DG/PMV
12	10 SOUNDTRACK LA BOUM 2 CARRERE/TELDEC
13	11 SOUNDTRACK MIAMI VICE 1 MCA/WEA
14	12 BON JOVI SLIPPERY WHEN WET VERTIGO/PHONOGRAM/PMV
15	NEW HALLOWEEN KEEPER OF THE SEVEN KEYS PART I MOISE/SPV
16	13 BARCLAY JAMES HARVEST FACE TO FACE POLYDOR/DG/PMV
17	19 STATUS QUO HIT ALBUM POLYSTAR
18	NEW ROBBIE NEVIL MANHATTAN/EMI
19	15 THE HOUSEMARTINS LONDON O' HULL 4 CHRYSALIS/ARIOLA
20	16 THE ALAN PARSONS PROJECT GAUDI ARIOLA/ARIOLA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/21/87

SINGLES	
1	5 RESPECTABLE MEL & KIM RCA
2	1 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL CBS
3	3 RUNNING IN THE FAMILY LEVEL 42 POLYDOR
4	2 HEARTACHE PEPSI & SHIRLIE POLYDOR
5	4 THE RIGHT THING SIMPLY RED WEA
6	6 GO SEE THE DOCTOR KOOL MOE DEE CNR/JIVE
7	9 SURRENDER SWING OUT SISTER
8	7 REET PETITE JACKIE WILSON BR MUSIC
9	NEW STILL LOVING YOU SCORPIONS EMI/BOVEVA
10	NEW EVERYTHING I OWN BOY GEORGE VIRGIN

ALBUMS	
1	1 PAUL SIMON GRACELAND WARNER
2	2 ENGELBERT HUMPERDINCK THE BEST OF ENGELBERT HUMPERDINCK DINO MUSIC
3	3 SPANDAU BALLET THROUGH THE BARRICADES CBS
4	8 VARIOUS HITS REVIVAL KTEL
5	7 VARIOUS POP CLASSICS EVA
6	4 UB40 RAT IN THE KITCHEN VIRGIN
7	5 BON JOVI SLIPPERY WHEN WET PHONOGRAM
8	NEW SIMPLY RED MEN AND WOMEN WEA
9	6 THE ALAN PARSONS PROJECT GAUDI ARIOLA
10	9 VARIOUS NOW DANCE 2 EVA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/21/87

HOT 100 SINGLES	
1	1 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC
2	2 RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
3	14 STAND BY ME BEN E KING ATLANTIC
4	3 THE RIGHT THING SIMPLY RED WEA/SBK CBS SONGS
5	4 HEARTACHE PEPSI & SHIRLIE POLYDOR
6	5 ROCK THE NIGHT EUROPE EPIC
7	6 REET PETITE JACKIE WILSON SMP
8	8 SKIN TRADE DURAN DURAN EMI
9	NEW RESPECTABLE MEL & KIM SUPREME
10	7 SOMETIMES ERASURE MUTE
11	NEW IT DOESN'T HAVE TO BE ERASURE MUTE
12	11 ELECTRIC SALSA OFF ZYX
13	NEW MANHATTAN SKYLINE A-HA WARNER
14	NEW DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
15	10 C'EST LA VIE ROBBIE NEVIL MANHATTAN
16	NEW EVERYTHING I OWN BOY GEORGE VIRGIN
17	NEW YOU SEXY THING HOT CHOCOLATE EMI
18	13 CARAVAN OF LOVE THE HOUSEMARTINS GO DISCS/CHRYSALIS
19	NEW SIGN OF THE TIMES PRINCE PAISLEY PARK
20	12 YOU KEEP ME HANGIN' ON KIM WILDE MCA

HOT 100 ALBUMS	
1	1 EUROPE THE FINAL COUNTDOWN EPIC
2	3 PAUL SIMON GRACELAND WARNER
3	2 MADONNA TRUE BLUE SIRE
4	4 COMMUNARDS LONDON
5	7 BON JOVI SLIPPERY WHEN WET VERTIGO
6	5 A-HA SCOUNDREL DAYS WARNER
7	8 EURYTHMICS REVENGE RCA
8	13 TINA TURNER BREAK EVERY RULE CAPITOL
9	11 GENESIS INVISIBLE TOUCH VIRGIN
10	6 DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
11	NEW GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
12	10 SPANDAU BALLET THROUGH THE BARRICADES CBS
13	12 THE ALAN PARSONS PROJECT GAUDI ARISTA
14	15 DIRE STRAITS BROTHERS IN ARMS VERTIGO
15	17 KATE BUSH THE WHOLE STORY EMI
16	NEW QUEEN LIVE MAGIC EMI
17	9 PETER GABRIEL SO VIRGIN
18	NEW STYLE COUNCIL THE COST OF LOVING POLYDOR
19	19 BANGLES DIFFERENT LIGHT CBS
20	20 PET SHOP BOYS DISCO PARLOPHONE

BRITAIN (Courtesy Music Week/Gallup) As of 3/21/87

This Week	Last Week	SINGLES
1	1	EVERYTHING I OWN BOY GEORGE VIRGIN
2	7	RESPECTABLE MEL & KIM SUPREME
3	3	I GET THE SWEETEST FEELING JACKIE WILSON SMP
4	4	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
5	5	LIVE IT UP (FROM CROCODILE DUNDEE) MENTAL AS ANYTHING EPIC
6	2	STAND BY ME BEN E KING ATLANTIC
7	16	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
8	11	MOONLIGHTING AL JARREAU WEA
9	6	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
10	8	CRUSH ON YOU JETS MCA
11	31	RESPECT YOURSELF BRUCE WILLIS MOTOWN
12	10	RUNNING IN THE FAMILY LEVEL 42 POLYDOR
13	9	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH BOLTS
14	21	FIGHT FOR YOUR RIGHT (TO PARTY) BEASTIE BOYS DEF JAM
15	17	IT DOESN'T HAVE TO BE ERASURE MUTE
16	20	SIGN OF THE TIMES PRINCE PAISLEY PARK
17	25	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
18	12	THE RIGHT THING SIMPLY RED WEA
19	24	TONIGHT TONIGHT TONIGHT GENESIS VIRGIN
20	13	COMING AROUND AGAIN CARLY SIMON ARISTA
21	14	MANHATTAN SKYLINE A-HA WARNER BROS
22	22	FORGOTTEN TOWN CHRISTIANS ISLAND
23	15	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
24	18	SONIC BOOM BOY WESTWORLD RCA
25	32	SEVERINA MISSION MERCURY
26	38	DON'T NEED A GUN BILLY IDOL CHRYSALIS
27	27	HEARTACHE PEPSI & SHIRLIE POLYDOR
28	33	WATCHING THE WILDLIFE FRANKIE GOES TO HOLLYWOOD ZTT
29	19	LOVE REMOVAL MACHINE CULT BEGGARS BANQUET
30	23	ROCK THE NIGHT EUROPE EPIC
31	NEW	LET'S WAIT A WHILE JANET JACKSON A&M
32	29	YOU ARE MY WORLD (87) COMMUNARDS LONDON
33	NEW	I'D RATHER GO BLIND RUBY TURNER JIVE
34	26	SKIN TRADE DURAN DURAN EMI
35	28	I KNEW YOU WERE WAITING (FOR ME) GEORGE MICHAEL/ARETHA FRANKLIN EPIC
36	NEW	SEXY GIRL LILLO THOMAS CAPITOL
37	NEW	WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL
38	NEW	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
39	30	STAY OUT OF MY LIFE FIVE STAR TENT
40	35	WILD FRONTIER GARY MOORE 10 RECORDS

ALBUMS		
1	NEW	U2 THE JOSHUA TREE ISLAND
2	NEW	SIMPLY RED MEN AND WOMEN ELEKTRA
3	1	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
4	2	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
5	23	VARIOUS MOVE CLOSER CBS
6	4	PAUL SIMON GRACELAND WARNER
7	3	SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
8	5	SIMPLY RED PICTURE BOOK ELEKTRA
9	6	FIVE STAR SILK AND STEEL TENT
10	7	ERIC CLAPTON AUGUST DUCK
11	9	QUEEN LIVE MAGIC EMI
12	12	EUROPE THE FINAL COUNTDOWN EPIC
13	14	COMMUNARDS LONDON
14	17	BEN E KING & THE DRIFTERS STAND BY ME (THE ULTIMATE COLLECTION) ATLANTIC
15	13	DIRE STRAITS BROTHERS IN ARMS VERTIGO
16	8	GARY MOORE WILD FRONTIER 10 RECORDS
17	10	LUTHER VANDROSS GIVE ME THE REASON EPIC
18	18	VARIOUS IMPRESSIONS KTEL
19	21	PETER GABRIEL SO VIRGIN
20	16	EURYTHMICS REVENGE RCA
21	20	KATE BUSH THE WHOLE STORY EMI
22	19	BANGLES DIFFERENT LIGHT CBS
23	27	GENESIS INVISIBLE TOUCH VIRGIN
24	22	MADONNA TRUE BLUE SIRE
25	11	JULIAN COPE SAINT JULIAN ISLAND
26	15	SIOUXSIE & THE BANSHEES THROUGH THE LOOKING GLASS WUNDERLAND
27	24	A-HA SCOUNDREL DAYS WARNER
28	NEW	ICICLE WORKS IF YOU WANT TO DEFEAT YOUR ENEMY BEGGARS BANQUET
29	35	BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
30	32	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
31	28	BON JOVI SLIPPERY WHEN WET VERTIGO
32	29	PET SHOP BOYS DISCO PARLOPHONE
33	34	ELKIE BROOKS NO MORE THE FOOL LEGEND
34	25	ANITA BAKER RAPTURE ELEKTRA
35	31	MICHAEL MCDONALD SWEET FREEDOM WARNER
36	33	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
37	40	QUEEN QUEENS GREATEST HITS EMI
38	26	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
39	30	WHITNEY HOUSTON ARISTA
40	39	QUEEN A KIND OF MAGIC EMI

AUSTRALIA (Courtesy Kent Music Report) As of 3/23/87

SINGLES	
1	1 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
2	2 YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
3	3 I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
4	8 THE FINAL COUNTDOWN EUROPE EPIC/CBS
5	4 WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
6	5 PRETENDERS JOHN FARNHAM WHEATLEY/RCA
7	7 BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
8	9 WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
9	6 WORD UP CALIFORNIA MERCURY/POLYGRAM
10	19 DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
11	NEW C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
12	16 WE CONNECT STACEY KAT ATLANTIC/WEA
13	12 SHAKE YOU DOWN GREGORY ABBOTT CBS
14	14 MIRACLE OF LOVE EURYTHMICS RCA
15	11 FUNKY TOWN PSEUDO ECHO EMI
16	13 IS THIS LOVE? ALISON MOYET CBS
17	10 FRENCH KISSIN' IN THE USA DEBBIE HANBY CHRYSALIS/FESTIVAL
18	NEW WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
19	NEW SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
20	20 SOMETHING IN MY HOUSE DEAD OR ALIVE EPIC/CBS

ALBUMS	
1	1 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	2 PAUL SIMON GRACELAND WARNER/WEA
3	NEW U2 THE JOSHUA TREE ISLAND/FESTIVAL
4	3 EURYTHMICS REVENGE RCA
5	4 CROWDED HOUSE CAPITOL/EMI
6	10 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
7	7 BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
8	6 THE ANGELS HOWLING MUSHROOM/FESTIVAL
9	18 THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
10	8 JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL
11	11 SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
12	17 POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
13	9 RICHARD CLAYDERMAN CONCERTO WEA
14	14 ZZ TOP CLUB WARNER/WEA
15	5 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
16	12 GET CLOSE PRETENDERS REAL/WEA
17	13 HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
18	NEW ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
19	15 ZZ TOP AFTERBURNER WARNER/WEA
20	16 KENNY ROGERS DUETS EMI

ITALY (Courtesy Germano Ruscitto) As of 3/5/86

ALBUMS	
1	NEW WHITNEY HOUSTON RCA
2	1 EUROPE THE FINAL COUNTDOWN CBS
3	4 SPANDAU BALLET THROUGH THE BARRICADES CBS
4	NEW GIANNI MORANDI LE ITALIANE SONO BELLE CBS
5	NEW PAUL SIMON GRACELAND WEA
6	3 FRANCESCO GUCCINI SIGNORA BOVARY EMI
7	5 MADONNA TRUE BLUE WEA
8	2 FRANCESCO DE GREGORI LA NOSTRA STORIA RCA
9	8 CLAUDIO BAGLIONI ASSOLO CBS
10	7 DURAN DURAN NOTORIOUS EMI
11	6 LUCIO DALLA DALL'AMERICARUSO RCA
12	11 MINA SIBUANA PDU/EMI
13	10 ADRIANO CELENTANO I MIEI AMERICANI 2 CGDMM
14	NEW THE STYLE COUNCIL THE COST OF LOVING POLYGRAM
15	12 ANTONELLO VENDITTI SEGRETI RICORDI
16	NEW BOB GELDOF DEEP IN THE HEART OF NOWHERE POLYGRAM
17	NEW THE SMITHS THE WORLD WON'T LISTEN CGDMM
18	14 GIANNI NANNINI PROFUMO RICORDI
19	16 RICCARDO COCCIANTE QUANDO SI VUOLE BENE VIRGIN/EMI
20	NEW BANGLES DIFFERENT LIGHTS CBS

Composers Meet Press Protest 2-Cent Song Rate

BY KIRK LaPOINTE

OTTAWA Many of the country's premier songwriters converged on the nation's capital March 11 for a one-day display of solidarity as an 11th-hour bid for an end to the 2-cents-a-song compulsory mechanical reproduction rate.

Aided by the shadow cabinet communications critic for the Liberal party, MP Sheila Finestone, artists Randy Bachman, Burton Cummings, Jim Vallance, Eddie Schwartz, and Ian Thomas, among others, held a news conference with the Canadian Music Publishers Assn. (CMPA) and the Canadian Mechanical Reproduction Rights Agency Ltd. (CMRRA) to urge the federal government to abolish the rate and allow the recording industry and composers and publishers to work out a new deal.

Since 1924, the rate has remained unchanged at 2 cents a song, one for the writer and one for the publisher.

Bachman, a former member of the Guess Who and the linchpin of Bachman-Turner Overdrive, said, "I ask you, how many of you would like to be earning the same paycheck as you did in 1924?"

Bachman and Cummings, the principal writers for the Guess Who in the late '60s and early '70s, said the effect of the world's lowest mechanical rate is to induce talented writers to move abroad or give the game up entirely.

Vallance, songwriting partner of Bryan Adams and a writer and producer for Glass Tiger, told reporters that it is only the international success that keeps Canadian writers alive. It is a shame, he and others said, that Canadians can't stay alive on domestic mechanical royalties.

The early day news conference at the National Press Theatre attracted widespread media attention to a cause that has largely been publicized only in trade publications. Guided by CMPA spokesman Mel Shaw and CMRRA chief Paul Berry, a "2-cents-too-long" campaign in recent weeks has raised the profile of the issue. Certainly, the presence of Finestone didn't hurt. Just as the Conservatives three years ago were welcome allies on the copyright issue

because their ranking in the polls made it clear they would form the next federal government, a Liberal supporter these days is a good thing to have. The polls suggest the party will return to power after the federal election next year or in 1989.

The news conference featured a videotaped cavalcade of Canadian songwriting stars, including Adams, David Foster, Carroll Baker, Dan Hill, and Ray Griff. It prompted same-day questioning of the Conservatives in the House of Commons, the first time the issue has reached the floor of Parliament.

It is expected that the Conservatives will soon unveil their plans to amend the 1924 Copyright Act. Abolition of the rate is expected to be included in the package, but it is uncertain if the new law will be presented in whole or in two parts. If it were presented in two segments, this would indicate that the conservatives don't believe more than one part would pass. The aim of the industry is to get the mechanical rate amendments in the first part of the bill.

But Communications Minister Flora MacDonald would not promise to do so in answers to questions March 11 by Finestone and the New Democratic Party's communications critic, Lynn McDonald. She merely affirmed the government's commitment to change the act soon.

The industry and the writers and publishers were close last year to agreeing on a new rate after the Communications Department had urged them to work out a deal.

However, lawyers for the federal Consumer and Corporate Affairs Department intervened and suggested that the negotiations between CMRRA, CMPA, and the Canadian Recording Industry Assn. (CRIA) involved price fixing and would be subject to prosecution. The industry has since asked for an exemption that would allow them to strike a deal. If given the go-ahead, the recording business seems willing to allow the rate to move up to about 6 cents a song over a period of a few years.

Interestingly, Finestone said that she does not view the industry's negotiations as price fixing.

Maple Briefs

TORONTO'S NEWEST radio outlet, CJEZ-FM, intends to be operating by mid-April. The station will aim at the 35- to 54-year-old demographic with an easy-listening format. It is owned by Redmond Communications and will feature 60% instrumental selections.

LATEST RUMBLINGS from the free trade negotiations between Canada and the U.S.: A senior Canadian source has been quoted as saying work is being done to eliminate all tariffs between the two countries within 10-12 years. That would mean, among many other things, that there would be no import duties on recordings, and it could throw a real scare into the Canadian record

manufacturing business. What's more, without those tariff barriers, some fear that U.S. companies would have little incentive to run separate operations in Canada. A branch-plant operation might be more appropriate, they fear.

PAUL YOUNG'S management refused to allow official souvenirs to be sold at his Feb. 17 Ottawa Civic Centre show because the arena's surcharge was too steep. And hats off to Young for his subtle yet clear message to his audience about protection from AIDS.

Information should be sent to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario K1Y 1B8.

Charity Version Of 'Let It Be' Released

LONDON Boy George, Mark Knopfler, Kim Wilde, Bananarama, and the Drifters are among almost 100 artists featured on a charity version of the Beatles' "Let It Be," recorded here to raise money for victims of the recent English Channel ferry disaster.

CBS is manufacturing and distrib-

uting the single, which will retail at around \$2.50. Dealers will be asked to pass on their margin to a disaster fund set up by the national newspaper The Sun, and there are hopes the British government may waive the value-added tax on the disk. All profits go to the fund.

Produced March 14-15 by Pete Wa-

ternan, the record goes on sale Sunday (22). Michael Jackson, owner of the Lennon-McCartney copyright, gave clearance for the Ferry Aid recording in a telex to The Sun saying: "Go ahead and make a fortune."

Yoko Ono and Paul McCartney, whose original vocal track is incorporated in the new version, have also supported the project.

3BC Radio 1 is broadcasting a 30-minute program on the single, presented by DJ Smon Bates, and Pan-European satellite service Music Box/Super Channel is readying a documentary special about the Ferry Aid project.

Reportedly, MTV will air a Ferry Aid program in the U.S. It is expected that up to \$1.5 million may be raised for victims of the disaster, in which a car ferryboat capsized off the Belgian coast. The death toll may eventually exceed 200.

EUROPE TAKES THE CONTINENT BY STORM

(Continued from page 69)

an unknown band."

Burger sees the band's breakthrough as clear evidence that continental Europe can establish itself as a major repertoire source alongside Britain and the U.S.

"We feel that national boundaries are shrinking in the musical sense," he says. "It's less important nowadays where an act physically comes

from. CBS has also had tremendous success with Jennifer Rush, Andreas Vollenweider, and Italy's Spagna. There are other examples from other labels.

"We also have a new Swedish band called Trance Dance that we expect to do well. The talent is there all right, and we'll be looking for more."

issue date:

may 16

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april 21

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ALBUMS

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 New 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

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Jean Rosenbluth, Billboard
1515 Broadway
New York, N.Y. 10036

and Chris Morris, Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210

Country, gospel albums should go to:
Ed Morris, Billboard
14 Music Circle E.
Nashville, Tenn. 37203

POP

PICKS

THE DEL FUEGOS

Stand Up
PRODUCER: Mitchell Froom
Slash/Warner Bros. 25540

Rocking Boston combo's third album exhibits writing and production polish of its predecessors. New tunes owe debt to Stax-Volt soul and Tom Petty's bluesier side. Petty puts in a guest appearance, as do such notables as James Burton, Alex Acuna, Merry Clayton, and Bobby King.

BREAKFAST CLUB

PRODUCERS: Various
MCA MCA-5821

Former Madonna backing band takes a serious shot at the big time. It is not likely to miss, either—this energetic dance/pop project boasts such heavy-weight producers as Jimmy Iovine and Howie Rice as well as an impressive list of session recruits, including Omar Hakim, Jocelyn Brown, and Paul Pesco. MTV's hip-clip status for the first single, "Right On Track," adds to the group's exposure.

ORIGINAL MOTION PICTURE SOUNDTRACK

Some Kind Of Wonderful
PRODUCER: Stephen Hague
MCA MCA-6200

Though not everything here works, soundtrack to John Hughes' latest teen saga was obviously put together with care, functioning also as a sampler of several relatively unknown bands. Most deserving of further attention: Ex-Buzzcock Pete Shelley, the Apartments, and Flesh For Lulu, whose "I Go Crazy" is the album's first single.

RECOMMENDED

VIGIL

PRODUCERS: Sam Prager, Vigil
Chrysalis BFV 41568

Hard-to-put-a-finger-on synthesis of pop psychedelia and a little bit of everything else is always intriguing, occasionally fascinating. It works best, however, when the songwriting and the flower power don't reach too far, as in "Until The Seasons" and "White Magic Spell." Auspicious debut is a natural for album rock radio.

STARPOINT

Sensational
PRODUCERS: Lionel Job, Preston Glass
Elektra 60722

Renee Diggs provides the vocal power, leading the Phillips brothers' band into a steady, if somewhat predictable, groove. "He Wants My Body" and "Prove It Tonight" are standouts.

JEFFERSON AIRPLANE

2400 Fulton Street
PRODUCERS: Various
RCA 5724-1-R

Class-A reissue collects just about everything the connoisseur could want by this trend-setting '60s San Francisco band. Extensive liner notes by former Rolling Stone S.F. observer Ben Fong-Torres are another commercial plus. (Two-disk CD issue contains several additional tracks.)

FARRENHEIT

PRODUCER: Keith Olsen
Warner Bros. 25564-1

Punningly named rock trio fronted by guitarist/vocalist Charlie Farren and bassist David Heit makes promising debut. Farren is comfortable in a variety of styles; album indicates a fiery live soloist. Writing is least of band's assets, but group definitely shows potential.

PERCY SLEDGE

When A Man Loves A Woman—The Ultimate Collection
PRODUCER: None listed
Atlantic 80212

Vintage '66 title track is recharting in U.K. on the strength of its inclusion in a jeans commercial; though there's no such propellant here, success of Ben E. King's similarly flavored "Stand By Me" bodes well. In all, a compelling collection of soulfully sweet r&b.

ANTHRAX

Among The Living
PRODUCERS: Anthrax & Eddie Kramer
Megaforce/Island 7 90584-1

Hard'n'heavy thrash-oriented metal should delight band's strong underground following, which could lead to significant retail action and chart showing. Mainstream commercial appeal is minimal, however.

DENNY FREEMAN

Blues Cruise
PRODUCER: Denny Freeman
Amazing AM1009

Austin-based guitar bluesnik Freeman shows technical and tonal mastery on largely instrumental set. Presence of the Fabulous Thunderbirds' Kim Wilson, Jimmie Vaughan, and Fran Cristina won't hurt sales. Contact: P.O. Box 2512, Austin, Texas 78768.

BLACK

PICKS

CHERYL LYNN

Start Over
PRODUCERS: Various
Manhattan ST 53035

Vocalist Lynn moves to the Manhattan imprint with one of her strongest offerings to date. Handling much of the production herself, Lynn scores best in tandem with David Paich on "Don't Run Away," which should provide the album with its best leg-up for airplay. "No Curfew" also merits a spin.

PUBLIC ENEMY

Yo! Bum Rush The Show
PRODUCER: Bill Stephney
Def Jam/Columbia BFC 40658

Latest blast from Def Jam's hit factory is this hard-as-nails crew's debut. No-nonsense tough talking is the style on view, with rapper Chuck D. leading the pack on jive-free R-rated tracks. Production is relatively

NEW AND NOTEWORTHY

JODY WATLEY

PRODUCERS: Andre Cymone & David Z. Bernard
Edwards, Patrick Leonard
MCA-5898

Bow by former Shalamar chanteuse and "Soul Train" danseuse can't miss. Watley has it all together: provocative looks, an irresistibly kittenish voice, an all-star gang of producers, and smoking tunes with funk power to spare. First single, "Looking For A New Love," is already No. 1 on black charts and climbing fast at pop; LP is deep in hits, with "Still A Thrill," "Some Kind Of Lover," "Love Injection," and George Michael duet "Learn To Say No" looking good to go. Probably a platinum future here.

JIMI HENDRIX EXPERIENCE

Live At Winterland
PRODUCER: Alan Douglas, Chip Branton
Rykodisc RCD 20038

This startlingly dynamic 1968 live set is a CD-only release—and a highly persuasive argument for the format. More than 70 minutes long, it showcases Hendrix at his peak, mixing his best-known compositions with several rarely captured live. Highlights: "Killing Floor" and Cream's "Sunshine Of Your Love."

spare, but messages are hot and from the hip.

RECOMMENDED

GRANDMASTER FLASH

Ba-Dop-Boom-Bang
PRODUCERS: Larry Smith and Grandmaster Flash
Elektra 60723

There's plenty of grit and humor here, but rap's founding father works on his own terms. True to his moralizing roots, he shuns the rude attitudes made fashionable by hitmakers Run-D.M.C. and the Beastie Boys.

MASON

Livin' On The Edge
PRODUCER: Kae Williams Jr.
Elektra 60472

Family act featuring three brothers proves itself a sure-handed funk outfit with ability to cross to more mainstream vehicles at will. Strong vocal abilities of Tony Mason add extra weapon to the arsenal.

COUNTRY

PICKS

CONWAY TWITTY

Borderline
PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry
MCA MCA-5969

Twitty marks his return to MCA with a collection of widely varied love songs, one of the best of which is "That's My Job," a son's loving tribute to his father. Twitty still growls lyrics more convincingly than anyone else in country music.

DAVID ALLAN COE

A Matter Of Life And Death
PRODUCER: Billy Sherrill
Columbia FC 40571

Coe is even more autobiographical than usual in this album, using his songs to mourn his father's death and to celebrate his daughter's birth. While "The Ten Commandments Of Love" seems monstrously out of place here, the other songs are fine.

RECOMMENDED

CHARLY McCLAIN

Still I Stay
PRODUCERS: Dennis Morgan, Steve Davis, Wayne Massey
Epic FE 40534

Fluffy material and a light voice don't make for a great album, and there's too much of the former in this one. But when McClain is paired with solid lyrics—as she is in "Don't Touch Me There" and the title cut—the results are worth listening and relistening to.

MICHAEL MARTIN MURPHEY

Americana
PRODUCERS: Steve Gibson, Jim Ed Norman
Warner Bros. 25500

The arrangements and vocals are uniformly excellent here; what is missing are great songs. Instead of strong stories or images or memorable phrases, there are fuzzy, mood-evoking lyrics.

JAZZ

PICKS

THE TONIGHT SHOW BAND WITH DOC SEVERINSEN

Vol. II
PRODUCER: Jeff Tyzik
Amherst AMH 3312

First sortie by Carson's showy band of jazz and studio hotshots, still a staple on the Top Pop Albums chart, picked up a Grammy as best big band record of 1986. Look for similarly programmed, digitally recorded album of standards to duplicate success of its predecessor.

RECOMMENDED

HILTON RUIZ

Something Grand
PRODUCER: Ed Michel
RCA/Novus 3011

Pianist's debut on the reactivated Novus imprint proves one of the finest jazz outings in recent months. Muscular band matches hornmen Sam Rivers, Steve Turre, and Lew Soloff with an outstanding Latin rhythm section. Fiery and fluid.

JAMES BLOOD ULMER

America—Do You Remember The Love?
PRODUCERS: Bill Laswell, James Blood Ulmer
Blue Note BT-85136

Fans of guitarist Ulmer who've been waiting for his Blue Note debut will probably find it a disappointment: Gone are the scratching, unpredictable solo excursions and the powerhouse rhythm of Ulmer's original trio. Instead, he opts for a more rhythmic and controlled date that puts his lack of vocal abilities in sharp focus.

ERIC DOLPHY

Other Aspects
PRODUCER: Eric Dolphy
Blue Note BT 85131

Recently unearthed recordings showcase Dolphy's impressionistic, avant-garde leanings, including dabbings in folk music from India. Work is first-rate, especially on album's leadoff cut, "Jim Crow."

CLASSICAL

RECOMMENDED

21 FAVORITE ARIAS

Enrico Caruso
RCA 5911-2 RC

A greatest-hits-type package of top arias in the digital reconstructions by Thomas Stockham that created such a stir on LP some years ago. They're

SPOTLIGHT



U2

The Joshua Tree
PRODUCERS: Daniel Lanois, Brian Eno
Island 90581

No change in formula—almost every song is a thought-provoking piece of rock that slowly builds to a crescendo—but here it is carried out to near perfection with the help of Eno, Lanois, and Steve Lillywhite, who mixed three songs. First single, "With Or Without You," flew out of the box, picking up top 40 adds right and left as well as rock play, and the album reportedly shipped platinum; seven-month world tour and second Amnesty International benefit should push sales far beyond that.



SIMPLY RED

Men And Women
PRODUCER: Alex Sadkin
Elektra 60727

U.K. Band that was one of the surprise success stories of 1986 seems to have avoided the sophomore jinx; its second outing is a fine meld of vintage soul and contemporary top 40 sounds. First single, "The Right Thing," is working its way up the Hot 100 steadily; standout tracks, however, are the ballad "Suffer," one of two cuts here front man Mick Hucknall co-wrote with Motown songwriting legend Lamont Dozier, and the funky "I Won't Feel Bad."

even more impressive on CD. It's hard to believe that most of these performances date back to the first decade of this century.

STRAVINSKY: THE SOLDIER'S TALE

Christopher Lee, Scottish Chamber Orchestra,
Friend

Nimbus NIM 5063 (A&M)
Much more than a narrator here, Lee acts out all the parts in a dramatic tour de force as Friend directs an animated musical performance. Sound is vintage Nimbus.

GLORY OF ORGAN

Various Artists
Denon CO-1260

Another in the label series sampling outstanding organs in various parts of Europe. Most impressive remains the magnificent 17th-century (updated) Schott/Bossart in Switzerland. Music, from Buxtehude and Bach to Widor, is well-matched to the instruments.

SINGLES

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

PICKS *Records with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

Singles 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 singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Billboard 14 Music Circle E. Nashville, Tenn. 37203

WRITERS: Henry Mancini, George Merrill, Shannon Rubicam
PUBLISHERS: TSP, ASCAP/Triple Star/Irving/
Boy Meets Girl, BMI
Warner Bros. 7-28388

AC/rock love theme from the film "Blind Date" (starring Bruce Willis); likely vehicle to move the two artists from country chart to pop airwaves.

PETER GABRIEL/KATE BUSH

Don't Give Up (4:44)
PRODUCERS: Daniel Lanois, Peter Gabriel
WRITER: Peter Gabriel
PUBLISHERS: Clotfline/Hidden Pun, BMI
Geffen 7-28463 (c/o Warner Bros.)

Pair of revered British stars weaves mood of hopeful melancholy, he somberly thoughtful, she fragile and otherworldly.

KIM WILDE *You Keep Me Hangin' On* (4:13)
PRODUCER: Ricki Wilde
WRITERS: E. Holland, L. Dozier, B. Holland
PUBLISHER: Stone Agate, BMI
MCA 53024 (12-inch reviewed Feb. 21)

RECOMMENDED

HOWARD JONES *Will You Still Be There?* (3:59)
PRODUCER: Arif Mardin
WRITER: Howard Jones
PUBLISHER: Howard Jones, PRS/BMI
Elektra 7-69479

Slow-surge technoballad.

SINITTA

Feels Like The First Time (3:47)
PRODUCERS: James George Hargreaves, Mick Parker
WRITER: J.G. Hargreaves
PUBLISHER: Sigh
Omni 7-99477 (c/o Atlantic)

British disco-pop; singer reached the U.K. top five last summer with the ribald "So Macho."

BILLY VERA & THE BEATERS

Let You Get Away (3:26)
PRODUCERS: Peter Bunetta, Rick Chudacoff
WRITER: Billy Vera
PUBLISHERS: TSP/Vera-Cruz, ASCAP
Rhino RNOR 74405

Dance song with half-spoken vocal, from the Rhino "Blind Date" soundtrack album; band performs the tune in the film. Contact: 213-450-6323.

KRAFTWERK

The Telephone Call (3:47)
PRODUCER: Klingklang Produkt 1986
WRITERS: Hutter, Schneider, Bartos
PUBLISHER: Klingklang, ASCAP
Warner Bros. 7-28441 (12-inch reviewed Mar. 31)

MARTHA DAVIS

We've Never Danced (4:09)
PRODUCER: Richie Zito
WRITER: Neil Young
PUBLISHERS: Silver Fiddle/Marilor, ASCAP
Elektra 7-69482

Motels lead singer in technotch ballad from the soundtrack of "Made In Heaven."

WOODENTOPS

Give It Time (3:32)
PRODUCER: Bob Sargeant
WRITER: Rolo
PUBLISHER: Warner Bros., ASCAP
Columbia 38-06997

From the U.K. school of arty and/or collegiate pop (e.g. Lloyd Cole, Smiths, Waterboys).

MONDO ROCK

Primitive Love Rites (4:10)
PRODUCER: Bill Drescher
WRITERS: R. Wilson, J.J. Hackett
PUBLISHERS: Doo Dah/Walsing, BMI
Columbia 38-06981

Half-chanted disco-boogie recorded in Australia.

TOY SOLDIER

Never My Love (3:27)
PRODUCER: not listed
WRITERS: Donald J. & Richard P. Addriss
PUBLISHER: Warner Tamerlane, BMI
Yellow Rose YRR 37-001

Male trio with notable haircuts offers respectful cover of Association oldie. Contact: 301-727-ROSE.

BLACK

PICKS

ISLEY JASPER ISLEY

8th Wonder Of The World (4:24)
PRODUCERS: Isley, Jasper, Isley
WRITERS: E. Isley, C. Jasper, M. Isley
PUBLISHER: IJI ASCAP
CSB Associated 254-07018

From new album "Different

Drummer"; trio pulls out the stops on overdubbed harmonies but keeps polyrhythmic dance beat churning.

RAY, GOODMAN & BROWN

Celebrate Our Love (4:14)
PRODUCER: Rahni Song
WRITER: Rahni Song
PUBLISHER: Bush Burnin', ASCAP
EMI America B-8378

As with "Take It To The Limit," former Moments draw on decades of history to pair doo-wop innocence with sophisticated vocal arrangements.

SYLVESTER

Mutual Attraction (4:07)
PRODUCERS: Eric Van Tijn, Jochem Fluittsma
WRITERS: E. Van Tijn, J. Fluittsma
PUBLISHER: Fader, ASCAP
Warner Bros. 7-28401 (12-inch version also available, Warner Bros. 0-20649)

He of the mile-high falsetto joins Mai Tai's writing/production team for some crisp disco-soul; follow-up to the top 20 "Someone Like You."

WHISTLE

Barbara's Bedroom (4:46)
PRODUCERS: Kangel Kid, Hitman Howie Tee
WRITER: Kangel Kid
PUBLISHERS: ADRA/Guinea Farm, BMI
Select FMS 62280 (12-inch single)

The "Just Buggin'" group departs from hip hop and turns a deft hand to melody and storytelling; eloquently economical. Contact: 212-777-3130.

RECOMMENDED

TEMPTATIONS

Someone (3:56)
PRODUCERS: Peter Bunetta, Rich Chudacoff
WRITERS: B. LaBounty, D. Anderson
PUBLISHERS: Capital Crystal/Chubu, BMI
Gordy 1881GF

Gravel-voiced r&b ballad.

NAJEE

Feel So Good To Me (4:45)
PRODUCER: Rahni Song
WRITERS: Rahni Song, Zack Vaz
PUBLISHER: Bush Burnin' ASCAP
EMI America B-8381

Saxman shines on upbeat AC/jazz instrumental.

TONY DESHAWN

Real Lover (4:54)
PRODUCER: T. Deshawn
WRITER: T. Deshawn
PUBLISHER: Haim Zion, ASCAP
Amazon AR 520 (12-inch version also available, Amazon AR 719)

Beat-box-and-emulator disco, with nagging hook and piquant spoken bridge. Label based in Daly City, Calif.

ROBERT BROOKINS

Come To Me (5:51)
PRODUCERS: Robert Brookins, Louil Silas, Jr.
WRITERS: R. Brookins, T. Haynes
PUBLISHERS: WB/Any Name/Les Etoiles De La Musique/Haynestorm, ASCAP
MCA 23727 (12-Inch single)

Midtempo technopop with bluesy, heart-on-sleeve vocal.

SLY & ROBBIE

Boops (Here To Go) (3:56)
PRODUCERS: Bill Laswell, Material
WRITERS: S. Dunbar, R. Shakespeare, B. Laswell, Shinehead, B. Collins
PUBLISHERS: Island/Ixat/Additions Enemy/Mashamug, BMI
Island 7-99461 (c/o Atlantic)

Reggae's Riddim Twins concoct an episode in studio surrealism that's both mesmeric and quite funny. (So that's what happened to psychedelia.)

CONCEPT

Destiny (3:40)
PRODUCERS: Ralph Randolph Johnson, Robert White
WRITERS: Ralph Johnson, Jimmy Austin
PUBLISHERS: Extraslick/Spiderize/Inthought, ASCAP/Little Ebone Sam, BMI
Tuxedo Music Ltd. TX-0-3007 (12-inch single)

The "Mr. DJ"/"Miss DJ" band in pretty synth-dance instrumental. Contact: 212-477-8000.

CAT MILLER

Be For Real (4:10)
PRODUCER: Greg Scelsa
WRITER: Greg Scelsa
PUBLISHER: Gregorian Chance, BMI
Solar B-70003 (c/o Capitol)

Pure soprano lead on soft soul love song.

NO SOVEREIGN

Showdown (3:38)
PRODUCER: Jesse Saunders
WRITERS: Eric Gooden, Melanie Williams
PUBLISHER: Meric, BMI
Geffen 7-28431 (c/o Warner Bros.) (12-inch reviewed Feb. 14)

BEN E. KING JR. WITH CASSANDRA

You Are The Future (4:15)

PRODUCERS: Gerry Thomas, Bill Curtis
WRITERS: Gerry Thomas, Vaughn Harper
PUBLISHERS: Sign Of The Twins/Metrostar, ASCAP
Lifesong LS-45128

Hortatory dance-pop tune was used as theme for the TV special "The Future Of Black America." Contact: 201-568-3996.

COUNTRY

PICKS

EDDY RAVEN

You're Never Too Old For Young Love (2:35)
PRODUCERS: Don Gant, Eddy Raven
WRITERS: Rick Giles, Frank Myers
PUBLISHERS: Dejamus/Morgan Active/You & I, ASCAP
RCA 5128-7-R

A jumping, affectionate tribute to eternal teen impulses; soaring vocals etch in a catchy sing-along chorus.

RICKY VAN SHELTON

Crime Of Passion (3:14)
PRODUCER: Steve Buckingham
WRITERS: W. Aldridge, M. McAnally
PUBLISHERS: Rick Hall/Beginner, ASCAP/BMI
Columbia 38-07025

Beautiful woman persuades Shelton to help knock off a filling station, then sticks him with the rap; slapback vocals, twangy guitar and big snare.

RECOMMENDED

DWIGHT YOAKAM

Little Sister (3:01)
PRODUCER: Pete Anderson
WRITERS: Doc Pomus, Mort Shuman
PUBLISHERS: Elvis Presley/Rightsong, BMI
Reprise 7-28432 (c/o Warner Bros.)

Despite faithful '50s sound, Yoakam never quite gets the lyrics of this standard off the runway; a more tentative approach than on earlier efforts.

JOHNNY CASH

The Night Hank Williams Came To Town (3:23)
PRODUCER: Jack Clement
WRITERS: Bobby Braddock, Charlie Williams
PUBLISHERS: Tree/Old Friends, BMI
Mercury 888 459-7 (c/o PolyGram)

A mediocre revision of "The Night Porter Wagoner Came To Town"; but Cash's deep-graveled voice and Waylon Jennings' guest spot lend a tasty flavor.

BONNIE GALLIE

You Make It Hard To Say No (3:26)
PRODUCER: Stan Cornelius
WRITERS: Bonnie Gallie, Pam Wolfe
PUBLISHER: Side Pocket, BMI
Smash 888 463-7 (c/o PolyGram)

Slow, dreamy instrumentation and harmonies highlight a sure, intimate delivery; lyrics are sparse and precise, like brush strokes of color.

BILLY VERA

She Ain't Johnnie (4:03)
PRODUCER: L. Russell Brown
WRITERS: Billy Vera, L. Russell Brown
PUBLISHERS: Ponderfield/Larball, ASCAP/BMI
Mocola 45X9812

First released in 1977; enough steel guitar and middle-age pathos to ensure Vera's country credibility. Contact: 213-469-5821.

JAY BOOKER

Hot Red Sweater (2:48)
PRODUCER: Terry Choate
WRITER: Jay Booker
PUBLISHER: Screen Gems-EMI, BMI
EMI America B-8379

In his first single, Booker talks a female ball of fire out of her sweater; strong backbeat and harmonica.

DAVID FRIZZELL

Beautiful Body (2:57)
PRODUCER: Ken Mansfield
WRITERS: Patti Ryan, Wanda Mallette, Bob Morrison
PUBLISHER: Southern Nights, ASCAP
C/Ompleat CP-168 (c/o PolyGram)

Frizzell cloaks his vocals in a country barroom tone as he talks himself into desire.

GORDON DEE

You're Slowly Going Out Of My Mind (2:47)
PRODUCER: Ron Cornelius
WRITER: J.L. Latimer
PUBLISHERS: Goodlat/RobinSparrow, BMI
Southern Tracks ST-1078

Dance-to-the-jukebox number is his best country effort yet, with well-crafted lyrics and convincing

NEW AND NOTEWORTHY

ROCK AND HYDE *Dirty Water* (4:20)
PRODUCERS: Bruce Fairbairn, Bob Rock, Paul Hyde
WRITERS: B. Rock, P. Hyde
PUBLISHERS: Screen Gems-EMI/Rock and Hyde, BMI/PROCAN
Capitol B-5691 (12-inch version also available, Capitol V-15284)

Lavish wall-of-sound opus updates progressive rock ethos to '80s style, like "Dark Side Of The Moon" covered by Tears For Fears; high pomp you can dance to for album rock, top 40, and college playlists.

PEGGI BLU

Tender Moments (4:08)
PRODUCER: Nick Martinelli
WRITERS: D. Burgee, D.C. Grigsby III, S. Wise
PUBLISHER: Tunz-R-US, ASCAP
Capitol B-5676 (12-inch version also available, Capitol V-15289)

Cabaret artist and "Star Search" winner makes a vinyl debut that will draw comparisons to Aretha and other church-rooted dynamos; powerful r&b phrasing moves from caress to command to electrifying wail.

PRICE-SULTON

No T.V. No Phone (4:35)
PRODUCER: Michael Young
WRITERS: T. Price, K. Sulton
PUBLISHERS: Charles Family/Alli Bee/Oakwood Heights, BMI
CBS Associated ZS4-07026

Former Utopia bassman Sulton and ace session drummer Price concoct a catchy item that bounces like bubble gum and whacks like album rock; debut album, "Lights On," includes stellar supporting group.

interpretation. Contact: 404-325-0832.

MARK WHITE

Lie My Way Into Her Arms (3:10)
PRODUCER: Dick Michaels
WRITER: Brice Henderson
PUBLISHER: Scott Tutt, BMI
High Sky 10002

A tricky, upbeat pace throughout; hook is a clever play on words shaded with a pure country vocal.

JUDY LINDSEY

From My Heart's Point Of View (2:28)
PRODUCER: Harold Bradley
WRITERS: Don King, Dave Woodward
PUBLISHERS: King's X/Multimuse, ASCAP
Gypsy G-83871

Sassy vocals and snappy midtempo rhythm. Contact: 615-776-2060.

DANCE

PICKS

NICK KAMEN

Each Time You Break My Heart (8:32)
PRODUCERS: Madonna, Stephen Bray
WRITERS: Madonna, Stephen Bray
PUBLISHERS: WB/Webo Girl/Bleu Disque/Black Lion, ASCAP
Sire O-20632 (c/o Warner Bros.) (12-inch single)

New remix of Madonna protege's debut record, originally reviewed Nov. 29, 1986.

RECOMMENDED

KONK

Love Attack (4:00)
PRODUCERS: Shannon Dawson, G. "Love" Jay
WRITERS: S. Dawson, G.L. Jay
PUBLISHER: not listed
Dog Brothers (no number) (12-inch single)

N.Y.C. underground faves take Latin rock, new wave, electro-disco, and beat poetry, shake 'em up, and spill 'em out. Contact: 212-475-1351.

SECRET TIES

One Night (7:25)
PRODUCERS: Brian Soares, Gerry Caples
WRITER: Brian Soares
PUBLISHER: Prime Cut, ASCAP
Night Wave NWO-9206 (12-inch single)

Los Angeles disco/pop band borrows bits of the Miami sound. Contact: 213-650-3131.

Word Inc. Shifts Labels To Nashville

NASHVILLE With the appointment earlier this month of Neal Joseph to head its Nashville operations, Word Inc. has quit conducting any record business from its corporate headquarters in Waco, Texas. All the company's recording activity will be done through autonomous offices in Nashville and Los Angeles. Until this month, the Myrrh and Word labels were based in Waco.

Joseph will serve as executive director and general manager of the Nashville division, overseeing the DaySpring, Word, Canaan, Rejoice, and WordSong labels. Lynn Nichols, who was named to head the Los Angeles branch last summer, will be in charge of Myrrh activities. Pop/gospel star Amy Grant continues to record for Myrrh.

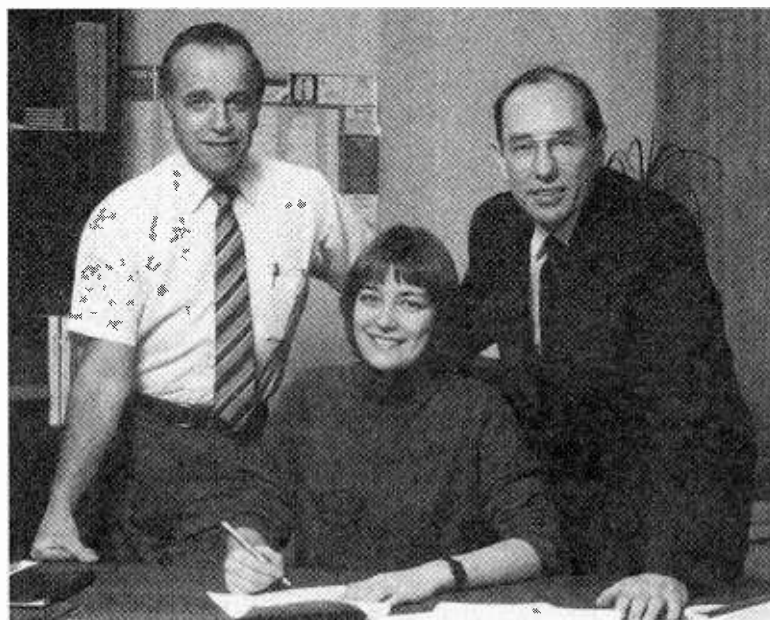
A spokesman for the label says

the reorganization has resulted in fewer staff members for the giant gospel firm, but he says most of the cutbacks are coming from attrition rather than dismissals. Ken Harding, former executive director of the Nashville office, and Andy Tolbird, a&r director for Canaan Records, have resigned from Word.

Although Word has closed its recording division in Waco, it will continue its print and music publishing there as well as its overall corporate management. Word is owned by Capital Cities/ABC.

Joseph has been with Word nearly seven years, first as an a&r director and later as overseer of the DaySpring, Word, and WordSong labels.

In other staff shifts, Barry Landis was named director of marketing and development for the Nashville division; Sheryl Acree was appointed his administrative assistant; and Terry Short was promoted to assistant general manager for Nashville.



Sealing The Deal. Noted recorder player Michala Petri meets with RCA Records executives to sign an exclusive worldwide, long-term agreement with the company's Red Seal label. The first project, Vivaldi's "Four Seasons," is slated for release this fall. Shown with the artist are RCA Red Seal president Michael Emmerson, right, and Bernard Lozea, East Coast vice president of business affairs.

Pair Bows Brit Rock Series Four Double-Album Releases

NEW YORK Pair Records, the budget label that features double-album programming, has initiated a Best of British Rock series with four releases.

In addition, the label has marketed a Jimi Hendrix album, "Historic Hendrix," that originally appeared on the Capitol label but has not been on the market in more than a decade. The Hendrix set is due for release soon on compact disk. Pair's two previous CDs feature material by the Grateful Dead and Melissa Manchester. Dealer cost on the 50-minute-plus Pair CDs is about \$10.

As for the British rock line, the first four releases are by the Yardbirds with Eric Clapton and Jeff Beck; Small Faces; the Animals with Eric Burdon; and Humble Pie, featuring Peter Frampton. The LP and cassette releases sell to dealers for around \$4.50.

Sam Goff, who operates Pair in association with wholesalers Pete Hy-

man and Jack Rose, also reports an arrangement with Special Music Co., a budget cassette and CD label partnered by Hyman, Rose, and Dick Greener. Goff says that Pair product will be released in shorter versions on cassette by Special Music Co., whose cassettes sell to retailers for around \$1.75. Special Music Co. was formed two years ago after Greener left his post in sales at Columbia Special Products.

Special Music Co.'s own CDs so far are titled "Hot Movie Hits," "Great Broadway Show Tunes," "Rocky IV, III, II and I," "Music From Miami Vice" and "Great Movie Themes."

According to Goff, Pair is about to complete negotiations with several major labels that will bring it many name artists for release on CDs.

In another development, Pair has moved to new quarters in Hackensack, N.J. The building, at 87 Essex St., has been purchased by the company.

IRV LICHTMAN

Lifelines

BIRTHS

Girl, Jessica Josephine, to **Dean and Keni Dillon**, Feb. 11 in Nashville. He is a songwriter with the Larry Butler Music Group and co-writer of George Strait's current single, "Ocean Front Property." She is co-owner of Casap Music publishing company.

Boy, Carl, to **Steve and Yvonne Doerr**, Feb. 20 in Austin, Texas. He is a member of Profile Records group the Leroi Brothers.

Boy, Derek Allan, to **Craig and Dawn Bruhn**, March 4 in Chicago. He is Midwest marketing manager of CBS Records' Masterworks division.

Boy, Eric Christian, to **Dave and Valerie Lewis**, March 5 in Cleveland. He is manager of Record Town's Transworld Music Corp.

MARRIAGES

Ed Palmer to Debbie Demonbreun, Feb. 28 in Los Angeles. She is an independent record promoter.

DEATHS

William A. Nail, 60, following a lengthy illness March 3 in Glenview, Ill. He was senior public relations executive at Zenith Electronics Corp, where he had worked for more than 20 years. Before joining Zenith, he was a program development officer for the U.S. Information Agency, Voice of America. A founding member of the Public Relations/Communications Committee of the Electronic Industries Assn./Consumer Electronics Group, Nail served as its chairman in the mid-'70s. He is survived by his wife, Betty, two sons, one grandchild, a brother, and a sister. In lieu of flowers, family members have asked that donations be made to the Nail Family Scholarship Fund, Williams College, Williamstown, Mass. 02167.

Eddie Durham, 80, March 6 in New York. A versatile musician, composer, and arranger, Durham was an im-

portant if relatively unknown figure during the swing era, writing for the big bands of Count Basie, Jimmie Lunceford, Glenn Miller, and others. He also played trombone and electric guitar—he was one of the first electric guitarists in jazz—with Basie, Lunceford, Willie Bryant, and other bandleaders and had led his own groups sporadically since the '40s. His compositions include "Topsy," a jazz standard and a hit single for Cozy Cole in 1958.

Allan Jaffe, 51, March 9 in New Orleans. Jaffe was founder and owner of the Preservation Hall in New Orleans. (See separate story, page 6.)

W.A. Bouillet, 70, following a stroke March 14 in Nashville. A member of the Country Music Assn., Bouillet was manager of the show group the Four Saints. Most recently he was manager of Leroy Van Dyke, a Nashville-based country entertainer. Bouillet is survived by a son, a brother, and two sisters.

EXECUTIVE TURNTABLE

(Continued from page 4)

John A. LoFrumento is promoted to chief financial officer for ASCAP in New York. He was controller.

Chrysalis Music Group appoints **Karen Brenna** international manager and creative liaison. She was upped from publishing coordinator. **Russell Ziecker** and **Carla Berkowitz** become West Coast professional managers. Ziecker joined the company in 1985. Berkowitz was with the Creative Entertainment Group.

The Fred Morris Music Group in Nashville names **Gary Winchell** director of resource development and **Walter Reed** head of song-pitching activities for the group's publishing arm, Karlamor Music. Winchell was with Modern Way Financial Planning. Reed operated his own demo studio.

PRO AUDIO/VIDEO. **Carlo Severo** is promoted to vice president of customer service for Sony Communications Products Co. in Park Ridge, N.J. He was director of national service.

Morris Reaboy becomes manager of customer relations for the professional and consumer products division of Konica USA in Englewood Cliffs, N.J. He was upped from corporate credit manager.

Rock Solid Productions in Burbank, Calif., promotes **Kurt Kamph** to general manager. He was producer/director.

RELATED FIELDS. Discovery Systems in Columbus, Ohio, names **Robert F. Joyce** director of production services, sales and marketing. He was East Coast sales executive for Hartwick/Przyborski Productions.

The Jim Halsey Co. in Nashville appoints the following to the board of directors: **Herb Gronauer** as vice president in charge of conventions, trade shows, and special events, based in Tulsa, Okla.; **Judi Pofsky**, senior vice president of television, Los Angeles; and **Steven Pritchard**, senior vice president of Nashville operations.

Mike Blake joins the publicity department of Buddy Lee Attractions in Nashville.

Scott H. Mauro is appointed head of the Golden Group, Diener Hauser Bates Advertising's newly formed division, which will handle musical events, concert appearances, and records. He joins from a broad background in entertainment advertising.

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.

MARCH

March 28-31, National Assn. Of Broadcasters (NAB) 65th Annual Convention And International Exposition And 41st NAB Broadcast Engineering Conference, Convention Center, Dallas. 202-429-5300.

APRIL

April 3-4, Successful Songwriting, Belmont College, Nashville. 212-686-6820.

April 3-5, The Music Business Symposium 3, Ambassador Hotel, Los Angeles. 213-395-2441.

April 4, 1987 New York Music Awards, The Beacon Theater, New York. Marilyn Lash, 212-265-2238.

April 6, Academy Of Country Music Awards, Knott's Berry Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8-11, American Video Assn. Convention, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

April 16, National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

April 21-23, New York International Home Video Show, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

April 23, Minnesota Music Awards, Northrop Memorial Auditorium, Minneapolis. 612-926-5206.

New Companies

Dutchess Entertainment Inc., a music production company, formed by Rob Sanderson. First signings include pop/rock group Audience and country/western artist Teri Dee. 29 Hammersley Ave., Poughkeepsie, N.Y. 12601; 914-485-2202.

S M Gold Music Inc., a music publishing company, formed by Steve Gold and administered by Hippogriff Productions Inc. Company employs staff songwriters and specializes in pop and r&b styles. 246 Fifth Ave., Suite 201, New York, N.Y. 10001; 212-481-9877.

Fox & Associates, a public relations company, formed by Marele Clifford. First clients are the Heaters, Polo, and J. Paul Fox. Fox Entertainment Centre, 17351 Sunset Blvd., Pacific Palisades, Calif. 90272; 213-458-4111.

Just Lyrics Publishing Inc., formed by Suzette Johnson and Tom Leibold. Free examination by licensed music publishers. Subsidiary company, J & L, provides services for songwriters and musicians, including copyright, booking, in-house studio, co-writing, portfolio, and a writers group. 216 Flagler Ave., New Smyrna Beach, Fla. 32069; 904-427-0060.

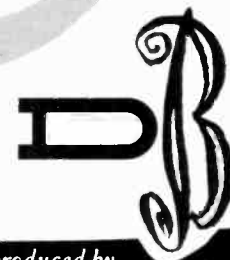
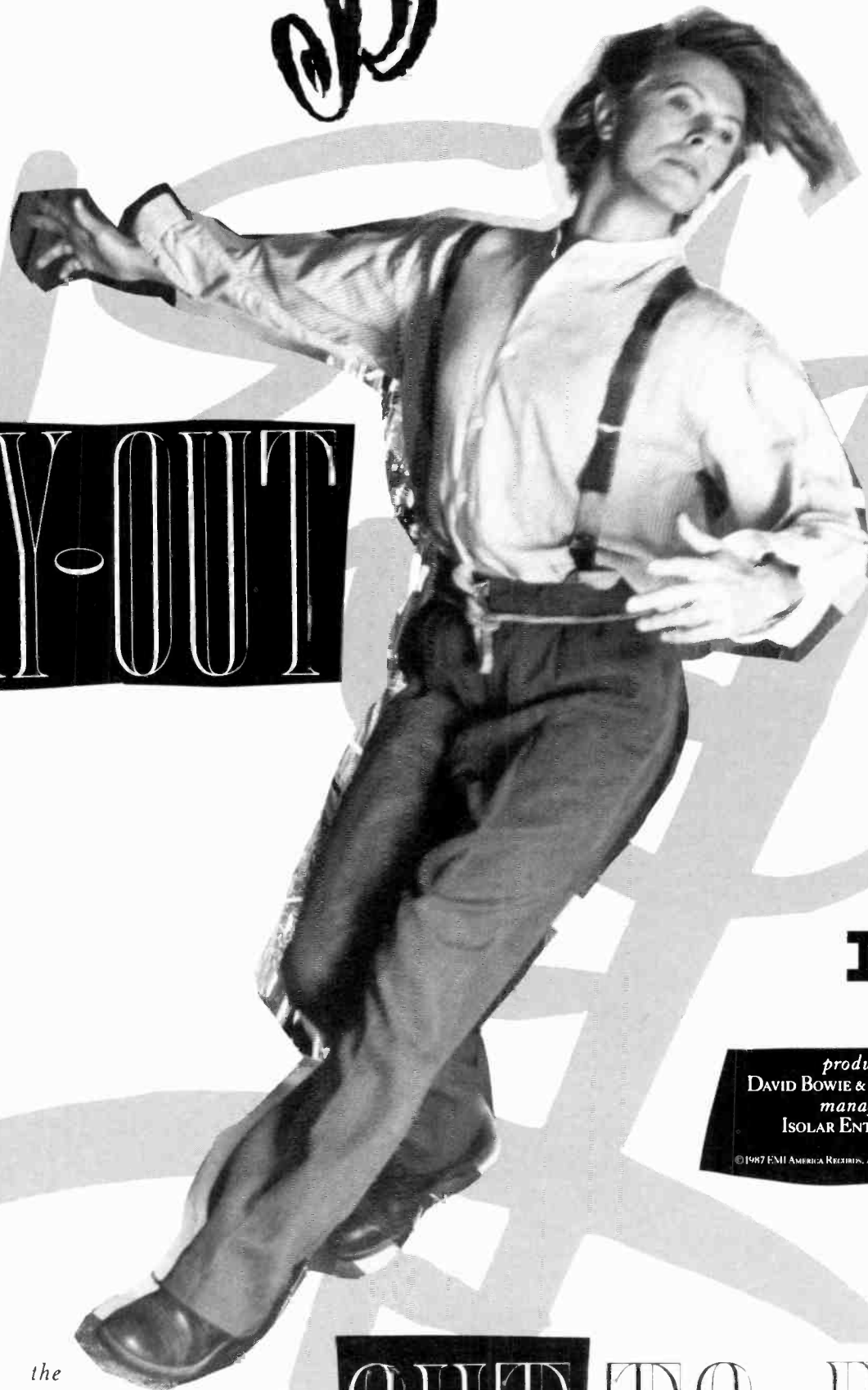
"Provocative lyric."

"Powerful sound."

"Precisely Bowie."

David Bowie

DAY-**IN** DAY-**OUT**



produced by
DAVID BOWIE & DAVID RICHARDS
management
ISOLAR ENTERTAINMENT
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the
first single
from the
forthcoming
album

OUT TO-DAY

NEVER LET ME DOWN



RADIO REACTS TO CASSETTE SINGLE

(Continued from page 1)

have turntables. Sooner or later, we'd have so few 7-inch single sales that it wouldn't be worth it for us to do singles."

WPLJ New York PD Larry Berger has long been urging labels to do whatever they can to sustain the single. "The whole industry has existed on the concept of the hit song for so long that if it's lost, it

'It would be worth it to preserve the sales of singles'

would be difficult for both labels and radio."

Berger says he hasn't reached a conclusion yet on the cassette single's ability to rescue individual hit sales. When cassette singles begin to roll out in June, Berger says, WPLJ will fold their sales into retail reports on vinyl singles sales. "It may be a mess for a while, but if this is the format that is going to preserve the sales of singles, then it would be worth it to do whatever it takes."

WMMS Cleveland operations

manager Kid Leo also reserves judgment on the sales impact of the cassette single but says he's willing to support the cause. "In the sense of my brethren on the other end of the business, they want to salvage an item known as the single. I don't know if that can be done. But if it can, this is the only way to do it. Kids have Walkmans, boom boxes, and cars."

As for joining the bandwagon in creating consumer awareness, Leo says, "If there is a creative way to do it without sounding blatantly commercial, we're in. It's my belief that anything we can do to create awareness about the business is good for us all. Plus the cassette single is news."

But others in radio are not ready to support the new configuration. "Z-100" New York PD Scott Shannon disagrees with Bach's "no-turntable" theory. "Our research shows that album sales are not declining, so somebody's out there with record players. I pride myself in staying in the thought mode of a consumer, and I have a problem picturing somebody buying a Bon Jovi cassette single."

Shannon says the "music maturi-

ty" of record buyers is happening at a progressively younger age. "Now, you see 13-year-olds buying albums, where they used to buy singles," he says. "It's just my guess, but I can't see this configuration as being successful."

Even if he believed in the cassette single, Shannon says helping heighten consumer awareness of the configuration "would not be our job."

Among label executives, Don Jenner, Arista's senior vice president of marketing and promotion, says he's confident that top 40 programmers will eventually recognize the significance of cassette singles. "It will

'I have a problem picturing a kid buying a Bon Jovi cassette single'

not only make their research more accurate, it will make them able to get research. The single has completely died in so many areas. This is going to add a spark of new life to the hit song."

Both Jenner and Bach emphasize the appealing packaging and portability of the cassette single as its major selling points. Both also agree that radio will become more supportive of the configuration when the mass media gets hold of it in the coming weeks.

A&M vice president of promotion Rick Stone says the label's launch commitment to the cassette single is reflected in the just-released Bryan Adams single, "Heat Of The Night." By using an artist of Adams' stature, Stone says, "we're trying to get the level of awareness on the configuration to a point where it can really pick things up. I think radio needs that because they are still consumed with the album, and this will keep the hit-song configuration fresh."

"Our future is at stake, because how we market our songs in the street determines how radio decides what's a hit and what's not. At this point, the 7-inch business is just the promotion business. The real challenge—besides our merchandising and marketing efforts—is to reach the consumer by getting as many radio converts as possible."

Bach says it is too early to discuss specific promotional plans supporting the cassette single, but "on an individual label basis, I hope to see us coming up with promotional campaigns so that radio is letting consumers know that a new product type is out."

Bach says the June rollout for most labels' cassette singles is timed to tie in with summertime radio promotions that can capitalize on the configuration's portability.

Garry Wall, PD of new hit outlet KKLQ San Diego, calls the cassette single a "brilliant idea" for creating sales activity.

Dave Allan, PD of crossover outlet WMYK Norfolk, Va., says he's not completely sold on the cassette single's viability. If it catches on, however, Allan predicts that music research would be made much easier. "It would be great if we could rely on retail more than we do because sales are the most accurate research we can do."

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WELCOME TO ANOTHER supercompetitive week, with 12 new entries on the Hot 100 and more than 50 titles moving up on the chart, all jostling intensely for adds at pop radio. "Big Love" by reunited supergroup **Fleetwood Mac** (Warner Bros.) is the Hot Shot Debut at No. 52, with almost two-thirds of the radio panel adding the record in its first week. Hot on Mac's heels at No. 54 is "Heat Of The Night" by **Bryan Adams** (A&M). Many other big names are among the debuts, while one new group makes its bow on the Hot 100: **Pseudo Echo** from Australia enters at No. 93 with "Living In A Dream" (RCA).

THE RACE FOR NO. 1 narrows to two records: **Club Nouveau's** "Lean On Me" (Warner Bros.) continues to gain points strongly to hold at No. 1 with a bullet, but its margin of victory is slightly reduced as strongly surging **Starship** moves up to No. 2 with the aptly titled "Nothing's Gonna Stop Us Now" (Grunt). Club Nouveau is No. 1 in both sales and airplay, with its sales lead greater than its razor-thin airplay lead; these two records will be in a tight battle for No. 1 next week. **Genesis'** "Tonight, Tonight, Tonight" (Atlantic) looks like a strong contender as well.

THE ACTION IS ROUGH and tumble in the 30s and 40s, with records gaining in both sales and airplay but moving up only two or three chart positions. Some records with a strong week at radio—between 15 and 20 adds from the Hot 100 panel—were making small moves: "Smoking Gun" by the **Robert Cray Band** (Mercury); "(I Just) Died In Your Arms" by **Cutting Crew** (Virgin); "Serious" by **Donna Allen** (21/Atco); "The Lady In Red" by **Chris DeBurgh** (A&M); and "Nothing's Gonna Change My Love For You" by **Glenn Medeiros** (Amherst).

ONE RECORD NOT HELD back by the tight competition is U2's "With Or Without You" (Island), which is the Power Pick/Airplay and soars 20 places to No. 44 on the chart with 67 adds. This should easily be the first single by the Irish group to crack the top 30, since every Power Pick/Airplay has gone top 10. U2's great jump is entirely from radio points because it is too early for any top 30 reports from the retail panel. But at WFLY Albany, N.Y., PD **Steve Christian** says local sales on the single and album "jumped like crazy," and the record debuts at No. 17 on his 35-record chart.

QUICK CUTS: **Paul Simon's** "You Can Call Me Al" (Warner Bros.) was a smash around the world but peaked at No. 44 in the U.S. in September. Now the single re-enters the Hot 100 at No. 92 as renewed radio interest has been triggered by Simon's Grammy action... **Run-D.M.C.'s** "It's Tricky" (Profile) loses its bullet at No. 61 as radio point growth stalls, but sales are so strong that it shows up at No. 39 in the Hot 100 Sales chart.

FOR WEEK ENDING MARCH 28, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 49 REPORTERS	BRONZE/ SECONDARY ADDS 153 REPORTERS	TOTAL ADDS 223 REPORTERS	TOTAL ON
BIG LOVE FLEETWOOD MAC WARNER BROS.	9	32	102	143	143
HEAT OF THE NIGHT BRYAN ADAMS A&M	11	28	101	140	141
SE LA LIONEL RICHIE MOTOWN	7	15	61	83	83
WITH OR WITHOUT YOU U2 ISLAND	5	16	47	68	166
GET THAT LOVE THOMPSON TWINS ARISTA	7	12	32	51	51
LA ISLA BONITA MADONNA SIRE	2	11	37	50	173
IF SHE WOULD HAVE BEEN... CHICAGO WARNER BROS.	3	6	26	35	87
YOU CAN CALL ME AL PAUL SIMON WARNER BROS.	5	9	10	24	24
RIGHT ON TRACK THE BREAKFAST CLUB MCA	0	7	16	23	111
TALK DIRTY TO ME POISON ENIGMA	3	4	16	23	89

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.

MCA's Maxisingle Move

7 Cassettes In First Release

BY CHRIS MORRIS

LOS ANGELES MCA Records launches its cassette-maxisingle program with a flourish Monday (23) with the simultaneous release of seven extended-format cassettes.

Leading with Jody Watley's No. 1 black hit "Looking For A New Love," the label is issuing current tracks by some of its black artists—Bobby Brown, Ready For The World, Loose Ends, and One Way—and dance-oriented pop act the Breakfast Club.

The seventh maxisingle track is "Time Out For The Burglar," a Jacksons song from the MCA soundtrack album for the Whoopi Goldberg film "Burglar."

All seven tracks have been issued previously on the 12-inch vinyl configuration.

Like their vinyl counterparts, the cassette maxisingles feature four or five non-LP mixes; the Breakfast Club maxisingle includes seven alternate mixes by four different production teams. List price on all seven is \$4.98.

The MCA cassette maxisingles are not the first to be marketed: Extended cassette versions of Peter Gabriel's "Sledgehammer" (Geffen), Whodini's "One Love" (Arista), Wham!'s "I'm Your Man" (Columbia), and the Pet Shop Boys' "West End Girls" (EMI America) have been issued in the last year and a half (Billboard, July 19, 1986). However, MCA's commitment to the configuration is one of the strongest to date.

MCA is the only label breaking ranks with the industry's decision to package cassette singles in 2³/₄-by 12-inch disposable boxes (Billboard, Feb. 28 and Mar. 21).

Instead, MCA is placing its maxisingles in 4-by 12-inch boxes bearing the company's registered "cas-

single" trademark. The cardboard sleeves hold a standard shrink-wrapped Norelco box containing the cassette and a full-color insert duplicating the art and information on the sleeve.

Explaining the decision to go with the elaborate 4-by 12-inch package, Lou Mann, MCA vice president of marketing, says, "What we're trying to do is achieve parity with the 12-inch single. If you put one or two out, it's going to get lost. We're encouraging retailers to display it right next to the 12-inch."

"I'm not so sure that [the 2³/₄-by 12-inch box] is the way to go," Mann continues. "I'd already put all of this in the works before this brilliant decision was made by our industry."

However, Mann says that he recognizes the need for standardization: "It is important for all the manufacturers to be the same in order to get a coordinated effort at retail. I will switch over if that's what everybody is going to do."

MCA is planning other cassette maxisingle releases, according to Mann.

"I really believe that we're going to get into this in a big way," he says. "I think that if there's a market for the 7-inch or the 12-inch, it's going to be on cassette. I can see every time we release a 12-inch, we'll put it out on cassette."

Commenting on the label's emphasis on black artists in the first maxisingle release, Mann says, "There's much more of a 12-inch market for dance artists than for rock artists. We're trying to tap into that. But I see us going into the rock market as well."

Mann says the only point-of-purchase material being produced on the maxisingle is "a poster that explains to the consumer what the hell this cassing thing is."

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	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	2	LEAN ON ME	CLUB NOUVEAU	1
2	4	NOTHING'S GONNA STOP US NOW	STARSHIP	2
3	3	LET'S WAIT AWHILE	JANET JACKSON	3
4	1	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	6
5	7	TONIGHT, TONIGHT, TONIGHT	GENESIS	4
6	5	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	5
7	9	COME GO WITH ME	EXPOSE	7
8	13	THE FINAL COUNTDOWN	EUROPE	8
9	14	DON'T DREAM IT'S OVER	CROWDED HOUSE	9
10	17	I KNEW YOU WERE WAITING	ARETHA FRANKLIN/GEORGE MICHAEL	10
11	6	JACOB'S LADDER	HUEY LEWIS & THE NEWS	13
12	21	LET'S GO!	WANG CHUNG	11
13	19	MIDNIGHT BLUE	LOU GRAMM	12
14	27	SIGN 'O' THE TIMES	PRINCE	14
15	23	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	15
16	8	RESPECT YOURSELF	BRUCE WILLIS	18
17	22	AS WE LAY	SHIRLEY MURDOCK	23
18	10	BIG TIME	PETER GABRIEL	16
19	12	YOU GOT IT ALL	THE JETS	22
20	25	THAT AIN'T LOVE	REO SPEEDWAGON	17
21	16	LIVIN' ON A PRAYER	BON JOVI	19
22	11	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	27
23	32	LOOKING FOR A NEW LOVE	JODY WATLEY	26
24	31	WALKING DOWN YOUR STREET	BANGLES	21
25	15	BRAND NEW LOVER	DEAD OR ALIVE	28
26	29	THE FINER THINGS	STEVE WINWOOD	20
27	20	CANDY	CAMEO	32
28	38	THE HONEYTHIEF	HIPSWAY	24
29	33	STONE LOVE	KOOL & THE GANG	25
30	34	SMOKING GUN	THE ROBERT CRAY BAND	33
31	18	I WANNA GO BACK	EDDIE MONEY	31
32	—	DOMINOES	ROBBIE NEVIL	29
33	—	COME AS YOU ARE	PETER WOLF	30
34	36	LIGHT OF DAY	THE BARBUSTERS	37
35	40	THE LADY IN RED	CHRIS DE BURGH	41
36	39	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	43
37	—	KEEP YOUR EYE ON ME	HERB ALPERT	49
38	—	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	36
39	—	IT'S TRICKY	RUN-D.M.C.	61
40	24	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	47

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	LEAN ON ME	CLUB NOUVEAU	1
2	2	NOTHING'S GONNA STOP US NOW	STARSHIP	2
3	5	TONIGHT, TONIGHT, TONIGHT	GENESIS	4
4	4	LET'S WAIT AWHILE	JANET JACKSON	3
5	3	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	5
6	10	LET'S GO!	WANG CHUNG	11
7	12	COME GO WITH ME	EXPOSE	7
8	11	THE FINAL COUNTDOWN	EUROPE	8
9	13	DON'T DREAM IT'S OVER	CROWDED HOUSE	9
10	15	I KNEW YOU WERE WAITING	ARETHA FRANKLIN/GEORGE MICHAEL	10
11	7	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	6
12	16	MIDNIGHT BLUE	LOU GRAMM	12
13	6	JACOB'S LADDER	HUEY LEWIS & THE NEWS	13
14	20	THE FINER THINGS	STEVE WINWOOD	20
15	25	SIGN 'O' THE TIMES	PRINCE	14
16	8	LIVIN' ON A PRAYER	BON JOVI	19
17	9	BIG TIME	PETER GABRIEL	16
18	23	WALKING DOWN YOUR STREET	BANGLES	21
19	22	THAT AIN'T LOVE	REO SPEEDWAGON	17
20	24	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	15
21	26	THE HONEYTHIEF	HIPSWAY	24
22	33	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	34
23	17	YOU GOT IT ALL	THE JETS	22
24	29	DOMINOES	ROBBIE NEVIL	29
25	14	RESPECT YOURSELF	BRUCE WILLIS	18
26	30	STONE LOVE	KOOL & THE GANG	25
27	32	COME AS YOU ARE	PETER WOLF	30
28	35	WHAT'S GOING ON	CYNDI LAUPER	35
29	—	LA ISLA BONITA	MADONNA	39
30	18	BRAND NEW LOVER	DEAD OR ALIVE	28
31	19	I WANNA GO BACK	EDDIE MONEY	31
32	39	LOOKING FOR A NEW LOVE	JODY WATLEY	26
33	37	I WILL BE THERE	GLASS TIGER	38
34	36	AS WE LAY	SHIRLEY MURDOCK	23
35	21	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	27
36	38	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	36
37	—	WITH OR WITHOUT YOU	U2	44
38	40	SERIOUS	DONNA ALLEN	40
39	—	SMOKING GUN	THE ROBERT CRAY BAND	33
40	28	CANDY	CAMEO	32

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (8)	16
Geffen (3)	
Paisley Park (2)	
Sire (2)	
Island (1)	
COLUMBIA (9)	11
Def Jam (2)	
ATLANTIC (6)	9
Island (2)	
21/Atco (1)	
MCA	8
ELEKTRA	7
E.P.A.	6
Epic (3)	
CBS Associated (1)	
Portrait (1)	
Scotti Bros. (1)	
A&M	5
CAPITOL (4)	5
Enigma (1)	
MOTOWN	5
POLYGRAM	5
Mercury (4)	
Atlanta Artists (1)	
RCA (2)	5
Jive (2)	
Grunt (1)	
EMI-AMERICA (2)	4
Manhattan (2)	
ARISTA	3
CHRYSALIS (2)	3
Ensign (1)	
AMHERST	1
EPIC	1
NEXT PLATEAU	1
PROFILE	1
RHINO	1
SUTRA	1
Fever (1)	
VERGIN	1
ZYX	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
77 AIN'T SO EASY	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM	
79 ALWAYS	(Jodaway, ASCAP)	
23 AS WE LAY	(Troutman's, BMI/Saja, BMI) HL	
71 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	
73 BALLERINA GIRL	(Brockman, ASCAP) CLM	
95 BATTLESHIP CHAINS	(Tamata Du Plenti, ASCAP/Bug, BMI)	
52 BIG LOVE	(Now Sounds, BMI)	
16 BIG TIME	(Clifline, BMI/Hidden Pun, BMI)	
46 BOOM BOOM (LET'S GO BACK TO MY ROOM)	(Not Listed)	
100 THE BOY IN THE BUBBLE	(Paul Simon, BMI) WBM	
28 BRAND NEW LOVER	(Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM	
65 BRASS MONKEY	(Def Jam, ASCAP/Brooklyn Dust, ASCAP)	
32 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	
36 CAN'TCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE	(Hideaway Hits, ASCAP/Perceptive, ASCAP)	
99 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
30 COME AS YOU ARE	(Pal-Park, ASCAP)	
7 COME GO WITH ME	(Panchin, BMI) CPP/MTP	
97 CRY WOLF	(ATV Music) HL	
59 DANCE	(Raff Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) CHA/HL	
91 DANCIN' WITH MY MIRROR	(Liesse, ASCAP)	
87 DO YA, DO YA (WANNA PLEASE ME)	(Zomba, ASCAP)	
29 DOMINOES	(MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL	
9 DON'T DREAM IT'S OVER	(Roundhead, BMI) CLM	
85 FASCINATED	(Blackwood, BMI/Toy Band, BMI) CPP/ABP	
8 THE FINAL COUNTDOWN	(Screen Gems-EMI, BMI) WBM	
20 THE FINER THINGS	(F.S. Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
78 GET THAT LOVE	(Zomba, ASCAP)	
76 HAVE YOU EVER LOVED SOMEBODY	(Glass House, BMI/Irving, BMI) CPP/ALM	
94 HE WANTS MY BODY	(Chong, PRS/Warner-Tamerlane, BMI) WBM	
63 HEARTBREAK BEAT	(Blackwood, BMI) CPP/ABP	
54 HEAT OF THE NIGHT	(Adams Communications, BMI/Calyppo Toonz, PROC/Irving, BMI)	
68 HOLD ME	(Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
24 THE HONEYTHIEF	(Virgin-Nymph, BMI) CPP	
83 HOOKED ON YOU	(Lilo, BMI)	
51 HOW MUCH LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM	
56 I GOT THE FEELIN' (IT'S OVER)	(Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI)	
34 (I JUST) DIED IN YOUR ARMS	(Virgin-Nymph, BMI) CPP	
10 I KNEW YOU WERE WAITING (FOR ME)	(Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM	
31 I WANNA GO BACK	(Danny Tures, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)	
38 I WILL BE THERE	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	
66 IF SHE WOULD HAVE BEEN FAITHFUL	(April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM	
48 I'LL BE ALRIGHT WITHOUT YOU	(Colgems-EMI, ASCAP)	
61 IT'S TRICKY	(Protons, ASCAP/Rush Groove, ASCAP)	
13 JACOB'S LADDER	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
89 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
49 KEEP YOUR EYE ON ME	(Flyte Tyme, ASCAP) WBM	ASCAP/Rafelson, ASCAP/Bertus, BMI/Doraffo, BMI)
47 KEEP YOUR HANDS TO YOURSELF	(No Surrender, BMI/Warner-Tamerlane, BMI/Eleksylum, BMI) WBM	
39 LA ISLA BONITA	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM	
41 THE LADY IN RED	(Almo, ASCAP) CPP/ALM	
1 LEAN ON ME	(Interior, BMI) WBM	
11 LET'S GO!	(Chong, PRS/Warner-Tamerlane, BMI) WBM	
3 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI) WBM	
37 LIGHT OF DAY	(Bruce Springsteen, ASCAP)	
19 LIVIN' ON A PRAYER	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM	
93 LIVING IN A DREAM	(Australian Tumbleweed, BMI)	
26 LOOKING FOR A NEW LOVE	(April/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL	
75 LOVE YOU DOWN	(Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI) MCA/HL	
5 MANDOLIN RAIN	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
67 MEET ME HALF WAY	(GMPC, ASCAP/Go-Glo, ASCAP) CPP	
12 MIDNIGHT BLUE	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM	
64 NEVER ENOUGH	(A. Battoir, ASCAP/Human Boy, ASCAP/Pink Smoke, BMI/Blackwood, BMI) CPP	
82 NOBODY'S FOOL	(Chappell, ASCAP/Eve, ASCAP) CHA/HL	
45 NOTHING'S GONNA CHANGE MY LOVE FOR YOU	(Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM	
2 NOTHING'S GONNA STOP US NOW	(Realsongs, ASCAP/Albert Hammond, WB, ASCAP) WBM	
80 OPEN YOUR HEART	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl,	
18 RESPECT YOURSELF	(East Memphis, BMI/Klondike, BMI/Irving, BMI) CPP/ALM	
55 RIGHT ON TRACK	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) MCA/HL	
53 THE RIGHT THING	(April ASCAP) CPP/ABP	
88 SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP	
72 SE LA	(Brockman, ASCAP)	
86 THE SECRET OF MY SUCCESS	(Music Corp. Of America, BMI/MCA, ASCAP/Five Storks, ASCAP/Warner-Tamerlane, BMI/Air Bear, BMI/Kid Bird, BMI)	
40 SERIOUS	(Triage, BMI/Living Disc, BMI)	
58 SEXAPPEAL	(Georgio, BMI)	
74 SHELTER	(Little Diva, BMI/Little Steven, ASCAP) WBM	
43 SHIP OF FOOLS (SAVE ME FROM TOMORROW)	(Bibo, ASCAP) HL/WELK	
57 SHOW ME	(Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)	
81 SHOWING OUT (GET FRESH AT THE WEEKEND)	(Terrace, ASCAP) CPP	
14 SIGN 'O' THE TIMES	(Controversy, ASCAP) WBM	
70 SKIN TRADE	(Skin Trade, ASCAP/Colgems-EMI, ASCAP) WBM	
33 SMOKING GUN	(Calhoun St., BMI/Bug, BMI/Robert Cray, BMI) CPP	
98 SO MUCH FOR LOVE	(WB, APRA/Warner-Tamerlane, BMI) WBM	
6 SOMewhere OUT THERE (FROM "AN AMERICAN TAIL")	(MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL	
25 STONE LOVE	(Delightful, BMI)	
50 TALK DIRTY TO ME	(Sweet Cyanide, BMI)	
17 THAT AIN'T LOVE	(Fate, ASCAP) WBM	
84 THERE'S NOTHING BETTER THAN LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
4 TONIGHT, TONIGHT, TONIGHT		

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	PSY Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	18	★ ★ NO. 1 ★ ★ BEASTIE BOYS ▲ DEF JAM BFC 40238/COLUMBIA (CD) 4 weeks at No. One	LICENSED TO ILL
2	2	2	29	BON JOVI ▲ ⁶ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	3	41	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
4	4	7	29	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
5	6	4	40	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
6	5	5	56	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
7	7	11	15	CLUB NOUVEAU ● WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
8	9	9	22	EUROPE EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
9	8	8	37	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
10	12	19	37	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
11	11	12	50	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
12	10	6	22	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
13	19	28	35	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
14	15	17	15	ROBERT CRAY ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
15	13	10	29	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
16	14	14	7	BRUCE WILLIS MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
17	17	13	24	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
18	16	16	42	PETER GABRIEL ▲ GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
19	18	15	61	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
20	21	20	24	LUTHER VANDROSS ▲ ² EPIC FE 40415 (CD)	GIVE ME THE REASON
21	22	24	47	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
22	25	22	42	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
23	20	18	37	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
24	23	23	20	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
25	24	21	31	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
26	26	26	27	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
27	36	53	6	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
28	28	30	105	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
29	29	41	22	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
30	30	34	5	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
31	27	25	18	SAMANTHA FOX JIVE 1012-L/J/RCA (8.98) (CD)	TOUCH ME
32	40	51	8	CROWDED HOUSE CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
33	34	39	9	TESLA GEFLEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
34	35	37	21	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
35	39	31	37	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
36	44	65	4	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
37	37	38	14	ERIC CLAPTON DUCK/WARNER BROS. 25476/WARNER BROS. (9.98) (CD)	AUGUST
38	NEW ▶		1	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
39	50	50	14	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
40	41	45	5	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
41	45	36	26	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
42	46	48	9	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
43	33	29	15	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
44	49	49	7	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
45	32	32	47	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
46	43	42	33	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
47	42	40	17	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
48	38	33	31	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
49	80	111	16	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
50	55	68	4	GREGG ALLMAN EPIC FE 40531	I'M NO ANGEL
51	31	27	17	BILLY VERA & THE BEATERS RHINO RNP 70858/CAPITOL (8.98) (CD)	BY REQUEST
52	56	58	27	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
53	53	55	20	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
54	82	—	2	JODY WATLEY MCA 5898 (8.98)	JODY WATLEY

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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART		
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	47	47	7	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
56	48	46	18	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
57	62	59	17	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
58	58	69	11	SOUNDTRACK GEFLEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS
59	64	64	30	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
60	54	35	24	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
61	61	62	23	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
62	73	—	2	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
63	63	63	33	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
64	52	52	14	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
65	67	67	18	LONE JUSTICE GEFLEN GHS 24122 (9.98) (CD)	SHELTER
66	51	44	9	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
67	71	88	6	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
68	69	56	19	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
69	60	60	20	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
70	78	82	15	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
71	59	70	71	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
72	72	74	7	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
73	57	57	8	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
74	75	75	7	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
75	68	43	18	BRUCE SPRINGSTEEN ▲ ³ BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA CSX 40558 (CD)	
76	76	78	5	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
77	65	61	22	WANG CHUNG GEFLEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
78	83	81	59	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
79	79	77	77	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
80	66	54	33	DAVID & DAVID A&M SP 51343 (8.98) (CD)	BOOMTOWN
81	121	—	2	SOUNDTRACK MCA 6200 (9.98)	SOME KIND OF WONDERFUL
82	NEW ▶		1	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
83	70	66	25	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
84	74	76	43	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
85	85	96	24	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
86	86	149	3	SOUNDTRACK CBS ASSOCIATED SZ 40654/EPIC	LIGHT OF DAY
87	112	—	2	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
88	134	—	2	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
89	89	95	7	THE THE EPIC BFE 40471 (CD)	INFECTED
90	90	99	23	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
91	93	106	7	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
92	92	97	13	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
93	97	125	53	THE JUDDS ▲ RCA/CURB AHI-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
94	88	83	20	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
95	103	108	4	SANTANA COLUMBIA FC 40272 (CD)	FREEDOM
96	105	—	2	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
97	77	72	22	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
98	84	71	15	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
99	81	84	26	TIMBUK 3 I.R.S. 5739/MCA (8.98) (CD)	GREETINGS FROM TIMBUK 3
100	94	94	15	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
101	114	114	14	ROBIN TROWER GNP CRESCENDO GNP 2187/GNP (8.98) (CD)	PASSION
102	161	—	2	OINGO BOINGO MCA 5811 (8.98)	BOI-NGO
103	101	91	21	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
104	99	80	38	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
105	95	90	23	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
106	113	86	20	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
107	107	110	6	MADHOUSE PAISLEY PARK 25545/WARNER BROS. (8.98) (CD)	8
108	91	73	19	THE POLICE ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
109	98	85	21	SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD)	WHEN SECONDS COUNT

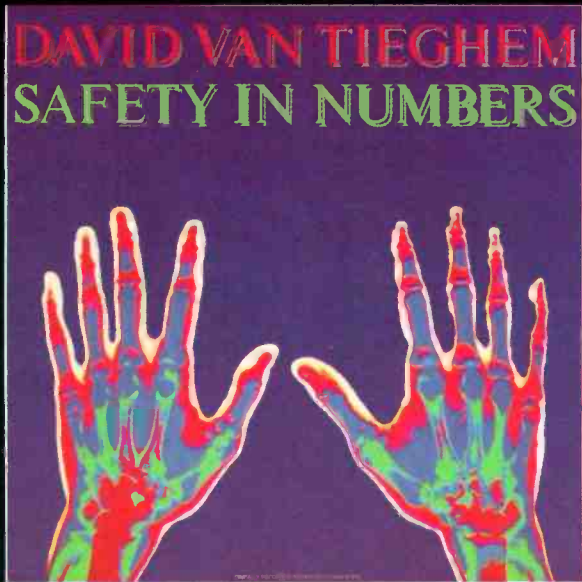
"LIFE'S SO SHORT..." LET THE PARTY BEGIN.

PETER WOLF COME AS YOU ARE

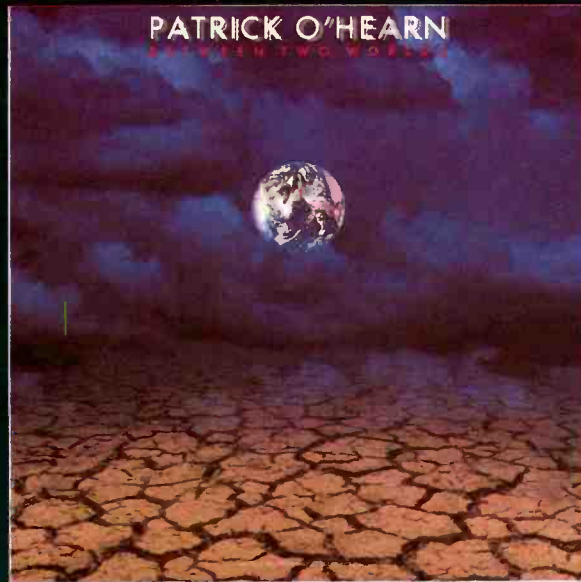


Produced by
PETER WOLF AND ERIC "E.T." THORNGREN

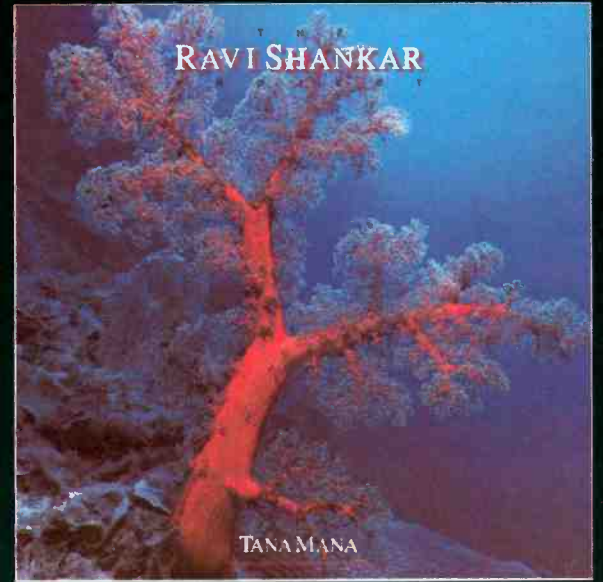
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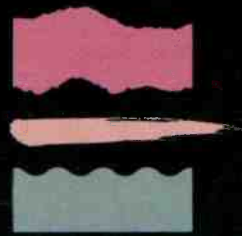


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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	96	87	24	COREY HART ● EMI-AMERICA PW 17217 (9.98) (CD)	FIELDS OF FIRE
111	106	107	9	THE DAVE EDMUNDS BAND COLUMBIA FC 40603 (CD)	LIVE - I HEAR YOU ROCKIN'
112	87	79	20	KANSAS MCA 5838 (8.98) (CD)	POWER
113	140	—	2	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
114	104	92	28	AMY GRANT ● A&M SP 3900 (9.98) (CD)	THE COLLECTION
115	120	120	6	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
116	108	89	26	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
117	148	—	2	PSEUDO ECHO RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
118	118	119	23	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
119	100	102	28	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
120	136	140	4	SOUNDTRACK COLUMBIA SC 40687 (CD)	OVER THE TOP
121	133	137	4	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
122	102	103	27	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
123	119	124	20	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
124	124	129	8	THE HOUSEMARTINS ELEKTRA 60501 (8.98) (CD)	LONDON O HULL 4
125	130	153	9	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
126	126	130	6	COLIN JAMES HAY COLUMBIA BFC 40611 (CD)	LOOKING FOR JACK
127	138	113	32	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
128	143	148	37	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
129	115	122	108	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
130	131	104	24	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
131	147	112	29	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
132	132	134	42	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
133	117	121	7	GEORGE STRAIT MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
134	116	116	7	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
135	135	141	6	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
136	180	—	2	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
137	NEW ▶	—	1	PATRICE RUSHEN ARISTA 8401 (8.98)	WATCH OUT
138	NEW ▶	—	1	ANDY TAYLOR MCA 5837 (8.98)	THUNDER
139	125	105	21	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
140	146	—	250	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
141	129	131	22	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
142	123	118	15	THE COMMUNARDS MCA 5794 (8.98) (CD)	THE COMMUNARDS
143	111	115	14	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
144	139	139	121	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
145	109	109	6	JULIAN COPE ISLAND 90560/ATLANTIC (4.98)	JULIAN COPE
146	151	156	10	XTC GEFEN GHS 24117 (8.98)	SKYLARKING
147	149	128	50	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
148	150	154	4	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
149	127	98	46	BILLY OCEAN ▲ ² JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
150	163	151	669	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
151	153	146	25	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
152	142	117	7	HUSKER DU WARNER BROS. 25544 (10.98) (CD)	WAREHOUSE: SONGS AND STORIES
153	122	100	71	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
154	NEW ▶	—	1	THE BREAKFAST CLUB MCA 5821 (8.98)	THE BREAKFAST CLUB
155	164	—	2	CHRIS DEBURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	110	93	28	VINNIE VINCENT INVASION CHRYSALIS BFV 41529 (CD)	VINNIE VINCENT INVASION
157	157	162	151	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
158	141	132	51	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
159	159	169	11	HOWARD HEWETT ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
160	128	101	15	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
161	154	159	4	AEROSMITH COLUMBIA PC 36865	AEROSMITH'S GREATEST HITS
162	144	144	19	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
163	168	135	53	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
164	155	155	10	VARIOUS ARTISTS MERCURY 830 617 1 (CD)	ROCK FOR AMNESTY
165	NEW ▶	—	1	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
166	162	173	95	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
167	171	185	4	DON DIXON ENIGMA ST 73239/CAPITOL (8.98)	MOST OF THE GIRLS LIKE TO DANCE BUT...
168	165	158	35	ANDREAS VOLLENWEIDER ● CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
169	188	190	4	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
170	RE-ENTRY	—	—	THE ROBERT CRAY BAND HIGHTONE 8001 (8.98) (CD)	BAD INFLUENCE
171	175	175	3	MIKI HOWARD ATLANTIC 81688 (8.98) (CD)	COME SHARE MY LOVE
172	179	189	3	BUNNY DEBARGE GORDY 6217-G/MOTOWN (8.98)	IN LOVE
173	176	184	50	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
174	173	180	50	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
175	137	123	21	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
176	169	133	16	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
177	170	126	19	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98) (CD)	STILL STANDING
178	160	152	41	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
179	156	142	18	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
180	185	187	3	PETER, PAUL AND MARY GOLD CASTLE 171 001 1/POLYGRAM (8.98)	NO EASY WALK TO FREEDOM
181	RE-ENTRY	—	—	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
182	181	165	26	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
183	152	150	42	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
184	145	145	6	SHRIEKBACK ISLAND 90552/ATLANTIC (8.98) (CD)	BIG NIGHT MUSIC
185	186	—	2	WAYSTED CAPITOL ST 12538 (8.98)	SAVE YOUR PRAYERS
186	167	157	63	STRYPYER ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
187	189	188	17	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
188	158	143	16	GRACE JONES MANHATTAN 53038/EMI-AMERICA (8.98) (CD)	INSIDE STORY
189	195	—	19	GENESIS ● ATLANTIC 80116 (6.98) (CD)	GENESIS
190	192	186	32	GEORGE WINSTON WINDHAM HILL WH 1019/A&M (9.98) (CD)	WINTER INTO SPRING
191	NEW ▶	—	1	ESQUIRE GEFEN GHS 24101 (8.98)	ESQUIRE
192	177	—	149	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
193	199	192	22	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
194	191	191	29	STRYPYER ENIGMA ST 73207/CAPITOL (8.98) (CD)	THE YELLOW AND BLACK ATTACK
195	198	181	37	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
196	NEW ▶	—	1	LEROI BROS. PROFILE 1224 (8.98)	OPEN ALL NIGHT
197	178	138	36	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
198	197	198	67	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
199	193	160	32	R.E.M. ● I.R.S. 5783/MCA (8.98) (CD)	LIFES RICH PAGEANT
200	183	—	70	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER

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DADC CUTS CD COSTS

(Continued from page 1)

who buy at least 1 million units will be billed at \$1.95 each.

Most significantly, smaller accounts ordering 500 or more CDs will be billed by DADC at \$2.05, almost 10% off the prior book price.

During the past few months, some pressing plants here and in Japan are known to have worked out deals that brought per-unit prices of raw CDs near the \$2 mark for favored customers, despite printed price schedules. Where prices were held closer to the average \$2.50 book level, such special inducements as dating and concessions on mastering charges were being given.

In Japan, where pressing plants were insisting on payment in yen to minimize currency exchange erosion, most are now said to be accepting dollars in payment, a further accommodation of U.S. buyers.

Like some other domestic manufacturers, Jeffrey Wilkins, president of Discovery Systems in Dublin, Ohio, has reacted to the pricing climate by suggesting that "this may not be the time for those not already in the field to enter it." He

says the \$2.25-per-CD pressing cost is the "lowest practical price."

Dennis Hannon, marketing executive of Shape Optimedia in Sanford, Maine, stresses that price is "only one of the components" in relations with custom accounts. "We're also addressing issues of turnaround time and service." He promises occasional dating programs, special sales programs, and concessions on mastering fees to maintain the company's competitive position.

At Sanyo in Los Angeles, coordinator of CD sales Hideo Nakai will not comment on reports from the recent NARM convention that the company's new plant, to be opened in Richmond, Ind., in June, will accept initial orders at \$1.50 a disk.

Nakai says Sanyo's current book price for CDs pressed in the company's Japanese plant is "around \$2.40." He adds, "We must now consider reducing our price further" in view of the DADC move.

The effect of the price slide on new plants due to open this spring remains to be seen. Denon America's official launch date is April 15.

At the firm's plant in Madison, Ga., where test production is already under way, vice president Eric Fossum quotes book prices at \$2.60 for orders under 2,000; they dip to \$2.35 for 5,000 or more. "We're reassessing," says Fossum.

Another pressing plant due to open April 15, this one in Tuscaloosa, Ala., is JVC. No pricing information was available from the company at presstime.

Jim Frische, DADC operating chief, says his company is able to reduce its prices because of volume and operating economies. He puts the current shipment rate at 3 million-3.5 million a month, which is

due to rise to "4 million a month by midyear."

Frische says DADC has 24 presses in place at this time; 36 should be on line "in a couple of months."

Expansion has enabled the company to seek out more volume accounts, says Frische, who notes that until recently most of the plant's capacity was devoted to filling the requirements of its former partner, CBS Records. He says that annual orders by a number of his current custom clients exceed the 5-million level in order to qualify for the lowest rate.

Costs for complete CD packages, with jewel box and insertion of

booklet and back liner in a shrink-wrapped, customer-supplied 6- by 12-inch box, run \$2.15 each at DADC at the highest volume level. For those ordering 1 million or more a year, the price is \$2.35; the cost to smaller users is \$2.50.

In addition to the lower pressing costs, DADC has eliminated the bonus charge of 20 cents per disk for CDs with a playing time of more than 60 minutes. This premium is now only applicable on CDs with playing times in excess of 70 minutes.

SOUTHWEST MUSIC MEET

(Continued from page 6)

people in this business think the most important thing is the bottom line. We have to remember what this business is about—and that's creativity."

The story of how a regional act breaks nationally was outlined in the first panel, using the Austin-

based I.R.S. band Timbuk 3 as a case in point. Timbuk 3 garnered a hit single, "The Future's So Bright I Gotta Wear Shades," a hit album, and a Grammy nomination for best new artist.

Grasso noted that Timbuk 3's ascent into national prominence was

based on its initial appeal in the heart of the Midwest, as opposed to the music centers in Los Angeles and New York.

"They're a unique act—two players and a jam box," Grasso said. "But we felt they had a great vision, and they knew what they wanted so we didn't mess with anything."

Another panel, "Band 101," addressed the basics of starting a band, including bookings, promotions, and press coverage. A panel on dealing with the majors featured representatives from various record labels including Columbia, Atlantic, Island, RCA, Arista, EMI, and Capitol.

Other panels featured such topics as music industry contracts, dealing with independent record labels, alternative radio, publishing and selling songs, and music industry business practices.

The conference was keynoted by Huey Meaux, a veteran Texas producer and promoter who has broken various artists nationally, including Freddie Fender and Roy Head. Meaux declared, "In this business the most important man is the promotions man."

"You can have a good product but you can't sell it if you don't know how to market it. You have to believe in yourself and be determined and persistent."

Jim Fouratt, president of the New York City-based promotion company D.A.R.E., said that to him the conference highlight was "the opportunity to meet with Texas promoters and hear the bands here live and close up in their own environment."

Coinciding with the conference was the 1986 Annual Austin Music Awards, given out by the Austin Chronicle, a statewide biweekly arts and entertainment magazine. Honored artists were Nanci Griffith, the Fabulous Thunderbirds, Eric Johnson, Little Joe Y La Familia, 14 K, W.C. Clark Blues Revue, Bad Mutha Goose, and other local and regional acts.

In conjunction with the conference, more than 180 local and regional bands were showcased every night in 15 nightclubs around the city.

The conference was sponsored by the Austin Chronicle. Conference coordinator was Roland Swenson.

Ramiro Burr is a San Antonio-based free-lance writer covering the Texas music industry.

LABELS, PUBLISHERS REACH ROYALTY DEAL

(Continued from page 1)

The groups petitioned the tribunal to adopt a proposal that calls for the present flat-rate royalty of 5 cents per tune to be adjusted in proportion to changes in the index. The rate would be adjusted every two years, beginning on Jan. 1 and continuing until Jan. 1, 1996.

Regardless of changes in the index, according to the proposal, the rate cannot decline below 5 cents—nor exceed the previous rate by more than 25% for any two-year span.

Resulting royalty rates are to be rounded to the nearest one-twentieth of a cent. The overtime rate, currently 0.95 of a cent per minute of playing time, would also be adjusted

to changes in the index.

The proposal states that the initial rate adjustment would be based on changes in the index between Dec. 31, 1985, and Sept. 30, 1987.

Thereafter, rate adjustments would be based on index changes every two years from September through September, with the adjusted rates becoming effective on Jan. 1, 1990, 1992, 1994, and 1996.

The next tribunal review would occur in 1997.

Edward P. Murphy, president of NMPA, George David Weiss, president of SGA, and Stan Gortikov, chairman of the board of RIAA, all expressed the hope that the tribunal would act favorably on the joint pro-

posal.

For nearly 70 years, the mechanical royalty rate was 2 cents. In 1978, Congress began a review of the rate and set an interim royalty of 2.75 cents. Then, in December 1980, after months of hearings and written testimony that literally touched the ceiling at the tribunal offices, the tribunal finalized a new 4-cent rate, which took effect July 1, 1981.

Neither the RIAA nor NMPA and SGA agreed with the tribunal's ruling, especially the rate-adjustment section, which would have had the tribunal meeting each year, and each went to court.

Eventually, the U.S. Appeals Court upheld the tribunal rate in

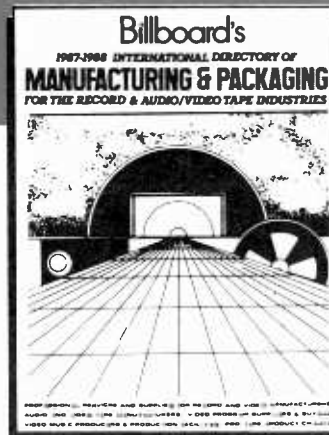
June 1981 but remanded the rate-adjustment section back to the tribunal. An RIAA petition for another hearing was dismissed by the court in October, and later that same month all parties hammered out the current rate adjustments at the tribunal. The tribunal approved them in November.

The 1981 approved rate adjustments began with a jump to a 4.25-cents-per-song rate for every record made or distributed after Jan. 1, 1983 (or 0.8 cents per minute of playing time or fraction thereof, whichever was larger); 4.5 cents or .85 cents per minute after July 1, 1984; and 5 cents or .95 cents per minute after Jan. 1, 1986.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	2	4	5	PETER WOLF EMI-AMERICA	COME AS YOU ARE
2	1	2	7	GREGG ALLMAN EPIC	I'M NO ANGEL
3	10	—	2	U2 ISLAND	WITH OR WITHOUT YOU
4	6	7	5	PATTY SMYTH COLUMBIA	NEVER ENOUGH
5	5	6	8	STEVE WINWOOD ISLAND	THE FINER THINGS
6	7	13	5	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
7	3	1	9	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
8	4	3	8	SAMMY HAGAR COLUMBIA	WINNER TAKES IT ALL
9	12	20	4	JON BUTCHER CAPITOL	GOODBYE SAVING GRACE
★★★ FLASHMAKER ★★★					
10	NEW ▶	—	1	BRYAN ADAMS A&M	HEAT OF THE NIGHT
11	11	16	7	CROWDED HOUSE CAPITOL	DON'T DREAM IT'S OVER
12	NEW ▶	—	1	FLEETWOOD MAC WARNER BROS.	BIG LOVE
13	13	17	6	THE BARBUSTERS CBS ASSOCIATED	LIGHT OF DAY
14	15	15	6	DEEP PURPLE MERCURY	CALL OF THE WILD
15	17	22	6	PAUL SIMON WARNER BROS.	THE BOY IN THE BUBBLE
16	8	5	9	REO SPEEDWAGON EPIC	THAT AIN'T LOVE
17	20	28	6	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
★★★ POWER TRACK ★★★					
18	26	36	3	BON JOVI MERCURY	NEVER SAY GOODBYE
19	9	9	10	ERIC CLAPTON WARNER BROS.	MISS YOU
20	30	46	3	FROZEN GHOST ATLANTIC	SHOULD I SEE
21	25	30	5	LOU GRAMM ATLANTIC	READY OR NOT
22	16	8	11	LOS LOBOS SLASH	SHAKIN' SHAKIN' SHAKES
23	14	11	10	GEORGIA SATELLITES ELEKTRA	BATTLESHIP CHAINS
24	21	21	7	SANTANA COLUMBIA	VERA CRUZ
25	27	33	4	ANDY TAYLOR MCA	I MIGHT LIE
26	32	—	2	NIGHT RANGER MCA	THE SECRET OF MY SUCCESS
27	18	10	10	ALAN PARSONS PROJECT ARISTA	STANDING ON HIGHER GROUND
28	23	18	15	WORLD PARTY CHRYSALIS	SHIP OF FOOLS
29	19	12	10	BRUCE HORNSBY RCA	MANDOLIN RAIN
30	40	—	2	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
31	31	31	14	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE
32	36	40	3	DOKKEN ELEKTRA	DREAM WARRIORS
33	28	23	18	THE ROBERT CRAY BAND MERCURY	SMOKING GUN
34	22	14	9	BOSTON MCA	CAN'TCHA SAY/STILL IN LOVE
35	45	—	2	GLASS TIGER MANHATTAN	I WILL BE THERE
36	24	19	7	STEVIE RAY VAUGHAN EPIC	WILLIE THE WIMP
37	29	25	10	ROBIN TROWER GNP CRESCENDO	NO TIME
38	41	—	2	WHITESNAKE Geffen	STILL OF THE NIGHT
39	35	35	6	TESLA Geffen	MODERN DAY COWBOY
40	NEW ▶	—	1	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
41	NEW ▶	—	1	THE CULT SIRE	LOVE REMOVAL MACHINE
42	34	26	15	EDDIE MONEY COLUMBIA	I WANNA GO BACK
43	47	—	2	CINDERELLA MERCURY	SOMEBODY SAVE ME
44	42	42	5	CONCRETE BLONDE I.R.S.	TRUE
45	33	24	8	STARSHIP GRUNT	NOTHING'S GONNA STOP US NOW
46	NEW ▶	—	1	ROBERT CRAY MERCURY	I GUESS I SHOWED HER
47	37	37	5	THE KINKS MCA	LOST AND FOUND
48	NEW ▶	—	1	BILLY IDOL CHRYSALIS	SWEET SIXTEEN
49	38	29	8	JULIAN COPE ISLAND	WORLD SHUT YOUR MOUTH
50	39	27	14	GENESIS ATLANTIC	TONIGHT, TONIGHT, TONIGHT

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.

SCORPIO CLEARED

(Continued from page 4)

cal evidence to back its charges: three cassette copies of the Who's "Odds And Sods" album, allegedly counterfeit and supplied to retailers by Scorpio. Wilson expressed doubt about the credibility of the testimony of the two witnesses who purchased the tapes.

Of the testimony of MCA's Allen Clement, who purchased from North Hollywood record store Auditory Odyssey one tape allegedly supplied by Scorpio, Wilson declared: "The court is of the belief that while Mr. Clement did not in any way perjure himself, there may well have been a fair amount of suggestion to the Auditory Odyssey people which may very well have made them come around to the right view." Wilson expressed doubts about the store itself in the light of testimony about other "questionable items" in its inventory.

Also called into question was the testimony of MCA witness Richard Kaufman, a former Recording Industry Assn. of America employee who submitted two tapes—also allegedly supplied by Scorpio—purchased at a New Jersey flea market. "The court views Mr. Kaufman as something analogous to what is termed in criminal law as an 'informant' or a 'snitch,'" said Wilson. "And they're always to be viewed with great suspicion."

Though no official statement on the ruling was offered by MCA, a spokesman from the company says, "The case against Scorpio established that there was massive counterfeiting of over 300,000 MCA tapes. Unfortunately, we were unable to succeed in our counterfeiting case against Scorpio. Our case was made more difficult by the government's refusal to make available

a key witness and Scorpio's scarcity of business records."

Steve Parelman, general manager of Scorpio, says he sees his company's victory as a potential end to the "blackballing" he says it has received from major labels since the suit arose last year. He cites a returned company check and letter from Warner Bros. executive vice president/treasurer Murray Gitlin, which, he says, stated: "I do not find your proposal acceptable, nor do I like the way you conduct your business."

ITA MEET

(Continued from page 6)

that picture quality is dramatically enhanced through S-VHS. The system is slated for introduction at the Summer Consumer Electronics Show.

By 1990, sales of prerecorded videocassettes will soar to a quarter-billion units, according to Billboard executives Gene Smith, associate publisher, and Ron Willman, director of sales, video/sound. "That's almost five times as many [cassettes] as the 53 million sold in 1985," said Smith.

During his address, Sauter, who retired from RCA last year, contemplated the future of an industry that has traveled at breakneck speed over the past decade.

Sauter said, "When you tally the total for [consumer electronics] products and compare it to where the industry was 10 years ago, five years ago, or even two years ago, the rate of growth has to be considered unbelievable. At the same time, the comparison raises a number of pertinent questions about the future—even from the most opti-

"He's the executive vice president of Warner Brothers and he says he doesn't like the way I do business," says Parelman. "All I could think of was that he read all the newspaper accounts and said, 'These guys are counterfeiters.' Hopefully, now that the decision came down, somebody like Mr. Gitlin—or the people from RCA or from other labels that haven't been selling me that have sold me in the past—will say, 'Maybe we shouldn't be blackballing these guys.'"

mistic minds.

"Have we been borrowing business from the future? What is really motivating the consumer to buy at such high rates? Is this growth sustainable or will all or part of it fall back to previous levels?"

The growth during the past decade can be largely attributed to innovations that rekindled consumer interest, said Sauter. A "happy coincidence" of technology and consumer demand sparked the industry growth, but maintaining that growth is now the challenge at hand, he said.

"The ability to keep the public interested in the industry rests on continued product innovation. Fortunately, technology is either in place or well on the way to providing the public with a steady stream of new products."

As examples, Sauter pointed to digital television, high-definition TV, and S-VHS, which he described as a true second-generation product that represents at least a 30% improvement over standard VHS.

CRAY, NEVIL, TESLA IN IMMC TALENT LINEUP

(Continued from page 1)

Continental European entries are Stephanie from Monaco; Bonnie Bianco, who is No. 1 in Germany; and Italian acts Gianna Nannini and Matia Bazar. Germany further presents new solo artist John Christian. U.K.-signed act Terence Trent d'Arby brings the total to 15. Alison Moyet will be one of the special guest stars appearing in the 150-minute telecast.

The 1986 IMMC was seen as helping a number of acts break in a big way internationally, with major suc-

cesses for Simply Red, Cock Robin, and Animotion. This year's show will be hosted by BBC's Mike Smith with Italian television presenter Kay Rush.

A large number of TV companies will be showing the gala, most of them presenting the program live. These include Music Box, Video Music Italy, Much Music Canada, and NHK Japan as well as a string of national broadcasters from the European Broadcasting Union (EBU) countries. In the U.S., the show will be presented by MTV, and portions of the program will subsequently be shown on syndicated networks. The show will include the presentation of the annual IMMC Video Awards

and the IMMC Children Of The World Vidclip Award.

The stars lined up for the "Montreux Rock TV Show," which will be held during the same week, will be announced shortly.

GOODY COMES WEST

(Continued from page 4)

Licorice Pizza here since the original store was founded in Long Beach by Jim Greenwood in 1969.

A natural vehicle for advertising, the "licorice" idea was adapted by Greenwood from a comedy sketch by '60s folk duo Bud & Travis that had the singers wondering about whether it would benefit them to sprinkle their records with sesame seeds and offering them as licorice pizzas.

Increasingly involved in the gift-store chain aah's!, Greenwood sold Licorice to Record Bar in February 1985. Last June, Licorice Pizza and 26 Record Bar units were purchased for \$13 million by Musicland, which at the time had 18 Musicland mall stores in the market.

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Golden Leaves The Oaks Under A Cloud Of Secrecy

BY EDWARD MORRIS

NASHVILLE Country music listeners are waiting for the other moccasin to drop in the continuing saga of the Oak Ridge Boys vs. William Lee Golden. On March 10, the other three members of the quartet told Golden he had been voted out of the group. Since then, Golden, the act's "mountain man" baritone, has declined to make any public statement. The others are speaking only through their publicists.

The split in the group came barely six months after the Oaks called a press conference in Nashville (Billboard, Sept. 13, 1986) to deny rumors that they were breaking up.

Golden, who sports waist-length gray hair and a beard and dresses in buckskin, is the senior member of the group. He joined the Oaks in 1965 and was the chief force in crossing it over from gospel to country music in 1977. The other members are Duane Allen, Richard Sterban, and Joe Bonsall.

In a statement issued through the Oaks' publicist, Kathy Gangwisch, Bonsall said, "None of the business arrangements are complete yet or will be for quite some time"—a fact that leaves Golden still legally a member of the Oaks. However, the group is due back in the studio in mid-April to begin recording its 17th album for MCA and its second under producer Jimmy Bowen.

The Oaks' Fast Lane tour (named for its current "Where The Fast Lane Ends" album) starts July 15 at Caesar's Palace in Las Vegas. Gangwisch says that despite rumors to the contrary, the three Oaks were not compelled to get rid of Golden because he elected to do a solo album,

"American Vagabond," last year, also on MCA. She says they knew he was working on the project at least two years before it was finished, and, in fact, sang backup for Golden on some of its cuts.

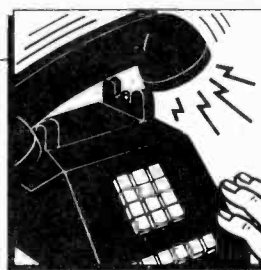
The reason for the ouster, according to the official statement, is that Golden "was not altogether happy" in singing with the group and had constant problems of "communication" with the other members. Still, Golden appears not to have suspected that he would be asked to leave. In a card he sent recently to a Billboard writer, Golden wrote, "See you on the Fast Lane tour."

Another irony in the split is that it comes just as the group's official biography is being released, which the Oaks have scheduled time off to promote. "The Oak Ridge Boys: Our Story" was written by Ellis Widner, longtime Billboard correspondent and entertainment writer for the Tulsa Tribune, and Walter Carter, a songwriter. It is being published by Contemporary Books.

The biography comments on Golden's recurring friction with the rest of the group, but the theme is that the Oaks have found harmony in their diversity. According to the book, the group's recording contract remains valid unless two members leave the quartet.

MCA Records declined to comment on the split. A list of artists on the MCA roster, provided to Billboard earlier this year, does not include Golden as a solo act. A source close to the Oaks says that Golden's share of the group's assets is 30%, as is Allen's. The others have 20% each. A representative of the Oaks would neither confirm nor deny these figures.

INSIDE TRACK



Edited by Irv Lichtman

EXEC EXITS: Stephen Reed has left his post as senior vice president of administration and marketing for **Manhattan Records**, the label reported on March 13. Reed had been second in command to topper **Bruce Lundvall** since the label got under way almost three years ago. Their relationship extended back to the days they both worked at **CBS Records**, where Reed was executive assistant to Lundvall when he ran **Columbia Records**. No reason was given for his departure; a label spokeswoman says the job won't be filled in the near term. Reed wasn't available for comment.

AFTER ABOUT A DECADE in the heart of Times Square, **Disc-O-Mat** is closing its Manhattan unit on Seventh Avenue between 44th and 45th streets to consumers this week and will leave the location a week later following an inventory check. The chain reportedly decided not to renew its lease after the rent was raised threefold. This leaves the **Crazy Eddie's**-owned chain with two stores in Manhattan, including one on Lexington Avenue and 58th Street, where many staffers from the Seventh Avenue store will be relocated.

INDIE PROMOTER Fred DiSipio was seen around Gotham last week, apparently making visits to labels to pick up accounts.

RCA RECORDS is likely to fill its vacant post of VP of promotion with **Bill Walls** from the label's Atlanta branch.

LEE RETREATS: Capitol Records senior vice president of promotion and marketing **Walter Lee** has resigned from the company. Lee takes his leave less than two months after Capitol associate national album director **Bill Bartlett** sued Lee and the label, alleging, among other things, that Lee abused him repeatedly with a cattle prod (Billboard, Feb. 14).

DON'T EXPECT to hear those "new" **Jerome Kern, George & Ira Gershwin, Rodgers & Hart, Cole Porter**, et al songs for some time to come. They were found in the Secaucus, N.J., warehouse of **Warner Bros. Music Publications** five years ago and received renewed widespread coverage earlier this month. According to informed sources, cataloging is still taking place. Also, while there is no doubt that some new material is part of the discovery of original manuscripts of songs and orchestrations, there may not be as much as the publicity suggests. Meanwhile, Track hears that Warners has already heard from the likes of **Barbra Streisand** and **Tony Bennett** about hearing some of the old/new goodies.

BASSEY'S BOND: Shirley Bassey, utilizing the services of producer **Tony (Moody Blues, Four Tops) Clark**, is recording an album of 10 themes from **James Bond** movies; she sang three of them on the original soundtracks ("Goldfinger," "Diamonds Are Forever," and "Moonraker"). Album, through **David Bainbridge's Production Plus** in the U.K., will be sold through TV mail-order in the U.K. and via label setups everywhere else. The Bond series is celebrating its 25th anniversary this year, a milestone that will be saluted with an ABC-TV special May 13. Clark is currently riding high with a big U.K. album, "Legend" by **Clannad**.

HEAD FOR THE (FOX) HILLS: Media Home Entertainment vice president of marketing **Mark Gilula** is heading for **Fox Hills Video**, where his title will be the same. The move is all in the family: Both MHE and FHV are owned by Heron Communications Inc. Gilula joined Media as marketing topper in April. Media specializes in marketing of theatrical features (many from Cannon) on cassette; recently established FHV's focus is on special interest and made-for-home-video product.

THE PRICE IS RIGHT, RIGHT? A show music buff checking out the compact disk bins at a Long Island unit of **The Wiz** recently was pleasantly surprised to see **Motown's** 1976 cast revival album of "Guys & Dolls" on sale for \$7.99, in his experience a new low for a regularly

priced CD. So low, in fact, that the cash register attendant informed the customer it was a mistake but that he'd honor the price. After telling an employee on the floor about the "mistake," he was told that the price wasn't a boo-boo and was indeed affixed to the half dozen or so copies of the CD available at the store. For more on CD overruns, see page 3.

SINGING IN THE RUN: Producer/writer **Narada Michael Walden**—along with **Sutunga Austin** and **Jeffrey Cohen**—has written a theme song, "Oneness-Home," for the **The Sri Chinmoy Oneness-Home Peace Plan**, a 103-day odyssey starting April 27 in New York. Runners will relay peace torches over a 27,000-mile route spanning six continents. A 45 and cassette will be sold to the public to help cover the costs of staging the event, the idea of writer/guru Sri Chinmoy. Featured on the date is **Clarence Clemons**, who is lending his name to the event, as is Olympic gold medal runner **Carl Lewis**. . . **The Kathryn and Gilbert Miller Health Care Institute for Performing Arts** at St. Luke's-Roosevelt Hospital in Manhattan has formed two group psychotherapy programs for performing artists. One group session will focus on performance anxiety, the other on depression. For more info, contact **Diane Nichols** at 212-554-6314.

BOARD GAMES: The **Video Software Dealers Assn. (VSDA)**, confirming Track's item in the March 21 issue, reports that **Lou Berg** of **Audio/Video Plus** in Houston has been appointed to serve out resigned board member **Art Ross'** term through this August. . . Meanwhile, **Rudy Neely**, the trade group's secretary, resigned his board slot. Neely, like Ross, recently closed his video store. **Joan Weisenberger**, owner of **In Home Video** in Riverside, Calif., was elected unanimously in a phone vote to assume the office of secretary—an urgent appointment since ballots for next year's board will be mailed out in May. The board may allow Neely's seat to go unfilled because only two meetings remain on this year's schedule. . . In response to grumbling, VSDA president **Arthur Morowitz** and executive vice president **Mickey Granberg** will address the **Southern California** chapter May 12. Topic: "What Has VSDA Done For Us Lately," says a chapter board member. The chapter's board of directors last week accepted the resignation of **Chris Neely**, Rudy's wife, who remains a director for that chapter. New president is former veep **Sidney Spinak** of **Video Zone** in Newport Beach.

BY ANY OTHER NAME: British popster **Thomas Dolby**, mentioned in Track last week with regard to a settlement in a trademark infringement suit brought against him by **Dolby Laboratories**, says he wants to set the record straight. Dolby Labs' press release (which the artist says was supposed to be issued jointly but was released without his knowledge) indicated that a "license agreement" had been struck between the two parties; in most cases, this would mean that an exchange of money had taken place. Not so, says Dolby (Thomas, that is). "We did come up with a licensing agreement, but it doesn't involve any money." The singer says that he had actually filed a countersuit against Dolby Labs and was visited in London by company chairman **Ray Dolby**, at which time the two decided to drop their claims against each other. "I felt their version wasn't entirely accurate, and I wanted to add some facts," he says.

WITHHOLDING A TAX? The music industry lobby gained a victory in its battle against the new U.K. tax proposals designed to create a withholding tax on tour earnings of foreign artists. Aside from concert and merchandising earnings, the original act would have included a tax of 29% on all earnings from record sales deemed to have been generated by U.K. concert appearances—that provision has now been dropped. Additionally, the withholding rate on concert earnings has been dropped to 27%, with the new law effective May 1 instead of April 4.

BOWIE'S BOW: **David Bowie** and his new touring band performed two songs from his upcoming **EMI America** album, "Never Let Me Down" (see On The Beat), during a March 18 press gathering held at New York's Cat Club. Watching closely were a number of label heavies, including **Joe Smith** and **Jim Mazza**.

Former Karl-Lorimar Executive Says Attorneys OK'd Investment

BY JIM McCULLAUGH

LOS ANGELES One of the three executives who departed Karl-Lorimar Home Video under a conflict-of-interest cloud (Billboard, March 21) claims his financial participation with an outside vendor was undertaken only after he received what he thought was solid legal advice from attorneys retained by Karl-Lorimar.

Court Shannon, former executive vice president of Karl-Lorimar Home Video, resigned with company founder **Stuart Karl** and sales vice president **Gary Hunt** after parent company **Lorimar-Telepictures** indicated that the trio's financial stake in an outside vendor—**Continental Marketing Distributors (CMD)**—breached its code of ethics.

During the home video company's formative years, says Shannon, "we always had what we felt was good legal advice. We continued to rely and depend on it." In this instance, he says, legal counsel advised that if CMD was doing business with Karl-Lorimar, arm's-length transactions were required. He characterizes his participation in the company as an "investment" and not a conflict of interest.

CMD, Shannon also says, is broader than just a point-of-purchase fulfillment house and that it does "various types of work for lots of companies." He points out that it was not the only p-o-p company doing business with Karl-Lorimar.

"We felt we did not do anything wrong—but Lorimar-Telepictures felt there was a conflict of interest," he says. "At that point we had to make a decision as to what was best for us. That meant moving on to opportunities that may be available."

As to the future, Shannon hints a new home video venture might be in the offing involving all three executives. An announcement may soon be forthcoming, when "all the pieces of the puzzle are sorted out," he says.

"The three of us built a very formidable and successful home video division. We've worked as a team very well and complemented each other very well."

At Karl-Lorimar Home Video itself, it's "business as usual," according to a Lorimar-Telepictures executive, but a parent company/video division management "retreat" is planned to discuss various aspects of the company's future.

THE SMITHS

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