

Billboard

NEWSPAPER

Sports
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VOLUME 99 NO. 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 11, 1987/\$3.95 (U.S.), \$5 (CAN.)

Another \$\$ Record Falls As Infinity Buys KVIL Dallas

BY KIM FREEMAN

NEW YORK Infinity Broadcasting broke its own industry record by agreeing to purchase leading adult contemporary outlet KVIL-AM-FM Dallas for \$82 million. Last year, the New York-based radio group bought KROQ Los Angeles for \$45 million. Until now, that sum stood as the highest price spent on a radio station in the history of broadcasting.

Infinity president Mel Karmazin says the group has been after KVIL for 2½ years. Infinity finally got the green light two weeks after Sconnix Broadcasting bought John Blair & Co./Reliance Broadcasting's eight stations—including KVIL—for \$152 million (Billboard, March 21). Sconnix then agreed to sell the station to In-

finity.

Based in the nation's 10th-largest market, KVIL enjoys the fourth-highest billing of any station in the country, according to the Duncan Media Report, a radio-analysis service in Kalamazoo, Mich. Duncan reports that KVIL billed \$22.7 million in 1986. (Continued on page 81)

Floor Space, CD Rollout Factors Cited Retailers: Let's Wait On DAT

BY GEOFF MAYFIELD

NEW YORK The Musicland Group does not stand alone in its resistance to an immediate rollout of digital audiotape: Other retailers have expressed concern over the configuration's possible impact.

"We have a very strong and abiding resistance to being forced to carry another software format," says David Blaine, vice president of the 25-store Washington, D.C., chain Waxie Maxie's.

Already available in Japanese stores, DAT recorders will be intro-

duced here by more than one manufacturer this May at the Summer Consumer Electronics Show (CES) in Chicago and should be on sale in U.S. audio stores shortly thereafter. Among domestic record companies, only GRP has announced a definite intention to release prerecorded DAT. The label says it will market the product through audio stores and has pushed its debut date back from June to September.

Not all record dealers perceive DAT as a threat, and even those who most firmly denounce it say the consumer ultimately will determine its fate.

The 525-store Musicland Group has cautioned members of the supplier (Continued on page 84)

Vestron, Hemdale In 'Platoon' Battle

BY AL STEWART

NEW YORK A dispute over the home video rights to the Academy Award-winning war epic "Platoon" threatens to stall the movie's release on cassette.

The conflict came to light March

31, the day after "Platoon" won an Oscar for best picture, when Vestron Video charged the film's producer, Hemdale Films, had not acted in accordance with a deal signed by the two companies almost a year ago.

Vestron also leveled similar

charges at Hemdale in regard to the film "Hoosiers."

The Connecticut-based Vestron alleges that Hemdale did not deliver a master print of either film within the time frame originally agreed upon by the two companies. Mean-

(Continued on page 85)

BMI Announces 5-Year Radio Pact At NAB

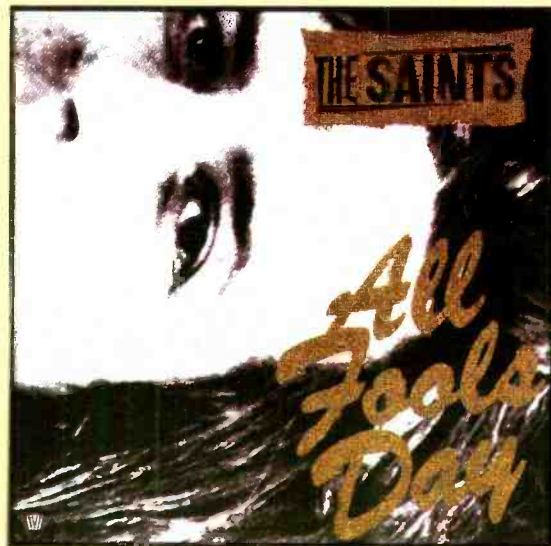
BY BILL HOLLAND

DALLAS The All Industry Radio Music License Committee reported at the annual National Assn. of Broadcasters (NAB) convention here March 28-April 1 that it had finalized a new five-year license agreement with Broadcast Music Inc. (BMI). It will run from Jan. 1, 1987, to Dec. 31, 1991.

Donald Thurston, interim chairman of the committee, told broadcasters assembled at the March 30 radio luncheon that the new contract means "administrative simplicity" for BMI and "a long term of stability with their most important customer, and it will provide the most income

(Continued on page 84)

ADVERTISEMENTS



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RIAA Committee Looking Into Racism Charges

This story was prepared by Nelson George in New York and Steven Ivory in Los Angeles.

NEW YORK On the heels of the National Assn. for the Advancement of Colored People's (NAACP) report on racial discrimination in the music industry (Billboard, April 4), the Recording Industry Assn. of America (RIAA) says it recently convened a subcommittee of prominent black executives to make recommendations on possible affirmative action policies for the industry.

The ad hoc committee, which reports to RIAA chairman Stan Gortikov, was formed to make recommendations on improving minority hiring (Continued on page 85)



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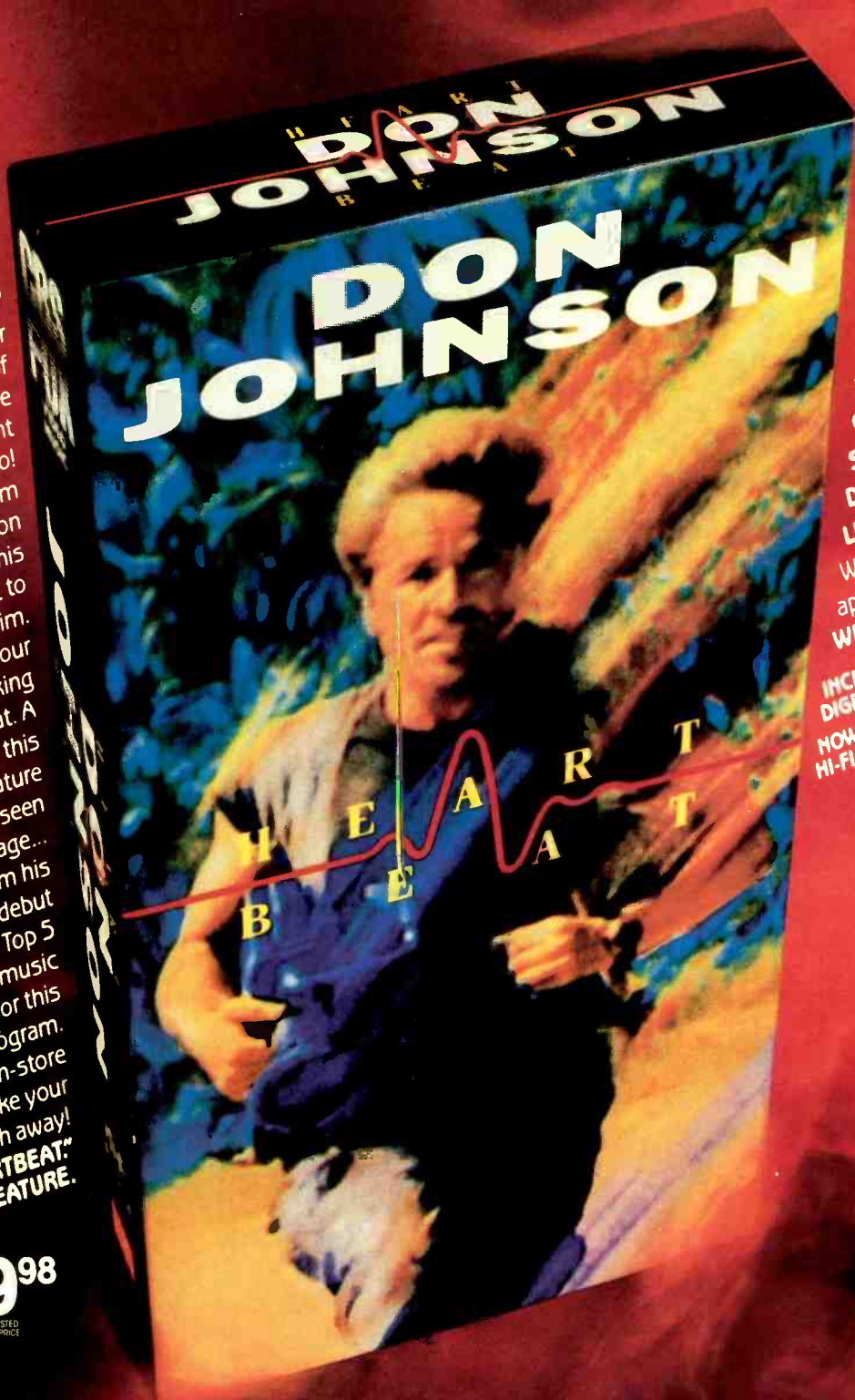
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VOLUME 99 NO. 15

APRIL 11, 1987

Bad Rap For Iron Maiden?

New Jersey state police say media reports of widespread rioting after an Iron Maiden concert at the Meadowlands March 29 were exaggerated. In fact, half of the 33 arrests at the concert took place during the show, not as a result of fighting in the parking lot afterward. Steve Gett has the details. **Page 6**

BILLBOARD READERS: PLEASE PLEASE ME

Our readers have a lot to say about the Beatles CDs: In his commentary, free-lance writer Allan Kozinn laments that the first four aren't available in stereo, and two letters to the editor express varying degrees of agreement. **Page 9**

St. Louis Vid Dealers Group To Combat Raids

St. Louis video dealers have banded together to oppose the growing tide of anti-pornography video-store raids in the region. The Video Coalition Against Censorship already has more than 100 members. Chicago correspondent Moira McCormick reports. **Page 39**

A GUIDE TO SPORTS & RECREATIONAL VIDEO

Spurred on by mass-market sell-through success, publicity generated by such popular events as the Super Bowl, sponsorship deals, and a number of hot titles, recreational sports video programming is coming up fast behind health & fitness tapes in the race to be the No. 1 special-interest genre. Jim McCullaugh, Chris McGowan, and Earl Paige bat around the issues in this special section. **Follows page 62**

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Spanish Media Flexing Their Muscle Boom In Broadcasting Acquisitions

BY CARLOS AGUDELO

NEW YORK A recent boom in costly acquisitions of Spanish-broadcasting properties in the U.S. is viewed as an awakening by major companies and advertising agencies to the Hispanic market, which has an annual buying power of \$100 billion. Spanish radio and television have become the most important vehicles in reaching the Hispanic market of 20 million people. There are, for example, almost 250 Spanish radio stations in the country—half of them transmitting full time.

The acquisitions include the greeting-card company Hallmark's \$301 million purchase of 10 TV stations owned by the Spanish International Communications Corp., pending approval by the Federal Communications Commission; the purchase by Tichenor, a radio group based in Harlingen, Texas, of WOJO-FM, a Spanish broadcasting station in Chicago, for \$16 million; the acquisition by a group of Miami investors of WADO-AM, the highest-rated Spanish broadcasting station in New York City, for \$15 million, also pending approval by the FCC; and Heftel Communications California Inc.'s acquisition a year ago of Los Angeles' KLVE-FM and KTNQ-AM for \$46 million.

Several other stations have followed the same route, with prices escalating as investors become aware of the growing importance of the Hispanic population, which by the turn of the century could become the biggest minority group in the U.S.

Is there enough potential in the

market to guarantee good returns on the investment? "Absolutely," says Charles Hucker, vice president for public affairs and communications at Hallmark. "Demographics show that there is an unusually attractive situation in the market. For this reason our company has made a long-term commitment to keep these TV stations broadcasting in Spanish for the Hispanic population."

The boom in media acquisitions follows the growing interest of major

advertising agencies and their clients in the Hispanic consumer, especially since the 1980 census indicated the population's dramatic growth rate. Major agencies like Young & Rubicam, J. Walter Thompson, Saachi & Saachi, Gray Advertising, and Foote, Cone & Belding have created their own Hispanic divisions to deal with their clients' interest and growing budgets.

"The radio advertising budget for
(Continued on page 84)

P' Gram Sets Midline CDs

LOS ANGELES PolyGram will enter the midline compact disk market in May with the launch of its Special Price CD line—the equivalent of the label's Sound Saver LPs and cassettes—with a targeted shelf price of \$11.98.

According to Harry Palmer, PolyGram special markets vice president, the company will issue 36 Special Price titles in May, to be followed by five to 10 additional CDs from June to August. Another 30-50 titles will be released in September, for a total of approximately 100 midline titles by the fourth quarter.

The initial 36 CDs will contain album packages by such artists as the Allman Brothers, Bananarama, the Bee Gees, Cameo, Eric Clapton, Cream, the Everly Brothers, Genesis, the Jam, Kool & the Gang, Level 42, Rainbow, Donna Summer, Tears For Fears, and the Velvet Underground.

Middle-of-the-road artists repre-

sented in the line will include Ted Heath, Tom Jones, Mantovani, and Paul Mauriat. The "Midnight Express" and "Flashdance" soundtrack albums will also be issued in the debut Special Price release.

Twelve of the 36 titles are already available on CD but are being reissued at a lower price point; the remaining 24 have never been available in the format before.

"We said we can't put these out at full price, but we think there's a big market out there for them at a lower price," Palmer says.

PolyGram has not finalized the retail price for the line yet, Palmer says.

"What we're looking for is an \$11.98 shelf price for the line," he says. "A sale campaign could break the \$10 price point. In the best of all possible worlds, everybody would like to break that price point."

CHRIS MORRIS

Judge Favors Publishers In T.B. Harms Vs. Jem U.S. Mechanicals On Imports Upheld

BY IRV LIGHTMAN

NEW YORK The importation here of recordings containing copyrights owned by U.S. publishers without their authorization is a violation of copyright, a New Jersey federal court judge has determined.

For publishers, the decision, involving the payment of mechanical royalties, is a victory that compares to record company victories in controlling the flow of parallel imports. Indeed, Judge John W. Bissell turned to a recent decision on parallels—CBS vs. Scorpio—to side with the publishers.

The March 26 decision by Bissell comes almost two years after a test-case action filed against importer Jem Records Inc., which was charged with copyright infringement by publisher T.B. Harms Music over its failure to obtain a U.S. mechanical royalty license for "Ol' Man River," a selection on a Frank Sinatra album imported legitimately from WEA in New Zealand.

The June 1985 legal assault against Jem by T.B. Harms, part of the Welk Music Group, was the first case to establish a judicial definition of Section 602 of the Copyright Act from the publisher's point of view.

Publishers say that a U.S. mechanical license is required of U.S.-owned copyrights on imported product even if a mechanical license has been obtained in the country of origin.

In this regard, T.B. Harms has been supported by the National Music Publishers' Assn. and its mechanical collection service, the Harry Fox Agency. NMPA president Edward Murphy said he is "gratified that the court has now made the position stated by the Harry Fox Agency on behalf of its music-publisher principals a matter of decided law."

Less than a year before the suit was filed, the Harry Fox Agency acted on behalf of its publisher members and warned more than 100 U.S. importers and one-stops that they risked litigation if they sell imported product in the U.S. without authority of publisher owners of the songs.

Bissell, citing vintage and more recent music industry copyright actions, determined that the copyright owner of "Ol' Man River" has the exclusive right to authorize importation of phonorecords embodying performances of its song. Bissell distinguished between the copyright in the sound recording and the copyright in the musical composition, whose performance is embodied in the sound recording.

Bissell rejected Jem's position that Section 602 does not apply because it only addresses infringements of the exclusive distribution right of the copyright owner. Jem argued that no such exclusive distribution right exists in phonorecords of compositions, such as "Ol' Man

River," which is available for compulsory licensing under another section of the Copyright Act.

Bissell said, "The court disagrees with [the] defendant... on its interpretation of who has this exclusive right. As the Supreme Court has recently stated in interpreting the Copyright Act, 'in construing a federal statute it is appropriate to assume that the ordinary meaning of the language that Congress employed accurately expresses the legislative purpose.'" In 1985 with Mills vs. Snyder, the U.S. Supreme Court decided that a publisher could collect mechanicals on songs recorded before authors or their estates exercised termination rights.

Bissell said the case is "clearly analogous" to CBS vs. Scorpio Music Distributors, in which a district court turned down Scorpio's contention that Section 602 is incongruent with the first-sale doctrine set forth in Section 109 of the Copyright Act.

Bissell said, "In the present case, the defendant similarly tries to persuade this court to adopt an interpretation of one of the several limitations on a copyright holder's exclusive distribution rights listed in the act, which would render the prohibitions of Section 602 meaningless." CBS' action concerned the parallel importation of six albums from the Philippines that CBS said violated its copyrights.

According to Marty Scott, a prin-
(Continued on page 85)

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Prebook Can Increase Up To 10,000 Units Oscars Boost Winner's Vid Sales

BY JIM McCULLAUGH

LOS ANGELES "Platoon," "The Color Of Money," "Children Of A Lesser God," and "Hannah And Her Sisters" are taking on new home video luster as a result of the Academy Awards presentation March 30.

Studios say that an Academy Award in a major category can give a video as much as a 5,000- to 10,000-unit increase during prebook. Even films that are nominated in the major categories but don't win, they say, get an extra lift because of all the attention the Oscar telecast draws to them.

Vestron was planning a midsummer release for "Platoon," Oliver Stone's \$100-million-grossing Vietnam War epic, before a legal squabble erupted over the film's home video rights (see story, page 1).

"Platoon" won Oscars for best picture, direction, editing, and sound. Paul Newman took the Oscar for best actor in "The Color Of Money." Marlee Matlin won the Oscar for best actress in "Children Of A Lesser God." And "Hannah And Her Sisters" won honors for best supporting actor and actress and original screenplay.

Usually the lesser-known art films, say studios, reap the most

Oscar benefits in the home video market. Recent examples are last year's "Kiss Of The Spider Woman" and "The Trip To Bountiful." This year's winner in that category is "A Room With A View," which shipped to stores March 26 from CBS/Fox. It won Oscars for best screenplay adaptation, art direction, and costume design.

Touchstone Home Video has timed the Newman film, priced at \$89.95, for a May 12 street date. Street date for Paramount Home Video's "Children Of A Lesser God," priced at \$79.95, is May 13.

HBO/Cannon is looking toward a summer release for "Hannah And Her Sisters."

'Take My Breath Away' 6th Straight No. 1 To Win Oscar

BY PAUL GREIN

LOS ANGELES For the sixth straight year, the winner of the Oscar for best song was a former No. 1 hit on the Hot 100. "Take My Breath Away" was named best original song at the 59th annual Academy Awards March 30.

Giorgio Moroder, who collaborated on the "Top Gun" love theme with Tom Whitlock, also won a best-song Oscar in 1983 for "Flashdance... What A Feeling" and one for best original score in 1978 with "Midnight Express."

Berlin's "Take My Breath Away," which topped the pop chart in September, follows these Oscar

chart-toppers: "Arthur's Theme," "Up Where We Belong," "Flashdance," "I Just Called To Say I Love You," and "Say You Say Me."

"Breath" was the biggest hit from last year's triple-platinum "Top Gun" soundtrack, but it wasn't the first single released from that album. The leadoff cut was Kenny Loggins' "Danger Zone," which wasn't nominated. It's the second year in a row that the Oscar winner for best song was not the first single released from the film. Last year's winner, Lionel Richie's "Say You Say Me," was released a month after Phil Collins & Marilyn Martin's recording of "Sep-

(Continued on page 81)



Big Day. Puerto Rican singer Chayanne is all smiles over his newly signed worldwide recording contract with CBS International. His debut album for the label is slated for release in May. Pictured with the artist are, from left, Gustavo Sanchez, Chayanne's manager; Robert Summer, president of CBS Records International; and Tomas Munoz, vice president of a&r and artist development, CBS Records International.

Executive Turntable

RECORD COMPANIES. Step Johnson is named vice president and general manager of Capitol Records' black music division, based in Los Angeles. He was vice president of promotion for A&M.

Columbia Records in New York appoints Cecil Holmes to vice president of black music a&r. He was vice president of black music a&r, East Coast, for CBS Records.

Vaughn Thomas is appointed head of Geffen Records' black music marketing and promotion departments in New York. He was previously national director of r&b promotion for Arista.

RCA Records in New York promotes Butch Waugh to vice president of



JOHNSON



HOLMES



THOMAS



WAUGH

national promotions. He was regional director for the Southeast and Southwest. Darryl Clark becomes director of black music publicity. He was with Opportunities Industrialization Centers of America.

Audrey Strahl is named vice president of publicity for Virgin Records, based in New York. She joins from A&M, where she was co-director of national publicity. Also, Katie Elliott and Kathy Gillis join as publicity manager and publicity coordinator/copywriter, respectively. Elliott, based in Los Angeles, was with Warner Bros.' publicity department. Gillis, based in New York, was Billboard's dance/disco charts manager.

MCA Nashville names Don Lanier vice president of a&r and Katie Gillon vice president of production. Both were directors of their respective areas. MCA Records in New York appoints Juanita Stephens director of East Coast publicity and artist development. She was East Coast publicist for the label.



CLARK



STRAHL



LANIER



GILLON

Arista Records in New York promotes Lauren Korman Moran to national director of sales and Jane Moody to associate director of sales and advertising administration. Moran was national director of field marketing. Moody was manager of sales and advertising administration.

Michael Mitchell becomes director of West Coast publicity for A&M Records in Los Angeles. He was tour press director for Michael Levine Public Relations.

Atlantic Records in New York names Fran Lichtman director of international production. She was international production coordinator.

CBS Records in New York appoints Judith Fischetti manager of marketing commitments in the marketing services department. She was upped from coordinator of marketing services. CBS Masterworks names Jim Gavigan manager of marketing for the East Coast region. He was director of marketing analysis for CBS Records.

(Continued on page 81)

Anita Baker: Double-Platinum 'Rapture' March Certs Include Debuts By Two Indies

LOS ANGELES In March, Anita Baker's "Rapture" was certified for U.S. sales of 2 million copies; the award comes just a month after she won two Grammy Awards, for best r&b female vocal performance and best r&b song.

"Rapture" was released by Elektra in March 1986. It was certified gold by the Recording Industry Assn. of America (RIAA) in August and platinum in October.

Also in March, AC/DC returned to platinum status with its latest Atlantic album, "Who Made Who." The band earned four platinum albums in the early '80s but slipped to gold with its last two studio sets, "Flick Of The Switch" and "Fly On The Wall."

Two small Los Angeles-based labels—Enigma and Rhino—earned their first gold albums in March. Both were founded as independents but have since aligned with Capitol Records for distribution. Enigma scored with Poison's "Look What The Cat Dragged In," which leaps into the top 10 on this week's Top Pop Albums chart, while Rhino hit with Billy Vera & the Beaters' "By Request," which featured the No. 1 single "At This Moment." They are the first gold albums for both artists, though the breakthrough is especially sweet for Vera, a 20-year pop veteran.

Bruce Willis earned his first gold album with "The Return Of Bruno," which yielded the top five hit "Respect Yourself." Willis is the second white artist on Motown to land a gold album, following Sam Harris, who also parlayed weekly television exposure into a hit album.

The Robert Cray Band's "Strong Persuader," which is bulleted at No. 13 this week, became one of the few blues titles to go gold. The last blues act to land a gold album was Stevie Ray Vaughan & Double Trouble, which scored in 1985 with "Couldn't Stand The Weather."

Anne Murray earned her 10th gold album with "Country," a compilation that was first released in 1974. Murray's last album, the pop-minded "Something To Talk About," has yet to go gold.

Here's the complete list of March certifications.

Multiplatinum Albums

Anita Baker's "Rapture," Elektra, 2 million.

Platinum Albums

AC/DC's "Who Made Who," Atlantic, its fifth.

Gold Albums

Anne Murray's "Country," Capitol, her 10th.

George Strait's "Ocean Front Property," MCA, his sixth.

(Continued on page 81)

Potts Hears The World

BY PETER JONES

LONDON Simon Potts, the newly appointed senior vice president of a&r worldwide for Capitol Records, says of his role: "It's rather like having a label of my own, but without having to be involved with the administrative aspects, as I'm working under the auspices of a major label."

The job description is wide-ranging for a position that Potts says "came out of the blue."

The executive says, "I was approached by Capitol's David Berman only a month ago and asked what I wanted to do.

"I said I want to sign acts from wherever I might find them and that I wanted to break them wherever it was appropriate. So I got this job. I don't have to be involved with existing repertoire unless I

feel I want to be.

"Obviously, I'll help out if I can with existing artists on Capitol's roster, but my main thrust will be working on every aspect of the careers of artists I sign—from recording to marketing, touring, advertising, and everything else," Potts says.

He will divide his time between Capitol's Los Angeles headquarters and the London offices but will travel to North America, Europe, and Australia in search of new talent, operating independently of any existing a&r structure at Capitol.

Will any particular music preferences color his talent search? "Contemporary music definitely but not necessarily roots, although blues, jazz, and spiritual music have been making a strong

(Continued on page 85)

ISSUE DATE: MAY 30
AD CLOSING: MAY 5

CLASSIC VIDEO

WHEN MOVIES WERE MOVIES AND TV WAS YOUNG!

Classics on video are sweeping the sell-thru market. Proven winners generations ago, their allure is as strong as ever. They have become the status symbols of the 80's, the new collectibles. Their repeatability, their prominence with movie and tv buffs is unquestionable.

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- TV CLASSICS – the emerging home video frontier
- COMPETITIVE PRICING – pricing that makes points
- CHILDREN'S CLASSICS – movies that bridge the generation gap
- CLASSIC CHARTBUSTERS – the top 30 classic films every dealer should stock

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OR CONTACT ANY BILLBOARD SALES OFFICE

DeConcini Vows Licensing Hearing Senator Makes Announcement At NAB

BY BILL HOLLAND

DALLAS Sen. Dennis DeConcini, D-Ariz., the new chairman of the Senate Copyright Subcommittee, told broadcasters at the National Assn. of Broadcasters convention here March 30 that he will hold hearings in the fall on the source-licensing issue, which has pitted local television stations against songwriters and the producer/publishers of the music used on syndicated TV shows.

DeConcini also said that he had decided to hold hearings on the source-licensing bill because Judiciary Committee Chairman Sen. Strom Thurmond, R-S.C., who introduced the Senate version of the bill in March, "was pressing for" consideration. Thurmond was also on the panel.

"My job as chairman is to protect the rights of songwriters," the senator told the crowd, but he added, "However, my job is not to protect the Hollywood studios who are the publishers—they can take care of themselves." DeConcini's allusion was to the broadcasters' claim that

nearly half of the money paid by stations for music copyrights goes to the Hollywood studio producers who hold the publishing rights.

In another development, DeConcini told the broadcasters that in his view, "the only way the bill will move" is if an amendment is offered to the Thurmond proposal, S. 698, to provide for a "right to work" provision that would remove obstacles to collective bargaining by composers.

"That's attractive to me," he said, although he stopped short of saying he would offer the amendment himself. However, sources close to the bill say that DeConcini may do so.

Thurmond, who has a long history of opposing labor unions, said he is "philosophically opposed" to such an amendment, which is included in the new House version of the bill, H.R. 1195, introduced by Rep. Frederick Boucher, D-Va., also on the NAB's panel. Both bills contain a provision that would allow residual payments for performance royalties, which proponents of the bill say will help give composers greater protection.

Also on the NAB congressional

panel were Sen. Howell Heflin, D-Ala., and Reps. Mike DeWine, R-Ohio, Romano Mazzoli, D-Ky., and Pat Swindall, R-Ga., who, while stopping short of giving all-out approval of the legislation, agreed that the current blanket license is often unfair in that broadcasters neither want nor need the rights to millions of ASCAP and BMI songs—or the high fees charged.

However, back in Washington, insiders say that many legislators are unwilling to back the pending legislation because of the ongoing ASCAP rate court proceeding and the recent interim rate set by the court last month.



Latin Talent. Celebrating the recent signing in Hollywood of Jose Feliciano, seated, to EMI Music Worldwide are, in back from left, Roel Kruize, director of a&r and marketing international, EMI; Rick Hansen, Feliciano's manager; Oscar Lord, director of EMI U.S. Latin operations; Bruce Lundvall, president of Manhattan Records; Feliciano's wife, Susan; Bhaskar Menon, chairman EMI Music Worldwide; and Peter Lopez, Feliciano's attorney.

Japan Consumers Have Monthlong Wait Delay On DAT Player Orders

BY SHIG FUJITA

TOKYO Although Sharp, Matsushita, and Aiwa got their digital audiotape recorders into the marketplace here on schedule March 2, customers placing orders have to wait a month or more before they get delivery of the hardware.

Matsushita has 3,000 major outlets of the 27,000 outlets nationwide handling its product, but by the scheduled launch date only 300 had players available for display. And Shinji Kakegawa, a spokesman in the company's audio sector corporate publicity division, reckons it could be two months before all 3,000 have hardware on display.

A breakdown of firm customer orders placed thus far indicates that the primary interest is coming from the 30- to 40-year-old age group. With a starting retail price of around \$1,300 for DAT players, says Kakegawa, most young people

can't afford the new technology.

Those showing the most interest are people with personal tape libraries and compact disk players and software, he says. "Many people checking out the display DAT hardware seem convinced the price will come down much as it did in the case of CD players. They should realize that the DAT player has many more component parts than the CD equipment, so it is unlikely that prices can come down as fast or so far as they did for CD players."

Kakegawa notes that quite a few of the first DAT player lines are being bought up by competitor firms anxious to check out mechanism and performance.

Sony, Victor, and Hitachi introduced their DAT hardware into the marketplace on March 23, followed by Toshiba on April 1. Major manufacturers that have not yet revealed launch dates include Mitsubishi, Pioneer, Sansui, and Kenwood.

Police: Maiden Fight Hyped Reports Called 'Overblown'

BY STEVE GETT

NEW YORK National press reports of mass rioting outside the New Jersey Meadowlands Arena following a March 29 Iron Maiden concert were exaggerated, according to state police.

A total of 33 arrests were made during and after the concert. One New York daily paper, however, reported that arrests resulted from large-scale trouble when "2,000 heavy metal rock fans rampaged in a parking lot at the Meadowlands."

According to Sgt. James Pevonis of the state police sports complex unit, about half the arrests were made during the concert, with fans

charged with "criminal mischief—seat slashing, assaults, and that sort of thing." Without condoning the crowd's behavior, Pevonis says this was "not unusual" for a rock concert.

Pevonis says the other arrests were made after the show, when "several hundred" fans gathered in the parking lot. Two cars were set on fire and a fire crew was pelted with bottles and other debris. Also, a state police trooper was knocked down and had to be treated for minor injuries when he was struck by a 17-year-old fan attempting to drive out of the lot during the riot. The driver is being charged

(Continued on page 85)

Prince Rebound A 'Sign 'O' The Times'; Springsteen Backlash A Lot Of Baloney

PRINCE this week lands his 10th top 10 pop hit as "Sign 'O' The Times" jumps five notches to No. 7 on the Hot 100. The song also becomes Prince's fifth No. 1 hit on the Hot Black Singles chart, following "I Wanna Be Your Lover," "When Doves Cry," "Let's Go Crazy," and "Kiss."

"Sign 'O' The Times" is the first single from Prince's new album of the same name. It's his first double album since "1999," the 1982 release that put him in the top 10 on the Top Pop Albums chart for the first time and gave him his first top 10 pop hits, "Little Red Corvette" and "Delirious." It's also his first album since splitting with the Revolution.

"Sign" is an important album for other reasons. It's Prince's first release since his film "Under The Cherry Moon" gave "Howard The Duck" a run for the money as the most maligned movie of 1986. Prince's accompanying album, "Parade," also fell short of expectations, though its leadoff single, "Kiss," hit No. 1 on the pop, black, and dance/disco charts and walked off with a Grammy for best r&b group performance.

WE KEEP READING about a backlash to Bruce Springsteen & the E Street Band. As evidence, pundits note that Springsteen's "Live/1975-85" dropped out of the top 10 after just 11 weeks and that the album's second single, "Fire," peaked at No. 46.

What this instant analysis fails to take into account is the unique nature of Springsteen's five-record boxed set. Since the album is a deluxe, definitive collection, most fans who wanted it bought it soon after it was released. Bob Dylan's "Biograph" and "Elvis Aron Presley"—the only other albums consisting of five or more records to crack the top 50—exhibited a similar sales pattern, if on a more modest scale.

And since the Springsteen album is a career retrospective, it couldn't be expected to spin off a series of hit singles. It's very common for artists to squeeze one "extra" hit from a greatest-hits album, but very uncommon to land more than one—though many have tried. And it's especially hard for a live album to spin off several hits.

The real story is not that Springsteen's popularity is waning but that he's so popular that a five-record set of material that most of his fans already owned was able to enter the chart at No. 1 and stay there all through the holiday season—the most competitive sales season of the year.

There. We feel better getting that off our chest.

FAST FACTS: Beastie Boys' "Licensed To Ill" holds at No. 1 on the Top Pop Albums chart for the sixth straight week, becoming one of the five longest-run-

ning No. 1 debut albums of the '80s. Men At Work's "Business As Usual" heads the list with 15 weeks at No. 1, followed by "Whitney Houston" (14), "Asia" (nine), and the Go-Go's' "Beauty And The Beat" (also six).

Bon Jovi's "Slippery When Wet" holds at No. 2 on the Top Pop Albums chart, winding up six solid months in the top three. Bon Jovi's coattails have extended to other melodic metal bands: Three other such acts have albums in this week's top 15. Poison's "Look What The Cat Dragged In" jumps five notches to No. 7, Europe's "The Final Countdown" holds at No. 9, and Cinderella's "Night Songs" dips to No. 12. The Poison album is the first top 10 hit for Los Angeles-based Enigma Records. The band has been the support act on the Ratt tour—you might

say the Ratt Poison tour.

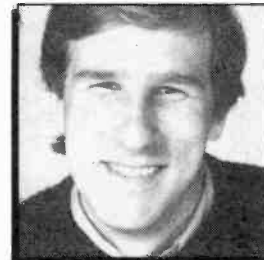
Narada Michael Walden this week becomes the first producer to have two of the top three singles on the Hot 100 since Nile Rodgers had the top two pop hits in January 1985, Madonna's "Like A Virgin" and Duran Duran's "The Wild Boys." Walden scores as Starship's "Nothing's Gonna Stop Us Now" holds at No. 1 for the second week and Aretha Franklin & George Michael's "I Knew You Were Waiting (For Me)" jumps to No. 3.

Lou Gramm this week lands his first top 10 solo hit with "Midnight Blue," nearly 10 years after he first cracked the top 10 with Foreigner's "Feels Like The First Time."

And Alabama this week earns its 21st consecutive No. 1 hit on the Hot Country Singles chart with "You've Got The Touch."

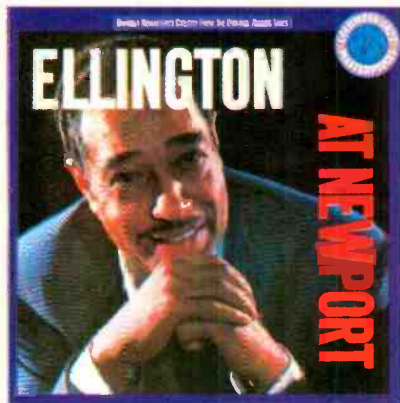
WE GET LETTERS: Jim Canosa of Billboard's chart department in New York notes that Starship's "Nothing's Gonna Stop Us Now" hit No. 1 20 years to the week after Jefferson Airplane first cracked the Hot 100. And K.H. of Allentown, Pa., notes that Starship has now had more No. 1 hits (three) than the Airplane had top 40 hits (two).

Kent Parks of Raleigh, N.C., has a postscript to the letter about Bon Jovi hitting No. 1 with a song ("You Give Love A Bad Name") that opens with the title of an earlier Bon Jovi song ("Shot Through The Heart"). Parks reminds us of John Waite's No. 1 hit from 1984, "Missing You," which began, "Every time I think of you." That was the title of a 1979 hit by the Babys, for whom Waite sang lead.



by Paul Grein

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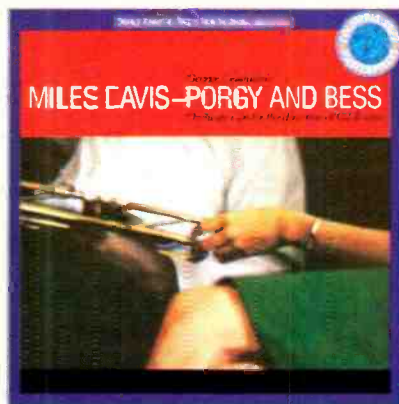
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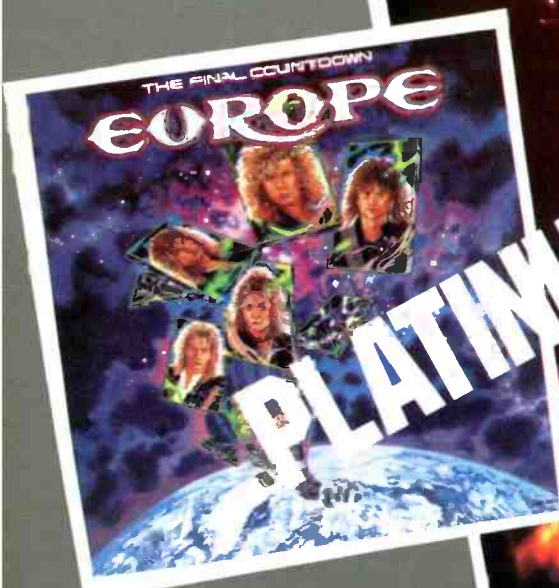
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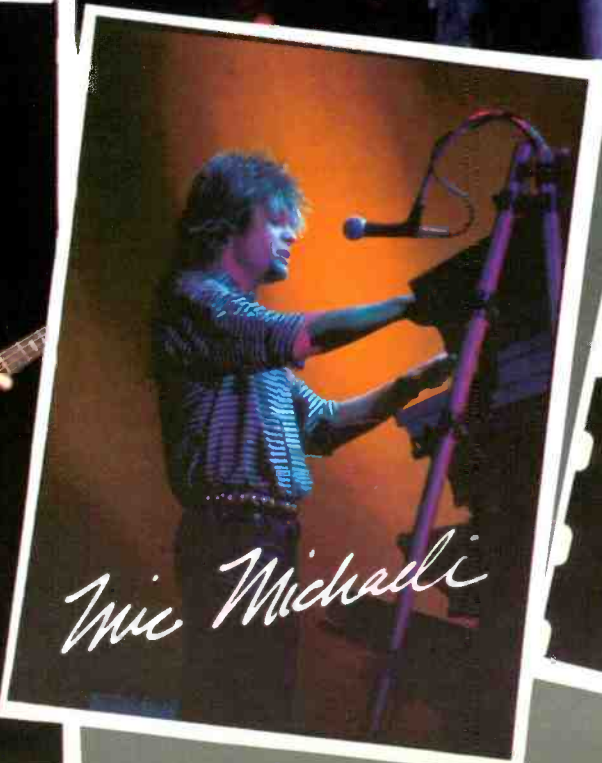
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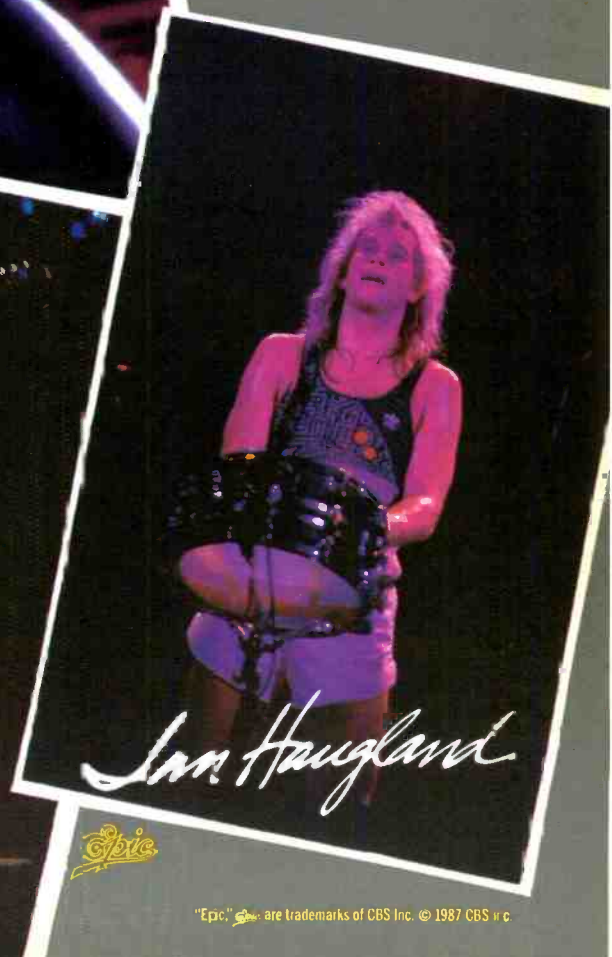
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The Beatles On CD (A Rebuttal)

SETTING THE STEREO RECORD STRAIGHT

BY ALLAN KOZINN

Rupert Holmes' ruminations about playing with the mix of a Phil Spector production are interesting enough (Commentary, March 28), but his parable has nothing to do with the argument he is presumably trying to make—i.e., that the mono-only compact disk release of the first four Beatles records is a good thing.

Let's get the facts about the Beatles recording and release history straight: Every Beatles album, from their first, "Please Please Me," through their third from last, "Yellow Submarine," was issued in Great Britain simultaneously in stereo and mono.

In the U.S., Capitol's truncated, mix-and-match Beatles albums were also issued in both formats, although on this side of the Atlantic, mono was abandoned a little more than a year earlier, after the release of "Magical Mystery Tour," which had only a limited mono run.

Even in so well-chronicled an area of pop history, memories seem to be awfully short. But those, like Holmes, whose recollections are cloudy might find a glance at some early '60s British music publications (not to mention Beatles tour program books) enlightening, for these carry advertisements that chart the record of EMI's Beatles releases.

From the very earliest ads on, not only were both the stereo and mono catalog numbers given, but when jacket photos were used, it was the stereo jacket that was displayed. The stereo mixes were by no means the "afterthoughts" that Holmes (and lately EMI) claim they were, but creations contemporary with their mono counterparts.

The mono mixes are authentic, that much is true. But so are the stereos, and the argument about which mixes are "more authentic" is pure nonsense.

Granted, the stereo mixes of the first two albums are primitive: George Martin had only two-track equipment at his disposal and that didn't leave him much flexibility. One could even argue, as Martin now does, that he and the Beatles thought of those two albums primarily as mono recordings and that the stereo versions were made for what was then a comparatively

small slice of the market. But from "A Hard Day's Night" (or, to be thoroughly accurate, from "Money," the final track on the second album, "With The Beatles") forward, Martin and the group recorded on four-track equipment. Beginning with those albums, the stereo mixes were given the same care as the mono ones—*more* care, perhaps, because the concept of putting the vocals in the center and deploying the instruments around the sides was something new for Martin and the group.



'Even in so well-chronicled an area of pop history, memories seem awfully short'

Allan Kozinn writes frequently on music for *The New York Times*.

Unfortunately, the reason "A Hard Day's Night" and "Beatles For Sale" are out in mono on CD has nothing to do with EMI's love of authenticity, but rather with, in Martin's own word, "expediency."

By the time the company solicited Martin's opinion on its prospective CD transfers, the pressing plant deadline was fast approaching. In fact, Martin had been presented with stereo CD samples—not his own mixes, but newly revamped ones created by engineer Geoff Emerick. Martin objected, suggesting that the first two albums should be issued in mono only, and that the third and fourth should be remixed, since the original stereo masters were equalized for 1964 vinyl, not high-resolution CD.

EMI apparently liked Martin's plan in principle. But in practice, it was too late for these particular disks. Finding themselves hard against a deadline (after sitting on the material for four years without having adequately planned its Beatles CD release program), the company issued all four disks in mono and embarked on its "These are the original mixes" campaign—which,

shockingly, much of the press has accepted and repeated without challenge.

Where has everybody been? It wasn't that long ago. Yet, even as it was congratulating itself on the "authenticity" of its mono mixes, EMI had engaged Martin to prepare stereo versions of the next group of albums.

These won't be the original stereo mixes, though. Martin is remixing them from scratch from the four-track session tapes. His intention, he says, is to keep the stereo deploy-

ment just as it was, while, as he describes it "hardening up the sound and cutting down on some background noise."

proach for about half the tracks—an odd move after three albums boasting smooth, modern stereo mixes. "I was experimenting with stereo on 'Rubber Soul,'" is what Martin says of this lapse. He denies a common rumor that seems a more plausible explanation—namely that EMI, eager to rush the album onto the market for Christmas 1965, yanked the tapes from Martin before he finished work on them. Fake stereo is one thing, and yes, I agree with Holmes that it's akin to colorization. But that's not what we're talking about here. The original Beatles releases have always been available in real, technicolor stereo, or at worst, all too discrete two-track. These mixes may not always be ideal, but they are what they are—or, I should say, what they were, given the eventual demise of the LPs that carry the original mixes. On the other hand, the cynical, Orwellian revisionism EMI has fostered in the interest of covering the tracks of its poorly planned program is certainly the historical equivalent of colorization. I'm not saying that the mono mixes should be relegated to extinction: Many contain alternate vocal tracks, variant instrumental lines, and even (in later material) different kinds of electronic effects. But the stereo mixes, certainly, should not be rendered extinct after having been the "standard" mixes for so long. Given the skimpiness of these CDs (about half an hour each) and the understandable reluctance of EMI to be too generous with its new cash cow catalog by, for instance, issuing the albums as two-fer CDs, the company might at least have offered both mixes on each CD, leaving the decision about which has greater charms to the consumer. Some, like Holmes, clearly prefer the monos. But I suspect that given the choice, most listeners would opt for the stereo mixes they've come to know and love these last couple of decades. "Sometimes in our industry we get things right," Holmes says. That may be. But this wasn't one of those times.

What kind of authenticity will EMI claim this time? I can't help but wonder.

One of the tracks Holmes cites as an egregious example of Beatles stereo—"Nowhere Man" from the British "Rubber Soul"—will be among this next batch to be made available, and it will be interesting to see whether Martin does modify its stereo placement after all.

For although he decries the first two albums for their instruments-vocals mixes, it turns out that for "Rubber Soul," the group's sixth album, he reverted to this ap-

er, was clearly mixed and intended for stereo release. On LP, practically every song on those two albums offers a true stereo mix, with centered vocals and different instrumentation in each channel. With the exception of a couple of the more raucous rockers, the mono CDs lose much of the instrumental interplay and sense of space found on good vinyl pressings.

And, while certainly a minor point in the history of the world, the final refrain lopped off the end of "Mr. Moonlight" on the mono CD is hardly proof of a concern for "getting things right."

Whether stereo is twice as nice as mono is a matter of personal taste, but clearly much more care was taken in the preparation of the early mono mixes. For example, neither the final offbeat harmonica riff nor the vocal mistake in the third verse of the stereo "Please Please Me" appear on the mono version. On "If I Fell" ("A Hard Day's Night"), Paul's voice cracks during the second middle eight on the stereo version but this

was edited out of the mono mix. According to Capitol's Don Zimmermann (Billboard, March 7), the rest of the Beatles CDs will all be in stereo. So perhaps the unique mono albums from "Help!" through "Yellow Submarine" will remain obscure relics to be enjoyed only by those of us who still own that antiquated contraption, the turntable.

J. Page Parazzo
CBS/Sony Songs
Tokyo

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THE STEREO OPTION

While I enjoyed Rupert Holmes' clever Commentary (March 28), I have to take exception to the myth it and other articles perpetrate concerning the first four Beatles compact disks.

George Martin's argument for issuing the first two albums in mono is valid. He claims that the stereo recording was intended only to facilitate a superior mono mix.

The second pair of albums, howev-

THE MONO DIFFERENCE

In all the coverage given the Beatles compact disks, I'm surprised that no mention has been made of the fact that mono Beatles recordings are in many cases completely different mixes or edits from their stereo counterparts.

Whether stereo is twice as nice as mono is a matter of personal taste, but clearly much more care was taken in the preparation of the early mono mixes. For example, neither the final offbeat harmonica riff nor the vocal mistake in the third verse of the stereo "Please Please Me" appear on the mono version. On "If I Fell" ("A Hard Day's Night"), Paul's voice cracks during the second middle eight on the stereo version but this

Jim Washburn
Costa Mesa, Calif.

Competition, Specialization Increase On Cape Cod

BY DAVID WYKOFF

BOSTON Competition and programming specialization are on the rise for Cape Cod radio. Three FM stations have recently opened for business in the Massachusetts coast resort region, increasing the total to 10 outlets.

Though many people consider 10 stations too many for an area with a year-round population of less than 200,000, dramatic economic growth projections and a huge summer vacation business have led the managers of both new and established stations to be optimistic about long-run prosperity.

WXPC Hyannis, which started broadcasting on Jan. 9, sports a modified classic hits/album rock format weighted heavily toward requests, according to GM Al Makkay. WFAL Falmouth went on the air Feb. 12 and is programmed with a "more upbeat AC sound," says co-owner and sales manager Brenda Westgate. Both broadcast at 3,000 watts. The most recent entrant,

which debuted on March 25, is WFCC West Chatham. The 50,000-watt station's executive VP, John Miller, describes its format as "fine arts music," meaning both classical and jazz.

All three stations report heavy community involvement, in both news coverage and promotional thrust. They are all owned and operated by Cape radio veterans.

This recent round of expansion—the first openings for the Cape since the mid-'70s—marks a significant evolutionary step for the region's nearly 20-year-old radio market. "I think that everyone agrees that we're all going to have to refine our programming and deliver a better product," says David Wienfeld, GM at WKPE, the Cape's only top 40 outlet.

"In a sense, the scene wasn't competitive enough. Television impact is low, and the Cape has been and will continue to be Massachusetts' fastest-growing market," Wienfeld adds.

Census and market research fig-

ures back up Wienfeld's assertion. Many portions of the Cape are growing at a 15% yearly rate, and two studies project economic growth at more than 25% over the

'The Cape's population swells many times over during the summer vacation months'

next 10 years.

"Moreover, the Cape's population swells many times over during the summer vacation months," says WFAL's Westgate, noting that the region's seasonal business grows every year as well.

Both WXPC and WFCC are hoping to attract listeners who now tune to off-Cape stations for their music needs. "We really don't view anyone on the Cape as our head-to-

head competition per se," says WXPC's Makkay, "because there's a big hole for our kind of programming. People who want to hear classic rock'n'roll have to look to Boston or Providence stations."

WFCC's "fine arts" programming is designed as an alternative as well, though for a smaller niche in the market. "All but one of the Cape stations fight over the same group of listeners with their AC, rock, or oldies programming," says the station's Miller. "Before we entered the picture, the only real alternative was WQRC, a beautiful music station which led the market with a 21 rating share [in the fall Arbitrons]. And I think they got a lot of their listeners by default. Many Cape listeners looking for alternatives end up tuning into New York or Boston stations."

WFCC's classical music programming appeals directly to the Cape's white-collar professional and retirement communities, two areas of rapid expansion for the Cape. "Sixty-five percent of the Cape's population is over 45 years old, and they're not addressed by most of the programming," says Miller. "And, by all accounts, the number of older, year-round residents ought to continue to grow."

WFAL's "album AC" programming is positioned in relation to four other Cape AC outlets, says Clark Smidt, a broadcast adviser for the station. Westgate says WFAL's "brighter, more upbeat" sound dif-

ferentiates it from the area's AC leader, WCIB. That station, where Westgate and WFAL co-owner Linda Baines once worked, sports a lite format.

"We also very much gear our programming toward the upper Cape-Falmouth area, with lots of community news and involvement," Westgate says. "WCIB has a more regionalized format and tries to cover a wider, older range of listeners."

All three stations say they have met short-term sales and programming goals, though WXPC has experienced some broadcast difficulties, and all three look to the highly lucrative summer season for the test of their competition. Though only ranked as the country's 178th market, the Cape performs better than many top 100 markets in terms of radio revenues and retail performances, due to the huge influx of vacationers and summer residents. "We might be able to come as high as most major cities in the summer when the beaches and hotels are packed," notes Makkay.

Station start-ups are a costly and time-consuming endeavor on the Cape, where zoning restrictions, rising property values, and competing housing development add to the price and arrangement difficulties. New frequencies have been assigned to four other Cape locales (Truro, Harwich Port, Dennis, and South Yarmouth), although no one expects any new stations to begin operations in the next three years.

Changes Reflect Latest Arbitrons

Billboard Revises Hot 100 Radio Panel

NEW YORK Effective with this issue, Billboard has revised and expanded the Hot 100 radio panel. The panel is revised after each Arbitron ratings period, adjusting station weights to reflect changes in audience size and adding or deleting stations based on format changes. There are now 231 radio reporters.

Stations reporting to the Hot 100 chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron. The playlists of each platinum and gold station and of the six largest silver stations are printed weekly in Billboard (see Power Playlists, page 18).

The weighted categories are as follows:

- **PLATINUM:** stations with a weekly cume of more than 1 million.
- **GOLD:** stations with a weekly cume of 500,000-999,999.
- **SILVER:** stations with a weekly cume of 250,000-499,999.
- **BRONZE:** stations with a weekly cume of 100,000-249,999.
- **SECONDARY:** stations with a weekly cume of 50,000-99,999.

On the following list of Hot 100 reporters, new panelists are indicated with an asterisk.

PLATINUM

KHS-FM, Los Angeles, Calif.
WLS-AM, Chicago, Ill.
WHTZ-FM, New York, N.Y.
WPLJ-FM, New York, N.Y.

GOLD

WHYI-FM, Miami, Fla.
WCAU-FM, Philadelphia, Pa.
KMEL-FM, San Francisco, Calif.
WTIC-FM, Hartford, Conn.
WHYT-FM, Detroit, Mich.
WBBM-FM, Chicago, Ill.
WXKS-FM, Boston, Mass.
WRBQ-FM, Tampa, Fla.
WRQX-FM, Washington, D.C.
WMMS-FM, Cleveland, Ohio
WAVA-FM, Washington, D.C.
KRBE-FM, Houston, Texas
WYTZ-FM, Chicago, Ill.
WCZY-FM, Detroit, Mich.
WBZZ-FM, Pittsburgh, Pa.
KKBQ-FM, Houston, Texas
KEGL-FM, Dallas, Texas
WZGC-FM, Atlanta, Ga.

SILVER

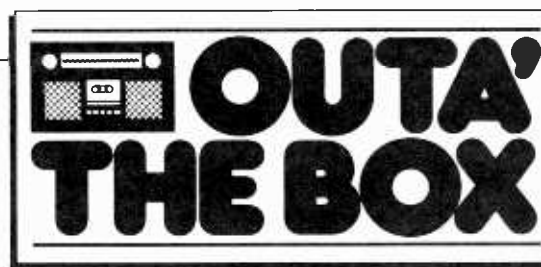
KBEQ-FM, Kansas City, Mo.

KKRZ-FM, Portland, Ore.
KSFM-FM, Sacramento, Calif.
WKTI-FM, Milwaukee, Wis.
WZOU-FM, Boston, Mass.
WHLY-FM, Orlando, Fla.
KTKS-FM, Dallas, Texas
KUBE-FM, Seattle, Wash.
WGFM-FM, Albany, N.Y.
WPRO-FM, Providence, R.I.
*WEGX-FM, Philadelphia, Pa.
KWSS-FM, San Jose, Calif.
KPLZ-FM, Seattle, Wash.
WBSB-FM, Baltimore, Md.
WAPE-FM, Jacksonville, Fla.
WPOW-FM, Miami, Fla.
WNCI-FM, Columbus, Ohio
WBJW-FM, Orlando, Fla.
WNVZ-FM, Norfolk, Va.
WBEN-FM, Buffalo, N.Y.
KITS-FM, San Francisco, Calif.
WIOG-FM, Saginaw, Mich.
*KWK-FM, St. Louis, Mo.
WDTX-FM, Detroit, Mich.
WBLI-FM, Long Island, N.Y.
WAPI-FM, Birmingham, Ala.
WKRQ-FM, Cincinnati, Ohio
WOKI-FM, Knoxville, Tenn.
WEZB-FM, New Orleans, La.
KSDO-FM, San Diego, Calif.
KHTR-FM, St. Louis, Mo.
WKDD-FM, Akron, Ohio
WKCI-FM, New Haven, Conn.
WBCY-FM, Charlotte, N.C.
WGTZ-FM, Dayton, Ohio
WQXI-FM, Atlanta, Ga.
WXGT-FM, Columbus, Ohio
WMC-FM, Memphis, Tenn.
KDWB-FM, Minneapolis, Minn.
WHOT-FM, Youngstown, Ohio
WGGZ-FM, Baton Rouge, La.
WYDD-FM, Pittsburgh, Pa.
WKXX-FM, Birmingham, Ala.
WKSI-FM, Greensboro, N.C.
WLQL-FM, Milwaukee, Wis.
WKSS-FM, Hartford, Conn.
KPKE-FM, Denver, Colo.
WBMW-FM, Washington, D.C.
WZPL-FM, Indianapolis, Ind.
KZZP-FM, Phoenix, Ariz.
WXLK-FM, Roanoke, Va.
KKYK-FM, Little Rock, Ark.
KRYX-FM, Denver, Colo.

BRONZE

KEZY-FM, Anaheim, Calif.
WFMF-FM, Baton Rouge, La.
KTFM-FM, San Antonio, Texas
WROQ-FM, Charlotte, N.C.
WQXA-FM, York, Pa.
KNOE-FM, Monroe, La.
WKZW-FM, Peoria, Ill.
WJXQ-FM, Lansing, Mich.
WPXY-FM, Rochester, N.Y.
WTYX-FM, Jackson, Miss.
WQEN-FM, Gadsden/Birmingham, Ala.

WINK-FM, Fort Myers, Fla.
WQUT-FM, Johnson City, Tenn.
KMGX-FM, Fresno, Calif.
WNTQ-FM, Syracuse, N.Y.
KFYR-AM, Bismarck, N.D.
WABB-FM, Mobile, Ala.
WKZL-FM, Winston-Salem, N.C.
KQKQ-FM, Omaha, Neb.
WDCG-FM, Durham, N.C.
KBFM-FM, McAllen, Texas
KIKX-FM, Colorado Springs, Colo.
WANS-FM, Anderson, S.C.
WQSM-FM, Fayetteville, N.C.
WHYH-FM, Montgomery, Ala.
KWTO-FM, Springfield, Mo.
WIXX-FM, Green Bay, Wis.
WLAN-FM, Lancaster, Pa.
*KROY-FM, Sacramento, Calif.
KCPX-FM, Salt Lake City, Utah
KNBQ-FM, Tacoma/Seattle, Wash.
KZOU-FM, Little Rock, Ark.
KGGI-FM, Riverside/San Bernardino, Calif.
WKSJ-FM, Asheville, N.C.
WMJQ-FM, Rochester, N.Y.
KITY-FM, San Antonio, Texas
KEYN-FM, Wichita, Kan.
WZOK-FM, Rockford, Ill.
WWWX-FM, Nashville, Tenn.
WQID-FM, Biloxi, Miss.
WNNK-FM, Harrisburg, Pa.
WVSR-FM, Charleston, W.Va.
WZZU-FM, Raleigh, N.C.
KHFI-FM, Austin, Texas
KFMY-FM, Provo/Salt Lake City, Utah
KRQQ-FM, Tucson, Ariz.
KIHK-FM, Davenport, Iowa
WBBQ-FM, Augusta, Ga.
WNOK-FM, Columbia, S.C.
KAMZ-FM, El Paso, Texas
WQZQ-FM, Columbus, Ga.
KHIT-FM, Seattle, Wash.
WKEE-FM, Huntington, W.Va.
*WHFM-FM, Springfield, Mass.
WSKZ-FM, Chattanooga, Tenn.
WXIL-FM, Parkersburg, W.Va.
KXXX-FM, Bakersfield, Calif.
*WPHD-FM, Buffalo, N.Y.
KHOP-FM, Modesto, Calif.
KEZB-FM, El Paso, Texas
KWOD-FM, Sacramento, Calif.
KCPW-FM, Kansas City, Mo.
KAYI-FM, Tulsa, Okla.
WDLX-FM, Washington, N.C.
WNDU-FM, South Bend, Ind.
WSTW-FM, Wilmington, Del.
WCKN-FM, Greenville, S.C.
KSAQ-FM, San Antonio, Texas
KIMN-AM, Denver, Colo.
WCCK-FM, Erie, Pa.
*WGH-FM, Norfolk, Va.
WGRD-FM, Grand Rapids, Mich.
KKFR-FM, Phoenix, Ariz.
WZAT-FM, Savannah, N.Y.
WRVQ-FM, Richmond, Va.



Programmers reveal why they have jumped on certain new releases.

BLACK/URBAN

WVEE Atlanta program director Ray Boyd reports that the Whispers' long-awaited release, "Rock Steady" (Solar/Capitol), is sure to be a favorite among listeners. "I feel it will be a real big record for the summer," he says. "It came at the right time of the year, and it's the right type of song." Columbia artist Rainy Davis' "Still Waiting," a remake of the Prince song, is also a very good one, says Boyd. "It was well-done. The lady has an excellent voice, and it's a complement to the version that Prince had done." Howard Hewitt's new "I Commit To Love" (Elektra) is further "proof of his commitment to the audience," says Boyd. "He's a young man off to a great start since his departure from Shalamar." The station's most-requested song is Prince's "Sign 'O' The Times" (Paisley Park/Warner Bros.).

ALBUM ROCK

U2 is dominating the playlist at WMJY Long Branch, N.J. According to operations manager Joy Crosslin, the station is on eight cuts from the group's new Island album, "The Joshua Tree." "It's huge with the listeners," she says. "The phones haven't stopped ringing." A close tie for the No. 1 spot is Fleetwood Mac's single, "Big Love" on Warner Bros., which is popular with all demos, she says. Also generating a lot of response is the Robert Cray Band's second single, "Right Next Door," on HighTone/Mercury. Two of Crosslin's favorites, however, are the Hoodoo Gurus' "Good Times" (Big Time/Elektra) and the Damned's "Alone Again Or" (MCA), the latter of which sounds like old Moody Blues, she says, and in fact is a remake of the Love hit of the late '60s.

LINDA MOLESKI

(Continued on page 15)

Hats Off

To Our
Academy of Country Music
Award Nominees

BMI

SONG OF THE YEAR

EVERYTHING THAT GLITTERS (IS NOT GOLD)

Dan Seals, Writer/Artist
Pink Pig Publishing, Publisher

GRANDPA

The Judds, Artists

LIVING IN THE PROMISELAND

D.L. Jones, Writer
Willie Nelson, Artist
Mighty Nice Music-Victrola Music-Skunk DeVille Music, Publishers

ON THE OTHER HAND

Paul Overstreet, Writer
Writers Group Music-Scarlet Moon Music, Publishers

WHOEVER'S IN NEW ENGLAND

Quentin Powers, Writer
Silverline Music, Publisher

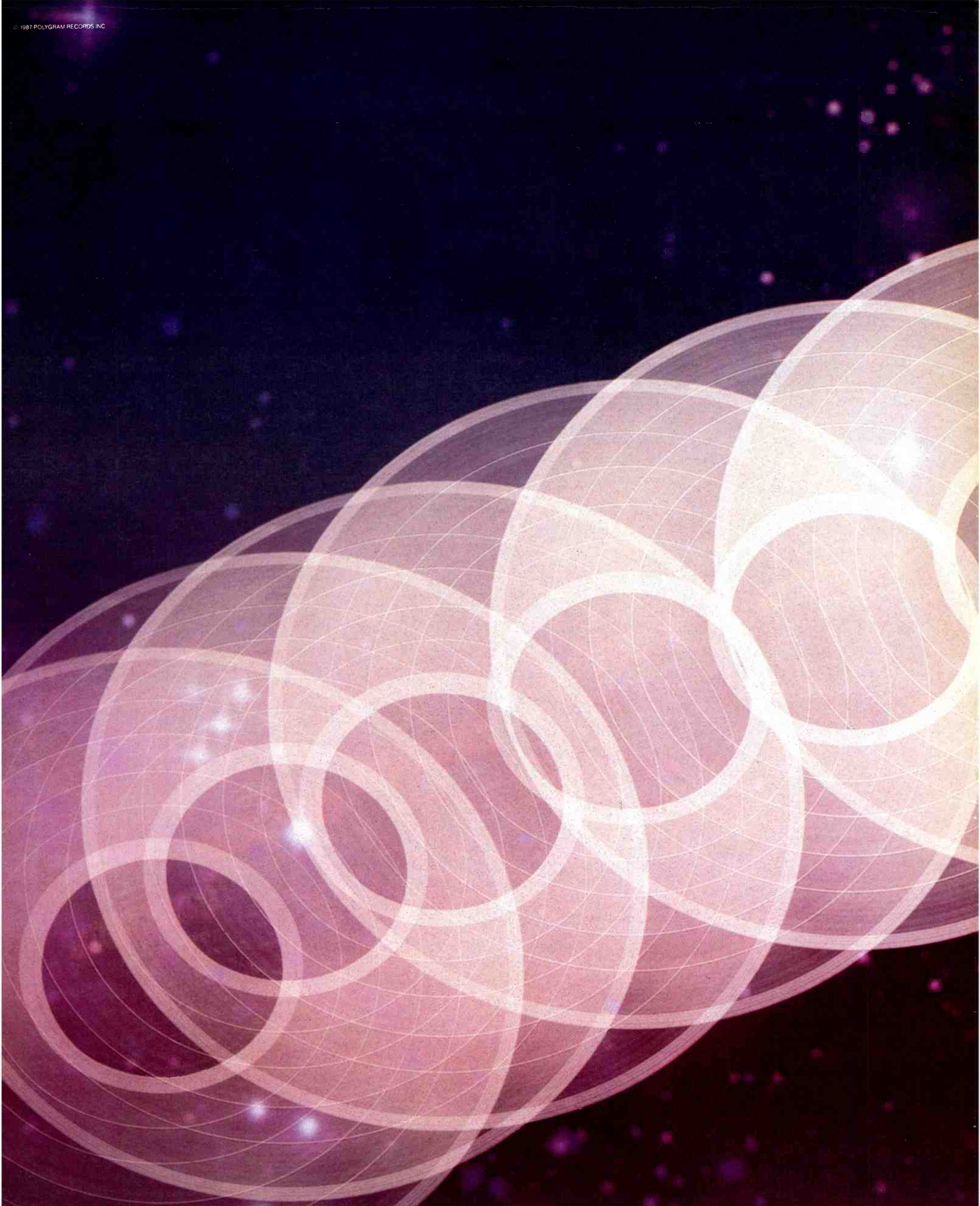
Alabama
Alabama Band
Chet Atkins
Jimmy Bowen
Al Bruno
Jack Daniels
Paul Davis
Holly Dunn
Buddy Emmons

Everly Brothers
Janie Frickie
Sonny Garrish
Larry Gatlin &
The Gatlin Brothers
Crystal Gayle
Emory Gordy, Jr.
John Hobbs
George Jones

Sonny Lemaire
J.D. Maness
Lou Martin
Jerry McKinney
Danny Michaels
Danny Michaels Band
Juice Newton
Mark O'Connor
Carl Perkins

Ricky Skaggs
Ricky Skaggs Band
The Statlers
Pam Tillis
Rick Wayne
Jerry Whitehurst
Hank Williams, Jr.
Norro Wilson
Dwight Yoakam







Mercury
BON JOVI
SLIPPERY WHEN WET
 422-830 264-1, M-1

33 1/3 RPM
 STEREO
 SIDE 1

1. LET IT ROCK — 5:26
 2. YOU GIVE LOVE A BAD NAME — 3:53
 3. LIVIN' ON A PRAYER — 4:12
 4. SOCIAL DISEASE — 4:17
 5. WANTED DEAD OR ALIVE — 5:07

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BON JOVI SLIPPERY WHEN WET

9 Million albums sold worldwide and still going strong.

Produced by Bruce Fairbairn
 Management: Doc McGhee for McGhee Entertainment Inc.





Dancin' With Mr. C. KDKS Benton, La., PD/MD C. Erwin "Mr. C." Daniels gets ready to dance the night away backstage before a recent concert by MCA artists. Ready For The World, Bobby Brown, and Club Nouveau supplied the evening's beat at the Hirsch Memorial Coliseum. From left are MCA's Juanita Stevens, Daniels, and MCA's Taryn Brown.



Thank You, Grandmother. WJET Erie, Pa., rounds up listeners to sign a 14-foot birthday card for Jon Bon Jovi. Bon Jovi's grandmother, Martha Sharkey, helped 300 listeners sign the giant card. The station collected \$1 for the Muscular Dystrophy Assn. for each birthday greeting on the card. From left are WJET PD Jim Cook, Sharkey, and WJET MD Terri Bohan.



Next Stop, Bourbon Street. WZFM Briarcliff Manor, N.Y., puts listener Charlene Davis in the mood to party as station president/GM John Zanzarella hands her two plane tickets to New Orleans and Mardi Gras. From left are WZFM morning air personality Kerin McCue, Davis, and Zanzarella.



Knight In The Morning. KSJO San Jose morning air personality Paul "The Lobster" Wells gets a chance to ask Sir Bob Geldof, at the station for an interview, what knighthood feels like. From left are Atlantic Records' Ken Reuther, KSJO PD/air personality Ken Anthony, Geldof, and Wells.



Call From The Coast. WSNI Philadelphia makes a party of packing, sending lucky listener Kathy Fowler to Los Angeles for a week. From left are an unidentified friend of Fowler's, WSNI promotion/music director Stephanie Barsamian, WSNI air personality Verna McKay, Fowler, and WSNI lifestyle reporter Ruth Weisberg.



KRQR Learns Its KBCs. KRQR San Francisco midday personality Steven Seaweed, standing, gets some well-grounded facts from former Jefferson Airplane members Jack Casady, left, and Paul Kantner. Now working with the KBC Band (which also includes fellow Airplane alumnus Marty Balin), the two stopped by the station to let Bay area listeners in on their upcoming tour plans.



Trip To Chicago. WBLM Portland, Maine, listener Bill Kearns and his wife, Nancy, get a trip to Chicago without leaving home, as WBLM takes them backstage to meet the band Chicago. From left are WBLM operations manager Jose Diaz; Nancy Kearns; Chicago's Robert Lamm; Bill Kearns; Chicago's Lee Loughnane, James Pankow, and Jason Scheff; two unidentified backstage guests, and Chicago's Danny Seraphine. Warner Bros.' George Skaubitis is kneeling in front.

Willis Broadcasting Is Out To Beef Up Roster Of Urban Contemporary Outlets

STEVE CRUMBLEY is appointed national PD for Willis Broadcasting, based at the group's urban contemporary outlet **WOWI** Norfolk, Va. Most recently the operations manager at urban station **WPLZ** Petersburg, Va., Crumbley will also oversee Willis' **WPDQ-FM** Jacksonville, Fla., where **Reg Henry** is the PD.

Willis has built a name for itself with several successful AM inspirational/gospel outlets. According to Crumbley, the group is now out to beef up its roster of urban contemporary outlets. "In the next two years, we intend to be one of the biggest black-owned groups," he says.

Also new in the general neighborhood is **WWMG** "Magic 96" Charlotte, N.C., the new baby of Voyager Communications of Raleigh. The new AC outlet is under the direction of 35-year veteran **Don Kidwell**, most recently at **WTRK** Philadelphia. The PD/morning man is former **WFOX** Atlanta morning man **Don Schaeffer**, while former **WRDU-FM** Raleigh staffer **Tom Gongaware** is in as assistant PD.



by **Kim Freeman**



ANITA BONITA becomes one of the relatively few original **WHTZ** "Z-100" New York people to move away. After four years with the hot top 40, Bonita is going across town to join **WNEW-AM-FM**, where she'll be producer of **Steve Allen's** morning show on the AM and will be involved with special projects on the FM. "My title at Z-100 was assistant producer, but it's easiest to say that I wore many different hats of all shapes, colors, etc." The move takes effect Monday (6), as does the official arrival of new Z-100 afternoon man "Magical" **Matt Allen**. "He'll be doing a high-profile show, with a lot of latitude," says Z-100 PD **Scott Shannon**, who has been after the former **KRBE** Houston talent for about two months.

WNEW-FM TO THE RESCUE: When the New York City rocker noticed a 9,000-seat difference between the number of tickets on sale to Genesis' May 30 show and the Meadowlands' capacity, staffers got concert promoter **John Scher** on the phone pronto. Turns out a sporting event at the complex will put a pinch on the concert parking. So, **WNEW** is selling the tickets for Scher's **Monarch Entertainment** and will offer lottery-winning listeners free bus transportation to and from the show.

WZOZ Oneonta, N.Y., is seeking a news director,

and the position is open to recent college graduates, says the AC outlet's **John Weston**... **Rhonda Kiefer**, **Nancy Alden**, and **Spaceman Scott** are the latest to leave **WNCX** Cleveland after the Metropolis outlet dropped the **John Gorman/Denny Sanders** hit approach for classic rock. **Gorman** says he's going stir crazy while waiting for the legal outcome of a contractual debate with Metropolis.

Parody Platter: **KZZP** Phoenix's **Mike Elliott** and **Kent Boss** adapted **Dead Or Alive's** "Brand New Lover" to become "Brand New Governor." That's a gag on Arizona's Gov. **Evan Mecham**, who—among other things—rescinded **Martin Luther King Jr.'s** birthday as a state holiday. Meanwhile, **Dr. Dave Kolin** just wrapped a spoof on the **Tammy & Jim Bakker** scandal with "The PTL Song" set to the tune of the theme from "The Beverly Hillbillies." Could this be his follow-up to his hit, "Vanna, Pick Me A Letter"?

DON DAVIS returns to D.C. as PD of CBS' lite rockin' **WLTT**. From 1981-85 **Davis** was VP/programming & operations at rocker **WWDG** and now arrives directly from the PD-ship at **WCKG** Chicago... **Grant Nielsen** is the new PD at easy-listening outlet **KSEA** Seattle. He comes in from the operations manager post at **KBIG** Los Angeles.

WE COMMEND all of you who've done your part toward AIDS prevention in various PSA efforts. We wonder now if any of you will throw sponsorship weight behind the AIDS walkathons being organized in New York, San Francisco, and Los Angeles in May, July, and September, respectively. The contact numbers for each group organizing the walks are: New York, 212-463-2260; Los Angeles, 213-876-8951; and San Francisco, 415-864-4376.

Bravo to **KKDA** "K-104" Dallas for making the "on-hold" portion of this job much more productive. The hold tape features snippets of recent promotions, plugs about being "more than more music," and explanations like "We've cut back on rap because you asked us to."

WRKS "Kiss" New York gives its morning show a new look by bringing afternoon talent **Carol Ford** in to join **Chuck Leonard** as co-host of the "Kiss Wake-Up Club."

NEW HOT 100 PANEL

(Continued from page 10)

***WARM-FM**, Atlanta, Ga.
WYHY-FM, Nashville, Tenn.
WRQC-FM, Cleveland, Ohio
KRGV-FM, McAllen, Texas
KNMQ-FM, Santa Fe/Albuquerque, N.M.
***WEAG-FM**, Indianapolis, Ind.
WZYP-FM, Huntsville, Ala.
KLUC-FM, Las Vegas, Nev.
KXYQ-FM, Salem/Portland, Ore.
WKQB-FM, Charleston, S.C.
KMAI-FM, Honolulu, Hawaii
WVIC-FM, Lansing, Mich.
WFLY-FM, Albany, N.Y.
WNKS-FM, Columbus, Ga.
WOMP-FM, Wheeling, W.Va.
KDON-FM, Salinas, Calif.
WKRZ-FM, Wilkes-Barre, Pa.
KZUZ-FM, Spokane, Wash.
WQQQ-FM, Allentown, Pa.
KQMQ-FM, Honolulu, Hawaii
KJYO-FM, Oklahoma City, Okla.
WLRS-FM, Louisville, Ky.
WZEE-FM, Madison, Wis.
WSPK-FM, Poughkeepsie, N.Y.
KYNO-FM, Fresno, Calif.
KBOS-FM, Fresno, Calif.
KKRD-FM, Wichita, Kan.
WRQN-FM, Toledo, Ohio

***KHYI-FM**, Dallas, Texas
WAAL-FM, Binghamton, N.Y.
WKLQ-FM, Grand Rapids, Mich.
KMJK-FM, Portland, Ore.
WKSE-FM, Buffalo, N.Y.
WDJX-FM, Louisville, Ky.
KATD-FM, San Jose, Calif.
WSSX-FM, Charleston, S.C.
WPST-FM, Trenton, N.J.

SECONDARY

WTLQ-FM, Scranton, Pa.
KYRK-FM, Las Vegas, Nev.
WKAU-FM, Appleton, Wis.
WDAY-FM, Fargo, N.D.
WXXX-FM, Burlington, Vt.
WJDQ-FM, Meridian, Miss.
WTHZ-FM, Tallahassee, Fla.
KZBZ-FM, Beaumont, Texas
***KFIV-FM**, Modesto, Calif.
KIYS-FM, Boise, Idaho
KHTZ-FM, Reno, Nev.
KOKZ-FM, Waterloo, Iowa
KWES-FM, Odessa, Texas
WKHI-FM, Ocean City, Md.
WMMC-FM, Columbia, S.C.
WGLF-FM, Tallahassee, Fla.
KQCR-FM, Cedar Rapids, Iowa
WPFM-FM, Panama City, Fla.

KCAQ-FM, Oxnard, Calif.
KTRS-FM, Casper, Wyo.
KITE-FM, Corpus Christi, Texas
WNYZ-FM, Utica, N.Y.
WVBS-FM, Wilmington, N.C.
KBIU-FM, Lake Charles, La.
WYKS-FM, Gainesville, Fla.
KIOK-FM, Tri-Cities, Wash.
WFBG-AM, Altoona, Pa.
WILK-AM, Wilkes-Barre, Pa.
KISR-FM, Fort Smith, Ark.
KHYT-AM, Tucson, Ariz.
WRCK-FM, Utica, N.Y.
WERZ-FM, Exeter, N.H.
WIGY-FM, Bath, Maine
WJET-AM, Erie, Pa.
WGAN-FM, Portland, Maine
KYYA-FM, Billings, Mont.
WNFI-FM, Daytona Beach, Fla.
KKRQ-FM, Iowa City, Iowa
WJLK-FM, Asbury Park, N.J.
KHTY-FM, Santa Barbara, Calif.
KFMW-FM, Waterloo, Iowa
KFRX-FM, Lincoln, Neb.
WKFR-FM, Kalamazoo, Mich.
WCIL-FM, Carbondale, Ill.

FOR WEEK ENDING APRIL 11, 1987

Billboard

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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	1	3	4	U2 ISLAND	WITH OR WITHOUT YOU
2	5	12	3	FLEETWOOD MAC WARNER BROS.	BIG LOVE
3	2	1	7	PETER WOLF EMI-AMERICA	COME AS YOU ARE
4	4	10	3	BRYAN ADAMS A&M	HEAT OF THE NIGHT
5	6	6	7	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
6	3	2	9	GREGG ALLMAN EPIC	I'M NO ANGEL
				*** POWER TRACK ***	
7	13	—	2	DAVID BOWIE EMI-AMERICA	DAY IN, DAY OUT
8	9	9	6	JON BUTCHER CAPITOL	GOODBYE SAVING GRACE
9	7	4	7	PATTY SMYTH COLUMBIA	NEVER ENOUGH
10	14	20	5	FROZEN GHOST ATLANTIC	SHOULD I SEE
11	12	18	5	BON JOVI MERCURY	NEVER SAY GOODBYE
12	8	5	10	STEVE WINWOOD ISLAND	THE FINER THINGS
13	10	7	11	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
14	20	26	4	NIGHT RANGER MCA	THE SECRET OF MY SUCCESS
15	16	17	8	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
16	18	21	7	LOU GRAMM ATLANTIC	READY OR NOT
17	21	25	6	ANDY TAYLOR MCA	I MIGHT LIE
18	22	30	4	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
19	11	8	10	SAMMY HAGAR COLUMBIA	WINNER TAKES IT ALL
20	28	40	3	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
21	25	35	4	GLASS TIGER MANHATTAN	I WILL BE THERE
22	24	32	5	DOKKEN ELEKTRA	DREAM WARRIORS
23	29	41	3	THE CULT SIRE	LOVE REMOVAL MACHINE
24	30	38	4	WHITESNAKE GEFHEN	STILL OF THE NIGHT
25	19	11	9	CROWDED HOUSE CAPITOL	DON'T DREAM IT'S OVER
26	32	48	3	BILLY IDOL CHRYSALIS	SWEET SIXTEEN
27	15	14	8	DEEP PURPLE MERCURY	CALL OF THE WILD
28	34	—	2	EUROPE EPIC	ROCK THE NIGHT
29	35	—	2	LOS LOBOS WARNER BROS.	SET ME FREE (ROSA LEE)
30	38	46	3	ROBERT CRAY MERCURY	I GUESS I SHOWED HER
31	31	31	16	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE
32	42	—	2	U2 ISLAND	BULLET THE BLUE SKY
				*** FLASHMAKER ***	
33	NEW ▶	1	1	BRYAN ADAMS A&M	ANOTHER DAY
34	40	—	2	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
35	17	15	8	PAUL SIMON WARNER BROS.	THE BOY IN THE BUBBLE
36	NEW ▶	1	1	ERIC CLAPTON WARNER BROS.	RUN
37	39	43	4	CINDERELLA MERCURY	SOMEBODY SAVE ME
38	NEW ▶	1	1	ROCK AND HYDE CAPITOL	DIRTY WATER
39	27	19	12	ERIC CLAPTON WARNER BROS.	MISS YOU
40	49	—	2	XTC GEFHEN	DEAR GOD
41	NEW ▶	1	1	LITTLE AMERICA GEFHEN	WALK ON FIRE
42	NEW ▶	1	1	U2 ISLAND	IN GOD'S COUNTRY
43	23	13	8	THE BARBUSTERS CBS ASSOCIATED	LIGHT OF DAY
44	26	16	11	REO SPEEDWAGON EPIC	THAT AIN'T LOVE
45	33	23	12	GEORGIA SATELLITES ELEKTRA	BATTLESHIP CHAINS
46	36	22	13	LOS LOBOS SLASH	SHAKIN' SHAKIN' SHAKES
47	NEW ▶	1	1	THE STRANGLERS EPIC	ALWAYS THE SUN
48	43	28	17	WORLD PARTY CHRYSALIS	SHIP OF FOOLS
49	41	27	12	ALAN PARSONS PROJECT ARISTA	STANDING ON HIGHER GROUND
50	37	24	9	SANTANA COLUMBIA	VERA CRUZ

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

Washington Roundup

BY BILL HOLLAND

THE NAB CONVENTION was on everybody's mind last week, but the trade group's lawyers were still hopping mad at the Office of Management & Budget (OMB). Why? An OMB form concerning minority ownership was originally supposed to be voluntary and easy to fill out. Now, however, the form is a mandatory four-page number that asks all sorts of detailed questions about special programming formats and so on. NAB says that not only did OMB not let anyone know about the changes, but OMB should have known that the FCC nixed many of the rules requiring stations to retain information about the questions asked. "Unduly burdensome," says the strongly worded NAB letter of complaint, "and without rele-

vance to any current or lawful regulatory purpose."

WANT TO KNOW how much it will now cost for a hearing on station changes or renewals, now that the FCC has instituted a "user fee" program? The commission has prepared a free filing guide for the public to assist it in figuring out how much it'll have to shell out, and you can get one by calling 202-632-FEES. Isn't that nifty? You can also pick up the guide either at FCC headquarters here or at any of the field offices nationwide.

MINIMUM PRESUNRISE power for daytime-only stations is being increased during most of April, says the FCC. The move will offset the adverse effect of the earlier start of daylight-saving time on local sun-

(Continued on next page)

FOR WEEK ENDING APRIL 11, 1987

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HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	2	7	JODY WATLEY	★★ NO. 1 ★★ LOOKING FOR A NEW LOVE 2 weeks at No. One
2	3	4	5	PRINCE	SIGN 'O' THE TIMES
3	2	1	7	CLUB NOUVEAU	LEAN ON ME
4	4	7	7	A. FRANKLIN/G. MICHAEL	I KNEW YOU WERE WAITING
5	14	21	3	MADONNA	LA ISLA BONITA
6	7	6	7	THE COVER GIRLS	SHOW ME
7	6	10	6	KOOL & THE GANG	STONE LOVE
8	13	13	5	HERB ALPERT	KEEP YOUR EYE ON ME
9	12	12	7	COMPANY B	FASCINATED
10	8	8	7	DONNA ALLEN	SERIOUS
11	9	5	7	EXPOSE	COME GO WITH ME
12	15	17	5	STARSHIP	NOTHING'S GONNA STOP US NOW
13	16	24	3	KIM WILDE	YOU KEEP ME HANGIN' ON
14	19	29	3	ATLANTIC STARR	ALWAYS
15	5	3	7	JANET JACKSON	LET'S WAIT AWHILE
16	11	9	6	GENESIS	TONIGHT, TONIGHT, TONIGHT
17	21	26	4	THE SYSTEM	DON'T DISTURB THIS GROOVE
18	17	15	5	STARPOINT	HE WANTS MY BODY
19	20	23	4	GREGORY ABBOTT	I GOT THE FEELIN' (IT'S OVER)
20	18	22	4	BEASTIE BOYS	BRASS MONKEY
21	10	11	7	SHEILA E.	HOLD ME
22	24	30	3	CYNDI LAUPER	WHAT'S GOING ON
23	NEW	1	1	LISA LISA & CULT JAM	HEAD TO TOE
24	26	—	2	NANCY MARTINEZ	MOVE OUT
25	25	27	5	SINITTA	FEELS LIKE THE FIRST TIME
26	28	—	2	L. VANDROSS/G. HINES	NOTHING BETTER THAN LOVE
27	NEW	1	1	THE BREAKFAST CLUB	RIGHT ON TRACK
28	NEW	1	1	KLYMAXX	I'D STILL SAY YES
29	NEW	1	1	SMOKEY ROBINSON	JUST TO SEE HER
30	23	18	6	GEORGIO	SEXAPPEAL

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Happy Together**, Turtles, WHITE WHALE
2. **Dedicated To The One I Love**, Mamas & the Papas, DUNHILL
3. **Somethin' Stupid**, Nancy & Frank Sinatra, REPRISE
4. **Bernadette**, Four Tops, MOTOWN
5. **This Is My Song**, Petula Clark, WARNER BROS.
6. **Penny Lane**, Beatles, CAPITOL
7. **Western Union**, Five Americans, ABNAK
8. **I Think We're Alone Now**, Tommy James & the Shondells, ROULETTE
9. **A Little Bit You, A Little Bit Me**, Monkees, COLGEMS
10. **There's A Kind Of A Hush**, Herman's Hermits, MGM

TOP ALBUMS—10 Years Ago

1. **Hotel California**, Eagles, ASYLUM
2. **Rumours**, Fleetwood Mac, WARNER BROS.
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. **This One's For You**, Barry Manilow, ARISTA
7. **Boston**, EPIC
8. **Love At The Greek**, Neil Diamond, COLUMBIA
9. **Unpredictable**, Natalie Cole, CAPITOL
10. **Fly Like An Eagle**, Steve Miller Band, CAPITOL

TOP ALBUMS—20 Years Ago

1. **More Of The Monkees**, COLGEMS
2. **Mamas And The Papas Deliver**, DUNHILL
3. **The Monkees**, COLGEMS
4. **Dr. Zhivago (Soundtrack)**, MGM
5. **My Cup Runneth Over**, Ed Ames, RCA VICTOR
6. **Between The Buttons**, Rolling Stones, LONDON
7. **S.R.O.**, Herb Alpert & the Tijuana Brass, A&M
8. **Supremes Sing Holland-Dozier-Holland**, MOTOWN
9. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
10. **Georgy Girl**, Seekers, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **It Couldn't Have Been Any Better**, Johnny Duncan, COLUMBIA
2. **She's Got You**, Loretta Lynn, MCA
3. **Paper Rosie**, Gene Watson, CAPITOL
4. **She's Pulling Me Back Again**, Mickey Gilley, PLAYBOY
5. **Lucille**, Kenny Rogers, UNITED ARTISTS
6. **(You Never Can Tell) C'est La Vie**, Emmylou Harris, WARNER BROS.
7. **Play Guitar Play**, Conway Twitty, MCA
8. **Slide Off Your Satin Sheets**, Johnny Paycheck, EPIC
9. **Mockingbird Hill**, Donna Fargo, WARNER BROS.
10. **Some Broken Hearts Never Mend**, Don Williams, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **At Midnight (My Love Will Lift You Up)**, Rufus featuring Chaka Khan, ABC
2. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
3. **Love Is Better In The A.M.**, Johnnie Taylor, COLUMBIA
4. **I Wanna Get Next To You**, Rose Royce, MCA
5. **I'm Your Boogie Man**, K.C. & the Sunshine Band, TK
6. **The Pride (Part 1)**, Isley Brothers, T-N-E-C-K/EPIC
7. **There Will Come A Day (I'm Gonna Happen To You)**, Smokey Robinson, TAMLA
8. **The Pinocchio Theory**, Bootsy's Rubber Band, WARNER BROS.
9. **Ain't Gonna Bump No More (With No Big Fat Woman)**, Joe Tex, EPIC
10. **You're Throwing A Good Love Away**, Spinners, ATLANTIC

FOR WEEK ENDING APRIL 11, 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	ARTIST
1	2	3	9	★★ NO. 1 ★★ NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	1 week at No. One ◆ STARSHIP
2	1	1	12	MANDOLIN RAIN RCA 5087	◆ BRUCE HORNSBY & THE RANGE
3	4	6	6	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
4	6	12	6	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
5	5	5	8	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
6	3	2	11	LET'S WAIT AWHILE A&M 2906	◆ JANET JACKSON
7	7	4	16	YOU GOT IT ALL MCA 52968	◆ THE JETS
8	8	13	7	TONIGHT, TONIGHT, TONIGHT ATLANTIC 7-89290	◆ GENESIS
9	13	17	5	JUST TO SEE HER MOTOWN 6226	◆ SMOKEY ROBINSON
10	15	26	4	BABY GRAND COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
11	11	16	8	STONE LOVE MERCURY 888 292-7/POLYGRAM	◆ KOOL & THE GANG
12	19	33	3	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
13	9	9	10	ONLY LOVE REMAINS CAPITOL 5672	PAUL MCCARTNEY
14	10	8	22	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
15	12	10	18	BALLERINA GIRL MOTOWN 1873	◆ LIONEL RICHIE
16	14	7	20	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
17	25	28	4	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
18	35	—	2	SE LA MOTOWN 1883	◆ LIONEL RICHIE
19	20	22	5	WHAT DO WE MEAN TO EACH OTHER A&M 2917	SERGIO MENDES
20	16	11	10	SOMEONE LIKE YOU RCA 5105	◆ DARYL HALL
21	24	25	6	AS WE LAY ELEKTRA 7-69518	SHIRLEY MURDOCK
22	31	—	2	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	◆ MADONNA
23	17	14	16	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	◆ JOURNEY
24	30	—	13	THE LADY IN RED A&M 2848	CHRIS DE BURGH
25	23	23	7	LISTEN TO THE BEAT OF A HEART COLUMBIA 38-06641	◆ THE BURNS SISTERS BAND
26	22	19	11	JACOB'S LADDER CHRYSALIS 43097	◆ HUEY LEWIS & THE NEWS
27	NEW	1	1	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
28	28	29	4	I GOT THE FEELIN' (IT'S OVER) COLUMBIA 38-06632	◆ GREGORY ABBOTT
29	21	20	11	TWENTY YEARS AGO RCA 5078	◆ KENNY ROGERS
30	18	15	13	STOP TO LOVE EPIC 34-06523/E.P.A.	◆ LUTHER VANDROSS
31	33	40	3	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
32	32	—	2	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	GLENN MEDEIROS
33	29	24	18	AT THIS MOMENT RHINO 74403	◆ BILLY VERA & THE BEATERS
34	27	21	17	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
35	37	—	2	STARLIGHT EXPRESS MCA 53041	EL DEBARGE
36	26	18	13	WITHOUT YOUR LOVE COLUMBIA 38-06570	◆ TOTO
37	38	—	2	SONGBIRD ARISTA 1-9573	◆ KENNY G.
38	NEW	1	1	WALKING DOWN YOUR STREET COLUMBIA 38-06674	◆ BANGLES
39	39	—	2	LEAN ON ME WARNER BROS. 7-28430	◆ CLUB NOUVEAU
40	NEW	1	1	WHAT'S GOING ON PORTRAIT 37-06970/E.P.A.	◆ CYNDI LAUPER

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.

Featured Programming



The REO/Rockline Express. It's a free wagon ride to the coast for KSHE St. Louis listeners Pamela Mild and Marcy Lynn Brown as they attend a Rockline taping with guest act REO Speedwagon. The Global Satellite Network's production is distributed by the ABC Radio Network. Standing are, from left, winners Mild and Brown. Seated are REO Speedwagon's Bruce Hall, Alan Gratzler, Kevin Cronin, Gary Richrath, and Neal Doughty.

NINA BLACKWOOD has signed on with **United Stations Programming Network** to host a new one-hour weekly rock music news program. Blackwood, who had a high profile as an MTV VJ, is currently the music correspondent for television's "Solid Gold" and "Entertainment Tonight." The new show is scheduled to bow the weekend of June 6-7 as "**Entertainment Express Starring Nina Blackwood.**" The show will follow an "Entertainment Tonight"-style format; it is open-targeted at a variety of stations and includes rock news, artist interviews, and chart-topping tracks.

ABC RADIO NETWORK is just about ready to begin distribution of the audio accompaniment to **USA Today** news items from **USA Today Radio**. Last-minute changes and fine tuning have held off the debut; the audio portion of the service was scheduled to bow March 16.

The exclusive agreement between ABC and the **Gannett New Media Services** will eventually have ABC marketing and distributing the audio feed and a data service to affiliates via satellite. The national newspaper is already widely quoted and relied on by news directors at many contemporary music stations.

Gannett New Media Services will produce the audio items, which include taped question-and-answer segments by USA Today reporters on stories they have been covering and voiced reports by Gannett New Media Services' broadcasters. The news items will be culled from all Gannett news services.

The data-delivery portion of the service is scheduled to begin in late summer. The service will use a digital high-speed satellite system. If the project stays on schedule, ABC will be the first major radio network to use such a sophisticated system.

BOTH Radio International of

New York and ABC Radio Network have specials ready saluting the 20th anniversary of the Doors' first LP release. Radio International's "**A 20th Anniversary Salute To The Doors**" has an April 10-26 license period scheduled. The ABC special will air during the Memorial Day weekend; we'll have more on the show next week.

ABC Radio Network's show is a two-hour offering with **WXRK** New York's **Marc Coppola** as host. The program is produced by **Jon Sargent Productions**, who did "**Three Hours For Magic—The Jim Morrison Special**" in 1982. That show included previously unreleased Morrison material and garnered **Billboard's** radio award for special programming. This special will concentrate on the band itself. The show is offered on a market-exclusive barter basis, with 12 minutes

available for local spots. The show is programmed with a 75%-25% music/talk ratio and will feature many interviews with people who were close to the band.

"**AMERICAN DANCE TRAX**" is off and running as **Westwood One's** dance countdown series. The three-hour weekly debuted the week of March 23. The show's development coincides with the growing popularity of the new crossover radio format, which blends music from the dance scene with top 40 urban radio sounds. Appropriately, the show is hosted by **KPWR** Los Angeles PD **Jeff Wyatt** and is produced in New York by **WQHT** New York PD **Joel Salkowitz**, two leading practitioners of the crossover approach.

"American Dance Trax" features the week's top 30 dance tracks, music news, and artist interviews. The pieces are nestled in marathon music sweeps, and the program only takes three commercial breaks each hour. Determination of the week's top 30 tracks is done by a computer, which has been fed a variety of source material.

MCA RADIO NETWORK of Los Angeles will give listeners a rare look at the previously media-shy **Tom Scholz** and **Brad Delp** of **Bos-**

WASHINGTON ROUNDUP

(Continued from preceding page)

rise time. Stations can start up at 6 a.m. local time with a minimum power of 10 watts from April 5-30. Power as high as 500 watts is being authorized for stations that won't interfere with the nighttime primary service of Class I clear channel outlets.

JIM MCKINNEY, chief of the FCC's mass media bureau, has been selected by the commission to receive the Distinguished Service Award, a gold medal awarded each year to a terrific employee. McKinney was cited for his "extraordinary dedication, judgment, vision, and accomplishments" throughout his 24-year career. Most recently, McKinney led the effort to give AM radio a boost.

ton in a 90-minute special set to air the week of April 20. MCA is billing the program as the first national radio interview with Boston; MCA Radio VP **Lance Robbins** says this is the only radio interview special the band has ever done. Robbins adds that the network has 200 album rock and top 40 clearances for the show. The special is hosted by **WNEW-FM** New York's **Dan Neer**, and all music for the show will be on CD.

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.

- April 6-12, Chicago, Pop Concert Series, Westwood One, 90 minutes.
- April 6-12, Bob Seger, Classic Cuts, MJI Broadcasting, one hour.
- April 6-12, Billy Idol, Off The Record With Mary Turner, Westwood One, one hour.
- April 6-12, REO Speedwagon, Line One, Westwood One, one hour.
- April 6-12, Hank Williams Jr., Live From Gilley's, Mutual Broadcasting System, one hour.
- April 6-12, Janet Jackson, Special Edition, Westwood One, one hour.
- April 10, George Martin, Ticket To Ride, DIR Broadcasting, one hour.
- April 10-12, Whitesnake, Metalshop, MJI Broadcasting, one hour.
- April 10-12, Waylon Jennings/Steve Earle, Mu-

- sic Of America, ABC Radio Network, 90 minutes.
- April 10-12, Concrete Blonde/'til tuesday, Rock Of The World, MCA Radio Network, one hour.
- April 10-12, Eddie Rabbit, Country Today, MJI Broadcasting, one hour.
- April 10-12, Jackson Browne, Superstars Rock Concert Series, Westwood One, 90 minutes.
- April 11-12, Rock's Best, 1980, Rock Connections, CBS RadioRadio, one hour.
- April 11-12, New Faces Of Country Music, T.G. Sheppard Country Close-Up Special, ProMedia, one hour.
- April 11-12, Paquito D'Rivera, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
- April 11-12, Lou Gramm, Hot Rocks, United Stations, 90 minutes.
- April 11-12, Rascals/Neil Young, Reelin' In The Years, Global Satellite/ABC Radio Networks, three hours.
- April 11-12, Richard Souther, Portraits In Sound, Tom Reinstein Prod., one hour.
- April 11-12, Starpoint/Larry Blackmon/Ray, Goodman & Brown, Radioscope, Lee Bailey Prod., one hour.
- April 11-12, Stacey Q, On The Radio, NSBA Radio Network, one hour.
- April 12, Curiosity Killed The Cat, Rock Over London, Radio International, one hour.
- April 12, Elton John, Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- April 12, Tom Petty/Bon Jovi, Powercuts, Global Satellite/ABC Radio Networks, two hours.
- April 13-19, Elton John, BBC Concert Classic/In Concert, Westwood One, 90 minutes.
- April 13-19, Yes, Classic Cuts, MJI Broadcasting, one hour.
- April 13-19, Lou Gramm, Off The Record With Mary Turner, Westwood One, one hour.
- April 13-19, Freddie Fender, Live From Gilley's, Westwood One, one hour.
- April 13-19, LeVert/Jets, Special Edition, Westwood One, one hour.

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

PLATINUM WJPL-FM RADIO 95.1 New York P.D.: Larry Berger

GOLD WJAZ-FM 108.5 Boston P.D.: Sunny Joe White

98! WCAU-FM Philadelphia P.D.: Scott Walker

Z-93 Atlanta P.D.: Bob Case

75.5 WCVZ-FM/AM 1500 Detroit P.D.: Brian Patrick

WHTZ-FM 740 New York P.D.: Scott Shannon

96TIC-FM Hartford P.D.: Lynn Abell

Power Hits B94 Pittsburgh P.D.: Jim Richards

Q103 Tampa P.D.: Mason Dixon

Wmms 100.7 FM Cleveland P.D.: Brian Phillips

WBBM-FM 89.6 Chicago P.D.: Buddy Scott

WLS AM 89 Chicago P.D.: John Gehron

WLAJ-TV 27 Washington P.D.: Mark St. John

WVAZ-TV 27 Washington P.D.: Mark St. John

MIAMI P.D.: Rick Stacy

POWER 96 Houston P.D.: Paul Christy

POWER 104 KRBE-FM Chicago P.D.: Buddy Scott

KHIS FM 102.7 AM 150 Los Angeles P.D.: Steve Rivers

Washington P.D.: Chuck Morgan

Washington P.D.: Mark St. John

MIAMI P.D.: Rick Stacy

POWER 96 Houston P.D.: Paul Christy

POWER 104 KRBE-FM Chicago P.D.: Buddy Scott

Nice And Simple Does It For WCCC PD Harve Alan

BY DAVID WYKOFF

"THERE'S REALLY NO such thing as a truly new approach in promotions and programming. There are concepts that are the bread and butter of the industry, and it's our job as programmers to work creatively and adapt these concepts to our own particular circumstances and give them a fresh appeal," says Harve Alan,



23-year-old program director of Connecticut's album rock leader, WCCC Hartford.

Alan, who has orchestrated WCCC's dramatic resurgence during the past two Birch ratings periods, focuses on what he terms "execution" in programming. Says Alan, "The key thing I've brought here is execution in an overall sense. Making sure that everything gets done just the way we want. In promotions, it means making sure that the internal matters in each and every promotion are totally covered, whether it's getting tickets for a movie studio tour for a trip to Hollywood or arranging the daily cross-promotion schedule for an Aspen ski-trip giveaway.

"In programming, it has to do with working out the entire organization of what we do here: giving the station a sense of uniformity, consistency, and community involvement but at the same time

working with a wide variety of personalities and promotions. And, of course, with a constantly evolving mix of music.

"I guess that in a general sense it's a very simple approach. You decide what you want to do, how you're going to do it, and follow through from step to step to make sure it works."

Alan came to WCCC two years ago after spending the first half of the '80s DJing at Long Island stations WBAB and WGBB. In addition to appearing on air at WCCC, he served as both research and promotions director before taking over the programming reins in March, 1986. Alan finds his research and promotions experience especially useful in his programming work.

"One major thing that I learned—and is now a basic tenet of everything that we do—is to keep it simple. You don't need complex promotions. People don't have time to do a lot of things to participate in a promotion. Listeners and stations benefit from simple yet exciting concepts. The more simple it is, the more people remember and the more street talk is created. And that's what you want in radio: street talk."

AS HE STARTED programming the station, Alan tried to forge a greater degree of community involvement for WCCC, no easy matter for a station whose target area extends as far north as Springfield, Mass., and south to New Haven.

"One of the first things that I did



Harve Alan. Program director of album rocker WCCC Hartford and Billboard's PD of the week.

was to change the hourly ID to mention specific area towns. It gives listeners the idea, quite correctly, that we're interested in them, not just the people in Hartford.

"We've added a van, the WCCC Rock Cruiser, to get some more of the out-in-the-streets feel. We gear many of our promotions to benefit community charity organizations and try to use local celebrities. All these add to our listeners' sense that we're out in the community, in the suburbs where they live.

"We also added full-service features, such as live morning and afternoon traffic reports and meteo-

rologist reports. They go along with our personality-oriented programming and our community involvement. There's no reason for listeners to punch in anywhere else to find out what they want.

"These aren't novel concepts by any measure, but we've worked hard to tailor them to the specific needs of our market. And they've worked."

AS IN MOST other parts of the country, the bugaboo of the classic hits format looms large over the Hartford/New Haven/Springfield region. "I did have to make a major adjustment in our music to change the ratio of eras. Things were skewed too far toward the classic rock era at WCCC. We started programming more contemporary music. We kept the heritage of the classics but moved back toward what's happening now and what's going to happen.

"Which isn't to say that I don't think that a classic rock can do well consistently, because I do. But the market conditions have to be just right; the programming has to be just right."

Alan believes that "not everyone over 25 wants just oldies," and a recent Birch ratings jump of 6.9 to 10.0 and a top rating in the key 18-34 demo prove him right.

"But with the market the way it is today, it's very important to stay on top of market research," he says. "The radio market changes more quickly now than at any time I can remember, and it looks like shifts

may happen even more quickly in the future. And I think that the industry is following this. Radio is much more research-oriented nowadays, and I think that's the way it has to be truly responsive."

In line with this, Alan says he follows a philosophy of "program from the gut, confirm results from research."

ALAN SAYS WCCC's leadership among area album rockers stems from its management's efforts to stay ahead of the pack and to avoid

'Street Talk: That's what you want'

the labels that often limit a station's ability to compete.

"We aim to be the radio station for 18- to 49-year-olds who enjoy rock music in this area. That's how we program the music, and we don't let labels stand in the way of doing that. For instance, we were playing Michael McDonald's 'Sweet Freedom' when all the other rock stations around here wouldn't touch it. They'd tell us, 'You can't do that. People don't think McDonald is rock anymore.' Well, that song turned out to be a top five request for us. The same way with the Bangles. If they're something the audience will want to listen to, then we should go with them. But a lot of my competitors don't recognize that. You've got to be ready to move with the market."

A — The System, Don't Disturb This Goove
EX EX Herb Alpert & Janet Jackson, Diamonds
EX EX Thompson Twins, Get That Love
EX EX World Party, Ship Of Fools (Save Me F
EX EX Bryan Adams, Heat Of The Night
EX EX The Barbusters (Joan Jet),
EX EX David Bowie, Day-In Day-Out
EX EX Level 42, Lessons In Love
EX EX Night Ranger, The Secret Of My Success
EX EX Peter Gabriel/Kate Bush, Don't Give U



Houston P.D.: John Lander

1	Starship, Nothing's Gonna Stop Us Now
2	Genesis, Tonight, Tonight, Tonight
3	Aretha Franklin & George Michael, I K
4	Europe, The Final Countdown
5	Expose, Come Go With Me
6	Prince, Sign 'O' The Times
7	Crowded House, Don't Dream It's Over
8	Lou Gramm, Midnight Blue
9	Wang Chung, Let's Go!
10	Cyndi Lauper, What's Going On
11	Bangles, Walking Down Your Street
12	U2, With Or Without You
13	Beastie Boys, (You Gotta) Fight For Y
14	Janet Jackson, Let's Wait Awhile
15	Bruce Hornsby & The Range, Mandolin R
16	Peter Gabriel, Big Time
17	Survivor, How Much Love
18	Hipsway, The Honeythief
19	Cutting Crew, (I Just) Died In Your A
20	Bryan Adams, Heat Of The Night
21	Paul Lekakis, Boom Boom (Let's Go Bac
22	Poison, Talk Dirty To Me
23	Psychedelic Furs, Heartbreak Beat
24	Donna Allen, Serious
25	Huey Lewis & The News, Jacob's Ladder
26	Madonna, La Isla Bonita
27	Shirley Murdoch, As We Lay
28	The Blow Monkeys, It Doesn't Have To
29	Fleetwood Mac, Big Love
30	EX Donna Allen, Serious
31	EX Dokken, Dream Warriors
32	EX Bon Jovi, Wanted Dead Or Alive
33	EX The Barbusters (Joan Jet),
34	EX Company B, Fascinated,
35	EX David Bowie, Day-In Day-Out
36	EX The Robert Cray Band, Smoking Gun
37	EX EX Thompson Twins, Get That Love
38	EX EX Glass Tiger, I Will Be There

Dallas P.D.: John Roberts

1	Boston, Can'tcha Say (You Believe In
2	Cutting Crew, (I Just) Died In Your A
3	Crowded House, Don't Dream It's Over
4	Lou Gramm, Midnight Blue
5	Poison, Talk Dirty To Me
6	Bruce Hornsby & The Range, Mandolin R
7	Bon Jovi, Never Say Goodbye
8	Steve Winwood, The Finer Things
9	Genesis, In Too Deep
10	Sammy Hagar, Winner Takes It All

11 Kenny Loggins, Meet Me Half Way
12 Starship, Nothing's Gonna Stop Us Now
13 Book Of Love, I Touch Roses
14 Europe, The Final Countdown
15 Wang Chung, Let's Go!
16 Journey, I'll Be Alright Without You
17 U2, With Or Without You
18 Eddie Money, I Wanna Go Back
19 Huey Lewis & The News, I Know What I
20 The Barbusters (Joan Jet),
21 Glass Tiger, I Will Be There
22 Chicago, Will You Still Love Me?
23 Bryan Adams, Heat Of The Night
24 Glass Tiger, Someday
25 Patty Smyth, Never Enough
26 Huey Lewis & The News, Jacob's Ladder
27 34 Bangles, Walking Down Your Street
28 Peter Wolf, Come As You Are
29 Chicago, If She Would Have Been Faith
30 Dead Or Alive, Brand New Lover
31 35 The Robert Cray Band, Smoking Gun
32 Benjamin Orr, Slay The Night
33 39 Thompson Twins, Get That Love
34 Boston, We're Ready
35 36 Fleetwood Mac, Big Love
36 Ratt, Dance
37 Benjamin Orr, Too Hot To Stop
38 David Bowie, Day-In Day-Out
A Peter Gabriel/Kate Bush, Don't Give U
A Psychedelic Furs, Heartbreak Beat
A Aretha Franklin & George Michael, I K



San Francisco P.D.: Lee Michaels

1	Jody Watley, Looking For A New Love
2	The Cover Girls, Show Me
3	Crowded House, Don't Dream It's Over
4	Donna Allen, Serious
5	Company B, Fascinated
6	Cutting Crew, (I Just) Died In Your A
7	Aretha Franklin & George Michael, I K
8	Steve Winwood, The Finer Things
9	Wang Chung, Let's Go!
10	Kool & The Gang, Stone Love
11	Bon Jovi, Wanted Dead Or Alive
12	Psychedelic Furs, Heartbreak Beat
13	Chris De Burgh, The Lady In Red
14	Bangles, Walking Down Your Street
15	Anita Baker, Same Ole Love (365 Days
16	Prince, Sign 'O' The Times
17	Glenn Medeiros, Nothing's Gonna Chang
18	Genesis, Tonight, Tonight, Tonight
19	Madonna, La Isla Bonita
20	U2, With Or Without You
21	Starpoint, He Wants My Body
22	Paul Simon, You Can Call Me Al
23	Freddie Jackson, You Have Ever Loved
24	The Breakfast Club, Right On Track
25	31 The System, Don't Disturb This Goove
26	33 Simply Red, The Right Thing
27	10 Club Nouveau, Lean On Me
28	Cyndi Lauper, What's Going On
29	Smokie Robinson, Just To See Her
30	Kim Wilde, You Keep Me Hangin' On
31	EX Kenny G, Songbird
32	EX Shirley Murdock, As We Lay
33	EX Atlantic Starr, Always
34	EX Level 42, Lessons In Love
35	EX Luther Vandross, with Gregory Hines, T
36	EX Herb Alpert & Janet Jackson, Diamonds
37	EX Thompson Twins, Get That Love
38	A — Lisa Lisa, Head To Toe

A — David Bowie, Day-In Day-Out
EX 34 Robbie Nevil, Dominoes
EX EX Huey Lewis & The News, I Know What I



Boston P.D.: Harry Nelson

1	Crowded House, Don't Dream It's Over
2	Aretha Franklin & George Michael, I K
3	Steve Winwood, The Finer Things
4	Wang Chung, Let's Go!
5	9 Prince, Sign 'O' The Times
6	Hipsway, The Honeythief
7	Starship, Nothing's Gonna Stop Us Now
8	10 Peter Wolf, Come As You Are
9	12 Lou Gramm, Midnight Blue
10	13 Tina Turner, What You Get Is What You
11	2 Club Nouveau, Lean On Me
12	4 Genesis, Tonight, Tonight, Tonight
13	17 Cutting Crew, (I Just) Died In Your A
14	18 Bangles, Walking Down Your Street
15	19 Expose, Come Go With Me
16	21 Europe, The Final Countdown
17	23 Cyndi Lauper, What's Going On
18	20 Boston, Can'tcha Say (You Believe In
19	21 Kool & The Gang, Stone Love
20	22 Robbie Nevil, Dominoes
21	24 Simply Red, The Right Thing
22	27 The Breakfast Club, Right On Track
23	28 Madonna, La Isla Bonita
24	25 Sammy Hagar, Winner Takes It All
25	26 The Barbusters (Joan Jet),
26	EX U2, With Or Without You
27	EX 29 Glass Tiger, I Will Be There
28	31 Bon Jovi, Wanted Dead Or Alive
29	32 Fleetwood Mac, Big Love
30	33 Fahrenheit, Fool In Love
31	34 Jody Watley, Looking For A New Love
32	35 Steve Winwood, The Finer Things
33	EX Paul Simon, You Can Call Me Al
34	EX World Party, Ship Of Fools (Save Me F
35	EX Chris De Burgh, The Lady In Red
36	EX David Bowie, Day-In Day-Out
37	EX Huey Lewis & The News, I Know What I
38	EX Peter Gabriel/Kate Bush, Don't Give U
39	EX Patty Smyth, Never Enough
40	EX Chicago, If She Would Have Been Faith
41	EX Survivor, How Much Love
42	EX Poison, Talk Dirty To Me
43	EX Georgia Satellites, Battleship Chains
44	EX EX Psychedelic Furs, Heartbreak Beat
45	EX Ratt, Dance

Atlanta P.D.: Fleetwood Gruber

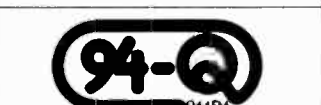
1	Genesis, Tonight, Tonight, Tonight
2	Starship, Nothing's Gonna Stop Us Now
3	The Robert Cray Band, Smoking Gun
4	Steve Winwood, The Finer Things
5	9 Aretha Franklin & George Michael, I K
6	7 Lou Gramm, Midnight Blue
7	11 Prince, Sign 'O' The Times
8	10 Wang Chung, Let's Go!
9	8 Crowded House, Don't Dream It's Over
10	L.Ronstadt/J.Ingram, Somewhere Out Th
11	6 Bruce Hornsby & The Range, Mandolin R
12	17 U2, With Or Without You
13	14 Cutting Crew, (I Just) Died In Your A
14	15 Boston, Can'tcha Say (You Believe In
15	16 Hipsway, The Honeythief
16	13 Peter Gabriel, Big Time
17	22 Chris De Burgh, The Lady In Red
18	12 Huey Lewis & The News, Jacob's Ladder
19	21 Fleetwood Mac, Big Love
20	18 Bruce Willis, Respect Yourself
21	EX Simply Red, The Right Thing
22	23 Billy Joel featuring Ray Charles, Bab
23	24 World Party, Ship Of Fools (Save Me F
24	19 Georgia Satellites, Keep Your Hands T
25	29 Robbie Nevil, Dominoes
26	EX The Breakfast Club, Right On Track
27	EX Huey Lewis & The News, I Know What I
28	EX Lionel Richie, Se La
29	EX Tina Turner, What You Get Is What You
30	EX Chicago, If She Would Have Been Faith
31	A — The Gregg Allman Band, I'm No Angel
32	A — Bon Jovi, You Give Love A Bad Name
33	A — Kenny G, Songbird
34	EX Kenny Loggins, Meet Me Half Way
35	EX EX Cyndi Lauper, What's Going On
36	EX EX Smokie Robinson, Just To See Her
37	EX EX Peter Gabriel/Kate Bush, Don't Give U
38	EX EX Kim Wilde, You Keep Me Hangin' On
39	EX EX Gregory Abbott, I Got The Feelin' (It



Philadelphia P.D.: Charlie Quinn

1	Starship, Nothing's Gonna Stop Us Now
2	4 Genesis, Tonight, Tonight, Tonight
3	8 Aretha Franklin & George Michael, I K
4	3 Janet Jackson, Let's Wait Awhile
5	12 Crowded House, Don't Dream It's Over
6	10 Lou Gramm, Midnight Blue
7	11 Prince, Sign 'O' The Times

8 5 Expose, Come Go With Me
9 2 Club Nouveau, Lean On Me
10 15 Cutting Crew, (I Just) Died In Your A
11 9 Wang Chung, Let's Go!
12 13 Cyndi Lauper, What's Going On
13 7 Bruce Hornsby & The Range, Mandolin R
14 14 Tina Turner, What You Get Is What You
15 17 Bangles, Walking Down Your Street
16 16 Glass Tiger, I Will Be There
17 18 The Robert Cray Band, Smoking Gun
18 22 Madonna, La Isla Bonita
19 6 Europe, The Final Countdown
20 26 U2, With Or Without You
21 21 Steve Winwood, The Finer Things
22 20 Robbie Nevil, Dominoes
23 19 The Breakfast Club, Right On Track
24 25 Huey Lewis & The News, I Know What I
25 27 Bryan Adams, Heat Of The Night
26 27 Fleetwood Mac, Big Love
27 EX Jody Watley, Looking For A New Love
28 EX Kim Wilde, You Keep Me Hangin' On
29 A — David Bowie, Day-In Day-Out
EX 23 Kool & The Gang, Stone Love



St. Paul P.D.: David Anthony

1	Genesis, Tonight, Tonight, Tonight
2	10 Chris De Burgh, The Lady In Red
3	2 Club Nouveau, Lean On Me
4	12 Steve Winwood, The Finer Things
5	9 Triumph, Just One Night
6	EX Bruce Hornsby & The Range, Mandolin R
7	5 Starship, Nothing's Gonna Stop Us Now
8	11 Janet Jackson, Let's Wait Awhile
9	15 Cutting Crew, (I Just) Died In Your A
10	8 Crowded House, Don't Dream It's Over
11	13 Eight Seconds, Kiss You (When It's Da
12	18 Kenny Loggins, Meet Me Half Way
13	4 Europe, The Final Countdown
14	7 David & David, Ain't So Easy
15	6 L.Ronstadt/J.Ingram, Somewhere Out Th
16	21 Wang Chung, Let's Go!
17	22 Peter Wolf, Come As You Are



Minneapolis P.D.: Gregg Swedberg

1	2 Genesis, Tonight, Tonight, Tonight
2	3 Lou Gramm, Midnight Blue
3	5 Tina Turner, What You Get Is What You
4	1 Bruce Hornsby & The Range, Mandolin R
5	6 Peter Wolf, Come As You Are
6	8 Chris De Burgh, The Lady In Red
7	13 Cutting Crew, (I Just) Died In Your A
8	12 Janet Jackson, Let's Wait Awhile
9	14 Prince, Sign 'O' The Times
10	11 The Breakfast Club, Right On Track
11	4 Starship, Nothing's Gonna Stop Us Now
12	17 Gino Vannelli, Wild Horses
13	20 Robbie Nevil, Dominoes
14	16 Aretha Franklin & George Michael, I K
15	19 Patty Smyth, Never Enough
16	22 U2, With Or Without You
17	7 Expose, Come Go With Me
18	21 Glass Tiger, I Will Be There
19	10 Crowded House, Don't Dream It's Over
20	24 Kenny Loggins, Meet Me Half Way
21	26 Steve Winwood, The Finer Things
22	28 Donna Allen, Serious
23	9 Club Nouveau, Lean On Me
24	33 Jody Watley, Looking For A New Love
25	15 L.Ronstadt/J.Ingram, Somewhere Out Th
26	30 Fleetwood Mac, Big Love
27	18 REO Speedwagon, That Ain't Love
28	32 Bryan Adams, Heat Of The Night
29	36 Huey Lewis & The News, I Know What I
30	34 Poison, Talk Dirty To Me
31	37 Boston, Can'tcha Say (You Believe In
32	38 Madonna, La Isla Bonita
33	30 Bon Jovi, Wanted Dead Or Alive
34	40 Thompson Twins, Get That Love
35	23 Europe, The Final Countdown
36	EX Herb Alpert & Janet Jackson, Diamonds
37	EX Kool & The Gang, Stone Love
38	EX 29 Bangles, Walking Down Your Street
39	EX Level 42, Lessons In Love
40	EX Psychedelic Furs, Heartbreak Beat
A	EX Simply Red, The Right Thing
A	EX World Party, Ship Of Fools (Save Me F
A	EX Kim Wilde, You Keep Me Hangin' On



St. Paul P.D.: David Anthony

1	1 Genesis, Tonight, Tonight, Tonight
2	10 Chris De Burgh, The Lady In Red
3	2 Club Nouveau, Lean On Me
4	12 Steve Winwood, The Finer Things
5	9 Triumph, Just One Night
6	EX Bruce Hornsby & The Range, Mandolin R
7	5 Starship, Nothing's Gonna Stop Us Now
8	11 Janet Jackson, Let's Wait Awhile
9	15 Cutting Crew, (I Just) Died In Your A
10	8 Crowded House, Don't Dream It's Over
11	13 Eight Seconds, Kiss You (When It's Da
12	18 Kenny Loggins, Meet Me Half Way
13	4 Europe, The Final Countdown
14	7 David & David, Ain't So Easy
15	6 L.Ronstadt/J.Ingram, Somewhere Out Th
16	21 Wang Chung, Let's Go!
17	22 Peter Wolf, Come As You Are

Brecker Breaks Out On His Own

Session Saxophonist Makes Solo Debut

BY TOM MOON

MIAMI The sound of Michael Brecker's saxophone is a familiar one. In addition to playing solos on hits for artists like James Taylor, Eric Clapton, Dire Straits, and Cameo, he has helped shape the sound of the fusion group Steps Ahead. And after nearly 20 years of recording, Brecker has finally cut his first solo album.

The recently released "Michael Brecker," on MCA/Impulse, represents a departure for the in-demand musician. Rather than seeking perfection through layering and overdubbing in the studio, as he has done on countless projects, Brecker and a group of crack jazz improvisors—guitarist Pat Metheny, keyboardist Kenny Kirkland, bassist Charlie Haden, drummer Jack DeJohnette—played everything live.

"I wanted to do something different for this," says Brecker. "One of the dangers of doing studio work is the tendency to make things neat when you go in and layer them. You learn how to use the studio as a tool. I realized this time that I don't really like things to be *that* perfect all the time. The challenge here was to go in with the attitude of *not* repairing things."

As to why he waited so long to emerge as a solo artist, Brecker

says, "I wanted to make sure I was completely ready." Additionally, he says he gave careful consideration to the type of music he wanted to record.

"It felt like a good time for me to make a statement," says Brecker. "Particularly since in certain areas, on the electronic side where I've worked for years, the music scene has kind of bogged down. We're in the fusion doldrums, and I didn't want to make a fusion-type record."

Brecker says he was ecstatic when Ricky Schultz, president of MCA's jazz division, initially approached him about the project.

"My formative years revolved around Impulse records," says Brecker. "So it's really a privilege to record for the label. We tried to do something in that tradition but in a way that is meaningful to me now. It brought out something in my playing that I think I haven't often captured."

According to producer Don Grolnick, focusing Brecker's talent on one style presented a sizable challenge. "The temptation with the first album is to do everything you can do," says Grolnick. "I think that's a mistake. We went into the studio project with a clear sense of what the format would be."

"Michael Brecker" features an extended drum and saxophone duet

on "Syzygy." "I love the way Jack [DeJohnette] plays the drums—very harmonically, very musically," says Brecker. "It was an honor to work with him." The album boasts demonstrative solos from all hands and showcases Brecker's EWI 1000 wind synthesizer—a MIDI-capable device that will be available to the public in May—that the saxophonist says has unlocked "endless possibilities."

Brecker is supporting his album with a nationwide tour, which began at the end of March in New York. Accompanying him on the road are Kirkland, guitarist Mike Stern, bassist Jeff Andrews, and drummer Adam Nussbaum.



Rodent Party. Following Ratt's recent headline date at Madison Square Garden in New York, Atlantic Records threw a party for the group at the Penn Plaza Club. During the event, Ratt vocalist Stephen Pearcy, left, spent time with Atlantic chairman Ahmet Ertegun. (Photo: Chuck Pulin)

Judas Priest Comes Alive—Twice; George Michael Goes It Alone In Style

NEW YORK **Judas Priest** will release a new Columbia live album, "Priest Live," in late May. Produced by **Tom Allom**, the project was recorded during the British heavy metal act's 1986 "Fuel For Life" world tour and features 15 songs, including "You've Got Another Thing Comin'," "Living After Midnight," and "Breaking The Law."

The double-LP version of "Priest Live" will contain a 16-page booklet; the single cassette and CD will feature condensed versions of it. Coinciding with the album's release, CBS Fox is issuing a "Priest Live" home video.

Plans called for Priest to embark on a brief series of U.S. dates to promote the live album, but the group has now decided to wait until after its next studio album emerges, in early 1988. The band members are writing new songs in Miami and plan to start recording somewhere outside the U.S.—possibly in France—in August.

ON HIS OWN: **George Michael's** solo career is taking off just fine. After scoring a Hot 100 hit last year with "A Different Corner," the ex-Wham! front man is currently enjoying a good deal of international success from his duet with **Aretha Franklin**, "I Knew You Were Waiting (For Me)."

Next up from Michael will be a new solo single, "I Want Your Sex." The song will be hitting the airwaves sometime in May, and it will also be featured in the upcoming movie "Beverly Hills Cop 2." The singer's Columbia debut solo album, recorded in Paris and Denmark, is due in September.

SHORT TAKES I: **Whitney Houston** is gearing up for an extensive North American tour to promote the upcoming follow-up to her smash Arista debut album. Dates start in July and run through October. . . **Frankie Goes To Hollywood** has temporarily disbanded. The members of the group have "had enough of each other—at least for now." (A change from the "musical differences" excuse!) Tentative plans call for the Liverpool band to reunite in about nine months, after its members have completed various solo projects. . . An assortment of **David Bowie** facts: Official kickoff date for the man's "Glass Spider" tour is May 28 in Rotterdam, Holland; a June 20 show has been scheduled for London's Wembley Stadium; playing keyboards on the tour will be **Richard Cottle**, who has worked with **Alan Parsons**, **Mick Jagger**, and **Eric Clapton**; and, under the terms of Bowie's North

American sponsorship deal with Pepsi-Cola, he'll be filming a commercial with **Tina Turner**. For the record, at his recent international press gatherings, Bowie listed the **Screaming Blue Messiahs** and **The The** as his current musical faves.

TOTALLY HOT: On The Beat is predicting big things for new PolyGram artist **Angelica Chaplin**. Signed by **Tony Prendatt**, the label's director of black/urban a&r, Chaplin has a great voice and a striking image—definite star potential. Just out is her debut 12-inch single, "Anyone Else," produced by the System's **Mic Murphy**.

ACROSS THE WATER: **Bon Jovi** is set to headline Britain's annual Castle Donnington festival. Also on the bill for the Aug. 22 heavy rock extravaganza is **Dio**, with

other acts to be announced in coming weeks. . . More appealing to nonmetal-music addicts might be the June 19-21 Glastonbury Festival, which boasts an impressive lineup that includes **Husker Du**, **Los Lobos**, **Elvis Costello**, the **Communards**, and **Robert Cray**. . . When **Percy Sledge** recently scored a Brit hit with his classic "When A Man Loves A Woman," a number of U.K. promoters were eager to bring him over for live dates—but no one could find the man. Eventually, **Richard Nader**, known for his rock revival shows in the U.S., tracked down the veteran singer, only to discover that he'd been on a fishing trip. Sledge starts a brief U.K. tour April 17 in London. . . After five years on the air, the U.K. music TV show "The Tube" will broadcast for the last time April 24.

DRUM ROLES: **Cozy Powell** has parted company with **ELP** and has been replaced by the band's original drummer, **Carl Palmer**. While **ELP** gets on with its next album, word has it Powell is forming a new group with ex-**Thin Lizzy/Whitesnake** guitarist **John Sykes** and bassist **Tony Franklin (the Firm)**, with PolyGram tracking the project. Sounds like a potential winner.

Another group reunited with its original drummer is **Motorhead**. After a three-year hiatus, **Phil "Philthy Animal" Taylor** is back behind the kit, following the recent departure of **Pete Gill**. Says band-leader **Lemmy**, "This puts Motorhead back into total overdrive. We now have four people who live, breathe, eat, drink, and throw up Motorhead 24 hours a day, 365 days a year." The metal act will be "throwing up" on the U.S. concert circuit later this month.



by Steve Gett



Hipsway Targets U.S.

Scot Band Gets N.Y. Management

BY JIM BESSMAN

NEW YORK The Scottish band Hipsway had achieved impressive chart showings in the U.K. by the time it inked a deal here, with Columbia. Still, the band recognized the importance of having U.S.-based management.

"We knew the American market was completely different from the U.K. and Europe," says vocalist **Grahame "Skin" Skinner**. "You have to know what you're doing in the U.S., and we needed someone in it who knows the industry."

Two weeks after the release of

"The Honeythief"—the leadoff single from Hipsway's self-titled debut album—the group connected with the New York-based **Kushnick/Pasnick** company, whose client roster includes **Was Not Was**, **Chris Thompson** of **Manfred Mann's Earthband**, and **Blancmange** (for North America). The choice of management is particularly prudent for Hipsway because **David Passick** formerly managed **Art Garfunkel**, building a strong relationship with Columbia.

"The most important thing to us was that Columbia has showed uni-

(Continued on page 22)

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Hampton Coliseum Hampton, Va.	March 22-24	\$599,836 \$15.50/\$14.50	41,400 sellout	Monarch Entertainment Bureau John Scher Presents Cellar Door Prods.
BON JOVI CINDERELLA	The Omni Atlanta, Ga.	March 23-24	\$490,777 \$15.50	31,663 sellout	Concert/Southern Promotions
GRATEFUL DEAD	Hartford Civic Center Hartford, Conn.	March 26-27	\$486,724 \$15.50/\$14.50	32,145 sellout	Monarch Entertainment Bureau John Scher Presents Cross Country Concerts
DAVID COPPERFIELD	Fox Theatre St. Louis, Mo.	March 26-29	\$336,725 \$23.90	22,995 27,130	Fox Associates
BILLY JOEL	Dean Smith Center Univ. of North Carolina Chapel Hill, N.C.	March 27	\$311,693 \$16.50	20,164 sellout	Cellar Door Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Market Square Arena Indianapolis, Ind.	March 26	\$297,185 \$17.50	16,982 sellout	Sunshine Promotions
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	The Rosemont Horizon Rosemont, Ill.	March 27	\$283,814 \$17.50/\$15.50	16,577 sellout	Jam Prods. Ltd.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	The Arena St. Louis, Mo.	March 23	\$279,626 \$16.50	17,465 sellout	Contemporary Prods.
IRON MAIDEN WAYSTED	The Meadowlands Arena East Rutherford, N.J.	March 28	\$260,768 \$16.50/\$14.50	16,396 sellout	Monarch Entertainment Bureau John Scher Presents
ANITA BAKER	Holiday Star Theatre Merrillville, Ind.	March 19-22	\$250,460 \$19.95	13,344 sellout	in-house
BILL COSBY	The Arena St. Louis, Mo.	March 22	\$243,337 \$18.50/\$16.50	14,601 17,758	Contemporary Prods. Artist Consultants Prods.
BON JOVI CINDERELLA	Civic Arena Pittsburgh, Pa.	March 27	\$224,455 \$15	16,282 sellout	DiCesare Engler Prods.
BILLY JOEL	Charlotte Coliseum, Owens Auditorium-Charlotte Coliseum Charlotte, N.C.	March 26	\$194,058 \$17.50	11,089 sellout	Cellar Door Prods.
BON JOVI CINDERELLA	Charlotte Coliseum, Owens Auditorium-Charlotte Coliseum Charlotte, N.C.	March 25	\$189,915 \$15	12,900 sellout	Cellar Door Prods.
CHICAGO	The Centrum in Worcester Worcester, Mass.	March 28	\$178,541 \$16.50/\$14.50	11,200 12,771	Don Law Co.
IRON MAIDEN WAYSTED	Providence Civic Center Providence, R.I.	March 30	\$150,206 \$14.50	10,359 sellout	Frank J. Russo
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	SIU Arena Southern Illinois Univ. Carbondale, Ill.	March 24	\$148,572 \$16/\$14	9,925 sellout	in-house Jam Prods. Ltd.
THE PRETENDERS IGGY POP	Cobo Arena Detroit, Mich.	March 27	\$106,755 \$15	7,117 12,191	Cellar Door Prods.
HOWIE MANDEL LOU DINOS	Syria Mosque Pittsburgh, Pa.	March 17	\$103,206 \$14.75	7,000 sellout	DiCesare Engler Prods.
IRON MAIDEN WAYSTED	Market Square Arena Indianapolis, Ind.	March 19	\$101,849 \$15/\$14	7,161 10,000	Sunshine Promotions
CHICAGO	West Palm Beach Auditorium West Palm Beach, Fla.	March 14	\$98,525 \$17.50	5,854 sellout	Fantasma Prods.
IRON MAIDEN WAYSTED	The Kiel Auditorium St. Louis, Mo.	March 7	\$96,889 \$14.50	6,871 10,522	Contemporary Prods.
THE TEMPTATIONS SHIRLEY MURDOCK COLONEL ABRAMS	New Newark Symphony Hall Newark, N.J.	March 22	\$94,000 \$22.50/\$20/\$17.50	4,800 sellout	Hank Hamilton/Mel-Ton Prods.
GEORGE JONES RANDY TRAVIS THE FORESTER SISTERS	Rupp Arena, Lexington Center Lexington, Ky.	March 29	\$91,451 \$13.75/\$12.75	6,947 8,000	Stellar Entertainment Gehl Corp.
RATT POISON	L. C. Walker Arena Muskegon, Mich.	March 29	\$91,301 \$16/\$15	5,987 6,600	Cellar Door Prods.
EMMANUELL	James L. Knight International Center Miami, Fla.	Feb. 15	\$84,743 \$27/\$23/\$16	4,180 5,000	Silver River Prods.
GEORGE JONES RANDY TRAVIS THE FORESTER SISTERS	Asheville Civic Center Asheville, N.C.	March 28	\$82,306 \$14/\$13	6,047 sellout	Stellar Entertainment Kaleidoscope Prods. Gehl Corp.
B. B. KING MILLIE JACKSON	James L. Knight International Center Miami, Fla.	March 8	\$81,795 \$17.50	4,941 5,000	Dimensions Unlimited
WYNF BIRTHDAY PARTY: JOE WALSH	Expo Hall, Florida State Fair & Expo Park Tampa, Fla.	March 20	\$79,500 \$7.95	10,000 sellout	Fantasma Prods.
WAYNE NEWTON	Arena, Ocean Center Daytona Beach, Fla.	March 17	\$79,431 \$16.50	4,966 5,000	Fantasma Prods.
HOWIE MANDEL LOU DINOS	Fox Theatre Detroit, Mich.	March 28	\$78,870 \$16.50	4,780 sellout	Brass Ring Prods.
REO SPEEDWAGON GEORGIA SATELLITES	Centennial Hall Univ. of Toledo Toledo, Ohio	March 27	\$76,291 \$15.50	5,222 9,662	Sunshine Promotions
CHICAGO	Arena, Savannah Civic Center Savannah, Ga.	March 16	\$73,980 \$15	5,256 6,000	Fantasma Prods.
DAVID COPPERFIELD	Theatre, Sacramento Community/Convention Center Sacramento, Calif.	March 23	\$72,281 \$17.50	4,904 sellout	The Space Agency
WAYNE NEWTON	West Palm Beach Auditorium West Palm Beach, Fla.	March 18	\$72,002 \$18.50	4,064 4,313	Fantasma Prods.
JERRY GARCIA BAND	Wiltern Theatre Los Angeles, Calif.	March 13-14	\$65,610 \$15	4,400 sellout	in-house
THE JETS LA SOMBRA	Sam Houston Coliseum, Civic Center Complex Houston, Texas	March 14	\$62,068 \$11.95/\$8.95	6,258 10,206	Fiesta Prods.
CONWAY TWITTY RANDY TRAVIS	Showcase Theatre, Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	March 26	\$57,443 \$13.50	4,599 7,423	Jayson Promotions
BEASTIE BOYS MURPHY'S LAW FISHBONE	Theatre, Atlanta Civic Center Atlanta, Ga.	March 6	\$55,840 \$14.50/\$13.50	3,920 4,000	Concert/Southern Promotions Stage Right Prods.
SAM KINISON CARL LABOVE	Westport Playhouse St. Louis, Mo.	March 7-8	\$55,755 \$17.50	3,252 sellout	Contemporary Prods.

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TALENT

Talent in Action

STRYPHER

Memorial Auditorium
Worcester, Mass.
Tickets: \$14, \$12

THOUGH THE CONCEPT of linking heavy metal music with evangelical Christian conviction seems paradoxical, this sold-out performance showed just how well the two can go together. Clearly, Stryper—Michael Sweet (vocals, guitar), Robert Sweet (drums), Oz Fox (lead guitar), and Timothy Gaines (bass)—has struck a chord with an audience looking to channel the energy of music into something more than rebellious release.

Without the overt messages and huge "To Hell With The Devil" (the title of Stryper's latest Enigma album) banner behind the stage, this could have been a basic metal show—lots of rumbling, lock-step rhythms, meaty power chords, flashy leads, and an abundance of fist-shaking by the crowd. The young, yellow-and-black clad fans doted on the quartet's every word and move.

Musically, these metal missionaries play on the poppier edges of hard rock, sweetening their choruses with Raspberries-style harmonies and melodies, frequently slowing down to deliver polished ballads. Most of the 13-song set and three-song encore focused on material from "To Hell With The Devil," and the audience erupted with knowing delight at each song introduction.

But it was the hearty sing-alongs about and between-song references to Jesus Christ that garnered the most deafening response. The show's only miscue came early on, when Robert Sweet broke two drums during one song and the band had to perform its usual dispensing of Bibles, which it throws out into the audience, an hour early while the kit was being repaired.

DAVID WYKOFF

DWIGHT YOAKAM

The Channel, Boston, Mass.
Tickets: \$11.50

WHILE THERE HAS been much argument over who is the most important—or most "country"—of the genre's tidal wave of new traditionalists, this March 12 show demonstrated that Dwight Yoakam is its outstanding live performer. Yoakam's commanding stage presence and tight backing quartet (featuring guitarist Eddie Shaver, son of country fixture Billy Joe Shaver)

nullified arguments about the retro nature of the Kentucky native's musical persona with a crisp, convincing show that lacked any hint of nostalgia.

Yoakam's generous 90-minute-plus set mixed material from his Warners/Reprise debut album, "Guitars, Cadillacs, Etc., Etc.," with a number of songs from his upcoming album, "Hillbilly Deluxe," scheduled for late-April release. Surprisingly, many of Yoakam's ballads—including the new song "Reading, Writing, Rt. 23"—were the best received by the largely rock-oriented audience.

The show's closing flourish fanned the fires of honky-tonk heaven with a distinctly hillbilly run-through of Elvis' "Little Sister" (the new album's first single), an electrocharged cover of the Carter Family's "Ring Of Fire," a bluegrass-flavored instrumental, and Harlan Howard's classic "Heartaches By The Number."

DAVID WYKOFF

JOHN SCOFIELD

The Bottom Line, New York
Tickets: \$11

AS A GUITARIST, John Scofield has worn many hats during his career—and he juggled each of them nicely when he brought his band here last month for a one-night showcase.

Scofield possesses the furious, sharp-edged sound of the most powerful rock guitarist, an attribute that earned him a piece of the spotlight during the late '70s as a member of Billy Cobham's band.

Yet, unlike others associated with the fusion camp, he commands the improvisational chops and dynamic range of a mainstream-minded jazz player. And, as he proved on his most recent Gramavision album, "Blue Matter," he also holds respect for, and has the ability to express, the blues tradition.

Scofield easily shifted gears from one dimension to another during the course of the evening, and his band—keyboardist Robert Aries, drummer Dennis Chambers, and bassist Gary Granger—kept pace. From the rambunctious show opener, "Trim," filled with rhythmic stop-and-go surprises, to the soothing and dreamy title track of last year's "Soft And Warm," the quartet delivered an array of crowd-pleasing performances.

It's possible that from a market-
(Continued on next page)

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Tejano Awards Honor Southwest Artists

La Mafia, Little Joe Take Top Honors

BY RAMIRO BURR

SAN ANTONIO, Texas Houston's La Mafia and Little Joe of La Familia were among the winners at the 1987 Tejano Music Awards, held March 22 at the Convention Center Arena here.

The awards, sponsored annually by the Texas Talent Musicians' Assn., pay tribute to the musicians voted the best in *Tejano* music by fans across the Southwest.

La Mafia, nominated in six cate-

gories, walked away with two awards: album of the year for the "La Mafia 1986" (CBS) and song of the year for its "Si Tu Supieras (If You Knew)."

Little Joe Hernandez of La Familia was named male entertainer of the year.

Vocal duo honors were awarded to Ruben & Alfonso Ramos of Austin-based Texas Revolution.

Rising star Ramiro Herrera of the Montana Band was named male vocalist of the year.

Selena Quintanilla of Los Dinos was named top female vocalist.

In a surprise victory, San Antonio's Patsy Torres was named female entertainer of the year. Laura Canales, who has won the award the last three years, had been the favorite in that category.

As expected, veteran composer Luis Silva captured songwriter-of-the-year honors, his fifth consecutive win.

Single-of-the-year honors went to David Marez for "Entre Mas Lejos Me Vaya," a bittersweet love song written by Silva.

The hard-working band Fandango walked away with the award for most promising band.

The award for album of the year went to David Lee Garza Y Los Mucicales for "Cuanter Veces" (CARA/CBS).

Texas Talent officials also announced four inductees into the Tejano Music Hall of Fame: Rosita Fernandez, Freddie Fender, Rodolfo Leal, and Rodolfo de La Garza.

The awards presentation will be broadcast by 32 radio and 25 television stations in Texas and surrounding states. Numerous radio and TV personalities and recording industry representatives served as award presenters.

Texas Talent is a tax-exempt, nonprofit association of professional musicians dedicated to promoting excellence in the *Tejano* music industry.

Get the
lowdown on
the new Prince
album
... see page 29

Music To Take Place On Three Stages

Chicago Blues Fest Set

BY MOIRA McCORMICK

CHICAGO Albert Collins, Clarence Carter, Carl Perkins with the Sun Sessions Players, James Cotton, and Little Milton are among the headliners scheduled for the Fourth Annual Chicago Blues Festival, to be held here June 5-7 in Grant Park. Staged by the Mayor's Office of Special Events, the free festival will present music on three stages as well as numerous prefest events.

According to project coordinator Barry Dolins of the Blues Festival Program Advisory Committee, confirmed sponsors at presstime are Miller Beer, Pizza Hut, and Seagram's Wine Cooler. Dolins says public radio station WBEZ-FM will broadcast the event live via satellite, and progressive album rock radio station WXRT-FM is providing promotional support.

Last year's festival, which presented such headliners as Robert Cray, Albert King, Bo Diddley, Chuck Berry (with surprise guest Keith Richards), Sugar Blue, the Neville Brothers, and the Staple Singers, drew an estimated 300,000 people, double the previous year's attendance.

Chicago Blues Festival 1987 is to include special nights saluting Chicago and Memphis. June 5 boasts the "Sweet Home Chicago Tribute," with performers at the Petrillo Band Shell main stage set to include James Cotton & his Big Band with special guest Nick Gravenites, Valerie Wellington, Cicero Blake, Jimmy Dawkins, Chi Town Hustlers, and Billy Branch with Sons of Blues. On June 7, "Memphis Night" headliners will include Little Milton, Carter, and Perkins with the Sun Session Players (the original rhythm section from Sun Studios). Entertainment at the smaller Cross-

roads and Back Porch stages will feature a June 5 tribute to Howlin' Wolf.

The festival has always drawn out-of-town and international visitors. Dolins says that tourism is being emphasized this year via a number of press conferences in other cities. These are scheduled to take place through May in Memphis, New York, and Springfield and Rock Island, Ill. At the May 18 Chicago press conference, festival organizers are expected to announce the formation of the Blues Hall of Fame.

Prefestival events will begin May 25 and continue until Blues Fest weekend. They include Citywide Blue Monday on June 1, featuring Magic Slim and Kanika Kress, and Johnson's Solomon Fish Fry on June 4, featuring a jam session on Muddy Waters Drive led by Phil Guy.

HIPSWAY

(Continued from page 20)

fied interest in Hipsway," says Passick, who notes that because top 40 radio outlets were serviced at the same time as album rock and dance clubs, important top 40 adds were gained immediately.

For his part, Passick ensured that Hipsway was presented here in the right way. "We made sure that the image here was not perceived as just another pop, hit-single band," he says. To strengthen this image, the group's next video will be new instead of one of the available 18-month-old U.K. clips.

Other coordinated label support cited by Passick includes supplying T-shirts to key dance club and pool personnel, sweatshirts to key retailers, and, especially, CDs to radio to demonstrate the "seriousness of the group."

Less serious, though, was a promo ploy that called for grass-skirt-clad, "hipswaying" females to deliver pineapples to hesitant album rock programmers who "got caught in the bind where top 40 stations came to the party earlier than they did."

Following a recent major-market U.S. promo tour, Hipsway will return here in late April for a month of headlining club dates in key spots. According to Hipsway guitarist Pim Jones, five "more guitar-oriented and direct" songs have already been completed for the group's next album.

TALENT IN ACTION

(Continued from preceding page)

ing standpoint, Scofield might profit by targeting his considerable skills to a single groove. The response of this sold-out house, however, proved that if this versatile guitarist decided to wear but one hat, his fans would miss the others that fit him so well.

GEOFF MAYFIELD

Bammies Awarded To Bay-Area Performers

LOS ANGELES The 10th annual Bay Area Music Awards—the Bammies—were presented March 21 at the San Francisco Civic Auditorium.

Proceeds from the awards show, presented annually as a nonprofit community service by BAM magazine, will go to the San Francisco Rock 'N' Roll Museum and the Bay Area Music Archives. Figures for proceeds will be available soon.

Winners this year were as follows:

Outstanding album: "Fore" (Huey Lewis & the News).

Outstanding debut album: "KBC" (KBC Band).

Outstanding independent label album or EP: "Old Time Night" (Cris Loiter & the Hangouts).

Outstanding jazz album: "Spontaneous Inventions" (Bobby McFerrin).

Outstanding group: Journey.

Outstanding female vocalist: Sheila E.

Outstanding guitarist: Neal Schon (Journey).

Outstanding bassist: Jack Casady (KBC Band).

Outstanding keyboardist/synth-

Outstanding drummer/percus-

Outstanding male vocalist:

Outstanding reeds player: John-

Outstanding song: "Take Me

Outstanding blues/ethnic artist

Outstanding musician of the year

Outstanding club band of the year

Board of directors award: Nar-

Because both Jonathan Cain and

Steve Perry have won their respec-

tive awards for the fourth time,

Bammie rules place them in the

Bammie Hall of Fame—where they

will no longer be eligible for further

nomination.

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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	2	LOOKING FOR A NEW LOVE	JODY WATLEY	2
2	1	LEAN ON ME	CLUB NOUVEAU	5
3	4	STONE LOVE	KOOL & THE GANG	4
4	8	SIGN 'O' THE TIMES	PRINCE	1
5	6	I KNEW YOU WERE WAITING	ARETHA FRANKLIN & GEORGE MICHAEL	7
6	5	KEEP YOUR EYE ON ME	HERB ALPERT	3
7	11	HE WANTS MY BODY	STARPOINT	8
8	14	DON'T DISTURB THIS GROOVE	THE SYSTEM	6
9	3	LET'S WAIT AWHILE	JANET JACKSON	21
10	17	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	9
11	7	HOLD ME	SHEILA E.	14
12	21	JUST TO SEE HER	SMOKEY ROBINSON	12
13	18	IT'S TRICKY	RUN-D.M.C.	22
14	9	YOU BETTER QUIT	ONE WAY	17
15	28	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	10
16	10	6	MADHOUSE	24
17	19	EVERY LITTLE BIT	MILLIE SCOTT	11
18	13	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	35
19	27	SAVE THE BEST FOR ME	BUNNY DEBARGE	23
20	32	ALWAYS	ATLANTIC STARR	13
21	15	LOWDOWN SO AND SO	RAINY DAVIS	25
22	20	HERE I GO AGAIN	ORAN "JUICE" JONES	45
23	23	MARY GOES ROUND	READY FOR THE WORLD	33
24	30	SEXAPPEAL	GEORGIO	20
25	29	SEXY GIRL	LILLO THOMAS	16
26	12	COME GO WITH ME	EXPOSE	39
27	16	YOU GOT IT ALL	THE JETS	40
28	37	I'D STILL SAY YES	KLYMAXX	15
29	—	DAY BY DAY	CHUCK STANLEY	41
30	39	WATCH OUT	PATRICE RUSHEN	18
31	22	AS WE LAY	SHIRLEY MURDOCK	49
32	24	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	59
33	25	HOW DO YOU STOP	JAMES BROWN	51
34	26	SLOW DOWN	LOOSE ENDS	54
35	34	FASCINATION	LEVERT	46
36	40	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	19
37	—	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	30
38	—	IT'S BEEN SO LONG	MELBA MOORE	29
39	38	OLD FLAMES NEVER DIE	FULL FORCE	27
40	—	HAPPY	SURFACE	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	SIGN 'O' THE TIMES	PRINCE	1
2	7	DON'T DISTURB THIS GROOVE	THE SYSTEM	6
3	5	KEEP YOUR EYE ON ME	HERB ALPERT	3
4	4	STONE LOVE	KOOL & THE GANG	4
5	10	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	10
6	8	EVERY LITTLE BIT	MILLIE SCOTT	11
7	12	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	9
8	1	LOOKING FOR A NEW LOVE	JODY WATLEY	2
9	9	HE WANTS MY BODY	STARPOINT	8
10	15	ALWAYS	ATLANTIC STARR	13
11	13	I KNEW YOU WERE WAITING	ARETHA FRANKLIN/GEORGE MICHAEL	7
12	14	JUST TO SEE HER	SMOKEY ROBINSON	12
13	17	I'D STILL SAY YES	KLYMAXX	15
14	19	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	19
15	2	LEAN ON ME	CLUB NOUVEAU	5
16	20	SEXY GIRL	LILLO THOMAS	16
17	27	BACK AND FORTH	CAMEO	28
18	22	WATCH OUT	PATRICE RUSHEN	18
19	28	HAPPY	SURFACE	26
20	21	OLD FLAMES NEVER DIE	FULL FORCE	27
21	33	IT'S BEEN SO LONG	MELBA MOORE	29
22	29	IMAGINATION	MIKI HOWARD	31
23	37	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	36
24	30	SEXAPPEAL	GEORGIO	20
25	6	HOLD ME	SHEILA E.	14
26	26	GIRL NEXT DOOR	BOBBY BROWN	32
27	38	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	30
28	31	NEW DRESS	CHERYL LYNN	34
29	11	YOU BETTER QUIT	ONE WAY	17
30	39	GO ON WITHOUT YOU	SHIRLEY MURDOCK	37
31	36	SHOW ME	THE COVER GIRLS	38
32	34	EGO MANIAC	JOCELYN BROWN	42
33	32	IT'S TRICKY	RUN-D.M.C.	22
34	—	SE LA	LIONEL RICHIE	43
35	16	SAVE THE BEST FOR ME	BUNNY DEBARGE	23
36	35	NO LIES	THE S.O.S. BAND	44
37	40	SHERRY	BLAKE & HINES	50
38	23	LOWDOWN SO AND SO	RAINY DAVIS	25
39	18	6	MADHOUSE	24
40	—	LONELY ROAD	ROSE ROYCE	47

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	12
Def Jam (3)	9
MCA (7)	9
Constellation (1)	8
Magnolia Sound (1)	8
ATLANTIC (5)	8
Omni (2)	7
21 Records (1)	7
CAPITOL (5)	7
Solar (2)	7
MOTOWN	7
WARNER BROS. (3)	7
Paisley Park (3)	6
Jellybean (1)	6
ELEKTRA	6
RCA (2)	6
Jive (2)	5
A&M (1)	5
Total Experience (1)	5
E.P.A.	5
Epic (2)	3
CBS Associated (1)	3
Scotti Bros. (1)	3
Tabu (1)	3
EMI-AMERICA	3
A&M	3
ARISTA	3
MANHATTAN (2)	3
P.I.R. (1)	3
POLYGRAM	3
Atlanta Artists (1)	2
Mercury (1)	2
Polydor (1)	2
FANTASY (1)	2
Danya (1)	2
PROFILE	2
SLEEPING BAG (1)	2
Fresh (1)	1
AMAZON	1
CHRYSALIS	1
Cooltempo (1)	1
ICHIBAN	1
ISLAND	1
4th & B'way (1)	1
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	1
NEXT PLATEAU	1
SELECT	1
SUPERSTAR INTERNATIONAL	1
SUTRA	1
Fever (1)	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
6	(Parisongs, ASCAP)	
53	8TH WONDER OF THE WORLD (J.J. ASCAP/WB, ASCAP)	
93	AIN'T NOTHING BUT A HOUSE PARTY (Jamie, BMI)	
65	ALL I NEED (SMB, BMI/Balmor, ASCAP)	
13	ALWAYS (Jodaway, ASCAP) CPP	
58	ARE YOU MAN ENOUGH? (Rare Blue, ASCAP/Black Lion, ASCAP)	
49	AS WE LAY (Troutman's, BMI/Saja, BMI)	
28	BACK AND FORTH (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
91	BARBARA'S BEDROOM (ADRA, BMI/Guinea Farm, BMI)	
87	BRASS MONKEY (Def Jam, ASCAP/Brooklyn Dust, ASCAP)	
62	CAN'T YOU FEEL MY HEART BEAT (Any Kind Of Music, ASCAP)	
76	CELEBRATE OUR LOVE (Bush Burnin', ASCAP)	
67	CHICAGO SONG (Thriller Miller, ASCAP/MCA, ASCAP)	
81	CLIMB THE WALLS (Skeeterman, BMI/Lil' Tad, BMI/Jewels From The Heart, BMI)	
39	COME GO WITH ME (Panchin, BMI) CPP	
41	DAY BY DAY (Mardix, BMI/Bon-Jose, BMI)	
6	DON'T DISTURB THIS GROOVE (Science Lab, ASCAP)	
55	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)	
60	DRIVING FORCE (Big Train, ASCAP)	
42	EGO MANIAC (Huemar, BMI/Blackwood, BMI/Mom's Back Porch, BMI) CPP/ABP	
11	EVERY LITTLE BIT (Beezer, ASCAP/Frustration, BMI)	
52	EVERYTHING'S GONNA BE ALRIGHT (Pop Spiritual, BMI/AI Green, BMI/Irving, BMI) CPP/ALM	
46	FASCINATION	
22	IT'S TRICKY (Protons, ASCAP/Rush-Groove)	
97	JUMP INTO MY LIFE (Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI)	
12	JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
3	KEEP YOUR EYE ON ME (Flyte Tyme, ASCAP)	
82	LAST CHANCE (Beach House, ASCAP)	
5	LEAN ON ME (Troutman's, BMI/Saja, BMI)	
21	LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI)	
71	LIVING ALL ALONE (Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)	
47	LONELY ROAD (Sloopus, BMI/Gold Horizon, BMI) CPP	
2	LOOKING FOR A NEW LOVE (April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP	
35	LOVE IS A DANGEROUS GAME (Zomba, ASCAP/Willesden, BMI)	
77	LOVERS (Hip Trip, BMI/Hip Chic, BMI)	
25	LOWDOWN SO AND SO (Warner-Tamerlane, BMI/Advansus, BMI/W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)	
96	THE MAGNIFICENT JAZZY JEFF (Willesden, BMI)	
33	MARY GOES ROUND (MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP/Off Backstreet, BMI/Music Corp. Of America, BMI/Moonwalk, ASCAP)	
74	MY MIKE SOUNDS NICE (Next Plateau, ASCAP/Turnabout, ASCAP)	
78	NEVER SAY NEVER (Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI)	
34	NEW DRESS (Spectrum VII, ASCAP/Slap Me 1, ASCAP) CPP	
44	NO LIES (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
48	OH HOW I LOVE YOU (GIRL) (Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP	
27	OLD FLAMES NEVER DIE (Forceful, BMI/Willesden, BMI)	
80	PROVE IT BOY (Modernique, ASCAP)	
92	REAL LOVER (Haim Zion, ASCAP)	
69	RELATIONSHIP (Masarati, ASCAP)	
19	SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP	
23	SAVE THE BEST FOR ME (Almo, ASCAP/Crimco, ASCAP/Ziggurat, BMI) CPP/ALM	
43	SE LA (Brockman, ASCAP)	
72	SERIOUS (Triage, BMI/Living Disc, BMI)	
20	SEXAPPEAL (Georgio, BMI/Stone Diamond, BMI) CPP	
16	SEXY GIRL (Bush Burnin', ASCAP/Johnnie Mae, BMI)	
50	SHERRY (Darwall, BMI/It's Mine/Electric Doll, BMI)	
38	SHOW ME (Amber Pass, ASCAP/Andy Panda Music/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)	
70	SHOWING OUT (GET FRESH AT THE WEEKEND) (Terrace, ASCAP) CPP	
1	SIGN 'O' THE TIMES (Controversy, ASCAP)	
54	SLOW DOWN (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
99	SOMETHING ABOUT YOU (Wiz Kid, BMI/Irving, BMI) CPP/ALM	
98	STAY (WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	
4	STONE LOVE (Delightful, BMI) CPP	
100	TAKE IT FROM ME (Tuneworks, BMI/Careers, BMI/Reydon, BMI/Franne Gee, BMI/Rightsong, BMI) CPP	
10	THERE'S NOTHING BETTER THAN LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
68	THEY'RE PLAYING OUR SONG (Music Specialists, BMI)	
75	THING FOR YOU (Super Blue, BMI)	
79	THINKIN' ABOUT YA (Danica, BMI)	
89	TOGETHER (Warner-Tamerlane, BMI/Deertrack, BMI/Martin Page,	

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

'SOUL TRAIN' AWARDS SHOW

(Continued from page 23)

worked on this, especially the artists who considered it important enough to show up." Cornelius indicated that the show's success could mean the beginning of more such ventures between him and Tribune Entertainment.

Vandross, Jackson, Cameo, and Gregory Abbott were all nominated in more than one of the 14 categories voted on by a committee consisting of radio program and music directors, retailers, artists, and producers active in black music. The eligibility period for the awards was from Nov. 30, 1985, to Nov. 30, 1986.

Epic artist Vandross and A&M

artist Jackson won awards for male and female albums of the year, while Jackson's "What Have You Done For Me Lately" clip was named best video. The award for group album of the year went to PolyGram's Cameo. Columbia artist Abbott was honored as best new artist, George Howard's "Love Will Find A Way" on MCA was named best jazz solo album, and the David Sanborn-Bob James Warner Bros. collaboration "Double Vision" was voted best jazz album by a duo or group.

Al Green's "He Is The Light" on A&M won the award for best gospel

solo album, while the Winans' Qwest album "Let My People Go" was named best gospel recording by a duo or group.

The show's rap category was dominated by Profile's Run-D.M.C., whose "Raising Hell" was named best rap album and "Walk This Way" best rap single.

Stevie Wonder was given the Heritage Trophy by NAACP executive director Benjamin Hooks. The award honored Wonder both for his musical achievements and for his efforts toward achieving social change.

RHYTHM & BLUES

(Continued from page 23)

Pointer Sisters, and Z.Z. Top . . . Prince takes his new album and his new band to Europe for eight weeks, beginning May 8 in Stockholm. He'll be playing Germany, Austria, Switzerland, the U.K., and points in between into July . . . Just before that tour will be Def Jam Records' Soul Songs traveling show, which runs from April 18-May 7 with **Chuck Stanley, Tashan, Oran "Juice" Jones, and Alyson Williams**. Tashan is the sleeper. His album has fared poorly here but was a commercial and critical success in Europe . . . Europe also plays a role in the story

of a remarkable video production. **Lillo Thomas'** "Sexy" single is very hot in the U.K. Unfortunately, Thomas can't get over there to promote it. A video was needed, and within a weekend, from a late-night phone call to the offices of Atlantis Productions on a Friday to an edit Sunday night, the project was completed. **Pam Gibson** directed and **Rolanda Hutson** produced. Under hurried circumstances (and on a small budget), the black-run video company made a fine advertisement for the **Paul Laurence**-produced single.

FOR WEEK ENDING APRIL 11, 1987

Billboard.

TOP BLACK ALBUMS™

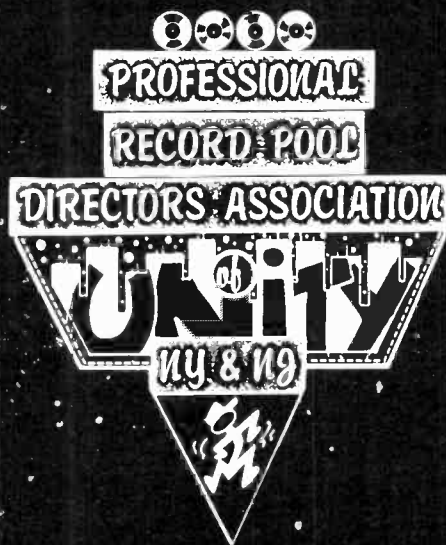
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	23	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME <small>19 weeks at No. One</small>
2	2	2	17	CLUB NOUVEAU ● WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
3	3	3	20	BEASTIE BOYS ▲ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
4	4	4	25	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
5	5	6	53	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
6	6	5	59	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
7	7	7	25	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
8	9	8	29	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
9	8	9	33	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
10	10	10	36	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
11	18	25	3	JODY WATLEY MCA 5898 (8.98)	JODY WATLEY
12	13	13	22	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
13	11	12	31	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
14	17	14	16	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
15	14	15	28	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
16	12	11	20	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
17	15	17	19	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
18	16	16	22	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
19	20	18	57	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
20	21	23	6	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
21	22	19	17	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
22	23	21	12	ROBERT CRAY ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
23	19	20	31	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
24	29	47	3	SHEILA E. PAISLEY PARK 25498-1/WARNER BROS. (8.98) (CD)	SHEILA E.
25	30	38	5	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE
26	26	28	6	DJ JAZZY JEFF & FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
27	24	22	44	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
28	28	36	22	ONE WAY MCA 5823 (8.98)	ONE WAY XI
29	36	—	2	HERB ALPERT A&M SP-5125 (8.98)	KEEP YOUR EYE ON ME
30	40	42	6	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
31	35	34	17	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
32	37	33	31	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
33	33	29	40	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
34	44	65	3	SMOKEY ROBINSON MOTOWN 6626 ML (8.98)	ONE HEARTBEAT
35	39	37	19	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
36	25	26	7	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
37	38	27	7	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
38	58	—	2	PATRICE RUSHEN ARISTA AL-8401 (8.98)	WATCH OUT!

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	30	16	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
40	27	24	17	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
41	32	32	19	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS . . . THE ALBUM
42	43	49	16	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
43	61	—	2	KOOL MOE DEE JIVE 1025/RCA (8.98)	KOOL MOE DEE
44	45	46	9	EGYPTIAN LOVER EGYPTIAN EMPIRE/MACOLA DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
45	49	48	14	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
46	47	40	29	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
47	41	35	12	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
48	48	53	5	STEADY B JIVE 1020-J/RCA (8.98)	BRING THE BEAT BACK
49	31	31	20	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
50	50	50	6	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
51	52	39	9	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING
52	60	51	5	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
53	42	41	30	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
54	51	45	24	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
55	54	52	25	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A	GRAVITY
56	46	44	106	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
57	74	—	2	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
58	59	60	8	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
59	NEW ▶	—	1	MILLIE SCOTT 4TH & B'WAY 4004/ISLAND (8.98) (CD)	LOVE ME RIGHT
60	67	—	2	SURFACE COLUMBIA 40374	SURFACE
61	NEW ▶	—	1	AL GREEN A&M SP 5150 (8.98)	SOUL SURVIVOR
62	63	64	3	RAINY DAVIS COLUMBIA BFC 40635 (8.98)	SWEETHEART
63	64	57	21	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
64	55	55	27	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
65	56	56	34	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
66	53	54	38	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
67	57	43	9	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
68	73	—	28	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
69	71	—	13	O'BRYAN CAPITOL ST 12520 (8.98)	SURRENDER
70	62	58	20	ISAAC HAYES COLUMBIA FC 40316	U-TURN
71	72	69	4	VARIOUS ARTISTS MCA 5815 (8.98)	UPTOWN IS KICKING IT
72	66	59	26	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
73	65	68	10	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
74	NEW ▶	—	1	GARY B.B. COLEMAN ICHIBAN ICH 1005 (8.98)	NOTHIN' BUT THE BLUES
75	NEW ▶	—	1	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE

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

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L to R Standing: Brian Chin (Billboard), David Peaslee (Associate Member), Robert F. Gregory (S.O.S.), Dewane Dixon (Intermetro), Mark Fotiadis (Rockpool), Stephanie Shepherd (Dance Music Report), Stan Dixon (MOJO), Bobby E. Davis (S.U.R.E.), Gene Scirius (REEL), Jucy Weinstein (For The Record), Kevin Alexander (Key.CO), Gerald Roney (NJADD). Kneeling... Ed Paunetto (City Sounds), Eddie Rivera (R.P.B.C.), David Morales (For The Record), Stan Klein (Chart Beat), camera shy: Chris Ross (Associate Member) Photo by Chris Ross.

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CLUB PLAY						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★★ No. 1 ★★		
1	1	2	8	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY	
2	2	3	9	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND	
3	4	7	6	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU	
4	3	6	7	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT	
5	5	4	8	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA	
6	8	10	7	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE	
7	7	8	6	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17	
8	11	13	8	DO THE DANCE (REMIX) EPIC 49-06746	◆ TRANCE-DANCE	
9	21	31	4	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK	
10	9	11	9	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS	
11	10	9	8	THE HONEYTHIEF (REMIX) COLUMBIA 44-05988	◆ HIPSWAY	
12	14	15	5	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL	
13	15	19	5	NEVER GONNA LEAVE YOU POW WOW PW 420	SUBJECT	
14	19	23	4	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE	
15	20	22	5	RIGHT ON TRACK (REMIX) MCA 23687	◆ THE BREAKFAST CLUB	
16	6	1	9	FASCINATED ATLANTIC 0-86731	COMPANY B	
17	13	12	8	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ	
18	24	30	5	SOMETHING IN MY HOUSE EPIC 49-06750	◆ DEAD OR ALIVE	
19	22	25	4	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE	
20	16	14	7	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	◆ PSYCHEDELIC FURS	
21	17	17	7	WHATCHA GONNA DO QUARK QK-001	BLAZE	
22	18	21	5	IOU (THE '87 REMIXES) CRIMINAL CRIM 00007	FREEEZ FEATURING JOHN ROCCA	
23	23	28	6	SEXAPPEAL (REMIX) PICTURE PERFECT PPR-3563/MACOLA	GEORGIO	
24	35	—	2	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 722-1/POLYGRAM	K.T.P.	
25	26	39	3	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385 1/POLYGRAM	CAMEO	
26	27	41	3	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION	
27	25	36	4	WHO IS IT SLEEPING BAG SLX 0025	MANTRONIX	
28	28	38	5	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA	
29	30	42	4	YOU BETTER QUIT (REMIX) MCA 23716	ONE WAY	
30	12	5	8	EGO MANIAC (REMIX) WARNER BROS. 0-20469	◆ JOCELYN BROWN	
31	36	—	2	WITHOUT YOU SUPERTRONICS RY-017	TOUCH	
32	32	43	3	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY	
33	33	47	3	IT'S TRICKY (AND MORE) (EP) PROFILE PRO-7131	◆ RUN-D.M.C.	
34	31	34	4	SHOWDOWN (REMIX) GEFEN 0-20599/WARNER BROS.	NO SOVEREIGN	
35	48	—	2	MR. RIGHT VINYLMANIA VMR-007	ELEANOR MILLS	
36	43	—	2	IN CONVERSATION (REMIX) I.R.S. 23734/MCA	GENERAL PUBLIC	
37	47	—	2	DOMINOES (REMIX) MANHATTAN V-56045/CAPITOL	◆ ROBBIE NEVIL	
38	29	18	11	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON	
39	NEW ▶	1	1	NO ONE KNOWS (REMIX) ATLANTIC 0-86736	WILD MARY	
40	NEW ▶	1	1	CRUSH (REMIX) MANHATTAN V-56047/CAPITOL	GRACE JONES	
41	42	49	3	STONE LOVE (REMIX) MERCURY 888 292-1/POLYGRAM	◆ KOOL & THE GANG	
42	NEW ▶	1	1	MUTUAL ATTRACTION (REMIX) WARNER BROS. 0-20649	SYLVESTER	
43	NEW ▶	1	1	HE WANTS MY BODY (REMIX) ELEKTRA 66824-1	STARPOINT	
44	NEW ▶	1	1	OLD FLAMES NEVER DIE (REMIX)/LOVE SCENE COLUMBIA 44-05998	◆ FULL FORCE	
45	NEW ▶	1	1	WATCH OUT (REMIX) ARISTA AD1-9563	PATRICE RUSHEN	
46	34	40	6	LET'S GET BRUTAL CUTTING CR-210	NITRO DELUXE	
47	NEW ▶	1	1	LIVING IN A DREAM RCA 6302-1-RD	◆ PSEUDO ECHO	
48	37	32	5	CROSS THAT BRIDGE (REMIX) A&M PROMO	◆ WARD BROTHERS	
49	NEW ▶	1	1	JANUARY, FEBRUARY CRIMINAL CRIM 00009	TINA B.	
50	NEW ▶	1	1	JUMP RIGHT ON THE CASE 4TH & B'WAY BWAY-435/ISLAND	CLUBHOUSE ORCHESTRA	
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. LET'S WORK IT OUT SADIE NINE OMNI 2. AMERICAN SOVIETS C.C.C.P. OAK LAWN 3. DAY-IN DAY-OUT (REMIX) DAVID BOWIE EMI-AMERICA 4. CAN'T GET ENOUGH LIZ TORRES STATE STREET 5. WHAT'S GOING ON (REMIX) CYNDI LAUPER PORTRAIT	

12-INCH SINGLES SALES						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★★ No. 1 ★★		
1	2	2	7	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU	
2	1	1	12	FASCINATED ATLANTIC 0-86731	COMPANY B	
3	3	3	8	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY	
4	4	5	4	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE	
5	5	6	6	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE	
6	13	15	7	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT	
7	11	14	8	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA	
8	8	12	7	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ	
9	14	17	8	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON	
10	6	4	18	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE	
11	15	16	7	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND	
12	9	13	9	DO THE DANCE (REMIX) EPIC 49-06746	◆ TRANCE-DANCE	
13	12	9	11	BOOM BOOM ZYX 5571	PAUL LEKAKIS	
14	16	18	5	THEY'RE PLAYING OUR SONG JAM PACKED JPI-2007	TRINERE	
15	7	7	9	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER	
16	18	26	5	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE	
17	20	21	7	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA	
18	NEW ▶	1	1	LA ISLA BONITA (REMIX) SIRE 0-20633/WARNER BROS.	MADONNA	
19	10	8	10	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK	
20	17	11	12	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS	
21	21	29	4	YOU BETTER QUIT MCA 23716	ONE WAY	
22	19	19	7	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN	
23	25	27	3	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17	
24	30	—	2	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY	
25	23	28	5	SAVE THE BEST FOR ME (BEST OF YOUR LOVIN') (REMIX) MOTOWN 4575MG	BUNNY DEBARGE	
26	34	—	2	WITHOUT YOU SUPERTRONICS RY-017	TOUCH	
27	26	22	7	HOLD ME PAISLEY PARK 0-20579/WARNER BROS.	SHEILA E.	
28	24	20	8	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS	
29	27	36	8	WHATCHA GONNA DO QUARK QK-001	BLAZE	
30	41	—	2	JANUARY, FEBRUARY CRIMINAL 00009	TINA B.	
31	31	32	9	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS	
32	37	—	2	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION	
33	32	30	4	EV'RY LITTLE BIT (REMIX) 4TH & B'WAY BWAY 432/ISLAND	MILLIE SCOTT	
34	39	43	3	I'VE GOT THE NIGHT OFF CARRERE 429-05996/EPIC	KATHY KOSINS	
35	42	48	3	MADNESS WARLOCK WAR 009	ZEE	
36	43	—	2	STONE LOVE (REMIX) MERCURY 888 292-1/POLYGRAM	KOOL & THE GANG	
37	44	—	2	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK	
38	28	25	9	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	◆ MADHOUSE	
39	29	38	10	LOVE LETTER CUTTING CR 211	GIGGLES	
40	NEW ▶	1	1	RIGHT ON TRACK (REMIX) MCA 23687	◆ THE BREAKFAST CLUB	
41	NEW ▶	1	1	CAN'T YOU FEEL MY HEART BEAT EPIC 49-06718	CLAUDJA BARRY	
42	22	10	18	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM	
43	33	34	6	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL	
44	40	39	4	IOU (87 REMIXES) CRIMINAL CRIM 00007	FREEEZ FEATURING JOHN ROCCA	
45	NEW ▶	1	1	MR. RIGHT VINYLMANIA VMR 007	ELEANOR MILLS	
46	RE-ENTRY			SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	◆ DONNA ALLEN	
47	50	44	5	SEXAPPEAL (REMIX) PICTURE PERFECT PPR 3563/MACOLA	GEORGIO	
48	38	42	3	CAN'T GET ENOUGH STATE STREET SSR-1002	LIZ TORRES	
49	46	41	4	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS	
50	47	—	2	IT'S TRICKY (AND MORE) (EP) PROFILE PRO-7131	◆ RUN-D.M.C.	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. LET YOURSELF GO SYBIL NEXT PLATEAU 2. DAY-IN DAY-OUT (REMIX) DAVID BOWIE EMI-AMERICA 3. LOVE REMOVAL MACHINE THE CULT SIRE 4. TONIGHT, TONIGHT GENESIS ATLANTIC 5. KISS AGE OF CHANCE VIRGIN 6. MUTUAL ATTRACTION (REMIX) SYLVESTER WARNER BROS. 7. FREAKAHOLIC EGYPTIAN LOVER EGYPTIAN EMPIRE 8. GET THAT LOVE (REMIX) THOMPSON TWINS ARISTA 9. MACHO MOZART LATIN RASCALS TIN PAN APPLE	

○ 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.

Sign 'O' The Times: Prince's Greatest Demos

WE CAN'T think of anyone besides Prince who could hand you a jiffy bag full of work tapes and demo cassettes and come up with something as terrific as "Sign 'O' The Times" (Paisley Park). That's not to say that this double album is careless or indifferent: It's a point of amazement that his songs sound so compelling in these sparse, quickly worked up productions. And the veil of attitude that often obscured his last two albums is gone, making this one a lot more accessible. We second our colleague Nelson George's comments in his world-première sneak preview some weeks back: With half the number of raw tracks up on the board, there's an amazing amount of content and successful experimentation here.

For clubs, there are some obvious picks: "U Got The Look," the fullest production here, in which duet vocalist Sheena Easton sounds a lot like Teena Marie; and "It's Gonna Be A Beautiful Night," recorded in Paris with the Revolution. Also: "It," revisiting the "When Doves Cry" arrangement; "Hot Thing," which David Bowie should cover if he ever makes another "Young Americans"; and "Housequake," a simple funk jam.

But the left-fielders are the most special: "If I Was Your Girlfriend," a slow-motion version of his early classic one-man-band electronic sound; and "Strange Relationship," "Forever In Your Life," and "I

Could Never Take The Place Of Your Man," all easy to take musically and very incisive lyrically. Overexposure? Sure, in the sense that the fans will play this one to death.

NEW SINGLES from a bunch of must-play names: David Bowie's "Day-In Day-Out" is much augmented from the album version by a typically busy Shep Pettibone mix, with edits by Raul Rodriguez. Keyboard overdubs are by David Cole, who, by the way, has one of the more noted demos around... Lisa Lisa & Cult Jam's "Head To Toe" (Columbia), an instant radio add, retains the trademarks of heavy-duty beat and lush harmony, with Full Force's unique old-soul sense of composition; the album won't disappoint, we guarantee.

Debbie Harry's "In Love With Love" (Geffen) is one of the more daring make-overs this year; as redone by Justin Strauss and Murray Elias with Andy Wallace, and Chep Nunez's edits, what was synthpop is now free-style Latin beat-box. Appropriate treatment for the woman who first predicted (and proved) all those years back that rap was mass-appeal music... Another first-rank member of the avant-garde, Nona Hendryx, makes her EMI America debut with the biting "Why Should I Cry," her most commercial single ever: no wonder, with the production of Flyte Tyme associates Jellybean Johnson & Spencer Bernard. Soul Club's "I Want Your Guy"



by Brian Chin

(MCA) is a clean update of the Jocelyn Brown sound by producers Allen George & Fred MacFarlane; Timmy Regisford's mix adds a busier Emulator break... Five Star's "Are You Man Enough" (RCA), redone by Shep Pettibone with edits by Tuta Aquino, has a similar feel, the most mature thing yet from a group overdue for a pop breakthrough... K.T.P.'s "Certain Things Are Likely" (Mercury) made a fast break out of the box on its import action; Phil Harding's remix brings out a tremendous bass line absent from the original.

MORE LATIN DISCO: Nayobe's "Second Chance For Love" (The Fever) tempers its hard-hitting rhythm with a quite opulent sound; the Latin Rascals remixed with coproducer Andy Tripoli... Sandee's "You're The One" (Atlantic) is a Teneen Ali production similar to the melodic pop of the Nancy Martinez hit; both Ali and New York's Freddie Bastone provided new mixes for this pressing... Nice & Wild, who had one of the year's big uncharted hits in "Diamond Girl," are back with "Obsession" (Atlan-

tic), which repackages the high-pressure drive of the last single in an earthy, almost Aleems-like vocal arrangement.

BRIEFLY: A zillion new singles, all of which have radio and club potential: Teen Dream's "Let's Get Busy" (Warner Bros.) is melodic synthpop with System-style track; Victor Flores mixed this cut, which is perfectly suited for "hot" radio... "Let's Have Some Fun" by Merge Featuring Debbie A. is a tight, midtempo club number, with a Tony Humphries mix... Torch Song's "Don't Look Now" (I.R.S.) is the progressive flip side of the female Europop records around; not far off, either, from the spacier Chicago records.

"Teaser" is another classy cut from George Benson's recent album; Nick Martinelli and David Todd did a light-and-airy remix... Stranglers' "Always The Sun" (Epic), a clean, unusual folk/hi-tech production, comes from a gorgeous album... "Help Me Get Over The Hurt" by Saché (Atlantic) is a mellow Jets-style ballad; Merlin Bobb mixed... Sadie Nine's "Let's Work It Out" (Omni/Atlantic) is a driving, sparse cross of funk and hi-NRG... Jayne Edwards' "Rhythm Of Your Lies" (NightWave) is a tautly produced, moody, midtempo disco tune... "Pretty Young Girl" by Bad Boys Blue (Emergency) is tradition-

al Eurobeat in the Modern Talking style with excellent production values and incredibly catchy melody... Ingrid Sunday's "Do What You Want" (Omni) is also a tightly done pop-disco record, remixed very sparsely by John Morales & Sergio Munzibai... Sylvia Smith's "Heartbreaker" (Qwest) is brittle, West Coast funk, remixed by Bruce Forest.



Hard Sell. Atlantic recording artist Bob Geldof recently spent a few days in New York to support the U.S. publication of his autobiography, "Is That It?" (Photo: Chuck Pulin)

Dance Music Spawns Remix Services New Companies Take Individual Approaches

BY BRIAN CHIN

NEW YORK The hot-mix subscription service is a tradition about as old as dance music itself. Services supply re-edits and remixes of breaking dance records to qualified DJs on a monthly cycle.

Since the early '80s, three companies—New York's pioneering Disconet and two San Francisco operations, Hot Tracks and Razormaid—have shared the marketplace through individual subscriptions and sales through record pools.

But in the last year there has been a profusion of new entrants in the field. Recent launches include Disco Mix Club, Ultimix, Prime Cuts, and Mixx-It. Subscriber numbers are not public, but the companies are licensed to produce monthly editions in amounts of only 1,000. Sellouts are regular, if not always instant. For one firm, an active roll of just 100 would achieve the break-even mark. By contrast, Hot Tracks is not soliciting any new subscribers because of the pressing ceiling, according to director Gini Spierisch, who runs the service with producer/DJ Mike Lewis on behalf of the late founder Steve Algozino.

Disconet operates under the co-ownership of Steven Von Blau and Pat Rosiello, following the loss of founder Mike Wilkinson. The service, which will celebrate its 10th anniversary in October, has diversified its product in recent months

to equalize offerings of hi-NRG, r&b, and top 40 hits. Half the subscribers are of many years' standing, but fluctuation in sales has increased because of the profusion of new companies, says Von Blau.

Though similar conceptually, each of the services has, in practice, differentiated itself through programming or marketing. Even the other services credit Razormaid, for instance, with holding the field's most identifiable niche with its alternative-oriented music.

"We're more a promotional service for companies outside the U.S.," says executive producer Art Maharg, co-owner of Razormaid with remixer/editor Joseph Watt. Because of the higher overhead of its unique packaging, colored vinyl pressing, remixing from master tapes, and imminent introduction of compact disks, Razormaid itself is a break-even venture, with eventual benefits expected through Watt's work as a studio consultant and the launch of a RazorMaid label.

San Mateo-based Mixx-It, headed by club/radio DJ Cameron Paul, specializes in street material. Mixx-It's one-disk issues are also cheaper than the two-disk mailings of most other services.

Ultimix, based in Greensboro, N.C., has taken the opposite tack, expanding to three disks with one cut per side.

Ultimix co-owner Brad Hinkle, who does the service's re-edits

along with Les Massengale, says, only half-facetiously, the company was launched because of his infuriation with club mixes that are actually inadequate for DJ use. For Ultimix, Hinkle says tiny fragments are repeated to provide the clean breakdowns that are unavailable even on 12-inch disks with several mixes.

According to Arista national director of dance promotion David Jurman, the services provide worthwhile exposure both in breaking a new record and extending a record's life when the original version reaches saturation. He says that overexposure has not yet become a problem.

Prime Cuts' Martin Bailey notes that the labels' tighter clearance procedures do not permit overuse. According to Bailey, Prime Cuts, specializing in pop material, "started with a bang" by giving away the first 500 copies of its first issue, instantaneously establishing its customer base last September.

Disco Mix Club, a U.K.-based organization with 5,000 members worldwide, was launched in the U.S. in San Diego under the direction of Carl Snyder last summer with a combination of services. In addition to its mixes and medleys, an "audio newsletter" previews new British releases. DMC also publishes a monthly magazine and co-sponsors a worldwide DJ competition and convention.

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US & CANADIAN 12"

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Fan Fair Advance Registration High CMA, Grand Ole Opry Are Co-Sponsors

BY EDWARD MORRIS

NASHVILLE Advance registration for the 16th annual Fan Fair is now at 17,000, according to the Country Music Assn. (CMA), which co-sponsors the event with the Grand Ole Opry. This year's Fan Fair will be held June 8-14 at the Tennessee State Fairgrounds here. The 1986 fair drew a record registration of 21,500.

While many performers for the series of showcases remain to be selected, fair sponsors are promising more than 30 hours of live entertainment at the same ticket price as last year: \$60. In addition, ticket holders will be admitted to the fair's exhibit halls, the Country Music Hall of Fame, Opryland USA, and the Ryman Auditorium. Two dinners are also part of the ticket package.

Each of the major record labels in town will present shows, along with

independents MTM Records and 16th Avenue Records. The latter is the new label formed by the Opryland Music Group. Currently, it has only Charley Pride on its roster, but several other acts are near being signed, according to a spokesperson for the label.

Indie label show planned for 2nd day of fair

An independent label show is scheduled for the second day of the fair. To be eligible to perform on this show, the CMA says, an act must be signed to an established indie label, have had chart action in at least one of the major trade magazines between March 31, 1986, and April 1, 1987, and agree to perform with the backing of the house band provided.

The tentative schedule for the

fair:

June 8. Bluegrass show, 7 p.m.-10 p.m.

June 9. International show, 10 a.m.-noon; independent label show, 1 p.m.-2:30 p.m.; Mercury/Smash, 4 p.m.-6 p.m.; CBS/Epic, 8 p.m.-10 p.m. Exhibit booths open 11 a.m.-6 p.m.

June 10. All-American Country Games (at Vanderbilt Univ. Stadium), 10 a.m.-noon; Warner Bros. show, 2:30 p.m.-4:30 p.m.; MCA, 7:30 p.m.-9:30 p.m. Exhibits open 10 a.m.-6 p.m.

June 11. Capitol/EMI America show, 10 a.m.-noon; 16th Avenue show, 2:30 p.m.-4 p.m.; RCA, 7:30 p.m.-9:30 p.m. Exhibits open 10 a.m.-6 p.m.

June 12. Songwriters show, 10 a.m.-noon; MTM show, 2:30 p.m.-4 p.m.; International Fan Club Organization (IFCO) show, beginning at 8 p.m. Exhibits open 10 a.m.-2 p.m.

June 13. No official activities.

June 14. Grand Masters Champi-

(Continued on next page)



Wake-up Call. Western swing group Asleep At The Wheel recently signed with CBS Records, Nashville. Pictured following the signing are, front from left, Larry Hamby, vice president a&r CBS, Nashville; Rick Blackburn, senior vice president and general manager CBS Nashville; Ray Benson of Asleep At The Wheel; back row from left, Joe Casey, vice president national promotion CBS, Nashville; and Roy Wunsch, vice president marketing CBS Nashville.

Despite High Ratings, TNN Show Succumbed To Budget 'Country Notes' Exits Gracefully

ONE OF THE BEST country music television shows bit the dust with little fanfare March 28. "Country Notes," the "Entertainment Tonight"-type show devoted to covering the world of country music, went out the way it came in back in 1985—a winner.

Hosted by **Greg Crutcher** and **Janet Tyson**, the show garnered a huge audience for **The Nashville Network (TNN)**, the cable TV service that now reaches an estimated 30 million households. Having appeared on the show, I can vouch for its penetration. From Key West, Fla., to Canada, those cards and letters kept coming, indicating a remarkable viewership for this half-hour Saturday show of news, reviews, and interviews.

Ratings were not a problem. In fact, "Country Notes" normally resided at or near the top in popularity for TNN

shows. According to TNN insiders, the show was an economic casualty—a show similar in style (though I doubt in quality) was brought in at a lower cost, a deal too good to pass up for bottom-liners who must watch the dollars and pinch the pennies.

It's a shame to see quality programming go down the tubes instead of on the tube. Too few shows have reached the level of quality and rapid-fire entertainment that "Country Notes" did at its zenith. It provided the most thorough, in-depth, and relevant coverage of this sometimes folksy, but always complex, business and entertainment mode.

While it took several months for the on-air personalities and chemistry of Crutcher and Tyson to develop, they soon became a comfortable and creative duo that brilliantly and convincingly escorted their viewers through the triumphs and tragedies that enrich and enliven the country music scene. They traveled throughout the world for news and captured many memorable moments. These shows should be preserved in video vats by the **Country Music Foundation** to provide future country music scholars and journalists a two-year gold and platinum lode of treasure and trivia.

Producer **Dennis Glore** and the entire behind-the-scenes staff of "Country Notes" should be commended for putting together a show that never compromised on quality, never exceeded the boundaries of

good taste, and never brought anything but credit to TNN. Crutcher and Tyson have launched what should be major careers, and they should fare well in the future. They have done it without succumbing to the temptations of ego trips or self-promotion. It's tough enough to have a bad show canceled on you—and even tougher to have an excellent show killed on you. They handled it like the pros they are, continuing with chins up through the final performance. Then, in a touching finale, each unhooked the other's microphone, and they walked off the stage together. It was a sad Saturday, not only for them, but for their millions of viewers in the U.S. and Canada. And, yes, a sad day for TNN.

NEWSNOTES: Theme-park lovers, **Opryland U.S.A.** awaits you this year with sweet surprises. Once again, the

park, now in its 16th season, has undergone some changes—namely expansion. In addition to a \$2.6 million thriller water ride, the Old Mill Scream, which peaks by dropping 50 feet into a lake, the park has added two music shows. One is a 45-minute tribute to the golden age of broadcasting and is called "The Big Broadcast"; the other is a 45-minute Western musical/action/comedy dubbed "Way Out West."

Who's in the studios? **Nicolette Larson** is working in Los Angeles with songwriter/singer **Andrew Gold** ("Thank You For Being A Friend") on her next LP. No scheduled release date yet, but that's not all Larson is up to these days: She recently made her acting debut co-starring with **Diana Canova**, daughter of the late country screen and recording star **Judy Canova**, in the TV series "Throb." In addition, she is the voice-over for the new Folgers coffee campaign and has still found time to headline the Texas Independence Day celebration at New York's Lone Star nightclub and perform on **David Brenner's** "Nightlife" . . . Capitol Records group **Sawyer Brown** prepares to head for the Muscle Shoals Studio in Alabama this month with producer **Ron Chancey** steering the team . . . **T.G. Sheppard** is working on his third Columbia LP in Muscle Shoals, too. In the Fame Recording Studios, **Rick Hall** is producing/engineering Sheppard's product for the third consecutive time. Look for the country

(Continued on page 34)

Nashville
Scene



by Gerry Wood

Acts Set For Jamboree

NASHVILLE Thirteen major country acts will perform at the 11th annual Jamboree In The Hills, to be held July 18-19 at Brush Run Park, St. Clairsville, Ohio. The jamboree, which drew around 60,000 ticket buyers last year, has become the most consistently successful outdoor country music festival in the U.S.

Scheduled to appear this year are **Merle Haggard**, **T. Graham Brown**, **Tanya Tucker**, **Jerry Lee Lewis**, **Tom T. Hall**, **Earl Thomas Conley**, **Marie Osmond**, the **Nitty Gritty Dirt Band**, **Charley Pride**, **Janie Frickie**, **Mickey Gilley**, and **Dwight Yoakam**.

Other acts on the list are **Mayf Nutter**, the Jamboree staff band, **Jo**

Ann Jones, **Mark Statler**, **Nancy Wiles**, **Sherry** and **Sheryl Horne**, **Leon Douglas**, **Linda Lou Schriver**, **Gary Walker**, and **Lois and Harmony Scott**.

Ticket prices for the concert remain at 1986's level: \$45 for both days or \$25 for either in advance, or \$50 for both or \$30 for either after July 16. Children under 6 years of age will be admitted free.

Tickets may be ordered in advance by calling 800-624-5456.

The show is sponsored by **Wheeling Broadcasting**, which owns radio station **WWVA Wheeling, W.Va.**, home of the long-running radio show "Jamboree U.S.A." **J. Ross Felton** is vice president and general manager of operations.

FOR WEEK ENDING APRIL 11, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

		NEW	TOTAL
		ADDS	ON
137 REPORTERS			
DWIGHT YOAKAM	LITTLE SISTER REPRISE	58	63
JOHN SCHNEIDER	LOVE YOU AIN'T SEEN THE LAST OF ME MCA	42	79
NITTY GRITTY DIRT BAND	BABY'S GOT A HOLD ON ME W.B.	40	126
MICKEY GILLEY	FULL GROWN FOOL EPIC	37	63
M. OSMOND	EVERYBODY'S CRAZY 'BOUT MY BABY CAPITOL/CURB	37	37

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

RETAIL BREAKOUTS

		NUMBER
		REPORTING
42 REPORTERS		
THE OAK RIDGE BOYS	IT TAKES A LITTLE RAIN MCA	9
DAN SEALS	I WILL BE THERE EMI-AMERICA	9
JUDY RODMAN	GIRLS RIDE HORSES TOO MTM	6
JOHN CONLEE	DOMESTIC LIFE COLUMBIA	6
DON WILLIAMS	SENIORITA CAPITOL	5

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Earle's A Pearl. MCA Nashville and Steve Earle, center, celebrate Earle's first No. 1 album "Guitar Town." Pictured at the party are, from left, Jimmy Bowen, president MCA Records, Nashville; Emory Gordy, Jr., producer; Earle; Harry Stinson, Earle's drummer; Tony Brown, vice president a&r MCA, Nashville; and Bruce Hinton, sr. vice president and general manager MCA, Nashville.

Five-Day Event Will Feature Workshops Gospel Radio Seminar Sets Schedule

NASHVILLE The National Gospel Radio Seminar will convene at the Radisson Hotel for instructional sessions during Gospel Music '87 Week, Sunday-Thursday (5-9). Last year's meet drew 208 registrants.

Aimed at station owners, managers, programmers, and salespeople, the sessions and their leaders are as follows:

Monday, April 6

2 p.m.—"Developing A Sales Mentality, Part 1," Richard Kaufman; "Programming And Formats," Brad Burkhart; "Legal Update," Richard Wiley.

3:30 p.m.—"Developing A Sales Mentality, Part 2," Richard Kaufman; "Interpersonal Relationships In Programming," Bill Robinson; "Legal Questions And Answers," Richard Wiley.

Tuesday, April 7

8:30 a.m.—Complimentary breakfast for owners and managers.

9 a.m.—"Techniques In Selling," Pam Lontos; "Programming: Keep It Legal," Tim Brady.

10:30 a.m.—"Eliminating The Five Biggest Objections To Buying Christian Radio And Selling The Benefits," Pam Lontos; "Creative Production Concepts," Tom Dooley, Rick Tarrant, Jim Hodson, and Jon Rivers.

2 p.m.—"How To Charge What You're Worth," Gary Crossland; "Production: Nuts And Bolts," Rick Tarrant; "Managing Sales: Training Forum For Managers And Owners," Pam Lontos.

3:30 p.m.—"Sales Promotions That Make Money," Don Stone, Tim Calcara, Bob Powers, Fred Brake-man; "Finding Your Station Image Through Research," Judi Saxon.

Wednesday, April 8

9 a.m.—"Designing Professional Media Kits And Presentations," Gary Crossland; "Building Effective Community Relations," Carl Dean, Liz Curtis, Rob Gregory, Dave Morrison; "Financial Control: Do You Have It?" John Mueller.

10:30 a.m.—"Positioning From A Sales Standpoint," Gary Crossland; "How To Make Your Show Stand Better," Liz Curtis, Ed Lenane, Jon Rivers, Jon Hull.

2 p.m.—"Post-Sales Service," Gary Crossland; "Promotions Top To Bottom," Tim Calcara, Bob Pow-

ers, Mark Ryder, Doug Smith; "Finding Your Niche," Judi Saxon, Jennifer Lear, Brad Burkhart.

3:30 p.m.—"The Productivity Challenge: A Positive Approach To Maximizing In-Station Relationships," Grady Batten; "Radio And Record Companies: Working Together," radio promotion reps from various Christian labels with Brad Burkhart.

Thursday, April 9

9 a.m.—"Program And Music Mix: An Agency Perspective," Jon Campbell, Bob Straton; "Sales And Programming: Building A Team Effort," Gary Arnold, Dave White, Bob Powers, Joe Michaels.

10:30 a.m.—"Productivity Challenge, Part 2," Grady Batten; "Non-commercial Stations: Music, Personality, And Promotion," Rob Gregory, Mary Ryder, Lyn Marie, Ken Johnson, Jon Hull.

The registration fee, which may be paid in advance or at the door, is \$195. A reception for artists and radio personnel will be held Sunday (5) at the Radisson Ballroom. Additional information is available from the Gospel Music Assn. at 615-242-0303 or from Joe Battaglia, chairman of the National Christian Radio Assn., at 201-343-5097.

FAN FAIR REGISTRATION HIGH

(Continued from preceding page)

onship Fiddling Contest (at Opryland), 10:30 a.m.-6 p.m.

Part of the expenses of staging the record label showcases is subsidized by the CMA, a source there says.

George Hamilton IV will host Tuesday's international show. Featured acts will include Country Green, from West Germany; Ruud Hermans, Holland; Carole Gordon and Bob Newman, England; Susan McCann, Ireland; Patsy Riggir, New Zealand; and the Leahy Family, Canada. The Jordanaires will also perform on the show.

Headlining the IFCO show (for which a separate ticket is required) is MCA's John Schneider. Other acts slated are Gary Morris, Holly Dunn, Keith Whitley, and the Forrester Sisters. Performing on the new country showcase portion of the event will be Jerry Jaye Allogio, the Back Behind The Barn Boys, Charlene Gordon, Michael Harding, Rebel Lee, Mike Snider, and Southern Reign. Lee Arnold, host of Mutual Radio Network's "On A Country Road" series, will be MC.

Book Is Revised

NASHVILLE A revised edition of "Sing Your Heart Out, Country Boy" has been released by the Country Music Foundation.

The new 456-page hardcover book is a collection of 343 classic country lyrics and the stories behind them by Dorothy Horstman.

The book is divided into 15 chapters on song themes, each with a historical introduction. Among the songwriters who tell the stories behind some of their hits are Willie Nelson, Dolly Parton, Gene Autry, Mel Tillis, Kris Kristofferson, and Johnny Cash.

The book sells for \$24.95, plus \$2 for postage and handling, from the Country Music Foundation, Dept. M, 4 Music Square East, Nashville, Tenn. 37203.

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Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	12	"YOU'VE GOT" THE TOUCH H. SHEDD, ALABAMA (W. ROBINSON, J. JARRARD, L. PALAS)	ALABAMA RCA 5081-7
2	4	6	12	KIDS OF THE BABY BOOM E. GORDY, JR. (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
3	7	8	11	ROSE IN PARADISE J. BOWEN, W. JENNINGS (S. HARRIS, J. MCBRIDE)	WAYLON JENNINGS MCA 53009
4	6	7	14	THE BED YOU MADE FOR ME P. WORLEY (P.T. CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
5	9	10	11	DON'T GO TO STRANGERS B. LOGAN (J.D. MARTIN, R. SMITH)	T GRAHAM BROWN CAPITOL 5664
6	10	11	10	LET THE MUSIC LIFT YOU UP J. BOWEN, R. MCENTIRE (T. SEALS, E. SETSER)	REBA MCENTIRE MCA 52990
7	1	3	13	OCEAN FRONT PROPERTY J. BOWEN, G. STRAIT (D. DILLON, H. COCHRAN, R. PORTER)	GEORGE STRAIT MCA 53021
8	11	12	11	THE MOON IS STILL OVER HER SHOULDER B. MAHER (H. PRESTWOOD)	◆ MICHAEL JOHNSON RCA 5091-7
9	12	13	10	A FACE IN THE CROWD S. GIBSON, J.E. NORMAN (K. STALEY, G. HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
10	13	15	9	DON'T BE CRUEL B. MAHER (E. PRESLEY, O. BLACKWELL)	THE JUDDS RCA/CURB 5094-7/RCA
11	15	16	8	TO KNOW HIM IS TO LOVE HIM G. MASSENBURG (P. SPECTOR)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
12	17	18	10	CAN'T STOP MY HEART FROM LOVING YOU K. KANE, J.O'HARA (J.O'HARA, K. KANE)	THE O'KANES COLUMBIA 38-06606
13	16	17	10	YOU'RE THE POWER A. REYNOLDS (C. BICKHARDT, F.C. COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
14	8	9	13	THE RIGHT LEFT HAND B. SHERRILL (D. KNUTSON, A.L. OWENS)	GEORGE STRAIT EPIC 34-06593
15	18	19	10	SEÑORITA D. WILLIAMS, G. FUNDIS (H. DEVITO, D. FLOWERS)	DON WILLIAMS CAPITOL 5683
16	19	20	8	IT TAKES A LITTLE RAIN J. BOWEN (J.D. HICKS, R. MURRAH, S. DEAN)	THE OAK RIDGE BOYS MCA 53010
17	2	2	16	TWENTY YEARS AGO J. GRAYDON, K. MIMS (M. SPRIGGS, W. NEWTON, D. TYLER, M. NOBLE)	◆ KENNY ROGERS RCA 5078-7
18	20	22	9	GOODBYE'S ALL WE'VE GOT LEFT E. GORDY, JR., T. BROWN (S. EARLE)	STEVE EARLE MCA 53011
19	22	24	8	GIRLS RIDE HORSES TOO T. WEST (A. RANDALL, M.D. SANDERS)	JUDY RODMAN MTM 70283/CAPITOL
20	24	26	6	JULIA J. BOWEN, C. TWITTY, D. HENRY (J. JARVIS, D. COOK)	CONWAY TWITTY MCA 53034
21	23	25	10	OLD BRIDGES BURN SLOW N. LARKIN (J. SOUTH, J. MEADERS, S. BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
22	25	27	7	DOMESTIC LIFE B. LOGAN (J.D. MARTIN, G. HARRISON)	JOHN CONLEE COLUMBIA 38-06707
23	26	31	6	I WILL BE THERE K. LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
24	29	34	7	PLAIN BROWN WRAPPER G. MORRIS, B. ALBERTINE (G. MORRIS, K. WELCH)	GARY MORRIS WARNER BROS. 7-28468
25	27	28	8	HEART VS. HEART M. WRIGHT (D. HENRY, M. PARKER)	PAKE MCENTIRE RCA 5092-7
26	5	4	16	TALKIN' TO THE MOON C. YOUNG (L. GATLIN)	◆ LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06592
27	33	39	6	TOO MANY RIVERS J.L. WALLACE, T. SKINNER (H. HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
28	32	37	8	GOD WILL T. BROWN, L. LOVETT (L. LOVETT)	◆ LYLE LOVETT MCA/CURB 53030/MCA
29	14	1	16	SMALL TOWN GIRL T. BROWN, J. BOWEN (J. JARVIS, D. COOK)	STEVE WARINER MCA 53006
30	35	40	7	TIL' I'M TOO OLD TO DIE YOUNG J. KENNEDY (J. HADLEY, K. WELCH, S. DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
★★★ POWER PICK/AIRPLAY ★★★					
31	43	57	3	BABY'S GOT A HOLD ON ME J. LEO (J. LEO, J. HANNA, B. CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
32	37	43	5	HARD LIVIN' B. MEVIS (D. HALLEY)	◆ KEITH WHITLEY RCA 5116-7
33	36	42	7	DO I HAVE TO SAY GOODBYE H. SHEDD, M. WRIGHT (P. MCCANN, J. MCBRIDE)	LOUISE MANDRELL RCA 5115-7
34	21	21	12	THEY ONLY COME OUT AT NIGHT W. ALDRIDGE (W. ALDRIDGE, L. PALAS, J. JARRARD)	THE SHOOTERS EPIC 34-06623
35	44	52	4	YOU'RE MY FIRST LADY R. HALL (M. MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
36	40	45	6	DON'T TOUCH ME THERE SNEED BROTHERS, W. MASSEY (M.P. HEENEY)	CHARLY MCCLAIN EPIC 34-06980
37	42	46	5	ARE YOU SATISFIED N. WILSON (S. WOOLEY, H. ESCAMILLA)	JANIE FRICKIE COLUMBIA 38-06985
38	47	62	3	YOU'RE NEVER TOO OLD FOR YOUNG LOVE D. GANT, E. RAVEN (R. GILES, F. MYERS)	EDDY RAVEN RCA 5128-7
39	45	50	4	HAVE I GOT SOME BLUES FOR YOU R. BAKER (D. CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
40	34	36	9	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR B. SHERRILL (B. KEEL, D.A. COE, L. LATIMER)	DAVID ALLAN COE COLUMBIA 38-06661
41	28	29	10	WALK ME IN THE RAIN T. WEST (T. ROME)	GIRLS NEXT DOOR MTM 72084/CAPITOL
42	31	33	8	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.
43	39	44	7	WAY DOWN TEXAS WAY R. BENSON (B. J. SHAVER)	◆ ASLEEP AT THE WHEEL EPIC 34-06671
44	48	53	5	MANDOLIN RAIN B. HORNSBY, E. SCHEINER (B.R. HORNSBY, J. HORNSBY)	◆ BRUCE HORNSBY & THE RANGE RCA 5087-7
45	51	55	6	COLORADO MOON J. RUTENSCHROER, T. MALCHAK (T. MALCHAK)	◆ TIM MALCHAK ALPINE 006
46	53	65	4	DON'T LET GO OF MY HEART SOUTHERN PACIFIC, J.E. NORMAN (K. HOWELL, H. MASLIN)	SOUTHERN PACIFIC WARNER BROS. 7-28408
47	50	54	5	HONKY TONK CRAZY B. SHERRILL (H. HOWARD, R. PEETERSON)	GENE WATSON EPIC 34-06987
48	30	14	17	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
49	62	—	2	CHAINS OF GOLD S. BUCKINGHAM, H. DEVITO (P. KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
50	54	60	4	HEART OF GOLD C. MOMAN (N. YOUNG)	WILLIE NELSON COLUMBIA 38-07007

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	78	3	IT'S ONLY OVER FOR YOU J. CRUTCHFIELD (M. REED, R.M. BOURKE)	TANYA TUCKER CAPITOL 5694
52	70	—	2	LOVE YOU AIN'T SEEN THE LAST OF ME J. BOWEN, J. SCHNEIDER (K. FRANCESCHI)	JOHN SCHNEIDER MCA 53069
53	59	69	4	CRAZY BLUE P. WORLEY (M. CLARK, T. DUBOIS)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28426
54	67	—	2	THAT WAS A CLOSE ONE N. LARKIN, E.T. CONLEY (R. BYRNE)	EARL THOMAS CONLEY RCA 5129-7
55	NEW ▶	—	1	LITTLE SISTER P. ANDERSON (D. POMUS, M. SHUMAN)	★★★ HOT SHOT DEBUT ★★★ DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
56	57	63	5	I DID E. GORDY, JR., T. BROWN (P. LOVELESS)	PATTY LOVELESS MCA 53040
57	60	66	4	BACK IN THE SWING OF THINGS AGAIN R. BAKER (D. WILLS, B. MOULDS)	LARRY BOONE MERCURY 888 427-7/POLYGRAM
58	76	—	2	FULL GROWN FOOL N. WILSON, M. GILLEY (A. REYNOLDS, K.S. TAYLOR)	MICKEY GILLEY EPIC 34-07009
59	66	75	4	ASHES OF LOVE P. WORLEY (J. ANGLIN, J. ANGLIN, J. WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
60	65	73	3	THE NIGHT HANK WILLIAMS CAME TO TOWN J. CLEMENTE (B. BRADDOCK, C. WILLIAMS)	JOHNNY CASH MERCURY 888 459-7/POLYGRAM
61	38	23	18	FOREVER J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
62	41	32	19	BABY'S GOT A NEW BABY J. STROUD (J.F. KNOBLOCH, D. TYLER)	◆ S-K-O MTM 72081/CAPITOL
63	46	30	9	I WONDER IF I CARE AS MUCH R. SKAGGS (D. EVERLY)	RICKY SKAGGS EPIC 34-06650
64	49	35	18	NO PLACE LIKE HOME K. LEHNING (P. OVERTREE)	RANDY TRAVIS WARNER BROS. 7-28525
65	74	80	3	YOU'RE IN LOVE ALONE N. LARKIN (R. REYNOLDS)	JEFF STEVENS AND THE BULLETS ATLANTIC/AMERICA 7-99475/ATLANTIC
66	52	38	17	TAKE THE LONG WAY HOME J. BOWEN, J. SCHNEIDER (J. NEEL, D. CRIDER)	JOHN SCHNEIDER MCA 52989
67	NEW ▶	—	1	EVERYBODY'S CRAZY 'BOUT MY BABY P. WORLEY (M. REID)	MARIE OSMOND CAPITOL/CURB 5703/CAPITOL
68	77	82	3	MAN AT THE BACKDOOR E. PENNEY (B. WILLIAMS)	BETH WILLIAMS BGM 13087
69	56	47	20	MORNIN' RIDE J. CRUTCHFIELD (S. BOGARD, J. TWELL)	LEE GREENWOOD MCA 52984
70	55	59	6	WHAT'S SO DIFFERENT ABOUT YOU J. ANDERSON, J.E. NORMAN (J. ANDERSON, F. CARTER, JR.)	JOHN ANDERSON WARNER BROS. 7-28433
71	69	49	20	I CAN'T WIN FOR LOSIN' YOU N. LARKIN, E.T. CONLEY (R. BYRNE, R. BOWLES)	EARL THOMAS CONLEY RCA 5064-7
72	63	41	17	THE ROCK AND ROLL OF LOVE J. CRUTCHFIELD (B. MC DILL, C. BLACK)	TOM WOPAT EMI-AMERICA 8364/CAPITOL
73	80	—	2	DO YOU WANNA FALL IN LOVE H.A. KNIGHT, JR. (K. BELL, R. COX)	THE BANDIT BAND PEGASUS 108
74	72	48	16	I ONLY WANTED YOU P. WORLEY (SHAPIRO, GARVIN, JONES)	◆ MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
75	71	72	4	SHE LOVES THE JERK R. CROWELL, B.T. JONES (J. HIATT)	RODNEY CROWELL COLUMBIA 38-06584
76	73	51	20	MIDNIGHT GIRL/SUNSET TOWN S. BUCKINGHAM (D. SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
77	64	67	5	I'D RATHER BE CRAZY J. STROUD, M. HUMPHRIES (B. BRADDOCK)	DANA MCVICKER EMI-AMERICA 8371/CAPITOL
78	68	68	5	I DON'T WANT TO SET THE WORLD ON FIRE B. MEVIS (BENJAMIN, MARCUS, SEILER, DURHAM)	SUZIE BOGGUSS CAPITOL 5669
79	78	64	18	WHAT CAN I DO WITH MY HEART R. LANDIS (O. YOUNG)	JUICE NEWTON RCA 5068-7
80	NEW ▶	—	1	AS LONG AS I'VE BEEN LOVING YOU P. SULLIVAN (T. CERNEY, C. DAILEY)	RAZORBACK COMPLEAT 166/POLYGRAM
81	79	58	6	THERE AIN'T NO BINDS L. BUTLER (B. NELSON)	◆ THE WHITES MCA/CURB 53038/MCA
82	NEW ▶	—	1	WALK ON BY G. KENNEDY (K. HAYES)	PERRY LAPOINTE DOOR KNOB 270
83	NEW ▶	—	1	NOT TONIGHT I'VE GOT A HEARTACHE T. BRASFIELD (T. BRASFIELD, W. ALDRIDGE)	VICKI RAE VON ATLANTIC/AMERICA 7-99471/ATLANTIC
84	75	76	4	WEEKEND COWBOYS B. STRANGE (M. CARROLL)	MARTY HAGGARD MTM 72085/CAPITOL
85	81	71	12	AT THIS MOMENT J. BAXTER (B. VERA)	◆ BILLY VERA & THE BEATERS RHINO 74403
86	85	74	22	RIGHT HAND MAN D. GANT, E. RAVEN (G. SCRUGGS)	EDDY RAVEN RCA 5032-7
87	61	61	5	TURN THE MUSIC ON A. DIMARTINO (O.B. MCCLINTON)	O.B. MCCLINTON EPIC 34-6682
88	86	81	13	LONE STAR STATE OF MIND T. BROWN, N. GRIFFITH (P. ALGER, G. LEVINE, F. KOLLER)	NANCI GRIFFITH MCA 53008
89	82	56	7	COME TO ME S. CORNELIUS (H. CORNELIUS)	JOHNNY PAYCHECK MERCURY 888 341-7/POLYGRAM
90	84	70	13	GYPSIES ON PARADE R.L. SCRUGGS (M. MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
91	89	85	17	WILD-EYED DREAM S. BUCKINGHAM (A. RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
92	91	89	4	I TAKE THE CHANCE J. GIBSON (L. LOUVIN, C. LOUVIN)	KATHY EDGE NSD 228
93	87	79	9	WHEN I'M OVER YOU (WHAT YOU GONNA DO) T. RICHARDS (M. GERMINO, C. KEUNING)	MICKEY CLARK EVERGREEN 1051
94	90	87	23	HOMECOMING '63 B. MEVIS (D. DILLON, R. PORTER)	◆ KEITH WHITLEY RCA 5013-7
95	93	88	21	STRAIGHT TO THE HEART J.E. NORMAN (G. LYLE, T. BRITTON)	CRYSTAL GAYLE WARNER BROS. 7-28518
96	94	90	14	WALL OF TEARS H. SHEDD (R. LEIGH, P. MCCANN)	K.T. OSLIN RCA 5066
97	83	83	3	CLASS OF '55 C. MOMAN (C. MOMAN, B. EMMONS)	CARL PERKINS AMERICA/SMASH 888 142-7/POLYGRAM
98	92	77	5	YOU'VE GOT THAT LEAVING LOOK IN YOUR EYE T. JENNINGS (J. GROPP, S. MILETE)	MARCIA LYNN SOUNDWAVES 4784/NSD
99	95	91	23	I'LL COME BACK AS ANOTHER WOMAN J. CRUTCHFIELD (R. CARPENTER, K.M. ROBBINS)	TANYA TUCKER CAPITOL 5652
100	88	84	21	HOW DO I TURN YOU ON R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, R. BYRNE)	RONNIE MILSAP RCA 5033-7

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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	7
2	2	THE RIGHT LEFT HAND	GEORGE JONES	14
3	5	"YOU'VE GOT" THE TOUCH	ALABAMA	1
4	6	DON'T GO TO STRANGERS	T GRAHAM BROWN	5
5	3	I ONLY WANTED YOU	MARIE OSMOND	74
6	8	THE BED YOU MADE FOR ME	HIGHWAY 101	4
7	10	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	2
8	11	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	21
9	13	YOU'RE THE POWER	KATHY MATTEA	13
10	4	TALKIN' TO THE MOON LARRY, STEVE, RUDY:THE GATLIN BROTHERS		26
11	9	DON'T BE CRUEL	THE JUDDS	10
12	17	ROSE IN PARADISE	WAYLON JENNINGS	3
13	14	TO KNOW HIM IS TO LOVE HIM D. PARTON, L. RONSTADT, E. HARRIS		11
14	7	TWENTY YEARS AGO	KENNY ROGERS	17
15	15	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	6
16	12	I'LL STILL BE LOVING YOU	RESTLESS HEART	48
17	18	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	12
18	21	A FACE IN THE CROWD MICHAEL MARTIN MURPHY AND HOLLY DUNN		9
19	23	SENOBITA	DON WILLIAMS	15
20	30	GIRLS RIDE HORSES TOO	JUDY RODMAN	19
21	19	I WONDER IF I CARE AS MUCH	RICKY SKAGGS	63
22	26	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR DAVID ALLAN COE		40
23	22	MIDNIGHT GIRL/SUNSET TOWN SWEETHEARTS OF THE RODEO		76
24	27	THE MOON IS STILL OVER HER SHOULDER MICHAEL JOHNSON		8
25	—	IT TAKES A LITTLE RAIN THE OAK RIDGE BOYS		16
26	—	DOMESTIC LIFE JOHN CONLEE		22
27	—	I WILL BE THERE DAN SEALS		23
28	20	BABY'S GOT A NEW BABY S-K-O		62
29	29	WAY DOWN TEXAS WAY ASLEEP AT THE WHEEL		43
30	—	WHEN SOMETHING IS GOOD HANK WILLIAMS, JR.		42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	"YOU'VE GOT" THE TOUCH	ALABAMA	1
2	4	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	2
3	7	ROSE IN PARADISE	WAYLON JENNINGS	3
4	6	THE BED YOU MADE FOR ME	HIGHWAY 101	4
5	9	DON'T GO TO STRANGERS	T GRAHAM BROWN	5
6	10	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	6
7	1	OCEAN FRONT PROPERTY	GEORGE STRAIT	7
8	11	THE MOON IS STILL OVER HER SHOULDER MICHAEL JOHNSON		8
9	12	A FACE IN THE CROWD MICHAEL MARTIN MURPHY AND HOLLY DUNN		9
10	13	DON'T BE CRUEL	THE JUDDS	10
11	15	TO KNOW HIM IS TO LOVE HIM D. PARTON, L. RONSTADT, E. HARRIS		11
12	17	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	12
13	16	YOU'RE THE POWER	KATHY MATTEA	13
14	8	THE RIGHT LEFT HAND	GEORGE JONES	14
15	18	SENOBITA	DON WILLIAMS	15
16	19	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	16
17	2	TWENTY YEARS AGO	KENNY ROGERS	17
18	20	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	18
19	22	GIRLS RIDE HORSES TOO	JUDY RODMAN	19
20	24	JULIA	CONWAY TWITTY	20
21	23	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	21
22	25	DOMESTIC LIFE	JOHN CONLEE	22
23	26	I WILL BE THERE	DAN SEALS	23
24	29	PLAIN BROWN WRAPPER	GARY MORRIS	24
25	27	HEART VS. HEART	PAKE MCENTIRE	25
26	5	TALKIN' TO THE MOON LARRY, STEVE, RUDY:THE GATLIN BROTHERS		26
27	—	TOO MANY RIVERS	THE FORESTER SISTERS	27
28	—	GOD WILL	LYLE LOVETT	28
29	14	SMALL TOWN GIRL	STEVE WARINER	29
30	—	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	17
MCA/Curb (5)	
RCA (16)	17
RCA/Curb (1)	
CAPITOL (5)	16
MTM (4)	
Capitol/Curb (3)	
EMI-America (3)	
16th Avenue (1)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	11
EPIC	8
POLYGRAM	7
Mercury (5)	
America/Smash (1)	
Compleat (1)	
ATLANTIC	3
Atlantic/America (3)	
NSD (1)	2
Soundwaves (1)	
ALPINE	1
BGM	1
DOOR KNOB	1
EVERGREEN	1
PEGASUS	1
RHINO	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
37 ARE YOU SATISFIED	(Lodge Hall, ASCAP)	
(Channel, ASCAP)		
80 AS LONG AS I'VE BEEN LOVING YOU	9 A FACE IN THE CROWD (AMR, ASCAP/Nashion, BMI)	48 (Let There Be Music, ASCAP/Irving, BMI) CPP/ALM
(Chappell, ASCAP/Blendingwell, ASCAP)	61 FOREVER (Statler Brothers, BMI)	86 HL
59 ASHES OF LOVE (Acuff-Rose, BMI/Opryland, BMI) CPP	58 FULL GROWN FOOL (Aunt Polly's BMI/Pecan Pie, BMI)	14 THE RIGHT LEFT HAND (Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL
85 AT THIS MOMENT (WB, ASCAP/Vera-Cruz, ASCAP)	19 GIRLS RIDE HORSES TOO (Mid-Summer, ASCAP/AMR, ASCAP)	72 THE ROCK AND ROLL OF LOVE (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL
31 BABY'S GOT A HOLD ON ME (Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	28 GOD WILL (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	3 ROSE IN PARADISE (Blackwood, BMI/April, ASCAP) CPP/ABP
62 BABY'S GOT A NEW BABY (A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	18 GOODBYE'S ALL WE'VE GOT LEFT (Goldline, ASCAP) HL	15 SENORITA (Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM
57 BACK IN THE SWING OF THINGS AGAIN (Jobete, ASCAP/Alcorn, BMI) CPP	90 GYPSIES ON PARADE (Zoo Crew, ASCAP)	75 SHE LOVES THE JERK (Lilly Billy, BMI/Bug, BMI)
4 THE BED YOU MADE FOR ME (Warner-Tamerlane, BMI/Sportsman, BMI)	32 HARD LIVIN' (April/E.P.R., ASCAP/Freelove, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	29 SMALL TOWN GIRL (Tree, BMI/Cross Keys, ASCAP) HL
12 CAN'T STOP MY HEART FROM LOVING YOU (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	39 HAVE I GOT SOME BLUES FOR YOU (Milene, ASCAP/Opryland, BMI) CPP	95 STRAIGHT TO THE HEART (Irving, BMI/Chappell, ASCAP) CPP/ALM/HL
49 CHAINS OF GOLD (Irving, BMI)	50 HEART OF GOLD (Silver Fiddle, ASCAP)	66 TAKE THE LONG WAY HOME (Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)
97 CLASS OF '55 (Rightson, BMI/Chips Moman, BMI/Attadoo, BMI) HL	25 HEART VS. HEART (Cross Keys, ASCAP/Shen Mit, BMI) HL	26 TALKIN' TO THE MOON (Larry Gatlin, BMI)
45 COLORADO MOON (Life Of The Record, ASCAP/Malchak, ASCAP/Caloosa, ASCAP)	94 HOMECOMING '63 (Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP	54 THAT WAS A CLOSE ONE (Rick Hall, ASCAP)
89 COME TO ME (Denim & Lace, ASCAP)	47 HONKY TONK CRAZY (Tree, BMI) HL	81 THERE AIN'T NO BINDS (T.Garrett/MCA, ASCAP) HL
53 CRAZY BLUE (Warner-Tamerlane, BMI/Flying Dutchman, BMI/WB, ASCAP/Tim DuBois, ASCAP)	100 HOW DO I TURN YOU ON (Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP	34 THEY ONLY COME OUT AT NIGHT (Rick Hall, ASCAP/Alabama Band, ASCAP)
33 DO I HAVE TO SAY GOODBYE (April, ASCAP/New and Used, ASCAP) CPP/ABP	71 I CAN'T WIN FOR LOSIN' YOU (Rick Hall, ASCAP) CPP	30 TIL' I'M TOO OLD TO DIE YOUNG (Tree, BMI/Cross Keys, ASCAP) HL
73 DO YOU WANNA FALL IN LOVE (Ensign, BMI)	56 I DID (Sure Fire, BMI)	11 TO KNOW HIM IS TO LOVE HIM (Mother Bertha, BMI)
22 DOMESTIC LIFE (MCA, ASCAP/Nashion, BMI) HL	78 I DON'T WANT TO SET THE WORLD ON FIRE (Bennie Benjamin, ASCAP/Chappell, ASCAP/Cherio, BMI)	27 TOO MANY RIVERS (Combine, BMI)
10 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL	74 I ONLY WANTED YOU (Tree, BMI/Cross Keys, ASCAP) HL	87 TURN THE MUSIC ON (Chatter Box, ASCAP/Drex Day, ASCAP)
5 DON'T GO TO STRANGERS (MCA, ASCAP) HL	92 I TAKE THE CHANCE (Acuff-Rose, BMI/Opryland, BMI) CPP	17 TWENTY YEARS AGO (Warner House of Music, BMI/WB Gold, ASCAP)
46 DON'T LET GO OF MY HEART (Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	23 I WILL BE THERE (Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	41 WALK ME IN THE RAIN (Wherefore, BMI/Lawyers Daughter, BMI)
36 DON'T TOUCH ME THERE (Songmedia, BMI/Friday Night, BMI)	63 I WONDER IF I CARE AS MUCH (Acuff-Rose Opryland, BMI) CPP	82 WALK ON BY (Lowery, BMI)
67 EVERYBODY'S CRAZY 'BOUT MY BABY	77 I'D RATHER BE CRAZY (Tree, BMI) HL	96 WALL OF TEARS (April, ASCAP/Lion Hearted, ASCAP/New and Used, ASCAP) CPP/ABP
	99 I'LL COME BACK AS ANOTHER WOMAN	43 WAY DOWN TEXAS WAY (House Of Cash, BMI)

SHEET MUSIC AGENTS

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

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

NASHVILLE SCENE

(Continued from page 30)

crooner on "Lifestyles Of The Rich & Famous," which plans to air a feature on him in May. Also coming in May is the second *Girls Next Door* MTM LP. Their debut album yielded three top 20 singles, and a fourth is on the chart . . . Work is under way on an *Everly Brothers* LP. The album, a self-produced compilation of their own compositions, is being produced in Miami.

Congratulations . . . **Dan Seals** continues raking in the awards this year. He recently added a National Assn. of Campus Activities Award to his collection in the country category at the NACA convention here.

Other winners this year included **John Mellencamp**, **Willie Nelson**, **Alabama**, **Chuck Mangione**, and **Dr. Ruth Westheimer** (Dr. Ruth? Wonder what kind of campus activities she contributed to.) . . . Hearty congrats to **Ricky Skaggs**, who was named recipient of an Edison Award, the Dutch equivalent of a Grammy. He received the Edison for country album of the year for "Love's Gonna Get Ya!" in the Netherlands . . . **Tom T. Hall** has been awarded an honorary associate of arts degree in country music from the South Plains College in Levelland, Texas. The award was

presented in conjunction with the dedication of the Tom T. Hall Recording and Production studio on the campus March 26 . . . Radio station KCTX "1510 AM" Childress, Texas, celebrates its 40th anniversary under the direction of founder **George Morey**. The full-service, country-formatted station got its start in a small farmhouse with World War II surplus equipment.

Watch for RCA's **Michael Johnson** on Country Music Television this month. Johnson will be showcasing his talents for country fans during the 30-minute special airing exclusively on CMTV. "Michael

Johnson In Concert" is scheduled for four slots, April 27, April 30, May 1, and May 6.

On the road again . . . **Billy Joe Royal** heads for the West Coast in early May for his first swing there since signing to Atlantic/America . . . Hankamania is setting in across the country. Several recent dates by **Hank Williams Jr.** have sold out—Louisville, Ky., Huntsville, Ala., and the Omni Center in Atlanta. During his Atlanta date, he debuted his unabashed version of "Buck Naked," a tune from his new LP, "Shadow Face." Some say that about 30 "free-spirited" women of-

fered up their brassieres to Hank after he sang the verse, "It's no sin to be in your birthday skin" (I guess that's better than throwing tomatoes).

**New traditionalist
Dwight Yoakam
is reviewed
in concert
. . . see page 21**

FOR WEEK ENDING APRIL 11, 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	3	3	9	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (CD)	1 week at No. One HANK "LIVE"
2	1	1	7	THE JUDDS RCA/CURB 5916-1/RCA (CD)	HEART LAND
3	2	2	9	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY
4	4	6	18	RESTLESS HEART RCA 5648 (CD)	WHEELS
5	5	7	23	GEORGE JONES EPIC 40413	WINE COLORED ROSES
6	7	16	3	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT WARNER BROS. 1-25491	TRIO
7	6	4	42	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
8	8	5	25	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
9	9	12	34	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
10	11	8	25	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
11	10	9	52	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
12	13	14	20	THE O'KANES COLUMBIA BL 40459	THE O'KANES
13	12	11	25	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
14	14	13	25	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
15	16	15	22	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
16	17	17	27	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
17	15	10	49	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
18	18	21	21	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
19	20	18	12	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
20	21	19	8	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
21	22	25	6	OAK RIDGE BOYS MCA 5945	WHERE THE FAST LANE ENDS
22	23	22	8	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
23	19	20	23	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
24	24	28	18	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
25	26	29	46	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
26	27	24	42	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
27	28	23	8	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
28	29	30	29	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
29	37	43	5	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
30	25	27	73	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
31	31	31	59	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
32	34	40	6	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
33	33	38	44	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
34	45	—	2	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
35	44	—	2	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
36	30	32	38	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
37	42	50	5	MOE BANDY MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
38	40	39	26	MICHAEL JOHNSON RCA AEL 1-9501	WINGS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	34	25	DAN SEALS EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
40	32	33	23	WILLIE NELSON COLUMBIA FC 39894 (CD)	PARTNERS
41	41	55	6	THE WHITES MCA/CURB 5820/MCA	AIN'T NO BINDS
42	35	26	44	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
43	48	45	11	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
44	39	37	24	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
45	38	36	18	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
46	53	58	3	STEVE WARINER MCA 5926	IT'S A CRAZY WORLD
47	43	41	76	EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
48	49	62	22	RODNEY CROWELL COLUMBIA 40116 (CD)	STREET LANGUAGE
49	50	46	39	KEITH WHITLEY RCA CPL-1-7043 (8.98) (CD)	L.A. TO MIAMI
50	46	42	37	EXILE EPIC FE 40401 (CD)	GREATEST HITS
51	47	35	8	PATTY LOVELESS MCA 5915	PATTY LOVELESS
52	52	73	11	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
53	56	—	2	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500	AMERICANA
54	57	57	107	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
55	70	53	29	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
56	63	72	3	JUDY RODMAN MTM 71060/CAPITOL	A PLACE CALLED LOVE
57	58	56	24	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
58	55	60	3	O.B. MCCLINTON EPIC 40674	THE ONLY ONE
59	51	49	44	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
60	61	66	125	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
61	68	51	58	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
62	71	59	466	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
63	59	48	32	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
64	69	70	16	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
65	54	44	6	RAY STEVENS MCA 5918 (CD)	GREATEST HITS
66	62	54	290	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
67	66	47	32	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
68	NEW	▶	1	K. D. LANG & THE RECLINES SIRE 1-25441	ANGEL WITH A LARIAT
69	72	63	54	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
70	74	69	43	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
71	67	67	98	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (CD)	PARDNERS IN RHYME
72	60	74	126	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
73	64	61	53	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
74	RE-ENTRY	▶	▶	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
75	73	52	31	JOHN SCHNEIDER MCA 5789 (CD)	TAKE THE LONG WAY HOME

○ 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.

A&M Mounts Grassroots Push For Bryan Adams

BY GEOFF MAYFIELD

NEW YORK A&M Records recently primed the pump for Bryan Adams' new album, "Into The Fire," by staging a series of pre-release listening parties for consumers in 20 markets.

The grassroots campaign, held in conjunction with 18 different chains, was part of the label's all-out push for the Adams album. With his last set, "Reckless," selling in excess of 7 million units, "Into The Fire" loomed as an obvious priority for A&M.

In addition to the preview parties, the label launched an aggressive, multifaceted attack to boost the album's profile:

- The lead single, "Heat Of The

Night," was released March 17, almost two weeks prior to the album's March 30 street date.

- The single got additional exposure on national television the weekend before the album's release, as A&M landed the song on the March 27 episode of "Miami Vice."

- A&M used the Adams song to lead the music industry's cassette single attack, releasing a cassette of it the same day as its vinyl counterpart. It marks the year's first tape version of a seven-inch single.

- The label has made a standup display available to retailers, which holds LP, cassette, and compact disk versions of the album, as well as the cassette single.

The consumer listening parties,

held March 16-25, were an essential ingredient in A&M's campaign. The label's field staff chose the participating chains in those 20 markets.

Prior to each "I Heard It First" party, the host chain placed entry boxes in all of its stores within that market, inviting Adams' fans to register for a chance to preview the album. The number of winners per store was determined by the number of chain stores within that cluster, and the size of the party's venue. Participants were enlisted entirely through in-store efforts, rather than through print or radio advertising.

In most cases, parties were staged at one of the chain's stores. Exceptions included Washington

(Continued on page 37)



Bryan Adams fans in Miami, eager to sample his new album, got a preview of it when Peaches Records & Tapes and A&M hosted a preview party at Criteria Recording Studios, one of 20 such events staged by the label. Kneeling, from left, are David Fitch, A&M Southeast regional sales manager, and Melanie Moore, the label's local marketing coordinator. In back are four contest winners, who are flanked by Peaches managers Sherry McCormack and Mitch Watkins, far left, and Calvin Bullock and Mary Paige, far right.

RETAIL TRACK



by Earl Paige

ONE-STOP BOP: With the March 30 implementation of a 150-day catalog dating program by WEA, one-stop execs are engaging in a lot of introspection. Although the move had been anticipated since the mid-February National Assn. of Recording Merchandisers gathering, the program is generating bittersweet reaction in some quarters. In the wake of the distributor's revamped pricing structure, which eliminated functional discounts (Billboard, Dec. 20, 1986), a number of one-stops stopped reporting product to trade charts and radio stations while others raised prices on WEA goods. Now comes a program that cuts 3% off \$6.98 LPs and 4% off higher-price catalog LPs, with discounts on cassettes of 5% and 7%, respectively. At Oakland's **The Music People**, president Jason Blaine says, "We've been trying to buy within their programs and so far have avoided issuing a separate WEA price list." Blaine, chairman of NARM's embattled **One-Stop Advisory Committee**, chaired the first of what became three one-stop meetings at NARM. "WEA took away a lot when they did away with the functional—but now they're giving some of it back to us," says Blaine.

GRUNCHING THE NUMBERS: For one-stops, the WEA plan amounts to a "so-called functional," Blaine says. Not only is there 150-day dating, but the buy-in runs March 30-May 8 without affecting the extended billing. With extra buy-in time plus five months of selling time, one-stops can take a chance on box lots of WEA titles released before Oct. 1, 1986. "You can figure it as an extra 3% for us," he says—or the difference between the box lot's \$5.24 and an extra 15-cent charge for loose orders.

JAZZING IT UP: A separate WEA jazz catalog program has \$6.98s and \$8.98s off a sweeter 10% for LPs and cassettes and 5% for CDs. Both catalog programs are available to all WEA accounts: retailers, rackjobbers, and one-stops. Payment for both the standard and jazz catalog programs is due Sept. 10. Customers are entitled to two shots during the March 30-May 8 buy-in period.

ANOTHER ONE-STOP STOP: Many concerns remain among one-stops, including the feared impending depreciation of CD inventories, but Steve Libman is upbeat. The president of **Nova Record Distributing** in suburban Atlanta says, "WEA is being very cooperative. They made a move and they can't back off it, but they are coming with things that are very good in

terms of profitability and merchandisability."

TOWER BAR CODE: An increasing number of Tower outlets are utilizing a custom bar code that informs Sacramento headquarters of category, cost of product, and selling price, says president Russ Solomon. "You're always selling records at different prices at different stores, so we wanted to get a handle based on what was really rung up, how this all balances out. I'm not debunking the industry effort to be totally bar-coded. This is tremendously sophisticated. It's great for those chains like **Musicland**, **Wherehouse**, and others who maintain a data base. I'm not sure, given the amount of titles we handle, if we ever want to maintain a data base on 75,000 titles—if we want to know all that, or need to. Also, in our case, we sell a tremendous amount of product that isn't bar-coded, so we would never have 100% coverage."

HOLDING THE VIDEO PRICE LINE: In an unusual move, **Music Plus** president Lou Fogelman addresses the L.A. chain's customers in the web's monthly newsletter, **Video Guide**. Acknowledging the first major releases of \$89.95 videos—"Aliens," "Stand By Me," and "Legal Eagles"—Fogelman identifies "CBS/Fox, MCA, RCA/Columbia, and HBO/Cannon" as embracing the higher lists. But, he declares in his customer missive, "This will not cause us to raise our rental prices to you" . . . All 45 Music Plus stores feature expanded hours—they're open 12-13 hours a day—and some sort of discounted rental rates 365 days a year. All movies are \$1.25 Tuesday-Thursday (they are regularly \$2.50); during Genre Weekends titles in the designated category run \$1.25 Friday-Monday; music videos always rent for \$1.25; and soon, children's titles that run under a half-hour will rent for \$1.25 every day.

VIEW FROM THE TOP: The **International Council of Shopping Centers** bills the main speaker for its May 3-8 Las Vegas convention, David Glass, president and CEO of Wal-Mart Stores, as representing "the world's fastest expanding retailer."

VINYL VIABILITY: It varies market to market and even within markets, but a lot of independent stores and small chains are finding a niche in continuing with the LP. That's the word from Jeffrey Boyd, partner in a Kalamazoo, Mich., one-stop firm whose very name indicates vigilance—**Vinyl Vendors**. "We're warning our accounts who burn off 40% of their stock in a sale or try to send it back: The consumer won't come in for the 60%—it's all or nothing at all with the consumer. Maybe this will just last for a while; maybe it's just the last of the hardcore vinyl junkies who can't find anything anymore at **Camelot**, **Musicland**, or the rack accounts like **K mart**. But we're urging stores not to give up on vinyl."

Indie Stores Said To Be Hitting Profitable Period

BY EARL PAIGE

LOS ANGELES From his unique vantage point, Neil Heiman believes independent record/tape retailers are "entering their most profitable period."

Head of the only remaining independent Peaches store—located in Seattle—Heiman, 35, goes back to the late '70s, when the national chain made a huge industry splash with a coast-to-coast wave of super-market-size stores.

He was also there when the web fell victim to the record business depression, which, combined with the expense of its rapid expansion, eventually fragmented the company in a Chapter 11 bankruptcy reorganization.

Specializing in real estate for the chain when it was headed by his brother Tommy Heiman in the late '70s, Heiman still believes location is vital. "Where we are now was one of the top locations in the chain," he says.

"We have a Tower a block away and now Wherehouse is opening 50 yards from us," says Heiman, validating his selection of the site on Northeast 45th Street. "When I was on the other side [with a chain], I always argued that a good retailer can still make it regardless of chain competition if the market is electrified by all the new competition. I still believe that."

Heiman says one element that lends vitality to independent dealers is the recent adjustment in prices by WEA, the same restructuring that has inflamed mass merchandisers and one-stops (Billboard, Dec. 20, 1986, and Jan. 31). "What WEA has done is given me a chance to compete without the former arbitrary rule that you had to have three or more stores. I hope this is a trend."

Also boosting the indie's chances, in Heiman's view, is the promise of continuing demand for LPs. "We're

entering the most profitable phase of the flat business," he says of the LP, "though it may be the end. There's all kinds of cutout business, and such renewed interest in oldies."

Heiman's store—located off the major Interstate 5 artery through Seattle—recently had an oldies sale, he reports. "Everything was recorded before 1970. It was wild. You would see people walk up to the counter with Elmore James in three configurations—45, LP, and cassette. We had compact disks on sale, too."

Heiman says a major aspect of the event was "putting 45s on sale. We do a major job with American Pie. I go back to the beginning with Wayne Voleit [founder of the oldies label]. It was unusual. You don't see singles put on sale that often. We ran them at \$1.39."

Heiman is among those crediting radio with spurring the oldies craze. "We saw it three years ago when KVI came in with oldies," he says, adding that the classic rock format has just added impetus.

According to Heiman, independent stores can survive and flourish "if they have the depth. We've always emphasized depth at Peaches. Someone came through here and commented on how we still maintain that depth."

Heiman's Peaches was originally 16,000 square feet when he took it over in November 1981. "We sold off a big chunk to Gap 3½ years ago. We're now 7,000 square feet."

Peaches also carries video software. "We have 4,000 rental titles and about 6,500 pieces," he says. Stock includes Beta, because Seattle, like other geographic pockets, "is still a strong Beta market."

Heiman says the record business "is still pretty basic in terms of determining your strategy. Video, though, is an entirely different business."

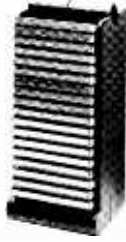
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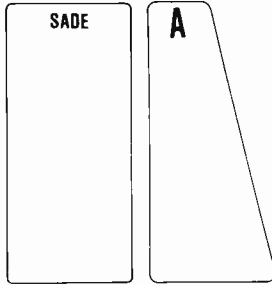
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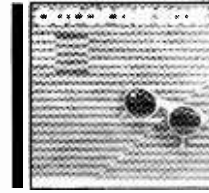


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FOR WEEK ENDING APRIL 11, 1987

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	6	—	2	U2 ISLAND 2-90581/ATLANTIC	★★ NO. 1 ★★ 1 week at No. One THE JOSHUA TREE
2	2	3	30	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
3	1	1	5	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT
4	4	4	28	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
5	10	8	35	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
6	7	7	24	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	3	2	5	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME
8	9	9	39	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	5	6	5	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
10	12	11	41	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
11	13	15	4	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
12	8	5	5	THE BEATLES CAPITOL CDP 46436	WITH THE BEATLES
13	11	10	8	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
14	14	12	10	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
15	15	13	5	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSED TO ILL
16	17	16	30	ANITA BAKER ELEKTRA 2-60444	RAPTURE
17	18	20	24	JANET JACKSON A&M CD 5106	CONTROL
18	22	—	2	SIMPLY RED ELEKTRA 2-60727	MEN AND WOMEN
19	16	14	27	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
20	19	17	6	GEORGIA SATELLITES ELEKTRA 2-60496	GEORGIA SATELLITES
21	29	19	11	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST
22	27	27	3	CLUB NOUVEAU WARNER BROS. 2-25531	LIFE, LOVE AND PAIN
23	23	23	4	LOS LOBOS SLASH 2-25523/WARNER BROS.	BY THE LIGHT OF THE MOON
24	RE-ENTRY			MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 386	FRESH AIRE #6
25	RE-ENTRY			STEVE WINWOOD ISLAND 2-9576/WARNER BROS.	ARC OF A DIVER
26	NEW ▶		1	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
27	NEW ▶		1	LOU GRAMM ATLANTIC 2-81728	READY OR NOT
28	28	—	2	EUROPE EPIC EK 40241	THE FINAL COUNTDOWN
29	24	18	5	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI
30	20	—	2	DAVID SANBORN WARNER BROS. 2-25479	A CHANGE OF HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	22	HOROWITZ IN MOSCOW DG 419-499	★★ NO. 1 ★★ 19 weeks at No. One VLADIMIR HOROWITZ
2	2	2	31	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
3	3	3	33	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	4	5	7	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
5	5	4	55	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
6	7	9	21	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
7	8	10	62	BACHBUSTERS TELARC 80123	DON DORSEY
8	6	6	36	SYNCPATED CLOCK PRO ARTE COD-264	ROCHESTER POPS (KUNZEL)
9	15	—	2	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
10	11	12	40	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
11	12	11	10	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
12	10	8	43	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
13	9	7	23	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
14	14	14	98	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
15	13	13	28	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
16	17	22	5	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
17	16	15	98	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
18	NEW ▶		1	CARNIVAL CBS MK-42137	WYNTON MARSALIS
19	19	17	22	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
20	20	20	98	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
21	21	18	87	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
22	18	16	17	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
23	22	21	63	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
24	24	23	6	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
25	23	19	19	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
26	26	25	98	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
27	27	29	12	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
28	25	24	30	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
29	29	26	8	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
30	28	28	53	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)



The Venturer cassette case from Lebo Peerless holds 30 boxed tapes. Without boxes, it holds 48. The water-resistant nylon storage unit is available in four different colors.

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.

AUDIO AVALANCHE. There are new audio products aplenty from **Lebo Peerless** (201-429-8600). Among them: a wide variety of tape and CD storage and carrying cases.

The Custom Lite Voyager cassette carrying case (No. 21220) holds 20 boxed or 32 unboxed tapes in its removable tray. The container is made of water-resistant nylon, has an adjustable shoulder strap and large accessory pocket, and is available in four different colors. Suggested retail price is \$14. Another case, the Venturer, holds 30 boxed or 48 unboxed cassettes, also

in a removable tray. It has a water-resistant nylon skin and adjustable shoulder strap. The unit carries a \$13.95 suggested price.

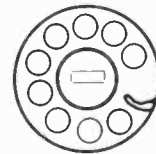
Also in its audiocassette accessories line, Lebo offers a 48-tape rack (No. 55148); a wall-mount or free-standing tape storage tray (No. 56130) that holds 30 boxed or 48 unboxed cassettes; and a six-drawer storage cabinet (No. 57184) that stores 84 tapes. Suggested retail prices are \$25, \$4, and \$33.40, respectively.

Lebo is also bowing a compact disk cabinet (No. 54240) that holds 40 jewel boxes and a CD storage rack (No. 54224) that holds 24. The cabinet is made of walnut-grain plywood and has two drawers. Each unit has rubber feet. Suggested price is \$18.95. CDs are held horizontally in the storage rack, which has a walnut wood-grain finish and a price tag of \$14.

PHONE PAL. From **Jasco** (405-752-0710) comes a Two Line Telephone Adaptor, designed to eliminate the expense and inconvenience of installing multiline phones or separate phone equipment for each line. The Model 1950 can be installed without tools and includes a hold button, hold-indicator light, ring-indicator light, and an instruction guide. It is packaged to retail for \$34.93.

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A&M MOUNTS GRASS-ROOTS CAMPAIGN FOR BRYAN ADAMS

(Continued from page 35)

and Miami, where the label took the parties to recording studios. In Los Angeles, the event was held on A&M's lot.

The album previews drew "a very wide age group, from kids to adults," says David Gales, executive director of product management, who coordinated the campaign and attended several of the parties. "In some cases the kids were particularly young, so they brought their parents. But some of the winners were adults, too."

According to Gales, most of the attendees were in the 12-35 age group, with an even split between males and females. Numbers attending ranged "anywhere from 75

to 125 winners," except for Los Angeles, where 500 fans won entrance.

In addition to grabbing a taste of the album and refreshments, those in attendance were eligible for door prizes, including "I Heard It First" T-shirts and CDs of Adams' previous titles. All of the participants received a special laminate—fashioned in the manner of a backstage pass—and a copy of the "Heat Of The Night" cassette single.

Gales notes that attendees were also given response postcards asking "questions related specifically to cassette singles," a vehicle that will help A&M gauge early consumer response to the new product.

As for their response to the par-

ties, Gales says: "They were all extremely excited, and there was very good response to the cassette single. In some cases, the stores were selling product, and a lot of earlier Bryan Adams titles were sold."

"I think even we at A&M Records were underestimating how much people anticipated hearing the next Bryan Adams album," adds Bob Gold, the label's executive director of advertising and merchandising.

Based on response to the Adams previews, Gales says he anticipates similar efforts for future key releases: "We hope to do more of these for other records by other artists because we think there's a lot of benefit, for us and the consumer."

Both large and small chains hosted the Adams parties. In alphabetical order, the chains are:

Camelot Music (Cleveland); Fred Meyer department stores (Seattle); Flip Side (Chicago); Great American Music (Minneapolis); Harmony House (Detroit); Hastings Books & Records (Amarillo, Texas); Peaches Records & Tapes (Miami); Record Bar (Raleigh, N.C.); Record Town (Albany, N.Y.); Record World (Long

Island); Sound Warehouse (Dallas, Denver, and Houston); Strawberies Records & Tapes (Boston); Streetside (St. Louis); Tower Records (San Francisco); Turtle's Records & Tapes (Atlanta); Wall-To-Wall Sound & Video (Philadelphia); Waxie Maxie's (Washington); Warehouse (Los Angeles).

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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

- DAS DAMEN**
Jupiter Eye
LP SST 095/\$8.98
CA SSTC 095/\$8.98
- DESCENDENTS**
All
LP SST 112/\$8.98
CA SSTC 112/\$8.98
- THE DOWNSIDERS**
LP Black Park BPR 003/\$7.98
CA BPC 003/\$7.98
- THE LINES**
Will You Still Love Me When I've Lost My Mind?
LP Sideman SDM 007/NA
CD SDM 007/NA

BLACK

- SPENCER BOHREN**
Born In A Biscayne
LP Great Southern GS-11019/\$8.98
CA GS-11019/\$8.98

- CHILL**
Chill Out
LP Street 001/Macola/\$8.98

COMPACT DISK

- CHARLIE BARNETT & HIS ORCHESTRA**
Big Band 1967
CD Mobile Fidelity MFCD 836/NA
- DIAHANN CARROLL & THE DUKE ELLINGTON ORCHESTRA**
A Tribute To Ethel Waters
CD Bainbridge BCD6101/\$15.98
- ARTHUR FIEDLER & THE BOSTON POPS**
Cappriccio Italien, Cappriccio Espagnol
◆ Bainbridge BCD6102/\$15.98
- VIRGIL FOX**
The Digital Fox Vols. I & II
CD Bainbridge BCD8104/\$21.98
- MEAT PUPPETS**
Mirage

- CD SST CD100/\$15.98
- CARLOS MONTOYA**
Fandango Vols. I & II
CD Bainbridge BCD8103/\$21.98
- NIKOLAI NEKRASOV & THE TV AND RADIO RUSSIAN FOLK ORCHESTRA**
The Evening Bells
CD Melodia MFCD/Mobile Fidelity/NA
- VARIOUS ARTISTS**
Movie And TV Themes
CD Mobile Fidelity MFCD 851/NA
- VARIOUS ARTISTS**
The Great Songs From The Cotton Club
CD Mobile Fidelity MFCD 836/NA

JAZZ

- ◆ **DARK**
LP CMP 28 ST/NA
CD CMP CD 28/NA
- ◆ **STEVE KUHN**
Mostly Ballads
LP New World NW 351-1/\$10.98
CA NW 351-4/\$10.98
CD NW 351-2/NA

NEW AGE

- ◆ **VARIOUS ARTISTS**
Atmospheres
LP CBS FMX 42313/\$9.99
CA FMX 42313/\$9.99
CD FMX 42313/\$9.99



Rich Giordano, center, was the lucky Bradlees shopper who won a Pontiac Fiero loaded with options along with a cash prize of \$5,000 in the Music On Wheels contest sponsored by Handleman Co. Shown, from left, are Bud Davis, owner of Davis Pontiac; Jefferson Ward, promotion director, WCAU; Giordano; Bob Disney, manager of Bradlees' Horsham, Pa., store; and Clay McClellan, marketing manager for the department store chain.

Handleman Promo A Winner For Philly-Area Bradlees

NEW YORK The rackjobber Handleman Co. used a Pontiac Fiero as the lure in an 18-day, fourth-quarter promotion that scored a whopping sales increase of 169% in the music departments at 22 Philadelphia-area Bradlees stores.

The campaign was orchestrated by the advertising department of Troy, Mich.-based Handleman. The rack services 18 of those 22 stores, located in Pennsylvania, southern

New Jersey, and Delaware; the other four are racked by Minneapolis-based Lieberman Enterprises.

During the Nov. 5-22 promotion, called Music On Wheels, Handleman utilized a two-week radio flight and various point-of-purchase display tools to invite customers to register for the contest's grand prize: the Fiero plus \$5,000 cash. The car was donated by Richboro, Pa., dealer Davis Pontiac.

Runner-up prizes included a pair of his and hers 12-speed Huff bikes, three skate boards, and five sets of roller skates.

The 22 Bradlees music department collected 22,403 entries, which, Handleman claims, is a record-breaking tally.

According to advertising spokeswoman Denise Klaus, it is not unusual for Handleman to include Lieberman-serviced departments in campaigns when those

stores are located within the promotions' targeted geographic cluster.

"We do that sometimes because we want to cover Bradlees as a whole," says Klaus. She explains that usually when the umbrella of a rack's campaign includes locations serviced by a competing rack, the sponsoring wholesaler will charge back the other company for a portion of the promotion's expenses.

—GEOFF MAYFIELD

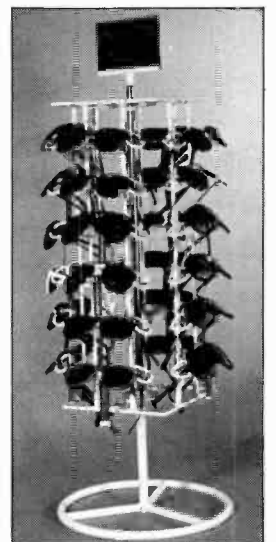


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St. Louis Dealers Form Anticensorship Coalition

BY MOIRA McCORMICK

CHICAGO In response to recent raids on video stores in St. Louis County, Mo., that carry adult titles, more than 100 retailers in the St. Louis metropolitan area have banded together to form the Video Coalition Against Censorship (VCAC).

The series of arrests that first led to the coalition's formation took place in December. More arrests were made in that market on March 24. Mom-and-pop stores, rather than larger chains, have been the target of these raids.

Formed by various members of the St. Louis chapter of the Video Software Dealers Assn. (VSDA), including chapter president Joe Gasparich, the coalition has set standards for area video stores in their handling of adult titles, and acts as spokesman for area video dealers. At the coalition's first meeting, March 3, VSDA member Johnny Beck, head of the three-store Video Headquarters chain and the two-store franchise Movie Depot, was elected president of VCAC. Gasparich was voted treasurer.

Beck, one of the four dealers raided on March 24, says that three of the four who were arrested that day are members of VCAC. Preliminary hearings for those arrested were scheduled for April 1.

According to Gasparich, who runs the St. Louis-area chain B.A.C. Video, formation of the VCAC was spurred in December when St. Louis County police raided five stores in an unincorporated area of the city. Local newspapers reported that hundreds of X-rated cassettes were seized in the raids, and that six store owners and employees were arrested and charged under a local St. Louis County ordinance with distributing pornography. Their cases have not yet come to trial.

Following that incident, says Gas-

parich, St. Louis video store owners "felt a need to work as a group to protect our interests." Accordign to Beck, "We felt like the VSDA was not the proper vehicle for this, since they tend to keep a low profile on this issue."

Several formative meetings were held, and then a general meeting, before the Video Coalition Against Censorship was officially incorporated as a not-for-profit organization. Entry fees were set at \$100 per company, with \$25 monthly dues for each individual store (maximum \$100 dues per chain per month).

Gasparich says the coalition's first task was to come up with a set of standards for membership as well as for handling adult video. He stresses that members can only be full-line retailers, not adult-only stores, and adult titles cannot make up the majority of member stores' inventory.

As for display standards, the coalition concluded that adult titles must be kept separate from the rest of stock and away from general viewing. Renters must prove they are at least 21. Any adult titles that are not "full-length and heterosexual in nature" must be eliminated. Finally, adult titles cannot be displayed or advertised to the general public.

The VCAC hired Kansas City-based constitutional lawyer Errol Copilevitz, who specializes in First Amendment cases, to assist it in its efforts. Copilevitz's duties are threefold, he says: to "offer legal help to attorneys representing the original five video stores; to advise coalition members if they are subsequently charged; and, most importantly, to create a vehicle of communication between the merchants and the regulators."

Referring to community pressure against adult video, Copilevitz says, "We were going to try to demon-

strate to St. Louis County that they were hearing the voice of a disproportionately loud minority. Part of our message was, we're good citizens, businesspeople, and voters."

Copilevitz says he wrote letters dated March 10 to all the prosecutors involved, stating that a coalition had been formed that was "developing a code of ethics, and that we wanted to talk with them." The letter invited each of the judicial representatives to address the coalition in person. It also pointed to the length and expense of jury trials, which is how pornography cases are

settled, and concluded, "Surely you have more important things to do with your time and our dollars."

Of all those contacted by letter, only circuit attorney George Peach responded, according to Copilevitz. Peach stated that his appearance was unnecessary and went on to tell Copilevitz that instead a letter would be circulated to video stores, signed by himself, the county prosecutor, and the assistant district attorney. This letter would spell out standards regarding adult video and would give video stores owners "two to three weeks to come to

compliance."

Copilevitz claims the letter was never sent out. "Instead," he says, "four more [video store owners] were arrested." Prosecutor Peach was not available for comment.

The VCAC has now embarked on a postcard campaign, aimed at local officials. Video store customers are encouraged to sign preprinted postcards supporting the retailers' First Amendment rights, which are then mailed by either the customer or the coalition. Ten thousand of these cards were distributed to store owners. (Continued on next page)

FOR WEEK ENDING APRIL 11, 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
1	1	24	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	80	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	4	43	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	8	5	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
5	6	75	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
6	5	52	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
7	3	80	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
8	7	43	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
9	13	42	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
10	10	5	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
11	12	17	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
12	15	14	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
13	14	4	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
14	9	43	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
15	16	26	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
16	11	5	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
17	23	38	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
18	20	36	MICKY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
19	19	67	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
20	17	13	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
21	18	22	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
22	21	30	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
23	22	28	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
24	25	25	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
25	24	12	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.

Finns May Ban 'X' Videos

Opponents Join Forces

HELSINKI The Finnish IFPI group (Suomen Aani-ja Kuvatal-lennetuottajat) and Videoliikkeiden Liitto, which front the video rental and sale industry here, have launched an all-out campaign to defeat a controversial bill for a new video censorship law.

The bill, currently under consideration in parliament, proposes a full ban on the distribution of videos given an X-rating certificate—titles that can be seen in cinemas only by those older than 18. The two groups have met with key politicians at Parliament House and in a series of private get-togethers.

Consumer awareness of the proposal has been fired by full-page advertisements in leading publications, using "Home Movies—The Choice Of Freedom" as a theme. The rights of house-bound and handicapped people and citizens living in remote rural districts are cited in the wording of the adver-

tisements.

If the bill becomes law in its current form—considered more than likely—it will remove from distribution such video titles as "The Godfather," "1900," "Papillon," and "Belle De Jour" yet leave them available for public viewing in movie theaters or on television. It is feared that even more restrictive laws may follow acceptance of the bill.

One industry spokesman says, "The control of home movie and video trade at this time is satisfactorily arranged through normal movie censorship. This is seen in everyday video rental and sales transactions.

"Only an idiot would hand X-rated material to children or minors. And only foolish parents would do so in the home." Supporters of the bill have cited the protection of children as the main argument in its favor.

KARI HELOPALTIO

'Super' Opening Kicks Off RKO Warner Expansion Drive

BY JIM BESSMAN

NEW YORK RKO Warner Theatres Video has begun an expansion phase with the opening of its first new store since acquiring New York's 13-store Video Shack chain in November (Billboard, Dec. 13).

The 4,500-square-foot "superstore," in the Coney Island section of Brooklyn, opened on March 27 as an RKO Warner Theatres Video outlet. According to company vice president of advertising and promotion Joe Lisaius, plans are for all stores in the 18-store chain to take on that name within the next six months.

The chain is part of The Almi Group, an organization of diversified companies involved in entertainment and real estate. Prior to buying Arthur Morowitz's 8-year-old Video Shack network, RKO Warner Theatres Video had four stores in the New York metropolitan area, all adjacent to RKO-owned movie houses.

The new superstore is actually a reopened RKO Warner outlet expanded from its original 2,000 square feet through the leasing of additional space next door. The new facility stocks over 12,000 videocassettes, three times as many as the store contained previously. According to Lisaius, this is slightly less than the inventory at the chain's other superstore, Video

Shack's two-story, 12,000-square-foot flagship location at Broadway and 49th Street in Manhattan (Billboard, July 12, 1986).

Lisaius explains that the new single-floor store's design enables it to hold nearly as much product as a store more than twice its size.

'We've been able to maintain room between the aisles because of how we shelve product'

"There's a lot of open air and walking-around space [at the Manhattan store], but we've been able to maintain room between the aisles here [at the new store] because of how we shelve product.

"We try to show as many [videocassette box] faces as possible, but we also stock tapes sideways, library style. And our fixtures are different here—they're five cassettes deep."

Lisaius adds that, although the sale-only Manhattan store keeps cassettes locked behind and under glass downstairs but merchandised openly upstairs, all product is "hands-on" in Brooklyn.

"Shrinkage hasn't been a major problem," he says of the flagship store, reporting success with Knogo's article surveillance system and upstairs security personnel.

The layout of the new store has sale product taking up the first third, with the rear two-thirds devoted to rental cassettes. Lisaius says new fixturing and the "understated" black-and-beige color scheme intentionally convey the "plush and rich" look and feel of the old RKO theaters. A newly designed typeface, he adds, reflects the "old Broadway typeface style" and further contributes to the overall "art deco" tone.

To celebrate the store's grand opening, T-shirts, bags, caps, and other merchandise were given away, and a sweepstakes drawing awarded a grand prize of a 10-speed bike and such other prizes as designer telephones. Additionally, a 49-cent overnight rental policy was instituted there and at the other two Brooklyn locations, to last through Wednesday (15). Normally, the fee is \$2.

Opening festivities continue this month, with celebrity appearances by pro wrestling star Ricky "The Dragon" Steamboat, New York Jets quarterback Ken O'Brien, and performers from the Ringling Bros./Barnum & Bailey Circus.

Meanwhile, RKO Warner Theatres Video plans further expansion (Continued on next page)



Howard Golden, borough president of Brooklyn, cuts the ribbon at the March 27 grand opening of the new RKO Warner Theatres Video superstore. Shown, from left, are Mark Waters, assistant store manager; Robert Erdman, district manager; Golden; Richard Davis, store manager; Rhonda Shoup, promotions/merchandising manager; and Joe Lisaius, director of advertising.

ST. LOUIS DEALERS FORM COALITION

(Continued from preceding page)

ers at the St. Louis VSDA chapter meeting on March 25.

"Some stores have been circulating petitions for some time," notes Gasparich. "This is the first time we've organized [such activity] as a group. "There seems to be a lot of support for doing what you want to do, without someone else making that decision."

"We intend to pursue this in a le-

gal way," adds Beck. "We don't think we're breaking the law by renting these tapes, and we're not going to take a police chief's word on it. Unless the court says we're breaking the law, we're certain we're within our rights."

Assistance in preparing this story provided by Geoff Mayfield in New York.

BILLBOARD SPOTLIGHTS

CES



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.

ALIEN PREDATORS
Martin Hewitt, Dennis Christopher, Lynn-Holly Johnson
♠ Trans World Entertainment 38061/SBI/\$79.95

THE ART OF LANDSCAPING
Howard Garrett
♠ United/\$29.95

BLOOD TRACKS
Jeff Harding, Michael Fitzpatrick, Naomi Kaneda
♠ Vista 0010/SBI/\$79.95

BREAKING INTO TELEVISION COMMERCIALS
Iris Acker
♠ MTI/\$29.95

DEEP CRANKING: THE KNEEL 'N REEL FISHING METHOD
Paul Elias
♠ United/\$29.95

DOWN BY LAW
Tom Waits, John Lurie, Roberto Benigni
♠ Key/\$79.98

FAMILY CAMPING: THE ESSENTIAL PLANNER
Instructional
♠ Serendipity BX-FC01/\$19.95

FAMILY CAMPING: CAMPING ACTIVITIES
Instructional
♠ Serendipity BX-FC02/\$19.95

FAMILY CAMPING: SAFETY, A GUIDE TO BEING PREPARED
Instructional
♠ Serendipity BX-FC03/\$19.95

FAMILY CAMPING: THE FAMILY CAMPER ON WHEELS
Instructional
♠ Serendipity BX-FC04/\$19.95

FAMILY SECRETS
Stefanie Powers, Melissa Gilbert, Maureen Stapleton
♠ Vista 0011/SBI/\$79.95

FISHING WITH ROLAND MARTIN, VOL. 1: BASS FISHING ON THE EAST COAST
Roland Martin
♠ United/\$29.95

FISHING WITH ROLAND MARTIN, VOL. 2: FISHING FOR FLORIDA BASS
Roland Martin
♠ United/\$29.95

FROM BEYOND
Jeffrey Combs, Barbara Crampton
♠ Vestron 5182/\$79.95

FROM HERE TO ETERNITY
Burt Lancaster, Montgomery Clift, Deborah Kerr
♠ RCA/Columbia 0762/SBI/\$29.95

JOLSON SINGS AGAIN
Larry Parks
♠ RCA/Columbia 0766/SBI/\$29.95

LOST HORIZON
Ronald Colman, Jane Wyatt
♠ RCA/Columbia 0763/SBI/\$29.95

MORE BIBLE STORIES
Animated
♠ Children's Video Library 1556/SBI/\$29.95

PACIFIC WAVES
Conceptual
♠ Ambient 1001/\$19.95

JOE PISCOPO NEW JERSEY SPECIAL
Joe Piscopo, Eddie Murphy, Danny DeVito
♠ Vestron 3152/\$59.95

SCENES FROM A MURDER
Telly Savalas, Anne Haywood
♠ Lightning 9604/SBI/\$69.95

SCORCHY
Connie Stevens, Cesare Danova, Marlene Schmidt
♠ Lightning 9605/SBI/\$69.95

SECRET HONOR
Philip Baker Hall
♠ Vestron 4502/\$69.95

THE TENTH MONTH
Carol Burnett, Dina Merrill, Keith Michell
♠ Lightning 9076/SBI/\$59.95

TRUE STORIES
Spalding Gray, David Byrne, Swoosie Kurtz
♠ Warner 11654/\$79.95
♣ 11654/\$34.98

THE UNHEARD MUSIC
X
♠ Key/\$79.98

VALET GIRLS
Meri D. Marshall, April Stewart, Mary Kohnert
♠ Vestron 5175/\$79.95

WORM FISHING: TECHNIQUES AND PATTERNS
Paul Elias
♠ United/\$29.95

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

Music Plus holds line on video rental rates. See Retail Track, page 35, for more video dealer news.



Winning Deal. This storefront layout at Village Video in Claredon Hills, Ill., earned the top prize in HBO/Cannon Video's national display contest, held in support of the Arnold Schwarzenegger action film "Raw Deal." Store owner Ron Hensel and four other winning dealers were recently awarded \$500 cash prizes.

RKO WARNER EXPANSION

(Continued from preceding page)

sion. The chain hopes to have a total of at least 30 outlets operating in the New York area by the end of the year. Lisaius says that the grand opening of a "big" store in Westwood, N.J., will take place in April, followed by a like-size outlet on Manhattan's Upper West Side in early May. The opening of another superstore is being planned for late June in Greenwich Village.

As for former Video Shack owner Morowitz's current involvement with the RKO chain, Lisaius says only that he "retains title as president." Morowitz is still the head of the Metro Video wholesale operation and the Coliseum Video label as well as the current president of the Video Software Dealers Assn.

WITH AN AD IN BILLBOARD!



With all the retailers, buyers, distributors and reps descending upon Chicago for the 1987 Summer International Consumer Electronics Show, how can you make your presence felt at the show and after (even if you're not there)? Easy! With an ad in Billboard! We'll make sure you're visible at CES where the future is determined!

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 - Accessories
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FOR MORE AD DETAILS CONTACT: NEW YORK Ron Willman, Director of Sales:Video/Sound (212) 764-7350 • Norm Berkowitz (212) 764-7330 • Ken Karp (212) 764-7352 • LOS ANGELES Mickey Grennan (213) 859-5313 • Christine Matuchek (213) 859-5344 • NASHVILLE John McCartney (615) 748-8145

BONUS DISTRIBUTION to attendees at 1987 International Consumer Electronics Show (CES) Chicago, May 30–June 2

ISSUE DATE: JUNE 6

AD CLOSING:
• CES Spotlight MAY 12
• CES Issue MAY 22

LOST IN THE CROWD!

A trade show for everyone in the business of buying, selling, producing, licensing, or distributing home video programming and accessories!

The 2nd annual



April 21 - 23, 1987

Jacob K. Javits

Convention Center of New York

For three whole days, the Javits Center will be the showplace of home video from every major category—Sports, Health and Fitness, Home Repair, Gourmet Cooking, Self-Improvement, Business, Music, Travel, Children's Programming—and the gathering place for these key industry players.

RETAILERS

- will find aisle after aisle of video programming to meet both their sell-through and rental needs at this year's show. Plus, a brand new Retailer Institute to help you answer all those vital questions on home video retailing, including: Buying smarter—How to deal with distributors and program suppliers—Maximizing return on inventory investment—Preventing theft, and much more!

INDEPENDENT PRODUCERS

- will have the opportunity to show their unreleased programs at the Independent Producers Market, located right on the exhibit floor. Meet acquisitions executives, ad agencies and their clients, agents from both the U.S. and abroad. Plus, a strategic seminar program covering a broad range of topics including: Entering the Home Video Market—Direct Marketing Video Products—Merchandising Home Video Products—Advertiser Supported Video, and much more!

LIBRARIANS

- will see a tremendous display of all types of programming and learn how to best serve their needs. A new Librarian Institute will give them ideas on building and managing a video collection.

PUBLISHERS

- of home video around the world will acquire new product, find new channels of distribution for their products and attend the unique seminar program.

MASS MERCHANDISERS

- will be able to find fresh new programming from all over the globe—product ideally suited for sale directly to the consumer markets you want to reach.

AD AGENCIES & ADVERTISERS

- will be able to source co-venture opportunities, see hundreds of programs available for ad sponsored video and develop new merchandising ideas.

FINANCIAL INTERESTS

- Financial analysts, investment bankers, industrial investors, venture capitalists and others will find home video is where the action is.

To find out more about the NEW YORK INTERNATIONAL HOME VIDEO MARKET: just fill out and mail the coupon below; or call toll-free outside New York (800) 248-KIPI (In New York (914) 328-9157.)

N.Y. International Home Video Market, Knowledge Industry Publications, Inc., 701 Westchester Avenue, White Plains, NY 10604.

As a retailer, please enter my complimentary registration for the exhibit hall only and send further information about the Retailer Institute.

Enclosed is my check for the \$15.00 non-retailer Advance Registration to the exhibit hall only (\$25 on-site).

Please send me information about the seminar program.

I am interested in participating in the Independent Producers Market. Please send information.

I may be interested in exhibiting

Name _____ Title _____

Address _____

Organization _____

City _____ State _____ Zip _____

Telephone # () _____

I am a: A. Retailer B. Mass Merchandiser
 C. Ad/PR Agency D. Librarian
 E. Independent Producer
 F. Other (please specify) _____

BB-HVM87

FOR WEEK ENDING APRIL 11, 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	3	3	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	R
2	1	4	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
3	4	5	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
4	2	9	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
5	6	6	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
6	5	8	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
7	7	5	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
8	NEW		STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
9	8	5	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
10	9	8	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
11	14	2	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R
12	12	4	MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
13	16	5	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
14	13	8	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
15	10	9	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farrah Fawcett James Russo	1986	R
16	15	8	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
17	11	8	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
18	17	17	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
19	21	3	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13
20	20	4	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
21	24	8	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
22	NEW		THE BOY WHO COULD FLY	Karl Lorimar Home Video 351	Lucy Deakins Jay Underwood	1986	PG
23	19	7	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R
24	18	5	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
25	26	27	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
26	22	10	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
27	23	6	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
28	34	2	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
29	25	10	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
30	28	24	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
31	27	10	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
32	32	2	MY BEAUTIFUL LAUNDRETTE	Karl Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
33	38	21	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
34	37	27	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
35	29	18	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
36	33	6	REFORM SCHOOL GIRLS	New World Pictures New World Video 86160	Sybil Danning Wendy O. Williams	1986	R
37	30	19	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
38	40	18	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
39	35	24	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
40	31	3	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G

● 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.

Record World Bows In-Store Clips Programming Supplied By Rockamerica

BY JIM BESSMAN

NEW YORK The Long Island-based Record World chain is launching in-store music video programming with the introduction of clip reels supplied by the Rockamerica pool in two of its stores. The chain says it eventually plans to have video in all 72 of its stores.

Under the agreement, Rockamerica provides four hours of video per month to the music chain at below-normal rates. This marks the first time the clip pool has supplied a major record retailer.

According to Rockamerica president Ed Steinberg, Tower Records will follow suit when it begins programming Rockamerica compilation reels in its Philadelphia store.

Record World's first video installations are in the Roosevelt Field store in Garden City, N.Y., and in Monmouth Mall in Eatontown, N.J.

At some point, Record World plans to have video in all its stores, screening either Rockamerica product or its own custom-made tapes, according to Bruce Imber, the chain's vice president of planning and operations.

"This is the first major chain to make a serious commitment to putting video in all its stores," says Steinberg. "Others use their monitors to run MTV, but to me, that's not a serious commitment."

Imber agrees, noting: "Tower, for instance, sets their video systems on MTV and then turns off the sound and plays records. That's a totally ineffective way of using in-

store video."

Steinberg says that because MTV contains VJ patter, commercials (including spots by competing record stores), and other "extraneous material," it is not as effective as clip-only programming. He notes that,

'You don't want to see a clip by Art Of Noise playing in the country section'

in addition to superior sound quality, compilation reels allow store managers to act as their own VJs, deciding what to play and when to program it.

Bigger stores can also program video by department, he says. "You don't want to see an Art Of Noise clip playing in the country section."

In order to make his services more attractive to retailers, Steinberg offers extras, such as sequence lists of the songs being played on each reel that are mounted on pop-up displays.

Imber says that, while he sees videoclips as an important in-store sales aid, the deal with Rockamerica may only be for a limited run. "Our long-range goal is to create our own programming as a means of controlling in-store video play," he says.

"Our first step is to install video systems," Imber continues. "We'll

have 15 in place by the end of the year, 50 by the end of next year. We'll then show clips in high-traffic places, and even when we're playing audio product only, we'll use a still camera to project the album cover and play selection. We'll never have a dead screen."

Imber says he'd eventually like to set up more elaborate in-store programming, "along the lines of MTV, maybe called 'Record World TV.'" Such a service would mix clips with self-produced commercials involving in-store promotions.

Depending on the cost, he adds, the chain would either continue to obtain clips through Rockamerica, or else would get them directly from record labels.

"Rockamerica has royalty and licensing agreements with the labels, because they act as a distributor for profit. But since I'm a retailer, I'd be using them for in-store promotion. I'm not subject to licensing, and I can't afford the fees [Rockamerica] charges to its regular customers."

Imber says that record labels have already said they would provide him with their clips at no charge. "They want in-store play however they can get it."

Whether or not Record World continues to use Rockamerica reels, Imber says he would like to rely on Rockamerica's production expertise in linking videoclips and in-store promotional programming and creating an identity for his in-store videoplans.



Texas Gold. Houston-based national video outlet Hit Video USA was recently given its first gold records by Epic Records, acknowledging the channel's contribution in helping break Europe's "The Final Countdown." From left are George Weinberg, Epic local promotion man in Houston; Steve Backer, Epic's national video promotion director; Constance Wodlinger, owner and CEO of Hit Video; Harvey Leeds, Epic's vice president of AOR promotion; Michael Opelka, vice president of programming for Hit Video; and Bill Bowen, the channel's music director.

Video Track

NEW YORK

FREDDIE JACKSON completed a video for "I Don't Want To Lose Your Love," the latest single off his Capitol release "Just Like The First Time." It's a conceptual piece that finds Jackson framed for jewel smuggling, with model **Michael Michele** playing his love interest. The clip was lensed on location in Manhattan and North River Stages. **Michael Oblowitz** directed. **Michael Owen** produced for **Bell One Pro-**

ductions.

Hot comic **Bob Goldwaith** hosted a special edition of **Nickelodeon's** "Nick Rocks," the clip show programmed by the young viewers themselves. Included in the set, which aired April 1 and 4, were videos by **Breakfast Club**, **Run-D.M.C.**, **Peter Wolf**, **Los Lobos**, and **Grandmaster Flash**.

Fever/Sutra recording artists the **Cover Girls** were at **Big Sky Stages** to make a video for their hit single "Show Me." The clip's story line focuses on a fashion show and what takes place behind the scenes. **Sim-eon Soffer** directed. **Julie Pante-lich** produced. The team has also lensed videos for **Lisa Lisa & Cult Jam**, the **Fat Boys**, and **Full Force**, among others.

MTV continues its "Live At The Ritz" series this month with shows from rockers **Julian Cope** and the **Hoodoo Gurus**. The shows were taped recently by **Holly St. Lifer**, director of **Performance Video**, a subsidiary of **Monarch Entertainment**.

LOS ANGELES

NOTED MUSIC VIDEO director **Wayne Isham** wrapped a clip for "One For The Mockingbird," the second single from **Virgin** recording artists the **Cutting Crew**. Isham was also busy with **Bryan Adams'** new video for "Heat Of The Night," a performance piece that was lensed on location in Long Beach, Calif., and Vancouver, British Columbia.

OTHER CITIES

SIMPLY RED'S video for "The Right Thing," currently airing on MTV, is a performance piece that was shot at **Twickenham Studios** in London. Employing more than 300 extras, it was directed by **Andy Morahan**, whose production credits include the **Thompson Twins'** latest project, "Get That Love." **Richard**

MCA Act The Jets To Be Featured In Disney Promo

NEW YORK A one-hour special involving MCA act the Jets is the centerpiece of the Disney Channel's weeklong Sneak-A-Peek promotion, designed to attract new subscribers to the pay-cable channel during National Cable Month. The promotion begins Monday (6) and runs through April 12.

Disney says the program represents a new commitment to music programming. In order to get maximum mileage out of the music connection, the channel is taking the eight-member family group on a two-city "star tour"—a promotional vehicle usually reserved for its other entertainment offerings.

"It's important that cable subscribers know about the Sneak-A-Peek preview as well as the nature of our programming," says Stephen Fields, the Disney Channel's vice president of consumer marketing.

According to Fields, Sneak-A-Peek will offer 20 million cable homes a free chance to sample the channel's programming. The Disney Channel currently claims nearly 3.2 million subscribers.

"The Jets In Hawaii" debuts on Tuesday (7). It will be repeated twice during the promotional week and then shown throughout the rest of the month.

The special includes concert footage filmed in Hawaii, additional performance footage shot in front of

Hawaiian scenic spots, and interview material recorded at various locations in the group's Minneapolis home base.

"They talk about what it's like working together as a family and how they originally came to this country and started out in the business," says Fields, noting the young Tonga-born group's unusual background. "Since we're a family-oriented channel, their story will be very interesting as well as enter-

taining and informative for parents, teens, and children."

Fields explains that the promotional tour supporting "The Jets In Hawaii" is geared to both cable viewers and operators.

The Jets are scheduled to appear in Miami on April 1 and in Philadelphia on April 2 and 3. These markets, says Fields, were chosen partly out of the channel's "understanding" that they are Jets strongholds, but also because of the potential for

subscriber growth due to participation by local cable operators.

"The Jets will visit the local systems and tape TV spots promoting the Disney Channel and getting the cable people involved in the promotion," says Fields. He adds that approximately 150 Jets albums have been obtained from MCA as giveaways to cable functionaries at home office autograph signings. The group will also be active in ex-

(Continued on next page)

New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ANITA BAKER
Same Old Love
Rapture/Elektra
Alistair Bates/Limelight
Peter Care

JOHN EDDY
Pretty Little Rebel
John Eddy/Columbia
M-1 Musical Enterprises
Jeb Brien

THE DAVE EDMUNDS BAND
Paralyzed

The Dave Edmunds Band Live/Columbia
Kale Thorne/MGMM
Ralph Ziman

ESQUIRE
To The Rescue
Esquire/Geffen
Cliff Guest, Angel Gracia
Cliff Guest, Angel Gracia

GOWAN
Moonlight Desires
Great Dirty World/Columbia
Champagne Productions

KRAFTWERK
The Telephone Call
Electric Cafe/Warner Bros.
Kling Klang Productions
Kraftwerk

THE LEROI BROTHERS
Chain Of Love
Open All Night/Profile
Christina Patoski/Martin Industries
Steven M. Martin

LISA LISA & CULT JAM
Head To Toe

Spanish Fly/Columbia
Tammara Wells/One Heart Productions
Jim Shea

EDDIE MONEY
Endless Nights
Can't Hold Back/Columbia
Propaganda Films
David Fincher

GARY MORRIS & CRYSTAL GAYLE
Another World
Warner Bros.
Tammara Wells
Jack Cole

NEW CITY ROCKERS
Black Dog
Atlantic
Bob Rivers
John Lindauer

RATT
Slip Of The Lip
Dancin' Undercover/Atlantic
Marshall Berle
Marshall Berle

(Continued on next page)

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST



No Secrets. The first video and single from the fourth album of MCA act Night Ranger is "Secret Of My Success." Posing in the back row on the set of the shoot, directed by Larry Jordan for Calhoun Productions, are—no seriously, folks—Weird Al Yankovich, center, on trumpet and Motley Crue's Tommy Lee, left, and Vince Neil on sax. Standing in the front row, from left, are Night Ranger's Jack Blades, Alan "Fitz"gerald, Jeff Watson, Kelly Keagy, and Brad Gillis.

VIDEOS ADDED THIS WEEK	ARTIST	ALBUM	RECORD LABEL	STATUS
JULI DAVIDSON	TELL HIM	Shanachie		BREAKOUT
DEAD OR ALIVE	SOMETHING IN MY HOUSE	Epic		MEDIUM
ESQUIRE	TO THE RESCUE	Geffen		BREAKOUT
CHRIS ISAAC	YOU OWE ME SOME KIND OF LOVE	Warner Bros.		BREAKOUT
JANET JACKSON	LET'S WAIT AWHILE	A&M		BREAKOUT
JEFFERSON AIRPLANE	WHITE RABBIT	RCA		BREAKOUT
MADONNA	LA ISLE BONITA	Warner Bros.		SNEAK PREVIEW
STEVE MILLER BAND	I WANNA BE LOVED	Capital		SNEAK PREVIEW
SPOONS	RODEO	PolyGram		MEDIUM

SNEAK PREVIEW VIDEOS	ARTIST	ALBUM	RECORD LABEL	WEEKS ON PLAYLIST
BRYAN ADAMS	HEAT OF THE NIGHT	A&M		2
JON BUTCHER	GOODBYE SAVING GRACE	Capitol		4
DEEP PURPLE	CALL OF THE WILD	Mercury/PolyGram		5
GEORGIA SATELLITES	BATTLESHIP CHAINS	Elektra		6
KANSAS	CAN'T CRY ANYMORE	MCA		3
NIGHT RANGER	THE SECRET OF MY SUCCESS	MCA		2
RATT	SLIP OF THE LIP	Atlantic		2
THOMPSON TWINS	GET THAT LOVE	Arista		3
TRIUMPH	JUST ONE NIGHT	MCA		2
U2	WITH OR WITHOUT YOU	Island		4

HEAVY ROTATION	ARTIST	ALBUM	RECORD LABEL	WEEKS ON PLAYLIST
GREGG ALLMAN BAND	I'M NO ANGEL	Epic		6
BANGLES	WALKING DOWN YOUR STREET	Columbia		6
THE BARBUSTERS	LIGHT OF DAY	CBS		10
DAVID BOWIE	DAY-IN DAY-OUT	EMI		3
CINDERELLA	SOMEBODY SAVE ME	Mercury/PolyGram		7
CROWDED HOUSE	DON'T DREAM IT'S OVER	Capitol		14
CUTTING CREW	(I JUST) DIED IN YOUR ARMS	Virgin		8
EUROPE	ROCK THE NIGHT	Epic		6
GLASS TIGER	I WILL BE THERE	Manhattan		7
LOU GRAMM	MIDNIGHT BLUE	Atlantic		9
*SAMMY HAGAR	WINNER TAKES IT ALL	Columbia		9
POISON	TALK DIRTY TO ME	Enigma/Capitol		15
PSYCHEDELIC FURS	HEARTBREAK BEAT	Columbia		10
REO SPEEDWAGON	THAT AIN'T LOVE	Epic		9
RUN-D.M.C.	IT'S TRICKY	Profile		7
PATTY SMYTH	NEVER ENOUGH	Columbia		4
BRUCE SPRINGSTEEN	BORN TO RUN	Columbia		3
TINA TURNER	WHAT YOU SEE IS WHAT YOU GET	Capitol		9
*WANG CHUNG	LET'S GO	Geffen		12
STEVE WINWOOD	THE FINER THINGS	Warner Bros.		13
PETER WOLF	COME AS YOU ARE	EMI		6

ACTIVE ROTATION	ARTIST	ALBUM	RECORD LABEL	WEEKS ON PLAYLIST
BREAKFAST CLUB	RIGHT ON TRACK	MCA		5
DOKKEN	DREAM WARRIORS	Elektra		7
HIPSWAY	THE HONEYTHIEF	Columbia		10
CYNDI LAUPER	WHAT'S GOIN' ON	Epic		6
ROBBIE NEVIL	DOMINOES	Manhattan		8
SIMPLY RED	THE RIGHT THING	Elektra		6
ANDY TAYLOR	I MIGHT LIE	MCA		6

MEDIUM ROTATION	ARTIST	ALBUM	RECORD LABEL	WEEKS ON PLAYLIST
JULIAN COPE	TRAMPOLINE	Island		3
THE CULT	LOVE REMOVAL MACHINE	Warner Bros.		4
A. FRANKLIN/G. MICHAEL	I KNEW YOU WERE WAITING (FOR ME)	Arista		8
FROZEN GHOST	SHOULD I SEE	Atlantic		5
HOWARD JONES	WILL YOU STILL BE THERE	Elektra		2
LOS LOBOS	SET ME FREE (ROSA LEE)	Warner Bros.		2
LOVE AND ROCKETS	BALL OF CONFUSION	RCA		5
STRANGLERS	ALWAYS THE SUN	Epic		11
WHITESNAKE	STILL OF THE NIGHT	Geffen		3
WORLD PARTY	PRIVATE REVOLUTION	Chrysalis		4

BREAKOUT ROTATION	ARTIST	ALBUM	RECORD LABEL	WEEKS ON PLAYLIST
AGE OF CHANCE	KISS	Virgin		3
AUTOGRAPH	LOUD AND CLEAR	RCA		4
BIG AUDIO DYNAMITE	V-THIRTEEN	Columbia		3
DEL FUEGOS	LONG SLIDE	Warner Bros.		3
THE DAVE EDMUNDS BAND	PARALYZED	Columbia		2
FARRENHEIT	FOOL IN LOVE	Warner Bros.		4
FLESH FOR LULU	I GO CRAZY	MCA		8
COREY HART	DANCING WITH MY MIRROR	EMI		3
KILLING JOKE	SANITY	Virgin		4
LEVEL 42	LESSONS IN LOVE	PolyGram		3
LITTLE AMERICA	WALK ON FIRE	Geffen		8
KENNY LOGGINS	MEET ME HALFWAY	Columbia		4
LONE JUSTICE	I FOUND LOVE	Geffen		4
LOVE TRACTOR	PARTY TRAIN	Big Time		2
NEW CITY ROCKERS	BLACK DOG	Independent		4
RANK AND FILE	BLACK BOOK	Rhino		4
SAINTS	JUST LIKE FIRE WOULD	TVT		7
STRYPHER	FREE	Enigma		3
TIMBUK 3	HAIRSTYLES AND ATTITUDE	I.R.S.		3
WIRE TRAIN	SHE COMES ON	Columbia		3

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

JETS IN DISNEY PROMOTION

(Continued from preceding page)

tensive press and local talk show activities during each stop.

According to Fields, "The Jets In Hawaii" is a continuation of the Disney Channel's involvement in music programming, following last October's 15th anniversary celebration of Walt Disney World, which featured John Sebastian, Belinda Carlisle, and Miami Sound Machine. It was followed by a Sebastian special showcasing the artist's Lovin' Spoonful hits and new children's

material.

The Disney Channel has also shown Paul McCartney's animated short subject, "Rupert And The Frog Song." Fields says that the service currently has a variety of "music-oriented" programs in development.

"I think contemporary music will become a greater part of the Disney

Channel," he says. "We have the capability of doing specials like 'The Jets' that are appealing to our audience and that can really round out our entertainment offering."

JIM BESSMAN

VIDEO TRACK

(Continued from preceding page)

Bell produced for Vivid Productions. The clip supports the first single off the group's new Elektra album, "Men And Women."

Vivid Productions also created Gregg Allman's video for "I'm No Angel," the title track off his recently released comeback album, on Epic. Set in an old Western town, it's a performance piece that intercuts flashback footage of Allman as a sheriff in the hands of some "rough and ready" cowgirls. Jeff Stein directed. Michael Riffle produced.

Black Entertainment Television has expanded its programming to include "Softnotes," a one-hour mu-

sic video program geared toward an AC audience. It is hosted and produced by BET's Alvin Jones, who is also responsible for the network's "Video Vibrations" and "Midnight Love." Watch for videos from such artists as Sade, Ashford & Simpson, Stevie Wonder, and Grover Washington Jr., among others.

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

NEW VIDEOCLIPS

Continued from preceding page

Marshall Berle

TIM SCOTT

Sound Of Thunder

The High Lonesome Sound/Geffen
Cliff Guest, Angel Gracia
Cliff Guest, Angel Gracia

PERCY SLEDGE

When A Man Loves A Woman

When A Man Loves A Woman/Atlantic
Paul Henry
Philip Lowry

TEEN DREAM

Let's Get Busy

Let's Get Busy/Warner Bros.
John Beug
John Beug

RANDY TRAVIS

Forever And Ever Amen

Always And Forever/Warner Bros.
Marty Pitts
Jack Cole

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London-based HHB Hire & Sales' new Scrubbs Lane facility boasts the largest pro audio permanent display in England.

HHB Hire & Sales Called U.K.'s Largest Audio Demo Facility Bows

NEW YORK The largest pro audio demonstration facility in England has been opened by HHB Hire & Sales in London. The 1,500-square-foot showroom is stocked with a wide range of products and is said to be one of the largest in Europe.

HHB has recently relocated to Scrubbs Lane in London. Managing director Ian Jones says the primary reasons for the move were to provide more space for the rapidly growing firm and to offer a more convenient location for the city's pro audio community.

The demo room offers permanent displays of a number of different 24-track recording setups, including consoles from Amek and TAC as well as both analog and digital tape recorders by Sony.

The demo facility is housed in a 13,000-square-foot headquarters that also includes a digital editing suite equipped with the AMS Audiofile system and Sony compact disk mastering gear.

As a major Sony dealer in the

U.K., HHB has been involved in digital for several years. Jones says the company's commitment both to selling and renting digital is unwavering. To that end, HHB displays a wide range of digital gear in the demo suite.

In addition to the PCM-3324, the permanent display shows Sony's new Twin-DASH two-track mastering recorder, the PCM-3402; the PCM-1630/DMR-2000 and 4000 CD mastering system; and a variety of EIAJ-format digital systems.

Signal processors on display include selections from AMS, Dolby, Drawmer, and Yamaha; amplifiers are by Amcron (Crown in the U.S.). Also on display are systems for the "serious home recordist," says Jones. These include Allen & Heath mixing consoles and a full range of Fostex 8- and 16-track recording packages.

Finally, video has not been ignored. Jones says the showroom stocks Profeel monitors and Sony U-matic recorders as well as 8mm video gear. **STEVEN DUPLER**

Japan Invests In SE Asia

BY CHRISTIE LEO

SINGAPORE Investments by Japanese electronics firms here and in other parts of Southeast Asia are increasing sharply, according to trade officials.

Among the companies involved are Sony, Aiwa, Sharp, Mitsubishi, and NEC. Matsushita is tripling its semiconductor output here. Toshiba recently decided to shift 50% of its audio and television production for export markets to Singapore.

The rising costs of home-based manufacture are impelling the exodus, according to the trade group Keidanren (Japanese Federation of Economic Organizations), leading major Japanese firms to produce abroad and export back to their own market.

Statistics show 126 instances of direct investment in the region from Japan during 1986. But officials of JETRO (Japan External Trade Or-

ganization) say these represent only a small proportion of those firms that will eventually be forced to relocate their manufacturing operations overseas to combat soaring domestic costs.

"In the '70s," says Keiichi Oguro, assistant director of JETRO's Asia-Oceania division, "investments in Southeast Asia were used to increase overall production. There was no decrease in domestic output.

"But today the pattern of investment is different. This time companies are shutting down domestic production and moving their operations abroad."

Rising Japanese wages, prohibitive land costs, and the 35% appreciation of the value of the yen are cited as the main precipitating factors in the industrial migration. Matsushita president Akio Tanii says 14% of the electronics giant's *(Continued on next page)*

Sony Gives U.S. Factory Big Boost Invests \$10 Million In Videotape Facility

BY STEVEN DUPLER

NEW YORK Sony is investing \$10 million in its American magnetic products division, company chairman Akio Morita said recently in a speech highlighting Sony Magnetic Products Inc. of America's (SMPA) 10th anniversary.

Morita said the money will be used for capital equipment purchases intended to boost the Dothan, Ala.-based magnetic-media factory's videotape production by more than 40%, thus allowing SMPA to meet expanding demand in North, Central, and South America.

SMPA began audiotape production in 1977 with 250 employees. Since that time, the firm has diversi-

fied into professional videotape and floppy disks and currently produces 5 million 1/2-inch videocassettes and 5 million audiocassettes annually.

Cumulative investment in SMPA—which operates plants in

duction during 10 years of operation is over \$1 billion, and its cumulative exports amount to almost \$500 million.

According to Morita, Sony's magnetic tape sales represent approximately \$900 million, or 10% of Sony's total sales worldwide.

Morita said the newly refurbished magnetic-media plant in Dothan should be on line late this year. The Dothan SMPA plant, like many Sony operations, uses locally sourced materials in manufacturing. SMPA is also a completely in-house manufacturing facility, covering everything from tape coating to cassette-shell molding and assembly.

Videotape production will increase 40%

Laredo, Texas, and Nuevo Laredo, Mexico, as well as the Dothan facility—has risen from an original \$15 million to \$140 million, according to Morita. The three facilities now employ over 2,000 staffers.

Further, SMPA's cumulative pro-

Audio Track

NEW YORK

THE FAT BOYS were in at Quad Recording to work on a single for their safe-sex campaign. The message, "Protect Yourself," is a pro-condom statement. The Fat Boys are Markie Dee, Kool Rocksky, and Human Beatbox. The band produced. Steve Lindsley was at the board. Also there, Columbia artist Scott Folsom was working on his debut album. Phil Chapman was producer/engineer. Finally, Man-

hattan r&b singer Bernard Wright was in to cut a single. Producing was Lenny White, with Alec Head at the desk.

LOS ANGELES

NEIL GERALDO was working on overdubs for a movie soundtrack cut featuring band mate (and his mate) Pat Benatar. He was in Le Mobile's remote truck at its Leeds Music home base in North Hollywood. Guy Charbonneau engineered. Also there, producer Michael Masser worked on overdubs and pre-mix edits of the master tapes for Whitney Houston's much-anticipated second Arista release. Dean Burt and Charbonneau were at the console.

MCA band Oingo Boingo was in at Yamaha's studios in Glendale, Calif., working on a dance mix for its "Not Your Slave" single. Steve Beltran produced. Keith Cohen was at the desk. Label mate Bobby Womack was also in, working on his new self-produced project with engineer Barney Perkins.

Engineer Jon Gass and producer Antonio "L.A." Reid were in at Studio Masters mixing the Whispers' new single, "Rock Steady." Also there: MCA's Pebbles, doing vocal overdubs. Gerry Brown and Rob Von Arx were at the desk. Danny Sembello produced.

OTHER CITIES

(Continued on next page)

Champion Library Bows On Six CDs

NEW YORK American Image Productions of Nashville is set to release Champion, an original music production library, on six compact disks.

The set contains 219 tracks, ranging in length from 30-60 seconds, and is designed for industrial and audio/video companies as well as broadcasters.

All music contained in Champion was recorded and digitally mastered in American Image's Grand Central Studio in Nashville. George Lale, production director of the library, says the firm utilized "nationally known composers, producers, and musicians" in compiling the set.

"We created Champion to fill a void that was brought to our attention by numerous broadcasters and industrial firms," says Lale.

Champion is intended to be an ongoing project, with supplemental disks issued on a quarterly basis. The company has been producing complete music libraries for more than 10 years and says that Champion is its most ambitious project to date.

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Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

DIRECT TO DISK: Jonathan Wearn, an indie record producer with more than 500 records on Capitol, Angel, Philips, and EMI to his credit, has purchased a \$7,000 CompuSonics DSP-1000 audio computer for music and mastering. The DSP-1000 is a recently released digital audio recorder that makes permanent laser recordings on optical disks. It is stocked by a number of audiophile hi-fi shops; Wearn is believed to be the first record producer to make professional use of the device.

CompuSonics president David Schwartz says that Wearn's purchase underscores "applicability of the DSP-1000 in the small studio environment, particularly where studios are now using Sony F1/701, Nakamichi, or Sansui PCM digital videotape-based systems."

Schwartz says that broader applications for the DSP-1000 will soon be realized, when CompuSonics begins delivery of proprietary MS-DOS software that will allow the DSP-1000 to interface with any IBM-compatible personal comput-

er. Contact the Palo Alto, Calif.-based firm at 415-494-1184.

AUTOMATED MASTERS: Studio Masters Recording of Los Angeles has added a new automated mixing and video postproduction suite, centered on a Neve 8128 48-channel mixing board with Necam 96 automation.

The new room is a custom design by Don Blake (co-founder of the original United Western Recording Studios), contractor John Wright, and acoustic and monitoring consultant George Augspurger. Studio Masters is owned by ex-Dot Records president Randy Wood.

MIDI EXPLAINED: Question: When is a shameless plug not a shameless plug? Answer: When it's for a much-needed product. Billboard sister publication *Musician Magazine's* two-volume set "Understanding MIDI" was originally designed to help musicians untangle the intricacies of the digital interface. But the publishers of the books say that music retailers and their sales staffs have turned to the guides in a big way.

In fact, even music dealers who do not carry music publications are ordering the series for in-house

use. Published a year ago, "Understanding MIDI" has sold more than 50,000 copies. Features of the set include a step-by-step introduction to MIDI technology and applications and what is claimed to be the most comprehensive all-MIDI product guide on the market. Contact Peter Wostrel at 617-281-3110.

MASTER OF CEREMONIES: VCA Teletronics Center Stage will host Sony Communications Products Co.'s Electronic Imaging Expo '87 when it comes to New York. The show is set to hit six U.S. cities this year and is a showcase for high-resolution cameras and monitors. VCA production manager Lew Herman worked with Sony staffers to construct a combination workshop/showroom that illustrates the "cross-fertilization" of the entire Sony product line. Contact VCA at 212-355-1600. Edited by STEVEN DUPLER

JAPANESE INVESTMENTS

(Continued from preceding page)

overall output now comes from overseas operations, and there are plans to raise the figure to 25%.

But he warns: "There is no assurance that we will succeed overseas. We can move production to Southeast Asia, where labor costs are low, but we would have to face strong competition there."

Fujitsu president Takuma Yamoto adds: "There will be an international division of labor. We have to keep an eye on global changes in production structure, such as the hollowing out of the American industry and the rise of Southeast Asia as a production base."

AUDIO TRACK

(Continued from preceding page)

SAMMY HAGAR WAS in at Sausalito, Calif.'s Plant Recording Studios working on a solo project for Geffen. Hagar was co-producing with Eddie Van Halen. David Thoener and Rob Beaton were at the knobs. Also there, Ben E. King was in to work on his upcoming Manhattan album. Finally, Philip Michael Thomas was in during a break from his "Miami Vice" duties. He was working on his new Atlantic project.

Back east, Grammy Award-winning engineer Tom Lord-Alge was in Carlisle, Mass.' Blue Jay Recording Studio. He was mixing the recently released System album for Atlantic, a 12-inch for Virgin's Dance Like A Mother, and the newest Chrysalis release for Living In A Box. Rob Feaster was in to assist on all three projects.

Atlantic City natives the Verge were in Philadelphia's Warehouse Recording Studios working on a demo for Island. Big Al Greaves was at the desk and also mixed. Also there, New York-based the Casuals were laying tracks with producer/engineer Bill Scheniman.

New act New*York was in Millbrook, N.Y.'s Millbrook Studios tracking its debut album. Paul Oro-

fino was in to produce. Elsewhere in the state, Spyro Gyra was in Suffern, N.Y.'s Beartracks studio during March to work on its 11th album. Jay Beckstein was in to produce. Larry Swist was at the controls.

Down in West Orange, N.J., local A&M rocker Glen Burtnick was in at the House of Music working on a solo project. Burtnick co-produced with David Prater. John Rollo engineered.

Further south, the Mysteries were working on an EP at Richmond, Va.'s Starlight Studio with producer Norman Kerner. The group is made up of Bay-area musicians John and Hilary Hanes, Cary Sheldon, and Jimmy Pugh. AC Black & the Mean Katz were in at Mr. O Audio in Columbus, Ga., finishing up a five-song EP. David Norman produced and engineered the demo. Also there, singer Charmaine was working with Norman.

In the Midwest, Dan Peek was in at Orchard Studio in Farmington, Mo., working on an album slated for release this spring.

Mobile Fidelity Sound Lab, located in Petaluma, Calif., has struck an agreement with Soviet-based Melodia. The contract involves a

CD Video Developments Displayed For Euro Media

AMSTERDAM Media representatives from more than a dozen different countries attended a series of conferences here at the Amsterdam Park Plaza March 16-19, as the Philips consumer electronics division demonstrated CD Video developments.

The formal debut of the new optical CD technology was at the NARM convention in mid-February, but this was the first official showcase for the European media.

Frits Schuipema, Philips director of consumer electronics, welcomed visitors from the Netherlands on the first day; from France and West Germany on the second, with a party flown in from the U.S. and Japan in the evening; from Belgium, the U.K., and Ireland on the third day; and from Austria, Switzerland, Italy, and the Scandinavian countries on the final day of presentations.

The main speaker was Jan Tim-

mer, president of PolyGram International, whose address took in background information on the new technology, a video presentation, and the promise that PolyGram would have 250 titles for the CD Video launch, including "some of the most famous music videos ever made."

There was also a display of CD Video hardware. The first generation of combi-players is engineered to play the new 5-inch singles, standard audio CDs, and 8-inch and 12-inch LaserVision videodisks, with either analog or digital sound.

Timmer emphasized the supportive reaction the technology had already received from the record industry worldwide.

Another speaker at the various sessions was Warren N. Lieberfarb, president of Warner Home Video, who spoke on behalf of the U.S. movie industry.

Top Musicians Offer Helpful Tips Breaking Studio Barrier

NEW YORK Top session musicians will speak about how they got their respective feet in the door at a seminar sponsored by the New York chapter of the National Academy of Recording Arts & Sciences (NARAS). The seminar will be held at the New York Univ. School of Music Business Technology on Wednesday (8) at 6 p.m.

The seminar, "How I Broke The Studio Barrier," will feature some of the busiest sidemen and side-

women in the business, including Jay Berliner, Ken Bichel, Michael Brecker, Peter Gordon, Kenny Karen, Ralph MacDonald, Margaret Ross, and Toots Thielemans.

The musicians will speak, and answer audience questions, about studio hiring practices, necessary qualifications, and how to get and keep session work coming in.

For more details, contact NARAS at 212-245-5440.

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two-part arrangement, which covers the transfer of selections from Melodia's catalog to digital format and CD licensing. Mobile plans 30-40 releases yearly; the first two will be Rachmaninoff's "Symphonic Dances" and Vladimir Fedoseyev & Nekrasov's "The Evening Bells."

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.



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Laserdisk Coming Into Its Own Multiformat Players To Give It A Boost

BY JIM McCULLAUGH

LOS ANGELES With the advent of CD Video and the introduction of all-format players from numerous Japanese firms expected at the June Consumer Electronics Show, the laser optical format is positioning itself to make sizable gains in the next 12 months.

According to John Talbot, vice president of marketing for LaserDisc Corp., the company is experiencing its best first quarter to date, with second-quarter projections even more optimistic.

LaserDisc Corp., Pioneer Artists, and Pioneer Electronics USA have been shouldering the lion's share of the marketing and promotion for the format. However, Talbot and other industry observers think the laserdisk format is about to come full circle. For example, Pioneer and a dozen Japanese licensees have been marketing a combination la-

ser/CD player in the U.S. Newer-edition all-format players are just around the corner.

"Part of the CD Video launch," says Talbot, "assumes that there will be a catalog of CD and Laservision product. We are already distributing well over 100 titles from different studios as well as from Pioneer Artists that feature digital sound Laservision. We've had digital sound capability for nearly two years."

Talbot says that the LaserDisc catalog has swollen to nearly 1,800 titles; the company's software release cycle is about 40 titles per month. The laserdisk hardware universe in the U.S. is believed to be between 250,000 and 500,000. Laserdiscs are manufactured in Pioneer's Carson, Calif., plant, which has undergone a substantial upgrading recently.

More studios, says Talbot, have shown a stepped-up interest in hav-

ing their films released with a digital soundtrack. Other studios, such as Warner Home Video, which sells to Pioneer as a distributor, are even remastering certain titles for digital in anticipation of the CD Video launch.

While there has been no major drum roll, Talbot says various studios have shown greater interest in the optical format in the past several months, partly in anticipation of CD Video.

"There's been greater promotional and advertising commitment from most of the major studios," says Talbot. "There's also been more of an effort to coordinate simultaneous release."

MCA Home Video has been issuing classics and collectibles on the format through its Encore Edition series. Recent examples are "Frankenstein" and "Frankenstein Meets The Wolfman." In addition, MCA is
(Continued on next page)



Ken Kai, executive vice president of Pioneer Electronic Corp., presents Jane Fonda with the interactive laserdisk version of her video workout. Interactive programming, used for the Fonda workout series, is ideal for laserdisk play, as viewers can instantly access any specific portion of the program.

Knowledge Industry Gears For Second N.Y. Intl Market

BY AL STEWART

NEW YORK If there were ever an ideal location for a home video show, it's New York, says Eliot Minsker, chief executive officer of Knowledge Industry Publications Inc. "The advertising agencies are here. The financial community is here, and most of the press is here. These are people who would rather grab a cab than fly 3,000 miles."

So, as the second annual New York International Home Video Market draws closer, Minsker, whose firm is sponsoring the event, says he expects attendance to be up by 40% this year. The show, which will run from April 21-23 here at the Jacob K. Javits Convention Center, will feature more than 170 exhibi-

tors displaying in some 200 booths.

The market is unique, Minsker says, not only because it is held in New York but because of its emphasis on programming. In addition to the 5,000 retailers expected to attend, a large percentage of those on hand will be looking for the rights to titles or scouting out a buyer for their made-for-video product.

One of the key features of the show will be an Independent Producers Market. Continuous screenings of unreleased programs will be played on monitors of the exhibit floor, divided into genres like sports, children's product, music, how-tos, travel, and entertainment.

The Independent Producers Market is designed to help acquisition
(Continued on page 55)



Organizers of the New York International Home Video Market are predicting a 40% increase in attendance at this year's event, scheduled for April 21-23 at the Jacob Javits Convention Center. The show will focus on opportunities in made-for-video programming.

FOR WEEK ENDING APRIL 11, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	11	BON JOVI	★ ★ NO. 1 ★ ★ Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
2	2	19	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
3	3	17	LIVE WITHOUT A NET ●	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
4	4	17	MOTLEY CRUE UNCENSORED ●	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
5	5	19	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
6	6	19	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
7	8	11	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
8	9	17	COLOR ME BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
9	7	41	THE #1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
10	16	33	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
11	10	9	WHAM!-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986	SF	19.98
12	11	21	MY NAME IS BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
13	14	21	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
14	13	13	LIVE IN JAPAN ●	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986	C	24.95
15	NEW ▶		THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	C	34.95
16	12	11	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95
17	RE-ENTRY		THE COMPLEAT BEATLES ▲ ◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
18	15	29	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
19	17	31	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
20	19	3	SCREAMING INTO THE NIGHT	Arista Records Inc. MusicVision 6-20730	Krokus	1986	SF	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.



The only thing a bounty hunter
doesn't waste is time.

*"A taut,
jagged-edged
thriller..."
spellbinding."*

—Patrick Goldstein,
Los Angeles Times

RUTGER HAUER
WANTED
DEAD OR ALIVE

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If he lives.

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Co-produced by HARRY BERNARDI • Executive Producer ARTHUR M. SARKISSIAN • Produced by ROBERT C. PETERS • Directed by GARY SHERMAN



NEW WORLD VIDEO
Now on videocassette

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★ ★ NO. 1 ★ ★								
1	1	3	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	26.95
2	2	25	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	75	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	4	12	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	24.95
5	6	23	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
6	5	4	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
7	9	68	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
8	8	42	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	10	13	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
10	7	3	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
11	18	17	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
12	16	73	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
13	31	2	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
14	13	7	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
15	14	5	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
16	17	89	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
17	21	142	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
18	NEW▶		LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
19	15	123	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
20	22	2	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R	79.95
21	11	22	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
22	12	52	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
23	24	71	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
24	27	8	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
25	RE-ENTRY		CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
26	26	10	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
27	19	88	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
28	36	106	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
29	33	4	MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R	79.95
30	32	3	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
31	30	73	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
32	NEW▶		HAUNTED HONEYMOON	HBO/Cannon Video TVA3911	Gene Wilder Gilda Radner	1986	PG	79.95
33	23	21	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
34	38	38	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
35	20	71	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
36	37	27	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
37	39	23	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
38	29	8	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
39	25	3	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13	79.95
40	28	9	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95

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HOME VIDEO



No, it's not Willie, Mickey, and the Duke. Terry Cashman left, author of the song "Talkin' Baseball" is releasing a quarterly videocassette magazine on the subject. With Cashman are the program's director, Alan Hecht center, and the Houston Astros' Mike Scott, winner of the 1986 Cy Young Award, who is featured on the first release of Baseball Video Magazine.

Songwriter Brings Baseball Vid Magazine To Bat

BY JIM BESSMAN

NEW YORK Terry Cashman's love for baseball wasn't sated by "Talkin' Baseball (Willie, Mickey & 'The Duke')," his signature song, which he eventually adapted into 25 different team versions.

The singer/songwriter, who was once a producer of Jim Croce and other artists, has now brought his baseball creativity to home video with Baseball Video Magazine, a quarterly video series available by subscription for \$39.95 a year or \$14.95 for each cassette at retail.

Distributed by Cashman's company, American Radio & Television Productions (ARTP), the half-hour magazine's premier "Spring Training" issue will soon be released and will be followed by three more is-

sues: an "All Star" edition in July, a "Playoff" tape in October, and a "World Series" wrap-up in December. Cashman, who now heads ARTP in Englewood, N.J., is executive producer, along with longtime partner Philip Kurnit.

Editorial director Alan Hecht, who helped devise the concept, previously worked with Cashman at Croce's Lifesong Records label. Hecht heads the New York-based Worldwide Biggies production company, which produced John Cougar Mellencamp's "Ain't That America" videocassette as well as two "Prime Cuts" home video rock clip compilations.

Says Cashman, "We talked about using baseball contacts I made six years ago with 'Talkin' and other (Continued on page 57)

LASERDISK COMING INTO ITS OWN

(Continued from page 51)

the first major to take advantage of the dual audio track, for the classic Jimmy Stewart western "Winchester 73," via an interview with the actor.

Walt Disney Home Video recently rejoined the laser fold with "Sleeping Beauty" and "Robin Hood," to be followed by "20,000 Leagues Under The Sea" and "Mary Poppins."

The Criterion Collection, Los Angeles, has been tapping the collectibles market for itself by offering collector's sets of great films like "Citizen Kane" and "King King" that take advantage of both the laser system's audio and video capabilities. "Black Orpheus" is a recently released title.

"There's going to be an impact," says Dave Mount, vice president of sales for Warner Home Video, "but not until later in the year after the multiformat machines are introduced at CES. The newer players should give the laser format a surge." He also says the new machines are both "forward and backward compatible," accommodating CD Interactive as well. Ultimately, he thinks the economies of scale could make laserdisk players cheap-

er than videocassettes. "But it won't displace videocassettes."

PolyGram, one of CD Video's proponents, has designed a 12-inch CD jewel box package prototype featuring the CD Video name on the box and has shown it to home video suppliers. The goal: to create a consistent line look for the entire laser-read software family and help stave off consumer confusion.

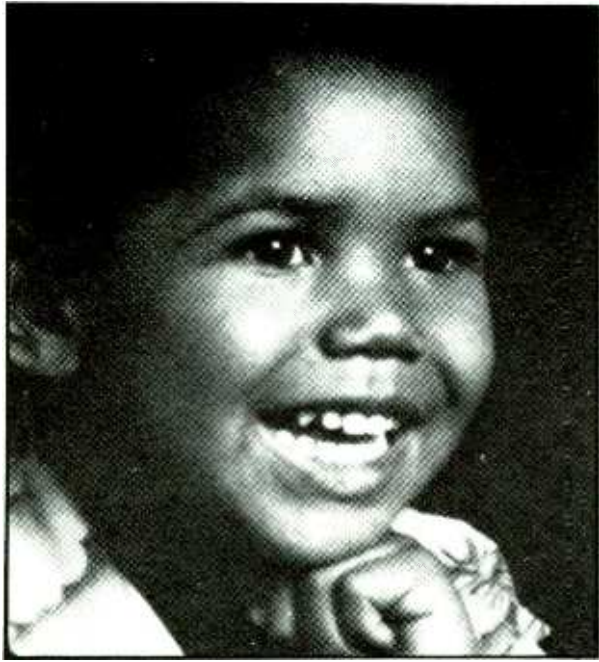
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FRANCILLON PIERRE

Date Missing: 08/02/86
From: North Las Vegas, Nevada
Date of Birth: 10/01/82
Sex: Male
Height: 3' 6"
Hair: Black
Race: Black
Weight: 35 lbs.
Eyes: Brown



MICHELLE JOLENE LAKEY

Date Missing: 08/26/86
From: Scranton, Pennsylvania
Date of Birth: 10/21/74
Sex: Female
Height: 4' 9"
Hair: Brown
Race: White
Weight: 80 lbs.
Eyes: Blue



DIANE NGUYEN ROBBINS

Date Missing: 06/18/85
From: Seattle, Washington
Date of Birth: 10/29/71
Sex: Female
Height: 5' 2"
Hair: Brown
Race: White
Weight: 90 lbs.
Eyes: Brown



CHAD WILLIAM THOMPSON

Date Missing: 10/07/85
From: Buffalo, New York
Date of Birth: 08/09/74
Sex: Male
Height: 4' 3"
Hair: Black
Race: White
Weight: 85 lbs.
Eyes: Brown

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Fast Forward

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

BY MARK HARRINGTON

A device on the hardware horizon promises to simplify the way Americans grow fat and complacent. Whether companies call it the Universal Remote, Control Central, the Unifier, or Core, the product does essentially the same thing: It integrates onto a single unit the numerous remote controls that come with consumer electronics these days.

The most recent model was unveiled last month amid considerable fanfare by Onkyo U.S.A., the mid-range audio supplier. Called the Unifier, the product—demonstrated with a mockup the size of a bed—is capable of learning the infrared codes that control a product's functions and storing them in its memo-

ry. Up to 100 different functions—like controlling a receiver's volume, a television's channel selector, or a VCR's fast-forward button—were shown to be programmable. The consumer simply aims his or her old remote at the Unifier, press corresponding function buttons on both, and the signal is read and stored. For about \$120, consumers are freed of coffee-table clutter, says Onkyo.

Most remote-control integraters work that way, and some are better than others. Onkyo's Unifier is a slightly different version of a product first introduced by General Electric in 1985. GE's \$150 piece contains a 160-function memory, enough for four different audio and video components. A second-generation piece sells for \$99 and has a 90-

function memory, enough for three different components.

Aside from the memory capability, the major difference between the Onkyo and GE units is that Onkyo's piece is more clearly labeled, especially for audio functions. Onkyo, in fact, is licensing the technology from GE and is having it built in the same Japanese factory that makes 60% of the remote controls for all Japanese consumer electronics, according to sources connected with the deal.

The next generation of integrated remote controls is due out this summer from a Los Gatos, Calif., operation called CL9. The product is called Core and will sell for about \$200. Company engineer and founder Steve Wozniak (the man behind Apple Computers) says his re-

mote is better than its predecessors because, among other things, it can process strings of commands, allowing users to complete multiple functions by pressing one button. He says all aspects of the product, from the look and feel to its functions, were given the same measure of user friendliness as in first Apple computer.

"My idea is that technology should only be used to simplify life," he says. "Core was designed for the average, normal person. It doesn't have a Ferrari look to it. It looks very basic. The keys are large and simple. It has a good, quality feel to it. There's a good click when you press the buttons. A device should not lie to you."

Wozniak's Core remote also has a built-in clock, which allows for a diversity of time-shifting functions not possible with current systems. It can operate a string of recording commands when users aren't home, including switching between and recording off cable channels.

Wozniak contends that remotes like the GE piece actually require users to press multiple buttons to accomplish functions, whereas his device reduces the number to one.

But while supposedly easier to use, Core is more difficult to program than the GE piece, mainly because its functions are more sophisticated.

A unit introduced last year by N.A.P. Consumer Electronics takes a different approach: It comes with remote-control codes already programmed in. A user simply introduces the N.A.P. Universal Remote to product of a competing brand and flicks a switch. It then automatically scans through its preprogrammed menu, finds what it is dealing with and, in a matter of seconds, learns all compatible functions.

"Ours is not a learning remote, we already taught it," says Mark Stephenson, director of TV marketing at N.A.P.

While unique in the programming respect, N.A.P.'s piece also has some unique limitations. The major one is that the unit is only compatible with video products, VCRs, and cable boxes. Second, it knows the codes for about 29 different VCR brands and 15 different cable boxes (the more basic version only knows VCR codes), and may not be compatible with all future systems. Third, you can only get one when you buy certain set-up N.A.P. color TVs (the product comes with the majority of new sets).

Despite its limitations, the product seems to be a useful marketing tool for N.A.P. Explaining why N.A.P. plans to diversify in the field of universal remotes, Stephenson says 65% of new color TVs come with remote controls, while nearly 100% of VCRs do.

"The next big segment is audio," he says, (hinting that N.A.P. plans to *Continued on next page*)

N.Y. Show Offers Diverse Seminars

NEW YORK Six seminars as well as separate workshops for retailers and librarians are scheduled for the New York International Home Video Market at the Javits Center April 21-23. Attendees will be charged \$125 to attend one seminar, \$240 for two, \$345 for three, \$450 for four, \$550 for five, and \$650 for all six. Workshops titled the "Retailer Institute" and "Librarian Institute" are free to showgoers who obtain tickets from an exhibitor.

The following is the seminar and workshop program:

Tuesday, April 21

9-11:30 a.m.—"Entering the Home Video Market." Speakers, including Billboard editor Jim McCullough, will provide an overview of the video industry while touching upon pricing, channels of distribution, and sources of programming.

9-11:30 a.m.—"Retailer Institute"—A panel of retailers and distributors will discuss relations with suppliers, customer behavior, coop ad dollars, and other topics of interest to video dealers (repeated at same time on April 22).

2-4:30 p.m.—"Focus on Product:

Production and Acquisition." The cost components and variables affecting programs made specifically for the home video market will be addressed. Publishers and independent producers will provide their perspectives on the market.

Wednesday, April 22

9-11:30 a.m.—"The Changing Role of the Video Specialty Store." The meeting will focus on problems and opportunities involved in traditional distribution channels as well as key players and trends in video retailing.

2-4:30 p.m.—"Direct-Marketing Video Products" Video supplier strategies for selling such product as catalogs, clubs, and subscription programs direct will be discussed.

Thursday, April 23

9-11:30 a.m.—"Merchandising Home Video Products: Issues for Sellers and Buyers." Video business practices, including return policies, payment terms, and co-op support, will be addressed. Panelists will also look at bookstores, discount stores, and new channels of distribution.

10:30 am-12:30 p.m.—"Librarian Institute." Public and educational li-

brarians will learn of options available to them when building a video collection as well as receive information on storing and securing tapes.

2-4:30 p.m.—"Advertiser-Supported Video And Video in Marketing Communications." An overview of corporate underwriting, including an examination of advertisers' objectives, will be presented.

N.Y. INTERNATIONAL MARKET

(Continued from page 51)

executives sort through the many products that are available to them while giving independent film and video producers an opportunity for exposure.

In that respect, Minsker says, the show is a complete departure from the annual convention held in Las Vegas by the Video Software Dealers Assn.

"Please don't compare this to the VSDA; we're not competing with them," says Minsker. "Our show is not designed to cater only to retailers. Ours is a show where people negotiate the rights to programs. It's a show that everyone involved with home video programming should attend, and that's why it couldn't be held anywhere but New York."

Minsker says that although there is a "huge appetite" for special-interest programming, the companies interested in acquiring rights to nontheatrical product are inundated

with opportunities. Many of those in the market for product are New York advertising agencies looking to become involved in the growing field of ad-supported video. The show, Minsker says, serves as something of a clearinghouse for buyers and producers eager to promote their product.

Minsker says the specific focus of the show, coupled with its newness, has led some of the major suppliers to sit out the event—at least as far as exhibiting is concerned. "Companies like CBS/Fox and RCA/Columbia would rather wait and see what happens after two or three years. These are companies that aren't going to take one or two booths. They want to make a big splash. They tend to be more cautious with a new show, but you don't get a lot of press or public relations opportunities [by not exhibiting]."

What 1986 film got these rave reviews?

"Prepare to be wowed."
Peter Travers, People Magazine

"Brutal. Beautiful."
Sheila Benson, L.A. Times

"Spellbinding."
Gene Siskel

(Just turn the page to find out.)

MPAA Issues Figures For Antipiracy Push Some 30,000 Tapes Seized In 1986

NEW YORK The Motion Picture Assn. of America's (MPAA) ongoing battle against video pirates resulted in the seizure of 29,904 illegally duplicated cassettes last year, according to officials of the Washington-based trade organization.

A spokesman for MPAA says that although it would be "an overstatement to say we are turning the corner on video piracy," the group has stepped up its efforts to combat copyright infringements that result from the illegal duplication of prerecorded video. The group, which recently released the results of its 1986 campaign, says that it conducted more than 1,200 investigations last year, a 39% increase over the previous year.

In addition to the videocassettes uncovered by MPAA as a result of raids on 62 suspected piracy operations, separate investigations by the U.S. marshal's office netted 8,867 illegal tapes from 30 establishments.

While a number of the cases are still pending, 44 convictions or

guilty pleas have been obtained. Additionally, civil litigation resulted in damages and/or injunctions against 58 individuals or establishments. Authorities issued official warnings to 200 other individuals, commercial establishments, and public institutions that were duplicating cassettes illegally.

"We are receiving increasing cooperation from federal and local enforcement agencies," says Jack Valenti, MPAA's president and chief executive officer. "We look to the courts to hand down even harsher sentences if the professional pirate is to be deterred,"

adds Valenti, who estimates that the motion picture and video industries lost profits totaling \$100 billion last year as a result of video piracy.

Under federal law, those guilty of copyright violations are subject to fines of up to \$250,000 and/or a maximum jail sentence of five years. During 1986, approximately \$300,000 worth of fines was handed down to those convicted of illegally copying or distributing videocassettes. Fines handed out in 1985 for similar violations totaled under \$100,000, according to the MPAA.

3M Holland Bows Musicianship Award

AMSTERDAM Blank tape manufacturer 3M is launching an annual award for musicians here, the 3M Laureate. The prize will be worth some \$48,000 and will be judged in three categories: early music, classical music, and mod-

ern (including pop and jazz).

3M Holland says it will fund the prize, which it describes as Holland's highest cultural award, until at least 1993. The inaugural award will be presented May 1.



"Janis," a 96-minute documentary film on the life of Janis Joplin, features rare footage of the singer performing with Big Brother & the Holding Company. The MCA Home Video release has a street date of June 11 and a suggested list price of \$59.95.

Janis Joplin Documentary Set For Release

NEW YORK The always electrifying, often controversial career of rock legend Janis Joplin is the subject of a full-length documentary scheduled for release by MCA Home Video on June 11.

The 96-minute "Janis" is a collection of rare film footage and interviews with Joplin. It traces the singer's life from her childhood in Texas to her first rehearsals and performances with the rock band Big Brother & the Holding Company and her rise to superstardom in the late '60s. The tape will have a suggested list price of \$59.95.

Another MCA music release due June 11 is "Otis Day & The Nights: Otis, My Man!" The 54-minute concert video features the r&b band, first seen in the movie "Animal House," performing such songs as "Shout!," "Gimme Some Lovin'" and "Louie Louie." It will list for \$29.95.

FAST FORWARD

(Continued from preceding page)

add that capability to forthcoming remotes.

Onkyo product and advertising manager David Birch-Jones contends that remote control is already a major function of audio. "It is a function of audio from here on in," he says, noting that all but the most basic compact disk players come with remote control. The advantage for audio-only companies like Onkyo is that a remote with universal integration capabilities allows it to appease certain dealer requests for video.

Says Birch-Jones, "A lot of dealers have asked us, 'When are you

going to get into video?' Well, to break into video... would either be too darned expensive or too impractical. The Unifier allows us to accomplish video without actually introducing video products."

Other companies whose interests are almost exclusively audio-related have taken a different route. Yamaha, for instance, uses a system that unites most new Yamaha remote-controllable audio products and a handful of video products. Called the RS system, it works around a central receiver, much like the kind used in more sophisticated audio-video systems, like RCA's Di-

mensia.

For good or bad, today's remote integrators seem to be moving the way of Wozniak's Core unit: more memory and more sophisticated functions yet easier to use. Wozniak says Core accomplishes that with fewer internal parts than the GE piece. What's more, his unit system can be refitted with remote-control systems yet to be developed.

newsline...

A MARKETING TEASE incorporating trade ads and counter cards is being dangled by Playboy Video and Karl-Lorimar for the fifth edition of the "Video Centerfold." A veil of secrecy hangs over the star, although the product has been announced. The mystery ends April 30 at the Playboy Mansion in Los Angeles, when the 1987 playmate will be revealed, timed to coincide with a June magazine showcase. This will be the first time a playmate of the year has been the subject of a video—previous releases have all featured playmates of the month. Supporting the title is a major ad and merchandising campaign, while the soon-to-be-named playmate will back it with a national tour. Stops at the Consumer Electronics Show and Video Software Dealers Assn. show are also penciled in. The 30-minute cassette will be priced at \$12.95. Earlier Playboy tapes, priced at \$9.95, have sold more than 100,000 each, according to Karl-Lorimar.

ISAAC ASIMOV joins the video revolution as the host of "Voyage To The Outer Planets And Beyond" from Today Home Entertainment. Programming mix is classical music—Gustav Holst's "The Planets"—and rare NASA and Jet Propulsion Laboratory footage. Producer Don Barret claims it is the first full-length classical music video. Included with the tape are a NASA-prepared four-color brochure titled "A Look At The Planets" and "Space Almanac," containing a list of all the coming astronomical events for the next century. Today points to a marketing advantage in using Asimov, who has sold more than 360 million books worldwide. The prolific science and science-fiction author has 268 titles in print. Suggested list is \$39.95.

BONUS DISTRIBUTOR VISITS are in the offing from Charter Entertainment for its upcoming release, the Margot Kidder/Michael Sarrazin film "Keeping Track." A distributor sales rep can pocket \$300 in payment from the vendor if he or she mentions the title while talking to a preselected retailer. Charter vice president Tom Burnett reasons the "mystery retailer"—selected from 100 across the country—will generate added solicitation impetus for the film, a technique he claims has not been tried yet in the video business.

RANKS ARE SWELLING at the National Assn. of Video Distributors as the trade group adds suppliers Academy Home Entertainment, Hal Roach Studios Film Classics, Interglobal Home Video, Orion Home Video, Pacific Arts Video, and Vista Home Video. Sight & Sound Distributors of St. Louis is a new distributor member. The association is gearing up for its April 29-May 3 conference in Palm Springs, Calif.

A MAJOR RETAILER gets into the programming act as JC Penney teams up with Polaris Communications Group, previously Esquire, for "Esquire Style: Building A Great Wardrobe." The companies claim that this is the first time a home video has been sponsored by and produced with a retail giant. The chain plans to feature the cassette for less than \$20 in 600 of its outlets this fall. Showcased in the tape is the store's designer collection of clothing. Programming focus, as the title suggests, is on grooming and styling, with several hosts, including Esquire fashion editor Kim Johnson Gross. The magazine will cross-promote the tape in a special September "advertorial." An added promotional bonus will be fashion seminars at selected stores.

A HIGH-SPEED FIRST is being claimed by Creative Video Services, the in-house duplicating and postproduction arm of IVE. President Dave Mishra says CVS is the only duplicator that can encode the Macrovision anticopying system on videocassettes produced at high speed, having recently received a license. CVS has 10 Sony Sprinter high-speed duplicators on line and duplicates for IVE and its FHE label, and such third parties as MCA Home Video, Prism, Vidmark, Great Entertainment, and JCI.

BUY FOUR, GET FOUR FREE is the focus of Prism's Double Indemnity promotion on a series of suspense, murder, and mystery titles from Granada Ltd. Suggested list on each title is \$59.95. The company says the campaign is designed to help the smaller dealer with breadth and depth of titles stocked to maintain a competitive edge over larger chains.

JIM McCULLAUGH

New Venture Bows With Cassette/Book Package

Firm Hopes To Grow On 'Diets Don't Work'

BY MOIRA McCORMICK

CHICAGO "Diets Don't Work," a 72-minute videocassette based on Bob Schwartz's best-selling book of the same name, is the first home video release from Chicago-based Williams Beck Productions.

The \$39.95 title is being sold with the book as a package and is initially being marketed through an 800 number, according to producer Bill Neal. Author Schwartz began a six-week national publicity tour supporting the package

Mar. 26 in San Diego, and "we may be doing print ads in women's magazines," Neal says. Mass merchant and video store distribution are also in the process of being secured. "We're talking to Vestron Video about that," he says.

Schwartz's book, notes Neal, has sold more than 500,000 copies. A "conservative" sales projection on the cassette/book package, he says, is 15,000-20,000, with a possibility of 50,000-75,000 copies being sold.

According to the tape's director,

David Thompson, the "Diets Don't Work" video was shot in Schwartz's home city of Santa Rosa, Calif., on a \$35,000 budget. Using Schwartz's book as a workbook, the "Diets" video features the author's lecture on behavior modification, along with considerable audience participation. "Schwartz teaches methods of changing eating patterns," says Thompson.

He and Neal are readying another product for release, but it will not be available as a home video product. Entitled "Doing Business With China: 1987-1991," the 80-minute cassette costs \$695 with accompanying text. The cassette will be distributed to the business market, says Neal.

"Doing Business With China" was shot on location during a two-week period and examines nuts-and-bolts aspects of trade with that country, including details on joint ventures, taxes, and legal facets, according to director Thompson. It is narrated by former Sen. Charles Percy.

Neal and Thompson, who worked as producer and director, respectively, on the Chicago Bears' platinum-certified music video, "Super Bowl Shuffle," also collaborated on a sports title, "The Baseball Masters," which is available through Congress Video.



The Look of A Champ. Martina Navratilova has signed a deal with RKO Pictures to create a tennis instruction and conditioning video. Scheduled for delivery in early summer, the video will demonstrate and explain the techniques that led the tennis star to seven Wimbledon singles titles and three U.S. Open titles. In announcing the agreement, Navratilova said, "What better way to thank all the people who have supported my tennis than to share the secrets and techniques of my success on video?"

Hagler-Leonard Battle On Cassette Forum Preps Fight Tape

BY DAVID WYKOFF

BOSTON Forum Home Video, the software company headed by former Vestron executive Michael Olivieri, makes its second move into the home video marketplace with "Hagler Vs. Leonard: The Superfight," due April 21, just two weeks after the April 6 bout. Forum will serve as the exclusive North American sales organization for the "Superfight" tape, which will be produced by Bob Pittman and Les Garland's Quantum Media Video (Billboard, April 4).

"Quantum needed someone to jump in on very short notice to help them with their marketing and retail promotion," says Olivieri.

"We're very well acquainted with the people at Quantum and recognize the vast potential market for an event-based cassette such as this."

"We'll provide Quantum with the rental and promotional base that ought to fully exploit the great rental and sell-through potential of this title," says Olivieri.

The "Superfight" cassette follows Forum's first collaborative project, "How To Benefit From The Tax Reform," issued with Karl-Lorimar (and sponsored by Business Week magazine) shortly before Christmas.

"We're pleased with all aspects of the 'Tax Reform' tape. Karl-Lori-

(Continued on next page)

BASEBALL VIDEO MAGAZINE

(Continued from page 53)

baseball novelty songs to put together a video People magazine for baseball fans. But instead of having typical game footage and postgame clubhouse interviews, we wanted to come up with a different approach by getting baseball people to talk about different kinds of things in different kinds of settings."

The inaugural issue of "Baseball Video Magazine" contains a dozen or so segments that mix snappy viewer participation bits with lengthier features involving players and events. An interview with Ron Darling intercuts questions from fans with the Mets pitcher answering questions at his Manhattan restaurant.

Among others interviewed are Boston slugger Don Baylor and recent Hall-of-Fame inductee Willie McCovey. In another segment, New York Daily News columnist Mike Lupica predicts an '87 "subway series." Briefer segments include a player's poll of various professional and personal preferences, a music video recap of last year's World Series, demonstrations of techniques, and several trivia quiz games.

Cashman says that the magazine's initial production run in 5,000 copies.

"The idea is to sell subscriptions," he says. "Because of the nature of the program, we figure it will be more successful as a mail-order, direct-response-type item, but we'll eventually be in-store through a major distributor. But I don't know if

stores are currently equipped to handle something that will be different every three months, though as people adapt in the future, retail will become a bigger part of our business."

While baseball stadium souvenir stands would seem a natural marketing venue for his magazine, Cashman says the markup there is likely to be prohibitive.

"They mark everything up three or four times," he says. "We've sold 'Talkin' Baseball' records in stadiums, but the price there is \$4.50 and \$5, when it costs \$1.39 everywhere else. At this rate, you're talking about \$60 for the tape."

To promote the magazine, Cashman expects to appear on television and radio sports talk shows as he has done in the past with "Talkin' Baseball." He also hopes to exploit his "good relationships" with sportswriters in generating additional interest among baseball fans.

Cashman says that he will also support the release with direct-marketing ads in sports publications and cable TV sports services, placing "as many [ads] as we can to get the product exposed."

He adds that he is looking to produce similar magazine videos for other sports. "This is very wholesome family entertainment that is positive and intelligent and features nice people. In this day and age, all sports should be interested in being represented in this kind of way."

What 1986 film got all these honors?

Academy Awards

Best Actor Nomination

LA Film Critics

Best Actor, Best Supporting Actress

NY Film Critics

Best Actor

Golden Globe

Best Actor

Cannes Film Festival

Best Actor

(Just turn the page to find out.)

THUNDER WARRIOR II

PREBOOK DATE: APRIL 28
ON SALE DATE: MAY 12

**He came to town
in peace. He was forced
to leave it in pieces.**

\$79.95
47001
Color/88 min.



Starring: MARK GREGORY, KAREN REEL and BO SVENSON as the Sheriff
Story By: DAVID PARKER JR. and LARRY LUDMAN Screenplay By: DAVID PARKER JR. and LARRY LUDMAN
Produced By: FULVIA INTERNATIONAL FILMS SRL Directed By: LARRY LUDMAN

Fry Leaves Congress Group After Shake-up

NEW YORK A management shake-up at Congress Video Group has prompted the abrupt departure of Tim Fry, who had served as chief executive officer and president of the company. Lawrence Kieves, the company's chief financial officer and senior vice president, has been promoted to fill the position.

Fry had headed the company since February 1986 and had previously served as vice president of law and legal affairs for Warner Home Video. No reason was given for Fry's departure.

Kieves, 39, has been with the company less than a year and was brought to the company by Fry. Prior to joining Congress, Kieves served as the commissioner of economic development for the New York.

During his four-year tenure as commissioner, Kieves was also responsible for the mayor's Office of Film and Theater Broadcasting.

"Tim and I set the company on a course that has put it in the strong position its in today," says Kieves.

SUPERFIGHT

(Continued from preceding page)

mar has done a terrific job of positioning it for consumer availability. Direct-response advertising has proven very promising. And we're looking forward to it doing well all the way through the tax season of 1988," he says.

These two joint projects precede Forum's marketing of its own home video product. Though Olivieri says that "it's premature to make any announcements about specific titles and categories of releases," he will say that "Forum will produce a diverse range of titles—some specifically appropriate for rental, others with great sales potential."

He anticipates shipping the first round of Forum titles "soon after Labor Day."

Olivieri left Vestron late last year to found his own home video company "to seize the opportunity open to a second wave of entrepreneurs in the video field. Even though the market is strongly product-driven—and the entrance of studios such as Orion and Tri-Star should further this—I see enough space open for those with sufficient sophistication and expertise to establish themselves alongside the other major independents."

He intends to build Forum's marketplace muscle on steady growth. "Over the first year, I look for Forum to be a strong small- to medium-size video company, working product that rents and sells well. From there I think we can push aside some of the competition and join the other major independents."

After leaving Vestron Dec. 1, Olivieri started Video Marketing Corp., an umbrella company for developing new opportunities. "We did some marketing consulting and a few other services, but my real aim was to develop a home video label," he says.

Few films get such
rave reviews.

Even fewer make it to
this many top ten lists.

Only a handful have won
and been nominated for so
many awards including an
Oscar for best actor, Mona
Lisa. It's one of the
most provocative
films you will
ever see.

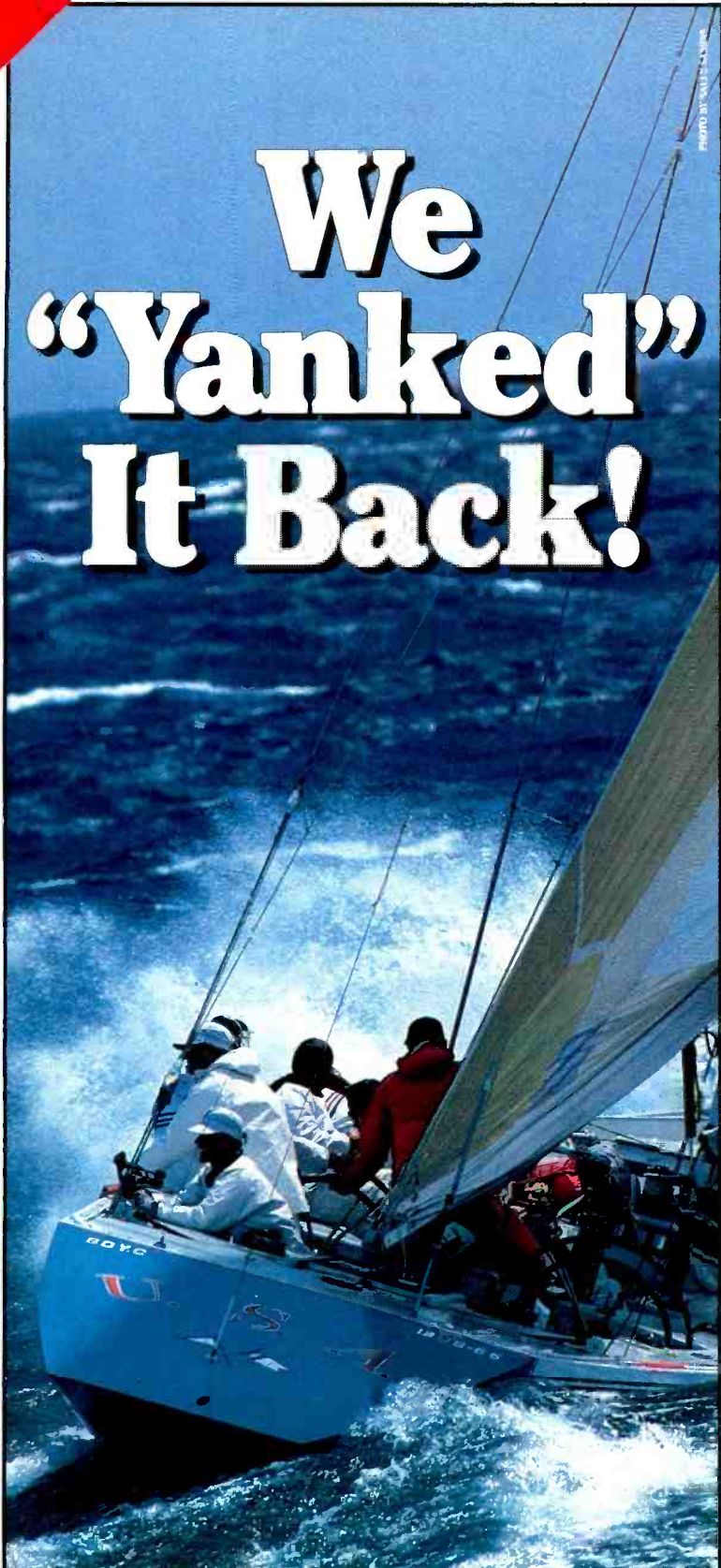


Bob
Hoskins

Cathy
Tyson

Michael
Caine

Mona Lisa



**We
"Yanked"
It Back!**

1987
*America's
Cup*

**THE OFFICIAL FILM
ON VIDEOCASSETTE**

INCLUDES AN EXCLUSIVE INTERVIEW WITH
DENNIS CONNER

Exclusively From
**International Video
Entertainment**



FOR WEEK ENDING APRIL 11, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	15	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
2	2	15	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	8	9	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95
4	3	15	JAN STEPHENSON'S HOW TO GOLF	Karl Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
5	4	15	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
6	5	15	WARREN MILLER'S LEARN TO SKI BETTER	Karl Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
7	RE-ENTRY		SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
8	17	13	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
9	19	15	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95
10	11	15	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
11	18	9	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
12	RE-ENTRY		JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
13	12	5	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
14	NEW▶		VIC BRADEN'S TENNIS VOL. 1	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95
15	15	5	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	9	13	SKI MAGAZINE'S LEARN TO SKI	Karl Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
17	14	11	GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95
18	6	3	1986 MASTERS TOURNAMENT	LCA Video New World Video C20170	Highlights of last year's annual golf classic.	39.95
19	7	13	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
20	10	3	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
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	15	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajon cooking.	19.95
2	2	15	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	10	7	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
4	12	7	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Karl Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
5	9	15	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
6	3	9	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
7	4	9	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
8	5	5	CHEERS! ENTERTAINING WITH ESQUIRE	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95
9	RE-ENTRY		THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
10	RE-ENTRY		LET'S TAP WITH BONNIE FRANKLIN	Karl Lorimar Home Video 065	Tap dancing for beginners as well as a workout for heart & legs.	39.95
11	7	7	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
12	6	15	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
13	13	11	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
14	15	11	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
15	11	7	BENIHANA'S CHINESE COOKING	Best Film & Video Corp. B100	The use of Chinese utensils, the wok, and perfect slicing are shown.	39.95

◆ 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.

Meet A Mate On A Video Date; 60 Singles Per Tape

BY JIM McCULLAUGH

LOS ANGELES Meet your future spouse for \$29.95.

That's the idea of VideoMate, which is being billed as the first over-the-counter home video dating service.

Company founder Bruce Dworman plans to have two volumes—one for each sex—in local stores by May.

Each tape will feature 60 video profiles—the result, says Dwor-

'It's in the privacy of your own home'

man, of interviewing more than 500 candidates, all of whom responded to local newspaper and trade ads looking for volunteers.

"The idea seems simple," says Dworman, "but it became very complex. It took us two years to pull it together."

Participants, many of whom turned out to be successful professionals, were not charged to be on the tape. Interested parties must purchase the cassettes; they cannot be rented.

Those wishing to contact individuals on the tape fill out application materials that come with the cassette and pay a \$15 annual membership fee. VideoMate then forwards the information to the candidate.

Dworman compares the \$15 charge to such hefty yearly fees as \$1,450 charged by dating services like Great Expectations. Those types of services use video, he says, but members are required to go to their facilities. "Here you select people on tape in the privacy of your own home."

If someone doesn't succeed in "connecting," says Dworman, he or she can wait for the next edition. The Malibu, Calif.-based company plans to issue cassettes every three months. Later on, if the idea catches on, the company will roll out the idea on a city-by-city basis.

Dworman is a UCLA film-school graduate who has written for such series as "Happy Days." He says he's been thinking about this and other ways to use the home video medium for quite some time. He won't reveal production costs for VideoMate but says they are substantial, which is necessary to produce a high-quality product. Candidates, he says, had hair and makeup services at their tapings in order to "look their best." Expenses were also high for packaging graphics; Dworman says he is attempting to create a distinctive, signature look.

Once the videos are in the marketplace, the company plans to use local print advertising and direct mail for promotion. For the second series, two all-expenses-paid trips to a Mexican resort for two connecting couples are planned as a promotional vehicle.

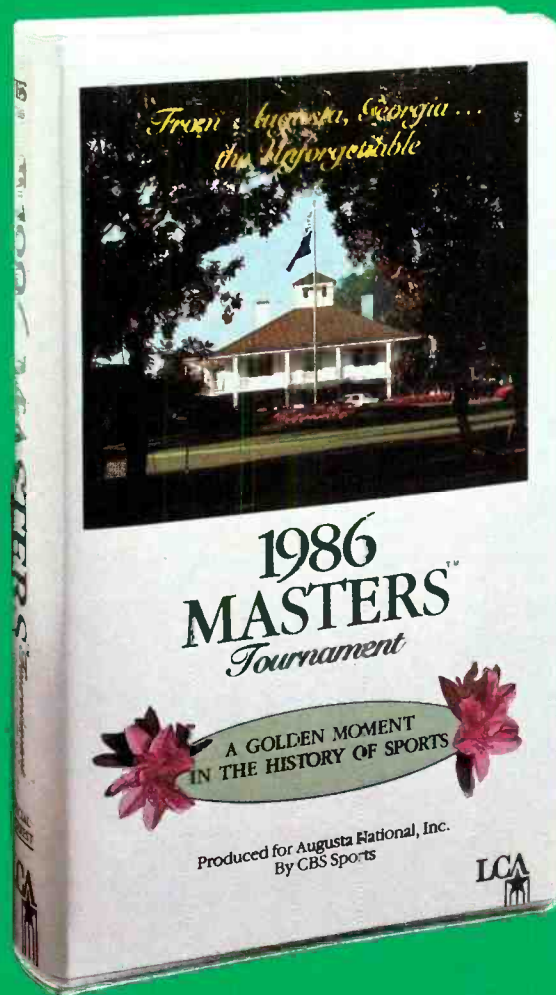
VideoMate will deal on a direct basis with stores. Special counter-top displays will be provided.

STROKES OF GENIUS

JACK NICKLAUS MASTERS THE '86 MASTERS TOURNAMENT.

It had been 11 years since he had won. And this time, the competition was tougher than ever. Names like Gary Player, Tom Watson and Seve Ballesteros filled the line-up. And at no time during the entire tournament did they make it easy for Nicklaus.

Winning the '86 Master's Tournament let the doubters know that the living legend of golf is still very much alive and well.

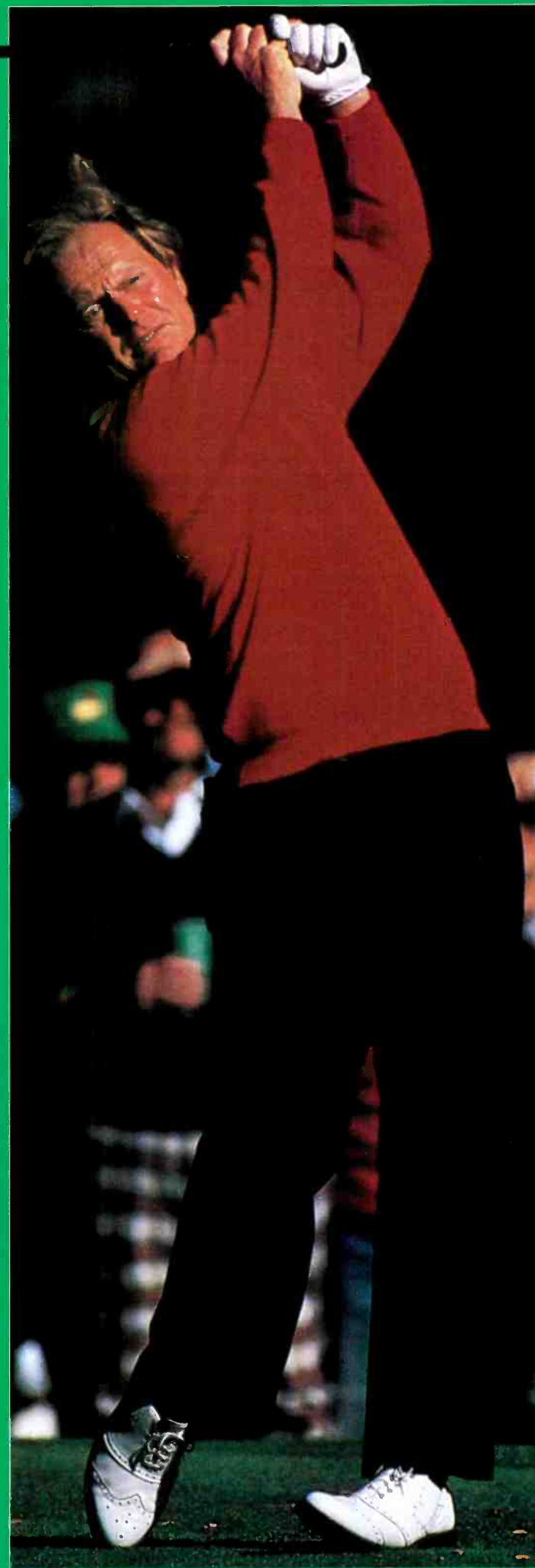


Suggested Retail Price

\$39.95

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NOW ON VIDEOCASSETTE



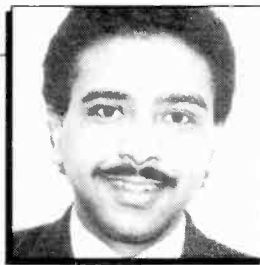
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	14	EMMANUEL RCA	ES MI MUJER
2	2	2	16	VERONICA CASTRO PROFONO	MACUMBA
3	3	3	25	DANIOLA ROMO EMI	DE MI ENAMORATE
4	5	7	15	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
5	4	5	11	BRAULIO CBS	EN BANCARROTA
6	8	9	7	LORENZO ANTONIO MUSART	DOCE ROSAS
7	6	10	16	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
8	10	12	6	LOS BUKIS FONOVISA	TU CARCEL
9	7	6	22	MARISELA PROFONO	TU DAMA DE HIERRO
10	9	4	9	JOSE JOSE ARIOLA	CORRE Y VE CON EL
11	11	13	8	LUCIA MENDEZ ARIOLA	CASTIGAME
12	14	18	6	AMANDA MIGUEL PROFONO	EL PECADO
13	15	17	23	FLANS FONOVISA	TIMIDO
14	13	16	13	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
15	21	39	5	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
16	12	14	9	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
17	23	30	3	FRANKY RUIZ TH	QUIERO LLENARTE
				★★★ POWER PICK ★★★	
18	39	—	2	FRANCO PEERLESS	SOY
19	25	20	12	LA PATRULLA RINGO	ACARIAME
20	20	15	12	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
21	27	31	4	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
22	19	33	8	BRAULIO CBS	NOCHE DE BODA
23	22	34	7	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
24	24	27	23	EDNITA NAZARIO MELODY	TU SIN MI
25	36	46	3	LUNNA A&M	SI VIVIR CONTIGO
26	17	8	12	JOSE FELICIANO RCA	TE AMARE
27	31	43	3	JOAN SEBASTIAN Y PRISMA MUSART	UNA DAMA Y UN SENOR
28	18	11	19	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
29	26	21	7	YURI EMI	ES ELLA MAS QUE YO
30	30	26	5	CARMIN A&M	A PUNTO DE SERTE INFIEL
31	16	19	9	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
				★★★ HOT SHOT DEBUT ★★★	
32	NEW ▶	1		DYANGO EMI	GOLPES BAJOS
33	32	48	3	MARISELA PROFONO	ARREPENTIDA
34	34	29	28	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
35	33	24	12	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
36	40	—	2	JOSE ALFREDO FUENTES SONOTONE	A VER SI ES DE VERDAD
37	37	40	7	JOSE MEDINA RINGO	SEÑORITA
38	29	36	8	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
39	38	22	13	PIMPINELA CBS	ME HACE FALTA UNA FLOR
40	43	23	26	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
41	44	32	23	BASILIO BMS	VIVIR LO NUESTRO
42	RE-ENTRY			PANDORA EMI	ALGUIEN LLENA MI LUGAR
43	RE-ENTRY			GILBERTO SANTAROSA COMBO	MANANA AL MEDIO DIA
44	45	35	19	JUAN GABRIEL ARIOLA	QUE LASTIMA
45	41	—	3	LOS SABROSOS DEL MERENGUE CUMBRE	TODAVIA DUELE
46	NEW ▶	1		EL GRAN COMBO COMBO	NUNCA FUI
47	28	37	7	ROCIO BANQUELLS WEA	NO SOY UNA MUNECA
48	47	47	3	GRUPO EL TIEMPO LUNA	POR ESO ME VOY
49	48	50	3	YURI EMI	CORAZON HERIDO
50	RE-ENTRY			VIKKI CARR CBS	ESTA NOCHE VENDRAS

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

OVERT OPTIMISM IS THE FEELING RUNNING rampant in Miami, Fla. The most vivid example is the soiree thrown by RCA/Ariola International for **Hansel & Raúl**, aka **Los Gallos**. The bash, thrown at the **Rich & Famous** nightclub, celebrated the gold-record status achieved by the LP "La Magia De..." It brought together prominent industry personalities, several of whom were given commemorative awards. In attendance were **María Cristina Ruiz** and **Betty Pino** of hometown stations **WQBA** and **FM-92**, respectively; **Edgar Madrigal** and **Adrián López** of Los Angeles stations **KALI** and **K-LOVE**, respectively; **WKDM** New York's **Jimmy Jiménez**; **Arturo Sánchez** from Houston's "La Tremenda"; and Puerto Rico's **Junior Soto** from **WQBS** and **Tito López** from "Salsoul."

Needless to say, the high-voltage performance of **Los Gallos**—featuring strobe lights, smoke machines,

and confetti—pulled even the stiffest, most conservative executives onto the dance floor. Also in attendance were the mysterious voice from **Billboard's Hot Latin 50 Countdown**, "El Jefe"; **Raúl Alarcón Sr.**, president of Spanish Broadcasting System network (**WSKQ** New York, **KSKQ** Los Angeles, and **WCMQ-AM-FM** Miami); **Enrique Reyes**, owner of **Reyes Records Distributors**, the area's top distribution outlet; **Sergio Boffill**, owner of **Caymán Records**; and **Rigoberto Fajardo**, **RCA/Ariola** sales manager in Puerto Rico. The complicated logistics resulting from the eclectic mix of VIPs specially invited to the event were effortlessly handled by the **RCA/Ariola** staff—partic-

Miami music bash creates forum for exchange of ideas

ularly by **Alba Eagan** and **Tony Ojeda**, who transported the aforementioned out-of-towners to the many interesting and hard-to-reach places in Miami, not the least of which is its airport.

Because it was one of those infrequent occasions when divergent programming factions socialize under the same roof, it was also one helluva chance to ponder gnawing questions. For instance, why shouldn't all Hispanics be exposed to all forms of Latin music?

(Continued on page 84)

LA RADIO LATINA



by Carlos Agudelo

TRADITIONALLY, GOLD RECORDS come and go in the Latin recording world in a somehow capricious way. Because gold status does not depend on Recording Industry Assn. of America certification, as it does for the mainstream industry, somebody decides to give a gold record and *voilà*, ceremonies are staged, and there is a passing wave of promotional activity as justification for the award. Without the RIAA's standards, some records don't get the recognition they deserve. Wouldn't it be nice if someday those standards are set, taking into account the size of the market and its sales? Wouldn't it help everyone if gold, platinum, and diamond records could be certified so they can have credibility? Is there anybody doing something about it? Let us know what you think about this idea.

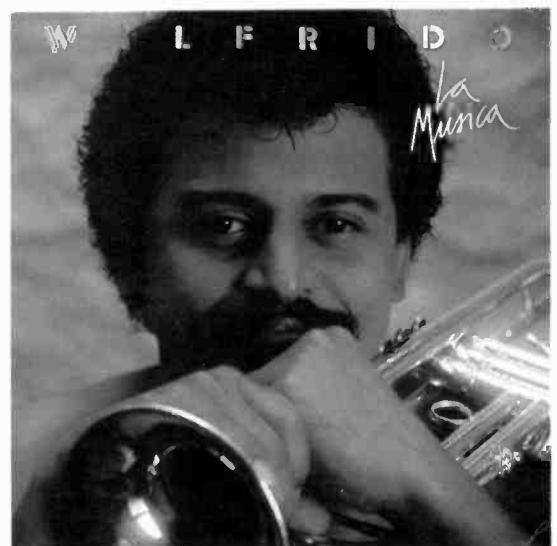
THE PROGRAMMER'S VOICE: **German Estrada** from **KGLA-AM** New Orleans is heavily rotating **Franco's "Soy."** He calls **Franco**, "an artist who has

brought a refreshing touch to young and adult audiences" in Latin pop music. Also in heavy rotation are "Que Tienes En La Cama," interpreted by **Juan Pardo** accompanied by **Los Chunguitos**, a flamenco-type group, and **Beatriz Adriana's "Entre Tu Y Yo,"** side B of her last single. According to Estrada, "La Señora" by **Claudia de Colombia** "touches upon the pathetic situation facing 50% of married women today, who get tired of being part of the furniture and need new sensations to continue living." "Hasta Que Te Conoci" by **Juan Gabriel** is a song Estrada says owes most of its fine qualities to the orchestration by **Chuck Anderson**. The newest additions are **Yuri's**

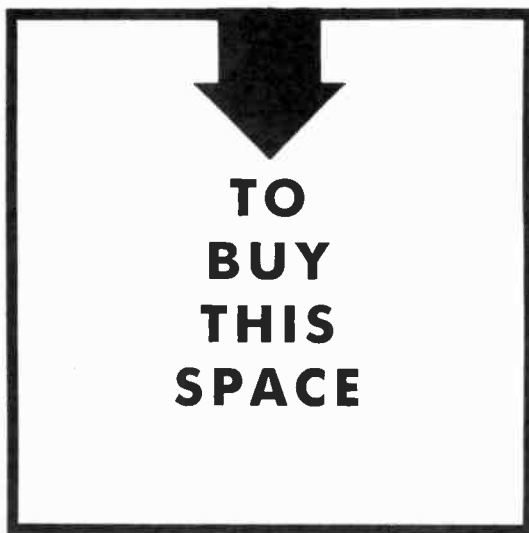
Gold certification would lend credibility to industry

"Corazón Herido," "Yo Me Voy Sola" by **Lissette**, and "Donde Estás Amor" by **Rocío Jurado**. Estrada says record companies are not sending enough material to work with to his station. "They only send what they want to promote, and I don't agree with that," he says. He cites the song "Yo No Se Que Me Pasó" by **Juan Gabriel** as an example. "We had to buy the album ourselves, and then we found out that people liked the song 'Hasta Que Te Conoci' better than the one the record company was promoting." Estrada

(Continued on page 84)



What's new from the biggest name in *merengue* today? "LA MUSICA" (SO 1406), **WILFRIDO VARGAS'** recent **SONOTONE** release, blends new and unusual sounds with this ever-popular Dominican rhythm. In the single "DOS ROSAS," for instance, the dreamy chords of a jukebox *bolero* build up to a steamy *merengue*.



CALL: MARV FISHER
(213) 273-7040

Sportsbeat: The End Of The Game Is Not Even In Sight

While watching the film "Hoosiers" the other evening I realized that I was a generation ahead of the video age. There were no Bob Cousy, Elgin Baylor or Oscar Robertson videotapes available. All I had were hours on cement playgrounds. It wasn't enough. I didn't make my high school freshman team. But today...

Today's kids, and even adults, however, have an edge. All thanks to the video revolution. Imagine: Julius Erving, Mickey Mantle, Jack Nicklaus, Wayne Gretsky, Ivan Lendl, Earl Anthony, Warren Miller, and Marty Hogan. All coming into your home to explain the finer points of basketball, baseball, golf, hockey, tennis, bowling,

Jim McCullaugh

skiing and racquetball. One-on-one!

And those are only the more

recognizable sports. Like the more non-conventional? Horn rattling? Turkey hunting? Footbag? Skateboarding? Kung Fu? Pool? Archery? Steelheading? Hang gliding? They're becoming available faster than you can say "triple double."

Will these tapes produce better athletes? Debatable. Chances are

they won't add height or speed and turn this generation of athletes into human highlight films. But they won't hurt either.

The early first-quarter scores are already in: The home video industry has discovered a new prospect with pro potential—recreational sports instruction. Barely out of the starting blocks, pro-

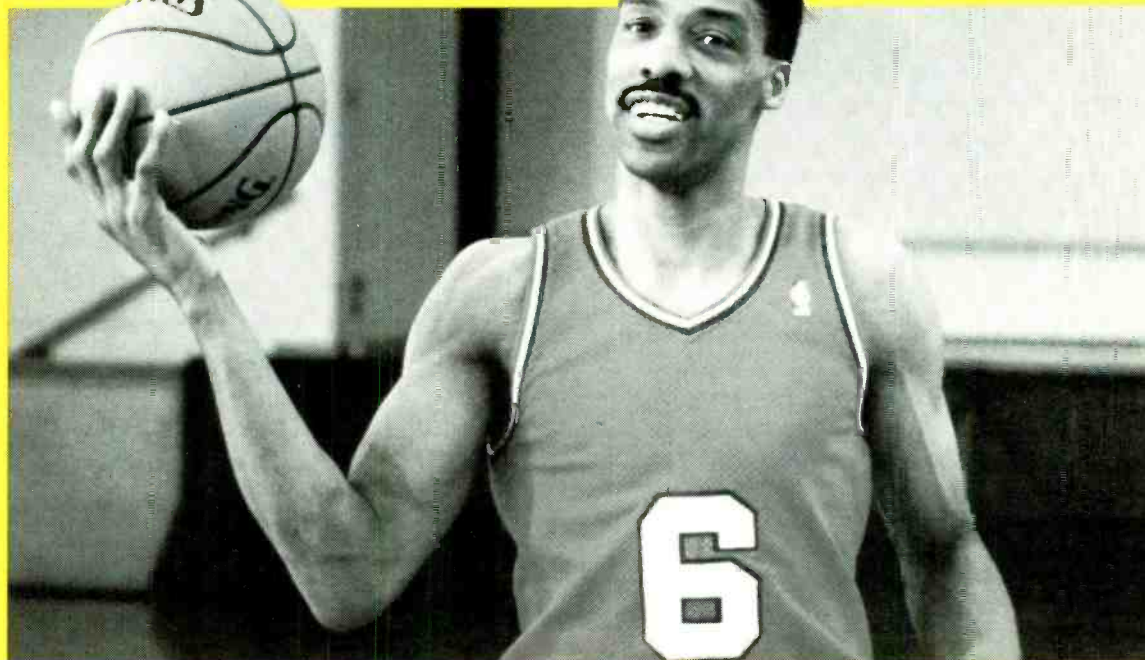
(Continued on page S-7)

In-Store Score: Sportsvid's Day Is Here To Stay

Low Price,
Heavy
Advertising Speed
Mass Market
Sell-Through

Earl Paige

There's probably no category in home video more promising but at the same time more perplexing than recreational sports. Retailers and vendors alike find they must constantly innovate.



Julius Irving makes house calls on "Dr. J's Basketball Stuff" (CBS/Fox).

Meet the Year-Round Sell-Through Winner
That's Sports, Video, Instructional,
Documentary—With its Own Superstars

Retailers Hunt and Fish Through New Wilderness for Best in Sports Video

The following is a quick-reference list of most program suppliers who offer sports and recreational video titles and a look at their current product and coming releases. Health and fitness tapes are not included (see Billboard, March 7 issue).

3M/LEISURE TIME PRODUCTS: The 3M Sportsman's Video Collections includes more than 50 hunting and fishing titles that instruct the outdoorsman how to catch bass, trout, wild turkeys, muskies, bluefish, whitetail deer, ducks, and geese. Chart hits include "Bass Fishing: Top To Bottom" with Ricky Clunn and "Way Of The Whitetail" (\$69.95 each).

Fall: the last three titles in the five-part "Wild Turkey Hunting" series (\$79.95 each).

ACTIVE HOME VIDEO: April: "Karate-cize."

ADVANTAGE VIDEO: Learn how to kick a hacky sack around in "Footbag Basics" (\$29.95, including hacky sack).

CHRIS BRYSTROM PRODUCTIONS: "Blazing Boards" (skateboarding).

BURNHAM BROTHERS: "Horn Rattling Featuring Murry Burnham" (\$59.95) is offered by the Marble Falls, Texas-based firm.

CBS/FOX VIDEO: Famed

(Continued on page S-6)

Sports Video: The Hot New Retail Game It Pays to Play

Chris McGowan

S spurred on by mass market sell-through success, publicity generated by heavily-covered events such as the Super Bowl or America's Cup, sponsorship deals and a number of very hot titles, recreational sports video programming is coming up fast behind health and fitness in the race to be the No. 1 special interest genre.

Video Reel's "Automatic Golf" has been the sports leader, moving over 450,000 units, according to president Bob Mann. And, including promotional sales, "The Best Of Football Follies" has sold nearly 600,000 units, according to NFL Films, while their "World Champions! The Story Of The 1985 Chicago Bears" is nearing the 125,000 mark.

Many other program suppliers are also racking up impressive sales in the genre. Continental Video ("1984 Summer Olympic Highlights"), Coliseum Video ("Wrestlemania" and "Hulkamania") and the aforementioned "Automatic Golf" all cracked the Billboard year-end top 50 for videocassette sales in either '85 or '86. Rainbow Home Video, CBS/Fox, 3M, Embassy and Worldvision also scored RIAA platinum in the last two years with sports or recreation tapes. And then there is "The Super Bowl Shuffle" (a music or sports video?), which has sold more than 250,000 units for MPI.

"Recreational sports is about 10% of our business right now,

(Continued on page S-4)



"Giants Among Men"
(NFL Films).

That the category is rich in potential is attested by the outlandish success of "Automatic Golf," the Video Reel package that has sold in excess of 400,000 copies, according to Don Coyne, vice president of sales and marketing.

The same package typifies how puzzling the category is as Coyne recites the many market segments it moves through. "It sells through video stores because its video. It sells through sports equipment chains because it's sports. And it sells through chains like Waldenbooks and B. Dalton because it's instructional. In fact,

(Continued on page S-4)



Pete Rose (Video Gems).



Ben Crenshaw (HPC).



Vic Braden (Paramount).

Corporate Sponsorship: Targeting Consumers by Special Interest

Sports and recreation videos are emerging as a potent new medium for corporate sponsorship.

Corporations are realizing that special interest tapes are an ideal means to sell related products to consumers who already have a strong interest in the subject matter. Sponsors can be highlighted in packaging, p-o-p and advertising, as well as on tapes that are played repeatedly by viewers for weeks, months, even years.

Promotional offers, product placement and commercials within or at the beginning or end of tapes are among the tactics being taken by sponsoring firms. And their participation may include the financing of video production, the offering of premiums along with the videocassette purchase, direct marketing campaigns or distribution connections that reach into non-traditional outlets.

"Ski Magazine's Learn To Ski," "Jan Stephenson's How To Golf" and "Behind The Wheel With Jackie Stewart" are among the sponsored videos offered by Karl-Lorimar, a pioneer in linking home video with corporate sponsorship.

"With the Ski Magazine tape, we have five different sponsors," says Court Shannon, former Karl-Lorimar executive vice president. "They are ski manufacturers who have participated in product placement. "And the Jan Stephenson video is fully sponsored by Dunlop, for whom she's a spokesperson." Dunlop purchased a volume quantity of the tape for cross-promos and distribution to golf pro shops and other outlets.

The Jackie Stewart tape, which bowed March 1, is sponsored by the Ford Motor Co. and features the former Grand Prix champion demonstrating braking skills, acceleration techniques, secure cornering and expert maneuvering.

Most of Karl-Lorimar's initial marketing dollars for the tape will go into a direct-mail campaign to reach 35,000 key households identified by Ford as auto devotees. Research data includes types of cars purchased, income and VCR ownership.

Ford and Karl-Lorimar shared the six-figure production costs on the tape and will contribute roughly

(Continued on page S-8)



Tom Seaver, Mickey Mantle and Gary Carter explain the game in "Mickey Mantle Playball: Baseball Beyond The Basic" (CBS/Fox).

Recreational Video Upsurge: How to Call in the Bucks by Teaching Dealers New Tricks

Do you want to learn the tricks of camping in the wilderness, or how to train your wrist for perfect fly casting, or even how to call in bucks by rattling antlers together? If so, there are now videos available that shed light on these and other recreational subjects for both the general public and the individual with a very special interest.

Indeed, one of the major developments in non-theatrical video in the last year has been the remarkable proliferation of recreation-oriented titles.

A trip to the neighborhood video store might not reveal the variety and depth of product in this category, but a visit to a sporting goods store, bait & tackle shop or mass merchandiser would show that there are now hundreds of tapes that explore almost every type of recreation. And a perusal of the Billboard Special Interest recreational sales charts would acquaint one with rising new video stars such as fishermen Jimmy Houston and Ricky Clunn.

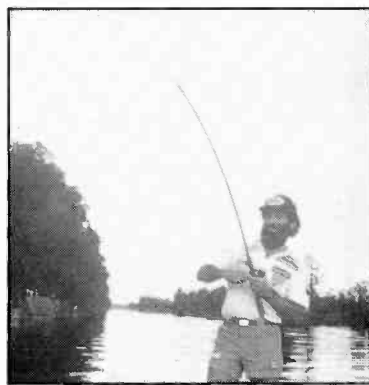
The video specialist has accepted some recreation titles, however, such as those offered by 3M/Leisure Time Products, which carries more than 50 hunting and fishing videos in its catalog. "At first, three or four years ago, the majority of our business was in tackle and sporting goods stores," says Carol Bystrycki, 3M director of publicity. "But now it's turned around and most of our sales are in regular video distribution channels."

According to Bystrycki, 3M

advertises primarily in consumer hunting and fishing publications, secondly in trade hunting publications and thirdly in video trade publications. 3M recreation videos have enjoyed excellent sales this year and both "Way Of The Whitetail" and "Bass Fishing: Top To Bottom" have been mainstays on the Billboard Recreational Sports top 20.

Another fishing tape which has

(Continued on page S-4)



Paul Elias' "Neel 'N Reel" (United Entertainment).



Jerry Peters & Larry Fulke go "Quail Hunting" (United).

Sports Video Quotebook

From Jackie Stewart, three-time Grand Prix racecar driver, about "Behind The Wheel With Jackie Stewart," his first video for Karl-Lorimar: "It's an opportunity for me to actually make a contribution to better driving." Stewart then proceeded to take key video retailers on 115 mph test laps around a Sonoma, Calif. racetrack to demonstrate the thrill of motor racing.

Instant Publishing: NFL Films was eager to capitalize on the wave of emotion that spread through the New York area after the Giants' first championship in more than two decades. The result was the "Giants Among Men" video. "Ten days after the Super Bowl," said David Grossman, NFL Films Director of Sales, "the master was sent to the duplicator, and five days later the first shipment of tapes was delivered to distributors. As a result, we had the tape in stores on Feb. 12—only 18 days after the Super Bowl."

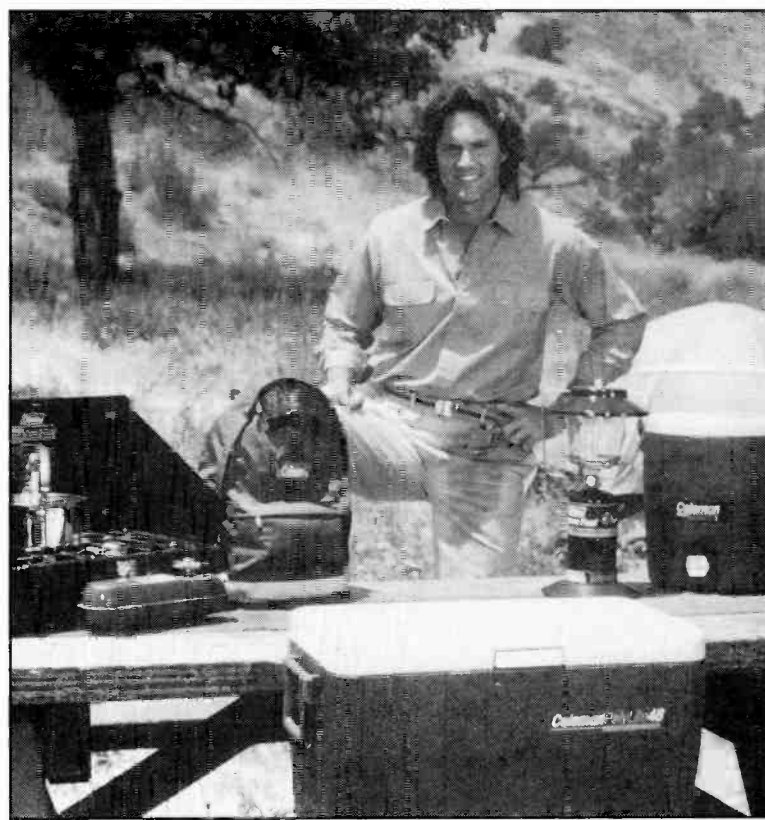
Add NFL: That "Giants Among Men" may eventually rival NFL Film's "World Champions! The Story Of The 1985 Chicago Bears" in sales came as somewhat of a surprise to Grossman: "The Bears have sold more licensed merchandise. The Bears also seemed to have more of a national appeal when they won than the Giants did. So we

thought the Giants' tape wouldn't sell quite as well."

Tell that to Carl Banks and Lawrence Taylor.

From Bob Mann, the sports enthusiast who four and a half years ago brought out "Automatic Golf" on his Video Reel label and has since sold 450,000 units: "The real ballgame is in the mass merchants. The video chains can also do well with made-fors. The big mistake is being made by the independent video stores who insist upon being rental-oriented. The sell-through business will pass them right by." Judging by his track record, Mann can arguably lay claim to the title of "father of sell-through video."

Baiting the hook: Fishing tapes are netting a big catch on Billboard's Recreational Sports top 20, and "Jimmy Houston's Guide To Bass Fishin'" is one of the unusual sell-through success stories of '87. Bob Blair, vice president of United Entertainment, says the video specialist has been 95% of their business: "But we're beginning to look to alternative outlets such as sporting goods stores, fish & tackle retail shops, direct marketing and direct mail in fishing magazines. And we're experimenting with TV advertising. We're just starting to scratch the surface right now of potential sales."



Bruce Jenner hosts "The Coleman Guide to Camping" (Twin Tower).

MARTINA

IF HER VIDEO DOESN'T MAKE YOU FIT, THEN SHE DIDN'T WIN WIMBLEDON. SEVEN TIME



RKO PICTURES PRESENTS MARTINA. ON FITNESS. ALL HER FITNESS AND
CONDITIONING SECRETS. AN EASY-TO-FOLLOW PROGRAM FOR ANY ATHLETE. ON VIDEO.
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PRE-BOOK DATE FOR MARTINA IS MAY 14. STREET DATE IS MAY 28. TO ORDER CALL
YOUR VIDEO DISTRIBUTOR. OR CALL RKO PICTURES AT 1-800-321-1526 OR (213) 277-3133.
ORDER NUMBERS: RKO 6000V (VHS) RKO 6000B (BETA).

 RKO PICTURES

PAYS TO PLAY

(Continued from page S-1)

and will probably become about 20% of our business in a few years," says a Karl-Lorimar Home Video spokesman. "We think the genre has more of an opportunity for growth than health and fitness, and that there's a lot more room for additional programming ideas and for innovative production concepts."

Currently, Karl-Lorimar has more than 30 recreational sports tapes and will add at least 20 more by the end of '87. In the first three months of this year, it generally had five titles in the Billboard top 20 (and often four in the top 10).

According to Karl-Lorimar, "Warren Miller's Learn To Ski Better," "Warren Miller's Ski Country," and "Ski Magazine's Learn To Ski" were all in the 10,000-range in unit sales as of late February, while "How To Play Pool With Minnesota Fats" was close to 15,000. "We expect each of them to do a total of about 15,000 to 25,000 in the first year and then to be evergreen, to continue to sell in later years," says a spokesman. "An even bigger seller is the Jan Stephenson tape, which is past 50,000 and which we expect to sell 100,000 in its first year."

A big boost to the firm's sales has come from sponsorship ties, which can provide video production expenses, promotional benefits and/or an expansion of distribution channels. Karl-Lorimar's Ski Magazine, Jan Stephenson and Jackie Stewart tapes are sponsored by ski manufacturers, Dunlop and the Ford Motor Co., respectively. Many other sports videos currently out also have major sponsors.

The Jackie Stewart tape should also benefit from the credibility and publicity generated from Stewart's book "The Principle Of Performance Driving," which had an initial U.S. printing of 30,000 books by Motorbooks International in the fall. The two-volume Arnold Palmer "Play Better Golf" series, to be released this summer by Vestron, will also be tied to a book. Dolphin/Doubleday will publish a Palmer book of the same name in September.

Karl-Lorimar's recreational sports tapes generally do about 50% of their business in video stores, as opposed to 60% for fitness tapes, according to the firm. The other half of the sports business comes in ski shops, golf pro shops, sporting goods stores, bookstores and other mass merchant outlets.

Direct marketing has been an important marketing tool for Sportsworld Cinema, which offers more than 70 sports and recreation videos, covering a wide range of activities. "Each person is a compilation of special interests and now there are VCRs in a large

percentage of homes," says Gary Ewing, Sportsworld president.

"Direct marketing is becoming increasingly more important, and I'd say that it accounts for about half of our sales. Things have been getting better and better for us. There has been a big change in the last couple of years and now the numbers are definitely there."

NFL Films does about 60% of its business through direct marketing, according to David Grossman, vice president of sales. But that percentage drops to 10% on many of its highlight videos, such as "Giants Among Men."

HPG Home Video, which has charted with "Ben Crenshaw: The Art Of Putting," has generated 40% of the tape's business through TV and magazine ads, and 60% in golf pro shops, sporting goods stores, golf and video catalogs, and video stores, according to Kathy McDonald, HPG director of marketing.

"Video stores have been tough. We found them hard in the beginning because the distributor is so much into movies. But now that the Crenshaw tape has proven itself, they're paying more attention."

"We've done a lot to make it visible. We've had TV ads on ESPN, print ads and lots of reviews. And in the beginning we did a huge p.r. push with lots of releases."

LCA also met some initial video retailer resistance when it released "America's Cup: Yank It Back" last year, according to Paul Culberg, president of New World Video, LCA's parent company. "The mindset of many video retailers and distributors is so attuned to movies that they just didn't see the huge amount of promotion that something like this gets from all the news and television coverage," says Culberg. "When we called their attention to it, many began to respond. And now it's selling very decent numbers, in both video stores and in other channels."

Video Reel's "Automatic Golf" found its greatest success in mass-market outlets when its price dropped over the last three years from \$69.95 to \$14.95. An important key to its success, according to Video Reel president Bob Mann, is that it became perceived as a sporting goods product first, and a video product second. It gravitated to the sporting goods departments of stores such as K mart and achieved a sell-through breakthrough.

HBO/Cannon will be marketing a new line of "Sports Illustrated" videos through three main channels. "One is the video specialist, because our tapes will be cheap rentals and they're also getting more into sell-through sales," says Tracy Dolgin, HBO/Cannon vice president of marketing.

"And then then there are the mass merchant and convenience

stores. We'll be sending them 5-10 tape prepacks, with header cards, which they can sell the tapes right out of. It's a great in-out item for them."

The tapes will also be used as premiums with subscriptions in magazine promotional campaigns. "Marketing Metrics of New Jersey did a study for us, utilizing a base of 2,000 people with VCRs, about whom they had extensive demographic knowledge, and a sub-sample of 800 that fit the 'Sports Illustrated' demographic. They responded to 15 video concept ideas that we had developed with the 'Sports Illustrated' editorial staff and voted on their two favorites."

"Next we went to production, where we had very large budgets, as much as you would see for an HBO or network television special." Each tape, which will also have a major corporate sponsor, will probably cost \$14.95, with the first due in the summer and the second in the fall, according to Dolgin.

Adds Dolgin, "There's tremendous equity in the name of magazines such as 'Sports Illustrated.' It has millions of subscribers, and even more readers. At \$14.95, these tapes will hopefully sell in the hundreds of thousands. We are just trying to find the concepts that people want to buy."

RECREATIONAL

(Continued from page S-2)

been high on the charts and great video store sell-through success in '87 is United Entertainment's "Jimmy Houston's Guide To Bass Fishin'."

"Our thrust so far has been mainly to video specialty stores," says Bob Blair, vice president of United Entertainment. "I'd say that we've sold almost 10,000 units of the Jimmy Houston tape and the video specialist has been 95% of our business."

"But we're beginning to look to alternative outlets such as sporting goods stores, fish & tackle retail shops, direct marketing and direct mail in fishing magazines. And we're experimenting with TV advertising. I feel we're just scratching the surface right now of potential sales."

Another early '87 chart hit was Twin Tower's "Coleman's Guide To Camping," hosted by Olympic decathlon star Bruce Jenner and sponsored by Coleman Industries, the Wichita-based firm that is well known for its camping gear sales.

"The Coleman tape was a co-production with CCR Video Corporation," says Michael Swartz, co-president of Twin Tower. Coleman financed the video and promised to utilize their marketing strength.

"We feel strongly about corporate-sponsored projects. If sales continue to be strong on this Coleman camping tape, we hope this

will become a series, exploring areas like white-water rafting, backpacking and canoeing."

According to Eric Parkinson, Twin Tower's other co-president, 20% of the tape's sales have come through video stores and 80% through direct mail and sporting goods outlets.

Coleman has handled the latter two distribution channels, which include the roughly 30,000 retail outlets that carry its products. Coleman is also handling the advertising. "They have ads in about 21 outdoor publications," says Parkinson.

Also, when Coleman mails out rebate checks, the tape is offered for sale along with other company products. Plus the video is described in the firm's catalog that will be included in some 10 million product boxes this year.

Such inclusion could put the tape's sales well into the six figures. When Coleman inserted brochures for a \$5.95 camping book in its camping lantern boxes, it generated a 2% response.

How far can the recreation category go? Considering that thousands, millions and sometimes tens of millions follow each mode of recreation, often for a lifetime, and that VCR household penetration is steadily increasing, the genre should continue to expand and thrive for many years to come.

CHRIS MCGOWAN

IN-STORE

(Continued from page S-1)

it was No. 1 for Waldenbooks in 1986," he says.

"We have found out it requires two factors to sell recreational sports," Coyne continues. "It has to have a low price and there has to be heavy advertising, unless you're talking about a product with a high recognition like the Jane Fonda exercise series."

"Automatic Golf" is at an attractive price point at \$14.95. As for advertising, Coyne says, "this past fall we purchased 100 full-page advertisements in all the leading magazines."

A major chain high on "Automatic Golf" is 60-store Major Video where Steve Edwards, director of marketing, says, "Everytime we open a store that's one title we put on sale at \$12.95." The whole area of golf, tennis and skiing has broken wide open according to Edwards. "We have a Nevada Bob's just four doors from our main Las Vegas store. Since it opened we've seen our sales of golf, tennis and skiing double."

Apart from its perverse success in so many distribution channels, the recreational category is itself sometimes broad and diffuse.

Take the 3M series on Major League baseball teams. Marketing executives at 3M insist the set is documentary, not part of recreational sports.

Retailer Dave Ballstadt doesn't get hung up over where to categorize the baseball tapes. What he's seeing is tremendous interest. "We offered three tapes by mail order. The orders come in from all over, Canada, Mexico and, because of the military, from around the world," says the owner of 10-store chain Adventures In Video, Minneapolis.

One factor retailers like Ballstadt stress is to seek as much exposure as possible for sports related video. Carol Babeli, director of video rental and sales at Camelot Music agrees. In the 94 combo stores out of 200 that Camelot has stretching from New Jersey to Texas, recreational sports can be found in the sports section.

However, Babeli says, "All stores have hundreds of sale titles" and this includes recreational sports with golf and tennis the leaders in the category.

Because recreational sports crosses so many distribution channels, it can inspire some rather controversial situations. A source for one vendor, who wishes to remain anonymous, recites a case where two departments in a large discount chain offer recreational sports.

In this case, the stores move phenomenal amounts of instructional titles through its sports department making purchases on a direct basis. Yet prerecorded video is normally serviced to the store by rackjobbers and is displayed in the prerecorded software department.

With more and more retailers looking to sell-through as something to fall back on with rental becoming so competitive, recreational sports' day may well be here. Moreover, the vanguard type video stores stressing enormous selection and size are thrilled to find yet another high profile category where the action is promising.

A case in point is Blockbuster Video, the fast-growing franchise chain with nine company-owned stores in Texas and showcase franchise units in Chicago, Detroit, Phoenix, Atlanta, and Memphis.

Blockbuster, according to Barbara Phelps, executive administrative assistant, features 7,000-12,000 total titles in stores ranging 5,000-8,000 square feet. Moreover, Blockbuster has 32 categories, some very narrowly defined. One category is Elvis Presley, for example. There is a comedy category and yet a comedy concert category.

Certainly recreational sports rates its own section in Blockbuster stores.

What some in home video are indicating is that recreational sports is happening so quickly it can well spawn its own sub-categorization. This point is made by Eric Parkinson, vice president,

Twin Towers Video which has a series of racing tapes. Titles range along specific interest lines: Kenny Bernstein (drag racing), Freddie Spencer (motorcycle road), Niki Lauda (formula one), Michele Mouton (rallying), Darrell Waltrip (NASCAR), Bobby Rahal (Indy) and so on.

Twin Towers' experience is much like that of Video Reel in that large advertising expenditures are found to be required. "We're going on ESPN heavily," says Parkinson, who says, unlike Video Reel, dealers are not being tagged. "We just haven't found that many video stores that know how to do well with the line. It's in the talking stages right now, but we're hopeful of getting our racing line into the 700-store Chief Auto Parts chain."

It seems reasonable that recreational sports can score with the mass merchandisers and large chains, be they video specialty like Blockbuster or record/tape like Camelot, or entirely specialist like Chief Auto Parts and Waldenbooks. But where does this leave the struggling mom-and-pop video store?

Sue DeMann, director of a new department at American Video Assn. (AVA), describes the department as Guaranteed Movie Sell-Through. Dealers can rotate titles purchased through AVA for \$2 per title. There is a 90-day guarantee period. "You can even rent them if you want and still return them for credit on your next invoice."

According to DeMann, recreation sports is a fast-growing category at AVA with fishing and hunting "unbelievable." She says, "Since September, we have never stopped selling hunting videos. We thought it might have to be offered right before or during the various open seasons, but hunting sells year round."

Moreover, the outdoorsey type titles are expanding beyond hunting and fishing as with Eastman Outdoors videos on how to photograph wildlife. DeMann recites an almost endless list of titles AVA stocks with 3M's series on fishing listing as high as \$74.95 and Babe Winkelman's series also on fishing at \$59.95. There is a Stoney Wolf's line of 11 videos on hunting as indicative of how sub-genres are growing. "Generally \$39, \$49 and \$59 are the best price points," says DeMann.



Martina Navratilova on RKO this summer.

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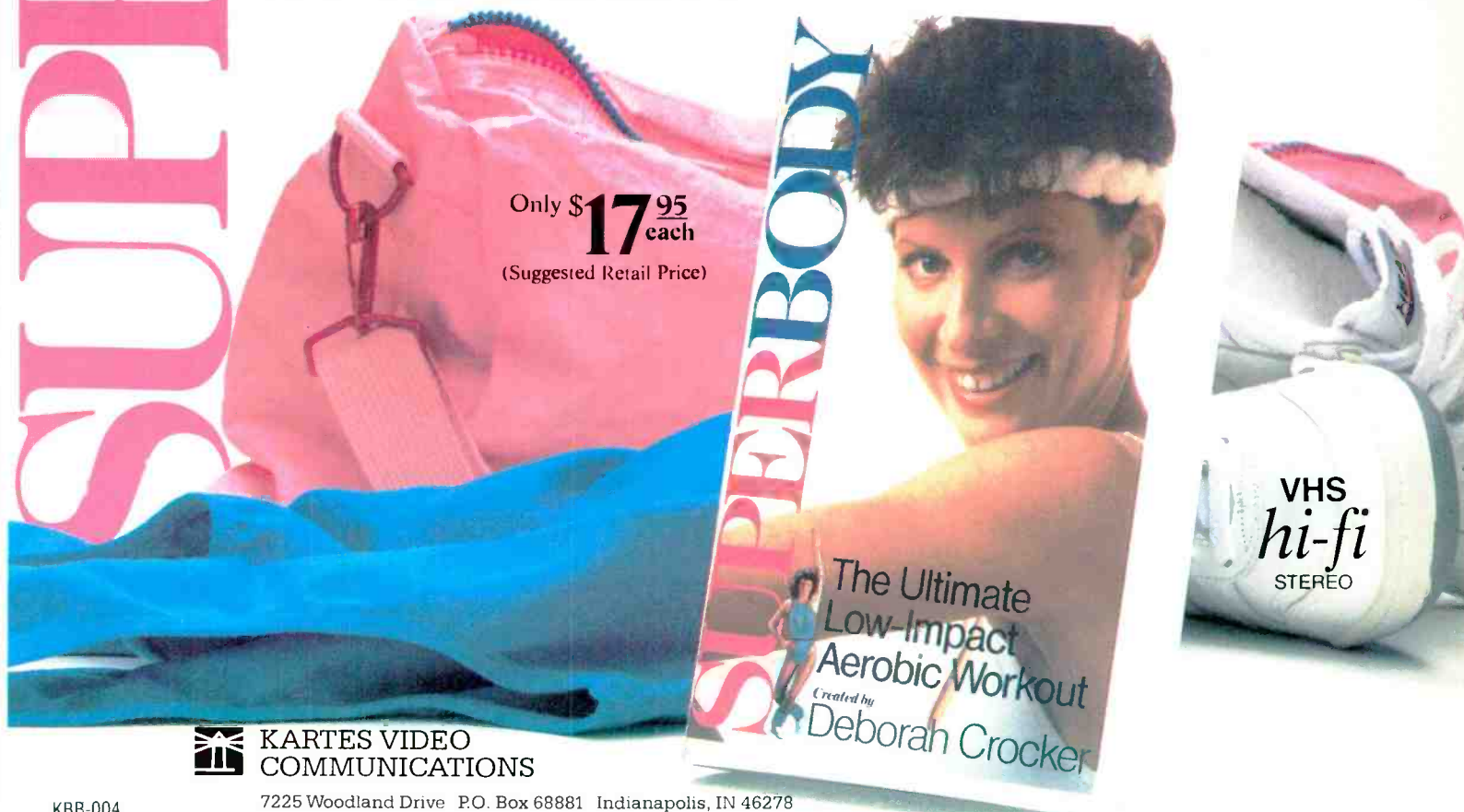
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home run-hitter Mickey Mantle teaches you how to drill a line drive or smack a four-bagger in "Mickey Mantle's Baseball Tips" (\$19.98). **April:** Mantle returns in "Play Ball! With Mickey Mantle: Beyond The Basics Featuring Gary Carter and Tom Seaver" (\$19.98). Legendary basketball great Julius Erving swoops, slides and slams in "Dr. J's Basketball Stuff" (\$19.98), which includes both highlight clips and instruction by the good Doctor.

CENTRE PRODUCTIONS: "The Art Of Self Defense For Women" (\$24.95) features martial arts expert Robin Cooper.

COLISEUM VIDEO: "Wayne Gretsky: Hockey My Way" (\$39.95) is a big hit for Coliseum, which also has a wide selection of very successful pro wrestling tapes, including "The WWF Big Event," "WWF's Inside The Steelcage," "Hulkamania 2" and the multi-tape "The Best Of The WWF" series. Prices run from \$39.95 to \$79.95.

CONGRESS VIDEO GROUP: Congress Video has 53 sports and recreation titles, including 18 in the pro wrestling genre (the "Superstar Wrestling" series). **April:** "Winning Soccer: The Basics Of The Game" (\$9.95)

CONTINENTAL VIDEO: "1984 Summer Olympics Highlights," "Championship Fights: Hagler Vs. Magabi and Hearns Vs. Shuler" and "The Triple Hitter Fights" (\$29.95 each).

EAGLE PRODUCTIONS: "The Secluded World Of The Mule Deer" (\$39.95) is offered by this San Diego-based company.

EASTMAN'S OUTDOOR WORLD: "Talk To The Elk" (\$24.95) is offered by this Jackson, Wyo.-based firm.

EMBASSY HOME ENTERTAINMENT: "The Alpine Ski School" (\$19.95); "Basketball With Gail Goodrich" (\$19.95), "Olympia, Parts I & II" (\$59.95 each); "Pride & Passion: The 1983-1984 NBA Championship Film" (\$19.95); "1984 Winter Olympics Highlights" (\$19.95); and "Baseball The Pete Rose Way" (\$19.95).

GOLF DIGEST MAGAZINE: "The Short Way To Lower Scoring" (\$29.95) features two-time PGA champion Paul Runyan.

GOODTIMES HOME VIDEO: The seven-part "Championship Series" profiles Bjorn Borg, Bill Rogers, Sugar Ray Leonard, Gary Carter, Joe Montana, Julius Erving, and Wayne Gretsky (\$9.95 each). Goodtimes also offers "Move To Better Golf" and "The Art Of Hitting 300" (\$9.95 each).

DENNY GULVAS: Gulvas, based in DuBois, Pa., explains all facets of turkey hunting in "Spring Gobbler Hunting" (\$59.95).

HBO/CANNON VIDEO: Fall: HBO/Cannon will offer a series of sports tapes in conjunction with "Sports Illustrated" magazine.

HPG HOME VIDEO INC.: "Ben Crenshaw: The Art Of Putting" (\$34.95) has charted for HPG, which also offers: "Hullabaloo, Caneck! Caneck!: A Video History Of Texas A&M Football" (\$24.95). Coming: a new golf tape with Ken Venturi.

IVE/USA SPORTS VIDEO/MONTEREY HOME VIDEO: USA Sports Video offers "Breeder's Cup 1984"; "Gameplan: The Language & Strategy Of Pro Football"; the four-part "Monsters Of The Mat" pro wrestling series; the three-part "Superclash wrestling series; "Sumo Wrestling"; "Rick Elstein's Tennis Kinetics"; and "Return To Glory: The 1985 NBA Playoffs And World Championship Series" (\$29.95 to \$39.95). **New:** "The 1987 America's Cup: The Official Film" (\$19.95).

Monterey Home Video has "Skateboard Madness" and "On Any Sunday, Parts I & II" (motorcycle racing).

JCI HOME VIDEO: April: David Carradine, star of numerous adventure films and the hit TV series "Kung Fu," hosts "David Carradine's Kung Fu" and "David Carradine's Tai Chi" (\$29.95 each). Also coming: "The Official Bigfoot Video" (\$29.95), which features trucks outfitted with oversized tires.

KARL-LORIMAR HOME VIDEO: Karl-Lorimar currently has more than 30 sports and recreation tapes in its catalog and will add at least 20 more by the end of this year. In early 1987 it has had several chart hits: "Warren Miller's Ski Country"; "Warren Miller's Learn To Ski Better"; "Ski Magazine's Learn To Ski"; "How To Play Pool Starring Minnesota Fats"; and "Jan Stephenson's How To Golf," among others (from \$19.95 to \$59.95 each). **New:** Three-time Grand Prix champion Jackie Stewart offers an insider's look at peak driving performance in "Behind The Wheel With Jackie Stewart" (\$59.95).

KARTES VIDEO COMMUNICATIONS: Indiana and Olympic basketball coach Bobby Knight shares trade secrets in "A Knight Of Basketball" (\$19.95). Fishing guide Marlon Gibbs hosts "The Insider's Guide To Salmon Fishing" and "The Insider's Guide To Trout Fishing" (\$19.95 each). **April:** "The Insider's Guide To Bass Fishing" and "The Insider's Guide to Duck Hunting" (\$19.95 each).

MCA HOME VIDEO: Tom Landry, Don Shula and Dick Vermeil host "How To Watch Pro Football" and Al Thomas teaches Budojutsu in "The World Of Martial Arts" (\$39.95 each).

MPI HOME VIDEO: Comedian Tom Dreesen reveals the mysteries of the pigskin in "Tackling Football: A Woman's Guide To Watching The Game" (\$24.95). MPI also carries the sports/music video "The Super Bowl Shuffle" featuring the Chicago Bears.

MAGNUM ENTERTAINMENT: Billy Casper, Julius Boros, Gene Lit-

ler and other famed golfers explain the secrets of the game in "The Golden Tee" and Al Secunda hosts "Ultimate Tennis" (\$29.95 each).

MASTERVISION: MasterVision offers some 15 sports and recreation titles, including the three-volume "Black Belt Karate" series hosted by seventh-degree master Jay T. Will. Other videos explore equestrian show jumping, gymnastics, hunting and baseball. Most titles are priced between \$64.95 and \$74.95, except for the four-tape "Little League" instructional baseball series (\$19.95 each), which includes one of MasterVision's hottest titles, "Little League How To Play Baseball By Video."

BOB MCGUIRE HUNTING VIDEOS: "Deer Calling Techniques"; "Understanding The Whitetail Rut"; "Turkey Hunting"; "Elk Calling"; "Advanced Whitetail Hunting Techniques"; and "Game Calling Techniques By The Masters" (\$49.95 each) are available from McGuire's Johnson City, Tenn.-based firm.

MEDIA HOME ENTERTAINMENT/FOX HILLS ENTERTAINMENT: April: Fox Hills is offering "Bizarre Sports And Incredible Feats" (\$19.95), a compendium of unusual sporting events.

MORRIS VIDEO: Morris Video has more than 60 instructional sports and recreation tapes in its catalog, exploring such subjects as golf, football, baseball, basketball, tennis, bowling, skiing, gymnastics, swimming, archery, hunting, water-skiing, track & field, long-distance running, fishing, soccer (a 10-tape series), karate and judo. Chart hits in '87 have included "Golf The Miller Way" with Johnny Miller (\$29.95), "Golf Like A Pro With Billy Casper" (\$29.95) and "Bowl To Win With Earl Anthony" (\$24.95). **New:** "Cheerleading Routines" (\$14.95); "Drift Fishing The Pacific"; "The Hakai Experience"; and "Secrets Of Steelheading" (\$39.95 each).

NFL FILMS VIDEO: "NFL Crunch Course" (\$19.95), which profiles many pro football stars, is a hot chart hit for NFL Films, which has more than 120 football video titles. "Giants Among Men" (\$19.95) is a platinum best-seller that chronicles the 1986 championship season of the New York Giants. Other NFL titles fall into such categories as humor ("Best Of The Football Follies"), history, highlights (for seasons and individual teams) and super bowls. Most prices range between \$19.95 and \$29.95. **April:** "NFL '86" (\$9.95). **Nov:** "Strange But True Football Stories" and "All-Time Pro Team" (\$19.95 each). Also set for '87 release: "The Greatest Moments In Philadelphia Sports History."

NEW WORLD VIDEO/LCA: "America's Cup: Yank It Back" (\$19.95) and "The 1986 Master's Tournament" (\$39.95). Coming in '87: an instructional baseball tape for children hosted by George Brett.

PARAMOUNT HOME VIDEO/

PACIFIC ARTS VIDEO: Paramount offers "16 Days Of Glory" (\$19.95), a chronicle of the 1984 Olympic Games, and the three-volume "Vic Braden Tennis" series (\$24.95 each). Pacific Arts has "Martial Arts: The Chinese Masters" and "Dreams Of Gold" (\$29.95 each), "Marty Hogan: Power Racquetball" (\$19.95) and the surfing classic "The Endless Summer" (\$59.95).

PRISM ENTERTAINMENT: "Daredevil Flyers" with Chuck Yeager; "Dirt Bike Stars"; "Hot Boards"; "Ski Champions: The Winners" and "Surf's Up" (\$11.95 each); as well as "Billy Kidd's Ski Racing" (\$29.95) and "Radical Surfers" (\$39.95).

RCA/COLUMBIA PICTURES HOME VIDEO: "The 1986 World Series Highlights" (\$19.95).

RED ROSE PRODUCTION CO.: "Better Golf" with Dave Collingwood (\$49.95).

RKO PICTURES HOME VIDEO: Tennis star Martina Navratilova offers conditioning techniques on a tape for summer release.

LEONARD RUE VIDEOS: Bellvale, N.Y.-based Rue offers "How To Rattle In Bucks" and "Field-Dressing, Skinning, And Butchering" (\$39.95 each).

SELF-IMPROVEMENT VIDEO/PEAK PERFORMANCE VIDEO: New label Peak Performance offers tennis tape "Mental Toughness" with Jimmy Connors, "Why Walk" and "Distinctive Skiing" (\$29.95 each). **Summer:** more sports titles.

SIMITAR ENTERTAINMENT: Simitar has more than 15 sports and recreation titles, including "Karate Master: Learn Karate"; "The Ultimate Thrill: Skydiving"; "BMX Freestyle"; "Super Car Showdown"; and "Porsche: An Inside Look At The History And Perfection Of A Legend" (prices between \$11.95 and \$14.95). **Late spring:** several more sports-oriented tapes.

SPORTS LEGENDS VIDEO: "Bob Uecker's Wacky World Of Sports"; "101 Superstars"; "Mickey Mantle"; and "Julius Erving" (\$9.95 each) are among Sports Legends' 36 titles. Coming in '87: "The Dream Outfield," "The Dream Infield" and a dozen more sports videos.

SPORTSMEN ON FILM: "Whitetail: Still Hunting And Stand Hunting"; "Pronghorn Hunting"; "Hunting Big Muleys"; "Hunting Dall Sheep And Caribou In The N.W.T."; "Field Dressing And Trophy Care For The Wilderness Hunter"; and "Late Season Elk Hunting With Jim Zumbo" (\$39.95 to \$49.95 each) are among the many titles available from this Tarzana, Calif.-based firm.

SPORTSWORLD CINEMA: Sportsworld offers more than 70 titles, covering golf, tennis, skiing, soccer, sailing, football, hobie cats, hang gliders, car racing, skateboarding, and baseball. Tapes include "The 1976 Olympic Games," the four-volume "Complete Tennis From The Pros" series hosted by

Jack Kramer and featuring numerous tennis superstars, the five-part "Soccer For Everyone" series narrated by Al Miller and "Bart Starr Introduces: Champions Never Quit." Each tape is \$49.95.

STAR VIDEO PRODUCTIONS: "Golf Lessons From Sam Snead" (\$49.95) has charted for Star Video.

STONEY-WOLF VIDEO PRODUCTIONS: "Elk Hunting"; "Hunting Trophy Whitetails"; "Tree Stand Techniques For Hunting Big Game"; and "Coping And Field Dressing Big Game" (\$39.95 to \$59.95 each) are offered by this Stevensville, Mont.-based company.

SURE-GRIP INTERNATIONAL: "Summer Session" (skateboarding).

TV SPORT SCENE: The seven-volume "Deer Classics" series (\$39.98 each); "The American Ski Scene" with Billy Kidd (\$29.98) and "The Airborne" (\$39.98) are among the more than 250 sports and recreation titles in the TV Sport Scene catalog.

TENNIS MAGAZINE: "How To Win At Doubles, Vols. I-III" (\$39.95) with Vic Braden.

TODAY HOME ENTERTAINMENT: Sports videos include "GLOW: The Gorgeous Ladies Of Wrestling" (\$39.95); "NFL Football Trivia VCR Game" (\$34.95); and "Suzy Chaffee Shapeup To Ski Workout Tape" (\$29.95). Coming in '87: more interactive VCR sports games.

TWIN TOWER VIDEO: "The Coleman Guide To Camping" with Bruce Jenner (\$19.95) is the top chart hit so far for Twin Tower, which also offers the six-volume "Motorsport Series"; "A Day At The Races" with William Shoemaker; aerial stunt tape "Touch The Sky" with Christopher Reeve; "The Last Of The Gladiators" (profiling daredevil Evil Knievel); and "Monster Mania" (most tapes between \$11.95 and \$19.95). **New:** "This Is Surfing" and "The Wave Warriors." **Summer:** "The Superstars Of BMX."

UNITED ENTERTAINMENT: "Jimmy Houston's Guide To Bass Fishin'" (\$29.95) is a hot chart hit for United Entertainment, formerly known as VCI. United also carries 10 other Houston fishing tapes in its "Sportsman Series I & II," as well as videos on coon hunting and "Hank Parker's Basics Of Bass Fishing, Vol. I." **April:** "The Sportsman Series III" includes "Deep Cranking," "Worm Fishing," "Quail Hunting" and "Fishing With Roland Martin, Vols. I & II" (\$29.95 each).

VESTRON VIDEO: "Let's Go Mets" (\$19.95) and "McEnroe/Lendl: The Winning Edge" (\$29.95). **Summer:** Arnold Palmer hosts the two-part "Play Great Golf" series (\$39.95 each).

VIDAMERICA: VidAmerica has a wide selection of boxing videos, including "Boxing's Greatest Champions" and "Grudge Fights" (\$29.95 each). Also: "Baseball Fun And Games" and a trio of "Football Fol-

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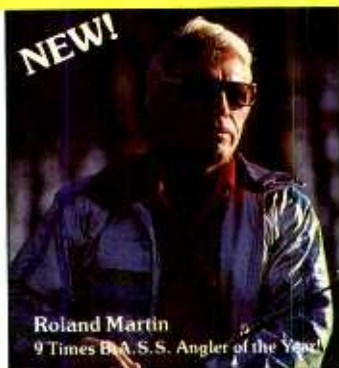


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60 Minutes, Color, 1986

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lies" (\$29.95).

VIDEO CITY: "Fishing With Jimmy Houston #1" (\$29.95).

VIDEO GEMS: "The Richard Petty Story" (\$59.95); "Masters Of The Game: Pete Rose"; and "Best Of Women's Championship Wrestling, Vols. I & II" (\$19.95 each).
April: "Jogging With Marty Liquori" (\$19.95).

VIDEO REEL: "Automatic Golf" with Bob Mann (\$14.95) is the top-selling sports video of all time. Also available: "Instant Karate" (\$14.95). Coming in '87: instructional tapes on bowling, bicycling and swimming.

WARBURTON PRODUCTIONS: "How To Hunt Whitetail Deer," "How To Hunt Wild Turkeys" and "Archery Hunting Tactics For Deer" (\$39.95 each) are offered by this LaPorte, Colo.-based firm.

WARNER HOME VIDEO: "Cosmos: The Championship Years, 1977-80" (\$49.95) profiles the legendary New York soccer team.

DUSTY WOODS ENTERTAINMENT: "World Pro Wrestling From Japan, Vol. I" (\$39.95).

WORLDVISION ENTERPRISES: "Golf My Way With Jack Nicklaus" (\$84.95) is a hot chart hit for Worldvision. **CHRIS MCGOWAN**

SPORTSBEAT

(Continued from page S-1)

gramming, marketing and sales points are revving up for bobsled speed. Add to that related sports tapes that focus more on teaching viewers *how* to watch a game more *critically*. And each winning franchise is creating a family of highlight films. Would you ever watch roundball the same after viewing "A Knight Of Basketball?" If you're a Chicago Bears fan, would you admit to not having "The Superbowl Shuffle?"

Who's watching? Who's buying? Who's renting? Everyone who's interested in one or more sports. That's who. And it's spilling out of the house onto the gymnasium floor and the practice field. The high school baseball coach may teach you the right batting stance. Pete Rose or Johnny Bench will reinforce that and make it really sink in.

The early chart boxscore says golf—the new Yuppie sport—is among the most popular. Fishing, tennis, hunting and skiing are also popular. But recreational sports is a microcosm of the special interest video market. The end of the game isn't even in sight.

Afer "Hoosiers," I went home and watched Bobby Knight again. Later, in the twilight zone before sleep, I made the team and scored 44 in the state championship game.

Naturally, we won.

CREDITS: *Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Design, Stephen Stewart.*

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B. LEARN TO SKI BETTER #103
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FROM WARREN MILLER

SPONSORSHIP

(Continued from page S-2)

ly equivalent amounts to marketing efforts. Another benefit to Karl-Lorimar of the partnership was the opening up of potential new channels of distribution, including car dealerships, catalogs and auto shows.

HBO/Cannon is working with Time Inc. on a series of sports videos. Each tape, tied to Time's "Sports Illustrated" magazine, will also be sponsored by an additional company. Along with retail sales, the tapes will be utilized as premiums with subscriptions in magazine promotional campaigns. And they will be distributed to non-traditional outlets such as convenience stores.

"The Best Of Football Follies" and "NFL Crunch Course," both put out by NFL Films were used in similar promotional subscription campaigns by Sports Illustrated in 1986. "We sold 500,000 copies of 'The Best Of Football Follies' through promotions and 70,000 through other channels," says David Grossman, vice president of sales for NFL Films. "And we have so far sold more than 140,000 copies of 'Crunch Course' through promotions and 40,000 through regular channels."

Another hot-selling NFL Films title is "Giants Among Men," which chronicles the championship '86 season of the New York Giants football team. "First Fidelity Bank sponsored it," says Grossman. "Their name appears on the p-o-p and the package, and they have a 10-second opening and close on the tape. We have been doing those on our videos for awhile."

For NFL's upcoming "All-Time Pro Team" tape, a major consumer packaged-goods company will have a ballot on a product box so that consumers can vote for their all-time football favorites. "There will be a major sweepstakes tie-in," says Grossman. "We will also have a major sponsor for 'NFL 86,' which will have a commercial and sell for \$9.95.

MasterVision's hot-selling "Little League How To Play Baseball By Video" is currently sponsored by Procter & Gamble. Consumers that send in proofs-of-purchase from Pringles and Jif can buy the tape for \$13.75. "They're promoting it and we will have it on the cable home shopping network. And we have TV commercials," says Richard Stadin, MasterVision president.

Sports and recreation video sponsorship may also get a boost from firms such as the recently-formed Drummond Divine Co. (see Billboard, Jan. 31, 1987). The firm, headed by Geoffrey Drummond and Amy Divine, produces and packages publisher-related and corporate-sponsored video programs for home video, cable and syndication. Drum-

mond-Divine has been involved in two recently-released Karl-Lorimar fitness cassettes, among other projects.

Before teaming with Divine, Drummond helped pioneer sponsored video with "Mr. Boston Official Video Bartender's Guide" for Karl-Lorimar. Production was paid for by sponsor Glenmore, which also tagged the video in ads and in in-store p-o-p, as well as on a half-million promotional "neck ringers" around the firm's bottles. More than 30,000 units of the tape have been sold to date.

Karl-Lorimar's Dunlop-sponsored Jan Stephenson tape has al-

ready passed the 50,000-unit mark and should go much higher, according to Shannon. And, the firm hopes to sell 50,000 units of the Ford-sponsored Jackie Stewart tape during its first several months of availability.

Twin Tower's "Coleman's Guide To Camping" with Bruce Jenner is another successful example of corporate sponsorship. Coleman Industries financed the video production and is utilizing its powerful marketing channels (30,000 retail outlets and 10 million direct mail brochures in product boxes) to sell the tape.

CHRIS MCGOWAN

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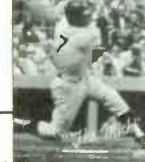


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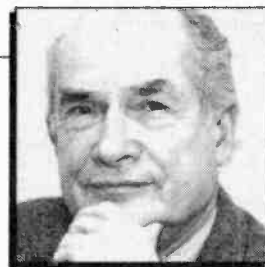
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	24	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	22 weeks at No. One VLADIMIR HOROWITZ
2	2	34	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	3	36	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
4	5	56	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	4	60	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
6	8	4	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
7	6	18	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
8	7	28	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
9	11	14	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
10	9	22	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
11	10	126	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
12	14	42	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
13	13	24	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
14	16	8	VERDI: LA FORZA DEL DESTINO ANGEL DSC-3995	DOMINGO, FRENI (MUTI)
15	17	12	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
16	12	44	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
17	15	32	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
18	23	4	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD)	VIKTORIA MULLOVA
19	19	20	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)
20	NEW		GERSHWIN: RHAPSODY IN BLUE LONDON 417-326 (CD)	KATIA & MARIELLE LABEQUE
21	21	6	BACH: ENGLISH SUITES 2 & 3 DG 415-480 (CD)	IVO POGORELICH
22	18	6	BEETHOVEN: PIANO CONCERTOS 1 & 2 CBS IM-42177 (CD)	MURRAY PERAHIA
23	NEW		RUTTER: REQUIEM COLLEGIUM COL-103 (CD)	CAMBRIDGE SINGERS (RUTTER)
24	20	26	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
25	22	12	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	6	★★ NO. 1 ★★ IN IRELAND RCA 5798-RC (CD)	1 week at No. One JAMES GALWAY & THE CHIEFTAINS
2	1	20	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
3	4	30	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
4	6	10	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
5	7	4	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
6	3	26	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS
7	NEW		TRADITION ANGEL DS-47904 (CD)	ITZHAK PERLMAN
8	5	34	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
9	8	34	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
10	9	34	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
11	13	4	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD)	JULIAN LLOYD WEBBER
12	10	34	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
13	11	28	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
14	12	24	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
15	14	12	BACH MEETS THE BEATLES PRO ARTE 211 (CD)	JOHN BAYLESS

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Classical KEEPING SCORE



by Is Horowitz

CARVING OUT A MARKET NICHE: Nimbus Records took another step in its U.S. expansion campaign April 1 with the opening of a New York City office to handle marketing, promotion, and publicity. The move comes as the U.K. label's product is gaining early market exposure under its recent distribution deal with A&M Records.

Michael Fine, who heads Nimbus Records Ltd. here as vice president and general manager, sees the function of his office, in part, as stimulating the search for American artists to add to the label's roster. A related goal is the creation of a concert agency that would not only promote Nimbus artists on tour in the States but also sign and promote domestic talent "headed for recording careers."

Both **Fine** and **Ann Sperling**, who has joined Nimbus as director of artist relations and will run its agency division, come to the label from Columbia Artists Management. Also taken on, as director of communications, is **Karen Bergman**.

Although Nimbus remains committed to initiating an early recording program in the U.S., its first project here will not be a concerto recording with pianist **Shura Cherkassky**, as originally planned. That was to have been mounted with an orchestra in New York conducted by **Gerard Schwarz**. Now, says Fine, it appears likely that the Cherkassky concerto album will be done in Europe, perhaps in collaboration with Melodiya Records during a concert junket this May in the Soviet Union.

Among promotional ploys that are planned is the release to radio on compact disk of shows based on new Nimbus releases. This should be under way by Christmas, says Fine. Tie-ins with audio equipment stores to

use Nimbus CDs for demonstration are projected, and Fine looks to woo concert audiences, considered by some observers to be poor record buyers, to become Nimbus consumers. The label has plugged its recording technique—point-source microphoning and little or no editing—as a true replication of the live music experience.

PASSING NOTES: **Jerry Hadley**, the young tenor from Peoria, Ill., is adding recording credits at an impressive rate. Already featured on a couple of Telarc and Pro Arte albums, he will appear in the Schubert Mass in F. **Claudio Abbado** has recorded with the Vienna Philharmonic for Deutsche Grammophon as well as in the "Anna Bolena" **Joan Sutherland** and **Richard Bonyng** have taped for London Records.

Hadley will also be a member of the all-American cast assembled for the DG recording of "La Bohème" **Leonard Bernstein** will direct in Milan the end of

Nimbus opens N.Y.C. office for marketing and publicity

May. And before that he will appear in Telarc's new recording of the Verdi Requiem to be conducted by **Robert Shaw** in Atlanta next month. Also upcoming for **Hadley** is participation in London's recording of "My Fair Lady" with **Kiri Te Kanawa**, **Haydn's "Seven Last Words Of Christ"** with the **Juilliard Quartet** for CBS, and a Mozart recital album for DG.

Angel Records bucks the trend toward period instruments and reduced performing forces in baroque music with its new "Messiah," now being processed for late-summer release. Label vice president **John Patrick** describes the performance edition as a "synthesis of the old Sargent and Prout editions with certain embellishments." The recording last December in Toronto was with the Toronto Symphony conducted by **Andrew Davis**, whose edition was used. Producer was **Anton Kwiatkowski**, whose production of "The Planets," also with **Davis** and the Toronto Orchestra, won a Juno Award last year.

Indie GRASS ROUTE



by Linda Moleski

ERIKA ASSOCIATES LABELS has joined **West Point Records** to form **Erika Records**, a new pressing and distribution outfit interested in putting out product by up-and-coming rap acts. Headed by **Liz Schermerhorn** and **Cliff Richie**, the West Coast company is said to be similar to **Macola**, which, until now, had been the only p&d plant open to new talent.

"We're basically doing the same thing as **Macola**, only if distributors like it we'll do a 50-50 split with the label or act," says **Richie**. "This way, they have a chance of making more money."

According to **Richie**, that includes masters, test copies, labels, and jackets. The turnaround time is 10 days. For a 1,000-unit run, the cost is \$1,162. "The artist pays for the initial pressing, but if we like the product then we go into promotion, and it becomes a 50-50 deal"—in terms of both cost and profit, he says.

Unlike **Macola**, however, the label isn't going to have an open-door policy. "We won't do anyone off the street," says **Richie**. "We're concerned with what we have happening, and we don't want to flood the market with bad product."

First releases are 12-inch singles by **Stevie J.**, the **Teddy Bear**, the **Ultimate Two M.C.**, and **Jamm City Records' Kool Rock Jay Slice & D.J. Slice**.

Distributors handling the product are **Hits Unlimited**, **City Hall**, **Music Craft**, **M.S.**, **Great Bay**, **Groovesville**, and **Landmark**. **Erika Records** can be reached at P.O. Box 312, Bellflower, Calif. 90706; 213-804-1539.

SEEDS & SPROUTS: **ROIR**, the New York-based cassette-only logo, has entered into a joint venture with England's **Red Rhino** to form **ROIR U.K.** Under the agreement, **Red Rhino** will manufacture and distribute the imprint's product, which was previously licensed to the U.K.-based outfit. "It's a new formula," says **ROIR** chief **Neil Cooper**, who adds that the titles will be put out at domestic prices. First releases under the deal include **Peter Gordon's "Othello"**, the **Durutti Column's "The Radical Songbirds Of Islam"**, and an as-yet-untitled album by the **Mekons**... **Gotham-based CelluloId** is also beefing up its international distribution, via a newly signed deal with **Rough Trade** for the U.K. To see that all

Macola gets some competition: Erika Records

goes well, the logo plans to open a London office later this month, which will be headed by current New York staffer **Chriss Naimoli**. Initial releases call for titles by the **Golden Palominos**, the **Splat Cats**, and **Bill Laswell**, among others... **Jem Texas** recently added the **Wax Trax** line to its roster. The Chicago-based label is slated to release "Animal Liberation," an impressive compilation that features such acts as **Nina Hagen**, **Lene Lovich**, **Howard Jones**, **Shriekback**, and the **Color Field**. Proceeds from the project will go to **PETA**, a nonprofit animal-rights organization based in Washington, D.C.... Upcoming hot releases for **Restless Records** include "Follow Blind" by the **Wipers**, which features guitarist **Greg Sage**, and "Hubba," the debut project from San Francisco-based rockers the **Cat Heads**.

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
			★★ NO. 1 ★★	
①	1	7	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD) 7 weeks at No. One THE OTHER SIDE OF ROUND MIDNIGHT	
②	3	7	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN POWER OF THREE	
③	4	7	SOUNDTRACK COLUMBIA SC 40464 (CD) ROUND MIDNIGHT	
4	2	7	BRANFORD MARSALIS COLUMBIA FC 40363 (CD) ROYAL GARDEN BLUES	
⑤	5	7	WYNTON MARSALIS COLUMBIA FC 40308 (CD) J MOOD	
6	6	7	WAYNE SHORTER COLUMBIA FC 40373 PHANTOM NAVIGATOR	
⑦	8	7	JOE HENDERSON BLUE NOTE BT 85126/MANHATTAN STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. TWO	
⑧	9	7	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD) GOOD MORNING KISS	
9	7	7	HENRY JOHNSON MCA/IMPULSE MCA 5754/MCA (CD) YOU'RE THE ONE	
10	10	5	MILES DAVIS COLUMBIA CK 40579 (CD) KIND OF BLUE	
⑪	12	3	JOHN COLTRANE QUARTET MCA/IMPULSE 5885/MCA (CD) BALLADS	
⑫	NEW		MARLENA SHAW VERVE 831 438-1/POLYGRAM IT IS LOVE	
13	11	7	ETTA JAMES & EDDIE "CLEANHEAD" VINSON FANTASY 9647 (CD) BLUES IN THE NIGHT	
⑭	NEW		JAMES NEWTON BLUE NOTE BT 85134/MANHATTAN ROMANCE AND REVOLUTION	
15	15	3	LAUREL MASSE PAUSA PR 7206 EASY LIVING	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	7	NAJEE EMI-AMERICA ST-17241 (CD) 3 weeks at No. One NAJEE'S THEME	
2	2	7	GEORGE HOWARD MCA 5855 (CD) A NICE PLACE TO BE	
3	3	7	DAVID SANBORN WARNER BROS. 1-25479 (CD) A CHANGE OF HEART	
④	5	7	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD) SPONTANEOUS INVENTIONS	
5	4	7	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD) STANDARDS VOLUME 1	
⑥	6	7	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD) MOONLIGHTING	
7	7	7	LARRY CARLTON MCA 5866 (CD) LAST NITE	
8	10	7	KENNY G. ARISTA ALB 8427 (CD) DUOTONES	
9	8	7	MILES DAVIS WARNER BROS. 25490 (CD) TUTU	
10	9	7	THE CRUSADERS MCA 7581 (CD) THE GOOD AND BAD TIMES	
11	12	7	TOM SCOTT SOUNDWINGS SW 2102 (CD) ONE NIGHT/ONE DAY	
12	11	7	BOB JAMES WARNER BROS. 25495 (CD) OBSESSION	
13	15	7	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (CD) DOUBLE VISION	
⑭	18	3	MAUREEN MC GOVERN CBS MASTERWORKS BFM 42314 (CD) ANOTHER WOMAN IN LOVE	
15	14	7	TANIA MARIA MANHATTAN ST 53045 (CD) THE LADY FROM BRAZIL	
16	13	7	ANDREAS VOLLENWEIDER ● CBS MASTERWORKS FM 42255 (CD) DOWN TO THE MOON	
⑰	19	3	VITAL INFORMATION COLUMBIA BFC 40506 (CD) GLOBAL BEAT	
⑱	NEW		JOHN SCOFIELD GRAMAVISION 18-8702-1/POLYGRAM (CD) BLUE MATTER	
19	17	7	DIANE SCHUUR GRP A-1030 (CD) TIMELESS	
⑳	25	3	PAQUITO D'RIVERA COLUMBIA FC 40583 MANHATTAN BURN	
21	16	7	ALPHONSE MOUZON MPC 6001/OPTIMISM (CD) LOVE FANTASY	
22	22	5	BOB THOMPSON ENIGMA/INTIMA SJ-73238/INTIMA (CD) BROTHER'S KEEPER	
23	21	7	AL JARREAU WARNER BROS. 25477-1 (CD) L IS FOR LOVER	
⑳	NEW		GEORGE SHAW & JETSTREAM TBA 223/PALO ALTO LET YOURSELF GO	
25	24	5	STANLEY CLARKE EPIC FE 40275/E.P.A. HIDEAWAY	

① 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.

Jazz
BLUE
NOTES

by Peter Keepnews

THE FESTIVAL SEASON is upon us once again. The East Coast has already seen the first two big jazz bashes of the season: the 11-day **Boston Globe Jazz & Heritage Festival**, which concluded March 22 with a **Gramavision Records** evening, and the **Yale Jazz Festival**, held March 27 and 28 at the Yale School of Music in New Haven, Conn.

Both events were produced by the ubiquitous **George Wein**, the father of the jazz festival. This was the 15th year for the Boston extravaganza and the first for the Yale event, which featured **Dizzy Gillespie** and the big bands of **Toshiko Akiyoshi** and **Mel Lewis**. Wein described the latter as "a classic-type festival" in which "the music was the main concern, not the box office."

Yet another Wein event, the **New Orleans Jazz & Heritage Festival**, has added an extra day to the Louisiana Heritage Fair portion of this year's festivities. The 18th annual New Orleans extravaganza runs from April 24-May 3, with the Heritage Fair set for April 24-26 and May 1-3. Among the acts on the bill are Crescent City natives **Wynton Marsalis** and the **Dirty Dozen Brass Band**.

Meanwhile, in Europe, plans are being nailed down for two overlapping summer festivals in which (believe it or not) Wein isn't involved. This year's **Montreux International Jazz Festival** is set for July 2-18 in that Swiss resort city, with a typically eclectic line-

up, including Brazilian music, classical music, and blues as well as jazz. What's being called a "festival within the festival" of daily concerts will feature new age music and new jazz. And in Finland, the **Pori International Jazz Festival**, July 4-12, will be heavy on the big names—among them **Dizzy Gillespie**, **Stan Getz**, and the **Art Ensemble of Chicago**.

As this column went to press, Wein was getting ready to announce the tentative schedule of the **JVC New York Jazz Festival**, his flagship event and the descendant of his original Newport fete. We'll have all the salient details on that next week.

ALSO NOTED: The dates have been set for this

Spring is here again,
and festivals are blooming

year's **JazzTimes Convention**. The industry confab is slated for Oct. 14-17; the venue is once again New York's **Roosevelt Hotel**. **Joe Williams** will be the guest of honor. **Terence Blanchard** and **Donald Harrison** will be honored as "emerging young artists" (gee, we thought those guys had emerged already). The estimable **Dr. Billy Taylor** will deliver the keynote address for the third year in a row... **Chuck Mangione** recently received the 1987 Jazz Music Campus Entertainment Award from the **National Assn. for Campus Activities**... "Piano Legends," the latest documentary from the producers of "The Trumpet Kings" and "The Coltrane Legacy," is being released by **Video Artists International**. The program features footage of 23 jazz pianists, ranging from a 1941 **Fats Waller** film clip to a 1986 performance by **Chick Corea**, who also serves as host and narrator.

Gospel
LECTERN

by Bob Darden

This is the second part of a two-part interview with **Ian Hamilton**, managing director of **Word UK Ltd.**

IAN HAMILTON, whose father began what would become **Word UK Ltd.** in the mid-'50s, became managing director of the company in 1978. For many years, 90% of the product **Word UK** distributed came from the U.S. The other 10% was provided by homegrown artists like **Dave Pope**, the **Alwyn Wall Band**, the **Mighty Flyers**, the **Barrett Band**, **Sheila Walsh**, **Paul Field & Nutshell**, **Chorale-ena**, **Adrian Snell**, **Garth Hewitt**, **Byrn Haworth**, and later, the entire **Chapel Lane** roster.

"In the past year or so, that percentage has risen to about 35%," Hamilton says. "What's happened is that the U.K. marketplace is now broad enough to support artists with budgets decent enough to do them some justice."

"For 1987, we've got 10 locally originated projects—from contemporary Christian music through projects for the Salvation Army. But our biggest growth is in the praise and worship area."

English religious artists—and record companies—face a particularly tough set of circumstances. Hamilton says that only 2% of the country's population attends church regularly. And only 10% of that 2% ever goes into a Christian bookstore—traditionally the focal point for gospel music sales.

Fortunately for **Word UK**, the record club concept has evolved into a viable alternative. Hamilton says the **Word Record Club** currently has 22,000 members, who generate 25% of the firm's music revenues.

"One problem is that there are no Christian radio stations in the country," Hamilton says. "It's through those stations that Christian music has traditionally been exposed in the U.S. Here we have a few hours of religious programming—mostly on Sunday morning—and only a small portion of that dedicated to music of any kind—much less contemporary."

There's also a paucity of print outlets for advertising or features involving Christian musicians. Save for the music magazine "Buzz" and the Greenbelt Festival's "Strait" magazine, only a tiny handful of magazines ever mention religious music at all. There is talk that the record club magazine, which reportedly has a larger circulation than any of the advertising-supported magazines, may soon change its name and expand into a true consumer-oriented magazine.

Yet another problem facing the industry—both in the U.S. and abroad—is the current flood of Christian music product. Stores simply do not have room to carry all of the new gospel releases.

"The continued growth of the English market has been such that we're having to be more selective as a distributor of foreign product," Hamilton says. "Every year we sell more of less titles. So we've been working to identify what is of particular interest to the English market."

Word UK now emphasizes
homegrown product more

"And, as I mentioned earlier, part of what we've discovered is the interest in the praise music. The first **Marantha!Music** "praise" album is still the definitive one over here, although the English churchgoer seems to prefer a less polished, more spontaneous music in essentially the same format."

The most popular of the English artists working in that vein is **Chris Bowater**, who is one of the best-known praise leaders in Great Britain. **Word UK** has just finished an album of his work.

Other English best sellers are the live recordings from the annual **Spring Harvest** retreat/seminar/workshop. **Word UK** records the climactic interdenominational praise service every year.

"This area has grown to such an extent that we've decided to start a new label, **Spiritpraise**," Hamilton says. "It's now accepted as the leading U.K. label in terms of spirit and praise music. The highest response we receive in our record club's "album of the month" program is when it is a **Spiritpraise** release."

Even **Cliff Richard**, England's best-known pop artist, who has long had a completely separate Christian recording career, has recorded an album consisting solely of praise-oriented hymns for release in the U.K.

ASCAP members capture 10 out of 15 Dove Award nominations.

*Songwriter
Of The Year*

Claire Cloninger
Dick Tunney &
Melodie Tunney

Song Of The Year

Mark Baldwin
& Niles Borop

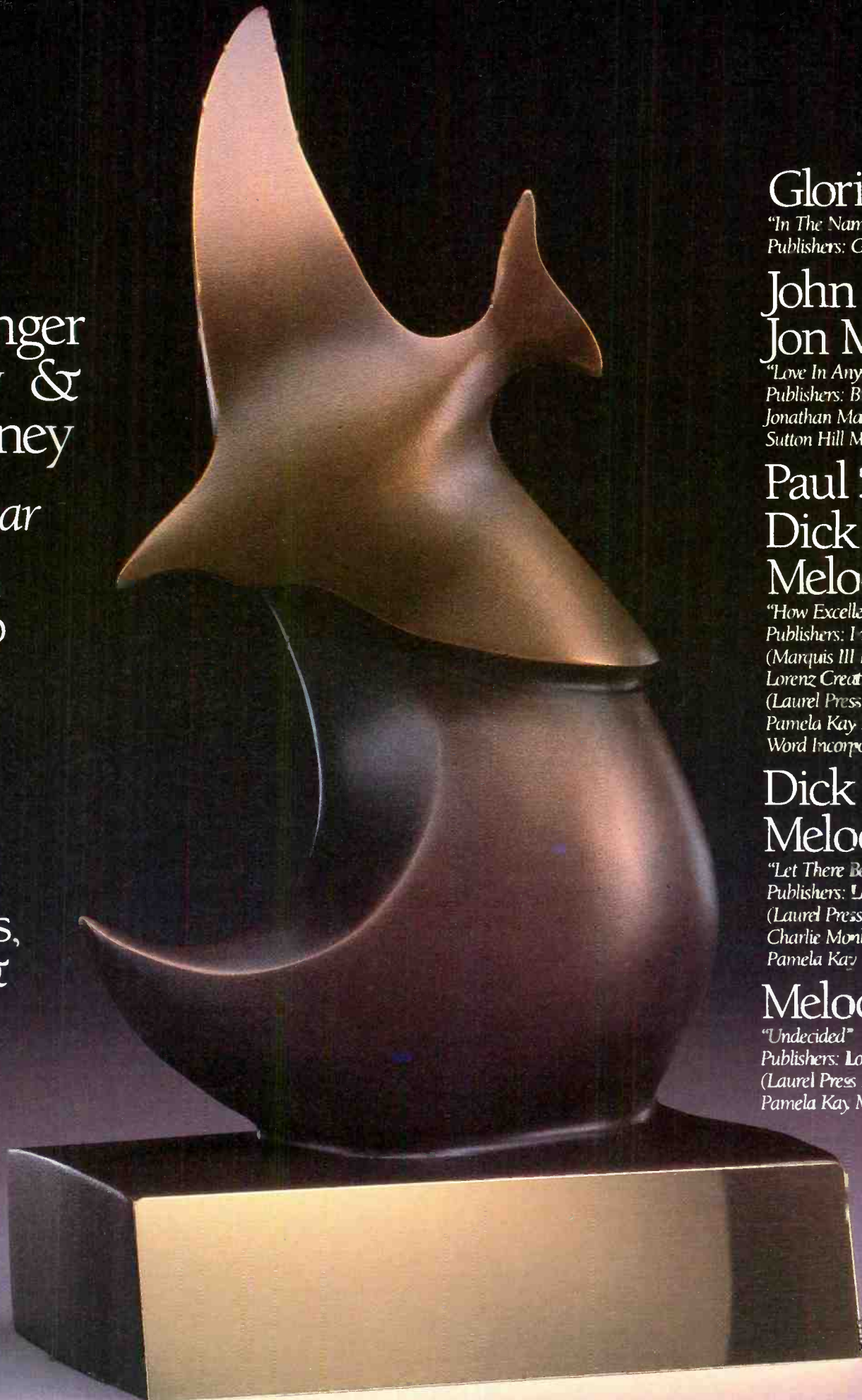
"My Soul Desire"
Publishers: Lorenz Creative Services,
(Laurel Press Division),
Charlie Monk Music,
Word Incorporated

Jim Croegaert

"Was It A Morning Like This"
Publishers: Heart of the Matter Music,
Meadowgreen Music Company

Danny Daniels,
Bill Gaither &
Gloria Gaither

"I've Just Seen Jesus"
Publishers: Ariose Music Group, Inc.,
Gaither Music Company



Gloria Gaither*

"In The Name of the Lord"
Publishers: Gaither Music Inc.†

John Mays &
Jon Mohr

"Love In Any Language"
Publishers: Birdwing Music,
Jonathan Mark Music,
Sutton Hill Music

Paul Smith,
Dick Tunney &
Melodie Tunney

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

Dick Tunney &
Melodie Tunney

"Let There Be Praise"
Publishers: Lorenz Creative Services
(Laurel Press Division),
Charlie Monk Music,
Pamela Kay Music

Melodie Tunney

"Undecided"
Publishers: Lorenz Creative Services
(Laurel Press Division),
Pamela Kay Music

ascap
American Society of Composers, Authors & Publishers

*co-writers
†co-publishers

IFPI Makes Complaint To Japan Group Calls For Copyright Reform

BY MIKE HENNESSEY

LONDON On the very day (March 27) that President Reagan announced up to \$300 million in economic sanctions against Japan because of discrimination against American products, a high-powered delegation from the International Federation of Phonogram & Videogram Producers (IFPI) was making a formal complaint to the Japanese ambassador in London about discrimination against international music repertoire.

Ian Thomas, director general and chief executive of the IFPI; Nesuhi Ertegun, chairman and co-CEO, WEA International; Jan Timmer, president, PolyGram International; Chris Wright, chairman of Chrysalis; and Rob Dickins, chairman of the British Phonographic Industry (BPI) were received by Ambassador Toshio Yamazaki, who promised to refer the protest to his government.

Ertegun, the spokesman for the delegation, said that the weakness of the Japanese copyright laws and the activities of the Japanese electronics industry were profoundly damaging to the creators of recorded music.

The three aspects of the situation of greatest concern, Ertegun said, were the upsurge in the rental of compact disks and other sound carriers; the extremely short (20-year) period of copyright protection for sound recordings in Japan; and Japan's failure, to date, to ratify the Rome Convention, which creates disadvantages not only for Japan's own producers and performers but also for those of other countries.

The IFPI's case was detailed in a six-page submission, which points

out that more and more countries around the world are now granting longer periods of protection to recordings. The submission says, "Unless Japan follows their example, it may well find that producers and performers will have less and less incentive to produce new re-

'Giving protection only to local material is unfair'

cordings in Japan."

Among the points covered in the submission are the following:

- Producers should be granted the right to authorize rental for the whole duration of copyright protection, and rental rights should be extended first to foreign producers.
- The Rome Convention should be ratified as soon as possible.
- The duration of protection of recordings should be extended from 20 years to 50 years.
- Retrospective application should be instituted for recordings while they are still within the protection periods.

Also handed in was a letter of support from cellist Julian Lloyd Webber, who argued that it was "grossly unjust" that he and his European colleagues should not share in the proceeds from the rental of their work.

Lloyd Webber also raised the issue of digital audiotape and said: "Anyone who earns their living from music and relies on income from the public... can only view the arrival of DAT with alarm. At present, the Japanese government

seems unconcerned about the likely damage to the livelihood of its own and other musicians and composers if DAT copies further damage sales of disks, tapes, and CDs.

"If the present level of home taping continues to rise through rental and through DAT copying, the future of both Japanese and European musical life will be under threat."

There are now 3,000 record rental stores in Japan, with an annual turnover of \$20 million. It is estimated that the equivalent of 800 million LPs and CDs are privately taped each year, compared with the actual sale in 1985 of 126 million LPs, CDs, and prerecorded cassettes.

Ertegun said, "Whereas prerecorded cassette sales in Japan amount to around 60 million annually, the sales of blank cassettes are 10 times that figure."

Rental has had a "disastrous" effect on the Japanese record industry, the ambassador was told, with sales down by \$8 million since 1980.

A copyright amendment law that became effective Jan. 1, 1985, gives Japanese record producers the right to authorize or prohibit rental of their records for a period of up to one year after the first domestic sale. But for the remainder of the 20-year protection period for records, Japanese producers and performers only have a right to remuneration.

The IFPI delegation claimed that this is discriminatory because authors have the right to authorize or prohibit rental for the full period of copyright. The recordings of foreign producers have no rights at all to prevent rental in Japan.

(Continued on page 70)



Members of the IFPI team that visited the Japanese Embassy in London March 27 were, from left, Chris Wright, chairman, Chrysalis Records; Ian Thomas, director general, IFPI; Jan Timmer, president, PolyGram International; Nesuhi Ertegun, president, IFPI; and Rob Dickins, chairman, British Phonographic Industry.

Dutch Industry Reacts Against CD Rental Shop

BY WILLEM HOOS

AMSTERDAM The Dutch record industry has reacted strongly to the opening of what is said to be Holland's first compact disk rental store, Compact Sound in Hilversum. Trade body NVPI calls the launch "an abominable development" that could seriously damage CD retail sales.

Rob Edwards, deputy managing director of NVPI, says: "Renting out CDs, in combination with the DAT recorder, could deal a death blow to the CD business, but unfortunately we are powerless at the moment to do anything about it."

Nearby retailers have been advised against filing suit on grounds of unfair competition, and trade hopes are pinned on a High Court examination now under way of the general legality of record rental.

The study was initiated by Dutch authors rights body BUMA/STEMRA and national retail chain Free Record Shop. A decision is expected later this year. BUMA/STEMRA spokesman George Knops says: "The renting of CDs is a disaster. It means loss of income to composers, authors, musicians, and manufacturers. And when DAT hardware is launched here, the disaster will be even greater because the CDs will be copied on a wide scale. That would be the knockout blow for the CD business."

Compact Sound owners Bart Schadee and Frank Ten Doesschate say they would welcome the introduction of DAT, however. They cite the high cost of CD software as their main motivation for setting up a rental operation. "Even after the recent price drops for some product, most pop CDs still cost almost \$20 and classical titles up to \$24. We think that is an incredibly high price to pay."

The pair, who have no previous record industry experience, stock more than 600 titles from a wide range of labels, supplied by an anonymous wholesaler. Customers

pay an annual \$12 subscription and around 50 cents a day for each CD rented up to a maximum of three CDs. Initial business was on a modest scale, with some subscriptions and 350 rentals in the first fortnight.

If successful, Schadee and Ten Doesschate plan to open a second rental outlet before the end of 1987, by which time they predict most major cities here will have at least one such operation. They also hope to rent CD hardware in the near future.

Some retailers doubt whether the project will succeed, though. Humphrey Saalberg, whose specialist store CD '86 is located less than half a mile from Compact Sound, says, "I've calculated that they have to rent out over 100,000 CDs a year to make their business profitable, which is a lot of CDs."

"But if they do succeed, then I fear that other rental outlets with more powerful financial backing will appear, and that could mean the end of the CD business."

For Three Russian Rock Albums Released In The West Soviets Charge Copyright Violations

MOSCOW Recordings of Soviet artists released by three Western labels in the last 18 months are an infringement of national copyrights, according to a newspaper article here. Big Time Records in Los Angeles and BBC Records in London are named in the article, published in the youth daily Komsomolskaya Pravda.

Tapes obtained by U.S. singer Joanna Stingray in Leningrad in 1986, featuring local bands Aquarium, Kino, Alice, and Strange Games, formed the basis of a double album, "Red Wave," released in the U.S. by Big Time. Copies that have found their way back to the Soviet Union are collectors' items, changing hands for as much as \$230.

Soviet copyright agency VAAP says that the label, which has paid no royalties, has infringed copyright. A similar charge has been made against journalist Tom Johnson, who is responsible for the French cassette release "Rock Russe," which features Aquarium, Kino, Strange Games, Bravo, and Telephone. No consent for the release was given by VAAP or Mezhdunarodnaya Kniga, the Soviet

trading agency for exports of prerecorded and printed music.

Finally, the article cites BBC Records, which in December 1985 issued "Comrades" by avant-garde artist Sergei Kuriokhin's Popular

The 'Red Wave' album is selling in the Soviet Union for up to \$230

Mechanics group to accompany a BBC-TV series about the Soviet Union.

In London, however, a BBC Records spokesman says the label has received no word, official or unofficial, to indicate there is anything amiss with the basis on which the recording was contracted. The label spokesman also says that any request for royalties would be "a little strange" coming from a Soviet establishment that has suppressed performances and recordings by the artist concerned.

It is not clear to what extent

VAAP itself is involved in the charges. Observers here see the incidents as demonstrating rather than both VAAP and Mezhdunarodnaya Kniga, as the major promoters and distributors of Soviet music abroad, are still slow and unwilling to market rock or other contemporary material to overseas markets and still reliant on permissions from high-ranking cultural officials with little knowledge of the national rock scene.

A similar situation still exists inside the Soviet Union. State record company Melodia recently released its first album by the Aquarium rock group, but the album was recorded and produced by the band itself. Although Melodia has benefited from the record's popularity, no promotional campaign was mounted to boost sales.

Aquarium's enormous reputation here is based on live shows, sporadic radio and television exposure, and on its previous self-released cassette albums, which have been duplicated in tens of thousands throughout the Soviet Union.

Tina In Dutch Fest

AMSTERDAM Tina Turner will top the bill at a new open-air pop festival to be held in the Goffert Stadium, Nijmegen, May 28. Other acts set to appear include Cameo, UB40, and the Blow Monkeys.

The festival, to be known as Goffert Pop, has been initiated by Joost Carlier, who for the last 19 years has organized an annual Ascension Day festival featuring international artists at the open-air theater in Lochem.

When attendance at Lochem outgrew the theater's 10,000 capacity, Carlier opted to relocate to the Goffert Stadium, which can hold 50,000. The festival is being organized in cooperation with Double You Concerts.

issue date:
may 16
ad closing:
april 21

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the retailing revolution: a feature of the changing patterns of software marketing in germany.

GEMi, IFPI and royalties: a look at the mechanical royalty dispute and a report on the impact of the new german copyright law.

for more details contact: amsterdam ron betist (31)-20-62-84-83

IFPI COMPLAINS TO JAPAN

(Continued from page 68)

The submission points out, "It has been shown . . . in many other countries that to afford protection only to local recordings results in foreign, unprotected, and royalty-free recordings unfairly competing with those very local recordings which the law has sought to protect."

Ertegun said that while the market share of international repertoire in Japan in terms of sales is 40%, the proportion in the rental business is 80%.

On the subject of DAT, the delegation explained that the entire international music community views the introduction of DAT recorders as a threat.

Commenting on the visit to the Japanese embassy, Ertegun says that the ambassador repeatedly stressed Japan's concern for the protection of intellectual property and was clearly worried about the

record industry's resistance to DAT. Says Ertegun, "I pointed out that if the record industry goes out of business because of DAT, then the Japanese hardware industry will be out of business, too."

Ertegun reports that there have recently been some encouraging signs. The Japanese record industry is 100% behind the campaign for a copy-code device to be fitted to all DAT recorders. And on a visit to Japan early in March to discuss anti-piracy measures with the Japanese Consumer Electronics Assn. (JCEA), he received extensive television and newspaper coverage.

"So our viewpoint is reaching the Japanese consumer. I think the message is getting through, and they are getting worried," Ertegun says. He says, however, that JCEA has still not made any commitment as far as financial assistance is concerned.

CRIA Agency Will Appeal Test Case Charges Against DJ Dropped

BY KIRK LaPOINTE

OTTAWA A court case that the Canadian recording industry hoped might lead to the widespread prosecution of unlicensed DJ services has resulted in a severe reprimand of the police for singling out someone for prosecution.

Miles of Music Ltd. of London, Ontario, had 42 charges under the Copyright Act stayed against it and owner Wilfred Roch. The Video Music Licensing Agency (VLA), which operates under the Canadian Recording Industry Assn. (CRIA), has already indicated it will appeal the case.

The test case was launched by the Royal Canadian Mounted Police at CRIA's request. Roch and his company were charged with three

counts of renting pirated sound recordings and 39 counts of distributing bootleg audiocassettes to some 40 part-time DJs in Ontario.

Roch told the court that he has used compilation tapes for some 13 years but wasn't aware such use vi-

RCMP actions: 'unfair oppressive'

olated the Copyright Act until late in 1985. On Dec. 17, 1985, he got his lawyer to ask the CRIA agency for a licence to make copies of copyright recordings.

In January 1986, however, the RCMP raided Miles of Music. As a result, Roch lost his house, car, and retirement earnings. The court heard that CRIA wrote Roch five days after the raid to say its agency would not be making licences available to DJs in the near future.

Judge John Menzies, in his March 25 ruling, said the intent of the raids wasn't to gather evidence "but to put Roch out of business, thereby making an example of him."

Menzies found the RCMP actions "unfair, oppressive, and prejudicial" and had harsh words for VLA chief Patrick Fox.

"Fox saw an easy opportunity to make an example of one party in the

industry for purposes of selling his regulating views to the industry at large," he wrote.

Many DJs have shown support for the agency's activities. They acknowledge that some compensation for use of copyright is needed and see industry regulation as a way to weed out fly-by-night operators who erode their business. At the same time, however, some smaller operators charge that licensing fees are too high and will result in increases in their fees for service.

The ruling is believed to be the first instance in which the effect of Charter of Rights and Freedoms on selective prosecutions has been examined by a judge. Federal prosecutor John McNair was quoted as saying that it is unlikely the ruling will end selective prosecutions.

Menzies found that the RCMP raid was unnecessary because the police already had sufficient evidence to charge Roch and Miles of Music. Fox filed a complaint Oct. 31, 1985, six days after a former Miles of Music employee provided him with information about the company's operation.

The former employee, the judge noted, was granted an interim license by VLA on the same date Roch was advised no licenses were available. She was using the same tapes Roch had been using.

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**BILLBOARD SPOTLIGHTS
FIRST YEAR OF
INTERNATIONALISM
1987**



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**IN TOKYO
Hugh Nishikawa
(03) 498-4641**

Gowan Seeks International Spotlight With New Album

OTTAWA Coming off a triple-platinum record in Canada and backed by a management team

'It's an album about human conflicts and turmoil'

that ushered Rush to the international stage, Gowan can only hope his number has come up with his latest Columbia release, "Great Dirty World."

After all, everything seemed set for a worldwide breakthrough with Gowan's last album. Instead, the Canadian was only a domestic success.

"You really can't tell in this business," he says. "You can release a record on the wrong morning and you're done with."

Only Bryan Adams and Corey Hart outsold Gowan as Canadian male vocalists at home last year. Clever videos and an athletic, tireless string of concerts garnered Gowan a following that has quickly grabbed his latest record in Canada.

While his last album, "Strange Animal," didn't catch on in the U.S., Gowan did win friends through supporting appearances for Tears For Fears. In the early

stages, his career resembles that of Rush, which had to break internationally through incessant touring.

His music, however, bears only passing resemblance to the power trio's. Gowan's sound mixes Phil Collins, Chris DeBurgh, and Yes. The first single from the album, "Moonlight Desires," enlists Yes vocalist Jon Anderson for backing vocals.

"It's an album about human conflicts and turmoil," he says. "And the title really reflects the realization that, despite all the problems and troubles of the world, it's a place you can find a place to achieve something in."

His rhythmic, ethereal sound owes much to British progressive rock of the '70s, and Gowan believes his strong Canadian audience is evidence there is a sizable market for music that is just slightly off-center from the commercial mainstream.

"I think there are people out there who want something a little different, and I think there's a lot of them," he says. **KIRK LaPOINTE**

A&M gives a big push to Canadian Bryan Adams' latest album, "Into The Fire" . . . see page 35

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 4/4/87

This Week	Last Week	SINGLES
1	NEW	LET IT BE FERRY AID THE SUN
2	1	RESPECTABLE MEL & KIM SUPREME
3	9	LET'S WAIT A WHILE JANET JACKSON A&M
4	4	WITH OR WITHOUT YOU U2 ISLAND
5	NEW	LA ISLA BONITA MADONNA SIRE
6	2	EVERYTHING I OWN BOY GEORGE VIRGIN
7	24	LEAN ON ME CLUB NOVEAU KING JAY/WAR
8	6	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
9	3	I GET THE SWEETEST FEELING JACKIE WILSON SMP
10	5	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
11	7	RESPECT YOURSELF BRUCE WILLIS MOTOWN
12	10	SIGN OF THE TIMES PRINCE PAISLEY PARK
13	15	BIG TIME PETER GABRIEL VIRGIN
14	8	LIVE IT UP (FROM CROCODILE DUNDEE) MENTAL AS ANYTHING EPIC
15	22	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
16	11	FIGHT FOR YOUR RIGHT (TO PARTY) BEASTIE BOYS DEF JAM
17	25	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
18	16	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
19	12	IT DOESN'T HAVE TO BE ERASURE MUTE
20	13	MOONLIGHTING AL JARREAU WEA
21	34	THE IRISH ROVER POGUES & DUBLINERS STIFF
22	NEW	ORDINARY DAY CURIOSITY KILLED THE CAT MERCURY
23	14	STAND BY ME BEN E KING ATLANTIC
24	27	I'D RATHER GO BLIND RUBY TURNER JIVE
25	18	TONIGHT TONIGHT TONIGHT GENESIS VIRGIN
26	23	SEXY GIRL LILLO THOMAS CAPITOL
27	39	STILL OF THE NIGHT WHITESNAKE EMI
28	20	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH BOLTS
29	19	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
30	NEW	DAY IN DAY OUT DAVID BOWIE EMI/AMERICA
31	17	CRUSH ON YOU JETS MCA
32	30	WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL
33	40	KEEP YOUR EYE ON ME HERB ALPERT A&M
34	38	LET MY PEOPLE GO-GO RAINMAKERS MERCURY
35	29	FORGOTTEN TOWN CHRISTIANS ISLAND
36	21	RUNNING IN THE FAMILY LEVEL 42 POLYDOR
37	NEW	I CAN'T BE WITH YOU TONIGHT JUDY BOOCHER ORBITONE
38	NEW	OUT WITH HER BLOW MONKEYS RCA
39	26	SEVERINA MISSION MERCURY
40	28	THE RIGHT THING SIMPLY RED WEA
		ALBUMS
1	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN
2	1	U2 THE JOSHUA TREE ISLAND
3	2	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
4	4	VARIOUS MOVE CLOSER CBS
5	3	SIMPLY RED MEN AND WOMEN ELEKTRA
6	6	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
7	5	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
8	7	PAUL SIMON GRACELAND WARNER
9	10	QUEEN LIVE MAGIC EMI
10	13	PETER GABRIEL SO VIRGIN
11	9	SIMPLY RED PICTURE BOOK ELEKTRA
12	11	ERIC CLAPTON AUGUST DUCK
13	8	FIVE STAR SILK AND STEEL TENT
14	25	JANET JACKSON CONTROL A&M
15	14	GENESIS INVISIBLE TOUCH VIRGIN
16	17	MADONNA TRUE BLUE SIRE
17	22	DIRE STRAITS BROTHERS IN ARMS VERTIGO
18	15	VARIOUS IMPRESSIONS K TEL
19	16	LUTHER VANDROSS GIVE ME THE REASON EPIC
20	12	SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
21	18	EUROPE THE FINAL COUNTDOWN EPIC
22	19	BEN E KING & THE DRIFTERS STAND BY ME (THE ULTIMATE COLLECTION) ATLANTIC
23	28	VARIOUS THE DANCE CHART TELSTAR
24	23	COMMUNARDS LONDON
25	24	KATE BUSH THE WHOLE STORY EMI
26	27	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
27	26	EURHYTHMICS REVENGE RCA
28	29	BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
29	NEW	ELKIE BROOKS NO MORE THE FOOL LEGEND
30	20	GARY MOORE WILD FRONTIER 10 RECORDS
31	21	VARIOUS UPFRONT 5 SERIOUS
32	NEW	JAMES GALWAY & THE CHIEFTAINS RCA/RED SEAL
33	35	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
34	NEW	U2 UNDER A BLOOD RED SKY ISLAND
35	30	BANGLES DIFFERENT LIGHT CBS
36	NEW	ALISON MOYET ALF CBS
37	NEW	QUEEN QUEEN GREATEST HITS EMI
38	NEW	ANITA BAKER RAPTURE ELEKTRA
39	39	HUEY LEWIS & THE NEWS FORE CHRYSALIS
40	NEW	VARIOUS RYTHMN OF THE NIGHT K TEL

CANADA (Courtesy The Record) As of 3/26/87

		SINGLES
1	1	TOUCH ME SAMANTHA FOX JIVE/RCA
2	2	AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
3	3	THE FINAL COUNTDOWN EUROPE EPIC/CBS
4	5	RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA
5	7	NOTHING'S GONNA STOP US NOW STARSHIP RCA
6	4	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
7	11	MONTEGO BAY AMAZULU ISLAND/MCA
8	15	LET'S GO! WANG CHUNG GEFEN/WEA
9	9	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
10	NEW	LEAN ON ME CLUB NOVEAU WEA
11	8	WILL YOU STILL LOVE ME CHICAGO WARNER BROS./WEA
12	12	KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES ELEKTRA/WEA
13	13	(YOU GOTTA) FIGHT FOR YOU RIGHT (TO PARTY!) BEASTIE BOYS DEF JAM/COLUMBIA
14	19	LET'S WAIT AWHILE JANET JACKSON A&M
15	10	WALK LIKE AN EGYPTIAN THE BANGLES CBS
16	6	C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL
17	NEW	WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
18	17	YOU GOT IT ALL JETS MCA
19	14	SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS
20	20	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
		ALBUMS
1	1	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
2	2	PAUL SIMON GRACELAND WARNER BROS./WEA
3	4	U2 THE JOSHUA TREE ISLAND/MCA
4	3	GEORGIA SATELLITES ELEKTRA/WEA
5	7	BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
6	6	SAMANTHA FOX TOUCH ME JIVE/RCA
7	5	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
8	8	EUROPE THE FINAL COUNTDOWN EPIC/CBS
9	9	MADONNA TRUE BLUE SIRE/WEA
10	10	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN/MCA
11	11	BANGLES DIFFERENT LIGHT COLUMBIA/CBS
12	12	JENNIFER WARNES FAMOUS BLUE RAINCOAT ATTIC/A&M
13	NEW	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
14	14	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
15	15	GINO VANNELLI BIG DREAMERS NEVER SLEEP POLYDOR/POLYGRAM
16	20	CINDERELLA NIGHT SONGS MERCURY/POLYGRAM
17	17	JANET JACKSON CONTROL A&M
18	18	PETER GABRIEL SO GEFEN/WEA
19	13	GLASS TIGER THE THIN RED LINE CAPITOL
20	19	GREGORY ABBOTT SHAKE YOU DOWN CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/30/87

		SINGLES
1	1	STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
2	2	STAND BY ME BEN E KING ATLANTIC/WEA
3	12	RESPECTABLE MEL & KIM BLOW UP/INTERCORD
4	3	CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA
5	4	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
6	5	REET PETITE JACKIE WILSON ZYX/MIKULSKI
7	10	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
8	8	HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
9	16	YOU SEXY THING HOT CHOCOLATE RAK/EMI
10	6	REALITY RICHARD SANDERSON CARRERE/TELDEC
11	7	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
12	9	ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
13	13	RUNNING IN THE FAMILY LEVEL 42 POLYDOR/DG/PMV
14	11	I COME UNDONE JENNIFER RUSH CBS
15	18	BRING BACK (SHANA NA) MIXED EMOTIONS ELECTROLA/EMI
16	14	ELECTRIC SALSA OFF ZYX/MIKULSKI
17	17	JACK YOUR BODY STEVE 'SILK' HURLEY DJ INTERNATIONAL
18	15	MIAMI VICE THEME JAN HAMMER MCA/WEA
19	19	IT DOESN'T HAVE TO BE ERASURE MUTE/INTERCORD
20	NEW	LADY OF ICE FANCY METRONOME/PMV
		ALBUMS
1	1	JENNIFER RUSH HEART OVER MIND CBS
2	2	SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
3	7	SIMPLY RED MEN AND WOMEN WARNER/WEA
4	11	U2 THE JOSHUA TREE ISLAND/ARIOLA
5	3	PAUL SIMON GRACELAND WARNER/WEA
6	4	JOE COCKER DEFINITE DINO
7	5	DIE FLIPPERS TRAEUME-LIEBE-SEHNSUCHT DINO
8	6	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
9	19	GARY MOORE WILD FRONTIER VIRGIN/ARIOLA
10	NEW	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DG/PMV
11	9	DRAFI DEUTSCHER GEMISCHTE GEFUEHLE EMI/ELECTROLA
12	8	DON JOHNSON HEARTBEAT EPIC/CBS
13	20	JOHN FARNHAM WHISPERING JACK RCA
14	10	SOUNDTRACK MIAMI VICE 2 MCA/WEA
15	14	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
16	NEW	SOUNDTRACK ZABOU/SCHIMANSKI EMI
17	NEW	MUENCHENER FREIHEIT TRAUENZIEL CBS
18	13	BON JOVI SLIPPERY WHEN WET VERTIGO/PHONOGRAM/PMV
19	12	SOUNDTRACK MIAMI VICE 1 MCA/WEA
20	16	DEEP PURPLE THE HOUSE OF BLUE LIGHT POLYDOR DG/PMV

FRANCE (Courtesy Europe 1) As of 3/22/87

		SINGLES
1	1	LE PASSAGE SOUNDTRACK (FRANCIS LALANNE) PATHE
2	2	T'EN VA PAS ELSA CARRERE
3	3	IN THE ARMY NOW STATUS QUO CBS
4	5	CORPS A CORPS IMAGES FLARENASH
5	4	VOYAGE VOYAGE DESIRELESS CBS
6	7	SALLY CARMEL BARCLAY
7	8	FALLAIT PAS COMMENCER LIO POLYDOR
8	6	LAISSEZ NOUS CHANTER GOLD WEA
9	19	VIENS BOIRE UN P'TIT COUP A LA MAISON LICENCE IV WEA
10	17	C'EST COMME CA RITA MITSOUKO BARCLAY
11	13	SAUVEZ MOI JEANNE MAS BARCLAY
12	16	ELECTRICA SALSA OFF CARRERE
13	NEW	THAI NANA KAZERO RCA
14	9	ROCK THE NIGHT EUROPE CBS
15	10	MAGIE NOIRE PHILIPPE RUSSO PATHE
16	18	FLEURS DU MAL STEPHANIE CARRERE
17	NEW	THE MORE I SEE YOU VALLI CBS
18	12	MAMAN DOROTHEE AB
19	NEW	LES DIVAS DU DANCING PHILIPPE CATALDO POLYDOR
20	14	JE DOIS M'EN ALLER NIAGARA POLYDOR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/4/87

		HOT 100 SINGLES
1	2	RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
2	5	THE RIGHT THING SIMPLY RED WEA/SBK CBS SONGS
3	4	RESPECTABLE MEL & KIM SUPREME
4	3	STAND BY ME BEN E KING ATLANTIC
5	7	ELECTRICA SALSA OFF ZYX
6	1	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC
7	11	IT DOESN'T HAVE TO BE ERASURE MUTE
8	6	HEARTACHE PEPSI & SHIRLIE POLYDOR
9	10	ROCK THE NIGHT EUROPE EPIC
10	NEW	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
11	14	EVERYTHING I OWN BOY GEORGE VIRGIN
12	8	REET PETITE JACKIE WILSON SMP
13	16	SIGN OF THE TIMES PRINCE PAISLEY PARK
14	12	SKIN TRADE DURAN DURAN EMI
15	NEW	TONIGHT TONIGHT TONIGHT GENESIS VIRGIN
16	13	MANHATTAN SKYLINE A-HA WARNER
17	NEW	WITH OR WITHOUT YOU U2 ISLAND
18	19	WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL
19	NEW	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
20	15	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
		HOT 100 ALBUMS
1	7	U2 THE JOSHUA TREE ISLAND
2	1	PAUL SIMON GRACELAND WARNER
3	6	SIMPLY RED MEN AND WOMEN WEA
4	2	EUROPE THE FINAL COUNTDOWN EPIC
5	3	MADONNA TRUE BLUE SIRE
6	NEW	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
7	5	COMMUNARDS LONDON
8	4	BON JOVI SLIPPERY WHEN WET VERTIGO
9	11	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
10	10	GENESIS INVISIBLE TOUCH VIRGIN
11	8	A-HA SCAUNDREL DAYS WARNER
12	12	THE SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
13	15	PETER GABRIEL SO VIRGIN
14	13	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
15	14	EURHYTHMICS REVENGE RCA
16	9	TINA TURNER BREAK EVERY RULE CAPITOL
17	16	DIRE STRAITS BROTHERS IN ARMS VERTIGO
18	NEW	JENNIFER RUSH HEART OVER MIND CBS
19	17	KATE BUSH THE WHOLE STORY EMI
20	20	THE ALAN PARSONS PROJECT GAUDI ARISTA

AUSTRALIA (Courtesy Kent Music Report) As of 4/6/87

		SINGLES
1	1	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
2	7	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
3	3	THE FINAL COUNTDOWN EUROPE EPIC/CBS
4	6	C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
5	11	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
6	4	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
7	13	WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
8	8	BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
9	9	WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
10	2	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
11	10	WE CONNECT STACEY Q ATALANTIC/WEA
12	5	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
13	12	PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
14	19	REAL WILD CHILD (WILD ONE) IGGY POP A&M/FESTIVAL
15	15	SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
16	NEW	MALE STRIPPER MAN 2 MEET MAN PARRISH POLYDOR/POLYGRAM
17	16	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
18	14	WORD UP CAMEO MERCURY/POLYGRAM
19	17	SHAKE YOU DOWN GREGORY ABBOTT CBS
20	NEW	EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
		ALBUMS
1	2	PAUL SIMON GRACELAND WARNER/WEA
2	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
3	3	U2 THE JOSHUA TREE ISLAND/FESTIVAL
4	5	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
5	4	EURHYTHMICS REVENGE RCA
6	8	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
7	7	CROWDED HOUSE CAPITOL/EMI
8	6	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
9	9	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
10	10	THE ANGELS HOWLING MUSHROOM/FESTIVAL
11	18	THE COCKROACHES REGULAR/FESTIVAL
12	17	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
13	11	ZZ TOP CLUB WARNER/WEA
14	12	JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL
15	14	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
16	13	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
17	19	V SPY V SPY AO MOD TV VERSION WEA
18	20	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
19	16	GET CLOSE PRETENDERS REAL/WEA
20	NEW	TINA TURNER BREAK EVERY RULE INTERFUSION/FESTIVAL

ITALY (Courtesy Germano Ruscitto) As of 3/19/86

		ALBUMS
1	2	EUROPE THE FINAL COUNTDOWN CBS
2	3	SPANDAU BALLET THROUGH THE BARRICADES CBS
3	1	WHITNEY HOUSTON RCA
4	5	PAUL SIMON GRACELAND WEA
5	4	GIANNI MORANDI LE ITALIANE SONO BELLE CBS
6	10	DURAN DURAN NOTORIOUS EMI
7	8	FRANCESCO DE GREGORI LA NOSTRA STORIA RCA
8	7	MADONNA TRUE BLUE WEA
9	9	CLAUDIO BAGLIONI ASSOLO CBS
10	6	FRANCESCO GUCCINI SIGNORA BOVARY EMI
11	14	THE STYLE COUNCIL THE COST OF LOVING POLYGRAM
12	11	LUCIO DALLA DALLAMERICARUSO RCA
13	17	THE SMITHS THE WORLD WON'T LISTEN CGMM
14	NEW	FAUSTO LEALI IO AMO CBS
15	NEW	U2 THE JOSHUA TREE RICORDI
16	12	MINA SIBUANA PDU/EMI
17	18	GIANNA NANNINI PROFUMO RICORDI
18	16	BOB GELDOF DEEP IN THE HEART OF NOWHERE POLYGRAM
19	NEW	ERIC CLAPTON AUGUST WEA
20	20	BANGLES DIFFERENT LIGHTS CBS

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

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Jean Rosenbluth, Billboard 1515 Broadway New York, N.Y. 10036

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POP

PICKS

PETER WOLF

Come As You Are
PRODUCERS: Peter Wolf, Eric "E.T." Thorngren
EMI America ST-17230

Fans of the J. Geils Band, rejoice. Second solo outing from former front man of that group recalls it in both quality and style: rockin' pop with enough of the unexpected to intrigue, not so much that it obscures music's uncomplicated, good-time feel. "Can't Get Started" is a top candidate to follow the title track up the Hot 100.

THOMPSON TWINS

Close To The Bone
PRODUCER: Rupert Hine
Arista AL-8449

Appropriately down to a duo with the departure of Joe Leeway, Twins look to rebound from relative failure of last release. First single, "Get That Love," might do the trick temporarily, but album lacks any strong follow-ups. "Bushbaby" has some novelty appeal; "Dancing In Your Shoes" is also catchy.

THE BLOW MONKEYS

She Was Only A Grocer's Daughter
PRODUCER: Michael Baker
RCA 6246-R

Perky dance-pop act continues to bubble soulfully, but the big hit has proven elusive thus far. Some good candidates here in "It Doesn't Have To Be This Way," "Some Kind Of Wonderful," and "The Day After You." Trendier broadcast outlets will move on it.

RECOMMENDED

CARLY SIMON

Coming Around Again
PRODUCERS: Various
Arista AC-8443

Many big names contribute, but Simon's much-anticipated Arista debut already fired its best shot—the title song—last year. With overly slick production and charts that fall short of her skills, finding album's next hit won't be easy.

THRASHING DOVES

Bedrock Vice

PRODUCERS: Chris Thomas, Thrashing Doves, Jimmy Iovine, Bruce Lampcov
A&M SP-6-5149

Commercial yet subtle offering from Brit group shows much promise, particularly in "Beautiful Imbalance" and "Biba's Basement." Merits repeated listening; a natural for college radio.

AUTOGRAPH

Loud And Clear
PRODUCER: Andy Johns
RCA 5796-R

New effort from hard rock outfit fits the bill with hook-filled tunes and some power guitar. Hit potential in "Loud And Clear" and "Dance All Night."

FATE

A Matter Of Attitude
PRODUCER: Svein Dag Hauge
Capitol ST-12570

The hard, melodic rock on Danish band's U.S. debut isn't great, but it is consistently above average. Album rock radio should pick up on "I Won't Stop," "Do It" (an oddball shuffle), and "Limbo A Go Go," which features this classic line: "People, I ain't got anything/I will give you half."

THE WHO

Two's Missing
PRODUCERS: None listed
MCA 5712

A collector's potpourri featuring obscure B sides and several previously unavailable oddities. Collection is fun, but retailers who remember how long it took to get rid of all those copies of the similar "Odds & Sods" will no doubt tread lightly with their orders.

THE SMITHS

Louder Than Bombs
PRODUCERS: Various
Sire 25569

Two-record compilation of singles and B sides is pleasing retrospective of unusual U.K. band's development during past three years. Sonic variety keeps sprawling package from becoming tedious. Aficionados will pounce; expect response at alternative radio and retail.

THE OTHER ONES

PRODUCER: Christopher Neil
Virgin 90576

Nifty progressive tunes are propelled by Alf and Jayney Klimek's ear-catching vocals. "Holiday," "We Are What We Are," and "It Makes Me Higher" are ripe for rock radio.

ORIGINAL MOTION PICTURE SOUNDTRACK

Three Amigos!
PRODUCERS: Lenny Waronker, Mark Linett, Elmer Bernstein
Warner Bros. 25558

Release of the soundtrack album for the Western spoof six months after its tepid theatrical run is a major marketing miscue. Still, three tongue-in-cheek Randy Newman-penned songs may draw buyers.

MICRODISNEY

Crooked Mile
PRODUCER: Lenny Kaye
Virgin 90578

First U.S. album by an Irish group that draws from a broad range of musical styles. Some of the tunes offer good, clean fun, but this set lacks grabber cuts that demand attention.

WENDY O. WILLIAMS/PLASMATICS

Maggots: The Record (Ninth Anniversary Album)
PRODUCER: Rod Swenson
Wow/Profile PAL-1230

Well, they don't come any weirder than this. Operetta from punk queen is sure to rile PMRC, inspire thrash metalers. Both sides would agree, however, that this is an original, carefully put together package. Cover art could make customers lose their lunch—and last night's dinner.

WASHINGTON SQUARES

PRODUCER: Mitch Easter

SPOTLIGHT



PRINCE
Sign 'O' The Times
PRODUCER: Prince
Paisley Park/Warner Bros. 25577

The Purple One rebounds from relative commercial disappointment of last two albums ("Kiss" notwithstanding) and movie debacle with this excellent two-record set. Title track has already cut a swath on pop and black charts and hasn't peaked yet; follow-up possibilities are too numerous to detail, but Sheena Easton duet "U Got The Look" has killer potential. Swinging from sexy to devout, Prince reasserts his claim to title of most protean pop personality of the decade.



NIGHT RANGER
Big Life
PRODUCERS: Kevin Elson, David Foster
Camel/MCA MCA-5839

Fourth project from Bay area quintet is likely to sustain the band's perfect run of platinum releases. Group continues to crank out its hard-edged, melodic rock; first single, "The Secret Of My Success," is the title track to the new Michael J. Fox movie. Other key cuts: "Heart Away" and "Big Life." MTV megaexposure and an upcoming world tour will push sales.

Gold Castle/PolyGram 171 003

Debut by N.Y.C.-scene vets is among first releases on new folk logo. Revisionist music for the Maynard G. Krebs crowd is somewhat forced, but that doesn't detract from its quality. "Can't Stop The Rain" is rockin' enough for mainstream radio.

THE NEVILLE BROTHERS

Uptown
PRODUCERS: Jim Gaines, Richie Zito, Clive Langer, Alan Winstanley
EMI America ST-17249

New Orleans band affects a slick sound here, but as glossy as it gets, the group's gritty roots, instrumental expertise, and vocal chops aren't submerged. Strong assists from guests Keith Richards, Carlos Santana, and Ronnie Montrose.

TED HAWKINS

Happy Hour
PRODUCER: Bruce Bromberg, Dennis Walker
Rounder 2033

Slightly crazed ex-con and his acoustic guitar have a considerable cult following—particularly in the U.K.—and one listen here explains why. Bromberg & Walker are the duo behind Robert Cray's hit "Smoking Gun"; in-store play spur sales.

BLACK

PICKS

GEORGIO

Sexappeal
PRODUCERS: Georgio, Cliff Zellman
Motown 6229ML

Newest dance icon to come down the pike is sure to score big with this arousing debut. Naughty title track proved to be a big seller via the indie route, and there's plenty more where that came from. Check out "Lover's Lane," "Tina," and the moving ballad "1/4 2 9."

LILLO

PRODUCERS: Various
Capitol ST-12450

Talent practically oozes out of the grooves on this one; ultrasmooth pop/soul songs are so adroitly produced that nothing seems out of place. Singer's past releases have languished in midreaches of the black charts; on strength of first single, "Sexy Girl," this one could go farther.

JAZZ

PICKS

DUKE ELLINGTON

In The Uncommon Market
PRODUCER: Norman Granz
Pablo 2308-247

From the first batch of Fantasy's Pablos comes this excellent Ellington European live set of uncertain vintage. Some first-rate trio tracks and top-notch playing by Paul Gonsalves, among others. High-quality sound should please fans.

GIL EVANS

Live At The Public Theater Vols. 1 & 2
PRODUCER: Masabumi Kikuchi
Black Hawk BKH 525, BKH 526

Two separate albums chronicle Evans' memorable 1980 New York concert. Albums, originally released in Japan on Trio, showcase the composer/pianist's bluesy writing and sonorous orchestrations as well as titles by George Gershwin, Charles Mingus, and Jimi Hendrix. First-rate solo work by Arthur Blythe, Hamiet Bluiett, Lou Soloff, and Jon Faddis.

RECOMMENDED

DAVID TORN

Cloud Above Mercury
PRODUCER: Manfred Eicher
ECM/PolyGram ECM1322

U.S. guitarist teams with King Crimson rhythm ace Tony Levin and Bill Bruford as well as trumpeter Mark Isham for album that bears the stamp of Eastern influence. Torn's guitar work ranges from the melodic to the percussive, creating a distinctive voice.

NINA SIMONE

Let It Be Me
PRODUCERS: David Kreisberg, Miraim Cutter, Ron Bernstein
Verve/PolyGram Classics 831437

Vocalist Simone, absent from the recording scene for some time, returns with a live set that shows her blues chops still in shape but a decided lack of affect in her delivery. Results will appeal only to the singer's faithful.

HENRY THREADGILL SEXTETT

You Know The Number
PRODUCER: Ed Michel
RCA/Novus 3013-N

Famed reed player and founding father of Air makes U.S. label debut with his outstanding six-piece. Jagged yet swinging compositions allow plenty of room for blowing by trumpeter Rasul Sadik, trombonist

NEW AND NOTEWORTHY

ANDY TAYLOR

Thunder
PRODUCERS: Andy Taylor, Steve Jones
MCA MCA-5837

Some might scoff at a former Duranie rockin' out, but "Thunder" is proof that guitarist Taylor is more than up to the task, especially with help from co-producer Ex-Sex Pistol Jones, Missing Person Patrick O'Hearn, and Flo & Eddie. "I Might Lie" is steadily working its way up the album rock chart; title track could move at a faster pace still. Unfortunately, top 40 "Take It Easy" is not included.

JACK NICHOLSON & BOBBY MCFERRIN

The Elephant's Child
PRODUCERS: Bobby McFerrin, Tom Bradshaw, Mark Sottnick
Windham Hill/A&M WH-0701

Nicholson gives the Rudyard Kipling tale an impressive reading over McFerrin's intriguing accompaniment; side two repeats the vocalist's tracks sans narrative. The actor's notoriety and McFerrin's post-Grammy momentum should push sales beyond those of most children's albums.

ROCK & HYDE

Under The Volcano
PRODUCER: Bruce Fairbairn
Capitol ST-12569

Canadian duo that was the core of that country's considerably successful Payolas releases a well-crafted album of peak-period Moody Blues-style rock. First single, "Dirty Water" (not the Standells tune), is a safe bet for significant chart action, and several cuts could follow it up.

Frank Lacy, and cellist Diedre Murray.

GOSPEL

PICKS

LARRY HOWARD

Sanctified Blues
PRODUCERS: Various
Refuge SPCN 790060620

Howard was a member of Southern rockers Grinderswitch, and his music is down'n'dirty—full of muddy-water blues—and jam-packed with the gospel message. This is a brilliant album; a refreshing change from most of the musical sameness in the gospel marketplace.

VANESSA BELL ARMSTRONG

Following Jesus
PRODUCERS: Walter Hawkins, Thomas A. Whitfield
Muscle Shoals Sound MSSG 8001

The impressive talents of Armstrong are aided by Hawkins and his group, presenting a polished, powerful production packed with punch. These studio sessions have all the energy of the black gospel church; perfect sounds for contemporary Christian radio programmers.

CLASSICAL

RECOMMENDED

BRUCH: VIOLIN CONCERTO IN G MINOR/ MENDELSSOHN: VIOLIN CONCERTO IN E MINOR
Jaime Laredo, Scottish Chamber Orchestra, Laredo
MCA MCA-25934

Laredo's return to an active recording schedule will be welcomed by violin aficionados. Two of the most popular concertos, beautifully performed, finely recorded, and a bargain at the low MCA price.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THIS WEEK BILLBOARD INTRODUCES a revised and expanded radio panel for the Hot 100 chart. The panel is updated after each quarterly Arbitron ratings period, with a major revision twice a year following the spring and fall books. Smaller changes are made after the summer and winter ratings periods, when fewer markets are surveyed. See page 10 for a listing of the complete new panel.

STARSHIP STRENGTHENS ITS HOLD on the top spot with "Nothing's Gonna Stop Us Now" (Grunt). It is still No. 1 in both sales and airplay by a wide margin despite losing some radio points. "Lean On Me" by Club Nouveau (Warner Bros.) is still No. 2 in both sales and airplay but is dropping in points and is thus not challenging Starship. Two bulleted records have a chance to hit No. 1 next week, but they will have to make tremendous point gains in order to do it: "I Knew You Were Waiting (For Me)" by Aretha Franklin & George Michael (Arista) and "Don't Dream It's Over" by Crowded House (Capitol).

ONLY NINE TIMES IN the last 15 months has a record earned the combined Power Pick/Sales & Airplay, and every one went on to reach No. 1. This week U2's "With Or Without You" (Island), at No. 23, is the 10th combined winner. The record is now top five at 10 reporting stations, with jumps of 12-1 at WPHD Buffalo, 20-4 at KLUC Las Vegas, 15-5 at KITS San Francisco, and 14-4 at KZZP Phoenix; it remains No. 1 at WJXQ Lansing, Mich. PD Guy Zapoleon at KZZP says, "U2, once branded new wave but now considered mainstream, is already No. 1 in both singles and albums sales in Phoenix."

THERE ARE NINE DEBUTS this week, led by Bon Jovi's "Wanted Dead Or Alive" (Mercury). The third single from "Slippery When Wet"—the first two went to No. 1—gains adds at almost half of the panel to debut at No. 62. The Bon Jovi album cut "Never Say Goodbye" has enough airplay points that it would be on the Hot 100 if it were a single. Two artists make their Hot 100 chart bows: Restless Heart from Nashville with "I'll Still Be Loving You" (RCA), a former No. 1 country single, and Frozen Ghost from Canada with "Should I See" (Atlantic). An indie label, On The Spot, charts for the first time with Stacey Q's "Shy Girl," with early strength in Texas and California. This was the original B side of "Two Of Hearts" when it was released by On The Spot before being picked up by Atlantic.

QUICK CUTS: Kim Wilde's remake of "You Keep Me Hangin' On" (MCA) takes the biggest jump of any record on the chart for the second week in a row. It moves up 19 places to No. 51 on the strength of 53 more radio adds, the most of any record already on the chart, and it is achieving early top five radio reports from KRBE Houston (7-5), WEZB New Orleans (10-2), and KCPX Salt Lake City (19-8).

FOR WEEK ENDING APRIL 11, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 156 REPORTERS	TOTAL ADDS 231 REPORTERS	TOTAL ON
WANTED DEAD OR ALIVE BON JOVI MERCURY	9	17	84	110	113
YOU KEEP ME HANGIN' ON KIM WILDE MCA	6	11	36	53	108
DAY-IN DAY-OUT DAVID BOWIE EMI-AMERICA	3	9	35	47	133
I KNOW WHAT I LIKE HUEY LEWIS & NEWS CHRYSALIS	3	10	26	39	178
DIAMONDS HERB ALPERT A&M	7	7	19	33	35
SERIOUS DONNA ALLEN 21/ATCO	3	4	21	28	152
SE LA LIONEL RICHIE MOTOWN	1	4	21	26	157
GET THAT LOVE THOMPSON TWINS ARISTA	1	5	20	26	126
YOU CAN CALL ME AL PAUL SIMON WARNER BROS.	0	8	18	26	95
TALK DIRTY TO ME POISON ENIGMA	2	5	18	25	145

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



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Then answer the simple questions below to discover if you have an aptitude for this ever-growing profession:

"Thrashing Doves" is

- a) The anthem of the Audubon Society
- b) A game show for sadists
- c) A pastime in the Pentagon
- d) An English band

If someone plays you the new Ward Brothers album, Madness Of It All, should you

- a) Laugh haughtily, and explain that you discovered the Ward Brothers
- b) Offer to introduce them to the Andrews Sisters
- c) Observe that "We're all brothers"
- d) Listen

If someone yells "China Crisis!," should you

- a) Turn on the news
- b) Find more salad plates
- c) Put the new China Crisis album, What Price Paradise, on your stereo
- d) Yell back

Bedrock Vice is the name of

- a) A cop show starring Barney and Betty
- b) The new Thrashing Doves album
- c) An obsessive stone-cutter's autobiography
- d) Bam-Bam's favorite dream

If you love great music, we think you'll enjoy these albums:

THRASHING DOVES

Bedrock Vice

Featuring the song "Beautiful Imbalance"

THE WARD BROTHERS

Madness Of It All

Featuring the hit "Why Do You Run"

CHINA CRISIS

What Price Paradise

Featuring the song "It's Everything"

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CHINA CRISIS TOUR

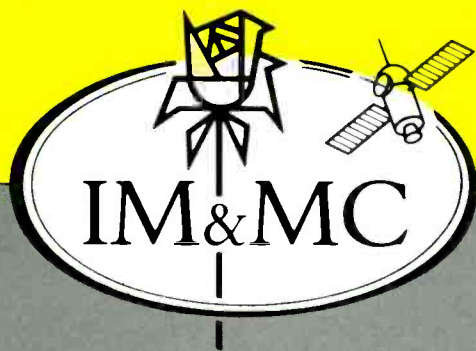
APRIL 9 VANCOUVER, BC
APRIL 10 SEATTLE, WA
APRIL 11 PORTLAND, OR
APRIL 13 BERKELEY, CA
APRIL 14 SANTA CLARA, CA
APRIL 15 SAN FRANCISCO, CA
APRIL 17 LOS ANGELES, CA
APRIL 18 SAN JUAN CAPISTFANO, CA

APRIL 19 SAN DIEGO, CA
APRIL 21 PHOENIX, AZ
APRIL 23 BOULDER, CO
APRIL 25 KANSAS CITY, MO
APRIL 26 ST. LOUIS, MO
APRIL 28 MILWAUKEE, WI
APRIL 29 MINNEAPOLIS, MN
APRIL 30 CHICAGO, IL
MAY 1 DETROIT, MI
MAY 2 CLEVELAND, OH

MAY 3 SPRINGFIELD, OH
MAY 7/8 NEW YORK CITY, NY
MAY 9 PHILADELPHIA, PA
MAY 10 WASHINGTON, DC
MAY 12 PROVIDENCE, RI
MAY 13 BOSTON, MA
MAY 14 LONG ISLAND, NY
MAY 16 TORONTO, ONTARIO, CANADA
MAY 17 MONTREAL, QUEBEC, CANADA
MAY 18 OTTAWA, CANADA

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PRODUCED BY MUSIC & MEDIA MAGAZINE, THE GOLDEN ROSE OF MONTREUX TELEVISION FESTIVAL



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AN INTERNATIONAL MUSIC VIDEO FESTIVAL

The definitive international music video competition, with a distinguished international jury, and with categories for clips and longforms. Awards will be presented during a gala evening on May 15.



A MARKETPLACE FOR MUSIC PROGRAMMING

A meeting place for programmers, marketeers, producers, and distributors of music programming for television, home video, and radio. The market will take place in the Montreux Convention Center and will have listening and viewing facilities, as well as an exhibit booth area.



SUPERSTAR ROCK TV SPECIALS

The Golden Rose of Montreux Television Festival, held concurrently with the IM&MC, brings to Montreux today's leading pop stars for the recording of a world-class TV special co-produced by Swiss Television and the BBC's Michael Hurl. An excellent opportunity for participants to meet the artists.



NEW ARTISTS SHOWCASES

IM&MC will present 15 emerging international artists who will appear in conjunction with the superstars in the rock TV specials. Other new artist presentations will take place at various Montreux venues during the event.



THE GOLDEN ROSE OF MONTREUX TELEVISION FESTIVAL

Europe's most important TV competition for light-entertainment programming. IM&MC participants will have free access to daily screenings and to presentations of top-rated international TV programs, as well as to an all-night screening of rock films and classic videos.

THE PANELS:

IS PAN-EUROPEAN MUSIC PROGRAMMING A MYTH?

MUSIC AND MARKETING, A ONE NIGHT STAND?

YOUTH MARKET... WHAT YOUTH MARKET?

TV OVERKILL

VIDEO VIOLENCE

IS THERE MONEY IN CLIPS?

IS THE ATLANTIC A 2-WAY STREET FOR VIDEO PRODUCERS?

THE ARTISTS AND THE NEW CHALLENGES

ROCK ARTISTS, THE NEW MARKETEERS?

THE RADIO REVOLUTION CONTINUES

WHO SERVES WHOM? — RADIO VERSUS RECORD INDUSTRY

IS MUSIC TOO EXPENSIVE?

THE COMPUTER VERSUS THE DEEJAY

MARKETING RADIO AROUND THE WORLD

THE SPEAKERS:

KEYNOTE SPEAKERS: STAN CORNYN (THE RECORD GROUP)
NORM PATTIZ (WESTWOOD ONE)
JAN TIMMER (POLYGRAM)

STUART WATSON (MCA)
JOHNNY BEERLING (BBC RADIO ONE)
MICHAEL HURLL (BBC TELEVISION)
ANDREAS THIESMEYER (BAVARIA)
FRITZ EGNER (BAYERISCHER RUNDFUNK)
GER WILLEMSEN (BUMA STEMRA)
RIK DE LISLE (RIAS 2 BERLIN RADIO)
ROD BUCKLE (SONET)
KEVIN MCCARTHY (KHTR RADIO)
NESUHI ERTEGUN (WEA)
JOHN BRILEY (ZOMBA JIVE)
MICHAEL KUHN (POLYGRAM)
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DEPECHE MODE	UB 40
DURAN DURAN	WANG CHUNG
EIGHTH WONDER	PAUL YOUNG
ERASURE	LOU GRAMM
FIVE STAR	DAVID & DAVID
BOB GELDOP	KIM WILD
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Analysts Waver On Stars To Go Vid Supplier Picks Up Big New Accounts

BY EARL PAIGE

LOS ANGELES Fueled by new contracts to service two convenience store chains, one with 1,320 stores and the other with 1,800, video rental supplier Stars To Go hopes to see its fortunes on Wall Street improving.

According to Jerry Welch, president and CEO of the 3-year-old Stars To Go, the firm now has contracts with 34 convenience store chains encompassing 10,500 outlets across the U.S.—with an additional 6,000 to be serviced by June (Billboard, April 4).

Despite a decent showing by the stock, Alan Feldman, account supervisor at Hill and Knowlton, says negative earnings have caused many analysts to wait on recommendations. "The stock has gone from 9 to 18 1/4 since last September [when Hill and Knowlton started representing Stars To Go]," he says. Ironically, this rise occurred in what Feldman calls "a climate of conservatism" among analysts. The stock closed March 30 at 14 3/4, down 3/4.

Also factoring in is a less than glowing report, based on the prospectus, in Business Week (Aug. 8, 1986) "that unfortunately did not take into account what happened the three months following the offering," says Feldman.

One analyst willing to discuss his conservatism on Stars To Go's stock is David Butterworth of Wedbush Securities. Like other analysts, Butterworth acknowledges that he looked at Stars To Go very early on. "There was an assertion [in the prospectus] I recall that eventually the only two types of outlets in video rental will be convenience stores and the superstores. I don't agree with this assumption," says Butterworth.

Also causing Butterworth to have second thoughts are "negative earnings and a question about comparative store profits. I don't want to disparage revenues, but investors are buying profits."

'I don't want to discount revenues, but investors buy profits. That's what it's about'

That's what it's all about."

In its latest report, Stars To Go had revenues of \$10.99 million and a loss of \$112,000, or 1 cent per share, for the fourth quarter ended Dec. 31. Full-year reported revenues were \$22.75 million, with a

loss of \$2.73 million, or 34 cents per share.

Stars To Go is now disclosing average monthly revenues. The most recent figure for the past year—for video centers installed at least three months—was \$1,618. Feldman says the daily break-even point for a store that averages 900 customers a day is "between 20 and 30 people" shopping the standard 150-200 titles if they are offered at an average daily rental price of \$1.99 (78% rent two or three movies per visit).

Feldman notes that the \$1,618 figure "is for stores in a fairly embryonic state, just up and operating, in many cases." Therefore, he chooses to offer a scenario based on \$2,000 average revenues per month on more mature stores "with the normal amount of p-o-p and other promotions going on." He claims an annualized pretax income of \$4,800 on such a scenario average, or 20% profit.

Another look at breaking even comes from analyst Bo Cheadle at Montgomery Securities. Stars To Go's contract calls for the company to receive 73%-80% of revenues up to \$2,000 per month, after which the split is 50-50. Cheadle reports that break-even on this basis is \$1,200 per month, which is expected to decrease to \$1,100 during 1987. "It is difficult to assess the growth of store revenues utilizing averages due to the very rapid roll-out of new stores."

One factor not often taken into account "is that a convenience store has no [cash] investment in this," Feldman says. "They already have the labor [needed to run a rental operation]." He claims the 16-square-foot space "is usually a situation where whatever was there can be moved."

The average convenience store is 3,000 square feet—generating \$1 million in annual revenues and serving 800 customers daily, whose average transaction is \$4.

On the plus side, Feldman mentions the new customer demographics convenience stores experience when movies are added. "Convenience stores have historically averaged ages 18-25, primarily men with income \$25,000 and less. Now we see 55% are a 35-plus customer who is more affluent, 60% with income above \$30,000. And, of course, video rental means they have to visit twice and will likely make a purchase when returning the movies."

The chairman of Stars To Go is Fred Atchity Jr., who founded the firm in 1984 along with Bernard Horton—the former president and CEO who resigned in April 1986 and now serves as a director. Atchity was an auditor with Arthur Young & Co. for five years, until 1974, when he joined Kansas City-based Calvin Communications. Between 1979 and 1981 he was with Financial Planners Equity Corp., after which he formed his own financial planning company.

Welch was with National Convenience Stores Inc. for five years prior to joining Stars To Go.

newsline...

ELECTRONIC ACCESSORIES MANUFACTURER Recoton Corp. (NASDAQ/RCOT) announces a net loss of \$384,000, or 14 cents per share, for the fourth quarter ended Dec. 31. The New York-based firm saw its net sales dip by more than \$1.5 million, to \$8.4 million from \$9.9 million in the corresponding quarter of last year. In the fourth quarter of that year, net income was \$714,000, or 26 cents per share, the highest in the company's history. For the year ended Dec. 31, net sales were \$28.7 million, up from the \$26.7 million posted in the preceding year. Net income was \$518,000, or 19 cents per share, down two-thirds from the \$1.5 million, or 57 cents per share, posted in 1985. Recoton president Robert Bocharadt cites several factors in the reversal, including slow sales and delivery delays on new product lines.

FIRST TO DEPART VIACOM INTERNATIONAL (NYSE/VIA) following the recent change of ownership is Melvin "Bud" Getzler, chairman of the company's Entertainment Group for the past two years. Getzler, who oversaw Viacom's production, distribution, licensing, merchandising, and television distribution operations, will continue as a consultant... Viacom recently declared payment of a regular quarterly dividend of 7 cents per common share, payable May 8 to shareholders of record April 17.

INVESTOR ROBERT BASS has revealed that he has been seeking to form a group to gain control of Taft Broadcasting (NYSE/TFB). Bass, who already controls nearly 25% of Taft's stock, is running up against a buyout bid by Taft vice chairman Dudley Taft, valued at \$1.38 billion or about \$150 per share. Aside from Bass, another large shareholder, Carl Lindner, who controls over 16% of Taft's shares, is also said to be considering a bid. Taft closed March 30 at 156 1/2, up 1 3/4.

WESTWOOD ONE INC. (NASDAQ/WONE) reports record revenue, net income, and earnings per share for the three-month period ended Feb. 28. The company, which produces syndicated radio programming and owns the Mutual Broadcasting System as well as radio trade publication Radio & Records, saw its revenue for the period rise 42%, to \$15.9 million from \$11.2 million in the same period of the previous year. Net income rose 73%, to \$1.4 million from \$830,000, producing earnings per share of 12 cents, up from last year's same-quarter figure of 8 cents. The company also recently announced a three-for-two stock split.

Brit P.R. Giant Shandwick Acquires Rogers & Cowan

NEW YORK Leading U.S. entertainment public relations firm Rogers & Cowan Inc. has been sold to Shandwick, one of the U.K.'s largest public relations companies.

Henry C. Rogers, founder of Rogers & Cowan and chairman of its executive committee, says the deal sees Shandwick acquiring 100% of the U.S. company's stock, which had been privately held. Shandwick is publicly traded on the London stock exchange and has a market capitalization in excess of \$55 million.

Purchase price will be nine times Rogers & Cowan's after-tax earnings over the next four years, which Rogers predicts will exceed \$15 million. Rogers & Cowan has already received a down payment of \$2 million, plus an additional \$1.5 million in working capital from Shandwick.

Rogers says the terms of the buyout allow for the firm to "remain autonomous. They do not have anyone on our board, and we remain alone in determining the direction of the company."

The former principals of Rogers & Cowan remain with the company. Among those signing long-term contracts are Rogers; Warren J. Cowan, chairman of the board; Richard W. Taylor, president and CEO; and Paul Bloch, executive vice president.

The acquisition of Rogers & Cowan is the latest purchase in a U.S. buying spree that Shandwick began

last fall. Prior to Rogers & Cowan, Shandwick had gobbled up two other public relations firms, Henry J. Kaufman of Washington, D.C., and New York's Rand Co.

Following the deal, Shandwick claimed the acquisition makes it the largest independent public relations firm in the world, with fee revenues of \$34 million, 550 employees in 25 offices, and a client roster of 600.

Peter Gummer, chairman of Shandwick, said in a prepared statement, "This is a further step in our objective of building an international public relations agency. Shandwick now earns half of its fee revenues from the U.S."

At Rogers & Cowan, Taylor predicted that the association with Shandwick will "give us the opportunity to compete on an international level with any public relations firm in the world."

Rogers & Cowan's current clients include David Bowie, Paul Newman, Nick Nolte, Lionel Richie, Elton John, Jody Watley, Steve Van Zandt, Paul McCartney, Cameo, Bruce Willis, Tina Turner, Aaron Spelling Productions, Weintraub Entertainment Group, and Fries Entertainment. Nonentertainment clients include Polaroid, AT&T, Ford, and Mastercard International. Shandwick's roster emphasizes corporate accounts, including Reader's Digest, Lever Bros., Nestle, and others. FRED GOODMAN

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 3/23	Close 3/30	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	244.6	162 1/4	152	-10 3/4
Cannon Group	203.5	8 1/4	8 3/4	+ 1/2
Capital Cities Communications	214.2	35 1/4	33 1/2	-1 1/2
Coca Cola	5071.3	47 1/4	44 1/4	-3 1/2
Walt Disney	2620.7	62	62 1/4	+ 1/4
Eastman Kodak	4892.6	78 1/4	76 1/4	-2 1/4
Gulf & Western	974.9	80	75	-5
Handleman	345	27 1/4	26 1/4	-1
MCA Inc.	1135.9	47 1/4	44 1/4	-2 1/2
MGM/UA	44.3	12 1/4	12 1/2	+ 1/4
Musicland	68.5	22 1/4	23	+ 1/2
Orion Pictures Corp.	502.3	18	17 1/2	- 1/2
Sony Corp.	286.7	21 1/4	20 1/4	- 1/2
TDK	43.1	45 1/4	39	-6 1/4
Taft Broadcasting	142.1	156 1/4	156 1/2	+ 1/2
Vestron Inc.	182.9	7	6 1/4	- 1/4
Viacom	1274.1	51 1/4	51 1/4	.....
Warner Communications Inc.	1962.2	31 1/4	30	-1 1/4
Westinghouse	3842.2	66 1/4	63 1/4	-3 1/2
AMERICAN STOCK EXCHANGE				
Commtron	29.6	7 1/4	7 1/4	- 1/4
Electrosound Group, Inc.	59.4	14 1/4	13	-1 1/4
Lorimar/Telepictures	1243.4	20 1/4	19 1/4	-1 1/4
New World Pictures	129.4	12 1/4	13	+ 1/4
Price Communications	347.9	12 1/2	11 1/2	-1
Prism Entertainment	61.3	7 1/4	7	- 1/4
Turner Broadcasting System	134	21 1/4	19 3/4	-2
Unitel Video	3.9	9 1/4	8 1/4	- 1/2
Wherehouse Entertainment	199.2	12 1/4	12 1/4	- 3/4
OVER THE COUNTER				
Crazy Eddie	.....	7 1/4	7 1/2	+ 1/4
Dick Clark Productions	.....	6 1/4	6 1/2	+ 1/4
Josephson Intl.	.....	14 1/4	14 1/4	.....
LIN Broadcasting	.....	69 1/2	68 1/4	- 1/4
Lieberman Enterprises	.....	17 1/4	18	+ 1/2
Malrite Communications Group	.....	12	12 1/4	+ 1/4
Recoton Corporation	.....	6 1/4	6 1/2	+ 1/4
Reeves Communications	.....	11 1/4	11 1/4	.....
Satellite Music Network Inc.	.....	5 1/4	5 1/4	.....
Scripps Howard Broadcasting	.....	7 1/2	7 1/2	.....
Shorewood Packaging	.....	19	19	.....
Sound Warehouse	.....	12 1/2	12 1/2	.....
Spec's Music	.....	9 1/4	9 1/4	.....
Stars To Go Video	.....	15 1/2	14 1/4	- 1/4
Trans World Music Corp.	.....	27 1/2	27 1/2	.....
Tri-Star Pictures	.....	11 1/4	11 1/4	.....
Wall To Wall Sound & Video Inc.	4 1/4	4 1/4
Westwood One	41 1/4	42 1/2	+ 1 1/4

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	20	BEASTIE BOYS ▲ DEF JAM BFC 40238/COLUMBIA (CD)	6 weeks at No. One LICENSED TO ILL
2	2	2	31	BON JOVI ▲ ⁶ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	7	—	2	U2 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
4	3	4	31	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
5	4	3	43	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
6	6	5	42	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
7	12	13	37	POISON ● ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
8	5	6	58	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
9	9	8	24	EUROPE EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
10	8	7	17	CLUB NOUVEAU ● WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
11	11	10	39	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
12	10	9	39	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
13	13	14	17	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
14	20	38	3	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
15	15	15	31	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
16	14	11	52	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
17	16	12	24	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
18	17	16	9	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
19	18	19	63	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
20	19	17	26	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
21	22	22	44	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
22	21	18	44	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
23	26	25	33	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
24	25	23	39	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
25	24	20	26	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
26	23	21	49	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
27	27	27	8	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	28	30	7	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
29	29	24	22	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
30	30	32	10	CROWDED HOUSE CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
31	33	40	7	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
32	32	33	11	TESLA GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
33	38	54	4	JODY WATLEY MCA 5898 (8.98) (CD)	JODY WATLEY
34	36	36	6	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
35	31	26	29	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
36	40	29	24	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
37	34	31	20	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
38	35	35	39	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
39	39	39	16	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
40	37	28	107	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
41	51	82	3	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
42	47	49	18	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
43	49	50	6	GREGG ALLMAN EPIC FE 40531	I'M NO ANGEL
44	70	87	4	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
45	41	41	28	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
46	50	52	29	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
47	43	45	49	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
48	48	53	22	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
49	45	48	33	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
50	46	34	23	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
51	42	42	11	SOUNDTRACK MCA 39096 (8.98) (CD)	AN AMERICAN TAIL
52	53	55	9	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
53	52	46	35	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
54	44	44	9	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	63	57	19	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
56	56	62	4	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
57	54	37	16	ERIC CLAPTON DUCK/WARNER BROS. 25476/WARNER BROS. (9.98) (CD)	AUGUST
58	61	81	4	SOUNDTRACK MCA 6200 (9.98)	SOME KIND OF WONDERFUL
59	64	56	20	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
60	78	88	4	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
61	58	68	21	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
62	66	84	45	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
63	62	60	26	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
64	86	—	2	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
65	76	77	24	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
66	67	67	8	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
67	59	59	32	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
68	71	96	4	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
69	60	66	11	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
70	57	43	17	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
71	68	51	19	BILLY VERA & THE BEATERS ● RHINO RNL P 70858/CAPITOL (8.98) (CD)	BY REQUEST
72	69	64	16	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
73	97	138	3	ANDY TAYLOR MCA 5837 (8.98)	THUNDER
74	75	76	7	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
75	55	47	19	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
76	79	69	22	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
77	83	78	61	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
78	90	85	26	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
79	73	71	73	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
80	77	63	35	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
81	72	61	25	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
82	82	86	5	SOUNDTRACK CBS ASSOCIATED SZ 40654/EPIC	LIGHT OF DAY
83	84	79	79	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
84	99	102	4	OINGO BOINGO MCA 5811 (8.98)	BOI-NGO
85	81	58	13	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS
86	65	65	20	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
87	87	91	9	HANK WILLIAMS, JR. WARNER/CURS 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
88	80	72	9	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
89	NEW		1	NIGHT RANGER MCA 5839 (8.98)	BIG LIFE
90	74	74	9	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
91	91	92	15	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
92	102	—	2	THE JUDDS RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
93	92	83	27	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
94	111	154	3	THE BREAKFAST CLUB MCA 5821 (8.98)	THE BREAKFAST CLUB
95	85	73	10	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
96	93	93	55	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
97	109	137	3	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
98	98	115	8	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
99	103	113	4	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
100	100	101	16	ROBIN TROWER GNP CRESCENDO GNP 2187/BNP (8.98) (CD)	PASSION
101	131	146	12	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
102	107	117	4	PSEUDO ECHO RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
103	88	70	17	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
104	94	97	24	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
105	95	95	6	SANTANA COLUMBIA FC 40272 (CD)	FREEDOM
106	116	165	3	SMOKEY ROBINSON MOTOWN 6226 (8.98)	ONE HEARTBEAT
107	112	—	2	SOUNDTRACK ATLANTIC 81742 (9.98)	PLATOON
108	96	94	22	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
109	132	—	2	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN

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.

Lifelines

BIRTHS

Girl, Doris Marie, to **Billy and Amy Elmore**, Feb. 22 in Jackson, Miss. She is the daughter of humorist Jerry Clower.

Boy, Phillip George, to **Eric and Maxine Greenspan**, March 4 in Los Angeles. He is a partner in the entertainment law firm of Shagin, Myman, Abell & Fineman.

Boy, Richard Andrew, to **Richard and Lana Palmese**, March 11 in Los Angeles. He is executive vice president of promotion and marketing for MCA Records.

Twin girls, Morgan and Megan, to **DeWayne and Cindy Brown**, March 13 in Nashville. He is international sales representative for Gus-to Records Inc.

Boy, Robert Arthur, to **Bob and Kristen Kordashian**, March 17 in Los Angeles. He is president of MCA Radio Network.

Girl, Natalie Jean, to **Gary and Cynthia Cottingham**, March 17 in Fort Worth, Texas. He owns and operates Fantasia Record Shop in Arlington, Texas.

Boy, Jacob Hollar, to **Larry and Ann Kenswil**, March 19 in Los Angeles. He is associate director of business affairs at MCA Records.

Girl, Tricia, to **Tom and Teresa Carabba**, March 20 in Vernon Valley, N.J. He is vice president of a&r and promotion for Kee Management.

Boy, Jeremy Daniel, to **Lou and Judy Mann**, March 20 in Tarzana, Calif. He is vice president of marketing with MCA Records.

Girl, to **Larry and Debra Solters**, March 22 in Los Angeles. He is senior vice president of artist development for MCA Records. She is an attorney. The baby's name will be determined by an MCA Records promotional concert.

Boy, Alexander Belote, to **Mario and Jennifer Ramirez**, March 27 in Hermosa Beach, Calif. He is a singer/songwriter for Clasica Moderna recording group Zerimar.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

INFINITY BUYS KVIL DALLAS

(Continued from page 1)

placing it behind WGN Chicago and KIIS and KABC Los Angeles in top-biller rankings. In addition, Duncan says KVIL is the outlet most respected by station managers.

Gary Stevens, the radio veteran and Wertheim & Co. broker who handled the transaction, says, "It really puts to rest any talk that station prices are going down." Despite the \$82 million price tag—nearly double Infinity's previous price record—Stevens says the group got a "great deal" because of KVIL's track record.

"Really, they are buying 10-12 years of success," Stevens says. "Most of the time, you expect a station to go for at least 10 times the cash flow. This is under nine. KVIL is a station that banks itself." Stevens notes that even if Infinity had borrowed the entire \$82 million, KVIL would easily generate the \$7.5 million in profits required to service that debt each year. The station reportedly cleared more than \$11 million in profits last year.

Jim Blackburn, president of Black-

burn & Co. radio brokerage firm, notes the financial success of all of Infinity's properties and credits that to "excellent management. A deal like this not only takes lots of money, but lots of guts."

Coincidentally, the KROQ and KVIL deals were finalized at the time of the National Assn. of Broadcasters (NAB) conventions in 1986 and 1987, respectively, making Infinity the talk of both confabs. Recalls Karmazin, "Somebody stuck a microphone in my face while I was at a bar in Dallas [at the '87 NAB], asking me what we were going to do with KVIL. As if I was going to [change it to a] Spanish [format] or something."

Infinity is known for the independent operations of each of its properties. "The corporate structure of Infinity is me," says Karmazin. "So what we're always looking for is management. Fortunately, KVIL's general manager, program manager, and sales manager have all been there over 10 years."

Program manager/morning man Ron Chapman—an 18-year KVIL veteran—says, "I've been through three of these, and I've never seen one be so well-received in the corridors as this one. And, that's where you can win or lose everything."

"To Mel's credit, he didn't come in here and say the cliché 'no changes.' But, Infinity has tried to buy us from two previous owners, so we know they bought us because they like us. Typically, you get hordes of executives coming in with their bookkeep-

ing, programming, and promotion plans.

"We've lived in limbo for a long time with people that didn't really want us. Now we've been bought by people who love radio. They bought their first station in 1973 and still own it."

By all accounts, KVIL is truly a living legend, and Chapman says 1973 is the year the legend began. That is when station president Jim Hilliard arrived. "We were owned by Fairbanks at the time, and Hilliard came in and said, 'You have a nice little Highland Park, North Dallas station. Now, we'd like to take it public.' As the PD at the time, I didn't like the statement too much. But, Jim's been our godfather all these years. His plan was to take money from a profitable Fairbanks outlet and pour it into KVIL for two years."

Bringing KVIL into the fold gives Infinity nine FM and four AM stations, a roster that covers every top 10 market except Detroit. Karmazin says Infinity will continue its growth trek, which took giant steps in the purchase of KROQ Los Angeles, WBMW Washington, D.C., and WQYK Tampa, Fla., last year.

Other stations in Infinity's lineup are WJIT/WXRK New York; WJJD/WJMK Chicago; WYSP Philadelphia; WBCN Boston; KXYZ Houston; and KOME San Jose. Concluded March 30, the KVIL deal is pending Federal Communications Commission approval.

EXECUTIVE TURNTABLE

(Continued from page 4)

Warner Bros. in Burbank, Calif., names **Mark Goldstein** attorney and **Sue Roberts** business affairs associate. Goldstein was with CBS Records' legal department. Roberts was with Elektra Records.

DISTRIBUTION/RETAILING. **Dave Durchin** is promoted to vice president of national credit for MCA Distributing in Los Angeles. He was director of that area.

Harmony House Records & Tapes in Troy, Mich., names **Lloyd L. Welch** director of corporate development. He was director of marketing. Welch is succeeded by **Charles Papke**, who was marketing assistant for the company.

HOME VIDEO. New World Video in Los Angeles promotes **Susan Fields** to director of creative services. She was manager of that area.

RCA/Columbia Home Video in Burbank, Calif., elevates **Bruce Garen** to national sales manager. He was Midwest regional sales manager. **Kenneth S. Kamins** is appointed manager of acquisitions for the company. He was national sales manager for the company.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 21-23, **New York International Home Video Market**, Jacob M. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

April 22-23, **Fifth National Assn. of Recording Merchandisers (NARM) Operations Conference**, Warner Center Marriott, Woodland Hills, Calif. Ray Gianchetti, 609-596-2221.

April 23, **Minnesota Music Awards**, Northrop Memorial Auditorium, Minneapolis. 612-926-5206.

April 29-May 3, **The Fourth Annual National Assn. Video Distributors (NAVD) Trade Conference**, Grand Champions Resort, Indian Wells/Palm Springs, Calif. Mark Engle, 202-452-8100.

April 30-May 3, **National Assn. Of Independent Record Distributors (NAIRD) 1987 Spring Convention**, Golden Gateway Holiday Inn, San Francisco. Holly Katz, 609-665-8085.

MAY

May 13-16, **Golden Rose Awards (IMMC)**, Palais de Congress, Montreux, Switzerland. Peggy Dold, 213-764-7754.

May 20-23, **Turtles Records & Tapes**, Hyatt Hotel, Palmetto Dunes Resort, Hilton Head, S.C. 404-988-9805.

BEST-SONG OSCAR

(Continued from page 4)

arate Lives."

The "Top Gun" soundtrack, on Columbia, logged five weeks at No. 1 on the Top Pop Albums chart last summer, and this week it edges up four notches to No. 62.

Herbie Hancock won the Oscar for best score for his work on "Round Midnight," though the film's star, Dexter Gordon, lost the best-actor prize to Paul Newman. Gordon's Blue Note/Manhattan album "The Other Side Of Round Midnight" is No. 1 for the seventh week on Billboard's Top Jazz Albums chart, while Columbia's "'Round Midnight" soundtrack rises to No. 3.

"Platoon" won four Oscars, including best picture, and Atlantic's soundtrack for the film jumps to No. 107 in its second week on the Top Pop Albums chart.

Another music-related winner was "Artie Shaw: Time Is All You've Got," which tied for the Oscar for best documentary feature. Brigitte Berman produced the feature on Shaw, who was one of the swing era's top bandleaders. He had such hits as "Begin The Beguine," "Frenesi," and "Star Dust."

RIAA CERTIFICATIONS

(Continued from page 4)

Sandi Patti's "Songs From The Heart," Word, her fourth.

Club Nouveau's "Life, Love And Pain," Warner Bros., its first.

The **Robert Cray Band's** "Strong Persuader," Mercury/Hightone, its first.

Glass Tiger's "Thin Red Line," Manhattan/EMI America, its first.

Poison's "Look What The Cat Dragged In," Engima/Capitol, its first.

Billy Vera & the Beaters' "By Request," Rhino/Capitol, their first.

Bruce Willis' "The Return Of Bruno," Motown, his first.

PAUL GREIN

FOR THE RECORD

Lori Harris is director of operations for National Record Mart. Her title was misstated in an article in the March 21 issue.

An article on the Academy of Country Music Awards in the April 4 issue carried a misleading headline. It should have read, "ACM Clip Nominations Announced."

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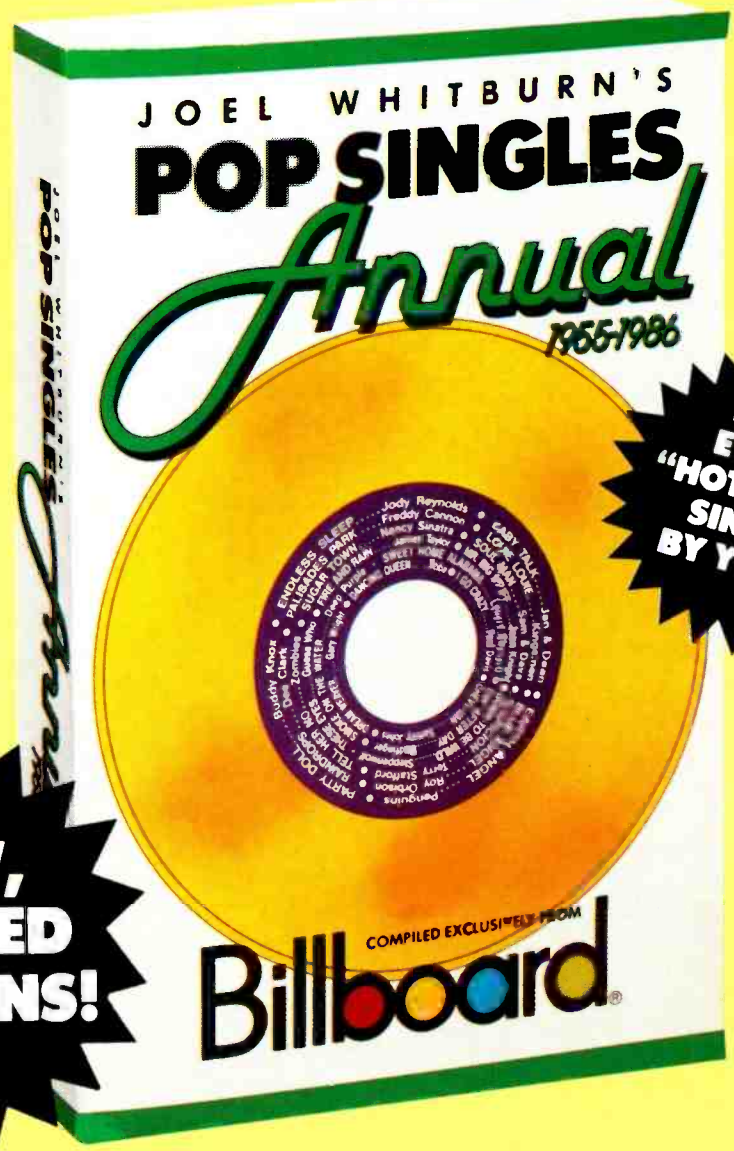
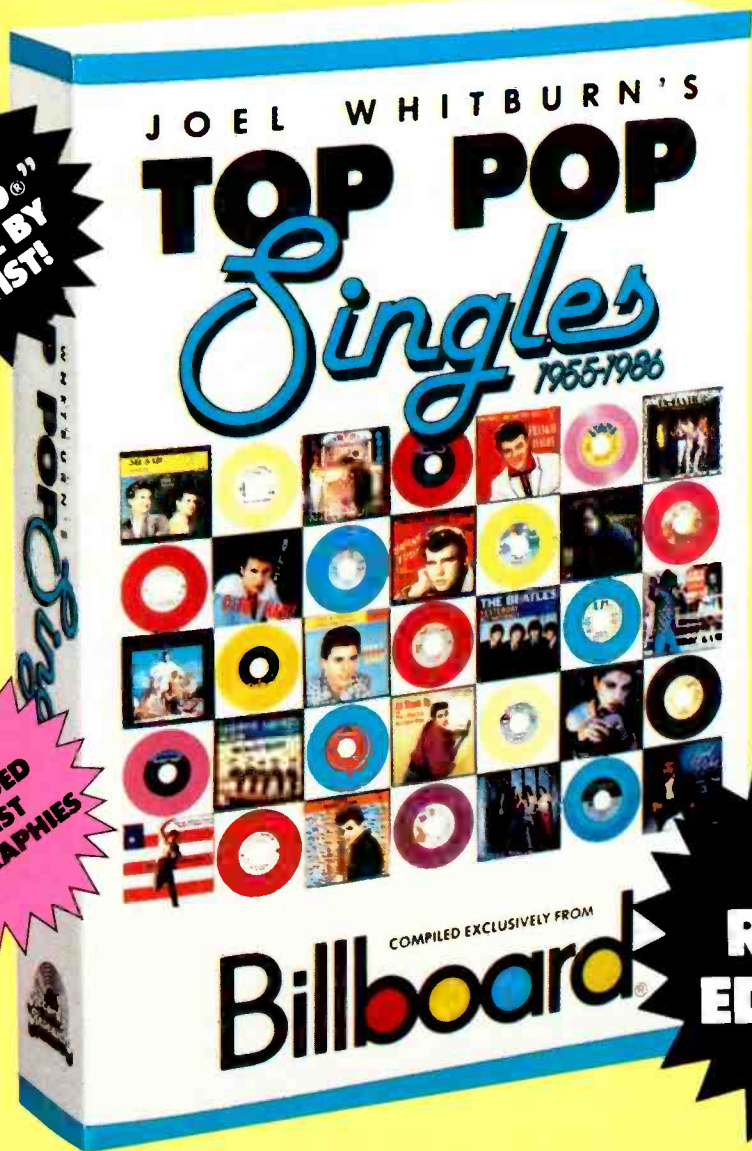
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Billboard **TOP POP ALBUMS** TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	90	25	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
(111)	134	—	2	JON BUTCHER CAPITOL ST-12542 (8.98)	WISHES
(112)	123	136	4	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
113	113	119	30	SOUNDTRACK ATLANTIC 81677 (9.98) (CD)	STAND BY ME
114	114	121	6	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
(115)	122	155	4	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
116	101	89	9	THE THE EPIC BFE 40471 (CD)	INFECTED
117	104	75	20	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA CSX 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
118	121	110	26	COREY HART EMI-AMERICA PW 17217 (9.98) (CD)	FIELDS OF FIRE
(119)	124	125	11	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
120	108	100	17	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
121	89	80	35	DAVID & DAVID A&M SP 51343 (8.98) (CD)	BOOMTOWN
122	120	120	6	SOUNDTRACK COLUMBIA SC 40687 (CD)	OVER THE TOP
123	130	122	29	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
124	118	114	30	AMY GRANT ● A&M SP 3900 (9.98) (CD)	THE COLLECTION
(125)	140	118	25	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
126	126	107	8	MADHOUSE PAISLEY PARK 25545/WARNER BROS. (8.98) (CD)	8
127	106	106	22	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
128	117	108	21	THE POLICE ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
129	135	129	110	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
130	139	104	40	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
131	115	99	28	TIMBUK 3 I.R.S. 5739/MCA (8.98) (CD)	GREETINGS FROM TIMBUK 3
132	133	135	8	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
(133)	153	124	10	THE HOUSEMARTINS ELEKTRA 60501 (8.98) (CD)	LONDON O HULL 4
134	119	143	16	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
135	105	98	17	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
136	138	127	34	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
(137)	148	148	6	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
138	129	133	9	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
139	136	140	252	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
(140)	150	134	9	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
141	128	128	39	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
142	142	132	44	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
143	152	170	5	THE ROBERT CRAY BAND HIGHTONE 8001 (8.98) (CD)	BAD INFLUENCE
144	141	111	11	THE DAVE EDMUNDS BAND COLUMBIA FC 40603 (CD)	LIVE - I HEAR YOU ROCKIN'
145	146	144	123	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
146	143	141	24	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
147	154	169	6	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
(148)	170	147	52	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
149	145	130	26	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
150	165	150	671	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
151	144	158	53	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
152	151	123	22	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
(153)	NEW ►	1	1	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98)	AMONG THE LIVING
154	147	109	23	SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD)	WHEN SECONDS COUNT
(155)	185	—	2	KIM WILDE MCA 5903 (8.98)	ANOTHER STEP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	127	103	23	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
(157)	194	112	22	KANSAS MCA 5838 (8.98) (CD)	POWER
158	166	162	21	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
159	161	181	162	PHIL COLLINS ▲ ² ATLANTIC SD16029 (6.98) (CD)	FACE VALUE
160	160	149	48	BILLY OCEAN ▲ ² JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
161	156	161	6	AEROSMITH COLUMBIA PC 36865	AEROSMITH'S GREATEST HITS
(162)	NEW ►	1	1	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
163	155	153	73	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
164	125	105	25	TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
(165)	186	191	3	ESQUIRE GEFEN GHS 24101 (8.98) (CD)	ESQUIRE
(166)	192	157	153	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
167	159	126	8	COLIN JAMES HAY COLUMBIA BFC 40611 (CD)	LOOKING FOR JACK
168	167	174	52	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
169	137	116	28	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
170	168	168	37	ANDREAS VOLLENWEIDER ● CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
(171)	NEW ►	1	1	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
172	175	152	9	HUSKER DU WARNER BROS. 25544 (10.98) (CD)	WAREHOUSE: SONGS AND STORIES
173	173	180	5	PETER, PAUL AND MARY GOLD CASTLE 171 001 1/POLYGRAM (8.98)	NO EASY WALK TO FREEDOM
(174)	180	—	2	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
175	178	159	13	HOWARD HEWETT ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
176	149	139	23	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
(177)	189	—	2	HEAVEN 17 VIRGIN 90569/ATLANTIC (8.98)	PLEASURE ONE
(178)	NEW ►	1	1	THE NEVILLE BROTHERS RHINO RNFB 7194/CAPITOL (14.98)	TREACHEROUS: A HISTORY OF THE NEVILLE BROTHERS
179	174	166	97	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
180	172	172	5	BUNNY DEBARGE GORDY 6217-G/MOTOWN (8.98)	IN LOVE
181	157	131	31	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
182	158	163	55	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
183	187	—	54	PHIL COLLINS ▲ ATLANTIC 80035 (6.98) (CD)	HELLO, I MUST BE GOING
184	164	183	44	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
(185)	190	196	3	LEROI BROS. PROFILE 1224 (8.98)	OPEN ALL NIGHT
186	162	167	6	DON DIXON ENIGMA ST 73239/CAPITOL (8.98)	MOST OF THE GIRLS LIKE TO DANCE . . .
187	171	171	5	MIKI HOWARD ATLANTIC 81688 (8.98) (CD)	COME SHARE MY LOVE
188	163	151	27	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
(189)	NEW ►	1	1	SHIOUXIE AND THE BANSHEES GEFEN GHS 24134/WARNER BROS. (8.98) (CD)	THROUGH THE LOOKING GLASS
(190)	NEW ►	1	1	FROZEN GHOST ATLANTIC 81736 (8.98)	FROZEN GHOST
(191)	NEW ►	1	1	OVERKILL MEGAFORCE 81735/ATLANTIC (8.98)	TAKING OVER
(192)	NEW ►	1	1	ORIGINAL CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
193	199	173	52	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
(194)	NEW ►	1	1	KILLING JOKE VIRGIN 90568/ATLANTIC (8.98) (CD)	BRIGHTER THAN A THOUSAND SUNS
(195)	NEW ►	1	1	CHRIS ISAAK WARNER BROS. 25536 (8.98) (CD)	CHRIS ISAAK
(196)	NEW ►	1	1	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW
(197)	NEW ►	1	1	MALICE ATLANTIC 81714 (8.98)	LICENSE TO KILL
(198)	NEW ►	1	1	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
199	195	187	19	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
200	176	182	28	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	LI'S FOR LOVER

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DAT ROLLOUT

(Continued from page 1)

community that a 1987 debut for the new tape format could have harmful music industry consequences; chain president Jack Eugster stated a similar concern in a letter to digital label Telarc Records (Billboard, March 21). Many dealers see DAT software as an inevitable addition to their inventories but do not yet think the time is right for such product.

"Two or three years down the road we would welcome DAT, a new item that would provide new excitement in the market and something to help us sell more product," says Roy Imber, president of the 73-store Record World chain, based in Long Island. "But right now, I think it's an inopportune time to introduce it."

For Waxie Maxie's Blaine, the primary concern about DAT is the threat it represents as a way to produce pirated product. Imber worries that DAT could slow the momentum that has been established for the compact disk.

Resistance to DAT is not confined to full-line music stores—CD-only dealers also seem cool to the configuration, according to Rob Simonds, president of Minneapolis-based CD wholesaler East Side Digital, which services some 500 accounts.

Simonds says the biggest concern among such stores isn't taping or the impact it might have on CD sales but that DAT is "nowhere near as sexy as a CD." He adds that CD-only retailers are skeptical about how the product will sell.

"I don't think the consumer is going to embrace DAT—certainly not anywhere near the level in the same kind of time frame as CD. And I have a deeply rooted suspicion that digital audiotape is going to be a big bomb," says Simonds.

"From what I've heard from CD-oriented retailers, there's sort of a common feeling of 'Well, who really needs DAT at this point?'"

One retail executive who does see a need for digital audiotape is Terry Worrell, president of the 100-store, Dallas-based chain Sound Warehouse. "We certainly share concerns about recording capability, but we think DAT is a better mousetrap," says Worrell. "We've got tape out there now—why not have a better one? Why listen to a tape that doesn't sound as good as what's available in another country?"

His enthusiasm aside, Worrell anticipates that DAT will not develop a meaningful market penetration for

his chain until the six major-label distributors license software for the configuration. He says it is entirely possible that in time CD and DAT will emerge as the industry's prime configurations.

Record World's Imber concedes that possibility but does not think this is the year to launch digital tape. "I think the manufacturers in Japan need items to sell," he says. "They really don't care what happens with the music end, just what's good for them."

"I think the ability [of DAT] to make a great copy does not enhance its value to us as music merchants. But my main concern is that it's too early to bring it in on top of CD."

Worrell counters the notion that an early DAT introduction would "confuse" consumers or thwart CD's growth: "I think we've got to give our consumers a little credit. I think a heck of a lot of people have a turntable and a tape deck; no, I don't see that much confusion there."

Waxie Maxie's Blaine says DAT "offers an enterprising individual the

opportunity to make perfect copies and go into business." The new tape, as a source material, poses more of a piracy threat to him than the three current configurations "because no matter what you do with them, you're still making second-generation copies. But I'm told that when you record DAT to DAT, there's no human ear that can hear the difference."

Despite his deep reservations, Blaine admits, "Consumer demand is going to cause us to look more carefully at any format, because we don't want to disappoint and alienate our customers by denying them access to merchandise that they can just buy somewhere else."

But he hopes that before such a day arrives prerecorded DAT will be encoded with a signal preventing it from being copied. "I haven't thought carefully enough about this to make a decision as to what it is I would have to be offered as a retailer to be more comfortable with [DAT]," says Blaine. "One of the only things would be to know that once sold, it could never be copied."

Blaine and Record World's Imber both complain that a premature DAT rollout would jeopardize the LP's fate and hasten its demise.

"It's going to increase pressure on us to get rid of LPs because when you look at a store, there's a finite amount of space. There's only so much you can put into it, both from a space point of view and a dollar point of view," says Imber.

Mitch Perliss, director of purchasing for the 46-store Music Plus chain in Los Angeles, adds, "Do we really need a fourth configuration, right now, today?"

But unlike other dealers, Music Plus is ready to stock blank tape for digital recorders. "When the hardware's out there, we'll carry blank DAT," says Perliss.

Sound Warehouse, Waxie Maxie's, and Record World have not yet determined at what point they would add DAT to their blank-tape inventories. "Normally, before something like that is meaningful to us, you see those [products] start in the audio hardware store," says Imber.

BMI RADIO PACT

(Continued from page 1)

from radio in BMI's history."

Among the most important features of the contract are a new rate based on net cash billings and the provision that stations will no longer have to pay fees on noncash revenue, such as trade and barter. The rate for the new short-form license will be 1.39% of adjusted cash billings.

Other features of the contract:

- Stations that elect to itemize deductions may continue to do so, but only to the extent that those deductions exceed 15% of adjusted cash billings, for which the rate is also 1.39%.

- Stations whose net billings are less than \$150,000 will pay a fee of 1.2%, as will new, "start-up" stations and some other small-market facilities.

- The program period will remain at 15 minutes—as opposed to the one-hour period of the ASCAP contract negotiated last year. This is important to broadcasters because they pay only on revenue attributable to that quarter-hour.

- A "weighted program period" system will also apply, similar to the ASCAP license in which a station's revenue subject to fees is divided by the total number of weighted periods the station is on the air. The revenue per weighted period is then multiplied by the weighted periods during which the station broadcasts BMI music and by a two-tiered license fee.

- The two-tiered license fee is either 4% or, for stations with gross revenue under \$150,000, 3.5%. Also, there will be a monthly fee of four times the station's highest one-minute rate.

- Stations may take a deduction for bad debts, and the new license also makes more explicit the present exclusion of network revenues from those subject to fees. No deductions will be permitted, however, for advertising commissions.

- Stations will submit an additional sampling log to BMI, not to exceed one week, as well as an annual financial report and monthly music re-

ports.

- Eliminated in the new license is the 50% reduction in rate for compositions "co-licensed" by another society.

There were other goings-on for radio broadcasters attending the 65th annual NAB convention, which drew more than 40,000 people involved in radio and TV management and engineering.

One of the major events of the week was the March 31 speech in the convention center's theater by outgoing Federal Communications Commission Chairman Mark Fowler. Everybody was expecting a "last hurrah" speech, and Fowler gave them one—a 12-page rouser that turned out to be a celebration of the glories of the First Amendment and a call for broadcasters to fight for "an unregulated [broadcast] press."

Fowler tweaked the nose of some industry leaders who might be willing to put up with the fairness doctrine and the equal-time provisions if Congress grants concessions on such other matters as the comparative renewal process. "Do not ask me to join those broadcasters and others who equivocate on matters of principles and waffle on matters of freedom," he said.

The FCC chairman who deregulated broadcasting, stripping away red tape and out-of-date rules, received applause throughout the speech and a standing ovation before and after his farewell appearance.

Also of interest to radio broadcasters were the remarks of FCC Mass Media Chief Jim McKinney, who told those attending a March 30 session that the commission intends to crack down on programming it judges indecent or obscene. He said further action may be forthcoming on several ongoing cases, including one involving personality Howard Stern and his WYSP-FM Philadelphia simulcast.

McKinney said that "before we issue additional complaints, we want to see what we're going to do with the three cases we have ongoing."

SPANISH MEDIA FLEXING THEIR MUSCLE

(Continued from page 3)

Hispanic media is growing at a rate of 20% per year while the average growth is 6%," says Gene Bryan, head of the recently formed Hispanic division of Katz Radio, one of the biggest firms representing radio stations. "In Los Angeles, for example, KLVE-FM and KTNQ-AM are billing as much as the highest-rated English-speaking radio station. The stations, which charged \$100 for 60-second AM-FM combination spots three years ago, are now in the \$300 range." Another big radio representative firm to jump on the bandwagon is Major Market Radio, which opened a Hispanic division Jan. 1.

The growing importance of Spanish radio has prompted most Hispanic radio representatives working with Spanish broadcasting stations and several of the most important advertising agencies to try to establish an independent audience rating system.

Until now, most radio-audience measurements have been conducted by Arbitron. Both the methodology employed by this company and the results of the surveys for Spanish-broadcasting radio stations have been criticized as underestimating the audience of the major urban Hispanic stations.

"At one time, Arbitron decided to implement a placement and retrieval system in Hispanic households," says Eduardo Caballero, president of Caballero Radio. "It personally delivered the diaries where listeners keep a detailed record of what they listen to and retrieved them after a week. Immediately, Hispanic ratings rose. But then Arbitron found out that the method was not economically feasible for them and stopped doing it, which made the ratings drop again."

Caballero says that if the independent rating system—for which the field work has just been finished in Chicago by the firm Information and Analysis—is successful and convincing, the effect on spot prices and tariffs for Spanish-broadcasting radio will be dramatic. "Right now, Spanish radio spots cost an average of 30% less than for mainstream radio. And that reaches an audience that cannot be reached by any other means. We should be getting a premium instead

of us giving them a rebate."

Caballero draws a parallel between the number of Hispanic people living in Los Angeles and the total population of Washington, D.C., which are equal. "While in Washington there are 35 radio stations and five TV stations, in Los Angeles there are five radio stations and two TV stations covering Los Angeles' Hispanic population."

LA RADIO LATINA

(Continued from page 62)

thinks record companies are limiting the listener's choices, which affect the artists more than the record companies themselves. "If a song is well done, it will be liked from Alaska to the Patagonia," he says.

FROM NOW ON, every two weeks this column will list the additional regional Mexican songs that didn't make it to the Hot Latin 50 chart but are among the 10 highest in the genre. Besides the four that are on the chart, the others are: 5, "Este Adiós," Los Bukis; 6, "Capullo Y Sorullo," Sonora Dinamita; 7, "Amigos," Gerardo Reyes Y Lor-

LATIN NOTAS

(Continued from page 62)

WKDM's Jiménez stands firmly against the all-musics-for-all-audiences theory, based on the competitive nature of radio in the 1980s. Says Jiménez, "New York, with its preponderant Caribbean audience, is the kind of aggressive market that likes single entertainers rather than groups." As an example, he points to the duet performances of Los Bukis' Marco Antonio Solís with both Marisela and Beatriz Adriana. The performances are popular in the West, but have not yet met with success on the East Coast.

KALI's Madrigal also agrees with Jiménez, alluding to the difficulty in pleasing varied tastes. Yet, he said that in order to introduce

Bryan says the market is still in a stage where prices are set almost randomly. "While in Puerto Rico, with 3.2 million people, \$80 is spent per year per person in advertising, the figure in the U.S. for Hispanics is only \$6—for a larger population with more acquisitive power," he says. "People are realizing there is a lot of money to be made out there."

enzo De Monteclaro; 8, "Mi Nena," Little Joe; 9, "El Brinquito," Los Reyes Locos; and 10, "Cruz De Madera," Los Huracanes Del Norte.

ALSO, every two weeks this column will list all albums received. Here we go again: "Cada Día Me Acuerdo Mas De Ti," Dyango, EMI; "Instrumentally Speaking," Fernando Lecuona, Tune; "Mi Felicidad," Los Caballeros Del Merengue, Caballero Records; "Back To Work," Sonora Ponceña, Inca; "Doble Filo," Rubén Blades, Fania; "Aqui Se Puede," Ray Barretto, Fania.

new varieties of music, "it would take a programmer who would take a chance and follow his own personal *aventómetro* and allow his ears to guide him the best possible way." Madrigal also addressed the widespread complaint from record companies that stations don't follow the established promotional singles strategies, preferring instead to receive the album through promotional services or outright purchase and play the song most suitable to its programming. Madrigal said, "We at KALI respect the sequence established by the companies, yet many promoters are satisfied to drop the albums at the station and leave it to the PD to choose the song he feels comfortable with."

RIAA COMMITTEE

(Continued from page 1)

patterns in the industry. The members of the group, which met for the first time in Los Angeles during Grammy Awards week, is said to include MCA vice president Jheryl Busby, Solar Records president Dick Griffey, CBS vice president and general manager for divisional affairs LeBaron Taylor, A&M Records vice president John McClain, and Tabu Records president Clarence Avant.

"As an industry group, we have a duty to look into the problems people bring us," says Jim Fishel, RIAA vice president and executive director. "Blacks and minorities are important to the industry, both inside and out. And even if black music wasn't important to us as a source of sales, [affirmative action] is an issue that should be addressed."

Meanwhile, reaction by black members of the industry to the NAACP report is sharply divided: A survey of black employees within the industry finds some enthusiastic about its conclusions, while others say it simply covers familiar ground without providing a strong plan of action.

The 20-page NAACP report, "The

Discordant Sound Of Music (A Report On The Record Industry)," chides the recording industry on its limited hiring of black personnel at labels and use of black contractors for such services as video production and public relations. It also takes aim at black artists for not using more black professionals in support services, particularly management.

The report, delivered by director Benjamin Hooks in Los Angeles March 23, recommends that "fair share" (i.e., affirmative action) agreements be negotiated with labels and that a committee to address "institutional barriers" to blacks and a "non-profit clearing-house" for job opportunities be established.

Praising the report was CBS' Taylor, who, aside from serving on the RIAA committee, is a former president of the Black Music Assn. "The number of minorities in key positions has decreased, and there is a need for the industry to do something overall," he says. "It often takes an outside force to move people through agitation. People shouldn't be looking for what's wrong with the package,

but rather how we can strengthen it. None of the record companies cooperated in terms of giving statistics, but I think they will now."

CBS corporate has an internal task force looking into affirmative action, which Taylor, who is a member, says will ultimately have an effect on the record division.

The NAACP report was sparked by the actions last year of Black Businesses for Equity in the Entertainment Industry (BBEEI), a Los Angeles-based group of black contractors that went to the Los Angeles Times with its grievances, aiming pointed barbs at black superstars whom they charged had failed to employ blacks.

Melanie Lomax, a BBEEI supporter who was then affiliated with the NAACP and is now working for Jesse Jackson's Operation PUSH, says, "The report refused to seriously examine and name these stars in order to take the effort one step further. Prince, according to what I've heard, has made moves to involve more blacks in his organization. But the others we attacked a year ago—Lionel Richie, Michael Jackson, Tina

Turner, and Diana Ross—feel that they are above reproach."

Lomax asserts that the NAACP "suffers from a conflict of interest. How can they spank the hands of people they expect to sell tables to for their next banquet?" Echoing the philosophy of the Rev. Jackson, Lomax says, "The best way to attack discrimination is to target one record company and boycott it as an example to the others."

Videomaker Fritz Goode, an organizer of BBEEI, says the NAACP "was 18 months late in their conclusions. They took our organization's information and waited in order to gain political clout."

Sylvia Rhone, black music vice president at Atlantic, and Carol Cooper, A&M's East Coast director of a&r, support the report's conclusions and recommendations. "The NAACP is in a position to put pressure on the powers that be and, with guidance from those in the industry, refine this report to pinpoint the areas at the labels where there needs to be improvement," says Rhone.

Adds Cooper: "I know a lot of peo-

ple have problems with the NAACP, but the organization has a good track record in obtaining agreements with the industry and sticking with an area it has decided to investigate."

Jack Gibson, publisher of the black music newsletter Jack the Rapper, attacks most parts of the report. "They talk about setting up a job bank," he says. "That idea has been around 900 years."

The one point on which all of those interviewed agree is the role of black artists in changing the situation. Sheila Eldridge, president of Orchid Public Relations and an early supporter of the BBEEI, says, "In terms of involving qualified blacks in their management and support areas, like public relations, and in pressuring labels to involve more blacks in all levels of the labels, black artists—particularly the superstars—could set important examples for the industry. The idea that a black publicist only can handle black press limits our potential earning power. We develop a campaign for a black act, and as soon as he or she aims at the white market we're taken off the project."

VESTRON, HEMDALE BATTLE OVER 'PLATOON'

(Continued from page 1)

while, Hemdale has filed a suit that contends Vestron failed to meet the financial requirements specified in the deal.

On March 30, a Los Angeles Superior Court judge denied Vestron's request for a temporary restraining order that would bar Hemdale from releasing the film to another home video supplier. Vestron is expected to seek a preliminary injunction

against Hemdale when the parties meet for a hearing on April 14.

While the issue has been clouded by an exchange of charges between Vestron and Hemdale, officials at both companies acknowledge that, regardless of which prevails, the release of "Platoon" on videocassette will be significantly delayed. Subsequently, Vestron is also claiming "irreparable injury" and will ask

the court to award damages.

The initial agreement between the two companies called for an advance of \$2.6 million from Vestron to secure home video rights for U.S. and Canadian distribution. (Orion Pictures, which distributed the movie theatrically, is said to have secured home video rights for markets outside North America.) The deal also called for Vestron to pay Hemdale an additional \$2.1 million if the videocassette were to sell more than 200,000 units.

While denying Hemdale's charge of nonpayment, Vestron tried to give Hemdale a check for \$1.5 million on the same day it filed suit against the firm. Vestron's attorney says that check should not be interpreted as an admission of guilt on Vestron's part, but rather a gesture aimed at rectifying the situation.

"It's true we tendered a \$1.5 million check on Monday [March 30], and it's true it was rejected. But we also sent a cover letter saying that

we don't agree that the money was due Hemdale," says David Bargman, Vestron's director of legal affairs.

Bargman says that under the original agreement, the deal can only be called off because of nonpayment 30 days after Vestron is given written notice by Hemdale.

Hemdale's attorney, Alan Grodin, says that Judge Ricardo Torres' refusal to grant a temporary restraining order on behalf of Vestron underscores the merits of his company's case. Hemdale did not supply a master print to Vestron, he said, because Vestron had failed to make agreed-upon payments.

Still, beyond the legal question lies the issue of home video's role in financing motion pictures. "Platoon" has already earned over \$100 million at the box office and has been praised by film critics, yet prior to its release, writer/director Oliver Stone spent years scratching for a producer. Many films now rely

on home video prebuys for bankrolling.

Vestron says that when it agreed to distribute the movie on videocassette it was "providing Hemdale with collateral for almost half of [the movie's] production cost." As such, the independent video supplier has inferred that the movie would not have been released theatrically if it weren't for Vestron's involvement. In a statement issued in regard to the dispute, Vestron claims credit for being "a catalyst in making the film a reality."

If the court should rule in favor of Hemdale, Vestron will not only miss releasing what could arguably be the most important feature film in the company's history, it may affect the financing of similar projects. Industry observers speculate that video suppliers may be reluctant to prebuy a movie if they fear becoming ensnared in a legal web.

POTTS ASSUMES WORLDWIDE A&R ROLE AT CAPITOL

(Continued from page 4)

comeback recently. It has always been the biggest-selling acts who have had the most influence. Take the Doors, for example, who weren't immense sellers at the time when they were active, but whose influence has been immeasurable.

"I'll be looking for long-term artists—people who are leaders in their fields and create trends, as opposed to following what's already successful. I plan to sign artists, not records."

Potts, who has held a number of important label posts over the last decade, sees Australia as a potentially major source of new talent.

"My aim is to create a contemporary image for Capitol Records, particularly in the U.K. Capitol has a long history and reputation, going back to Frank Sinatra, the Beach Boys, and the Beatles, and I'm proud to be joining what Steve Miller might call a 'brave new world' at Capitol.

"Many a&r people are followers, but I like to think I'm innovative. That doesn't mean I'll only be signing young acts. If it were possible to re-form Little Feat, I'd try to sign them, and I'd also sign Allen Toussaint if I could get him back in the studio."

Potts is responsible to David Ber- man, president of Capitol Industries, and Joe Smith, chairman of the same concern, and also to Don Zimmermann, president of Capitol Records, and he intends to work closely with Rupert Perry, managing director of EMI U.K.

"I know there's an immense amount of untapped talent around the world, though it is often misdirected. My aim is to bring the attitude and personal attention of the independent label sector to a famous major corporation."

Potts has been involved in the U.K. music industry since 1978. After a spell with Disc & Tape Supplies, a wholesaler, he joined Anchor (the now defunct U.K. arm of ABC/Dunhill) as a salesman.

He moved to Arista in 1979 as a plugger and quickly switched to a&r. He was appointed head of a&r for Arista in 1982, having been responsible for signing the English Beat, the Stray Cats, Wang Chung, Haircut 100, and the Thompson Twins. In 1985 he relaunched Elektra as a label in its own right in the U.K. but says what appeared to be a unique opportunity to establish an independent-minded label within the confines of a major operation, WEA, ended after little more than six months. But he signed Simply Red, whose immense international success occurred largely after he had resigned from Elektra.

He then spent time globe-trotting, visiting Sri Lanka, China, Hong Kong, Thailand, Burma, Malaysia, the Philippines, Indonesia, and Australia. "I was so demoralized with the music business at the end of the Elektra period and the way I'd been treated that I went on what ended up as a whole year on vacation.

"Then, back in the U.K., came the Capitol job—right out of the blue."

POLICE SAY MAIDEN RUMBLE OVERBLOWN

(Continued from page 6)

with aggravated assault with a motor vehicle.

"That certainly wasn't the usual thing that happens after a show," says Paul Wolcott, spokesman for the Meadowlands. But he adds that the media coverage of the event was "definitely overblown." Still, according to Wolcott, the New Jersey Sports & Exposition Authority is reviewing its policy for concerts and concert security.

For its part, Iron Maiden has decided not to perform at the Meadowlands in the foreseeable future.

In a press statement, the band said: "Because most Iron Maiden fans are very loyal, very enthusiastic, and very well behaved, we are concerned that they are being given a bad reputation as a result of the actions of a handful. While we in no way wish to dismiss or make light of what happened outside the Brendan Byrne Arena, it would be wrong to attribute such things to rock mu-

sic. This is a social phenomenon, not a music phenomenon."

The release also attacks "the glaring inaccuracies and lurid practices used by the media, especially the print media," in its coverage of

MECHANICAL ROYALTIES

(Continued from page 3)

ple of Jem, the company "obviously [plans] to appeal." Says Scott, "If not reversed on appeal, [the decision] will have drastic effects on the record industry, especially smaller, independent labels and new artists. Besides fees already paid overseas, Scott says the decision adds "an additional sum—a toll—simply to bring the records into the country."

T.B. Harms is represented by Alan L. Shulman of Silverman, Shulman and Slotnick, counsel to the Harry Fox Agency.

the Meadowlands disturbance.

Security at New York's Madison Square Garden was expected to be "beefed up" for an April 2 Iron Maiden concert there, but officials there did not anticipate trouble.

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Agent Norby Walters Sues College Athletes

BY NELSON GEORGE

NEW YORK Booking agent Norby Walters is at the center of controversy. Walters, whose agency dominates the black music field, has sued five college athletes for \$50,000 each, charging they breached management contracts signed with his Norby Walters Entertainment Inc.

That the agreements—and any money paid to the athletes—would be in violation of National Collegian Athletic Assn. (NCAA) rules is, says Walters, not his concern.

"The issue is simple," he says. "They accepted payments [in return for the right] to represent them upon graduation. They kept the money and reneged on the agreements. Now I am being made out to be the ogre." Published reports alleged Walters threatened some of the athletes with physical harm, including broken legs.

One of the athletes Walters is suing in the New York Supreme Court is 1986 Heisman Trophy runner-up

Bruce Palmer of Temple Univ. The National Football League's Players Assn. reportedly plans to investigate Walters' activities as an agent with an eye toward banning him from the sport.

Walters feels his problems stem from rival agents "who were upset at me signing so many good players. They went behind my back and told the players lies about me. I wanted to bring the same sensitivity to black athletes as I have to booking black artists. They were threatened by me."

Walters' suit could result in the five players having their remaining athletic eligibility revoked by the NCAA, games they participated in after signing removed from record books, and sanctions being levied against their schools.

Walters is upset about all the national attention the suits have generated but says, "This has not affected my booking business because I won't let it. It hasn't cost me \$10, not 10 cents, and not one artist."

Doobies Cancel Ariz. Show Cite Revocation Of King Holiday

LOS ANGELES A Phoenix, Ariz., benefit concert by the Doobie Brothers has been canceled because of band members' opposition to the policies of the state's newly elected governor, Evan Mecham.

Specifically, the group objected to Mecham's revocation of the observance of Martin Luther King Jr.'s birthday as a state holiday.

"We have several black members in the group," said band member Keith Knudsen at a March 31 press conference here, "and most everybody agreed they did not want to play in Arizona when Martin Luther King's birthday was disallowed as a holiday."

One of three benefit reunion concerts by the Doobie Brothers, the show will instead take place at the Thomas and Mack Center in Las Vegas on the same date. As originally scheduled, the concert will benefit the Little Sisters of the Poor, a San Francisco hospital for the elderly.

The Los Angeles press conference officially announced the May 23 benefit concert at the Hollywood Bowl, from which all proceeds will be donated to the Vietnam Veterans Aid Foundation.

Featuring the original members of the band—including Knudsen, Tommy Johnston, and Pat Simmons—the lineup will also include guitarists Jeff "Skunk" Baxter and John McFee as well as Michael McDonald, the group's lead vocalist in its final years.

Though the band's official "farewell concert" took place in September 1982 in Berkeley, Calif., the current reunion will feature several band members who have not played under the Doobies name in 10 years.

Proceeds from the third benefit concert—slated for May 25 at the Shoreline Amphitheatre in Mountainview, Calif.—will be donated to the Stamford Children's Hospital in Stamford, Calif. **DAVE DIMARTINO**

Last Assets Of Defunct Label Monument Vaults To CBS

NASHVILLE Nearly four years after Monument Records filed for bankruptcy, it appears that the label's remaining assets—its collection of master tapes—will be purchased by CBS Records' special products division.

Al Shulman, head of the CBS unit, confirms that his company is vying for tapes, but he says it would be "premature" to comment on whether they constitute primarily new or previously released material.

Once a major independent operation, Monument boasted a talent roster that included Dolly Parton, Kris Kristofferson, Grandpa Jones, Larry Gatlin, Brenda Lee,

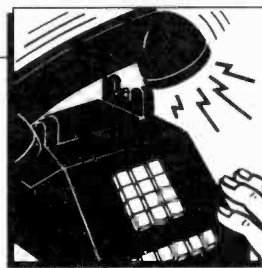
Willie Nelson, Roy Orbison, and Charlie McCoy. At an early stage of the bankruptcy procedures, estimates of the masters' worth ranged as high as \$4 million.

Combine Music, Monument's publishing arm, was sold last year for \$7.5 million, and the Monument office building was purchased earlier by the MTM Music Group.

Bankruptcy documents listed Monument's debts at \$7.3 million, with a total of 659 creditors.

A source close to the proceedings says that unless there is substantial opposition to it, the sale to CBS should be completed in late April. **EDWARD MORRIS**

INSIDE TRACK



Edited by Irv Lichtman

THE ISSUE OF DAT RECORDERS is bringing legislators together; for the first time in recent memory, the Senate and House subcommittees that oversee copyright issues scheduled a joint hearing. On April 2, a combined hearing was held in Dirksen 106, the biggest hearing chamber in the Senate. How did Sen. Dennis DeConcini, D-Ariz., and Rep. Bob Kastenmeier, D-Wis., chairmen of their respective subcommittees, decide on the rare joint hearing? According to staffers, the two lawmakers were chatting at the recent congressional tribute to Lena Horne, hosted by ASCAP, and figured why not?

WITH ONE EXCEPTION, incumbent members of ASCAP's board of directors—12 writers and 12 publishers—have been re-elected to new two-year terms, effective April 1. In the concert-music category, Keith Mardak of Hal Leonard Publishing replaces Ron Freed of European-American Music Distribution, who had served a single term. Among the most prominent figures who ran unsuccessfully to serve on the performing rights society's board are John Eastman of Paul McCartney's MPL Communications, Dean Kay of The Welk Music Group, and Stephen Swid of SBK Entertainment. ASCAP president Morton Gould is a shoo-in to retain his post when the new board votes at its regular monthly meeting April 30.

IT'S CONFIRMED: John Fagot has taken the top promo gig at Capitol Records, as was predicted in last week's Track. He moves in as VP of promotion April 13. Fagot, wooed and hired by Capitol-EMI CEO Joe Smith, leaves as VP of promotion at Columbia Records. His replacement is said to be Marc Benesch, national director of singles promo, who joined Columbia in New York eight months ago after a stint as a local man for the label in Cleveland. There were some eyebrows raised at the company over how quickly the Benesch promotion came through. It's understood that Tom Gorman will retain his slot as national director of promotion at Capitol.

MEANWHILE, Rich Fitzgerald, the Warner Bros. Records promo VP whose name was mentioned in last week's Track as a contender for the Capitol job, insists he wasn't interested. "I'm happy here at Warner Bros., and I've no intention of going anywhere." Fitzgerald worked at Capitol 10 years ago, switched to RSO when Al Coury left Capitol to go there, and has spent the last six years in the Warner organization, including a stint at Geffen Records... Jack Kiernan, former executive VP at PolyGram, joins sister company Philips DuPont Optical in New York as senior VP of marketing, North America. PDO went on line with compact disk production last fall at its plant in King Mountain, N.C.

SWEET \$16: Crazy Eddie had one of its wacky selling Saturdays March 28, offering the "Top Gun" video at \$16. The chain claimed sales of 20 copies in each of its approximately 30 stores in the metropolitan New York area.

TERROR-IFIC PERFORMANCE: The namesake of Frank Military, vice president and general manager of Warner Bros. Publications, made his dad Emmy-performance proud, many feel, by his role as a disturbed youngster in the TV miniseries "Nutmacker," which starred Lee Remick. In addition to acting, Military is writing screenplays for Norman Jewison and Robert Redford's Wildwood Enterprises.

WHAT DO THREE NEW VIDEOS from MGM/UA have in common? Delightfully, they are vintage features with Fred Astaire. Astaire made his film debut in "Dancing Lady" (1933), and he sings and dances to Jerome Kern songs in "Roberta" (1935) and Cole Porter tunes in "Broadway Melody Of 1940." Latter has that fantastic "Begin The Beguine" dance routine with Astaire and Eleanor Powell.

THE RIGHT ATMOSPHERE: Director David Ho-

gan just finished two Bernie Taupin videos on the West Coast for cuts from Taupin's upcoming RCA album, "Tribe." The first, for the current single "Friend Of The Flag," was shot through the evening on the cliffs of Malibu; the second is for the follow-up single, "Citizen Jane," and was made at a "steamy hotel" in Los Angeles, reports Dennis Fine, label PR chief... The marketing staff, including domestic RCA members, of the Bertelsmann Music Group meets in Munich April 10-14... WEA International has signed veteran jazz vibraharpist Milt Jackson to an exclusive contract.

ONE HUNDRED ONE FOR THE SHOW: Writer Bernie Wayne has penned a song he'll perform on the April 6 coast-to-coast Joe Franklin TV show. Aptly enough, the opus contains the names of 101 celebrities who've appeared on the Franklin show in the past 35 years. One of them is Ronald Reagan.

DOUBLE EXIT: Peter Blachley, director of marketing and acquisition for Picture Music International, is departing the Capitol Tower to head up the new West Coast office of MPI Home Video. Geoff Kempin, who had been PMI's main man in the U.K., leaves to take a major video post at PolyGram.

HAL LEONARD PUBLISHING, the big music print house, has a lock on U.K. musicals, having put out—or set to do so shortly—vocal folios on "Cats," "Me And My Girl," "Les Miserables," "Starlight Express," and this fall's hot import, "Phantom Of The Opera."

BETTE IS LOTTE: Bette Midler has signed on to portray the late Lotte Lenya, the most famous interpreter of her husband's—composer Kurt Weill—works, in a musical film based on the forthcoming biography "Lenya" by Donald Spoto. It will be Midler's first musical since 1979's "The Rose," in which she portrayed a fictionalized character based on the late Janis Joplin. That performance brought Midler an Oscar nomination for best actress. The film is being produced for Tri-Star Pictures by Craig Zadan, who produced the 1984 box-office smash "Footloose" and the upcoming musical "Sing!" The Tri-Star deal is an exemption from Midler's recently announced exclusive with Disney.

FORGET APRIL 1, NO FOOLING: Terry Worrell, president of the 100-store Sound Warehouse web, says the opening of the firm's five-story superstore in Chicago has been delayed. Originally, the chain hoped to have that unit open by April 1, but due to snags with permits and other details, Worrell now says June or July is a more realistic target... The Video Software Dealers Assn. has pushed back the deadline for VSDA Scholarship Foundation applications by 30 days. The new date is April 25. Like those offered by sister trade group the National Assn. of Recording Merchandisers, the \$6,000 VSDA grants will go to employees, and children or spouses of employees, of member companies.

GUITAR CONVENTION: The first of four nights by MCA artist Larry Carlton at the New York club The Bottom Line drew a flock of admiring jazz guitarists. Veteran session players David Spinozza and Hugh McCracken attended, as did Carlton's label mate Henry Johnson, in town from Chicago for a three-week stint backing singer Joe Williams. All three came backstage to compliment Carlton on his set.

CRADLE ROCKING: Don't be surprised to find MCA's Larry Solters, Richard Palmese, Bob Kardashian, Larry Kenswil, and Lou Mann complaining about lack of sleep from having to deal with bouts of crying, diaper changing, and bottle-feeding in the wee hours of the night. From March 11-22, the wives of the five L.A.-based label execs gave birth. Four of the daddies have named their youngsters, but Solters says his baby's name will be determined by an MCA promo contest for added label hype.

HIGHLY RECOMMENDED: The legendary Miles Davis has given a nod of approval to ex-Miss Black America and violinist extraordinaire Sonja Robinson, whose self-titled Columbia debut album has just emerged. Says Davis, "If you have an ear for creativity, listen to Sonja, whose playing and chromatic chords are reminiscent of Stuff Smith and Ray Nance." Whatever you say, Miles.

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