

# Billboard

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**VIDEO STARTS**  
 ON PAGE 49

VOLUME 99 NO. 20

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 16, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Importers Search For Ways To Handle Mechanicals

BY FRED GOODMAN

**SAN FRANCISCO** In the wake of a successful suit that could end the legal flow of all imported recordings, several U.S. record importers are seeking to find a system that will allow them to continue doing business while appeasing domestic copyright holders.

A meeting held here April 30 at the Holiday Inn Golden Gateway during the National Assn. of Independent Record Distributors and Manufacturers convention drew

wholesalers who handle specialty imports as well as Tower Records attorney Michael Solomon.

Tower, which imports records for its stores through its own import company, Trip, was a defendant in a parallel import suit brought by several major labels. Tower was able to settle that case out of court, but Solomon calls the recent successful suit by music publisher T.B. Harms against Jem Records (Billboard, April 11) a "very serious problem."

"The Harms case has instigated these informal meetings," says Solomon. "We're looking for a solution: some idea or plan that will allow the import industry to exist."

The March 26 decision in the Harms case supports the publisher's claim that importing recordings

*(Continued on page 84)*

## No Comment By Other Labels Sued Isgro, Capitol In Settlement

BY DAVE DiMARTINO

**LOS ANGELES** Independent record promoter Joe Isgro and Capitol Records have reached an out-of-court settlement in the much-publicized suit Isgro launched against most of the U.S. record industry one year ago.

Spokesmen for both parties declined to comment on the terms of the settlement, which was reached here May 1.

Isgro, who filed his \$25 million antitrust lawsuit in U.S. District Court here April 30, 1986, claimed that most major record labels and the Recording Industry Assn. of America had conspired to restrain and monopolize the independent promotion trade in order to halt the

spiraling fees competition had produced.

Among the labels named in the suit with Capitol are MCA, RCA, Arista, Warner Bros., Atlantic, Elektra, Motown, PolyGram, A&M, Chrysalis, and Geffen. Of all the major labels, only CBS Records was

not named in the suit.

"Do I still believe it was a conspiracy? Absolutely," says Isgro, adding that he and his lawyers are still trying to determine how much the entire episode has cost him. "It's in the millions," he says. "The settle-

*(Continued on page 84)*

## Defectors Irk Supporters Of Cassette Single

BY GEOFF MAYFIELD

**NEW YORK** Advocates of the cassette single reacted harshly to fellow Recording Industry Assn. of America companies cutting back their support of the configuration's summer test run.

"The change of events from some of the distributors was unbelievable," says Don Jenner, senior vice president of marketing and promotion for Arista.

CBS and Capitol/EMI, companies originally seen as major players in the cassette single's launch, are now heading for the sidelines. Both will release cassette versions of 7-inch singles on the market this summer, but those companies will not help fund a customized store display that has been developed for the test (Billboard, May 9).

Proponents of the experiment, conceived during meetings of the

*(Continued on page 84)*

## It's Not The Color Of Money Colorized Vids Don't Lift Sales

*This story prepared by Chris Morris and Earl Paige.*

**LOS ANGELES** The manufacturers of colorized video classics are chasing rainbows as far as the con-

sumer is concerned.

A Billboard survey of retailers and distributors indicates that consumers are largely indifferent to the controversial computer-tinted versions of old movies.

Colorization has become a cause célèbre in the Hollywood community, where directors like Frank Capra and John Huston and actors like James Stewart have opposed the process as a distortion of their original black-and-white features.

An ironic twist to the controversy is seen by members of the video retailing community, who say that colorization, while not a market force in and of itself, may have heightened consumer awareness of classic black-and-white film on video.

Some retailers view Video Treasures' announcement that it will market Hal Roach Studios' colorized classics at \$9.95 (Billboard, May 9) as evidence that the tinted versions aren't flying in the marketplace at higher sell-through prices of \$19.95-\$29.95.

"I think that 99% of the renters couldn't care less," says Richard Abt, president of Philadelphia-based franchiser West Coast Video. "They don't care about old movies, whether they're colorized or uncol-

*(Continued on page 85)*

ADVERTISEMENTS



**IMMACULATE FOOLS** are not what they claim to be. They're not immaculate, they're not fools, and they're certainly not **DUMB POETS** (SP6-5151)—the title of their new album on **A&M Records, Compact Discs and BASF Chrome Tape**. So why all this deception? Produced by Ross Cullum, Immaculate Foools + Andy Ross.



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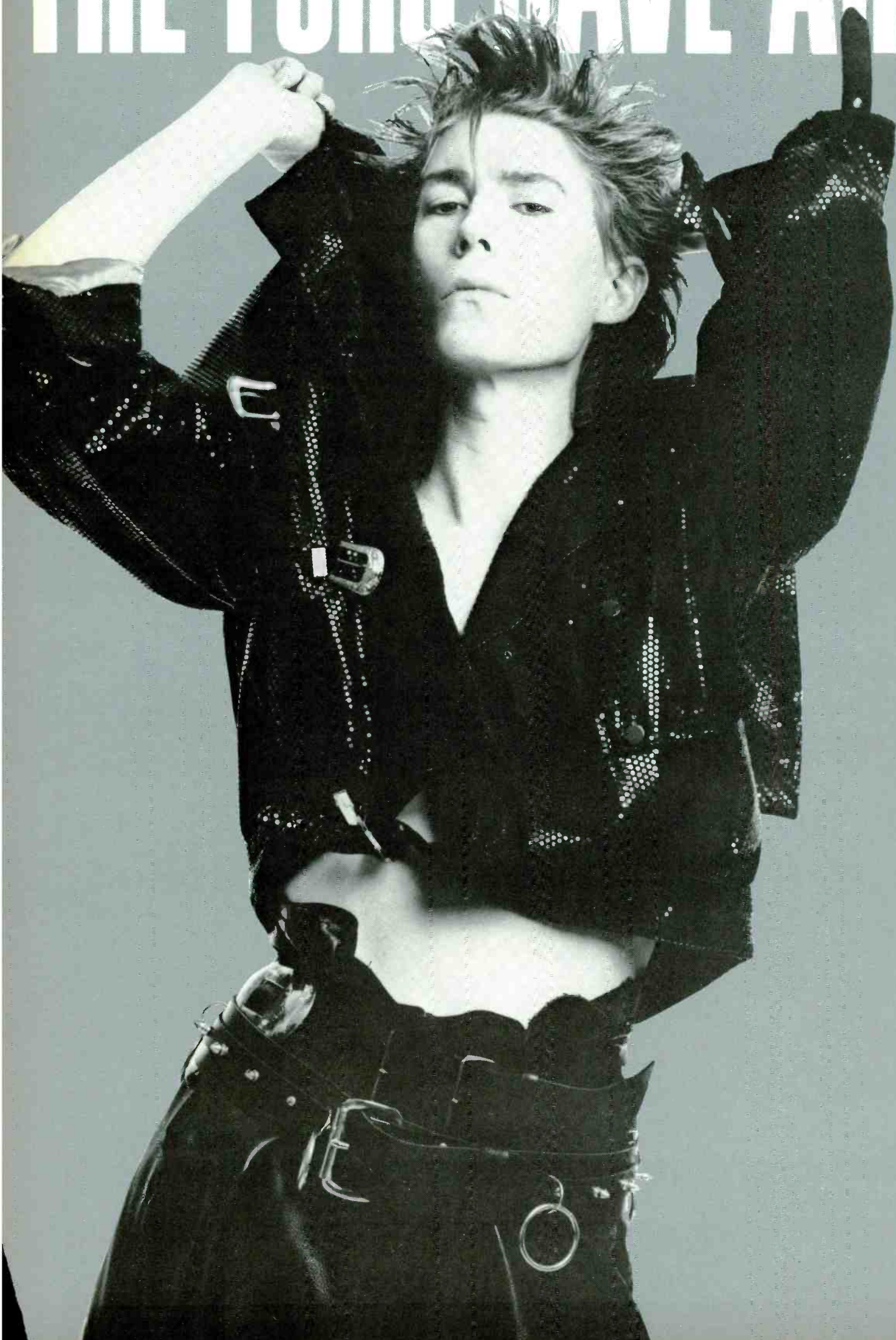
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 the hit single **DON'T DREAM IT'S OVER**

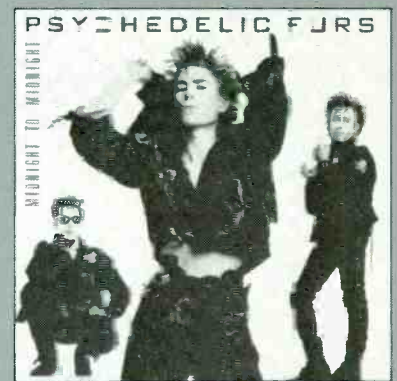
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5/23—MESA AMPHITHEATRE,  
PHOENIX, AZ  
5/25—SPECIAL EVENTS CENTER,  
SALT LAKE CITY, UT  
5/27—RED ROCKS AMPHITHEATRE,  
DENVER, CO  
5/29—FOX THEATRE, ST. LOUIS, MO  
5/31—PAVILLION, CHICAGO, IL  
6/1—BLOSSOM MUSIC CENTER,  
CLEVELAND, OH  
6/2—FOX THEATRE, DETROIT, MI  
6/4-5—MAPLE LEAF GARDENS,  
TORONTO, ON  
6/6—CIVIC CENTER, OTTAWA, ON  
6/8—FORUM, MONTREAL, QB  
6/9—R.P.I. FIELDHOUSE, TROY, NY  
6/10—CIVIC CENTER, PORTLAND, ME  
6/12—CENTRUM, WORCESTER, MA  
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VOLUME 99 NO. 20

MAY 16, 1987

## METAL MEANS PLATINUM IN APRIL CERTS

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## Piano Man To Tour Russia

Billy Joel will perform six concerts in the Soviet Union this summer, becoming the first American popular music star to take a full-fledged rock show to the U.S.S.R. Talent editor Steve Gett gives the details in his exciting new Billboard column On The Road, which provides lots of useful information on touring acts. **Page 26**

## KNOW YOUR VIDEO MARKET

At a merchandising seminar at the recent New York International Home Video Market, independent producers were told the importance of having a good understanding of the market they hope to enter. David Wykoff reports. **Page 49**

## Tape Buy-Backs Urged At NAVD Meet

Consultant Bob Alexander recommended that video distributors consider a buy-back program—a form of used-tape brokering—at the recent National Assn. of Video Distributors conference in Palm Desert, Calif. Billboard's Jim McCullaugh was there. **Page 66**

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# NAIRD Confab Draws Record Crowd Technology, Configurations In Spotlight

This story prepared by Linda Moleski and Fred Goodman.

SAN FRANCISCO "The independent record industry is alive and well" was the message that rang out at the 15th annual National Assn. of Independent Distributors & Manufacturers conference here at the Holiday Inn Golden Gateway, April 30-May 3. Proof of that was in this year's record attendance figure of 275—up 30% over 1986—according to organizers of the event.

A changing marketplace and strategies for improving the position of independent labels and distributors were among this year's convention issues. Keynote speaker Lou Kwiker, president of the 193-store Warehouse Entertainment chain, set the tone early by challenging independents to meet the rapid configuration changes transforming the current retail scene.

Predicting that LPs will account for only 5% of his chain's prerecorded music sales by 1989, Kwiker said retailers now have as many as 12 different configurations to contend with, as compared with just three in 1983. "You who are feeding the retail pipeline must realize what configurations are out there."

Predicting that the changes will come at an even more accelerated pace in coming years, Kwiker warned that manufacturing mistakes "will come back to you quickly." He likened pinning the future of a record company on a commitment to vinyl to "trying to catch a falling safe."

While Kwiker received a warm welcome, his remarks drew a mixed response. Though independent labels and distributors surveyed at the conference agree that LP sales are on the decline, virtually all feel that there will be a black vinyl market for years to come.

Says Jerry Richman, chief executive of Pennsauken, N.J.-based Richman Bros.: "Vinyl is definitely not dead. I'm afraid people like [Kwiker] will make that a self-ful-

filling prophecy. There is a problem of space, though, with CDs coming in. But I know from my own experience that stores that are holding on [to vinyl] are doing a lot more business."

"CD sales will surpass vinyl sales in five years easily," says Bruce Ig-lauer, head of Chicago-based Alligator Records. "But I think there will continue to be a fairly large market for intense music collectors. And then there will be some records that will never be on CD."

This year's confab also saw a significant increase in media and retail interest, with the show's trade floor drawing more than 100 attendees from those sectors. Among them were representatives from two ma-

filling prophecy. There is a problem of space, though, with CDs coming in. But I know from my own experience that stores that are holding on [to vinyl] are doing a lot more business."

Event organizers attribute the convention's growth to the current climate for indie product, boosted by such labels as Alligator, High-tone, Rounder, Tommy Boy, and GNP Crescendo.

This year's show saw more hit-oriented labels than in recent years, but organizers say they were hurt by competition from the concurrent Impact conference in Atlantic City, N.J. Even with the so-called competition, however, a special break-out session for 12-inch singles drew 40 people, compared to 1986's seven.

## RIAA's Berman Calls For Better Ties With Indies

SAN FRANCISCO Admitting that there is perceived to be an "adversarial" relationship between the Recording Industry Assn. of America and independent labels, RIAA president Jay Berman took a step toward changing the situation with an address to the National Assn. of Independent Record Distributors and Manufacturers here April 30.

NAIRD members welcomed Berman's overture but said inclusion on the RIAA's executive board and a reduced membership fee for up-and-coming independents are essential for participation in the RIAA. Sources at the RIAA say those hurdles should not prove to be insurmountable.

Tom Silverman, chairman of Tommy Boy Records and a member of NAIRD's board of trustees, is slated to discuss the independents' position next week with

Berman and RIAA executive vice president Jim Fishel. Silverman is optimistic about the RIAA's willingness to increase independent label involvement in the industry association.

"I think they'll make positive moves," says Silverman. "It's the first time they've shown any real interest in the [current] independents. We're most concerned about RIAA being a tea party for the majors while ignoring us."

Silverman continues, "Our inclusion won't raise much money for the RIAA, but it will make the organization more democratic. Right now the indies don't feel like a part of the industry's organization."

Silverman says he will also ask the RIAA to consider instituting a silver record award for singles in the wake of falling sales for the

(Continued on page 85)

## BBC's Hurl Helms Worldwide Broadcasts

# As Acts Gather, Montreux Is Set To Rock

BY CATHY INGLIS

MONTREUX, Switzerland The four musical galas to be taped here Tuesday through Friday (12-15) during the Montreux Rock Festival and the International Music & Media Conference promise the greatest lineup of pop acts combined in a worldwide television special since Live Aid.

Show producer Michael Hurl of the BBC says the performers are attracted by the extraordinary exposure the event provides. The IMMC and the galas are held concurrently with the Golden Rose of Montreux Television Festival.

"What you have in Montreux are the entertainment heads of all TV stations from all over the world, with a total of 600 people," says Hurl. "You also have the IMMC, with all the media, so the bands know that they can go there, perform for television broadcasts that can be seen around the world, and

then do their radio, TV, and press interviews and conferences."

Among the artists to be in the Montreux Rock Festival program are Duran Duran, Beastie Boys, Erasure, Nick Kamen, Level 42, Run-D.M.C., Swing Out Sister, Thompson Twins, Go West, a-ha, Bananarama, Cameo, Cock Robin, Curiosity Killed The Cat, Mel & Kim, Georgia Satellites, the Jets, Pretenders, Paul Young, Communards, Bob Geldof, and Lou Gramm.

The IMMC gala will feature an array of new talent from around the world. Artists set to perform are Robbie Nevil, Bonnie Bianco, Tesla, Helena Spring, Crowded House, John Farnham, Love And Money, John Christian, the Cure, Terence Trent d'Arby, Samantha Fox, Spagna, and special guest stars Whitney Houston and Alison Moyet.

According to Hurl, there has been little difficulty in attracting the star names. "I've never known

any band to say, 'We did it last year and don't want to come again.' Our problem is varying it so we don't have the same bands every year."

The value of the IMMC gala in breaking emerging acts was proved in 1986 by such bands as Simply Red and the Blow Monkeys, which were relatively unknown outside their home territories at the time. Says Hurl, "We might have an artist who wants to break big. For example, the Cure is well-known in Britain and France, but it has yet to break on the same scale in the rest of Europe and around the world and are therefore quite happy to perform."

The promotional value of appearing in one of the galas, both for established and emerging bands, is demonstrated by the support of the record companies and the bands themselves for the galas. Most television shows feature only one song (Continued on page 58)

# Metal Means Platinum In April Certs

## Bon Jovi Smashes Sales Records

BY PAUL GREIN

LOS ANGELES Bon Jovi's "Slippery When Wet" has become the fastest-selling megahit since Prince's "Purple Rain," nearly three years ago. Its success has created a healthy climate for other metal-oriented albums, with seven such titles earning platinum certification so far this year.

On April 27, the Bon Jovi album was certified by the Recording Industry Assn. of America for U.S. sales of 7 million copies. The smash, which rebounds to No. 2 on this week's Top Pop Albums chart, reached the sales plateau in less

than eight months. The last album to hit a similar sales stratosphere—Whitney Houston's Arista debut—took 18 months to reach the 7 million mark. (The Houston album has since advanced to the 8 million level.) The "Purple Rain" soundtrack sold even faster: In 1984, it reached the 8 million mark in just four months.

Also in April, Bon Jovi's self-titled 1984 debut album was certified platinum. The group's 1985 release, "1700° Fahrenheit," went platinum in February.

Two other metal-oriented albums were certified platinum in April: Dokken's "Under Lock And Key"

and Poison's "Look What The Cat Dragged In." The others so far this year: Dio's "The Last In Line," Ratt's "Dancing Undercover," AC/DC's "Who Made Who," and the Bon Jovi title.

Two rap albums passed the 3 million sales mark in April: the Beastie Boys' "Licensed To Ill" and Run-D.M.C.'s "Raising Hell." Both albums were produced by Rick Rubin.

Janet Jackson's "Control" was certified in April for U.S. sales of 4 million copies. It's the eighth album by a female artist to hit that sales plateau so far in the '80s. It follows Barbra Streisand's "Guilty," Pat Benatar's "Crimes Of Passion," Cyndi Lauper's "She's So Unusual," Tina Turner's "Private Dancer," and Madonna's "True Blue" plus two albums that have surpassed the 4 million mark: "Whitney Houston" (8 million) and Madonna's "Like A Virgin" (6 million).

Here's the complete list of April certifications.

### Multiplatinum Albums

**Bon Jovi's** "Slippery When Wet," Mercury/PolyGram, 7 million.

**Janet Jackson's** "Control," A&M, 4 million.

**"Top Gun"** soundtrack, Columbia, 4 million.

**Beastie Boys'** "Licensed To Ill," Def Jam/Columbia, 3 million.

**Genesis'** "Invisible Touch," Atlantic, 3 million.

**Run-D.M.C.'s** "Raising Hell," Profile, 3 million.

**Bruce Hornsby & the Range's** "The Way It Is," RCA, 2 million.

**Billy Joel's** "The Bridge," Columbia, 2 million.

**Steve Winwood's** "Back In The High Life," Island/Warner Bros., 2 million.

### Platinum Albums

**"Bon Jovi,"** Mercury/PolyGram, its third.

**Club Nouveau's** "Life, Love And Pain," Warner Bros./King Jay, its first.

(Continued on page 82)



**Moonlighting On The Side.** Motown Music Group president Jay Lasker, left, presents Bruce Willis, second left, with gold and platinum disks for his debut album, "The Return Of Bruno." The gold is for sales in the U.S.; the platinum is for Canadian sales. Also pictured is producer Robert Kraft, second right, who shared the honors, and Motown executive vice president Lee Young Jr.

## Latest Beatles CDs Lack Hoopla—But Not Sales

BY GEOFF MAYFIELD

NEW YORK The latest round of Beatles compact disks did not stir the hoopla or media attention that accompanied the first batch. Still, music dealers are convinced that this series, released April 30, will definitely outsell the group's previous CDs.

First-week sales place all three titles—"Help," "Rubber Soul," and "Revolver"—in top 10 debuts on Billboard's Top Pop Compact Disks chart. But at most stores the feat was accomplished in a relatively quiet fashion.

"There wasn't any of that eye-twitching, people salivating at the door, as there was the first time. But that's okay, as long as they pay," says David Blaine, vice president and general manager of the 25-store Waxie Maxie's web in Washington, D.C.

Still, first-week sales for the

three CDs were strong enough to put them among the chain's five top-selling albums—including sales rung for LPs and tapes. Compared to the first Beatles CDs, Blaine and most other dealers expect to get more shelf life out of the new batch.

"My feeling is these three will last longer than the first four," says Mitch Perliss, director of purchasing for the 43-store Los Angeles chain Music Plus.

"I expect these will be real strong, right up through 'Sgt. Pepper's' [due June 1], whereas we only really got two weeks out of the first four."

Dealers say stereo sound—the first four releases were in mono—has been a plus for the more recent titles. But they also credit song selection with the strong showing for this release.

"As is true on vinyl, these titles

(Continued on page 84)

## 'Karl' Is Out On Lorimar Moniker, Too

### More Interaction With Parent Co. Planned

BY AL STEWART

NEW YORK Less than two months after three of Karl-Lorimar Home Video's top executives, including founder and president Stuart Karl, abruptly resigned amid talk of a possible conflict of interest, the company has officially changed its name to Lorimar Home Video.

The company issued a brief statement May 5 announcing the name change, but made no mention of the issue that forced Karl, executive vice president Court Shannon, and vice president of sales Gary Hunt to step down (Billboard, March 21).

The three executives apparently were the principals in a fulfillment house—Continental Marketing Distributors of Torrance, Calif.—that supplied Karl-Lorimar and others with point-of-purchase material.

While it was the conflict-of-interest cloud that triggered the shake-up at Karl-Lorimar, sources say Lorimar Telepictures had wanted to establish greater influence in the

company's affairs before the resignations of the executives. Officials at Lorimar insist that they had no intention of restructuring the company until the revelations soured their relationship with Karl.

"It got broke so we had to fix it," says Barbara Brogliatti, senior vice president of corporate communications for Lorimar Telepictures. Brogliatti adds that there was no friction between Karl and Lorimar executives. It was only after Karl's departure that the parent company decided to take a more hands-on approach with its home video arm, she says.

"We had to do something, and we could have either hired someone else to run it like a satellite company or bring it closer to the [parent] company," Brogliatti says.

"We now intend to fully utilize the extensive resources of Lorimar, which in the past have virtually been untapped," says Jeffrey Jenest, senior vice president of marketing. "We're currently exploring a wide range of marketing strategies

and program directions that will fully leverage everything that Lorimar can offer."

Jerry Gottlieb, senior vice president of Lorimar Telepictures Corp., the video supplier's parent, says, "We have shortened our name to reflect the company's new management team and our strategic plan to be a more integrated part of our parent company."

Gottlieb, who is also serving as acting CEO of Lorimar Home Video, vows to "maintain the innovative style that has made our home video operation so successful."

In October 1984, Lorimar acquired the company, then called Karl Video, from Karl. Karl started that company in 1981. Prior to his involvement as a video supplier, Karl founded Video Store magazine, a monthly trade journal.

According to Brogliatti, the terms of Karl's resignation from the company stipulate that he cannot become involved in home video "in any way, shape, or form" until November 1989.

## Executive Turntable

**RECORD COMPANIES.** WEA International promotes Stephen Shrimpton to senior vice president of WEA Europe, operating out of the company's London and New York offices. He was senior vice president of international marketing and artist development.

**Erik Nuri** is appointed vice president of a&r for RCA Records in Los Angeles. He was director of a&r, black music, for CBS Records. **Dave Wheeler** is promoted to vice president of sales for the company, based in New York. He was director of marketing in Nashville.

**David Bither** is named head of international/product development for Elektra/Asylum/Nonesuch Records in New York. He was director of corporate communications for Warner Communications Inc. **Lisa Frank** is pro-



NURI



WHEELER



BITHER



BRIDENTHAL

motored to promotion/marketing manager for Elektra. She was assistant to the vice president of publicity.

**Bryn Bridenthal** is named head of Geffen Records' newly formed media and artist relations department in Los Angeles. She was national director of media and artist relations for Capitol Records. Bridenthal will be joined by **Lori Earl**, who was an account executive with Sarah McMullen & Co.

Virgin Records in Los Angeles makes the following appointments: **Lydia Sarno** as director of video operations; **Kathy Guild**, director of advertising and merchandising; and **Melanie Penny**, director of graphic arts production. Sarno and Guild join from Warner Bros. Records. Penny was involved with independent film production.

**Rusty Garner** becomes national director of video & club promotion for EMI America and Manhattan Records, based in New York. He was national director of club promotion for Capitol/Manhattan/EMI America.

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



GOLDSTEIN



KURATA



WITLIN



JACKSON

CBS Records appoints **Bill Frohlich** sales manager for the mid-Atlantic branch. He was East Coast marketing manager for CBS Masterworks.

**Robert Celestin** is appointed attorney for Arista Records in New York. He was with Kaye, Scholer, Fierman, Hays & Handler.

**Tracy Mann Hill** is promoted to associate publicist for Windham Hill Records in Los Angeles. She was assistant to the publicity department.

PolyGram Records in New York names **Theresa Tierney** coordinator of catalog development. She was a secretary in the label's marketing department.

**RETAILING/DISTRIBUTION.** Harmony House Records & Tapes promotes **Lloyd Welch** to director of corporate development. He was marketing director. Welch will be succeeded by **Charles Papke**, who was upped from marketing assistant.

(Continued on page 76)

# JIVE'S

# GOT IT

# ALL

# RAPPED

# UP.

## FRESH TALENT FROM THE LABEL THAT BROUGHT YOU WHODINI...

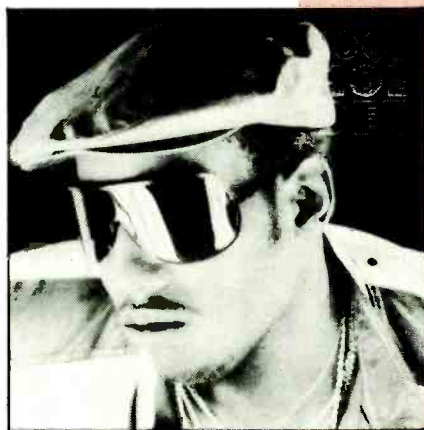


### D.J. JAZZY JEFF AND THE FRESH PRINCE

This dynamic duo takes the beat of the street to new heights with the rap classic "GIRLS AIN'T NOTHING BUT TROUBLE" and the new hit "A TOUCH OF JAZZ" from the album "Rock the House." Their recent hit was "THE MAGNIFICENT JAZZY JEFF."

R&B# (27) POP# (107)

LP 1026-1-R

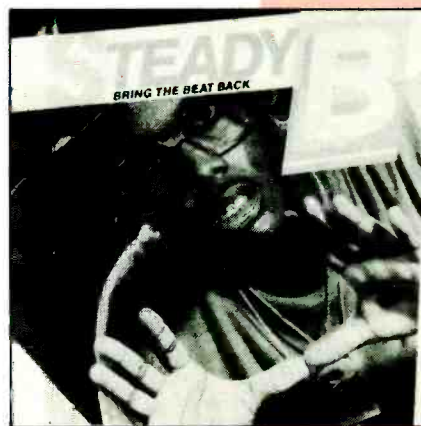


### KOOL MOE DEE

Formerly of The Treacherous Three, Moe Dee steps into the spotlight with his controversial pop charting single "GO SEE THE DOCTOR" (top 10 in Holland and Belgium) and the new single "DO YOU KNOW WHAT TIME IT IS?" from his debut album "Kool Moe Dee," which also includes "BAD MUTHA" and "I'M KOOL MOE DEE." At long last, the album from the master rapper who brought rap from the seventies into the future!

R&B# (22) POP# (103)

LP 1025-1-R



### STEADY B

Philadelphia's brightest young rapper busts out with "SURPRISE," "CHEATIN' GIRL" and "GET PHYSICAL" from his debut LP "Bring the Beat Back." When this hard-core B-Boy mouths off, sucker MC's beware! Specially priced.

R&B# 61

LP 1020-1-R

Summer tours starting soon.

P.S.—Look for the new Whodini "OPEN SESAME" LP\* in late June.

\*Marketed and distributed by Arista Records.

## RAP'S ALIVE AT JIVE.



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# Y-100, Challenger Swap Charges Payola Row At License Renewal Time

BY BILL HOLLAND

WASHINGTON A Florida company, having leveled payola charges against Fort Lauderdale radio station WHYI-FM "Y-100," has denied countercharges that it is attempting to extort a settlement from Metroplex Broadcasting, parent of Y-100.

The exchange of charges is shaping up as an extreme example of the problems broadcasters say they face at license renewal time. While most station owners do not hear al-

legations like those that face Y-100, the Federal Communications Commission's comparative renewal process often pits the promises and plans of challengers against the deeds of the licensee. Further, it has become common for applicants to aim for a cash payoff rather than seriously seek the license. Southeast Florida Broadcasting Ltd. Partners, which filed payola and other charges with the FCC, is a challenger for the license now held by Y-100.

Round one in the fray took place last month when the lawyer for Southeast filed documents at the FCC charging that past and current jocks had taken payola and engaged in paper adds. The documents also say the station had continuing problems conforming with Equal Employment Opportunity regulations. The FCC had given Y-100 a short-term renewal for past EEO concerns.

The payola charges, however, were not in affidavit form. Southeast attorney Lewis Cohen says that the ex-employees who gave him the information were unwilling to sign affidavits "for fear of bodily harm." He calls the allegations "very serious business" and suggests that there is a fearful "conspiracy of silence" among those he interviewed.

Scotti Bros. Entertainment Industries was also mentioned in the doc-  
*(Continued on page 82)*



**Keep Their Gold To Themselves.** Elektra Records executives present Georgia Satellites members with gold awards for their eponymous debut hit album. Standing, from left, are group members Rick Richards, Dan Baird, Rick Price, and Mauro Magellan; Andy McLendon of Praxis International, the group's management firm; and Terry Rhodes of ICM Booking. In front, from left, are Kevin Patrick, a&r representative; Hale Milgrim, vice president of marketing and creative services; Gary Casson, senior vice president of business affairs; Praxis International's Jack Emerson; and Brad Hunt, vice president of national marketing and album rock radio promotion.

## Interest Via Promos, Japanese Market AGI Sticks With CD Digipak

BY IRV LICHTMAN

NEW YORK While executives of Album Graphics Inc. readily admit that the Digipak compact disk jacket as a consumer concept is a tough sell, they resist consigning it to the dustbin of music industry packaging history.

In fact, they claim, the jacket is becoming the norm when it comes to promo CD singles and samplers sent to radio. Thanks to a licensing deal with Shin-Etsu Polymer, a large plastics firm in Japan, Digipak is having another life on dealer shelves.

The package consists of several

cardboard panels, one housing the familiar plastic tray to secure the CD. In Digipak's modest heyday, AGI produced between 800,000-900,000 copies of the jacket, says Richard Block, executive vice president.

It started with a Christmas album by Mannheim Steamroller in the fall of 1985. In 1986, the package was tried by Island Records—first on a Robert Palmer album and then with existing U2 catalog and with releases by Grace Jones. Other companies that have used the package are Capitol, A&M, and Manhattan Records.

*(Continued on page 85)*

## Carole King Charges That Adler Is No Friend Of Hers

BY DAVE DIMARTINO

LOS ANGELES Claiming a loss of more than \$400,000 in record royalties, singer/songwriter Carole King has filed suit against former Ode Records president Lou Adler.

The lawsuit, filed April 23 in Los Angeles Superior Court, alleges breach of contract on the part of Adler and demands all rights to King's Ode recordings. Among those recordings is "Tapestry," one of the biggest-selling albums of all time.

Ode Records officially dissolved in 1977; King's records for the label have been distributed by CBS since that time.

The suit contends that Adler—King's longtime producer—has failed to provide King with "adequate and timely" royalty statements since Aug. 15, 1978; that some of King's recordings were released as budget albums without her consent, thus substantially diminishing royalties; and that Adler owes King \$413,967.97 in royalties for the period beginning Jan. 1, 1978, and ending Dec. 31, 1985. The suit further asks for a full accounting of all sales and royalties from that period.

Claiming that he acted "with oppression, fraud, and malice" in withholding for his own use monies  
*(Continued on page 85)*

## Butterfield Dead At 44

BY CHRIS MORRIS

LOS ANGELES Paul Butterfield, the harmonica virtuoso and vocalist whose '60s albums popularized Chicago-style electric blues with rock audiences, was found dead in his North Hollywood apartment on May 4. He was 44.

At presstime, the Los Angeles County coroner's office had not determined the cause of Butterfield's death. Detective Philip Sowers says that drug paraphernalia was found in Butterfield's house, but would make no further comment pending autopsy results. An autopsy was scheduled for May 6.

A Chicago native, Butterfield was

known for his swooping, hornlike amplified harmonica work, styled after the playing of Marion "Little Walter" Jacobs, the instrumental star of Muddy Waters' '50s band.

Butterfield is the second member of his seminal '60s group, the Paul Butterfield Blues Band, to die prematurely: Mike Bloomfield succumbed to a drug overdose in February 1981 at the age of 36.

The band was formed in 1963 with two fellow habitués of Chicago's South Side blues clubs, guitarists Bloomfield and Elvin Bishop. The group became a fixture of the North Side club circuit.

The Butterfield Band's self-titled  
*(Continued on page 82)*

## Motown's 'You Keep Me Hangin' On': Once, Twice, Three Times A Top 10 Hit

THE MOTOWN CLASSIC "You Keep Me Hangin' On" this week becomes the first song in the 29-year history of the Hot 100 to crack the top 10 in versions by three different artists. Kim Wilde's dance pop take on the Holland/Dozier/Holland copyright jumps to No. 8. The Supremes' original version hit No. 1 in November 1966, and a hard rock remake by Vanilla Fudge reached No. 6 in August 1968.

Dave Brunot of Meadville, Pa., notes: "It's surprising that 'You Keep Me Hangin' On' would beat such more frequently recorded classics as 'Stand By Me,' 'Yesterday,' and 'My Guy.'" Brunot adds that three other songs in the rock era have cracked the top 10 by three different artists, but all first hit prior to the introduction of the Hot 100 in August 1958. These are "Only You," "Why Do Fools Fall In Love," and "Unchained Melody."

John Farkas of Cleveland notes that Wilde's hit is the seventh remake of a Supremes oldie to crack the top 40, which is the most for any group. Wilde's record—and the earlier remake by Vanilla Fudge—follow Donnie Elbert's "Where Did Our Love Go," Jr. Walker & the All Stars' "Come See About Me," Herb Alpert & the Tijuana Brass' "The Happening," Phil Collins' "You Can't Hurry Love," and the Hollies' "Stop In The Name Of Love."

AT THE RISK of creating a family rift, we'll point out that Janet Jackson this week breaks her brother Michael's record for the longest continuous run on the Hot 100 with singles from one album. This is the 65th consecutive week that Janet has been listed on the Hot 100 with a single from "Control." Michael was on the chart for 64 straight weeks—from November 1982 to January 1984—with singles from "Thriller."

Janet recently tied—but didn't break—Cyndi Lauper's record for the longest continuous run in the top 40 with singles from one album by a new or developing artist. (Okay, so the record is slightly obscure.) Lauper first entered the top 40 in January 1984 and remained there for 57 consecutive weeks. Jackson first cracked the top 40 in March 1986 and also remained there for 57 straight weeks.

Jackson would almost certainly have broken Lauper's record, but A&M decided to hold off on the release of her sixth "Control" single to concentrate in-

stead on breaking Herb Alpert's "Diamonds," which features Jackson. The strategy worked: "Diamonds" jumps a cool 10 notches this week to No. 23, becoming Alpert's biggest hit since the No. 1 smash "Rise."

Thanks to Mike Perini of Ypsilanti, Mich., for his item on hot rookies.

U2's "With Or Without You" jumps to No. 1 on this week's Hot 100, and the band's album "The Joshua Tree" holds at No. 1 on the Top Pop Albums chart for the fourth straight week. "With Or Without You" is Island's third No. 1 hit in just over a year, following a pair of Grammy winners, Robert Palmer's "Addicted To Love" and Steve Winwood's "Higher Love."

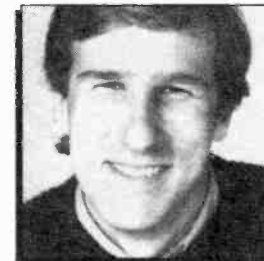
By landing a No. 1 single, U2 has achieved something that has eluded even Bruce Springsteen. The Boss' highest-charting hit, "Dancing In The Dark," peaked at No. 2.

About our frequent comparisons of U2 and Springsteen, David Becerra of Austin notes: "A comparison could also be made between U2 and the Police. Both groups started with a small but devoted audience. Both were critics' favorites early on. Their first albums were not big sellers, but each subsequent release advanced their careers. Both groups built their reputations as great live bands. Both have a strong front man with a nickname. Both hit No. 1 with their fifth full-length album. And both of those albums were driven by stunning ballads—'Every Breath You Take' and 'With Or Without You.' The question now is whether U2 will continue to follow the path of the Police. I hope not, as 'Synchronicity' turned out to be the Police's last breath (pardon the pun). I'm heartened by Bono's statement that their best album is still to come."

**FAST FACTS:** Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" blasts onto the Hot 100 this week at No. 38. That's the highest any single has debuted since Madonna's "Dress You Up" bowed at No. 36 in August 1985.

Bruce Hornsby & the Range's "Every Little Kiss" debuts on this week's Hot 100 at No. 61—11 points higher than it peaked last August, when it was first released.

**CHART  
BEAT**



by Paul Grein



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AND THE BEAT GOES ON



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## Press Conferences Stir Interest Nonexclusive Broadcasts Gain Favor

BY KIM FREEMAN

**NEW YORK** The use of nonexclusive press-conference broadcasts appears to be gaining popularity as a promotional tool for labels, an exciting programming vehicle for radio, and a good imaging move for networks and syndicators.

With the assistance of NBC Radio Entertainment's Burbank, Calif., studios and satellite distribution setup, Elektra Records will present an hourlong news conference with Motley Crue May 20. Band members will discuss and preview their new album, "Girls, Girls, Girls." The live satellite broadcast will be available free to all stations in the U.S. and Canada and will feature a toll-free number enabling listeners to call in with questions.

According to Elektra's national album rock promotion coordinator, Karen Lee, the concept is a new one in the label's promotional scheme and is shaping up to be a big event. "If this one goes well, we may try it with other artists in the future," she says. Within two days of announcing the venture, Elektra received calls from 20 interested stations and expects many more.

In March, DIR Broadcasting staged a similar broadcast with David Bowie, who discussed his tour plans and previewed his new album, "Never Let Me Down." DIR co-founder Peter Kauff says programmers can thank his company for the conference broadcast concept.

"[The conference broadcasts] began when we did one with the Rolling Stones for the 1978 tour," says Kauff. That broadcast was only available to DIR affiliates and was generated through DIR's longtime alliance with the Stones. Since then, DIR has also staged radio conferences with Robert Plant and one with Bowie before his last tour.

Kauff says DIR has been approached by other artists or their representatives to do similar broadcasts

but has held off. "Everybody would like to do these, but they've got to be of reasonable interest to stations," says Kauff. "We feel that you need artists with the stature of a Bowie or the Stones to ask everybody to stop their day and pick this up," he says. "That's why we try to keep it short and add the entertainment value like Bowie did by playing two new songs

### 'We try to keep them short'

live."

Kauff says over 300 stations carried the latest Bowie conference, making it DIR's biggest to date. He says the nonexclusivity element did not raise concern among DIR affiliates because those stations will benefit through various exclusive Bowie items DIR can offer them in the future thanks to the broadcast. "We did it as a service to Bowie," Kauff says.

WDHA Dover, N.J., PD Mike Boyle praises the press-conference broadcasts as another way "to make us sound that much more hip and in tune with what's going on." The album rock outlet carried the Bowie conference and will carry the Crue event.

"The fact that my listeners can call in and ask questions [on the

Crue broadcast] makes it especially interesting to me," says Boyle. "The only problem with the Bowie deal was that there seemed to be little organization when it came to people asking questions. The audience should have been miked."

Boyle says the fact that his competitors have access to the show doesn't bother him. "I don't care what our competition is doing," the PD says. "I care about what we're doing and that we do it better than anybody else."

Boyle says, "It would behoove other labels to create excitement like this. For example, John Waite has a new album coming out, and he's a big female artist for us."

Lenny Bloch, PD of album rocker WRCN Riverhead, N.Y., is also excited about the Crue conference, especially with its 10 p.m. EDT start. "If it was at 10 a.m., I wouldn't have given it a second thought," he says. "The album is shipping platinum, and prerelease phone buzz on their single ["Girls, Girls, Girls"] is amazing."

Bloch says the mass-market availability of the conference will give him extra incentive to "promote the hell out of it. I'll just have to go on the air with an announcement before my competition. And I'll probably give away albums leading up to the event, to give us that twist."

## Washington Roundup

BY BILL HOLLAND

**PACIFICA FOUNDATION**, along with the National Federation of Community Broadcasters and the American Civil Liberties Union of Southern California, has asked the U.S. Court of Appeals here to review the FCC order for

the Justice Department to check out criminal charges against KPFK-FM Los Angeles for allegedly obscene broadcasting. Pacifica says the Federal Communications Commission action is "political harassment stemming from pressure groups on the religious right." At issue is language in the gay-oriented play "Jerker," broadcast after 10 p.m. with an advance warning.

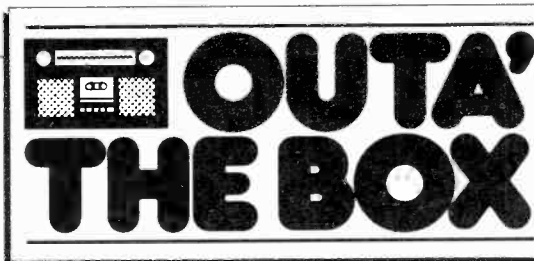
**SOUNDS LIKE** de-regulation... New House Telecommunications Subcommittee Chairman Edward J. Markey, D-Mass., socked it to broadcasters April 30 in hearings on network takeovers. An example of the "big chill": "This chairman, for one, believes that the Reagan administration's revolution against regulation has created a marketplace in the broadcasting industry that is out of control and a value structure of greed that is completely incompatible with the public interest."

**FEE HOTLINE:** For those of you worried that if you file an FCC application with the wrong fee, the application will be dismissed and returned, the FCC fee-schedule guide can be ordered by writing  
(Continued on page 14)

**For Top Rock Tracks chart, ... see page 82**



**So Cool In So. Cal.** Members of the RCA group Autograph get three Southern California stations to put aside competition and get together for a postconcert photo at the Country Club in Los Angeles. Raising a toast, from left, are Autograph's Randy Rand; KEZY Anaheim MD Michelle Dodd; KNAC Long Beach MD Rosa Goza; band members Keni Richards and Steve Isham; KCAL Redlands MD Kelly Cluque; Autograph's Steve Plunkett; and Jimmy Christopher, former PD at KNAC, now programming KISS San Antonio, Texas.



Programmers reveal why they have jumped on certain new releases.

### BLACK/URBAN

**Brute Bailey**, PD of WDJY Washington, D.C., says the Rose Brothers have another great ballad on their hands with "I Get A Rush" (Malaco). "It's a soothing, positive ballad," says Bailey, reporting that it is an especially strong 18-plus, female record. Displaying the station's openness to indie product, Bailey raves about Sweet Cookie's "Mind Your Business" (Checkpoint). Bailey says WDJY doesn't normally play a lot of raps, but notes that this one qualifies because of its adult appeal. "It's very clever and highly relatable," the PD notes. Finally, it's the Nu Romance Crew's "Tonight" (EMI). "Even though the record has a youthful flavor, the attraction of this song is not strictly geared toward youth," he says. "Plus, after only two days on the air, the song is generating requests that other records usually take a week to draw."

### COUNTRY

**Allen Power**, PD of WESC-AM-FM Greenville, S.C., finds plenty of musical fuel to power his station. Moving up the fastest are George Strait's "All My Ex's Live In Texas" (MCA) and Dwight Yoakam's "Little Sister" (Warner Bros.). Strait's latest "seems even a little hotter than what we've had from him in a while, and it didn't hurt to have him premiere on the Country Music Awards show. Plus, it's got a great Western swing to it that really makes you smile." As for Yoakam, Power says, "Everybody seems to be really into his music right now. He's unusual because his music is traditional, but Dwight is anything but traditional." Getting a big boost out of the PTL scandal is Ray Stevens' "Would Jesus Wear A Rolex" (MCA). "This whole PTL thing happened right in our backyard, so this record is one of our biggest requests," says Power. Two ballads with opposite outlooks are also doing well for WESC. Power says that Reba McEntire's "One Promise Too Late" (MCA) "is your classic country song that speaks for what some of us find out in life." He also feels that Lee Greenwood's "Someone" (MCA) "is a very easy song to listen to as it talks about him finding what he always wanted."

### ADULT CONTEMPORARY

Having just launched KAPT "Capitol FM" in the increasingly competitive Austin, Texas, market, PD **Bob Perry** says Chris De Burgh's "The Lady In Red" fits the AC's hit orientation very well. "It's one of those records that gets phone calls virtually every time you play it, with someone who wants to know what it is." Another song generating strong response is "Nothing's Gonna Change My Love For You" (Amherst) by Glenn Medeiros. "This one has had two weeks of play on our station and only three weeks in the entire market, and it's generating excellent sales reports from the retailers we call here," Perry notes. Finally, it's Kim Wilde's "You Keep Me Hangin' On" (MCA). From monitoring local dance clubs, Perry says this single is generating great response from KAPT's adult female target audience.

## newsline...

**DANIEL CHARLESTON** is upped to VP/GM of KHAT-AM-FM Lincoln, Neb. He had been general sales manager of the TM Communications properties for the past year.

**MATT FARBER** is promoted to operations manager at top 40 outlet WARM Atlanta. He was the station's sales manager and had arrived last year from WZGO Philadelphia.

**MC VAY MEDIA**, Cleveland, has reached an agreement with General Entertainment Management managing partner Dan Garfinkel whereby McVay's clients will enjoy Garfinkel's expertise as a promotion consultant. Formerly a promotion director at WMMS Cleveland, Garfinkel has been consulting radio and television stations and record labels for the past few years.

**EDITH BUCHANAN** is appointed corporate operations coordinator for Woolfson Broadcasting, owner of WGUS-AM-FM Augusta, Ga. A 12-year WGUS employee, Buchanan has been the station's general manager for the past four years.

**WPNH-AM-FM** Plymouth, N.H., has been sold to Northern New England Communications—owner of WKNE-AM-FM Keene, N.H.—for \$1.35 million. The seller was Pemigewasset Broadcasters, which owns no other broadcast interests. The broker was Blackburn & Co.

## Promotions

### INDIE INVENTIVENESS

New York-based **Tommy Boy Records** just wrapped its "I Wanna Know Your Name" contest, a campaign to sustain interest in the Force M.D.'s between albums. To achieve that goal, Tommy Boy sent promo-only 7-inches of "I Wanna Know Your Name" to urban air personalities around the country, with the Force M.D.'s' love rap missing. While the commercially available 12-inch of "I Wanna Know Your Name" made steady progress on Billboard's Hot Black Singles chart, participating personalities were asked to lay their own raps over the instrumental bed on the B side of the 7-inch.

According to Tommy Boy president **Monica Lynch**, the contest was designed to give DJs a chance to "rock the mike," that is, show off their vibrant vocals and personalities. Of the 50 DJs who submitted entries—ranging from goofy to serious—Tommy Boy put 10 on a compilation cassette, which was judged by an esteemed panel of industry experts.

**WJLB** Detroit morning man **Mason** won by rapping in his morning character **Dosee**. The grand prize is that Mason's rap will be serviced to urban outlets nationally. "Our hope is that this will be used as a regular part of station libraries," says Lynch, who adds that the song is especially well-suited for quiet-storm-type shows and stations. In addition, Tommy Boy will reservice the do-it-yourself 7-inch in the hope that DJs might rap to it live on the air.

"It's an artist-development move," says Lynch. "We always want people to be aware of our artists whether or not they've got an album out." So be aware that the next Force M.D.'s Tommy Boy album is set to ship August 15.

Another indie catching radio's wave is CD-only **Rykodisc** of Boston. The logo just released the Jimi Hendrix CD "Live At Winterland," which includes previously unreleased material. To add extra incentive to already-interested album rock and classic rock stations, Ryko is offering the "ultimate CD experience." The promotion includes 10 CDs for on-air giveaways plus a list of Hendrix trivia questions (with answers!) to set up the giveaways.

The CD has received wide critical praise, both for its historical value and sound quality. According to Ryko's **Noah Herschman**, radio is embracing the package with equal enthusiasm. The 120-plus affiliates of Global Satellite Network's "Reelin' In The Years" are participating, as are influential outlets like **WBCN** Boston, **WGTR** Miami, **WIOT** Toledo, Ohio, **WMMS** Cleveland, and many more.

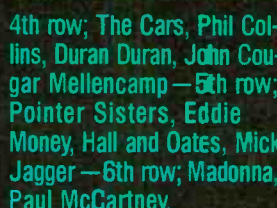
### TUNED INTO SYMPHONY

Kudos to San Francisco stations talk outlet **KGO**, rocker **KFOG**, and country station **KSAN** for their contribution to a smooth but wild Black & White Ball, held recently in the Golden Gate city. Why did a talk, rock, and country station go all out for the local symphony fund-raiser? Because they are San Franciscans  
(Continued on page 14)

# GET 'EM WHILE THEY'RE HOT



Top row; (left to right) Kenny Loggins, Peter Cetera, Tina Turner—2nd row; REO Speedwagon, Huey Lewis and the News, Lou Gramm, Chrissie Hynde, Lionel Richie—3rd row; Billy Joel, Journey, Steve Winwood, Paul Simon.



# HOT ROCKS



For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

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

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# THE AMAZING

In 1986, Arista celebrated its best year and proclaimed it, "Our Championship Season." When the final results were in, Arista had the #1 single, the #1 album, and the #1 male and female artists of the year. An historic 92% of all the albums we released by current Arista artists surpassed sales of 200,000 units. More than one-third of those were certified gold, platinum or higher.

Three months later, the picture is even brighter. A staggering 100% of the albums we released in the first quarter have sold more than 200,000 units, and all of them are heading for gold.

As we enter the second quarter, Arista continues to set new records.

"I Knew You Were Waiting (For Me)," Aretha's #1 worldwide smash duet with George Michael, became Arista's eighth number one Pop record in three years. And, with new albums coming soon by **Whitney, Dionne, Cruzados,** the **Grateful Dead** and more, expect to see us occupying the top spot for months to come.



## ARETHA

From the Grammy nominated "Jumpin' Jack Flash," to the top 5 R&B hit, "Jimmy Lee," to the #1 worldwide success of "I Knew You Were Waiting (For Me)," with George Michael, and now with her new single, "Rock-A-Lott," Aretha's latest keeps turning out the hits, as The Queen closes in on platinum.



## KENNY G

One of the year's biggest success stories, Kenny G continues to blow people away. His new album, Duotones, is now well over 500,000 units as the single, "Songbird," soars up the Pop/R&B and A/C charts. This is the year "The Saxmaster" strikes gold and beyond.

ARISTA RECORDS.

# STORY CONTINUES...



## EXPOSÉ

Exposé's debut album, Exposure, is currently over 450,000 copies on the strength of their top 5 hit, "Come Go With Me." The group's new hit single, "Point Of No Return," is certain to "expose" them to platinum.



## PATRICE RUSHEN

Patrice Rushen's debut album, Watch Out!, has bulleted up both the Pop and R&B LP charts. The title track is a top 10 R&B hit, but there's much more to the story! The album is filled with several chart-topping smashes. Watch Patrice's LP stay high on the charts, month after month after month.



## CARLY SIMON

Carly's critically acclaimed debut Arista album, Coming Around Again, is causing a sensation at retail, selling 300,000 copies in just a few weeks. And now, with her new single, "Give Me All Night," just released, there's no question that Carly's coming back for good, with quite possibly the biggest album of her career.



## THOMPSON TWINS

Close To The Bone, the new album from the dynamic Thompson Twins, is being acclaimed by critics as their strongest album ever. The first single, "Get That Love," got them started. Their second single, "The Long Goodbye," is being released by overwhelming demand. This is the shot that will catapult them to the top!

WITHIN THE NEXT MONTH, WE'LL BE RELEASING NEW ALBUMS BY THE ARTISTS THAT HAD 1986's  
#1 ALBUM... ...AND 1986's #1 SINGLE.



## WHITNEY

Her Second Album.



## DIONNE

Reservations For Two. The follow-up album to her smash, "That's What Friends Are For."

CELEBRATING OUR GREATEST RECORD BREAKING YEAR.

ARISTA

# COUNTRY SIX PACK

1 9 8 7

## Memorial Day

# 1

### Reba McEntire: Entertainer of the Year

Our annual salute to this year's Country Music Association Entertainer Of The Year. For more than ten years, Reba has been on country charts with songs ranging from rockers like "Can't Even Get The Blues" to ballads like her recent hit "Whoever's In New England." She provides her personal comments on her music from her first hits to her newest release.

## Fourth of July

# 2

### The Oak Ridge Boys: Golden Decade

It's an "American Made" success story, to borrow the title of one of their biggest hits. The group's roots may date back to the 1940's, but their nationwide popularity began in the summer of 1977 when "Ya'll Come Back Soon" reached the top of the country music charts. In recent years, they've been given their distinctive vocal treatment to country ballads including "Make My Life With You," as well as uptempo songs like their million selling "Elvira."

## Labor Day

# 3

### Twenty Years of Great Entertainers

In 1967 the Country Music Association established its "Entertainer Of The Year Award." The winners of the coveted top honor have included Ricky Skaggs, Willie Nelson, Barbara Mandrell, Alabama, Merle Haggard, Dolly Parton and many others—every one of whom will be brought together for conversation and music from country's best.

## Thanksgiving

# 4

### Dolly Parton: Twenty Years of Gold

After graduating from high school, Dolly Parton moved to Nashville to take her music seriously and for twenty years songs that she has written and sung have become some of the most popular in country music. Ironically, she is both a traditionalist with hits like "Coat Of Many Colors" and a trend setter with pop crossovers like "Here You Come Again" and "Islands In The Stream" with Kenny Rogers.

## Christmas

# 5

### Christmas Around the Country 1987

The annual holiday program which has become a tradition in country radio. The best of the latest seasonal releases are combined with some of the greatest classic Christmas hits of all times. All are woven together with stories and memories by the artists themselves.

## New Years

# 6

### The Merle Haggard Silver Anniversary Special

Twenty-five years ago, in 1963, Merle Haggard released his very first single on an independent label. His talent shone through and "Sing A Song" became a country hit, breaking into the top twenty. Since then he's had countless hits that range from social commentary like "The Fightin' Side Of Me" and his signature song "Okie from Muskogee" to love ballads like "Today I Started Loving You Again" and "Always Wanting You." His songs echo the concerns and emotions of the common man, making him among America's premiere balladeers.



New York

Washington, D.C.

Chicago

Detroit

Dallas

Los Angeles

London

## PROMOTIONS

(Continued from page 11)

and—the more likely explanation—because the ball is an event of almost indescribable importance to the entire city.

Ball attendees spent the evening of May 1 strolling six car-free city blocks, with access to several city buildings filled with an incredibly wide range of live music. KSAN and KFOG pulled various celebrities from their formats for performances in buildings that were loosely grouped by the type of live bands housed within.

KFOG has been involved with several B&W Balls in the past and was most likely instrumental in securing reduced admission prices of \$100 for those under 30. This was the first time a country station participated, and KSAN/KNEW operations manager **Bill Stedman** was absolutely ecstatic about it all. When we visited the country music building, the New Riders Of The Purple Sage were in full swing, as was a crowd of country fans on the dance floor.

Pursuing a more natural alliance for a similar cause was classical superstation WFMT Chicago. When the WFMT/Chicago Symphony Marathon ended last month, the station had helped raise \$625,093 for the Chicago Symphony. An institution since 1976, the marathon was sponsored in conjunction with the Women's Assn. of the Chicago Symphony.

Because WFMT is heard via satellite on cable systems in 350 cities, pledges came in from as far away as London, Brussels, and Anchorage, Alaska. Not to mention the pledges from cats, dogs, and even a duck-billed platypus. **KIM FREEMAN**

## WASHINGTON ROUNDUP

(Continued from page 10)

the International Transcription Service, 2100 M St. N.W., Washington, D.C. 20037. The fee schedule is about \$26.

**DIRECTIONAL ANTENNAS** to reduce the distance separation requirements between an FM station transmitter site and adjacent and co-channel stations have gotten a tentative nod from the FCC. The commission has initiated an inquiry into the matter after concluding that limited use may offer licenses expanded or enhanced coverage. The FM directional antennas have been used successfully for years in short-space situations; the FCC sees a chance for a "more efficient use" of the FM broadcast spectrum.

**A TAX ON ADVERTISING?** That's what it looks like in Florida, where legislation has been passed to end the sales-tax exemption on advertising and other service industries. Broadcasters are saying it's double taxation, since ad costs are part of the total cost of goods, and the NAB is alerting members in other states about how to nip such a measure in the bud.

## Christian Heads South To WLOE/WKLM; Blackwell Is Favorite For WBJW PD Role

**STEVE CHRISTIAN** will be leaving his PD post at top 40 outlet WFLY Albany, N.Y., to take on the station manager title at WLOE/WKLM Greensboro/Winston-Salem/Highpoint, N.C. The stations are being taken over by new owner WKLM Inc. as of June 1. WLOE carries AC, and the FM, WKLM, broadcasts easy listening. "At this point, we're looking at the direction of the stations," says Christian, in an elusive response to speculation that the FM may adopt a new format. Christian has been at WFLY since last August, having come directly from the former WZXR Memphis, Tenn. Earlier, Christian had programmed WKZL Winston-Salem, so he's no stranger to the market.

Word has reached the Vox Joxline that former WROQ Charlotte, N.C., PD **Reggie Blackwell** is a front-runner in the campaign for PD at WBJW "BJ-105" Orlando, Fla.



by Kim Freeman



**Bob Perry**, and you can get a feel for how he's programming the hit-oriented AC by checking out this week's Out-The Box column. As a newcomer, Perry is looking for record service and says Capitol will be promotionally minded in a big way.

**POOR PHRASING** in our roundup of the Atlanta ratings (Billboard, May 9) caused a problem. **WARM-FM** was in fact the market's biggest top 40 gainer, with a .6 share jump, but the station was not the biggest upward mover overall. AC outlet **WSB-FM** held that status with a 1.5 share jump, and news/talker **WGST** and country outlet **WYAY** were close with 1.3 and 1.1 share increases, respectively. Sorry!

Country outlet **WGNA** Albany, N.Y., brings **Jack "Madden In The Morning" Madden** back into radio as morning man... Here's wishing **KORA-AM** Bryan, Texas, PD/seven-year morning man **Roy Gene Munse** luck in his pursuit of fame and fortune as a songwriter in Nashville. Taking his PD place at the country outlet is **KORA's Lenny White**, and **Jim Bishop** is the new MD.

**KIFM** San Diego, Calif., converts its entire current library to compact disk, which is a natural extension of its highly successful, mostly CD "Lites Out San Diego" jazz program every night... **Lisa Taylor** joins AC outlet **WYNY** New York as weekend evening talent. She's from **WFYR** Chicago... **KUBE** Seattle brings **Tom Hutylar** in as midday personality and assistant PD to the top 40's operations manager, **Gary Bryan**. Hutylar was with the station when it went on air, then left in 1984 to pursue a sports broadcasting career... **WROQ** Charlotte music research director **Scotty Beaty** is looking for an on-air shift. He has prior MD experience and can be reached at 704-553-1141.

**KZLR** Little Rock, Ark., takes on **George Harris'** adult rock format... The new afternoon man at **WDBN** "the Quiet Island" Akron/Medina, Ohio, is **Rob Sculer**, who graduates from part-time for the easy listening outlet... **David Chaney** joins rocker **KRQR** San Francisco as a weekender. He'd been at neighboring **KITS**, and his résumé includes **KLOS** and the former **KMET** Los Angeles.

Speaking of the former **KMET**, **Jim Ladd**, a former air talent there, is featured on Roger Waters' forthcoming concept album "Radio K.A.O.S." Ladd comes in as a DJ holding an ongoing conversation with a KAOS listener.

**BIG THANKS** to a number of San Francisco programmers—**KKCY's Kate Hayes**, **KITS' Steve Masters**, and **KNEW/KSAN's Bill Stedman**—for sharing their insight and opinions on our panel at last week's National Assn. of Independent Record Distributors and Manufacturers in their hometown. Feedback we got indicated that attendees walked away with a better view of radio, while panelists surely walked away with a better understanding of the difficulties indies face when seeking mass radio exposure.

While at the meet, it was great to check in with **KWSS** San Jose, Calif.'s **Mike Preston** and **Robin Silva** and tag along to lunch with **RCA's Steve Leavitt** and **Kim Hughes**. There, the conversation centered on sympathy for **KMEL** San Francisco's PD-less plight and what resort location **Preston** and buddy **Chris Collins** would bring chaos to on their next vacation.

Also good to sit with were **KSJO** San Jose PD **Ken "Mr. Meeting" Anthony** and morning man **Paul "the Lobster" Wells**. The highlight of the latter's station tour was one lonely White Castle hamburger in the station's freezer following a beefy promotion.

**MITCH FAULKNER** has resigned his PD-ship at urban combo **WEKS-AM-FM "Kiss 104"** Atlanta, where he'll continue his afternoon shift and devote more time to production work and overall imaging. He'll also continue production projects for **Zapis** Communications sister station **WZAK** Cleveland. **WEKS'** assistant PD, **Dee Perry**, moves into the PD chair there, while retaining assistant PD duties for **WZAK**.

Additionally, there are two relatively new **Kiss 104** air talents on line: **Richard St. John** is in from **WQQK** Nashville for middays; and **Monica May** is in from **WAIL** New Orleans as evening talent.

**MTV** expresses its faith in radio folks again by plucking **KBPI** Denver PD **Tom Hunter** out of the mile-high city for the VP/music programming post in New York.

**HELENE PINA** is leaving her MD post at top 40 **KRBE** Houston after three years there to literally fulfill an engagement with "Magical" **Matt Allen**. As you'll recall, **Allen** was **KRBE's** highly rated afternoon man until he moved to **WHTZ "Z-100"** New York to shoot for stardom in the same slot. **Pina** says she is hoping to land a **Gotham** radio gig, but is open to posts in related fields. You can reach her through **Allen** at **Z-100** for the time being.

**Dion** is coming out of his 15-year retirement to appear at a special **WCBS-FM** New York 15th anniversary concert June 19 at **Radio City Music Hall**. Part of the credit goes to **WCBS' Cousin Brucie Morrow**, who reached **Dion** to tell him that "The Wanderer" had won a recent **Battle Of The Hits** weekend and passed on listener wishes that **Dion** make a comeback. Kudos!

**TEXAS TALK:** **Jammin' Jay Michaels** is the new evening talent at urban outpost **KKDA "K-104"** Dallas. He comes direct from another Lone Star State big winner, **KMJQ** Houston... Meanwhile in Dallas, AC leader **KVIL** appears to be testing those traveling billboards **WNEW-FM** New York took a run with a while back. Sources say the station has the truck/billboards cruising the city for high visibility.

There's a new "power" source in El Paso, as **KPRR "Power 102"** checks in with a 4.4, 12-plus winter Arbitron debut book. A new reporter to **Billboard's** Top 30 Crossover chart, **Power 102** has **Mark Hanson**—previously a night talent at the former **KKHR** Los Angeles—as PD and afternoon man. Handling mornings is former **KKBQ** Houstonian **Brad Edwards**, followed by **Susan Wise** in middays, with **Mark Mendoza** in at nights. Top 40/urban hybrid expert **Don Kelly** is consulting.

Even newer to Texas is **KAPT "Capitol FM"** in the increasingly competitive Austin market. The PD is



## Tina Turner

### "BREAK EVERY RULE"

Billboard Hot 100 Singles  
moves (89) to (81)  
Already on 48 BB Reporting Stations

New at:	Moves up on:
WGAN WXXX WJLK WFLY	WKRZ KWK-FM KTRS KHOP
	KUBE WBBM WMC-FM WPST WNKS WCGQ
	WPST WZYP WPHD WNTQ

## Rock and Hyde

### "DIRTY WATER"

Billboard Hot 100 Singles  
moves (73) to (66)  
Already on 59 BB Reporting Stations

New at:	Moves up on:
WZOU WOEN WQUT KIOK WQXI	KPLZ KEZY WBBQ WKSS
	KISS 108 WERZ WCCK KEGL KISR WBEN
	KCPX LIVE 105 KZZU and more!

## Duran Duran

### "MEET EL PRESIDENTE"

Billboard Hot 100 Singles  
moves (74) to (70)  
Already on 49 BB Reporting Stations

New at:	Moves up on:
KYNO WPRO WKFR KEZB	WIXX WFLY WZOK
	KLUC KZZU KUBE
	LIVE 105 KMEL and more!

CAPITOL STARTS A "HOLY WAR" WITH  
JON BUTCHER AXIS... RUSH RELEASE SINGLE!

## Inaccessibility Of Some Acts Spurs Debate Pros & Cons Of Artist-Exclusivity Deals

BY JOE TRELIN

LOS ANGELES Artist managers are increasingly limiting big-name talents' exposure on radio's most efficient and widely used channels—networks and syndication. While overexposure, cash-exclusivity deals, and time

### A SPECIAL BILLBOARD ANALYSIS

considerations are factors in management's case-by-case decisions in this area, the frequent inaccessibility of some artists spurs debate among network executives and publicists.

Traditionally, syndication's power has given the medium relatively easy access to performers. One reason for the current trend is the industry's unquestionable respect for

the medium's impact. As artist marketing becomes more elaborate, comprehensive and lucrative overexposure is a serious consideration.

Bill Siddons, who protects the interests of Crosby, Stills & Nash, looks very carefully at his radio opportunities. "Syndicated radio is a publicity medium, and it does that job well. I don't specifically limit interviews, but usually I want my artists' appearances to be an event. I don't want these things aired more than once. And I have to be assured that the package is practical, constructive, and has good presentation."

Some networks don't necessarily agree. "I think it's a silly thing for an artist to do," says Ed Salamon, executive VP/programming for the United Stations broadcasting network. "I think an artist should go

after as much exposure as he can get. While I understand sometimes he might not want to do too much, radio is music's most efficient promotional vehicle and the only one which allows a performer to talk about the music and then have the listener hear all of it. You can't do that in print, and you're severely limited on television, yet generally radio is the only medium where exclusivity happens."

Obviously, for exclusivity to occur, networks have to be participating. "We've been in a bidding war with Westwood One for the past 10 years," says Peter Kauf, co-founder of DIR Broadcasting.

Primarily, DIR and Westwood One lock horns on exclusive broadcast windows to live concerts. This competition has escalated a "publicity medium" into a larger source for cash and benefits. "There was a time where there was no compensation for concerts," says Thom Ferro, VP/GM of programming for Westwood. "Now we put together comprehensive packages and tour sponsorships."

Although it is logical to assume the increase in network cash and services would invoke a greater return—that is, interviews or complete radio rights—concerts and interviews are clearly set apart. "Once you start selling the art and not the personality, then you have a business deal," observes Siddons, noting that "interviews are rarely sold."

Similarly, both DIR and Westwood strongly insist that their concern for the artists' best interests keep them from locking up interviews from the competition. However, the magnitude and spirit of the concert deals, media plans, and busy schedules create a type of exclusivity that seems to keep management from going elsewhere.

"You never want to limit yourself, but it's like working with a promoter," says Charley Prevost, VP/marketing and creative services for Chrysalis Records and a former associate manager of Supertramp and the Fixx. "When somebody [has] supported or is supporting, you don't go somewhere else when you're back in town."

The situation doesn't sit well with one syndicator executive, who sees the practice as detrimental to an artist and the industry, saying, "I don't think it benefits a group to limit themselves to one syndicator. Each syndicator has a network which is generally singular to them. By placing all your eggs in one basket, you're depriving one or more applicable stations of highlighting a powerful artist."

Both Siddons and Prevost dismiss equal treatment for stations as a concern. "Radio is not in the music business," says Siddons. "They're in the advertising business."

Says Prevost, "You never overlook a supportive station who has been neglected, even if you have to go back and do something locally. Each case has to be analyzed, but I'm not sure whether being on all the stations is so important. If your artist is getting consistent airplay, (Continued on page 18)

FOR WEEK ENDING MAY 16, 1987

Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	3	8	<b>ATLANTIC STARR</b> WARNER BROS.	<b>★★ NO. 1 ★★</b> ALWAYS 2 weeks at No. One
2	3	5	6	<b>LISA LISA &amp; CULT JAM</b> COLUMBIA	HEAD TO TOE
3	2	2	8	<b>MADONNA</b> SIRE	LA ISLA BONITA
4	8	14	5	<b>HERB ALPERT</b> A&M	DIAMONDS
5	4	4	12	<b>JODY WATLEY</b> MCA	LOOKING FOR A NEW LOVE
6	7	7	8	<b>KIM WILDE</b> MCA	YOU KEEP ME HANGIN' ON
7	9	10	5	<b>ANITA BAKER</b> ELEKTRA	SAME OLE LOVE (365 DAYS A YEAR)
8	6	11	4	<b>CAMEO</b> ATLANTA ARTISTS	BACK AND FORTH
9	12	18	6	<b>SMOKEY ROBINSON</b> MOTOWN	JUST TO SEE HER
10	15	19	6	<b>THE BREAKFAST CLUB</b> MCA	RIGHT ON TRACK
11	20	22	3	<b>U2</b> ISLAND	WITH OR WITHOUT YOU
12	5	1	10	<b>PRINCE</b> PAISLEY PARK	SIGN 'O' THE TIMES
13	17	20	5	<b>LIONEL RICHIE</b> MOTOWN	SE LA
14	23	29	3	<b>SURFACE</b> COLUMBIA	HAPPY
15	16	12	6	<b>KLYMAXX</b> CONSTELLATION	I'D STILL SAY YES
16	14	13	12	<b>COMPANY B</b> ATLANTIC	FASCINATED
17	10	6	9	<b>THE SYSTEM</b> ATLANTIC	DON'T DISTURB THIS GROOVE
18	22	24	4	<b>CUTTING CREW</b> VIRGIN	(I JUST) DIED IN YOUR ARMS
19	11	9	7	<b>L. VANDROSS/G. HINES</b> EPIC	NOTHING BETTER THAN LOVE
20	26	30	3	<b>KENNY G.</b> ARISTA	SONGBIRD
21	19	16	12	<b>THE COVER GIRLS</b> FEVER	SHOW ME
22	24	26	7	<b>NANCY MARTINEZ</b> ATLANTIC	MOVE OUT
23	<b>NEW</b>	1	1	<b>DEBBIE GIBSON</b> ATLANTIC	ONLY IN MY DREAMS
24	<b>NEW</b>	1	1	<b>WHITNEY HOUSTON</b> ARISTA	I WANNA DANCE WITH SOMEBODY
25	18	8	12	<b>A. FRANKLIN/G. MICHAEL</b> ARISTA	I KNEW YOU WERE WAITING
26	<b>NEW</b>	1	1	<b>NONA HENDRYX</b> EMI-AMERICA	WHY SHOULD I CRY
27	<b>NEW</b>	1	1	<b>SHIRLEY MURDOCK</b> ELEKTRA	GO ON WITHOUT YOU
28	<b>NEW</b>	1	1	<b>FREDDIE JACKSON</b> CAPITOL	I DON'T WANT TO LOSE YOUR LOVE
29	25	28	4	<b>PATRICE RUSHEN</b> ARISTA	WATCH OUT
30	21	21	9	<b>BEASTIE BOYS</b> DEF JAM	BRASS MONKEY

FOR WEEK ENDING MAY 16, 1987

Billboard

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## HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

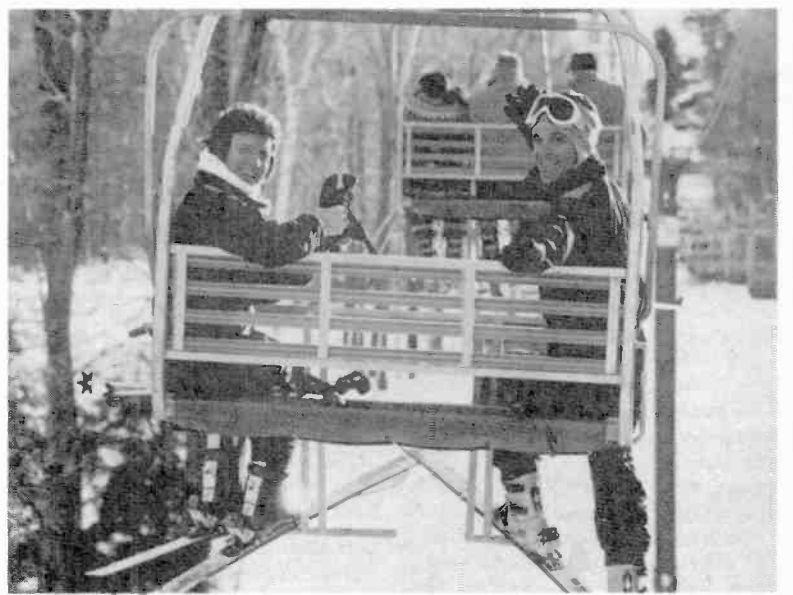
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	10	<b>JUST TO SEE HER</b> MOTOWN 6226	<b>★★ NO. 1 ★★</b> 1 week at No. One ◆ SMOKEY ROBINSON
2	4	7	7	<b>LA ISLA BONITA</b> SIRE 7-28425/WARNER BROS.	◆ MADONNA
3	6	9	18	<b>THE LADY IN RED</b> A&M 2848	◆ CHRIS DE BURGHE
4	1	1	11	<b>THE FINER THINGS</b> ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
5	7	10	7	<b>SE LA</b> MOTOWN 1883	◆ LIONEL RICHIE
6	11	14	8	<b>ALWAYS</b> WARNER BROS. 7-28455	◆ ATLANTIC STARR
7	3	5	9	<b>BABY GRAND</b> COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
8	8	6	8	<b>SAME OLE LOVE (365 DAYS A YEAR)</b> ELEKTRA 7-69484	◆ ANITA BAKER
9	10	11	9	<b>DON'T DREAM IT'S OVER</b> CAPITOL 5614	◆ CROWDED HOUSE
10	5	2	11	<b>I KNEW YOU WERE WAITING (FOR ME)</b> ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
11	14	15	7	<b>NOTHING'S GONNA CHANGE MY LOVE FOR YOU</b> AMHERST 311	GLENN MEDEIROS
12	12	13	6	<b>IF SHE WOULD HAVE BEEN FAITHFUL ...</b> WARNER BROS. 7-28424	CHICAGO
13	9	3	13	<b>I'LL STILL BE LOVING YOU</b> RCA 5065	RESTLESS HEART
14	16	23	4	<b>IN TOO DEEP</b> ATLANTIC 7-89316	GENESIS
15	15	17	7	<b>SONGBIRD</b> ARISTA 1-9573	◆ KENNY G.
16	17	19	5	<b>MEET ME HALF WAY</b> COLUMBIA 38-06690	◆ KENNY LOGGINS
17	13	8	14	<b>NOTHING'S GONNA STOP US NOW</b> GRUNT 5109/RCA	◆ STARSHIP
18	22	26	4	<b>CAN'T WE TRY</b> COLUMBIA 38-07050	DAN HILL
19	23	24	4	<b>THE LAST UNBROKEN HEART</b> MCA 53064	PATTI LABELLE & BILL CHAMPLIN
20	20	22	4	<b>THERE'S NOTHING BETTER THAN LOVE</b> EPIC 34-06978/E.P.A.	◆ LUTHER VANDROSS WITH GREGORY HINES
21	18	12	17	<b>MANDOLIN RAIN</b> RCA 5087	◆ BRUCE HORNSBY & THE RANGE
22	21	20	13	<b>STONE LOVE</b> MERCURY 888 292-7/POLYGRAM	◆ KOOL & THE GANG
23	25	25	4	<b>BIG LOVE</b> WARNER BROS. 7-28398	◆ FLEETWOOD MAC
24	27	28	16	<b>YOU CAN CALL ME AL</b> WARNER BROS. 7-28667	◆ PAUL SIMON
25	24	18	21	<b>YOU GOT IT ALL</b> MCA 52968	◆ THE JETS
26	<b>NEW</b>	1	1	<b>I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)</b> ARISTA 1-9598	WHITNEY HOUSTON
27	28	—	2	<b>(I JUST) DIED IN YOUR ARMS</b> VIRGIN 7-99481	◆ CUTTING CREW
28	19	16	16	<b>LET'S WAIT AWHILE</b> A&M 2906	◆ JANET JACKSON
29	37	—	2	<b>ONLY LOVE KNOWS WHY</b> FULL MOON 7-28383/WARNER BROS.	PETER CETERA
30	26	21	12	<b>TONIGHT, TONIGHT, TONIGHT</b> ATLANTIC 7-89290	◆ GENESIS
31	<b>NEW</b>	1	1	<b>GIVE ME ALL NIGHT</b> ARISTA 1-9587	CARLY SIMON
32	<b>NEW</b>	1	1	<b>I'D STILL SAY YES</b> CONSTELLATION 53028/MCA	KLYMAXX
33	34	—	2	<b>WHY CAN'T THIS NIGHT GO ON FOREVER</b> COLUMBIA 38-07043	◆ JOURNEY
34	29	30	4	<b>FIRST WE TAKE MANHATTAN</b> CYPRESS 661 115-7/POLYGRAM	◆ JENNIFER WARNES
35	39	—	2	<b>WITH OR WITHOUT YOU</b> ISLAND 7-99469/ATLANTIC	◆ U2
36	36	39	3	<b>WILD HORSES</b> CBS ASSOCIATED 4-06699/E.P.A.	GINO VANNELLI
37	31	31	6	<b>LEAN ON ME</b> WARNER BROS. 7-28430	◆ CLUB NOUVEAU
38	<b>NEW</b>	1	1	<b>KISS HIM GOODBYE</b> OPEN AIR 0022/A&M	THE NYLONS
39	<b>NEW</b>	1	1	<b>I KNOW WHAT I LIKE</b> CHRYSLIS 43108	HUEY LEWIS & THE NEWS
40	30	27	27	<b>SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL")</b> MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM

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.





**More FORE-Play.** KGB San Diego contest winner Steve Gonzales found out what sports Huey Lewis & the News are after he won a recent round of golf by six strokes. The golf match brought together KGB staffers and the band for a restful day on the links before the group's evening concert. From left are the News' John Colla, KGB PD Ted Edwards, KGB staffer Bryan Schock, contest winner Beth Kenihan, Chrysalis Records' Steve Brack, Huey Lewis, News guitarist Chris Hayes, KGB contest and match winner Gonzales, and News drummer Bill Gibson.



**The Last Run, Live.** WBCN Boston PD Oedipus, left, and GM Tony Berardini adopt a "You Are There" approach to radio as they take the lift up for a late-season run down Wachusett Mountain in Massachusetts. The two were equipped with microphones to broadcast live on their descent to the lodge. WBCN broadcast a special live Rock'n'Ski Lunch Concert as well as the day's afternoon show from the mountain's base.



**Mason Jug.** WJLB Detroit morning man Mason urges station listeners to bail him out during the American Cancer Society's Great American Lock-Up. Mason's six-hour stint in the jug raised \$1,400, making him the area's "celebrity jailbird with the highest bail." The three-day promotion netted more than \$95,000 for the Cancer Society.



**An Affiliate Affair.** The ABC Radio Information Network got its report card face to face when network affiliates came to New York to discuss programming. In the top row are, from left, WGN Chicago assistant PD Lorna Gladstone, WJR Detroit PD Gary Berkowitz, WLW Cincinnati PD Dave Reinhart, WGN news director Dave Ellsworth, WJR news director Bob Schumann, and WHAS Louisville, Ky., news director Brian Rublein. Seated are, from left, WWWE Cleveland news director John O'Day, KCMO Kansas City PD John Mainelli, WLW news director Kathy Lehr, and WHAS PD Gary Bruce.



**KNIX Chocolate Fix.** KNIX Phoenix staffers smile after recovering from sugar shock at the third annual Chocolate Festival, held at an area mall. The station sold KNIX T-shirts, jackets, and hats and sponsored pie-eating contests and chocolate finger-painting for mall crawlers. Pictured are, from left, KNIX's Fun Van driver Ken Koziol, midday personality Bill Kramer, and Erik Foxx.



**Major Reception.** Montclair (N.J.) State College senior Judith Mayo gets insider advice from WRKS GM Barry Mayo (no relation) at the recent New York Market Broadcasters Assn. reception for college communications majors. The reception and guest speakers were provided by NYMRAD to complement the fourth annual International Radio and Television Society's Minority Career Workshop, held this year in New York.



**The Way To Calais.** WUSL Philadelphia turns the keys to two new Oldsmobile Calais over to two winning listeners. Eighty "Power 99 \$99" winners were assembled for the one in 40 chance of driving off in a new car. The promotion was a joint venture with Philly's TV29 and Pepsi. From left are WUSL PD Tony Quartarone, winner Myra Martinez, WUSL air personality Mike Love, winner Harriet Harris and daughter Keesha, WUSL promotion man Marc Rayfield, Pepsi's Robert Lynch and Jeff Diem.

## Featured Programming



**Late Night Support.** Lee Bailey Prod. president and "RadioScope" host Lee Bailey helps the Young Black Programmers Coalition (YBPC) fatten the Coalition's Scholarship Fund as he donates \$500 in an 'eleventh hour' board meeting—at 3 a.m.! The Coalition's 5th Annual Award of Excellence Scholarship Fund and Banquet is being held May 8-9 at the Plaza of the America's Hotel in Dallas. From left are WNAA Greensboro, N.C., PD Yvonne Anderson, WGIV Charlotte PD/YBPC president Don Coty, Radioscope's Natalia Porche, Lee Bailey, and Polygram's Frankee Robinson.

Hosted by **WNEW-FM** New York's **Pete Fornatale**, the countdown/interview show, sponsored by Dr. Pepper, will give away a range of promotional prizes, starting with a mini Indy go-cart.

**CBS RADIORADIO** will kick off "The Spirit Of Summer" for the third consecutive year with a special three-hour Memorial Day weekend broadcast. The 16-week AC/gold summer series has been produced by **Kris Eric Stevens Enterprises** for the past three years, but this is the first year that Stevens will host.

More celebrity interviews will be featured this year, but they will be shorter in length to allow more time to track the show's mainstay, the summer hits of the '60s and '70s. With the theme of summer memories, the show will take a past-and-present look at summer movies, their title songs, and fads and fashions and will replay news clips of past events.

**NBC RADIO ENTERTAINMENT** is bringing back three of last year's successful summer specials in new productions for 1987. "Summer '87" leads off with a toast to the class of '87 in the form of a review of the

year's hits. From there, the show focuses on the songs that America rolls down its windows and goes cruisin' to.

A special feature included in this year's "Summer" is the one-hour 20th-anniversary salute to 1967, "the summer of love." The hour will recall the emergence of the hippie movement, the Monterey Pop festival, and the bands that gave the scene its sound. The show is produced by **Denny Somach Productions** and is hosted by **WMMR** Philadelphia's **John DeBella**.

**WESTWOOD ONE** will service three formats with its Memorial specials. "60s At The Beeb" is a two-part special offering 12 hours of the best live rock performances from the archives of England's BBC Network. Part two (six hours) will air on the Fourth of July weekend. The artist list reads like a who's who of the British Invasion, and the '60s performances will be augmented by past and recent interviews.

"The Beat Goes On" is **WW1's** four-hour tribute to soul and r&b. Split in half like "60s," part two will air on the Fourth of July weekend as well. A whole range of artists, from **Nat King Cole** and **Sam**

Cooke to **Jody Watley**, will be profiled.

For country formats, **WW1** will present the timely "New Faces In Country Music" on the **Mutual Broadcasting System**. This three-hour music/interview show is co-hosted by **Jim Duncan** and **Larry Gatlin**, with the first two hours reserved to showcase country's new sounds. The last hour will feature an exclusive live performance by **Larry Gatlin & the Gatlin Bros.** in their first radio concert.

**ABC RADIO NETWORK** will air a "20th Anniversary Salute To The Doors" (Billboard, April 18) as well as a music/comedy package with original comedy and the top 40 of "summer songs." **PETER J. LUDWIG**

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

May 16-17, **Kinks**, **Jimi Hendrix**, **Reelin' In The Years**, **Global Satellite/ABC Radio Network**, three hours.

May 16-17, **Beach Boys**, **Paul McCartney**, **Let The Good Times Roll**, **Global Satellite/ABC Radio Networks**, three hours.

May 17, **Heart**, **Bryan Adams**, **Powercuts**, **Global Satellite Network/ABC Radio Network**, two hours.

May 17, **Kinks**, **Part 2**, **King Biscuit Flower Hour**, **DIR Broadcasting**, one hour.

May 17, **Heart**, **Bryan Adams**, **Powercuts**, **Global Satellite/ABC Radio Networks**, two hours.

May 17, **Miami Sound Machine**, **Hitline USA**, **James Paul Brown Entertainment**, one hour.

May 17-23, **Joe Jackson**, **Part 2**, **Rock Over London**, **Radio International**, one hour.

May 18-19, **Beastie Boys**, **On The Radio**, **On The Radio Broadcasting**, one hour.

May 18-24, **Rush**, **Part 2**, **Legends Of Rock**, **NBC Radio Entertainment**, one hour.

May 18-24, **Ozzy Osborne**, **Off The Record With Mary Turner**, **Westwood One**, one hour.

May 18-24, **Julian Lennon**, **Pop Concert/Star Trak Profiles Series**, **Westwood One**, one hour.

May 18-24, **Jimmy Page Special**, **Pioneers In Music**, **DIR Broadcasting**, one hour.

May 22-23, **Peter Gabriel**, **On The Radio**, **On The Radio Broadcasting**, one hour.

May 22-24, **Fleetwood Mac**, **Hot Rocks**, **United Stations**, 90 minutes.

May 22-24, **Smokey Robinson**, **Motor City Beat**, **United Stations**, three hours.

May 10, **Kinks**, **Part 1**, **King Biscuit Flower Hour**, **DIR Broadcasting**, one hour.

## PROS & CONS OF ARTIST-EXCLUSIVITY DEALS

(Continued from page 16)

you don't want overexposure.

"In the case of cash exclusivity, I'm not so sure that the extra midnight time slots are worth making up for things like tour shortfalls."

Ironically, efforts to control a performer's exposure might be having a reverse effect, with some syndicators going to new sources for interviews, including local stations and overseas stations.

Howard Bloom, president of the Howard Bloom Organization publicity firm, sees this as a problem that must be corrected. "Because of the stations they represent and the support they give you, I believe the reputable syndicators should be given access to a wide variety of artists, at least on a rotational basis. Otherwise, there's a destruction of media plans due to things like old specials

haunting you or foreign interviews signed by different management. With network cooperation, you can stagger specials so they air only at key points during the life of an album. This helps the band, gives the syndicator a proper window, and eliminates the overkill of five programs in a three-week period.

"We stress to management to consider all syndicators, because without a business relationship, what do you have to offer them when their special is scheduled to air at an inopportune time?" Bloom says.

Further complicating the issue of radio exclusivity is the emergence of the new network, **MCA**. **MCA** has caught the watchful and wary eye of the industry with its exceptional financial backing and a birthright

that includes siblings **MCA Records**, **Universal Pictures**, and **Frontline Management**.

Already, some syndicators are rumbling about the exclusive interview **MCA** president **Bob Kordashian** inked with **MCA Records Group of Boston**. "We're completely autonomous," contends **Kordashian**. "Regarding Boston, that interview was not offered to us first. We paid a fee for it because we felt a group of that stature had to be compensated. Plus, we allowed other syndicators to run everything short of a 90-minute interview special."

Still, many are concerned that **MCA** will further thin the sparse, marketable talent in a crowded industry. "Exclusivity is something we rarely think about," **Kardashian**

continues. "To be honest, should we find that others are offering money so that we can't get talent, I think it'll help my business. We're very well-funded, and if it's necessary to bid, we'll accommodate. But we don't advocate it, and until we're provoked you can consider us a sleeping giant."

Like **Kardashian**, **Westwood's Ferro** feels the emphasis should be placed on the programming, not the exclusives. "In the long run, the winners and losers are all of us. When somebody supplies quality programs to radio stations, it shows the entire business in a good light."

*Joe Trelin works for Radio International and writes occasionally for Billboard.*

## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Sir Duke**, Stevie Wonder, TAMLA
2. **When I Need You**, Leo Sayer, WARNER BROS
3. **Couldn't Get It Right**, Climax Blues Band, SIRE
4. **I'm Your Boogie Man**, K.C. & the Sunshine Band, TK
5. **Got To Give It Up (Part I)**, Marvin Gaye, TAMLA
6. **Dreams**, Fleetwood Mac, WARNER BROS
7. **Gonna Fly Now (Theme From "Rocky")**, Bill Conti, UNITED ARTISTS
8. **Hotel California**, Eagles, ASYLUM
9. **Southern Nights**, Glen Campbell, CAPITOL
10. **Lucille**, Kenny Rogers, UNITED ARTISTS

### POP SINGLES—20 Years Ago

1. **The Happening**, Supremes, MOTOWN
2. **Sweet Soul Music**, Arthur Conley, ATCO
3. **Somethin' Stupid**, Nancy & Frank Sinatra, REPRISE
4. **Groovin'**, Young Rascals, ATLANTIC
5. **A Little Bit You, A Little Bit Me**, Monkees, COLGEMS
6. **Don't You Care**, Buckingham, COLUMBIA
7. **You Got What It Takes**, Dave Clark Five, EPIC
8. **Close Your Eyes**, Peaches & Herb, DATE
9. **I Got Rhythm**, Happenings, B.T. PUPPY
10. **I Think We're Alone Now**, Tommy James & the Shondells, ROULETTE

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

1. **More Of The Monkees**, COLGEMS
2. **Mamas & The Papas Deliver**, DUNHILL
3. **The Best Of The Lovin' Spoonful**, KAMA SUTRA
4. **My Cup Runneth Over**, Ed Ames, RCA VICTOR
5. **Dr. Zhivago (Soundtrack)**, MGM
6. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
7. **The Monkees**, COLGEMS
8. **I Never Loved A Man The Way I Love You**, Aretha Franklin, ATLANTIC
9. **The Temptations Greatest Hits**, GORDY
10. **A Man And A Woman (Soundtrack)**, UNITED ARTISTS

### COUNTRY SINGLES—10 Years Ago

1. **Luckenbach, Texas (Back To The Basics Of Love)**, Waylon Jennings, RCA
2. **I'll Do It All Over Again**, Crystal Gayle, UNITED ARTISTS
3. **If We're Not Back In Love By Monday**, Merle Haggard, MCA
4. **Some Broken Hearts Never Mend**, Don Williams, ABC/DOT
5. **The Rains Came/Sugar Coated Love**, Freddy Fender, ABC/DOT
6. **I Can't Help Myself**, Eddie Rabbitt, ELEKTRA
7. **Let's Get Together (One Last Time)**, Tammy Wynette, EPIC
8. **Play Guitar Play**, Conway Twitty, MCA
9. **Married But Not To Each Other**, Barbara Mandrell, ABC/DOT
10. **Your Man Loves You, Honey**, Tom T. Hall, MERCURY

### SOUL SINGLES—10 Years Ago

1. **Whodunit**, Tavares, CAPITOL
2. **Sir Duke**, Stevie Wonder, TAMLA
3. **Got To Give It Up (Part 1)**, Marvin Gaye, TAMLA
4. **Hollywood**, Rufus featuring Chaka Khan, ABC
5. **The Pride (Part 1)**, Isley Brothers, T-NECK/EPIC
6. **It Feels So Good To Be Loved So Bad**, Mannhattans, COLUMBIA
7. **Show You The Way To Go**, Jacksons, EPIC
8. **I'm Your Boogie Man**, K.C. & the Sunshine Band, TK
9. **High School Dance**, Sylvers, CAPITOL
10. **Uptown Festival**, Shalimar, RCA

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Brandmeier Shakes Things Up In The Windy City

BY MOIRA MCCORMICK

WHEN Jonathon Brandmeier first arrived to take over the morning-drive shift at album rock outlet WLUP-FM "the Loop" Chicago, he had his work cut out for him. Brandmeier was fresh from KZZP-FM Phoenix, where he'd been the hottest thing in morning radio, because of his wildly free-form shows.

Wildness was not exactly new to Chicago listeners however. One of the foremost proponents of so-called "shock radio," Steve Dahl, was an already-legendary Loop jock. (With partner Garry Meier, Dahl continues to hold down his popular afternoon-drive shift.) And WLUP itself was in the process of shifting format gears, from a teen menu heavy on '70s hard rock to a more adult-oriented approach. Not so surprisingly, Brandmeier's ratings flourished.

Four years later, however, "Johnny B" is high up the morning-drive pile, especially in the young and hip division. With WLUP having taken over former AM top 40 giant WCFL as its AM station (WLUP AM-1000), Brandmeier's show has the potential to reach even more listeners through simulcast.

In the spring Arbitrons, Brandmeier placed fourth in the morning-drive derby, behind AM giant

WGN's Bob Collins, urban WGCI-FM's Doug Banks, and the news/talk format of WBBM-AM. Significantly, he placed first in the 18-34 and 25-34 adult categories and No. 1 among men 18-49, says Loop PD Greg Solk.

The 30-year-old Brandmeier began his career at 15 at WFON-FM, a 3,000-watt station in his hometown of Fond du Lac, Wis. Several stations later, Brandmeier joined WOKY-FM Milwaukee in 1980, where his zany on-air style at nights began getting noticed outside the Midwest.

Following his selection in a Los Angeles talent search as one of five top hit radio DJs in the nation, Brandmeier was hired by KZZP in February 1981. Six months later, he was Phoenix's highest-rated morning jock, touted by the press and revered by fans. His own rock'n'roll band, Johnny & the Leisure Suits, drew thousands of people to free outdoor shows.

BRANDMEIER'S subsequent move to Chicago was undoubtedly a sobering one. To begin with, a contractual hassle with KZZP kept him off the air at the Loop for two months. Once he did get started, initial press reaction was less than favorable. The morning shift ratings dropped to a 1.6 share, a full point lower than before Brandmeier's arrival.

But WLUP PD Solk and GM Jim DeCastro stood by their man, rocky start and all. Says Solk, "It takes



Jonathon Brandmeier. Morning man WLUP-AM-FM Chicago and Billboard Pro In Profile.

time to turn people around. But if the product is good, it's going to work."

Clearly it has. Brandmeier, who says one of the main reasons for his popularity is his credo of audience involvement, expresses amazement at the proliferation of his ever-increasing followers. One morning a listener driving to work called in on his car phone (a common occurrence) and Brandmeier persuaded

the man to set his cruise control at 55 miles per hour. Within minutes cars began passing, their passengers waving excitedly at him. "Johnny, they know it's me," the man exclaimed.

Periodically, Brandmeier does his morning show live from a Chicago locale. Once it was a bowling alley; another time, a cruise boat. He has also done remotes from abroad, in England, Germany, and Australia. On St. Patrick's Day, Johnny B. held forth at the downtown Hard Rock Cafe. Tickets for the event were limited, and listeners could win them by performing an outrageous stunt on the air. "One guy wrecked his living room with a Sears chainsaw—his son was yelling over the phone, 'He just destroyed the chair!'" Brandmeier marvels.

Brandmeier seems to unleash the id in perfectly normal people, inciting them to perform unprecedented acts. One of his favorites, he says, involved three electrical linemen who climbed naked onto an expressway billboard during the morning rush hour, waving at passersby. "Another morning," he relates, "[we had] people walking into their office complexes in their underwear. People will stop at phone booths and bark like dogs. These aren't kids, they're professionals—doctors and lawyers. The listening audience itself is a character."

LISTENERS provide Brandmeier with stories, popular song parodies,

and suggestions for practical jokes to play on acquaintances. What is significant about Brandmeier's bits—which include "Celebrity Wake-Up" and "Johnny Gets The Cash" (he phones listeners to tell them they have won the opportunity to give him \$1,000) and many others—is that they are random and unplanned. "I never schedule bits," says Brandmeier. "I just go with the flow."

Occasionally things get out of hand, and Loop management has to tell Brandmeier to cool it. According to PD Solk, "Johnny has total freedom, but when it comes to ethics and good taste, I'll jump. The radio station takes chances, and occasionally that line is stepped over."

Brandmeier's popularity as a jock has extended to the concert stage as well. His band Johnny & the Leisure Suits has been selling out some of Chicago's largest venues of late. Their two albums have sold 25,000-30,000 each. Brandmeier has also acquitted himself well in the visual medium, with appearances on various television specials, commercials, and a video.

BRANDMEIER SAYS he has "no predictions" as to what will happen when his WLUP contract expires in April 1989. "It's so much fun here, but things change fast. If I'm not having fun, I won't stick around."

One thing is certain—Brandmeier feels privileged to be a part of Chicago radio, which he considers to be top-drawer.

Table with 2 columns: Song/Artist and Station. Includes songs like 'Bangles, Walking Down Your Street' and stations like 17, 10, 15.

all hit 97.1 KEGL The Eagle

Table with 2 columns: Song/Artist and Station. Includes songs like 'U2, With Or Without You' and stations like Dallas, P.D.: John Roberts.

Table with 2 columns: Song/Artist and Station. Includes songs like 'Heart, Alone' and stations like Boston, P.D.: Harry Nelson.

KMEL 100.5 Table with 2 columns: Song/Artist and Station. Includes songs like 'U2, With Or Without You' and stations like San Francisco, P.D.: Lee Michaels.

SILVER 79.9 Table with 2 columns: Song/Artist and Station. Includes songs like 'U2, With Or Without You' and stations like Boston, P.D.: Harry Nelson.

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EAGLE-106 WEGX Table with 2 columns: Song/Artist and Station. Includes songs like 'Poison, Talk Dirty To Me' and stations like Philadelphia, P.D.: Charlie Quinn.

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94-Q 94.1FM Table with 2 columns: Song/Artist and Station. Includes songs like 'U2, With Or Without You' and stations like Atlanta, P.D.: Fleetwood Gruver.

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WJOL 99.7 Table with 2 columns: Song/Artist and Station. Includes songs like 'U2, With Or Without You' and stations like Minneapolis, P.D.: Gregg Swedberg.

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KQWB 101.1 Table with 2 columns: Song/Artist and Station. Includes songs like 'U2, With Or Without You' and stations like St. Paul, P.D.: David Anthony.

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Kiss 106.7 FM Table with 2 columns: Song/Artist and Station. Includes songs like 'Kenny G, Songbird' and stations like Dallas, P.D.: Kevin Metheny.

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## MCA's 'Cop 2' Turns Up Heat

BY STEVE GETT

NEW YORK The heat is on again, as MCA prepares to launch the soundtrack for the upcoming "Beverly Hills Cop 2." The leadoff single, Bob Seger's "Shakedown," was serviced to radio May 7, with the album due in stores May 18, two days ahead of the movie's national release.

Following the successful formula of its double-platinum soundtrack for the first "Cop" movie, MCA's "Beverly Hills Cop II" album boasts a strong selection of artists. In addition to the Seger cut, there are new songs from George Michael, the Jets, Ready For The World, the Pointer Sisters, Charlie Sexton,

Corey Hart, James Ingram, and new MCA r&b signings Sue Ann and Pebbles.

"Like the first 'Beverly Hills Cop' soundtrack, we had very little time to get this one together," says Kathy Nelson, MCA vice president of film music. "There was an incredibly short postproduction period, which can make things very difficult. The creative process does not happen overnight, especially when you're dealing with different writers, producers, and artists."

Still, finding artists for the new soundtrack did not present problems, says Nelson. "It really wasn't difficult. With a movie like this, everybody likes to be involved," she says.

As on the first "Cop" soundtrack,

Nelson worked hand in hand with movie producers Don Simpson and Jerry Bruckheimer, whose credits also include "Footloose" and "Top Gun."

"Their forte is that they seem to have incredible instinct and understanding as to what works best in the marriage of music and movies," says Nelson. "They genuinely love music, which is a real important factor."

After leading with the Seger track, MCA plans a simultaneous singles release of the Jets' "Cross My Broken Heart" and Ingram's "Better Way." Columbia has the single rights for "I Want Your Sex" by ex-Wham! frontman Michael, for which it has scheduled a June 5 release.

### FULL FLIGHT

With the instrumental single "Songbird" on the rise, sales of Kenny G's Arista album, "Duotones," are starting to soar. Bubbled at No. 41 on last week's Hot 100 Singles chart, "Songbird" has helped double sales of the young saxophonist's album, according to Jim Cawley, Arista vice president of sales.

"We're now up to about 600,000 on the album, and it's climbing rapidly," says Cawley. "But it's taken quite a long time to break."

After experiencing "moderate success at r&b" with several vocal cuts from the album—"Duotones"

was originally released in July—Cawley says Arista decided to focus its attention on "Songbird."

"We finally came with it in March, servicing it to jazz radio, r&b, adult contemporary, and then top 40," he says. "Once people gave it a chance, then they started playing it more and more. The video got a lot of exposure on VH-1. In fact, VH-1 has been unbelievable—I don't think this record would have happened without them."

Arista has launched a full-scale retail push on the G. project, says Cawley. "Among other things, we have a major promotional contest going, where people can win a trip to see Kenny at the Montreux Jazz Festival [July 15-20]."

### THE WHOLE TRUTH

New I.R.S. act the Truth is making waves with the title track from its recently released album, "Weapons Of Love." The song debuted at No. 92 on last week's Hot 100 Singles chart, and, according to Barry Lyons, I.R.S. vice president of promotion, "It's the fastest-breaking track I've seen at album rock radio since the Georgia Satellites took off last year."

I.R.S. launched the Truth single March 30 with a promo-only CD, says Lyons. "We picked up about 100 stations in two weeks, and it's been building steadily," he adds.

The Truth—the U.K. act is



**Big Time.** Paul Simon brought his "Graceland" tour to New York's Radio City for a week of SRO dates. Now he's gearing up for a series of U.S. charity shows (see On The Road, page 26). (Photo: Chuck Pulin)

hemed by Mick Lister and ex-Nine Below Zero member Dennis Greaves—has just completed a three-week stint as opening act for Squeez. On Friday (15), the band will connect with Eddie Money for a series of West Coast dates.

### YOUNG VIRGINS

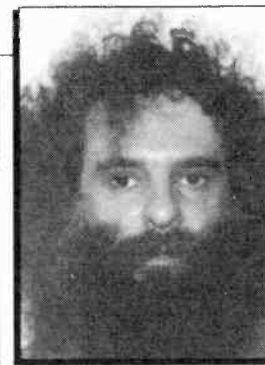
Virgin's U.S. comeback has gotten off to a flying start with Cutting Crew. Now the label is looking for similar success with T'Pau, whose Roy Thomas Baker-produced "Heart And Soul" jumped 20 places to No. 71 in its second week on the Hot 100 Singles chart.

"T'Pau is breaking beautifully for us," says Phil Quartararo, Virgin vice president of promotion. "We set it up with a promo-only CD and a cassette single, and now we're really going after it at top 40 and in the dance clubs."

On the rock front, Quartararo reports significant action for "Wild Frontier," the new album from Irish guitarist Gary Moore. "It's a huge record at album rock radio," says Quartararo. "In its first three weeks it was the most added album, and now it's starting to sell very well. In the next few weeks we'll be putting out 'Over The Hills And Far Away' as the first single."

### PRINCE STILL REIGNS

Any chance that constant flow of Prince albums might be a bit of overkill—particularly with the new  
(Continued on next page)



## ONE TO ONE

Cliff Burnstein outlines the goals of newly formed Squawk Records

Cliff Burnstein and Peter Mensch's Q-Prime management organization boasts a formidable stable of hard rock acts, including Def Leppard, Dokken, Metallica, and Tesla. Now the managers are launching their own PolyGram-distributed label, Squawk Records. Burnstein gives the lowdown to Billboard talent editor Steve Gett.

**Q: What made you decide to start a label?**

A: Peter and I always wanted a label at some point. As a manager, sometimes you run across an act that you'd love to have, but they already have representation. Queensryche is a good example. When we heard their independent EP in 1983, I thought they were really hot. I got a number on the

that's it for me. All I can do is listen to their records, and say hi if I see them backstage somewhere." That kind of thing has always made us sad. When you hear something you really love, you want to be involved in it when it's young.

Fortunately, with the success of the other bands we have in addition to Leppard, we were taken seriously enough to do a label with somebody. PolyGram came to us with a very good offer, so we thought this was the time to go for it.

**Q: Why was PolyGram the right company for Squawk?**

A: They were prepared to give us flexibility. We have absolute freedom of choice in terms of what bands we want to have. PolyGram also has a very good history lately with new bands, especially hard rock groups. We also have a little clout there because of Leppard. Additionally, with Peter being based in England for six years, he developed very good relationships with PolyGram's staff in all the European territories. So it seemed like the right place to be.

We are taking a large part of the financial risk in terms of album budgets, videos, and tour support. I'm glad we're in a position to do that, but it's very much our money on the line.

**Q: Is Squawk primarily geared toward hard rock, or are you aiming for a more diverse roster?**

A: One thing we'll never do is sign something for the sake of diversity. The basic rule is you only sign what you like. New acts are what we're looking for, and the reason

we'll probably end up with hard rock more than anything else is the fact that we like hard rock. But if we hear something we like that's new, we'll go after it no matter what kind of music it is.

**Q: Do you envision the possibility of managing Squawk acts?**

A: We're not looking to do that. A manager who sends us a tape has to be comfortable that he's not about to make himself obsolete. He has to feel safe that we're not going to poach what he's got.

**Q: Did you discuss the label's formation with your management clients?**

A: Yes, we did, and they understood why we wanted to do it. I wouldn't be surprised in the long run that most of the acts we sign will be on recommendations from our own bands. When they're on

the road, they make a lot of friends, and people often bring them tapes. They get tapes of local bands they've seen or from guys they know, so if I'm out with them I hear all kinds of things.

**Q: What are the first releases on Squawk?**

A: We've got three initial signings—IQ, Tony MacAlpine, and Q5. Peter and I always like to go shopping for records, and we originally got into IQ, which is a British progressive rock band, after picking up their first two independent albums. We felt they had the talent to make a really good record, so when PolyGram approached us about the label, we called IQ's manager to see what they were up to. They sent us some demos of their new songs, which we liked.

The guys in Dokken actually turned us onto Tony MacAlpine. We got a tape and they were right—he had great melodies and there was some great playing on it. He'd had an independent album on Shrapnel, so we got him to go in and cut a new album in December.

IQ and MacAlpine are both coming out in May, and then we'll probably put Q5 out in August. We first read about Q5 in some of the heavy metal magazines. They'd had two albums out in Europe, which Peter picked in the U.K. We liked the second one, although we still didn't think it was the ultimate Q5 album. So we made a deal for a new album just for the States, which is the only territory available.

Maybe we'll sign another band this summer that'll have something out by the end of the year. We've already got our eyes on one.

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## 'Lady In Red' Charts Belatedly In U.S. De Burgh Single Is Revived

NEW YORK A&M has finally landed a top 10 single with Chris De Burgh's "The Lady In Red." The song from the artist's latest album, "Into The Light," was originally released last fall but failed to crack the U.S. market.

"When we put it out during the last quarter of '86, it was a modest adult contemporary hit, but we couldn't get more than a handful of top 40 stations," says Rick Stone, A&M vice president of promotion.

"As the year was closing out, though, we began to get airplay in markets like Boston and the Bay area. The public started asking for the record, so we knew we were going to come back with it in '87."

"The Lady In Red" was a No. 1

hit in 15 countries last year, with international sales of De Burgh's album topping the 2 million mark, according to Stone. He adds that U.S. sales of "Into The Light" have increased dramatically now that the single has taken off here. The album is bulleted at No. 55 on this week's Top Pop Albums chart.

"Success in the U.S. has been elusive for Chris De Burgh," says Stone. "But now people have finally caught up to his sound. 'The Lady In Red' looks like it's going all the way. It feels like we've spent half our lives breaking it, but this is the kind of unpredictable thing that makes our business exciting."

STEVE GETT

(Continued from preceding page) double set "Sign 'O' The Times" to wade through?

"We don't sense that, and certainly the charts disprove that," says Lou Dennis, Warner Bros. vice president/director of sales. "We're very excited with what's happening."

Dennis points to the success of the title track—which hit No. 1 on the Hot Black Singles chart and No. 3 on the Hot 100 Singles chart—even though there was no accompanying video in the U.S.

With a second single, "If I Was Your Girlfriend," just out, there is nowhere to go but platinum, says Dennis.

Prince is in Europe, where he was set to begin a tour May 8 in Stockholm, Sweden. The European dates are scheduled to run through the end of June and will climax with a series of U.K. shows.



**Seconds Out.** PolyGram executive vice president of marketing/sales Bob Jamieson greets Eight Seconds after the group's show at New York's Ritz. Pictured, from left, are Jamieson, manager Alan White, and band members Cesare and Andres del Castillo.

### READY TO ROCK

PolyGram has high hopes for up-and-coming rocker **Jeff Paris**, whose new album, "Wired Up," is set for a June 15 release. The lead-off single, "Saturday Nite," which is already creating a strong buzz at the label, goes out to radio at the end of May.

Breaking new solo rock/pop artists in 1987 is a major priority at PolyGram, says the label's senior vice president of a&r, **Dick Wingate**. In addition to the Paris project, a heavy push is planned for "5 To 1," the debut album from Wingate signing **Tom Kimmel**.

Incidentally, Paris has just signed with **Tommy Mottola's** Gotham-based Champion management organization, whose client roster boasts **Daryl Hall & John Oates**, **Carly Simon**, and **John Cougar Mellencamp**.

### HAGAR UPDATE

**Sammy Hagar** is mixing his final "contractual obligation" solo album for Geffen. The still-untitled project, co-produced by Hagar and **Eddie Van Halen**, is due June 22, says manager **Ed Leffler**. A single, "Give To Live," ships June 1.

There are no plans for Hagar to promote the album with live dates, however. "Sammy is still lead singer for **Van Halen**," says Leffler. He adds that Van Halen will start cutting its next album in September.

### SHOOTING STARR

The swift success of **Atlantic Starr's** "All In The Name Of Love" album can in part be attributed to Warner Bros. making it a company-wide project, says **Oscar Fields**, the label's vice president of sales/black music.

As for the high-charting "Always," bulleted at No. 17 on last week's Hot 100 Singles chart, Fields says, "I think the formula of starting something at black radio, then going to adult contemporary, and then taking it to pop worked perfectly."

"This was our first record with Atlantic Starr, and it was a major priority even before the record came out. Our big job now is just to keep the single and the album going up the pop charts."

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

## Run-D.M.C. Wraps Deal With Adidas; UA On Track With Brooks' 'Spaceballs'

NEW YORK **Run-D.M.C.** has struck a deal with Adidas (who else?) for its own shoe and clothing lines. Among the merchandise due in stores at the end of July are three styles of basketball shoes, all bearing Cadillac-inspired names—Fleetwood, El Dorado, and the Brougham.

In the meantime, the rap trio is gearing up for its Together Forever co-headlining tour with the **Beastie Boys**, scheduled to hit North American concert halls in June. Prior to the U.S. dates, the two acts are set for a series of British concerts.

Several U.K. politicians are none too keen on the prospect of a visit from those bad, bad Beasties. According to a **Peter Bruinvels** of the Conservative Party, "Their kind of trash is obviously very dangerous. They encourage free love and free drugs. This kind of thing shouldn't be allowed in Britain."

Just wait until that giant phallus goes up!

**MAKING TRACKS:** A soundtrack album for the **Mel Brooks** summer movie "Spaceballs" will be the next release from United Artists, according to label president **Jerry Greenberg**. The title cut teams the **Spinners** with producer **Jellybean Benitez**; also featured is a duet from **Kim Carnes** and **Jeffrey Osborne**, co-produced by Osborne and **George Duke**.

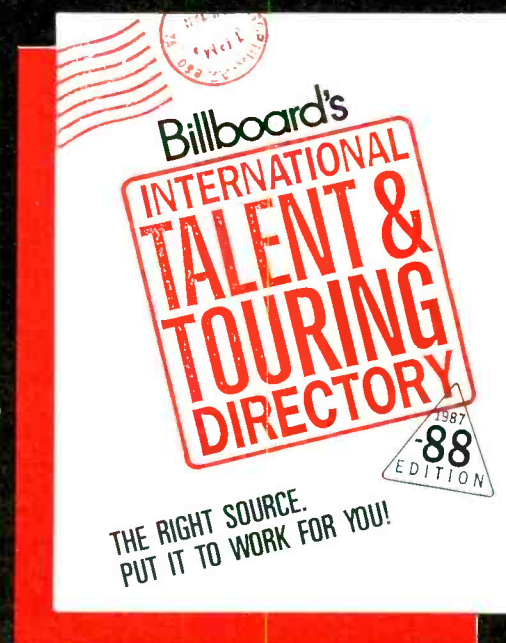
Greenberg and his brother, **Bob**, who revived the UA label last year with the soundtrack for "The Karate Kid Part II," have also been involved in preparing music for the upcoming James Bond movie, "The Living Daylights." The soundtrack album, to be issued on Warner Bros., boasts a theme song by **a-ha**.

Additionally, the Greenbergs are in the early stages of compiling a soundtrack for "Bright Lights, Big City," starring **Michael J. Fox**.

**SHORT TAKES I:** **David Crosby** has landed a solo deal with A&M. The label is hoping to have an album out before the end of the year. . . . **Johnny Marr** of the **Smiths** reportedly plays guitar on **Ron Wood's** upcoming solo album. . . . **B.A.D.** drew a host of famous faces to its recent series of shows at Manhattan's Irving Plaza. Among those spotted at the gigs were **David Bowie**, **Mick Jagger**, **Dave Stewart**, **Simply Red's Mick Hucknall**, ex-**Clash** member **Paul Simonon**, and **Mike D.** and **MCA** of the **Beastie Boys**. . . . **Peter Holsapple**, front man of recent **I.R.S.** signing the **dB's**, will be playing solo club dates on a cross-country trip to California that he'll make in his 1963 pink Rambler. Holsapple's trip starts May 16 in Baltimore, and he is scheduled for a June 6 arrival in Los Angeles.

**NAME GAMES:** **Elvis Costello** has released a new U.K. single, "A Town Called Big Nothing," under the name the **MacManus Gang**. Accompanying him on the record are **Pete Thomas** and **Steve Nieve** of the **Attractions** and trumpet player **Ross MacManus** (Elvis' dad!). Ex-**Pogue** member **Cait O'Riordan** (Elvis' significant other!) and actor **Sy Richardson** provide the spoken parts. The latter has a lead role in the upcoming movie "Straight To Hell." The film's soundtrack will feature an instrumental version of the single.

**SHORT TAKES II:** **John Mellencamp**—he's dropped the **Cougar**—has been working in Los Angeles on his next studio project for PolyGram. The album, produced by **Don Gehman**, is tentatively scheduled for release in August. . . . Rumors abound that the next **U2** album will be a live set. . . . **Peter Wolf** has been busy rehearsing for a tour to promote his **EMI America** album "Come As You Are." Word has it he'll be accompanied on the road by guitarist **Jeff Golub** and drummer **Bobby Chouinard**, both former members of **Billy Squier's** band. . . . **Jon Bon Jovi** visited New York's **Hard Rock Cafe** April 30 to present the eatery with one of his acoustic guitars. . . . A&M threw an entertaining bash May 3 at Sardi's restaurant in New York to celebrate the release of **Suzanne Vega's** new album, "Solitude Standing." Mingling with various label execs were A&M artists **Sting**, **Squeeze**, and **Joe Jackson**. After the party, Vega performed two concerts at the **Schubert Theater** across the road. . . . **Kiss** has a July 27 release date for its **Ron Nevison**-produced PolyGram album, "Condemnation." . . . **RCA** hard rock act **Grim Reaper** has two songs featured in the movie "Lust For Freedom." Both cuts will be included on the group's upcoming album, "Rock You To Hell" . . . Congrats to former **Duran Duran** drummer **Roger Taylor** and his wife, **Giovanna**, on the recent birth of a baby boy. . . . After spending much of his time during the past three years working on music for "Miami Vice," **Jan Hammer** plans to concentrate on film scores. . . . **Sylvia Rhone**, head of Atlantic's black department, honored the **System** with a lively dinner at the Manhattan eatery **B. Smith's**. . . . Veteran British boogie band **Status Quo** has reportedly inked a U.S. deal with **Bob Pittman's** QMI label. . . . **Curiosity Killed The Cat** will be the "next big thing" to surface from England. Mercury has just issued the group's debut album, "Keep Your Distance," in the U.K., where it has rocketed to the top of the charts.



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## Piano Man To Tour Russia; Simon In Benefit Concerts

NEW YORK Billy Joel will perform six concerts in the Soviet Union this summer. The tour, organized in conjunction with the Soviet concert agency Goskonsert, calls for three dates at Moscow's Olympic Sports Complex, on July 26, 27, and 29, and three shows at the V.I. Lenin Sports and Concert Complex in Leningrad, starting Aug. 2.

The piano man is the first American popular music star to take a full-fledged rock show to the Soviet Union. A documentary of his visit—considered to be one of the most significant cultural exchanges under the U.S.-Soviet General Exchanges Agreement signed during the 1985 Reagan-Gorbachev summit—will be filmed. According to Joel, however, it's unlikely that the shows will be recorded for an album.

Under an agreement with Gosteleradio, the U.S.S.R. state committee for radio and television, one of the Joel concerts will be taped for national TV broadcast in the Soviet Union.

GRACELAND-AID: A June 15 concert in Atlanta is the first of eight U.S. benefits to be given by Paul Simon and 24 South African musicians. Net proceeds from the shows will be divided equally among three charity concerns.

One-third of the money will go to the Children of Apartheid, a fund to aid detained and imprisoned children in South Africa; one-third will go to the United Negro College Fund; and the remaining third will be split among local municipal charities—dedicated to aiding the plight of hungry, homeless, abused, and disadvantaged children—in each of the cities where the concerts are to be held.

In addition to the Atlanta date, Simon is set to perform in the following cities: Philadelphia, June 17; Boston, June 19; Detroit, June 22; Chicago, June 28; Milwaukee, June 29; Washington, D.C., July 1; and New York, July 2. All venues will be announced shortly.

NEW DEAL: Under a new agreement, Facility Management of New York Inc. and John Scher Presents Inc. will be co-promoting concerts at the Nassau Veterans Memorial Coliseum in Long Island, N.Y. FMNYI has managed the 17,000-seat arena since 1980.

According to John Scher, president of JSP and Monarch Entertainment Bureau Inc., and the nation's second highest grossing promoter in 1986, "The new partnership will make possible cross-promotion and advertising between the coliseum concerts and those we are also producing at the Meadowlands Arena in New Jersey and Madison Square Garden in New York City, thus making possible substantial savings to the artists who choose to play at Nassau and other of our concert promotions."

### ON THE ROAD

SHORT TAKES: The Psychedelic Furs begin a monthlong U.S.

tour May 16 in San Francisco, with ex-Duran Duran guitarist Andy Taylor opening the dates... Echo & the Bunnymen and New Order will co-headline a 22-date U.S. tour, starting Aug. 13... Norby Walters Associates has Kool & the Gang and Luther Vandross booked on extensive U.S. tours through early fall... The Pine Knob Music Theatre in Clarkston, Mich., kicks off its 1987 Miller Genuine Draft concert series with a May 23 show from Billy Idol and the Cult... Bad Company is now the opening act on Deep Purple's North American tour... Chris Hillman & the Desert Rose Band is out promoting its eponymous MCA/Curb album... Sammy Ash and T.P.A. have lined up a May 20 booking at Manhattan's Ritz club for two up-and-coming groups, Caught In The Act and the Rhythm Method.

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



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 LONE JUSTICE	Pontiac Silverdome Pontiac, Mich.	April 30	\$853,347 \$16.50	51,718 sellout	Cellar Door Prods.
U2 LONE JUSTICE	The Centrum in Worcester Worcester, Mass.	May 2-4	\$601,739 \$16.50	37,482 sellout	Don Law Co.
LUCIANO PAVAROTTI	Met Center Bloomington, Minn.	April 28	\$592,189 \$250-\$10	14,533 16,000	Tibor Rudas Theatrical Organization
HUEY LEWIS & THE NEWS LONNIE MACK	Hartford Civic Center Hartford, Conn.	April 29-May 1	\$497,625 \$17/\$15	29,468 sellouts	Cross Country Concerts
ERIC CLAPTON THE ROBERT CRAY BAND	Madison Square Garden Center New York, N.Y.	April 27	\$382,200 \$20/\$18.50	19,992 sellout	Ron Delsener Enterprises
ERIC CLAPTON THE ROBERT CRAY BAND	Pacific Amphitheatre Costa Mesa, Calif.	April 13	\$301,958 \$20.35/\$14	18,765 sellout	Nederlander
U2 LONE JUSTICE	Rosemont Horizon Rosemont, Ill.	April 29	\$270,923 \$16.50/\$14.50	16,854 sellout	Jam Prods. Ltd.
BILLY JOEL	Reunion Arena Dallas, Texas	April 16	\$264,198 \$17.50	16,460 17,000	PACE Concerts
LUTHER VANDROSS SHIRLEY MURDOCK	Greensboro Coliseum Complex Greensboro, N.C.	May 1	\$253,968 \$16.50	15,703 sellout	Stageright Prods. Dimensions Unlimited
BILLY JOEL	The Summit Houston, Texas	April 20	\$250,417 \$17.75	14,556 16,000	PACE Concerts
PAUL ANKA BERNADETTE PETERS	Fox Theatre Atlanta, Ga.	April 29-May 3	\$243,316 \$25.50/\$22.50/ \$19.50/\$15.50	15,747 37,424	in-house
LUTHER VANDROSS SHIRLEY MURDOCK	Baltimore Arena Baltimore, Md.	May 2	\$237,563 \$17.50	13,975 sellout	Stageright Prods.
BILLY JOEL	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	April 22	\$222,737 \$17.50	13,120 15,000	PACE Concerts
LUTHER VANDROSS SHIRLEY MURDOCK	Hampton Coliseum Hampton, Va.	May 3	\$186,655 \$17.50	10,907 sellout	Stageright Prods. Party Time Prods.
DEEP PURPLE BAD COMPANY	Civic Arena Pittsburgh, Pa.	April 29	\$144,714 \$14.75	9,802 12,500	DiCesare-Engler Prods. PACE Concerts
KOOL & THE GANG KLYMAXX	Concord Pavilion Concord, Calif.	May 1	\$122,066 \$18.50/\$14.50	7,555 8,475	in-house
DIANA ROSS MACK & JAMIE	Concord Pavilion Concord, Calif.	May 3	\$118,887 \$22.50/\$15.50	6,327 8,475	in-house
ROY CLARK & MEL TILLIS	Fox Theatre St. Louis, Mo.	April 18	\$109,587 \$23.90/\$6.50	7,224 9,234	Fox Concerts Steve Litman Prods.
DEEP PURPLE BAD COMPANY	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	April 27	\$99,340 \$14.50	7,039 sellout	Monarch Entertainment Bureau John Scher Presents Northeast Concerts
REO SPEEDWAGON THE GEORGIA SATELLITES	Nashville Municipal Auditorium Nashville, Tenn.	April 7	\$92,314 \$14	6,770 9,900	Sound Seventy Prods.
CAMEO STARPOINT MIKKI HOWARD	The Summit Houston, Texas	April 24	\$90,930 \$17.50	6,018 7,000	PACE Concerts
ANNE MURRAY	Queen Elizabeth Theatre Vancouver Civic Theatres Vancouver, British Columbia	April 17-18	\$90,724 (\$121,810 Canadian) \$25/\$22.50	5,137 5,600	Brimstone Prods.
LUTHER VANDROSS SHIRLEY MURDOCK	Greenville Memorial Auditorium Greenville, S.C.	April 30	\$86,295 \$15	5,886 sellout	Stageright Prods.
CONWAY TWITTY LORETTA LYNN	Mid-South Coliseum Memphis, Tenn.	May 2	\$84,225 \$15	5,964 9,503	Jayson Promotions
ELVIS COSTELLO NICK LOWE	Bren Event Center Univ. of California-Irvine Irvine, Calif.	April 17	\$76,400 \$16	4,952 sellout	Avalon Attractions
GEORGE JONES RANDY TRAVIS PATTY LOVELESS	Centennial Hall Univ. of Toledo Toledo, Ohio	May 3	\$56,980 \$13.75	4,278 9,662	Stellar Entertainment
HANK WILLIAMS JR. & THE BAMA BAND STEVE EARLE	Viking Hall Bristol, Tenn.	April 30	\$52,430 \$14.50/\$13.50	4,007 5,000	Stellar Entertainment Gehl Corp.
RANDY TRAVIS HWY 101	Theatre III, National Art Center Ottawa, Ontario	April 30	\$50,178 (\$67,372 Canadian) \$17.50/\$15.50	4,067 sellout	Stellar Entertainment Concert Prods. International
MOTORHEAD LIZZY BORDEN	Hollywood Palladium Hollywood, Calif.	April 24	\$49,965 \$15	3,608 4,400	Avalon Attractions
THE STRANGLERS VIGIL	The Ritz New York, N.Y.	April 16-17	\$49,732 \$15/\$13.50	2,008 3,000	Monarch Entertainment Bureau John Scher Presents
TEMPTATIONS BEN E. KING	Paramount Theatre Seattle, Wash.	April 11	\$48,740 \$17.50/\$15.50	2,972 sellout	White Rose Ltd.
ANNE MURRAY	Northern Alberta Jubilee Auditorium Edmonton, Alberta	April 14	\$47,764 (\$64,130 Canadian) \$25	2,602 sellout	Brimstone Prods.
DAVID COPPERFIELD	Rushmore Hall, Rushmore Plaza Civic Center Rapid City, S.D.	May 1	\$45,500 \$15/\$13/\$11	3,548 sellout	Rapid City Journal KKLS AM/FM
ANNE MURRAY	Saskatoon Centennial Auditorium Saskatoon, Saskatchewan	April 7-8	\$45,247 (\$60,750 Canadian) \$22.50/\$20	3,600 sellout	Brimstone Prods.
LOS LOBOS OTIS RUSH	Riviera Chicago, Ill.	May 2	\$38,750 \$15.50	2,500 sellout	Jam Prods. Ltd.
KANSAS IN PURSUIT	Grand Ole Opry House Nashville, Tenn.	April 9	\$38,660 \$14.50/\$13.50	3,030 4,424	Sound Seventy Prods.
KOOL & THE GANG	Fox Theatre St. Louis, Mo.	April 17	\$38,161 \$17.50/\$15.50/\$8.75	2,976 4,598	Fox Concerts Steve Litman Prods.
ANNE MURRAY	Manitoba Centennial Concert Hall Winnipeg, Manitoba	April 6	\$36,147 (\$48,532 Canadian) \$25/\$22.50	2,230 sellout	Brimstone Prods.
KENNY G.	Tampa Theatre Tampa, Fla.	May 2	\$34,790 \$14	2,589 2,800 sellout	Fantasma Prods.
RANDY TRAVIS HWY 101	Massey Hall Toronto, Ontario	April 29	\$34,669 (\$46,548 Canadian) \$18.50	2,636 sellout	Stellar Entertainment Concert Prods. International
ANNE MURRAY	Saskatchewan Center of the Arts Regina, Saskatchewan	April 9	\$33,389 (\$44,830 Canadian) \$25/\$22.50	1,900 sellout	Brimstone Prods.

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## Media Conference Set

NEW YORK The Howard Univ. School of Communications and the Univ. of Texas at Austin's College of Communications will co-host a National Invitational Conference on Minorities June 18-20 in Washington, D.C.

The three-day conference will focus on three areas: the demographic representation of minorities in the professional areas of journalism, broadcasting, film, speech communications, advertising, and public relations; factors

that lead to a lack of minorities in communications; and programs that increase the representation of minorities in communications. Howard and the Univ. of Texas plan to publish the proceedings of the conference in book form as well as issue a policy statement on minority participation in the media.

For more information, contact Dr. Mary Carter-Williams, School of Communications, Howard Univ., Washington, D.C. 20059.



**Midnight Natalie.** Manhattan's Natalie Cole is having three tracks from her upcoming album produced by ex-Midnight Starr members Vincent Calloway, left, and Reggie Calloway.

FOR WEEK ENDING MAY 16, 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	2	2	30	LUTHER VANDROSS ▲ EPIC FE 40415 (CD) 2 weeks at No. One	GIVE ME THE REASON
2	1	1	28	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
3	3	4	8	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
4	5	7	3	PRINCE PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
5	4	3	22	CLUB NOUVEAU ▲ WARNER BROS. 25531-1 (8.98) (CD)	LIFE, LOVE & PAIN
6	6	6	34	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
7	7	8	58	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
8	8	9	38	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
9	13	20	3	ATLANTIC STARR WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
10	11	14	7	HERB ALPERT A&M SP-5125 (8.98) (CD)	KEEP YOUR EYE ON ME
11	10	5	25	BEASTIE BOYS ▲ <sup>3</sup> DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
12	9	10	41	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
13	16	17	8	SMOKEY ROBINSON MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
14	14	15	10	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
15	15	11	64	JANET JACKSON ▲ <sup>4</sup> A&M SP-5106 (9.98) (CD)	CONTROL
16	17	13	21	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
17	20	24	36	KENNY G. ● ARISTA ALB-8427 (8.98) (CD)	DUOTONES
18	12	12	30	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
19	19	19	7	PATRICE RUSHEN ARISTA AL-8401 (8.98)	WATCH OUT!
20	21	21	24	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
21	18	16	27	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
22	26	27	7	KOOL MOE DEE JIVE 1025/RCA (8.98)	KOOL MOE DEE
23	22	22	33	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
24	23	18	36	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
25	25	32	7	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
26	43	43	7	SURFACE COLUMBIA 40374	SURFACE
27	32	28	11	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
28	24	31	11	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
29	27	23	22	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
30	31	44	6	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
31	34	34	36	LIONEL RICHIE ▲ <sup>3</sup> MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
32	36	38	6	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
33	30	25	17	ROBERT CRAY ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
34	NEW	▶	1	LISA LISA & CULT JAM COLUMBIA FC 40477	SPANISH FLY
35	40	36	24	KLYMAXX CONSTELLATION 5832/MCA (8.98) (CD)	KLYMAXX
36	29	29	5	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
37	37	40	19	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
38	35	33	49	RUN-D.M.C. ▲ <sup>3</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	28	26	11	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
40	48	53	3	LAKESIDE SOLAR ST-72553 (8.98)	POWER
41	41	48	4	LILLO THOMAS CAPITOL ST-12450 (8.98)	LILLO
42	45	42	21	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
43	51	51	5	GRANDMASTER FLASH ELEKTRA 60723 (8.98)	BA-DOP-BOOM-BANG
44	38	41	45	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
45	39	50	21	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
46	46	55	24	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
47	33	30	27	MILLIE JACKSON JIVE 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
48	52	52	4	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
49	58	67	5	CHUCK STANLEY DEF JAM BFC 40514/COLUMBIA (8.98)	THE FINER THINGS IN LIFE
50	50	45	14	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING
51	44	37	22	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
52	59	65	4	ALPHONSE MOUZON MPC 6001/OPTIMISM (8.98) (CD)	LOVE FANTASY
53	42	54	17	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
54	54	47	27	ONE WAY MCA 5823 (8.98)	ONE WAY XI
55	53	49	10	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
56	60	—	2	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
57	49	39	25	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
58	47	35	8	SHEILA E. PAISLEY PARK 25498-1/WARNER BROS. (8.98) (CD)	SHEILA E.
59	62	59	35	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
60	55	60	34	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
61	63	57	10	STEADY B JIVE/RCA 1020-J/RCA (8.98)	BRING THE BEAT BACK
62	65	71	3	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (8.98) (CD)	SPONTANEOUS INVENTIONS
63	66	61	8	RAINY DAVIS COLUMBIA BFC 40635 (8.98)	SWEETHEART
64	56	46	12	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
65	57	56	14	EGYPTIAN LOVER EGYPTIAN EMPIRE DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
66	67	62	12	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
67	74	70	111	WHITNEY HOUSTON ▲ <sup>8</sup> ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
68	RE-ENTRY			BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
69	73	66	4	CHERYL LYNN MANHATTAN ST-53035 (8.98) (CD)	START OVER
70	64	58	62	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
71	71	—	20	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
72	72	74	29	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
73	70	73	11	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
74	68	69	6	MILLIE SCOTT 4TH & B'WAY 4004/ISLAND (8.98) (CD)	LOVE ME RIGHT
75	69	63	32	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE

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

# Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	<b>JUST TO SEE HER</b>	SMOKEY ROBINSON	2
2	2	<b>THERE'S NOTHING BETTER THAN LOVE</b>	L. VANDROSS/G. HINES	4
3	4	<b>BACK AND FORTH</b>	CAMEO	3
4	5	<b>ALWAYS</b>	ATLANTIC STARR	1
5	3	<b>DON'T DISTURB THIS GROOVE</b>	THE SYSTEM	12
6	10	<b>IT'S BEEN SO LONG</b>	MELBA MOORE	6
7	14	<b>I DON'T WANT TO LOSE YOUR LOVE</b>	FREDDIE JACKSON	7
8	11	<b>HAPPY</b>	SURFACE	5
9	17	<b>GO ON WITHOUT YOU</b>	SHIRLEY MURDOCK	8
10	12	<b>WATCH OUT</b>	PATRICE RUSHEN	11
11	8	<b>I'D STILL SAY YES</b>	KLYMAXX	13
12	6	<b>SIGN 'O' THE TIMES</b>	PRINCE	19
13	16	<b>ZIBBLE, ZIBBLE (GET THE MONEY)</b>	THE GAP BAND	16
14	13	<b>SAME OLE LOVE (365 DAYS A YEAR)</b>	ANITA BAKER	10
15	20	<b>HEAD TO TOE</b>	LISA LISA & CULT JAM	9
16	18	<b>SE LA</b>	LIONEL RICHIE	14
17	15	<b>SEXAPPEAL</b>	GEORGIO	28
18	22	<b>IMAGINATION</b>	MIKI HOWARD	15
19	7	<b>I GOT THE FEELIN' (IT'S OVER)</b>	GREGORY ABBOTT	27
20	9	<b>SEXY GIRL</b>	LILLO THOMAS	36
21	30	<b>DIAMONDS</b>	HERB ALPERT	17
22	26	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	AL GREEN	23
23	—	<b>NEVER SAY NEVER</b>	DENIECE WILLIAMS	21
24	35	<b>ARE YOU MAN ENOUGH?</b>	FIVE STAR	20
25	21	<b>LOOKING FOR A NEW LOVE</b>	JODY WATLEY	47
26	31	<b>BARBARA'S BEDROOM</b>	WHISTLE	37
27	19	<b>I KNEW YOU WERE WAITING (FOR ME)</b>	A. FRANKLIN/G. MICHAEL	46
28	23	<b>OH HOW I LOVE YOU (GIRL)</b>	JAMES (D-TRAIN) WILLIAMS	40
29	39	<b>ROCK STEADY</b>	THE WHISPERS	18
30	40	<b>SONGBIRD</b>	KENNY G.	39
31	38	<b>MY MIKE SOUNDS NICE</b>	SALT-N-PEPA	42
32	25	<b>STONE LOVE</b>	KOOL & THE GANG	59
33	—	<b>8TH WONDER OF THE WORLD</b>	ISLEY/JASPER/ISLEY	24
34	—	<b>WHY SHOULD I CRY?</b>	NONA HENDRYX	22
35	34	<b>RELATIONSHIP</b>	LAKESIDE	26
36	24	<b>HE WANTS MY BODY</b>	STARPOINT	69
37	—	<b>WHY YOU TREAT ME SO BAD</b>	CLUB NOUVEAU	25
38	32	<b>I CAN'T LET YOU GO</b>	NORWOOD	32
39	—	<b>PLAY THIS ONLY AT NIGHT</b>	DOUG E. FRESH	64
40	29	<b>EGO MANIAC</b>	JOCELYN BROWN	78

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	<b>ALWAYS</b>	ATLANTIC STARR	1
2	3	<b>BACK AND FORTH</b>	CAMEO	3
3	4	<b>JUST TO SEE HER</b>	SMOKEY ROBINSON	2
4	7	<b>HAPPY</b>	SURFACE	5
5	13	<b>HEAD TO TOE</b>	LISA LISA & CULT JAM	9
6	8	<b>I DON'T WANT TO LOSE YOUR LOVE</b>	FREDDIE JACKSON	7
7	5	<b>SAME OLE LOVE (365 DAYS A YEAR)</b>	ANITA BAKER	10
8	12	<b>IT'S BEEN SO LONG</b>	MELBA MOORE	6
9	2	<b>THERE'S NOTHING BETTER THAN LOVE</b>	L. VANDROSS/G. HINES	4
10	11	<b>GO ON WITHOUT YOU</b>	SHIRLEY MURDOCK	8
11	9	<b>WATCH OUT</b>	PATRICE RUSHEN	11
12	14	<b>IMAGINATION</b>	MIKI HOWARD	15
13	17	<b>ROCK STEADY</b>	THE WHISPERS	18
14	16	<b>SE LA</b>	LIONEL RICHIE	14
15	23	<b>DIAMONDS</b>	HERB ALPERT	17
16	21	<b>WHY SHOULD I CRY?</b>	NONA HENDRYX	22
17	20	<b>ARE YOU MAN ENOUGH?</b>	FIVE STAR	20
18	22	<b>8TH WONDER OF THE WORLD</b>	ISLEY/JASPER/ISLEY	24
19	28	<b>WHY YOU TREAT ME SO BAD</b>	CLUB NOUVEAU	25
20	24	<b>NEVER SAY NEVER</b>	DENIECE WILLIAMS	21
21	10	<b>I'D STILL SAY YES</b>	KLYMAXX	13
22	6	<b>DON'T DISTURB THIS GROOVE</b>	THE SYSTEM	12
23	25	<b>RELATIONSHIP</b>	LAKESIDE	26
24	15	<b>ZIBBLE, ZIBBLE (GET THE MONEY)</b>	THE GAP BAND	16
25	37	<b>STILL A THRILL</b>	JODY WATLEY	31
26	32	<b>I COMMIT TO LOVE</b>	HOWARD HEWETT	29
27	29	<b>BABY LET'S KISS</b>	JESSE JOHNSON	30
28	36	<b>RHYTHM METHOD</b>	R.J.'S LATEST ARRIVAL	34
29	30	<b>CHICAGO SONG</b>	DAVID SANBORN	35
30	26	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	AL GREEN	23
31	39	<b>LIES</b>	JONATHAN BUTLER	41
32	33	<b>CELEBRATE OUR LOVE</b>	RAY, GOODMAN & BROWN	38
33	27	<b>CAN'T YOU FEEL MY HEART BEAT</b>	CLAUDJA BARRY	33
34	—	<b>I FEEL GOOD ALL OVER</b>	STEPHANIE MILLS	43
35	—	<b>WANT YOU FOR MY GIRLFRIEND</b>	4 BY FOUR	44
36	31	<b>I CAN'T LET YOU GO</b>	NORWOOD	32
37	—	<b>LOVERS</b>	BABYFACE	45
38	—	<b>SOMEONE</b>	THE TEMPTATIONS	48
39	—	<b>SHOW ME THE WAY</b>	REGINA BELLE	49
40	—	<b>I WANNA DANCE WITH SOMEBODY</b>	WHITNEY HOUSTON	50

## 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 (10)	11
Def Jam (1)	
MCA (7)	9
Constellation (1)	
Magnolia Sound (1)	
WARNER BROS. (6)	8
Jellybean (1)	
Paisley Park (1)	
A&M	6
ATLANTIC (4)	6
Omni (2)	
ELEKTRA	6
ARISTA	5
EMI-AMERICA	5
MOTOWN (4)	5
Gordy (1)	
CAPITOL	4
E.P.A.	4
Epic (2)	
CBS Associated (1)	
Tabu (1)	
RCA (1)	4
Jive (2)	
Total Experience (1)	
MANHATTAN (1)	3
P.I.R. (2)	
POLYGRAM	3
Atlanta Artists (1)	
Mercury (1)	
Polydor (1)	
SOLAR	3
FANTASY (1)	2
Reality/Danya (1)	
MACOLA	2
Egyptian Empire (1)	
KMA (1)	
NEXT PLATEAU	2
SLEEPING BAG (1)	2
Fresh (1)	
SUPERSTAR INT'L.	2
CHRYSLIS	1
China (1)	
EDGE	1
MALACO	1
Muscle Shoals Sound (1)	
PROFILE	1
SELECT	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
WARLOCK	1
Ligosa (1)	

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

TITLE	(Publisher - Licensing Org.)	SHEET MUSIC DIST.
24 8TH WONDER OF THE WORLD	(J.I. ASCAP/WB, ASCAP)	(Troutman's, BMI/Saja, BMI)
72 AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP)	5 HAPPY
68 ALL I NEED	(SMB, BMI/Ballymor, ASCAP)	69 HE WANTS MY BODY
1 ALWAYS	(Jodaway, ASCAP) CPP	9 HEAD TO TOE
20 ARE YOU MAN ENOUGH?	(Rare Blue, ASCAP/Black Lion, ASCAP)	53 HEY THERE LONELY GIRL
30 BABY LET'S KISS	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	32 I CAN'T LET YOU GO
3 BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	29 I COMMIT TO LOVE
84 BAD WEATHER	(A.Naga, BMI)	29 I COMMIT TO LOVE
37 BARBARA'S BEDROOM	(ADRA, BMI/Guinea Farm, BMI)	29 I COMMIT TO LOVE
33 CAN'T YOU FEEL MY HEART BEAT	(Any Kind Of Music, ASCAP)	66 I GET A RUSH
38 CELEBRATE OUR LOVE	(Bush Burnin', ASCAP)	27 I GOT THE FEELIN' (IT'S OVER)
35 CHICAGO SONG	(Thriller Miller, ASCAP/MCA, ASCAP)	46 I KNEW YOU WERE WAITING (FOR ME)
55 DAY BY DAY	(Mardix, BMI/Bon-Jose, BMI)	89 I PROMISE TO REMEMBER
17 DIAMONDS	(Flyte Tyme, ASCAP)	50 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
74 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI)	13 I'D STILL SAY YES
12 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP)	61 (IF YOU) LOVE ME JUST A LITTLE
81 DON'T TAKE YOUR LOVE AWAY	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	15 IMAGINATION
76 D.Y.O.B.	(Philesto, BMI/Harrindur, BMI)	70 AN IMITATION OF LOVE
78 EGO MANIAC	(Huemar, BMI/Blackwood, BMI/Mom's Back Porch, BMI) CPP/ABP	6 IT'S BEEN SO LONG
23 EVERYTHING'S GONNA BE ALRIGHT	(Pop Spiritual, BMI/AI Green, BMI/Irving, BMI) CPP/ALM	98 IT'S TRICKY
86 FEELS LIKE THE FIRST TIME	(Sigh Music)	2 JUST TO SEE HER
82 FEELS SO GOOD TO ME	(Bush Burnin', ASCAP)	87 KEEP YOUR EYE ON ME
52 FREAKAHOLIC	(Toyge, BMI)	77 LAST CHANCE
8 GO ON WITHOUT YOU		
79 LATE NIGHT HOUR	(Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)	
88 LEAN ON ME	(Interior, BMI)	
56 LET YOURSELF GO	(Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
54 LET'S GET BUSY	(Romeo Dancer, BMI)	
96 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI)	
41 LIES	(Zomba, ASCAP/Willesden, BMI)	
97 LONELY ROAD	(Stoopus, BMI/Gold Horizon, BMI) CPP	
47 LOOKING FOR A NEW LOVE	(April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP	
45 LOVERS	(Hip Trip, BMI/Hip Chic, BMI) CPP	
51 MY HEART GETS ALL THE BREAKS	(Barbosa, ASCAP/Hit & Hold, ASCAP/Shapiro Bernstein & Co., ASCAP)	
42 MY MIKE SOUNDS NICE	(Next Plateau, ASCAP/Turnabout, ASCAP)	
21 NEVER SAY NEVER	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM	
40 OH HOW I LOVE YOU (GIRL)	(Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP	
95 OLD FLAMES NEVER DIE	(Forcful, BMI/Willesden, BMI)	
64 PLAY THIS ONLY AT NIGHT	(Mark Of Aries, BMI/Danica, BMI)	
99 PROVE IT BOY	(Modernique, ASCAP)	
26 RELATIONSHIP	(Masarati, ASCAP)	
34 RHYTHM METHOD	(Arrival, BMI)	
85 RIGHT ON TRACK	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)	
18 ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP	
10 SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP	
14 SE LA		
28 SEXAPPEAL	(Georgia, BMI/Stone Diamond, BMI) CPP	
36 SEXY GIRL	(Bush Burnin', ASCAP/Johnnie Mae, BMI/Willesden, BMI)	
67 SHOW ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, ASCAP)	
49 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI)	
19 SIGN 'O' THE TIMES	(Controversy, ASCAP)	
80 SMOOTH SAILIN' TONIGHT	(Angel Notes, ASCAP/USA Exotic, ASCAP)	
48 SOMEONE	(Capitol Crystal, BMI/Chubu, BMI)	
62 (SOMETHING INSIDE) SO STRONG	(MCA, ASCAP)	
39 SONGBIRD	(Brenez, BMI) CPP	
94 SPEAKING JAPANESE	(Father Thunder, BMI)	
31 STILL A THRILL	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP	
75 STILL WAITING	(Controversy, ASCAP)	
59 STONE LOVE	(Delightful, BMI) CPP	
83 TELL ME YOU WILL	(Membership, ASCAP/Ilync-derf, BMI/Pure Delite, BMI)	
91 TESTIFY	(Lil' Tad, BMI/Tal Temptations, ASCAP/Jobete, ASCAP)	
4 THERE'S NOTHING BETTER THAN LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
63 TONIGHT	(Mtume, BMI)	
92 U KNOW WHAT TIME IT IS	(WB, ASCAP/E/A, ASCAP/Grandmaster Flash, ASCAP)	
65 UH UH, NO NO CASUAL SEX	(Stone Diamond, BMI) CPP	
44 WANT YOU FOR MY GIRLFRIEND	(Baby Love, ASCAP/Clarity, BMI)	
11 WATCH OUT		

### 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.

# HOT DANCE/DISCO™

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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	7	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.
2	2	3	9	<b>SIGN 'O' THE TIMES (REMIX)</b> PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
3	3	4	10	<b>SOMETHING IN MY HOUSE</b> EPIC 49-06750	◆ DEAD OR ALIVE
4	7	18	4	<b>HEAD TO TOE</b> COLUMBIA 44 06757	◆ LISA LISA & CULT JAM
5	4	5	9	<b>LAST CHANCE</b> FRESH FRE-008/SLEEPING BAG	◆ CYRE
6	9	14	5	<b>LET'S WORK IT OUT</b> OMNI 0-96774/ATLANTIC	SADIE NINE
7	6	6	8	<b>BACK AND FORTH (REMIX)</b> ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO
8	10	11	7	<b>MR. RIGHT</b> VINYL MANIA VMR-007	ELEANOR MILLS
9	19	—	2	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	JANET JACKSON
10	14	19	6	<b>MUTUAL ATTRACTION (REMIX)</b> WARNER BROS. 0-20649	SYLVESTER
11	12	12	7	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	TOUCH
12	13	13	6	<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736	THE WILD MARYS
13	8	9	8	<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719	THE VOICE IN FASHION
14	16	20	5	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN
15	20	30	4	<b>DAY-IN DAY-OUT (REMIX)</b> EMI-AMERICA V-19234	◆ DAVID BOWIE
16	18	27	6	<b>JANUARY, FEBRUARY</b> CRIMINAL CRIM 00009	TINA B.
17	21	31	4	<b>WHAT'S GOING ON (REMIX)</b> PORTRAIT 4R9-06740/EPIC	◆ CYNDI LAUPER
18	22	29	5	<b>MACHO MOZART</b> TIN PAN APPLE 885 567-1/POLYGRAM	LATIN RASCALS
19	11	7	10	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB
20	5	1	9	<b>THE TELEPHONE CALL (REMIX)</b> WARNER BROS. 0-20627	◆ KRAFTWERK
21	28	36	4	<b>JUST ANOTHER MAN</b> STUDIO STU-1311	JEANNE HARRIS
22	25	32	6	<b>WATCH OUT (REMIX)</b> ARISTA ADI-9563	◆ PATRICE RUSHEN
23	27	40	4	<b>DON'T LOOK NOW/CAN'T FIND MY WAY HOME</b> I.R.S. 23745/MCA	TORCH SONG
24	30	38	3	<b>COMMUNICATE</b> D.J. INTERNATIONAL 926	FULL HOUSE
25	34	—	2	<b>LET'S HAVE SOME FUN</b> ATLANTIC 0-86717	MERGE FEATURING DEBBIE A.
26	46	—	2	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	VESTA WILLIAMS
27	38	47	3	<b>LET YOURSELF GO</b> NEXT PLATEAU NP50057	SYBIL
28	<b>NEW ▶</b>	1	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	ERASURE	
29	23	25	7	<b>IN CONVERSATION (REMIX)</b> I.R.S. 23734/MCA	GENERAL PUBLIC
30	<b>NEW ▶</b>	1	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	MEL & KIM	
31	35	44	3	<b>RED ROSE</b> ATLANTIC 0-86729	ALPHAVILLE
32	41	50	3	<b>LESSONS IN LOVE (REMIX)</b> POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42
33	15	8	11	<b>SEXAPPEAL (REMIX)</b> PICTURE PERFECT PPR-3563/MACOLA	◆ GEORGIO
34	36	46	4	<b>AMERICAN SOVIETS</b> OAK LAWN OLR 125	C.C.C.P.
35	33	37	4	<b>SOONER OR LATER</b> DICE TGR 1012/SUTRA	ERNEST KOHL
36	40	43	3	<b>KISS</b> VIRGIN 0-96780/ATLANTIC	◆ AGE OF CHANCE
37	45	—	2	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501/WARLOCK	MONET
38	24	21	9	<b>WHO IS IT</b> SLEEPING BAG SLX-0025	MANTRONIX
39	44	—	2	<b>SECOND CHANCE FOR LOVE</b> FEVER SF 815/SUTRA	NAYOBE
40	43	48	3	<b>I JUST DIED IN YOUR ARMS</b> VIRGIN PR1003/ATLANTIC	◆ CUTTING CREW
41	50	—	2	<b>I WANT YOUR GUY (REMIX)</b> MCA 23735	SOUL CLUB
42	37	35	6	<b>LIVING IN A DREAM</b> RCA 6302-1-RD	◆ PSEUDO ECHO
43	26	22	7	<b>DOMINOES (REMIX)</b> MANHATTAN V-56045/CAPITOL	◆ ROBBIE NEVIL
44	<b>NEW ▶</b>	1	<b>HEART AND SOUL</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
45	39	39	4	<b>MADNESS</b> WARLOCK WAR 009	ZEE
46	29	23	8	<b>GONNA PUT UP A FIGHT</b> RCA 5943-1-RD	BARBARA ROY
47	47	—	2	<b>CAN'T YOU FEEL MY HEART BEAT (REMIX)</b> EPIC 49-06718	CLAUDJA BARRY
48	17	10	10	<b>NEVER GONNA LEAVE YOU</b> POW WOW PW 420	SUBJECT
49	<b>NEW ▶</b>	1	<b>FREAKAHOLIC</b> EGYPTIAN EMPIRE 0774/MACOLA	EGYPTIAN LOVER	
50	<b>NEW ▶</b>	1	<b>YOU'RE THE ONE</b> ATLANTIC 0-86711	SANDEE	

○ 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.

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
*** NO. 1 ***					
1	3	3	6	<b>LA ISLA BONITA (REMIX)</b> SIRE 0-20633/WARNER BROS.	◆ MADONNA
2	1	1	9	<b>SIGN 'O' THE TIMES (REMIX)</b> PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
3	2	2	13	<b>LOOKING FOR A NEW LOVE (REMIX)</b> MCA 23689	◆ JODY WATLEY
4	4	4	12	<b>MOVE OUT (REMIX)</b> ATLANTIC 0-86734	NANCY MARTINEZ
5	6	7	11	<b>YOU KEEP ME HANGIN' ON (REMIX)</b> MCA 23717	◆ KIM WILDE
6	5	6	13	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON
7	7	9	5	<b>WHAT'S GOING ON (REMIX)</b> PORTRAIT 4R9-06740/EPIC	◆ CYNDI LAUPER
8	8	11	5	<b>SOMETHING IN MY HOUSE (REMIX)</b> EPIC 49-06750	◆ DEAD OR ALIVE
9	13	24	3	<b>HEAD TO TOE</b> COLUMBIA 44-06757	◆ LISA LISA & CULT JAM
10	10	15	6	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB
11	18	16	7	<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719	THE VOICE IN FASHION
12	17	14	5	<b>BACK AND FORTH (REMIX)</b> ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO
13	9	8	17	<b>FASCINATED</b> ATLANTIC 0-86731	COMPANY B
14	12	12	7	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	TOUCH
15	11	5	12	<b>LEAN ON ME (REMIX)</b> TOMMY BOY TB 894	◆ CLUB NOUVEAU
16	16	13	10	<b>LAST CHANCE</b> FRESH FRE-008/SLEEPING BAG	◆ CYRE
17	15	19	7	<b>JANUARY, FEBRUARY</b> CRIMINAL CRIM 00009	TINA B.
18	22	31	7	<b>THE TELEPHONE CALL (REMIX)</b> WARNER BROS. 0-20627	◆ KRAFTWERK
19	23	23	6	<b>MR. RIGHT</b> VINYL MANIA VMR 007	ELEANOR MILLS
20	19	17	7	<b>GONNA PUT UP A FIGHT</b> RCA 5943-1-RD	BARBARA ROY
21	25	30	4	<b>DON'T DISTURB THIS GROOVE (REMIX)</b> ATLANTIC 0-86741	◆ THE SYSTEM
22	30	38	3	<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711	SANDEE
23	21	22	15	<b>LOVE LETTER</b> ATLANTIC 0-86713/CUTTING	GIGGLES
24	24	18	12	<b>KEEP YOUR EYE ON ME (REMIX)</b> A&M SP-12226	◆ HERB ALPERT
25	14	10	12	<b>WAX THE VAN</b> JUMP STREET JS-1007/ISLAND	LOLA
26	33	42	3	<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736	THE WILD MARYS
27	29	41	3	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501	MONET
28	20	20	10	<b>SEXAPPEAL (REMIX)</b> PICTURE PERFECT PPR-3563/MACOLA	◆ GEORGIO
29	27	28	8	<b>CAN'T GET ENOUGH</b> STATE STREET SSR-1002	LIZ TORRES
30	36	50	3	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.
31	26	21	10	<b>THEY'RE PLAYING OUR SONG</b> JAM PACKED JPI 2007	TRINERE
32	46	—	2	<b>LET'S WORK IT OUT</b> OMNI 0-96774/ATLANTIC	SADIE NINE
33	28	27	8	<b>MADNESS</b> WARLOCK WAR 009	ZEE
34	35	34	16	<b>BOOM BOOM</b> ZYX 5571	PAUL LEKAKIS
35	38	44	4	<b>JUST ANOTHER MAN</b> STUDIO STU-1311	JEANNE HARRIS
36	42	—	2	<b>HAPPY (REMIX)</b> COLUMBIA 44 06739	◆ SURFACE
37	37	25	12	<b>NO LIES (REMIX)</b> TABU 429-06030/EPIC	THE S.O.S. BAND
38	<b>NEW ▶</b>	1	<b>IN LOVE WITH LOVE</b> GEFEN 0-20654/WARNER BROS.	DEBBIE HARRY	
39	34	26	23	<b>COME GO WITH ME</b> ARISTA ADI-9539	◆ EXPOSE
40	<b>NEW ▶</b>	1	<b>ALWAYS</b> WARNER BROS. 0-20660	ATLANTIC STARR	
41	<b>NEW ▶</b>	1	<b>PUTTING THE NIGHT ON HOLD/IRRISISTABLE LOVE</b> DICE DG-50/SUTRA	LAUREN GREY	
42	32	32	6	<b>CAN'T YOU FEEL MY HEART BEAT</b> EPIC 49-06718	CLAUDJA BARRY
43	44	36	3	<b>CLAVE ROCKS</b> PKO K0-003/EASY STREET	AMORETTO
44	40	46	5	<b>DAY-IN DAY-OUT (REMIX)</b> EMI-AMERICA V-19234	◆ DAVID BOWIE
45	<b>NEW ▶</b>	1	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	MEL & KIM	
46	<b>NEW ▶</b>	1	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
47	43	—	2	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19235/CAPITOL	NONA HENDRYX
48	50	—	2	<b>AMERICAN SOVIETS</b> OAK LAWN OLR 125	C.C.C.P.
49	31	33	7	<b>STONE LOVE (REMIX)</b> MERCURY 888 292-1/POLYGRAM	◆ KOOL & THE GANG
50	39	—	2	<b>SECOND CHANCE FOR LOVE</b> FEVER SF 815/FEVER/SUTRA	NAYOBE

○ Titles with future chart potential, based on sales reported this week. 1. ROCK STEADY (REMIX) THE WHISPERS SOLAR 2. MOVIN' ON CAROLYN HARDING EMERGENCY 3. ARE YOU MAN ENOUGH (REMIX) FIVE STAR RCA

# Parallel Imports Strategy Could Backfire

DOES ONE hand know what the other's doing? It was a sad, silly thing for major labels and music publishers to try to stamp out the flow of imports into this country, as seen in two recent cases, one decided against wholesaler Jem Records and the other settled by the Tower Records retail chain. In a nutshell, both set the precedent that labels and music publishers can veto the import of overseas records here by simple refusal—or through death by paperwork.

I personally support protection against parallel imports that obviously duplicate already-released records. But there are hundreds of hit records and major artists that never would have seen the light of day here were they not discovered as imports over the years by clubs and progressive radio, tipping off a&r and promotion departments months before any U.S. signing or release was contemplated. Even such American artists as Tina Turner, Lisa Lisa & Cult Jam, Nu Shooz, and Regina were first picked up as imports, along with the endless list of European acts broken by import activity: Simply Red, Eurythmics, Culture Club, Human League, Sade, Double, Communards, Loose Ends, the Cult, Kim Wilde, and Bananarama just scratch the surface.

The rationale is that the labels' and publishers' percentages on these imports must be respected.

That's understandable, in a paint-by-numbers way. But wiping out the import business—through lawsuits and administration costs far greater than the pennies demanded—may result in hundreds of hits remaining unborn, hundreds of artists unbroken. And what do European artists do as soon as they achieve U.S. release? They cover American copyrights like "Don't Leave Me This Way," "Wrap It Up," "You Keep Me Hangin' On," "Everytime You Go Away," "Let's Stay Together" and "Money's Too Tight (To Mention)." The issue is a textbook case of penny wise, pound foolish. Lawyers can be excused for being uninformed about how imports ultimately generate money for the U.S. industry. But why aren't the folks who are supposedly on the street—marketing/a&r/professional manager types—explaining what's what to their higher-ups?

ALTHOUGH the channel's format has recently been narrowed overall, MTV has launched a 60-minute Friday night show, "Club MTV," that collates the dancier items in regular rotation and also covers some of the black music otherwise segregated from MTV programming by the station's policies. Recent hits by Jody Watley, Club Nouveau, Kool & the Gang, Nick Kamen, Pet Shop Boys, and Fat Boys, not in rotation, have



by Brian Chin

been aired on "Club MTV." Contact MTV's talent relations department at 212-713-6410. USA Network's "Night Flight" has recently boosted its coverage of black music, and there are, of course, the national clip shows "Friday Night Videos," "Hot Tracks," and "Vid-

eo Soul" (on the cable Black Entertainment Network) with strong black music coverage.

NOTES: The Cover Girls' "Show Me" videoclip is an absolute 10—eye-catching, witty, and totally hot. We shudder to think how many times they sang the song on the day of the shoot... Masters Of Ceremony's "Cracked Out" will be re-released in an augmented version following the long-term success of "Sexy" in the rap market.

## Duran Preps Megamix 2-Disk Set On 'Notorious'

BY BRIAN CHIN

NEW YORK Dance music's penchant for name-brand mixes has a way of setting unusual precedents. The multiple-mix 12-inch single by Jermaine Jackson last year and the current Breakfast Club four-way mix-off of "Right On Track" both stick in the minds of aficionados. But a Duran Duran project now taking form will certainly become the record-holder for sheer credit profusion.

Capitol plans to release a two-disk dance remix package of material from Duran Duran's "Notorious" album in conjunction with the group's summer tour. It will involve no fewer than 11 mix and edit consultants.

The band "wanted to reclaim the dance floor," says Capitol a&r director Tim Carr. Because of tight schedules, the trio decided to farm out several assignments at once, choosing consultants based on

sample reels compiled by Carr. Remixes include the already-released "Notorious" re-edit by the Latin Rascals; two versions of "Skin Trade," by Larry Levan and David Abraham; and Mark Berry's version of "Meet El Presidente," edited by Omar Santana and Carlos Berrios. In the can are "Vertigo (Do The Demolition)," remixed by Mantronik, who will open for Duran in Europe, and "American Science," remixed by Justin Strauss and Murray Elias and edited by Chep Nunez.

Finished but lost in a Federal Express mishap and awaiting reconstruction is the record-setting piece: a megamix of all the foregoing, done by Prime Cuts' Tuta Aquino (see accompanying story, this page). "We'll do another or wait for the first one to turn up," says Carr. "It goes from 92 beats per minute to 124; it's an amazing glossary of editing styles."

## Edit Facility Makes Good

NEW YORK Prime Cuts Editing Inc., co-owned by Pow Wow Records' Mark Kamins and edit specialist Tuta Aquino, is the first facility here specifically dedicated to edit work, according to Aquino.

"All the other ones are part of another 24-track studio," he says. "The main reason we opened was that when I was working freelance, all the studios used editing rooms as copying rooms. I got bounced around; they'd ask you to stop for an hour when they had to run off a cassette."

Prime Cuts' editing studio is equipped with two 1/2-inch Otari MTR-12 machines, with digital delay available. Since moving to its

current quarters at 1776 Broadway, Prime Cuts has been booked solid with Aquino's projects for Heartbeat (ex-Culture Club drummer Jon Moss' group), Tia, Full Circle, Robbie Nevil, Duran Duran, Pet Shop Boys, and Janet Jackson.

In addition, Chep Nunez works exclusively out of Prime Cuts, with recent projects including Joyce Sims, Chocolette, Alisha, J.M. Silk, Sandee, Dorothy Galdez, and Erotic Exotic. Other editors honing their razor blades at Prime Cuts recently: Gail Elise King, Omar Santana, Benji Candelario, and Prime Cuts studio assistant Roger Pauletta. BRIAN CHIN

## RHYTHM & BLUES

(Continued from page 27)

was co-produced by Paul Laurence and Timmy Allen... Club bookers be on the lookout for a Shirley Muddock imitator who is booking dates using the name of the Elektra artist. The imposter has gone so far as to approach video production companies about filming her in action... The Whispers' "Rock Steady" is

easily the veteran vocal group's best record in years and is attracting younger listeners while maintaining the Solar act's older base... Jalila Larsuel has moved from Sheila Eldridge's now New Jersey-based Orchid Public Relations to Columbia Records.

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**Nashville Pops.** Nashville songwriter Dennis Morgan is honored by BMI/Nashville for his No. 1 pop song "I Knew You Were Waiting (For Me)" by Aretha Franklin & George Michael. Pictured at the celebration, from left, are Del Bryant of BMI, Morgan, Warner Bros. artist Steve Winwood, and Harry Warner of BMI.

## 'Bocephus' Tape Crosses Over To Pop Outlets Hank Williams Jr. Has Video Victory

BY ANDREW ROBLIN

NASHVILLE In the case of Hank Williams Jr.'s "Hank Live" album, one video has done the promotional work of several singles. With one video, "My Name Is Bocephus," and no singles, "Hank Live" has sold more than 314,000 units in the three months since its release.

Those sales are due in part to the pop video exposure given "Bocephus," says Nick Hunter, senior vice president of sales and market-

ing for Warner Bros., Williams' record label. Hunter predicts sales of 500,000 copies of "Hank Live" by the end of the year.

"Bocephus," a \$60,000 performance video starring Williams and the rock group Van Halen, aired on MTV for four weeks this past January and February. "Night Tracks," "Night Flight," the Hit Video USA channel, and 15 other pop outlets also played the clip.

Fourteen pop outlets, including MTV, gave "Bocephus" light play, and five outlets gave it medium play, according to Jeff Walker of Aristo, the company that promoted and tracked the video.

Hunter says, "We've seen a pick-up in orders and sales of the album [from pop video exposure]. Even without singles, this album has done as well as [Williams'] others. It could be that it's the first No. 1

country album ever without a single."

"Hank Live" hit No. 1 on Billboard's Top Country Albums chart on April 11.

"Bocephus" was made with pop-video outlets—and their interest in Van Halen—in mind. Hunter says, "The reason [the pop acceptance of] 'Bocephus' didn't catch us off-guard was because it was the first video Van Halen had done without David Lee Roth." Additionally, country-video outlets almost immediately accepted the presence of Van Halen in a Williams video. "To tell you the truth, I was surprised that some of the country outlets played it," says Hunter.

Of the 90 country outlets serviced with the video, only two declined to run the clip, says Aristo's Walker. For most country-video programs (Continued on page 37)

### Singer's New Single Should Soar Up Charts

## O.B. McClinton Carries On Despite Cancer

**O.B. McCLINTON.** His new Epic Records single, "Still A Wanted Man," was reviewed in the May 9 issue of Billboard and will soon hit the charts—it's that good.

What's bad is O.B.'s health. What's left of it. Cancer-stricken, O.B. has shown us a profile in courage that has drawn his fans and fellow stars to his side. His doctors gave him, and continue to give him, little hope. Yet he has hung in there with a fierce determination, a creative zealot with a mission yet unfulfilled.

O.B. doesn't want, or need, his singles or album to be played out of sympathy. He's been on the charts before, with such scorchers as "Don't Let The Green Grass Fool You," but he's never had stronger or better-sounding records than those released in the last few months. He finally got his say in producing his music—and it paid off in a landmark album, "The Only One," and a pair of potent singles, including his latest.

**Rick Blackburn**, senior vice president and general manager of CBS Records/Nashville, has made many a good move in his long corporate career, but nothing has approached the wisdom and humanity inherent in his decision to issue the latest McClinton singles and album. Personally and professionally, Blackburn deserves credit for allowing McClinton the opportunity to record an album his way. O.B. wrote the songs, sang them—and his production touch is felt throughout the album. Whether radio and radio's listeners and record buyers realize it or not, this album by this courageous and talented man is destined to become one of the classics in the country music catalog.

How is O.B. doing? He's trying to complete a new gospel album, but the pain and gnawing growth of the cancer have sent him back to the hospital. Some days his spirits are up; other days, seared by pain and the relentless surge of a malignant disease, things are bad. O.B. is not one to complain, but he has privately termed the pain he has suffered "outrageous."

He's not asking for help. He's not asking for favors—in fact, one of his worries during a recent overnight battle with pain was that it kept his wife, **Joanne**, up all night tending him. All O.B. is asking is all he has ever asked, a black man in the white man's world of country music saying, "Give me and my songs a chance."

Though the doctors look as grim as the prognosis and the bad days are beginning to outnumber the good, there is something that propels O.B. to continue to grasp at life's last straw. His new single is out, and he wants to see it climb the charts. Not for financial benefit, though the income would be wel-

come for O.B. and his family considering their hospital expenses. Not for ego, because this man by now has got to know he has enough talent, personality, and good looks for any two men.

What he wants is for country music fans and his radio and retail friends to love him and love his music. Please listen to his album, his single, his warm, sensitive voice, and feel his energy, enthusiasm, and love. It's time for the country music industry to once again rally around this remarkable performer who has beaten the odds to become one of the few black artists to climb the country charts.

Those wanting to talk to O.B. can call him at Park View Hospital in Nashville (615-340-1000, room 2125), and those wishing to send notes, letters, or flowers can do so in care of Park View Hospital, 230 25th



by Gerry Wood

Ave. N., Nashville, Tenn. 37203.

O.B. McClinton has put his life into country music. Now it's time to repay the favor and turn his sad song into a happy one.

**SIGNINGS:** **Bobi Lace** has signed a new recording agreement with Six One Five Records. Her debut single is "Skin Deep." It was produced by **Harold Bradley**, with **Bill Wence** handling promotion. . . . Texas-based artist **Cerrito** recently signed with Melodee Records. Cerrito's first single on the label is "Singing On Sunday," produced by **Don Goodman**. . . . The Dick James Organization has signed songwriter **Steve Gibson** and writer/performer **Dardin Smith**, whose debut album, "Native Soil," is available on Redi Mix Records. These signings coincide with the reactivation of the Nashville offices of the Dick James Organization, which consists of Dejamus Inc./ASCAP and Nashlon Music Inc./BMI. The office is headed by **Arthur Braun** with the aid of **Patrick Finch**, head of creative operations; **Kathryn A. Morrow**, administrative manager; and **Mike Pennington**, controller. . . . CBS Records group **Asleep At The Wheel** has signed a long-term agreement with **Buddy Lee Attractions** for exclusive representation for personal appearances worldwide, and MCA's **Patty Loveless** has re-signed with Buddy Lee Attractions for exclusive representation. Summer tour plans for the Wheel consist of coast-to-coast fair and theater dates in addition to select appearances with **Willie Nelson**, **Emmylou Harris**, **George Jones**, and others. . . . The **Jim Halsey Co.** will handle the exclusive worldwide representation of singer/songwriter **Earl Thomas Conley**. The move will allow Conley to expand his base as a singer into theatrical and commercial endeavors.



## Stamps-Baxter Gospel School To Offer Full Summer Agenda

NASHVILLE The Original Stamps-Baxter School Of Music will be in session at Belmont College here July 27-Aug. 7, with provisions for both resident and non-resident students. The school concentrates on the vocal, instrumental, and professional aspects of Southern gospel music.

In addition to the school's regular music classes, there will be a series of guest lectures and evening concerts. Speakers will be **Eddie Crook**, recording; **Herman and Ed Harper**, booking; **Brock Speer**, band management; **Trent & Joel Hemphill Jr.**, "care and feeding" of buses; **Ben Speer**, sound systems; **Bill Traylor**, aspects of the recording business; and **Joel**

**Hemphill**, **Jeff Gibson**, and **Harold Lane**, songwriting.

Groups already scheduled to perform for students are the **Hemphills**, **Heaven Bound**, the **Speer Family**, the **Cathedral Quartet**, the **Hoppers**, the **Nelons**, the **Florida Boys**, the **Singing Americans**, the **Goffs**, and the **Kingsmen**.

Enrollees must pay a non-refundable \$35 registration fee. Tuition is \$135 for off-campus status and \$325 for residency. The latter fee includes a dorm room and three meals a day. Private instrumental and vocal lessons, an optional feature of the package, are \$75 for six. For information call 800-331-2858.

FOR WEEK ENDING MAY 16, 1987

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

136 REPORTERS

			NEW ADDS	TOTAL ON
WAYLON JENNINGS	FALLIN' OUT	MCA	42	45
LARRY GATLIN/JANIE FRICKIE	FROM TIME TO TIME	COLUMBIA	36	73
THE JUDDS	I KNOW WHERE I'M GOING	RCA/CURB	33	121
SYLVIA	STRAIGHT FROM MY HEART	RCA	28	28
TOM WOPAT	PUT ME OUT OF MY MISERY	EMI-AMERICA	27	46

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

### RETAIL BREAKOUTS

42 REPORTERS

			NUMBER REPORTING
SWEETHEARTS OF THE RODEO	CHAINS OF GOLD	COLUMBIA	8
GEORGE STRAIT	ALL MY EX'S LIVE IN TEXAS	MCA	8
MARIE OSMOND	EVERYBODY'S CRAZY 'BOUT MY BABY	CAPITAL	6
RANDY TRAVIS	FOREVER AND EVER, AMEN	WARNER BROS	6
EARL THOMAS CONLEY	THAT WAS A CLOSE ONE	RCA	6

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# IT'S HATS OFF TO TOP ARTISTS AT ACM AWARDS

22nd Annual Show Brings Out The Stars To Pay Tribute To Newcomers And Longtime Performers, April 6 In Los Angeles



**Hat Rack.** Randy Travis is all smiles as he shows off four ACM Awards. He took single-of-the-year and song-of-the-year honors for "On The Other Hand," and his "Storms Of Life" was named album of the year. Additionally, he was named top male vocalist. Travis also performed on the show, which paid tribute to the elite of country music.



**Minnie "Pioneer" Pearl.** Mel Tillis presents country comic Minnie Pearl with the ACM's Pioneer Award. The award is given in recognition of outstanding and unprecedented achievement.



**Big Winners.** Above, Dick Clark, left, presents Carl Perkins with the Academy of Country Music's Career Achievement Award, which is given to a performer who made an impact on the music industry early in his or her career and then later had a career resurgence. Right, Hank Williams Jr. proudly displays the "Hat" Award he won as the ACM's entertainer of the year at the 22nd annual awards show.

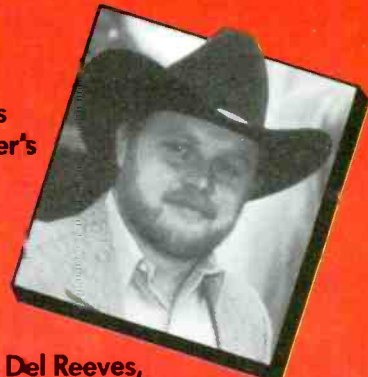
**DJ'S: ONE OF YOUR LISTENERS CAN WIN \$1,000 CASH**

**"TELL US WHAT JERRY CLYMER WROTE ON THE WALL!?"**

Dear DJ's,

One lucky listener will win \$1000 in cash just by telling us "What Jerry Clymer Wrote on the Wall!" Listen to Jerry Clymer's new hit record "I Didn't Wanna Boogie", on Gallery II Records, and you'll see what we mean! Then, ask your listeners to tell us what Jerry wrote on the wall! The most unusual and original answer will win \$1000 in Cash! Plus—50 runners up will receive Jerry Clymer's new album "Climbin' High."

Contest entries will be judged for originality and humor by Del Reeves, Margo Smith, Sheb Wooly and Jerry's producers Jack Gale and Jim Pierce.

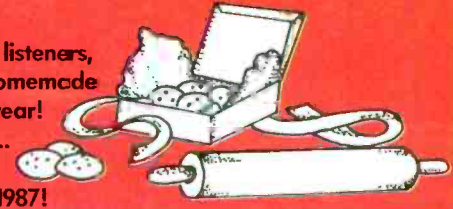


**P.S.**

If the winning entry comes from one of your listeners, Jerry Clymer will send your station a box of homemade "Clymer Cookies" every month for a full year!

Wow! your listener wins the cash... and you get the dough!!

But Hurry — Contest ends July 4, 1987!



**YES!** We would like to be a participating station in your \$1000 "I Didn't Wanna Boogie" Contest.

Please send us entry blanks and information.  We have Jerry's record.  We need Jerry's record. **OR CALL GALLERY II RECORDS, TOLL-FREE. 1-800-826-8345**

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 Station \_\_\_\_\_ Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Telephone ( \_\_\_\_\_ ) \_\_\_\_\_

Gallery II Records, Inc., 2136 NE 162 Street, North Miami Beach, Florida 33162

## Group Readies Annual Award CMA Issues Call For Clips

NASHVILLE The Country Music Assn. is soliciting nominees for its video-of-the-year award. Any country music video released between July 1, 1986, and June 26, 1987, is eligible for consideration provided that it contain not more than one song or medley.

A panel of judges from the video field will review the entries and select 10 final nominees, which will be listed on a round of

ballots circulated to CMA members for their votes.

The video-of-the-year award will be presented at the CMA Awards show Oct. 12; the award itself will be given to the artist, with plaques going to the video's producer and director.

Entries should be sent on 3/4-inch tape to Peggy Whittaker, CMA, 7 Music Circle N., Nashville, Tenn. 37203. The deadline is June 26.



**Riding High.** MCA/Dot Records' Riders In The Sky draw a crowd for the recording of their upcoming album. Nearly 100 people were invited to be a part of the "in-concert" session.

FOR WEEK ENDING MAY 16, 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.					
1	1	1	8	★ ★ NO. 1 ★ ★ EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491 (9.98) (CD) 3 weeks at No. One	TRIO
2	2	2	14	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
3	3	3	14	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
4	4	4	47	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
5	5	5	12	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
6	6	6	23	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
7	7	8	57	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
8	12	12	39	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
9	9	10	25	THE O'KANES COLUMBIA BL 40459	THE O'KANES
10	8	7	28	GEORGE JONES EPIC 40413	WINE COLORED ROSES
11	11	11	30	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
12	10	9	30	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
13	NEW ▶		1	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
14	15	17	11	OAK RIDGE BOYS MCA 5945 (8.98)	WHERE THE FAST LANE ENDS
15	17	18	26	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
16	16	16	78	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
17	13	13	54	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
18	18	15	32	LYLE LOVETT MCA/CURB 5748/MCA (8.98)	LYLE LOVETT
19	14	19	30	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
20	21	27	7	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
21	19	14	27	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
22	25	24	17	EDDY RAVEN RCA 5728-1-R (8.98)	RIGHT HAND MAN
23	22	22	13	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
24	24	29	7	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
25	20	20	64	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
26	23	21	13	WAYLON JENNINGS MCA 5911 (8.98) (CD)	HANGIN' TOUGH
27	27	28	10	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
28	26	25	47	T. GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
29	32	34	10	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
30	30	30	51	BILLY JOE ROYAL ATLANTIC/AMERICA 90508 (8.98)	LOOKING AHEAD
31	29	23	30	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (8.98) (CD)	OUT GOIN' CATTIN'
32	28	26	34	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
33	38	38	23	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
34	37	37	8	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
35	40	41	112	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	36	33	11	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
37	34	32	49	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
38	33	36	63	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	NEW ▶		1	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
40	42	40	8	STEVE WARINER MCA 5926 (8.98)	IT'S A CRAZY WORLD
41	59	—	2	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
42	31	35	13	NANCI GRIFFITH MCA 5927 (8.98) (CD)	LONE STAR STATE OF MIND
43	43	46	31	MICHAEL JOHNSON RCA AEL1-9501 (6.98)	WINGS
44	41	45	130	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
45	58	60	5	CHARLY MCCLAIN EPIC 40534	STILL I STAY
46	39	44	16	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
47	47	58	4	CONWAY TWITTY MCA 5969 (8.98)	BORDERLINE
48	51	54	7	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
49	44	39	43	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
50	50	52	131	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
51	35	31	23	KENNY ROGERS RCA 5633 (8.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
52	45	49	30	DAN SEALS EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
53	46	61	81	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
54	70	70	3	GENE WATSON EPIC 40644	HONKY TONK CRAZY
55	48	48	49	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
56	49	47	29	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
57	NEW ▶		1	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
58	NEW ▶		1	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
59	54	55	21	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	63	50	5	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
61	53	57	295	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
62	61	64	27	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
63	69	69	92	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
64	64	—	470	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
65	65	—	2	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
66	57	53	42	EXILE EPIC FE 40401 (CD)	GREATEST HITS
67	55	56	34	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (8.98) (CD)	I ONLY WANTED YOU
68	56	43	27	RODNEY CROWELL COLUMBIA 40116 (CD)	STREET LANGUAGE
69	62	62	26	THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
70	68	63	6	K. D. LANG & THE RECLINES SIRE 1-25441 (8.98) (CD)	ANGEL WITH A LARIAT
71	60	65	29	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
72	72	72	44	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
73	71	74	16	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
74	74	73	75	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
75	52	42	28	JOHN ANDERSON WARNER BROS. 1-25373 (8.98)	COUNTRYFIED

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.

## NSAI, SESAC Set Showcase

NASHVILLE The Nashville Songwriters Assn. International and SESAC will co-sponsor a songwriter showcase, set for Thursday (14) at 6:30 p.m. at the Bluebird Cafe here. Proceeds from the event, which costs \$3 per ticket, will go to the NSAI.

Scheduled to perform are Jerry Gillespie, Frank Dycus, Kendal Franceschi, Gail Franceschi, Karen Taylor-Good, Lloyd Barry, Greg James, Bob Alsterberg, Kim Peery, Jerry Salley, and Woody Wright.

## WILLIAMS VID SUCCESS

*(Continued from page 34)*

mers, Williams' popularity outweighed any doubts they had about airing a video with Van Halen in it.

"Some that played it felt they might get a negative reaction from viewers but played it anyway because of Hank," says Walker. "They felt that was justification enough to play it."

Thirty-eight percent of the country outlets reporting to Aristo gave light play to "Bocephus"; 41% gave it medium play; and 21% gave it heavy play.

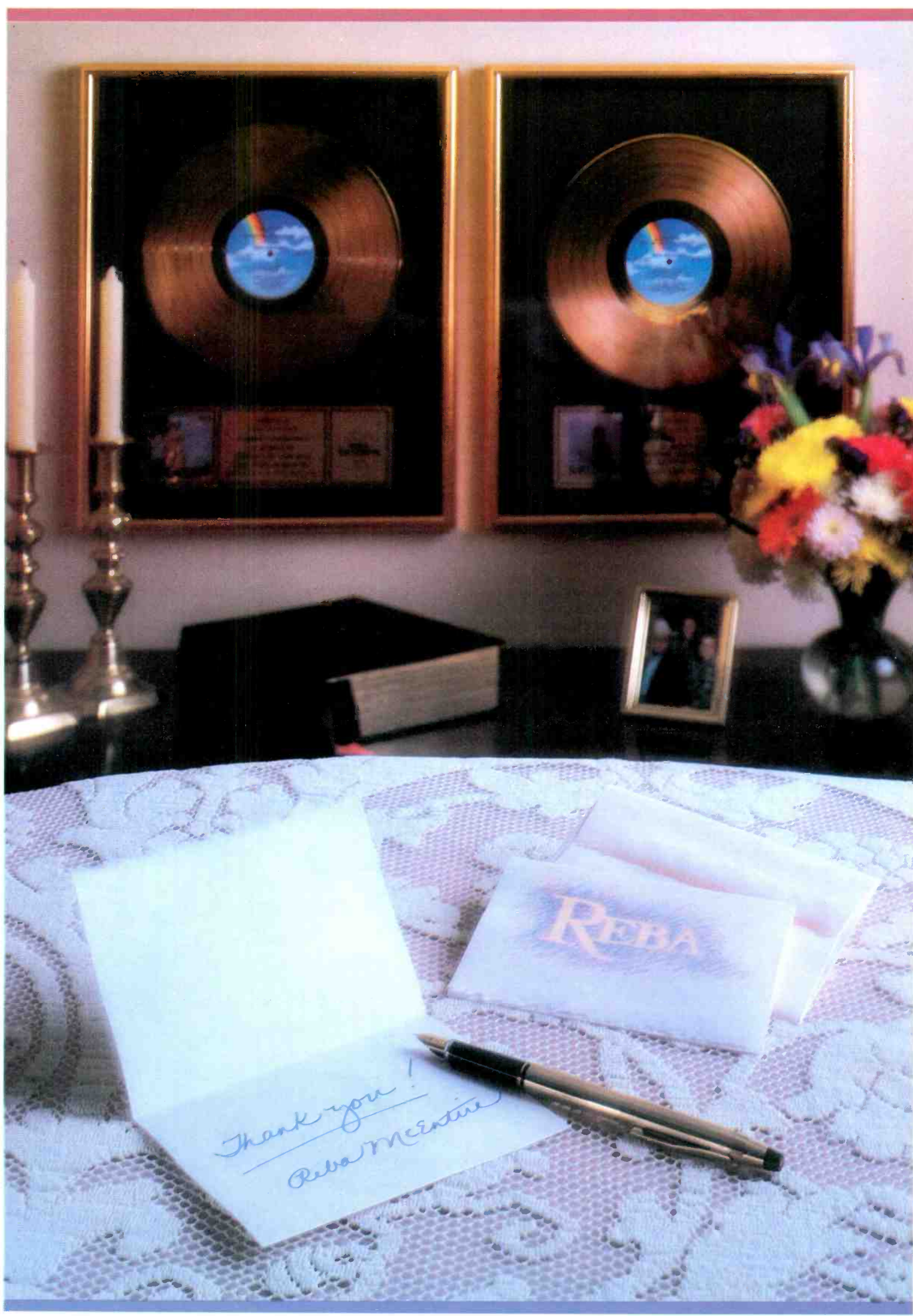
"In terms of country, the heavy rotation has been very successful; higher than we've had before," Walker says. "In terms of pop crossover, this is the most successful video we've had."

According to Walker, the video aired on many outlets that hadn't previously played Williams videos. Among the country outlets and shows that programmed "Bocephus" were The Nashville Network, Country Music Television, and "Country Express."

Pop exposure is not new to Williams. His previous video, "All My Rowdy Friends Are Coming Over Tonight," surfaced on MTV for three weeks in 1984, to the surprise of executives at Warner Bros.

Hunter says his label is planning another Williams tape and is considering giving it a pop push.

Other Warner Bros. acts with forthcoming videos aimed at pop outlets are Dwight Yoakam ("Little Sister") and the Emmylou Harris-Dolly Parton-Linda Ronstadt trio ("Those Memories Of You").



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HOT COUNTRY SINGLES™

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'TO KNOW HIM IS TO LOVE HIM', 'CAN'T STOP MY HEART FROM LOVING YOU', 'IT TAKES A LITTLE RAIN', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'GOD WILL', 'MIDNIGHT BLUE', 'ARE YOU STILL IN LOVE WITH ME', etc.

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

Billboard Hot Country Singles SALES & AIRPLAY

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

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, HOT CTRY POSITION. Contains top 30 country singles by sales.

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, HOT CTRY POSITION. Contains top 30 country singles by airplay.

COUNTRY SINGLES BY LABEL

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

Table with columns: LABEL, NO. OF TITLES ON CHART. Lists labels like MCA, Capitol, RCA and their respective number of titles.

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

Main directory table listing country singles by title, publisher, performance rights, and sheet music agents.

SHEET MUSIC AGENTS table listing agents like ABP, ALM, B-M, B-3, BP, CHA, CLM, CPI and their associated publishers.

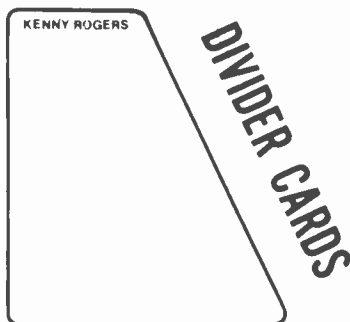
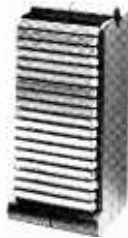
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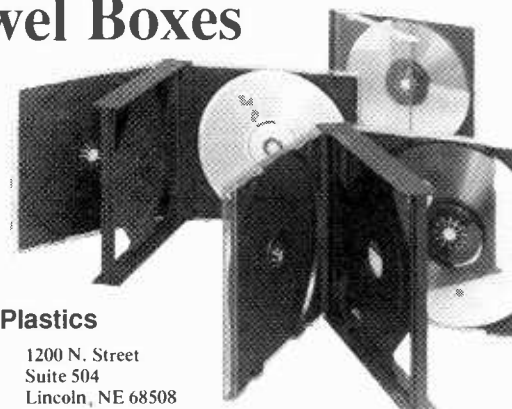
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FOR WEEK ENDING MAY 16, 1987

Billboard

# TOP COMPACT DISKS

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				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
1	1	1	7	<b>★★ NO. 1 ★★</b> U2 ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE	6 weeks at No. One	
2	3	8	3	FLEETWOOD MAC WARNER BROS 2-25471	TANGO IN THE NIGHT		
3	2	2	35	PAUL SIMON WARNER BROS 2-25447	GRACELAND		
4	<b>NEW ▶</b>		1	THE BEATLES CAPITOL CDP 46441	REVOLVER		
5	<b>NEW ▶</b>		1	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL		
6	6	6	29	BON JOVI MERCURY 830264 2/POLYGRAM	SLIPPERY WHEN WET		
7	5	4	40	STEVE WINWOOD ISLAND 25448-2/WARNER BROS	BACK IN THE HIGHLIFE		
8	<b>NEW ▶</b>		1	THE BEATLES CAPITOL CDP 46439	HELP		
9	4	3	9	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS 2 25491	TRIO		
10	8	7	5	BRYAN ADAMS A&M CD 3907	INTO THE FIRE		
11	7	10	13	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER		
12	10	5	33	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS		
13	9	11	44	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH		
14	11	9	5	PRINCE PAISLEY PARK 2-25577/WARNER BROS	SIGN 'O' THE TIMES		
15	14	16	6	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE		
16	21	14	35	ANITA BAKER ELEKTRA 2 60444	RAPTURE		
17	15	18	4	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II		
18	<b>NEW ▶</b>		1	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE		
19	12	12	46	PETER GABRIEL GEFLEN 2-24088/WARNER BROS	SO		
20	13	13	10	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT		
21	16	24	4	WHITESNAKE GEFLEN 2-24099/WARNER BROS	WHITESNAKE		
22	19	—	2	VANGELIS POLYDOR 829 663 1-2/POLYGRAM	OPERA SAUVAGE		
23	18	30	4	POISON ENIGMA CDE 73202/CAPITOL	LOOK WHAT THE CAT DRAGGED IN		
24	RE-ENTRY			SIMPLY RED ELEKTRA 2 60727	MEN AND WOMEN		
25	RE-ENTRY			BEASTIE BOYS DEF JAM CK 40238/COLUMBIA	LICENSED TO ILL		
26	<b>NEW ▶</b>		1	DAVID BOWIE EMI-AMERICA 46677	NEVER LET ME DOWN		
27	20	15	15	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND		
28	30	—	2	CARLY SIMON ARISTA CD 8443	COMING AROUND AGAIN		
29	29	—	2	PIA ZADORA EPIC 2K 40533/E PA	I AM WHAT I AM		
30	28	—	2	GREGG ALLMAN EPIC EK 40531/E PA	I'M NO ANGEL		

				CLASSICAL™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST		
1	1	1	27	<b>★★ NO. 1 ★★</b> HDROWITZ IN MOSCOW DG 419-499	24 weeks at No. One VLADIMIR HOROWITZ		
2	2	3	6	CARNAVAL CBS MK 42137	WYNTON MARSALIS		
3	3	2	36	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ		
4	5	6	26	KATHLEEN BATTLE SINGS MOZART ANGEL CDC 47355	KATHLEEN BATTLE		
5	8	8	45	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING			
6	4	4	38	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER		
7	9	10	5	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN		
8	6	5	12	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)		
9	7	7	60	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ		
10	10	9	7	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS		
11	11	15	4	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK 42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING			
12	12	12	10	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS		
13	13	11	67	BACHBUSTERS TELARC 80123	DON DORSEY		
14	14	14	103	AMADEUS SOUNDTRACK FANTASY WAM 1791	NEVILLE MARRINER		
15	15	13	15	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)		
16	16	17	33	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA		
17	17	18	28	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS		
18	<b>NEW ▶</b>		1	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUITOIT)		
19	19	19	11	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS		
20	18	16	41	SYNCOATED CLOCK PRO ARTE CDD 264	ROCHESTER POPS (KUNZEL)		
21	22	—	2	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS		
22	20	20	48	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS		
23	21	21	103	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
24	<b>NEW ▶</b>		1	OPERA SAUVAGE POLYDOR 829 663	VANGELIS		
25	23	22	92	GERSHWIN: RHAPSODY IN BLUE CBS MK 39699 LOS ANGELES PHILHARMONIC (THOMAS)			
26	24	24	68	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)		
27	25	25	3	FANTASIA SOUNDTRACK BUENA VISTA CD 001	KOSTOL		
28	29	29	13	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)		
29	27	27	17	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)		
30	30	30	35	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS		

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## Boston's Rt. 9 Is Fertile Area

BY DAVID WYKOFF

**BOSTON** West of Boston, within a one-mile strip along Route 9, a dozen different stores sell prerecorded music. Yet, despite competition from major record chains and department stores, local dealers located in this congested area anticipate continued growth.

At least half of the music retailers located along the Framingham-Natick section of Route 9 say they enjoyed record-level revenues in 1986 and look for even better performances in 1987.

"Area shoppers have come to understand that they don't have to drive into Boston or Cambridge to find everything they want," says Jeff Cohen, assistant buyer for the Strawberries Records & Tapes chain. "For a suburban area, music buyers are extremely sophisticated here."

According to area chamber of commerce officials, this is one of the largest retail markets in New England, second only to downtown Boston. Two large malls and more than 10 plazas, strips, and minimalls along this stretch draw customers from all over the greater Boston and Worcester areas.

Additionally, this shopping region is located in the heart of the Northeast's booming high-technology development and highly affluent suburban communities.

Prerecorded music sales in this area are divided among six specialty stores and the record departments in six large discount operations. Locally based chains Strawberries, Good Vibrations, and Newbury Comics have 2,000-square-foot units in strip malls, while two national chains, Record Town and Musicland, are represented in the larger Shopper's World and Natick malls. Rock N Mania is this area's only single-store, nonmall dealer. Discounters Bradlee's, Caldor, Lechmere, Sears, Woolworth, and Zayre each house record and tape departments.

For the most part, all six specialty stores pursue the identities they established long before the current boom here:

- The Strawberries unit, recently renovated and enlarged to more than 2,200 square feet, is the area's oldest record store and the recognized leader in terms of profile and numbers sold. This is one of several Strawberries outlets in the Boston area that beefed up their overall selection, a strategy that buyer Cohen says is paying dividends.

- Good Vibrations, a nine-store chain, enjoys a reputation for its long commitment to deep catalog and diversity in selection. Says store manager Janice Egan, "We do very well with catalog sales in all areas of music, and I think that our classical and soundtrack inventories are the area's strongest."

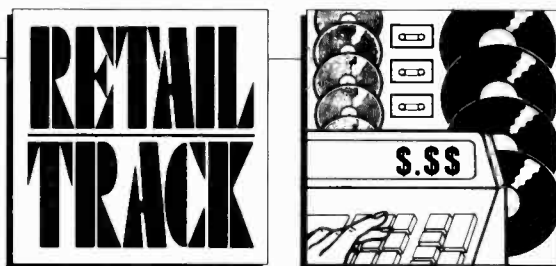
- Newbury Comics, located in the Route 30 Mall adjacent to Route 9, is the most recent entrant here, having opened two years ago. Although this store's product mix was originally designed to appeal to a more mainstream clientele, it differs little from the alternative rock/boutique/comics concept that has proved successful in its two urban locations.

- Rock N Mania owner Tom Salem labels his 2,500-square-foot store, the westernmost of the twelve stores in the area, a mainstream rock outlet that also does well with related styles (pop, cross-over r&b, rap, heavy metal), nostalgic

(Continued on next page)



**Sax Appeal.** Jazzman David Sanborn chats with Susan Thom, advertising director for Harmony House Records & Tapes. The 22-store chain, based in the Detroit area, hosted a lunch for the alto star, who was on the road in support of his Warner Bros. album "A Change Of Heart."



by Earl Paige

**USED CD LOTS:** The compact disk specialty stores are seeing used CDs first, says **Ted Vinson**, owner of **Compact Disc of Dallas**, with a second store just opened in Fort Worth. Used CDs are a growth business: According to Vinson, it's "hard to estimate, maybe 5%-10% of sales." Actually, store operators like Vinson regard used CDs as a vital service—and one that stimulates new sales. "We have a club. We offer \$5 [for each CD] toward any purchase in the store."

The nonwear factor is a plus for used CDs, says **Steve Bicksler**, owner of **Penny Lane Records**, in the Los Angeles neighborhoods of Westwood and Venice. "Of course, we guarantee everything, used LPs and tapes even. Over half our used stock now is CDs. We sell them at \$6.99-\$9.99 and pay [up to] \$7 in cash or trade." Another advantage in dealing used CDs comes in establishing listening stations, says **Kevin Day**, operations manager of **National Compact Disc**, which is about to open a second store in Los Angeles.

Many customers initially bought a lot of CDs when they were in short supply and now have a number of them in their collections they want to unload, says **Kevin Boyer**, manager at **Atlanta Compact Disc** in Tampa, Fla., a four-store chain. "We rarely see anyone coming in with 40 to help pay the rent, but it has happened." Vinson tops that, however. "One guy came into our Dallas store the other day and sold us 747 CDs. We bought him out."

**RACK RAP:** **Lieberman Enterprises** is out on the analyst trail with some good numbers. The configuration ratio for sales by the rack giant has vinyl and tapes making up 55%, at \$133 million—up 5% as of the third quarter, ending Feb. 28. **Sanford Goldberg**, vice president of finance and treasurer, says the LP portion is less than 10%. Video distribution is 24% of sales, at \$58.3 million, up 33%; CD makes up 8%, with sales of \$20.1 million, up 101%; and rack video is 9%, up 208%, with sales of \$22.2 million. The Minneapolis-based wholesaler also sells computer software and accessories.

**OH, GOODY:** The official tour for those attending the **National Assn. of Recording Merchandisers** operations huddle April 22-23 in the Los Angeles suburb of Woodland Hills was of the **WEA** distribution complex. But various contingents also beat a path to the various new-look **Sam Goody** stores (which until recently operated as **Licorice Pizza**).

Certain units are involved in experiments by **Musicland**, the giant parent web, including a bank

of TV monitors in one Los Angeles Goody; a separate counter devoted to sell-through video, which is located on the opposite side of the store from the rental counter; and one store's extensive neon colored strings on the ceiling, also used to frame sections like the video rental counter. Said an enthusiastic delegate from **Record World**, "We're using neon, too. It's color-keyed to genre sections. It's keyed near the door. Follow the blue light to classical."

Other NARM lookers-on who are accustomed to the East Coast Goody were amazed. Among changes they noted: the accent provided by bright, three-color signing; an overall explosion of white from the tubular frame bins to the many stand-up white racks; and the signing grids above racks and browsers, with grid size 5 feet by and 18 inches. Color strips slide in and out of flanges in the grid, allowing for quick changes.

**NO KIDDING—88 CENTS:** Not the least of the surprises for Eastern chain representatives, who saw it for themselves during the NARM operations conclave, was that **Sam Goody Music & Video** is renting video at 88 cents in L.A.—all titles, all day, all week.

**NARM'S NINE:** **Terry Worrell**, president of **Sound Warehouse**, has been tapped to fill out an incomplete term on NARM's board because of the resignation of **Bill Golden**, formerly with **Record Bar**.

**WESTERN MERCHANDISING** is gearing up its retail web of 115 stores in 17 states, bringing 12-year veteran **Walter McNeer** to corporate headquarters in Amarillo, Texas. As executive vice president, he previously helmed the **Hastings** chain from Dallas.

**DOING THE COMBO:** Four-unit **Penny Lane Records** in Kansas City, Mo., is knocking out walls and otherwise making more room for rentals, says **Marc Olson**, general manager. "We converted our mother-ship store in midtown to rental a year ago by using the basement where we had the warehouse. We put in a stairway. Our south store is only 2,000 square feet, but we're taking over next door and it'll be another 2,000 feet."

**Penny Lane** rents at \$1.50 per cassette for two or more movies; Saturday it is \$2.50, with films due back on Monday. "We're finding we sell a lot of video, too. Of course, **'Top Gun'** was incredible. We sold 150 the first day," says Olson. The chain has one unit in Overland Park and another in Lawrence near the **Univ. of Kansas**.

Retailers and wholesalers: To reach **Retail Track** with your news and views, call **Earl Paige** at 213-

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## BOSTON'S ROUTE 9

(Continued from preceding page)

gia (collector's items, oldies, 45s, and LPs), and used product.

Musicland and Record Town, the only specialty stores in the area's two most highly trafficked malls, run at opposite ends of the big-chain, mall-store concept. The Musicland unit is 700 square feet in size and concentrates on hit pop, rock, and country product primarily in LP and cassette format. Record Town has approximately 2,000 square feet of floor space, offering a wider range of music and accessory products.

The 2,000-square-foot music department in Lechmere, located in the Framingham Mall on Route 30, is the dominant force among discounters, rivaling Strawberries for both units sold and lowest overall prices. The only discounter here that is not racked by an outside company, Lechmere devotes nearly a third of its display space to cassette merchandising and at least a quarter to compact disks. By contrast, the music departments in Caldor, Bradlee's, and Zayre each have less than 1,000 square feet and focus almost entirely on hit product, mostly in LPs and cassettes. Sears and Woolworth run smaller still with even more limited selection.

Store managers credit the area's business climate for much of their profits but say future growth will come through grabbing a larger slice of the compact disk pie and by wooing customers away from the discounters.

CD growth has been of primary importance to Newbury Comics and Rock N Mania, where the configuration sometimes builds more than half of music sales. And most dealers here attribute 1986's gains to CDs and promote the product aggressively.

Says Newbury co-owner Mike Dreese, "We sell a disproportionate amount of CDs in Framingham—somewhere around 60% of our music sales. And that's not all in alternative or rock product, our perceived emphasis. We're doing very well with jazz and classical CDs, and it looks like customers are looking hard to seek out CD product."

Dreese suggests a two-pronged strategy to pick up customers who usually shop the discounters: Create a "fun, exciting store with knowledgeable sales help" and keep the store well stocked. "Many times during the holidays, the discounters were out of the hotter records, and

(Continued on page 46)



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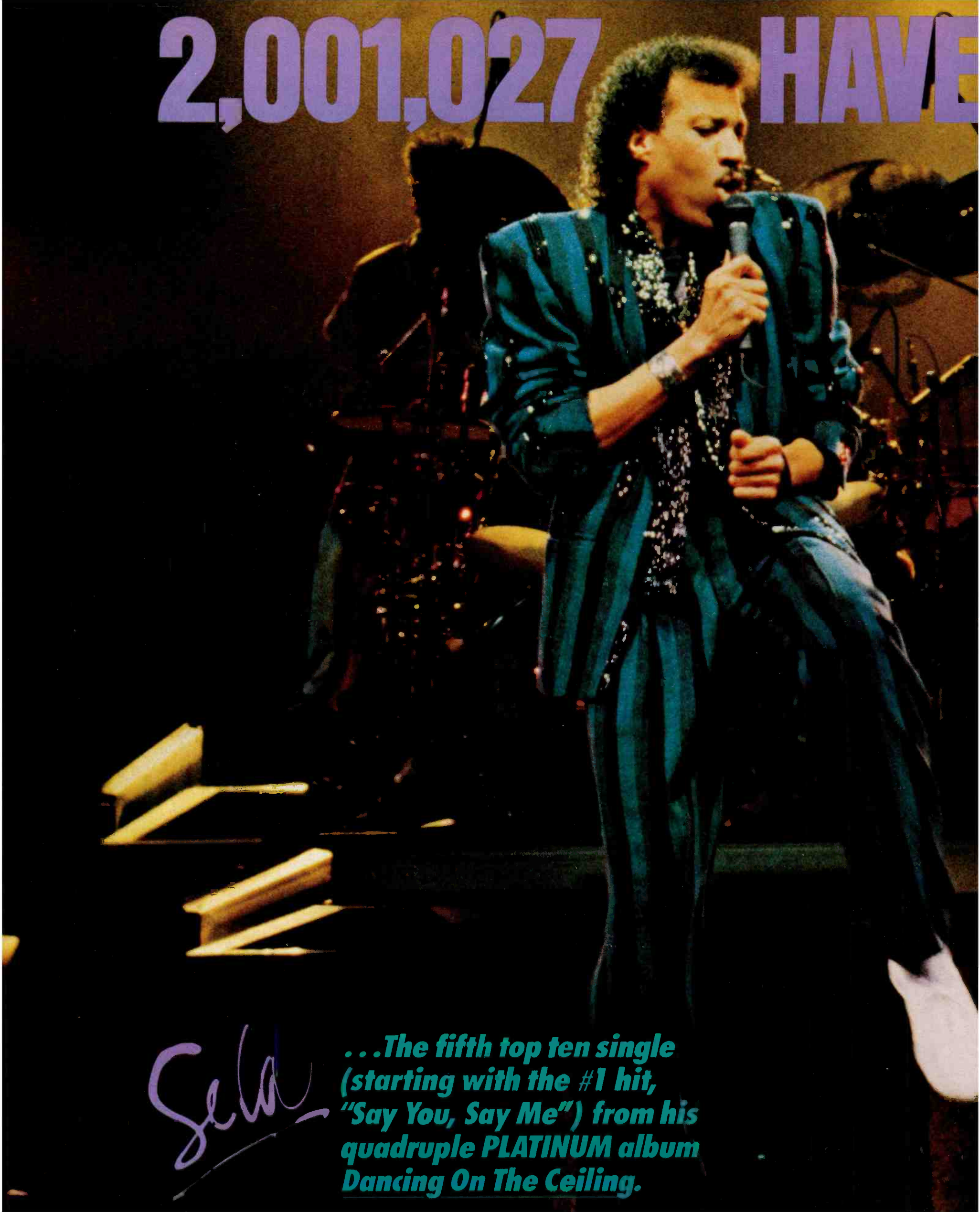
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1/21/87  
1/23/87  
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1/25/87  
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ADELAIDE  
ADELAIDE  
BRISBANE  
BRISBANE  
AUCKLAND

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MEMORIAL DRIVE TENNIS COURTS  
MEMORIAL DRIVE TENNIS COURTS  
BRISBANE ENTERTAINMENT CENTRE  
BRISBANE ENTERTAINMENT CENTRE  
WILSTERN SPRINGS

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3/21/87

PARIS  
PARIS

PARIS OMNISPORTS  
PARIS OMNISPORTS

**SOLD OUT**

## H O L L A N D

3/31/87  
4/01/87  
4/12/87  
4/13/87  
4/14/87  
4/18/87

AMSTERDAM  
AMSTERDAM  
ROTTERDAM  
ROTTERDAM  
ROTTERDAM  
DORTMUND

THE AHJY  
THE AHJY  
THE AHJY  
THE AHJY  
THE AHJY  
WESTFALLENHALLEN

**SOLD OUT**

## G E R M A N Y

3/24/87  
3/28/87  
4/08/87  
4/10/87  
4/19/87  
4/21/87  
4/22/87

STUTTGART  
GOETTERBERG  
BREMEN  
MUNICH  
BERLIN  
FRANKFURT  
FRANKFURT

HANS MARTIN SCHLEYER HALLE  
THE SCANDINAVIUM  
STADTHALLE  
OLYMPIAHALLE  
DEU-SCHLANDHALLE  
FESTHALLE  
FESTHALLE

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4/25/87

ANTWERP  
ANTWERP

SPORTS PALACE  
SPORTS PALACE

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## E N G L A N D

3/16/87  
3/17/87  
3/18/87  
4/21/87  
4/28/87  
4/29/87  
5/02/87  
5/03/87  
5/04/87  
5/06/87  
5/07/87

BIRMINGHAM  
BIRMINGHAM  
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## RETAILING

### Spec's, Camelot Execs Describe Operations At NARM Meet Chains Tailoring Data Systems To Needs

BY EARL PAIGE

LOS ANGELES Large and small chains are pondering an increasing array of data-processing programs that have been developed to benefit retail operations.

Jim Sage, vice president of management information systems for the 196-store Camelot Enterprises, and Peter Blei, chief financial officer of the 33-unit Spec's Music, detailed how each of their companies utilize computerized systems—and what changes may lie ahead—in a presentation here during the National Assn. of Recording Merchandisers Operations Conference April 22-23.

Sage stressed the need to anticipate future growth. According to Sage, although Camelot's 140,000-square-foot warehouse was designed to be adequate through 1992, the chain will start mapping new additions for the same North Canton, Ohio, site next year.

Sage said the current, 480-pallet-capacity warehouse employs 120 people (except during the holiday season, when it bumps the number up to 160) and works two shifts five days, hitting 270,000 units in nine hours of shipping. He estimated privately held Camelot's sales "in ex-

cess of \$190 million."

Spec's Blei offered insights into how chains seem to build "piece by piece," citing the growing use of automation at his company—which was totally manual in 1985, when it went public.

"Considering the amount of resources we have, [the incorporation of automation] has gone pretty quickly," said Blei. "One of the things we're finding out is that when more and more people at Spec's get to use the computers, they begin to understand how powerful a tool they are and how much more they can do. The demand becomes greater, and they want more and more done."

"Then you run up against a big to-do list and the resource analysis. How much time, effort, and money do you commit to people and equipment and everything else? Then you come up to a set of priorities that you have to work with."

Automatic replenishment will be installed at Camelot eventually, Sage said, though he has some qualms about it. "I'm not sure we want to spend 2% of sales to do it. We are concerned about the ability of the [IBM] 38 to do automatic replenishment, and the main frame option does not appeal for obvious

reasons. Also, our culture—we are a very, very, people-driven company, and there is some concern at retail about what automatic replenishment is going to do to our managers."

Spec's has likewise not yet implemented automatic replenishment. Managers handle the "top 100," said Blei, and are taught "a simple replenishment formula taking into account the number of times a week we replenish, which is usually twice a week, and the other aspects they have to deal with. It's not very hard to learn. Accounting mistakes are something you have to live with. But you've got to stay on top of it."

Especially intriguing is Spec's use of an inventory-service firm twice a year. "For financial accounting purposes, we take a retail inventory," said Blei. "The bar-coded inventory we take twice a year is strictly for merchandising. Then twice a year we take a retail inventory and do the old mathematics on it—we measure our shrinkage that way. We could do shrinkage off the [bar-code] inventory, but you don't know if the kids forgot to pull a tag off or if it really truly walked out the door."

### Mobile, Ala., Record Bar On Winning Streak Takes Top Prize In NARM Display Competition

NEW YORK Record Bar's No. 26 store in Mobile, Ala., continued its display-contest roll by winning the top prize in the National Assn. of Recording Merchandisers Grammy Awards campaign.

The Bar outlet was one of 25 retail and rack winners named recently in the NARM merchandising contest. Including the grand prize for the Mobile outlet, the Durham, N.C.-based Record Bar web grabbed a total of eight retail winners in the Grammy competition.

The Mobile store, which is managed by Robert Baxter, earned a grand prize of \$500 from the Grammy effort. The unit also took the top prize in last October's Country Music Month contest, sponsored by NARM and the Country Music Assn., and in a Paul Winter "Canyon" national display competition staged by the Living Music label (Billboard, March 28).

The Dallas branch of Lieberman Enterprises earned the \$500 Grammys grand prize in the rack division. In all, five Lieberman branches placed in the competition, and the Minneapolis-based rack earned recognition for best overall company performance.

The Owensboro, Ky.-based Disc Jockey web, operated by Wax Works, won best overall company performance among retail entrants. Second prize in that category, a \$300 award, went to Tower Records' downtown Manhattan store. The \$200 third prize went to the Hastings Books & Records store in Lawton, Okla.

In the rack division, Tampa and

Seattle branches of the Handleman Co. each earned \$300 second prizes, as did Lieberman's home branch.

There were six third-prize winners among racks, each awarded \$100 cash: the Chicago, New Jersey, and Kansas City, Mo., branches of Lieberman and the Little Rock, Ark., Baltimore, and Youngstown, Ohio, branches of Handleman.

Of the 10 fourth-prize retail winners (\$100 cash), seven were in the Record Bar web: stores in Johnson City, Tenn.; Winston-Salem, N.C.; Fort Myers, Fla.; Bluefield, W.Va.; Miami; Roanoke, Va.; and the chain's Tracks Music & Video, Norfolk, Va. Other fourth-prize retailers were Pegasus Records in

Sandy, Utah, a Sound Shop in Mary Esther, Fla., and the Hollywood Mall location of Spec's Music in Hollywood, Fla.

NARM had six criteria for judging the contest: use of NARM-provided Grammy point-of-purchase materials; use of nominated product in or near the display; prominence of location within the store or music department; creativity; originality; and effectiveness.

—GEOFF MAYFIELD

### BOSTON'S ROUTE 9 (Continued from page 43)

those were records we had," says Dreese.

It is not unusual for discounters to run out of key titles in their departments.

"That's something we can all gain on," says Strawberries' Cohen. "Most of us have warehouses very close and keep a very close track of inventory. We should look to build the reputation that we will and do have everything customers are shopping for, whether it's a Bon Jovi album or an obscure jazz CD."

Bill Gerstein, general manager of Good Vibrations, predicts that local dealers will continue to thrive along Route 9. "If we all keep doing what we do well, there's no reason why we won't prosper for a long time."



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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

##### ▲ CRUZADOS After Dark

LP Arista AL-8439/\$8.98  
CA AC-8439/\$8.98  
CD ARCD-8439/NA

##### ▲ RUSSELL HITCHCOCK The River Cried

LP Arista AL-8456/\$8.98  
CA AC-8456/\$8.98  
CD ARCD-8456/NA

##### LA LA La La

LP Arista AL-8403/\$8.98  
CA AC-8403/\$8.98

##### STARZ

Do It With The Lights On  
LP Jem/Performance/\$7.98

##### VARIOUS ARTISTS

When Trouble Calls Your Name  
LP Silent Thunder ST1001/NA  
CA ST1001/NA

#### COMPACT DISK

##### BLACK SABBATH Heaven & Hell

CD Warner Bros. 2-3372/WEA/\$15.98

##### PETER ERSKINE Transition

LP Denon CY1484/NA

##### OFRA HARNOY, ARMIN ELECTRIC STRINGS

The Beatles Connection  
CD Fantare DFCD-9016/Delos/NA

##### AL JARREAU

This Time  
CD Warner Bros. 2-3434/WEA/\$15.98

##### ERICH KUNZEL

A Rodgers And Hammerstein Festival  
CD Fantare DFCD-9022/Delos/NA

##### ERICH KUNZEL, WINNIPEG SYMPHONY

More Kunzel On Broadway  
CD Fantare DFCD-9030/Delos/NA

##### LONDON SYMPHONY ORCHESTRA

Classic Rock  
CD JCI/Associated/\$14.98

##### LONDON SYMPHONY ORCHESTRA

Classic Rock, The Second Movement  
CD JCI/Associated/\$14.98

##### MAHLER

Symphony No. 7  
Eliahu Inbal, Frankfurt Radio Symphony  
Orchestra

CD CO1553-4/NA

##### MOZART

Piano Quartets for Piano, Violin, Viola &  
Violoncello

CD Denon CO1374/NA

##### VARIOUS ARTISTS

The Fantare CD Sampler  
CD Fantare DFCD-01/Delos/NA

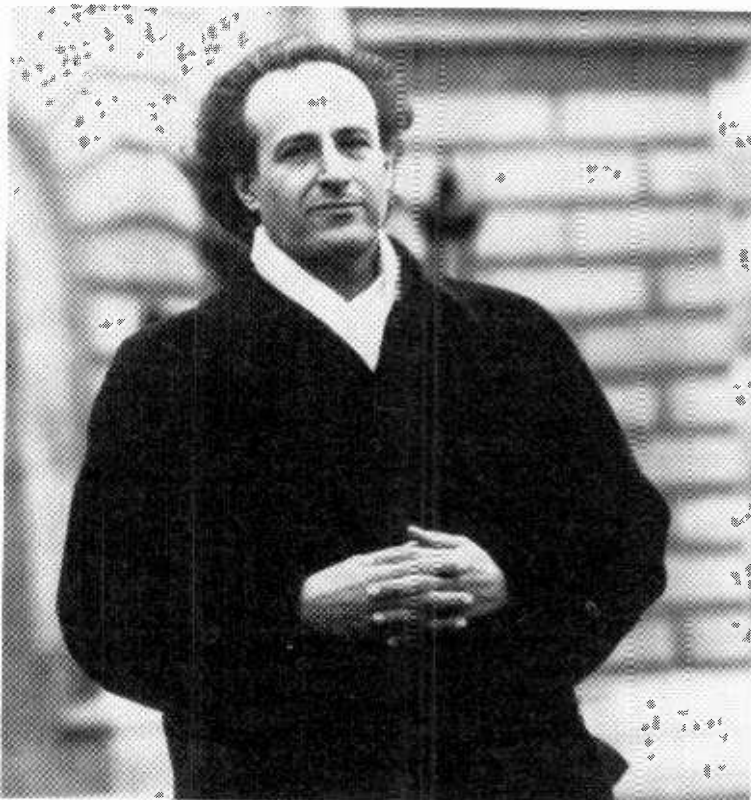
##### VIVALDI

The Four Seasons, La Tempesta di Mare  
I Solisti Italiani

CD Denon CO1471/NA

Nippon Columbia Co., Ltd., Tokyo, Japan

# INBAL ON DENON:



ELIAHU INBAL, MUSIC DIRECTOR OF THE FRANKFURT RADIO SYMPHONY ORCHESTRA

Israeli-born conductor Eliahu Inbal is recording the complete cycle of Mahler symphonies on Denon. We asked him about Denon's approach to repertoire.

"Denon is the right place to be right now," Inbal said after some thought. "They are open to new ideas and new interpretations—such as my conception of Mahler." When we noted that Denon undertook 60 different classical recording projects in 1986 alone, the maestro nodded.

"Denon is recording more classical music than anyone."

"To my ears, the spatial realism on Denon CDs is unmatched," Inbal explained. The superior imaging on Inbal's Mahler Symphony #7 is made possible by a Denon technique that compensates for microphone displacement with digital delay. Such fresh uses for digital technology are nothing new at Denon. After all, the world's first commercial digital recording was by Denon.

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*Eliahu Inbal*

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## Bright-Look SKC Eyes Share Of Blank Tape Market

BY JIM BESSMAN

**NEW YORK** Trying to succeed where other worthy competitors have failed, Sunkyong is attempting to make its way into the U.S. consumer blank audiotape market with a new line dubbed SKC.

Sunkyong, a Korean conglomerate claiming to have a 20% share of the professional duplicating tape market in the U.S., hopes that bold and bright packaging will help sell its blank audio products, which will be marketed in four formulations in a campaign called The Art Of Audio.

The SKC-GX Normal Bias standard-grade tape is packaged in a box and shell decorated by red, purple, blue, and yellow brush strokes and patterns. It is geared toward the "hip" youth market, as is the higher grade SKC-AX Normal Bias cassette, though the latter tape's package is less jazzy, retaining the patterns on the GX line, but adding colored geometric shapes as well as red tape hubs.

To attract older and more sophisticated users, the SKC-QX High Bias uses a comparatively subdued rain-bowlike colored strip on the box,

while the SKC-ZX Metal formulation has a more refined design to match its suggested use as a premium medium for recording compact disks.

Tom Anderson, SKC national sales and marketing manager, points to the new line's "superior" quality and "competitive" pricing, but also concedes that its packaging is key in attempting to break into Maxell's and TDK's dominance in the consumer blank tape market (Billboard, Oct. 25, 1986).

"Brand loyalty is a major factor in blank tape sales, and it forms at an early age," says Anderson, estimating that Maxell and TDK make up half of the U.S. tape market. "The Art Of Audio packaging intentionally promotes a contemporary, young feel and gets away from the hi-tech look of the major manufacturers, because the bulk of the market is teens and young people, and unlike most middle-aged premium tape buyers, they haven't formed their brand loyalty and can be attracted visually."

Anderson feels the "eye-stopping, eye-popping" SKC packaging will now act as a "lever" in getting the product noticed by both the trade and consumers. He also notes that given

the high awareness of his competition, his company has to offer "more attractive programs in price promotion and advertising to be accepted by wholesalers and retailers."

"We have a very attractive buy-in promotion to get [the product] stocked initially with dealers and distributors, and from that point we hope to generate an excitement which we haven't felt in the blank tape business in a long time," he says.

He adds that the cassettes have been priced to "represent a better value to wholesale buyers and the buying public," with suggested retail prices being "slightly less" than those of his major competitors.

He notes that Korea's stable economy is advantageous to doing business, unlike the current volatile state of Japan's yen. (Both Maxell and TDK are Japanese-produced products.) "We're exploiting this by guaranteeing our prices throughout 1987, which to my knowledge, is unheard of in this industry."

According to Anderson, his research shows that buyers prefer local reps that they know and trust, who in turn foster better service. So SKC has developed a national network of regional rep companies, which recently began shipping the new line to selected markets. "Most companies do a national rollout, but we're doing a limited one the first year, covering 50% of the U.S. markets. That way we can get a ripple effect from our success in those specific areas."

One major company that tried, unsuccessfully, to crack the tight U.S. blank tape market was BASF Information Systems. The firm is a dominant market force in most of the world, but was unable to get a foothold in the States when it attempted a U.S. launch several years ago.

Says Rick Howland, a vice president of BASF, "The hardest part of it is that with so much advertising and promotional white noise out there, it's difficult to get the attention of the American consumer. Even with a good product, you've got to compete in a very cluttered environment."

Continues Howland, "Also, where you've got established brands, launching a new one automatically puts you at the bottom of the pile, regardless of your quality. Your task is to get the consumer over the hurdle of the 'first try.' And that's not easy. Established brands have their territory carved out. You have to come in, get some attention, get the initial sale, and then expand on that. And this all presupposes that you've got a solid product."

While there will be no consumer advertising to support SKC's limited product launch, Sunkyong will support retailers on a market-by-market basis. "Being a Korean company, we're basing some things on the next Olympics and have already set up a sales rep promotion to award a free trip there," he says, adding that similar consumer programs are planned.

Besides the current SKC tape launch, the company plans to exhibit similarly packaged digital audiotape at the summer Consumer Electronics Show in Chicago.

Assistance in preparing this story provided by Steven Dupler.



Sunkyong is banking on bright packaging concepts to make a dent in the audiocassette market for SKC, its new series of consumer blank tapes. All four grades of SKC cassettes are available in 46-, 60-, and 90-minute lengths; the normal bias GX line also has a 120-minute version.



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## N.Y. Merchandising Seminar: Know Your Market

BY DAVID WYKOFF

NEW YORK Know the markets in which your product will be sold. That was the common theme heard during the merchandising seminar held April 23 during the New York International Home Video Market.

In keeping with the trade show's orientation toward special-interest product and independent producers, the seminar focused on marketing product in retail outlets that do not specialize in home video.

"With home video product selling in a wider and wider range of outlets, it's increasingly important for those producing and marketing videocassettes to understand the dynamics of each separate market," said Howard Maier, seminar moderator and president of the Maier Group marketing firm.

"The biggest and best advice that any of us can offer is that producers should do all of the advance research work before producing their program," said Tim Fry, former president of independent label Congress Video. "They should know where, how, and to whom it will be sold. That's how to determine programming and marketing plans. They should also know the other titles in their product category to make sure that they're offering a unique and viable program."

Michael Olivieri, head of Forum Home Video and Video Marketing Corp. of America and a former executive at Vestron, illustrated the thinking that goes into determining where a product should be sold.

"Normally, you can look at a specific market and consumer group for a program and that will lead you toward a particular market. But since our cassette ["Hagler Vs. Leonard: The Superfight"] depicts a media event, and not just a sporting event, we looked for a wider range of distribution. Because of the na-

ture of the product, though, we needed to get past many retailers' objections and show them how they could do well with it. That's what you need to do, to show them how your product fits into their business even if it isn't readily apparent to them," he said.

Fry reminded the audience that the different retail groups work on a variety of mark-up margins from their purchase price—generally in the range of 30%-40% for discounters, 20%-30% for direct marketing, and up to 100% for specialty stores—and that such levels are important when assessing production costs.

Nicholas Clementi, group product manager for the children's storybook line Golden Books at Western Publishing, commented on packaging concerns: "Your packaging needs to follow the needs of the dealer. If you're selling your tapes through toy stores, you'll need to convey information on educational value and age groups on the packaging," he said.

Clementi added that blister packs are the usual medium for toy dealers. "Packaging is, according to a recent survey by the Fairfield Group, the most important aspect in attracting consumer impulse sales. So you need to know the rules for each market," said Fry.

The panel noted that more and more mass merchants expect independent video labels and suppliers to assume most of the risks—highly liberal returns or stock balancing policies and ultralong dating—and suggested that producers be prepared for such treatment. Said Fry, "There's a serious question facing the industry here because some of the mass merchants want the independents to work on consignment."

There were a number of suggestions made for cross-merchandising where video product is moved out of

the aisles and glass cases and into the more prominent displays.

"You need to get your tapes out in people's hands, in the displays in the front of the stores, and a good way to do that is to work on lining up the videotape with a product of similar interest. For instance, you should get your bicycling exercise tape out with the exercise bicycles at the sporting goods stores. The same with gardening tapes and products," said Fry.

"But with most of the mass merchants, you're not offered the opportunity to use your point-of-pur-

chase materials or get involved with the actual merchandising. But you should do so whenever possible. Think like a marketer and show them where the tapes should be to make them the most money," said Ray Markman, chief executive officer of Magic Video, which specializes in selling its video product to a variety of mass retailers.

Fry cautioned audience members on attitudes they might face from nonvideo specialists: "It's important to remember that the bookstores are run by people who got into the business because they love books,

not because they love video. Also, for many discounters video sales and buying go through the record buyer, and you may need to educate that person about your product as well."

Said Maier, "If you're a producer and you don't want to waste your investment in time and money, there are two things to remember. One, make sure that there's a market for your program. Two, make sure that your program and marketing plan are produced to serve that market and the people who sell to that market."

FOR WEEK ENDING MAY 16, 1987

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### TOP KID VIDEO SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	29	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	85	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	7	80	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	4	85	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	5	48	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	10	48	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
7	3	10	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
8	12	47	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
9	8	57	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
10	9	48	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
11	6	22	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
12	17	27	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
13	14	10	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
14	24	41	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
15	11	10	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
16	16	9	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
17	13	3	TEDDY RUXPIN: TAKE A GOOD LOOK	Hi-Tops Video HT0033	1987	12.95
18	20	3	TEDDY RUXPIN: GRUBBY'S ROMANCE	Hi-Tops Video HT0034	1987	12.95
19	18	31	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
20	15	19	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
21	23	33	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
22	19	2	TEDDY RUXPIN: TEDDY OUTSMARTS MAVO	Hi-Tops Video HT0035	1987	24.95
23	22	35	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
24	21	43	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
25	RE-ENTRY		CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95

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

### Push Centers On 3 Titles

## HBO Sets 3-Month Promo

BY JIM BESSMAN

NEW YORK As part of a three-month-long promotion highlighting major new releases, HBO Video is offering retailers the chance to obtain free catalog titles in return for qualifying orders.

Called Three For The Money, the campaign began April 23 and centers on the upcoming home video releases of "Hannah And Her Sisters," which is due in June; "Something Wild," to be released in July; and "Three Amigos," which is set for August release. To ensure that dealers purchase enough rental copies, HBO will award them any catalog title with the purchase of 15 Three For The Money units, or two free titles for the purchase of 25 units.

To facilitate this buy-in, HBO has provided poster-size calendars featuring graphics from the three films, promotion date reminders, and a detachable card for mounting the proof-of-purchase seals that are packaged with the cassettes. When

filled, this section is then mailed to HBO for the free goods.

According to Eric Nessler, HBO Video's vice president of marketing for new-release feature films, these seals will also be available with approximately 15 other upcoming releases, including the movies "Act Of Vengeance" and "Sword Of Gideon" and music titles featuring Bobby McFerrin and Tina Turner.

In addition to the calendars, retailers will also receive separate posters promoting each of the promotion's titles, along with billboards and 3-D counter units promoting all three.

Kessler says that with Three For The Money, HBO has adopted a "line-marketing approach" by grouping three titles together under one promotional umbrella to increase demand for all of them. "This way, we get both consumers and retailers thinking in terms of renting all three instead of just one."

To induce renting on the consum-

(Continued on page 51)

# VIDEO RETAILING



## Video For a New You!

This exercise-video tray is one of two new display pieces developed for fitness-related product by Computer Book Service. Another shelf-top unit accommodates books and audiocassettes.

## Video Plus

BY EDWARD MORRIS

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

**RIGOR RACKS:** Computer Book Service (312-547-4400) has designed two "shape-up" trays for mass merchants, one specifically for displaying exercise and fitness videocassettes and the other for holding paperbacks and audiotapes with health themes. The trays are made of corrugated cardboard. Computer Book Service, a division of Charles Levy Co., is a major rackjobber of books and videos.

**PLUS PROMOTIONS:** BASF (617-217-4064) will continue its "value-added" advertising and promotion throughout the second half of the year, stressing its T-160 videocassette's two extra hours of recording time. The company will make heavy use of mass communications in its plans, including buying television spots and offering coupons in local

newspapers with freestanding inserts. Also, the company will advertise on national TV during World Cup Skiing events.

Among its several video- and audiotape promotions, BASF will sponsor a pre-Christmas campaign to encourage multiple purchases. Under the terms of the campaign, any consumer who purchases a four-pack of BASF videocassettes between Nov. 1 and Jan. 30, 1988, will be given a \$5 refund by mail. The promotion will be announced by freestanding inserts in mid-November.

**MONSTER MATCH:** New from Monster Cable (415-777-1355) is the Zapit, a wireless optical power booster for electronic remote control devices. Battery-operated, Zapit receives infrared light from a remote control through a lens system, which amplifies and retransmits the infrared signal. The power boost enables the beam to bounce off walls and ceilings for fast activation of television, VCR, or stereo. The device extends the remote-control range to more than 100 feet. Suggested retail price is \$24.95.

## 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.

**PAT BENATAR—THE VISUAL MUSIC COLLECTION**  
Pat Benatar

♠♥ Vestron Music/video 1073/\$19.98

**THE BOSS' WIFE**  
Daniel Stern, Melanie Mayron, Christopher Plummer

♠♥ Key/\$79.98

**CARRY ME BACK**  
Grant Tilly, Kelly Johnson

♠♥ USA 61134/SBI/\$39.95

**THE COLOR OF MONEY**  
Paul Newman, Tom Cruise, Mary Elizabeth Mastrantonio

♠♥ Touchstone 513/\$89.95

**DANGEROUS ORPHANS**  
Peter Stevens, Michael Hurst, Jennifer W. Lealand

♠♥ Academy 1076/SBI/\$79.95

**DEATH BY PRESCRIPTION**  
Timothy West, Nigel Davenport

♠♥ Academy 1077/SBI/\$69.95

**EQUALIZER 2000**  
Richard Norton, Corinne Wahl, William Steis

♠♥ MGM/UA 1113/SBI/\$79.95

FOR WEEK ENDING MAY 16, 1987

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★★ NO. 1 ★★			
1	1	8	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
2	6	3	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
3	2	6	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
4	3	5	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
5	7	3	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
6	4	9	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
7	5	10	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
8	8	4	BLUE VELVET	Karl-Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
9	9	3	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
10	11	5	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
11	10	5	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
12	13	14	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
13	14	10	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
14	12	11	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
15	17	5	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
16	16	13	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
17	15	7	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
18	<b>NEW ▶</b>		NOTHING IN COMMON	HBO/Cannon Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
19	19	10	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
20	25	2	FROM BEYOND	Empire Pictures Vestron 5182	Jeffrey Combs Barbara Crampton	1986	R
21	18	9	MANHUNTER	DEG Inc. Karl-Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
22	20	5	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
23	21	9	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
24	22	22	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
25	32	7	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
26	30	32	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
27	24	6	THE BOY WHO COULD FLY	Karl-Lorimar Home Video 351	Lucy Deakins Jay Underwood	1986	PG
28	23	4	HAUNTED HONEYMOON	HBO/Cannon Video TVA3911	Gene Wilder Gilda Radner	1986	PG
29	27	10	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
30	33	13	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
31	26	13	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
32	29	2	TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
33	37	5	DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
34	34	7	MY BEAUTIFUL LAUNDRETTE	Karl-Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
35	35	13	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
36	40	13	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
37	39	10	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
38	<b>NEW ▶</b>		PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
39	36	13	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
40	31	14	EXTREMITIES	Atlantic Releasing Corp. Paramount Home Video 12511	Farah Fawcett James Russo	1986	R

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

(Continued on next page)



## HBO PROMOTION

(Continued from page 49)

er level, HBO Video will offer consumers who rent all three titles a \$5 rebate.

"It's a variation of our consumer-pull strategy," says Kessler, noting HBO's recent consumer-oriented programs for "Back To School" and "Nothing In Common."

"The objective is to increase consumer demand and to demonstrate that demand to the retailers so they can respond by increasing their initial orders. And since our research continues to show that 30% of the consumers never find the titles that they look for when they come to the video store, we need to get more units out there to minimize the disappointment factor."

The rebate program hinges on coupons in ads that will run in USA Today and People magazine. Consumers obtain a sticker from retailers when they rent each of the promotion titles and, after affixing them to the coupons, mail them to HBO Video for the \$5 rebate.

"We're driving consumers into the stores by paying them to rent the titles," says Kessler. He adds that HBO is backing the promotion with a \$1 million television ad campaign, including one commercial for each film.

## NEW RELEASES

(Continued from preceding page)

### EYE OF THE TIGER

Gary Busey, Yaphet Kotto, Seymour Cassel

◆♥ USA 62214/SBI/\$79.95

### GOSPEL ACCORDING TO VIC

Tom Conti, Helen Mirren

◆♥ Key/\$79.98

### VLADIMIR HOROWITZ: THE LAST ROMANTIC

Documentary

◆♥ MGM/UA 1085/SBI/\$39.95

### HOUR OF THE ASSASSIN

Erik Estrada, Robert Vaughn

◆♥ MGM/UA 1105/SBI/\$79.95

### KEEPING TRACK

Michael Sarrazin, Margot Kidder

◆ Embassy 22055/LDC/\$34.95

### ROBERT KLEIN ON BROADWAY

Robert Klein

◆♥ Vestron 3151/\$59.98

### MAKE-UP: DRAMATIC BY NIGHT

Debrah McFarland

◆♥ UVI-10204/\$14.95

### MAKE-UP: SUBTLE BY DAY

Debrah McFarland

◆♥ Unicorn UVI-10203/\$14.95

### MALCOLM

Colin Frieis, John Hargreaves, Lindy Davies

◆♥ Vestron 5183/\$79.98

### MARTIN LUTHER KING JR.: A PERSONAL PORTRAIT

Martin Luther King, Coretta King, Arnold Michaelis

◆♥ Dickinson MLK-1/Carroll's/NA

### ONE COOKS, THE OTHER DOESN'T

Suzanne Pleshette, Joseph Bologna, Rosanna Arquette

◆♥ USA 65274/SBI/\$39.95

### READING RAINBOW: PERFECT THE PIG/TY'S ONE MAN BAND

James Coco

◆♥ Children's Video Library 1432/\$29.98

### READING RAINBOW: THE TORTOISE AND THE HARE/HILL OF FIRE

Gilda Radner

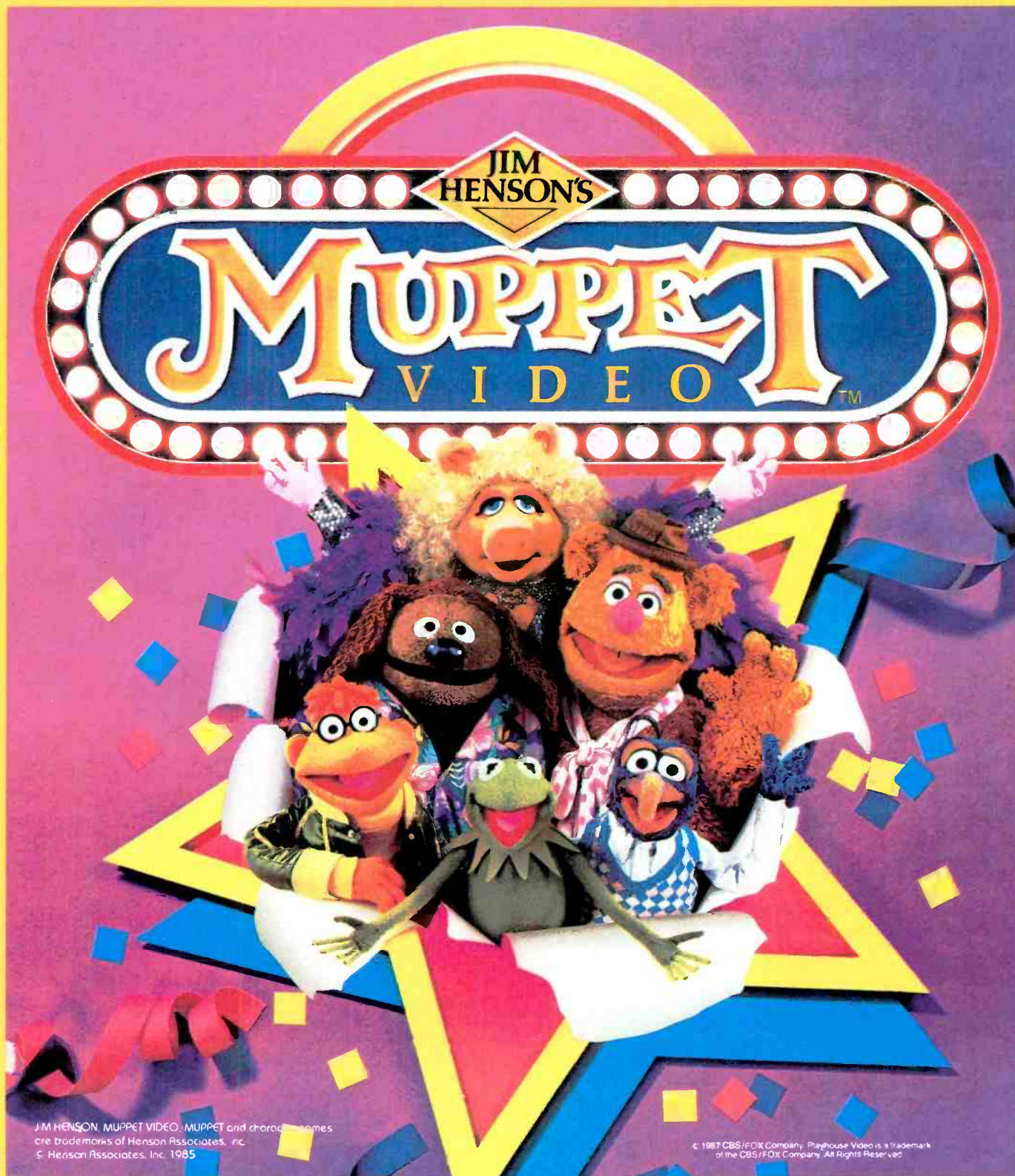
◆♥ Children's Video Library 1555/\$29.98

### STREET OF GOLD

Klaus Maria Brandauer, Adrian Pasdar, Wesley Snipes

◆♥ Vestron 5199/\$79.98

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- ★ Rock Music With The Muppets ★
- ★ Muppet Treasures ★
- ★ Muppet Weird Stuff ★
- ★ Country Music With The Muppets ★
- ★ Muppet Moments ★
- ★ Rowlf's Rhapsodies With The Muppets ★
- ★ Fozzie's Muppet Songbook ★

# Lanesborough Buys Ampex Corp.

## Allied-Signal Sells Firm For \$479 Mil

BY STEVEN DUPLER

NEW YORK Ampex Corp., a major manufacturer of magnetic media products, has inked a purchase agreement with the Lanesborough Corp. here for \$479 million plus the assumption of certain of Ampex's liabilities.

Redwood City, Calif.-based Ampex had been for sale since December by parent company Allied-Signal Inc. The company had 1986 sales of more than \$500 million.

A spokesman for Lanesborough, which is an international manufacturer and marketer of specialty chemical products, says the firm intends to finance the acquisition via a combination of its own equity and an offering of debt or equity securities. As an interim move, Lanesborough has arranged a \$475 million credit line with a major commercial bank here.

The transaction is expected to be complete by the end of May, pending regulatory and other government approval.

No major changes are said to be in line for Ampex as a result of the transaction, according to the Lanesborough spokesman. Ampex will now be controlled by a newly formed Lanesborough subsidiary, which will operate the company under its current management and

organizational structure.

"We are extremely pleased to be affiliated with Lanesborough," says Charles Steinberg, Ampex president and CEO. "We're especially excited that Ampex will again be operated as a stand-alone

**'We're excited that Ampex will again be operated as a stand-alone corporation'**

corporation."

Edward Bramson, president and CEO of Lanesborough, says the acquisition will provide Ampex with much-needed financial support to press on with research and development. "We intend to make sure that Ampex has the financial and other resources to continue investing in its future," he says. "Ampex is a strong company with outstanding capabilities. We think the company's prospects for growth are excellent."

Ampex was founded in 1944 by Alexander Poniatoff, a Russian-born electrical engineer. From its beginnings pioneering the tape-re-

order industry in America (with financial backing from Bing Crosby), the firm now has five divisions—audio/video systems, magnetic tape, data systems, computer products, and international—and employs 6,700 people worldwide. Its primary markets are television broadcast, government contracts, and OEM/industrial accounts.

Ampex has been responsible for a number of firsts in the audio and video industries. Among these are the first commercial helical scan videotape recorder, in 1961 (the same basic design is employed in today's VTRs); the first electronic video editing system, in 1964; the first color portable VTR, in 1967; the first digital video paint system, in 1980; and the first viable digital video effects system (ADO), in

(Continued on page 56)



**Tom's Debut.** New PolyGram artist Tom Kimmel's first record, "Five To One," is due for release at the end of May. Shown at the Power Station during the mixdown are, from left, PolyGram senior vice president of a&r Dick Wingate, Kimmel, and mix engineer Bob Clearmountain. The producer was Bill Szymczyk.

## Audio Track

NEW YORK

**ALEX TAYLOR WAS IN** at midtown's **Giant Sound** studios recently working on an upcoming solo album. His brother **James** was on hand to assist with vocals, guitar work, and engineering. Cuts worked on include "Smokey's Barbeque" and "Hit The Road." **Jeff Levine** was at the console. **Eric Wood** was also in to work on a new project with producer/engineer **Doug Epstein**.

LOS ANGELES

**CHARLIE SEXTON'S** contribution to the "Beverly Hills Cop II" soundtrack was mixed at **Larrabee Sound**. The cut, titled "In Deep," was produced by **Keith Forsey**. Other cuts from the Paramount Pictures film that were mixed there include **Pebbles'** "Love/Hate" and **James Ingram's** "Better Way," both produced by **Andre Cymone**. **Louil Silas Jr.** and **Eric Zabler** were in the studio to mix **Ready For The World's** "Thirty-Six Lovers," another of the movie's tunes. The soundtrack album, on MCA, is scheduled for release on May 18. Silas Jr. also mixed a single for **Jody Watley**, "Still A Thrill." **Taavi Mote** was at the desk.

**Jennifer Holiday** was in at Hollywood's **Group IV Recording** to lay vocals for work penned by composer **Ralph Burns**. The recording will be included in the movie soundtrack for "In The Mood." **Dennis Sands** was at the knobs, assisted by **George Belle**. **Gary Adleson** was producing for **Kings Road Productions**.

OTHER CITIES

**AEROSMITH WAS IN** at Boston's **Downtown Recorders** overdubbing live performance tracks for an upcoming CBS release. The album, "Classics Live II," was produced by **Paul O'Neill**. **Jim Ball** was at the controls. Also there,

**Nils Lofgren** was in to work on guitar overdubs for an album by veteran bluesman **Buddy Guy**. **Guy** is negotiating a label deal. Staff engineer **Joe Cuneo** was at the knobs for producer **Jimmy Miller**.

Violinist **John Blake**, clarinetist **Lauren Bass**, bassist **Vince Faye**, and percussionist **Grant Macavoy** were in at Philadelphia's **Modern Audio Productions** working on a spot for **Seafood Shanty's** new Cajun menu. The studio's **Jack Ebbert** wrote and arranged the music and played piano for the sessions. Staff engineer **Bob Schachner** was at the board.

Producer **Don Dixon** was in at Charlotte, N.C.'s **Reflection Sound Studios** with **Marshall Crenshaw**, overdubbing and mixing several cuts off **Crenshaw's** new Warner Bros. album, "Mary Jean And 9 Others." The album is scheduled for a May 18 release. Also there, producers **Ernie Frierson** and **Robbie Trice** were in with the **PTL Orchestra** working on a project for the Raleigh Christian Community Church. **Mark Williams** engineered.

Arranger **Thomas "Tom-Tom 99" Washington**, whose credits include **Earth, Wind & Fire** and **Phil Collins**, was in Tampa, Fla.'s **London Music Studios** working with new group **Black Starr**. Guest artists on the album's horn section

were the **Phenix Horns**. **Doug Johnson** was in the studio to engineer.

Down in Miami's **Criteria Recording Studios**, **J.B. Moore** was in producing rap vocals for the "Revenge Of The Nerds, Part 2" soundtrack. He was assisted by **Dana Horowitz**. Also there, in studio E, the **Bee Gees** were laying vocal overdubs for an upcoming and as-yet-untitled Warner Bros. album. **Steve Kimball** was at the board. **Teresa Verplanck** assisted. The **Gibb** brothers produced this session themselves. The album is slated for release in September.

St. Cloud, Minn., natives **Larry Hillman** and **Stephani Stoll** were in Eau Claire, Wis., finishing up their **Thundermen** debut at **Hartwood Recording**. Producing and engineering the project were **Rick Hoehn** and **John Hartzell**.

Also in Eau Claire, new age keyboardist **Kerry Zurek** was in at **Thundermen's** studios working on a solo project.

Recent visitors to Sherman Oaks, Calif.'s **Garden Rake** studios have included **Madonna**, **Kenny Loggins**, and **Bryan Ferry**, working with producer **Pat Leonard** and engineer **Ian Eales**.

CBS act **Platinum Blonde** was in at **Phase One Recording Studios** in Toronto to work on an upcoming

(Continued on page 56)

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# BASF

## PASS Changes Hands

NEW YORK The Public Access Synthesizer Studio here is under new management and has relocated to 596 Broadway. The previous operators of PASS have renamed their facility the Center for Electronic Media and can be reached at 212-924-7316.

PASS is not currently offering MIDI classes but says courses will begin sometime this summer.

However, Fairlight instruction has been discontinued. CEM has purchased the Fairlight system back from the new owners of PASS, and CEM spokesman Howard Massey says CEM will take up where the old PASS left off in offering instruction on the CMI and other hi-tech MIDI gear.

STEVEN DUPLER

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## Sound Investment

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

**MASTER DIGITAL:** In the wake of mastering house **Sterling Sound's** acquisition of the new **Neve** digital transfer console (DTC-1) (see story, page 56), fellow New York-based facility **Masterdisk** has just picked up one of the hi-tech, all-digital compact disk mastering consoles as well. Masterdisk, whose most recent projects include U2's latest CD as well as Genesis and Huey Lewis & the News albums, now has the ability to keep its projects entirely in the digital domain. Chief engineer **Bob Ludwig** was one of several mastering specialists recruited by Neve in the early stages of the project to help develop the DTC-1.

**SHEFFIELD GETS SWEETER:** Baltimore-based **Sheffield Audio-Video Productions** has completed a redesign and reconstruction of its large music studio in order to accommodate expansion into the audio-for-video field. Part of the work was a complete renovation of the shape and design of the control room. Added were **RPG** diffusers, a redesigned outboard rack, and new flooring as well as the **Lynx** Timeline system and a **Sony** 5850 3/4-inch video deck. Also, Sheffield has entered the digital age in a big way, with the acquisition of a **Sony PCM-3324** multitrack and **PCM-3202** two-track digital recorder.

Says a studio spokesman: "We try to encourage clients to use digital. If you are doing audio-for-video, there's no better way to go. Costwise, the difference is marginal, and sonically it is tremendously better."

**THREE BIG ONES:** **Calrec** By **AMS**, the U.S. division of British manufacturer **AMS**, has sold three big boards recently. Two are going to Japan, and the third is slated for London. The two Japanese orders are for Calrec's **UA8000**, a sophisticated board with an advanced automation system. **Osaka Photographic College** has purchased a 64-channel version of the console, which will be the largest board in Japan when it is installed at the end of May. **Osaka Univ. of the Arts** ordered the 32-channel version, set for installation at the end of July. The third sale is for a new Calrec product, a massive 88-channel digitally assignable mixing board with **Total Instant Reset**, to **Thames Television's Teddington Studios**. The new console made its industry debut at the recent **National Assn. of Broadcasters** show in Dallas. Models with up to 120 audio channels are available.

**MORE MIDI:** **Syncro International Studio** is the newest 24-track MIDI studio/production facility in San Anselmo, Calif. Owner is producer/composer/artist **Satoshi Suzuki**, who owns indie new age label **Vanity Records** and has played with  
*(Continued on next page)*

# "I tried it. I"



**SOUND INVESTMENT**

*(Continued from preceding page)*

Yoko Ono, Mountain, Deep Purple, Robin Trower, and, more recently, Kitaro.

**DONE WITH MIRRORS:** You may think you're hearing **Ronnie Spector** singing on stage with rocker **Eddie Money** on the current leg of the tour for his platinum album "Can't Go Back." Well, you are. Sort of. Money has sampled Spector's voice and triggers the samples from his on-stage keyboard setup during the song "Take Me Home Tonight." Says Money: "Next year, we're going to put the whole band on computer and send it on the road. I'm going to stay home and sit by the pool."

**DIGITAL PIONEERS:** Flim & the BBs, the jazz quartet on **Tom Jung's DMP Records**, have just recorded their fourth all-digital CD for the label. DMP claims that the act has now recorded all-digital longer than any other band, noting that Flim et al. made their digital debut on **Sound 80 Digital Records** in 1977, recording on a prototype 3M 32-track digital deck.

**RUSSIAN LOGIC:** San Francisco's **Russian Hill Recording** has installed the first **SSL SL 4000 Series E** board to be specially modified for film work. Says the studio's **Jack Leahy**: "We are primarily a recording studio, but over the past few years, we've drifted into film work. Our unique requirement was a 'convertible' console that would enable us to work with any known film format as well as meet the demands of a full-blown recording studio."

For example, Leahy continues, Russian Hill "does a lot of work" with the **IMAX** film system, which uses a six-track discrete sound stripe and "involves complicated mixing routines." One of the several modifications cooked up by **SSL** was to create special PCBs that convert the conventional **SL 4000** quad bus so that the pan pot can work in either of two modes.

"Basically, it works as two pots," Leahy says. "It pans from left to center and then from center to right. When it's in the center position, there is no signal at all going to either left or right. In the other mode, it works normally as a two-channel stereo pan pot."

**INCENTIVE POWER:** **3M** is trying to get its videodisk mastering customers to "get it right the first time" with a special incentive award. Until Sept. 30, every mastering order sent to the videodisk facility in Menomonie, Wis., that meets all tape and paperwork specifications will earn the customer one blank 30-minute **Scotch 480** master tape from **3M**, free of charge. **Dave Wenck**, manager of prerecorded products for **3M's Optical Recording Project**, says he hopes the program will lead to a "win-win outcome. We can keep costs down, and customers can get completed videodisk projects faster."

**BULLISH ON SYNTHS:** U.S. exports of electronic musical instruments—including electronic keyboards and synthesizers—and elec-

*(Continued on next page)*

# m hooked."

When the elite of Rock knock on your studio door, you'd better sound totally together. That's why producer Nile Rodgers bought a Sony PCM-3324 digital multitrack recorder.

The clarity, the freedom from tape hiss, the ability to make endless overdubs all impressed the uncompromising Mr. Rodgers. So did the ease of using two machines for 48 channels, digital "fly-ins" and full electronic editing.

In fact, Nile likes his 3324 so much, he's used it almost exclusively for the last four years. Both at home and on the road. As Nile says: "It's seen a lot of action, and it's going to see a lot more."

For information on Sony digital audio products, contact your Sony Pro-Audio representative. Or call Sony at (201) 833-5231.

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**DIGITAL**  
AUDIO RECORDER PCM-3324



**New York City Gets More Defined.** Joining Rebo Video in the high-definition video game in New York is 1125 Productions Inc. at 3 E. 54th St. The facility is owned by the Captain Co., the Paris-based production center that was the first in the world to equip with Sony HDTV gear. The 1125 in the new studio's name refers to the line resolution possible with HDTV equipment. The facility features four high-definition VTRs, two cameras, video switchers, digital effects, and equipment to transfer HDTV images to standard broadcast formats. Shown inking the contract with Sony, from left in front, are Patrice Hartman, David Niles, and Mal Albaum of 1125. Pictured, from left in back, are Chuck Mascari and Craig Tanner of Sony.

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## First Of Its Kind On The East Coast Sterling Sound Installs All-Digital Console

BY STEVEN DUPLER

**NEW YORK** The first all-digital mastering console to hit the East Coast has found a home at Sterling Sound here.

The console, Rupert Neve Inc.'s DTC-1, keeps all signal processing entirely in the digital domain. Thus, it avoids the digital/analog/digital conversions that many cite as the chief cause of sonic degradation when mastering for compact disk.

Ted Jensen, Sterling's chief engineer, was one of a handful of American mastering engineers who provided Neve with input and feedback on the original design for the DTC-1.

"Our first priority obviously was a system where you didn't have to go back through analog when mastering for CD," says Jensen. "Then, we wanted it to be fully automated, so you could make all kinds of complex moves."

Only three DTC-1 consoles have been built so far, and they are not cheap—about \$130,000 to \$140,000 each. Neve is building a fourth, which will be delivered to Precision Disc Mastering in Los Angeles. The other units are in Disk Mastering Inc. in Nashville and Master Disk here, which acquired its DTC-1 right after Sterling Sound.

According to Jensen, the difference between masters made on the all-digital board and conventional analog consoles is significant and "very much audible. When I went to England to talk to Neve about

the design of the console, I brought a copy of the original digital master I had made for Steve Winwood's 'Back In The High Life' and my original cutting notes," he says.

"I set up all the EQ on the DTC-1, and when I compared the two masters, the one cut with the digital console was cleaner, with wider and deeper stereo and much less upper mid- and high-frequency fuzziness," Jensen continues.

Jensen says there is currently

plenty of demand for the new console, and he expects that to increase as more engineers and producers hear material mastered on the digital board.

Sterling is charging clients only a setup fee of about \$90 per session to use the DTC-1. "We already charge a rental fee for the associated digital gear [a Sony 1630 or similar two-track digital processor] you have to have in the studio to work with the console, and we felt that was enough," Jensen



Sterling Sound boasts the first all-digital mastering console on the East Coast. Shown at the hi-tech DTC-1 is Sterling's chief engineer Ted Jensen. Also pictured, from left, are Neve executives Graham Boswell, Tony Langley, and Andy Proudfoot.

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## Joan Jonas Wins Polaroid Vid Art Award

**NEW YORK** Local video artist Joan Jonas has been awarded the \$10,000 Polaroid Video Art Award. The prize is presented annually to video performance artists by the Institute of Contemporary Art in Boston and Polaroid Corp.

Jonas' winning work, "Volcanic Saga," is an abstract rendition of an ancient Icelandic narrative. The piece was researched and recorded on location in Iceland.

"Volcanic Saga" premiered in the Netherlands in 1985 and is currently touring the U.S., with performances scheduled for New York, at the Performing Garage May 13-23 and the Museum of Modern Art in June, and Boston, at the ICA in September.

The Polaroid Video Art Award was initiated in 1984 with the introduction of Polaroid Supercolor blank videocassettes.

**A studio in New York dedicated to editing is booked solid ... see page 33**

## SOUND INVESTMENT

(Continued from preceding page)

tric guitars were about \$40 million in 1986, up a total of 43% over 1985, according to a report by the American Music Conference, which analyzes data prepared by the U.S. Department of Commerce. The synthesizer/electronic piano category saw a 113% surge in dollar value, to \$3.3 million, and a 76% rise in unit sales. Tempering the good word somewhat is the news that imports in the synth/keyboard category, as ex-

pected, are staggeringly high and rising: up 61% to \$159.4 million.

**A TRIP TO THE FATHERLAND:** The grand prize of a weeklong trip for two to Germany went to the two top Agfa-Gevaert Inc. sales reps: **Jeff Hamilton** and **Peter Jensen**. Runner-up, with a trip for one, was **Dean Sauer**.

Edited by STEVEN DUPLER

## LANESBOROUGH BUYS AMPEX

(Continued from page 52)

1981.

Ampex was a publicly held firm until its acquisition by La Jolla, Calif.-based The Signal Companies in 1981. In 1985, the firm acquired a new parent when Signal merged with Allied Corp. of Morristown, N.J.

In 1986 and the first quarter of this year, says an Ampex spokesman, the firm reported record rev-

enues.

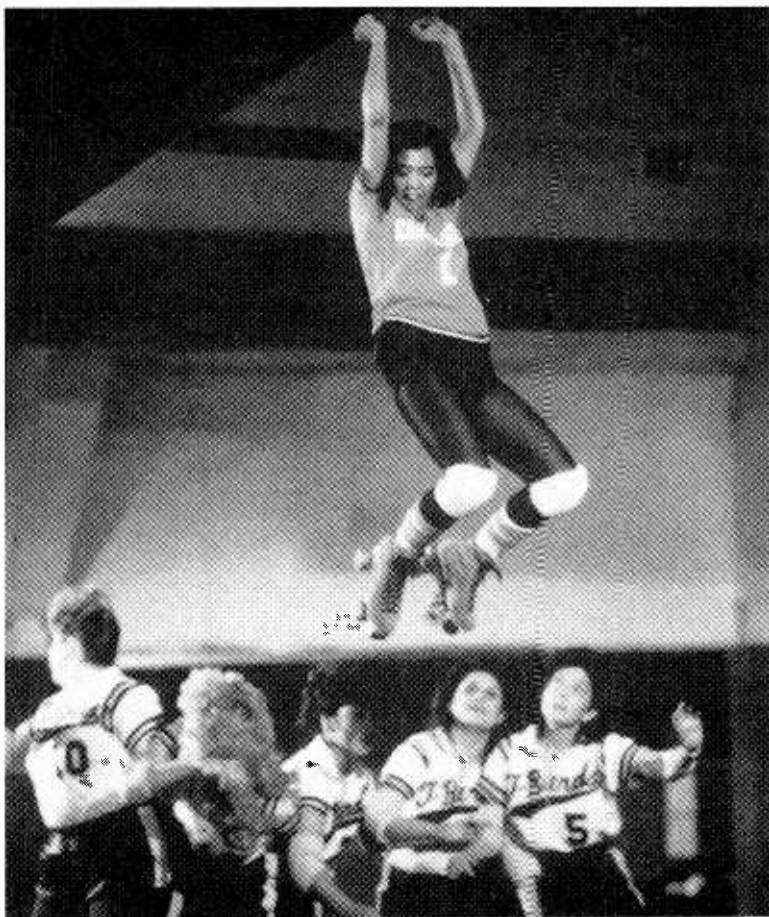
With financial and engineering support from Lanesborough, Ampex is expected to press on with development of a number of fledgling technologies. Foremost among these are new digital tapes, core memory systems intended for government applications, and digital instrumentation data recorders.

## AUDIO TRACK

(Continued from page 52)

album. Producer **David Bendeth** brought New York's **Don Wershba** in to engineer. Also working there, in studio A, was Capitol artist **Dalbello**.

All material for the Audio Track column should be sent to **Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036**.



**Flyin' High.** New Elektra artist Irene Cara is seen here head and shoulders above the fabulous T-Birds in a stunt from her clip for "Girlfriends," the first single from her album "Carasmatic."

## 3-Year-Old Firm Set To Open L.A. Office Bell One Rings Up Some Big Artists

BY JIM BESSMAN

**NEW YORK** Having cut its teeth on baby bands like the Hooters before moving up to major acts like Tom Petty & the Heartbreakers, Bell One Productions has emerged as one of the leading videoclip houses here.

The 3-year-old company is now set to open a Los Angeles office. The firm has lately begun supplying leftover clip material to various programming outlets in an attempt to get its directors greater recognition.

Karen Bellone, president of the firm, has strong feelings about the importance of the director in any project. "The director has to be inspired," she says. "If not, we may turn down the job. An uninspired director isn't doing a service to anybody."

Since Michael Lindsay-Hogg directed Bell One's first clip, Whitney Houston's "You Give Good Love," the firm has selectively chosen its productions, largely according to the mutually creative working relationship between director and artist.

Bellone says such considerations were especially significant when the

company teamed with CBS Records and the Hooters in making the 45-minute home video longform program "Nervous Night."

"We spent a lot of time on the road with the band," says Bellone.

### 'The director really has to be inspired'

"We wrote and conceived the program together with the group, to show where they were at that particular time."

In addition to the videocassette, which used director John Jopson's clips for "And We Danced" and "Day By Day" as bookends, Bell One also produced a one-hour MTV special and a 10-minute video profile of the band.

A more recent example of Bell One's collaborative process was the filming last year of the video for Steve Earle's "Someday" by director Jim Hershleder.

"Jim was already a fan of Steve's when we first started working together," Bellone says. "After we got the job, we went to Nashville with a five-person crew and took a road trip with Steve to Memphis. The video became a kind of small documentary portrait of the band and the kind of people that the song talks about."

Hershleder, who directed Lou Gramm's popular "Midnight Blue" clip for Bell One, is one of five directors associated with the company. Hershleder, Jopson, Kathy Dougherty (who recently completed Tom Petty's heavily postproduced "Jammin' Me"), and Adam Bernstein are repre-

sented by Screen Link, while Michael Oblowitz (director of clips for Freddie Jackson and Melba Moore) is handled by N. Lee Lacy.

In addition to its stable of directors, Bell One has a five-person staff including Bellone, director of business affairs Michelle Webb, production coordinator Sibyl Gardner, receptionist Mekle Syne, and systems analyst Jonathan Hannah. Bellone singles out Hannah's role in facilitating the workings of her relatively low-budget shop.

"When you don't have a lot of money, you desperately need someone to help streamline your operations," she says. "We're trying to grow beyond the job-to-job nature of the music video [industry] by diversifying into feature film development, commercials, and industrials, and also by opening an L.A. office."

"We need the ability for communication between out-of-town production teams and the home office and L.A. as well as computerized budgeting and accounting, all of which Jonathan is organizing," Bellone says. "We'll even be able to write treatments and story boards on a word processing program," she says.

A more innovative development at Bell One has come with feeding unused video footage to video music outlets for original programming use. The company recently provided Black Entertainment Television with extraneous material from Hershleder's "Baby Let's Kiss" video for Jesse Johnson. BET is considering using the footage as lead-ins to the video's airings on BET's "Video Vibrations" and "Video Soul" programs.

"Jim likes to find an environment (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.

**JON ASTLEY**  
**Jane's Getting Serious**  
Everyone Loves The Pilot (Except The Crew)/Atlantic  
Greg Feinberg/Propaganda Films  
Nigel Dick

**BEASTIE BOYS**  
**No Sleep Till Brooklyn**  
Licensed To Ill/Columbia  
Vincent Giordano/Def Jam Visuals  
Adam Dubin, Rick Menello

**CLUB NOUVEAU**  
**Why You Treat Me So Bad**  
Life, Love & Pain/Warner Bros.  
Ross/Levine  
Ross/Levine

**THE COLOURFIELD**  
**Running Away**  
Deception/Chrysalis  
Cathy Green  
Nick Thompson

**COMPANY B**  
**Fascinated**  
Atlantic  
Peter Bunch/Furious Films  
Charlie Rice

**THE CULT**  
**Little Devil**  
Electric/Warner Bros.  
Francie Moore  
Larry Williams

**RAINY DAVIS**  
**Still Waiting**  
Sweetheart/Columbia  
Picture Vision  
Drew Carolan

**SHEILA E.**  
**Koo Koo**  
Sheila E./Warner Bros.  
Tim Clawson  
David Hogan

**ESQUIRE**  
**Sunshine**  
Esquire/Geffen  
Cliff Guest, Angel Gracia  
Cliff Guest, Angel Gracia

**TIM FEEHAN**  
**Listen For The Heartbeat**  
Tim Feehan/Scotti Bros.  
Randy Lennon  
George Elanjair, Jr.

**4 X FOUR**  
**Want You For My Girlfriend**  
4 X Four/Capitol  
Pam Gibson/Antiantis Productions  
Rolando Hudson

**DAVID FRIZZELL**  
**Beautiful Body**  
Compleat  
Joe South/Image  
Joe South

**CHRIS ISAAK**  
**Blue Hotel**

Chris Isaak/Warner Bros.  
Steven Adams  
Marc Le Bon

**DANIEL LAVOIE**  
**Ridiculous Love**  
Tips/Capitol  
Andre Luduc/MLRF  
David Guy

**LIVING IN A BOX**  
**Living In A Box**  
Living In A Box/Chrysalis  
Alexi Godfrey  
Mark Le Bon

**LL COOL J**  
**I'm Bad**  
Bad/Columbia  
Pamela Gibson/Antiantis Productions  
Rolando Hudson

**MEGADETH**  
**Wake Up Dead**  
Peace Sells... But Who's Buying/Capitol  
Carl Wyant/The Company  
Penelope Spheeris

**OZZY OSBOURNE, RANDY RHOADS**  
**Crazy Train**  
Tribute/CBS Associated  
The Company  
Wayne Isham

**THE PRETENDERS**  
**Hymn To Her**  
Get Close/Warner Bros.  
Ian Brown  
Brian Ward

**THE REPLACEMENTS**  
**The Ledge**  
Pleased To Meet Me/Warner Bros.  
Sharon Oreck, David Naylor  
Bill Pope, Randy Skinner

**SCRUFFY THE CAT**  
**Mybabyshe'sallright**  
Tiny Days/Relativity  
C Films Ltd.  
Cindy Keefer

**LABI SIFFRE**  
**So Strong**  
Chrysalis  
Claire McCormick  
Bob Shearer

**SPANDAU BALLET**  
**Through The Barricades**  
Through The Barricades/Epic  
Malcolm Jerril/The Tube  
Jeff Wonkur

**LILLO THOMAS**  
**I'm In Love**  
Lillo/Capitol  
Richard Levine, Ken Ross  
Richard Levine, Ken Ross

## Punk Film To Air May 16

**NEW YORK** "Another State Of Mind," the acclaimed 1982 music documentary on the U.S. punk subculture, will receive its cable premiere Saturday (16) on the USA Network's "Night Flight."

In the 78-minute feature, directed by Adam Small and Peter Stuart, the filmmakers follow the cross-country tour of three Los

Angeles-based punk groups—Youth Brigade, Social Distortion, and Minor Threat.

The film features light moments, as when the audience is offered tips on learning to slam dance, as well as some candid interviews with punkers that are both compelling and chilling.

(Continued on next page)

Simon Fields and Steven Barron  
Welcome  
David Hogan  
to

LIMELIGHT

Film and Video

## Video Track

### NEW YORK

**CLUB NOUVEAU'S** video for "Lean On Me," a remake of the Bill Withers hit, is a performance piece that incorporates vintage dance footage. The piece was shot in black-and-white film at Manhattan's Irving Plaza. **Ken Ross** and **Richard Levine** directed and produced. Editing was done by **Teletronics**.

MTV's **Nickelodeon** has been beefing up its special programming, blending baseball and rock'n'roll. The channel's "Nick Rocks" show, which is programmed by kids, just presented a special edition called "The Baseball Players Request Show." The special featured a number of the sport's stars playing their favorite videos, including **Bruce Springsteen's** "Born To Run" and

**Huey Lewis' "Hip To Be Square."** Arista recording act **Exposé** hosted the May 7 edition of "The Nick Rocks Dance Party," which featured clips by the **Cover Girls**, **Teen Dream**, and **Patrice Rushen**.

Speaking of **Exposé**, the popular dance trio just returned from London, where it lensed a video for "Let Me Be The One" with director **Ralph Ziman**. It was produced by **Kate Thorne** for **MGMM Productions**. **Rod Delroy** served as director of photography.

Director **Paul Rachman** of **Envision** just wrapped videos for **Bad Brains' "I Against I"** and **Gang Green's "Another Wasted Night."** Rachman also performed postproduction work on clips for the **Cro-Mags' "We Gotta Know"** and **Deep Six's "Stay Right Here."** All can be

seen on MTV's "120 Minutes" show. Congratulations to **Ken Walz Productions**, which took a silver award in the music video category at the recent Houston International Film Festival. The trophy was presented for the **Oak Ridge Boys' clip** for "Juliet," directed by **Scott Hello** and **Martha Holmes**.

### LOS ANGELES

**BRIAN WILSON** teamed with **Wall Of Voodoo** to lens a clip for the group's remake of the **Beach Boys' "Do It Again."** It was directed and produced by **Steve Sayadian**, who describes the conceptual piece as Wilson's beach nightmare. Shooting was done at the **Sound Stage**. The video backs the band's new I.R.S. album, "Happy Planet."

## AS ACTS GATHER, MONTREUX GETS SET TO ROCK

(Continued from page 3)



The BBC's Michael Hurl is producer of all IMMC telecasts.

up a bit more for the BBC," says Hurl.

Hurl, producer of all IMMC telecasts, is producer/director of the weekly BBC "Top Of The Pops" show, now syndicated in the U.S. on the TEN network. He has also produced the Noel Edmunds "Late Late Breakfast Show," Jonathan King's "Entertainment USA," and the "Two Ronnies" comedy series as well as the recent BPI Awards and the British Academy Awards.

As a director, Hurl specializes in multicamera shooting, preferring to work with eight or 10 cameras, which, he says, creates the best live atmosphere.

As executive producer of BBC Light Entertainment, Hurl is responsible for screening of potentially offensive material.

"Sometimes I take the videos home and, at times, watching the re-

actions of my children makes me realize that certain images can be very disturbing for the young. It's a form of policy control, if you like."

Hurl has banned the clip to David Bowie's "Day-In Day-Out," directed by Julien Temple. He says it contains gratuitous sex and violence and is therefore unsuitable for screening on BBC's "Top Of The Pops." Similarly, in the past Hurl has cut two or three shots from ZZ Top videos because he believes they exploit the female body as a cheap form of promotion.

"I don't necessarily err on the side of caution, but I can't be careless in this job," says Hurl.

*Cathy Inglis is deputy editor of Music & Media, the Pan-European newsweekly for the broadcasting and home entertainment industries.*

## BELL ONE PRODUCTIONS

(Continued from preceding page)

and bring it out together with the artist," says Bellone. The Johnson clip was filmed in Miami Beach's art deco hotel district. Hershleder created the 30-second "environmental piece" out of the B footage not included in the video.

"This is a new way in which we can market the company and its directors, and that's as important as everything else we do," says Bellone.

Should BET use the Hershleder material, the channel says it will

credit both the director and the production company.

"Not a lot of shows give credit to the director," she adds, lauding "Night Flight" and BET for standing out in this regard.

## NEW VIDEOCLIPS

(Continued from preceding page)

**TINA TURNER**  
Break Every Rule  
Capitol  
Luc Roeg  
Andy Morahan

**GINO VANNELLI**  
Wild Horses  
Big Dreamers Never Sleep/CBS Associated  
Kevin Townshend  
Maurice Philips

**WALL OF VOODOO**  
Do It Again  
Happy Planet/I.R.S.  
Steve Sayadian  
Steve Sayadian

**WANG CHUNG**  
Hypnotize Me  
Mosaic/Warner Bros  
David Naylor  
Olley Sassone

# MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
AUTOGRAPH	DANCE ALL NIGHT RCA	BREAKOUT
CONCRETE BLONDE	DANCE ALONG THE EDGE I.R.S.	BREAKOUT
CUTTING CREW	ONE FOR THE MOCKINGBIRD Virgin	SNEAK PREVIEW
FATE I WON'T STOP	Capitol	BREAKOUT
GENESIS	IN TOO DEEP Atlantic	SNEAK PREVIEW
BRUCE HORNSBY & THE RANGE	EVERY LITTLE KISS RCA	SNEAK PREVIEW
KBC BAND	WHEN LOVE COMES Arista	BREAKOUT
REO SPEEDWAGON	VARIETY TONIGHT Epic	SNEAK PREVIEW
T'PAU	HEART AND SOUL Virgin	BREAKOUT
TINA TURNER	BREAK EVERY RULE Capitol	SNEAK PREVIEW
GINO VANNELLI	WILD HORSES Epic	BREAKOUT
XTC	DEAR GOD Geffen	HIP CLIP
<b>SNEAK PREVIEW VIDEOS</b>		
BON JOVI	WANTED DEAD OR ALIVE Mercury/PolyGram	3
ROBERT CRAY BAND	RIGHT NEXT DOOR (BECAUSE OF ME) PolyGram	4
CROWDED HOUSE	SOMETHING SO STRONG Capitol	4
DURAN DURAN	MEET EL PRESIDENTE Capitol	4
BILLY IDOL	SWEET SIXTEEN Chrysalis	3
JOURNEY	WHY CAN'T THIS NIGHT GO ON FOREVER Columbia	3
STEVE MILLER BAND	I WANNA BE LOVED Capitol	6
EDDIE MONEY	ENDLESS NIGHTS Columbia	3
TOM PETTY & THE HEARTBREAKERS	JAMMIN' ME MCA	3
<b>HEAVY ROTATION</b>		
*BRYAN ADAMS	HEAT OF THE NIGHT A&M	7
GREGG ALLMAN BAND	I'M NO ANGEL Epic	11
BANGLES	WALKING DOWN YOUR STREET Columbia	11
DAVID BOWIE	DAY-IN DAY-OUT EMI	8
BREAKFAST CLUB	RIGHT ON TRACK MCA	10
ERIC CLAPTON	RUN Warner Bros.	2
CUTTING CREW	(I JUST) DIED IN YOUR ARMS Virgin	13
EUROPE	ROCK THE NIGHT Epic	11
FLEETWOOD MAC	BIG LOVE Warner Bros.	5
HIPSWAY	THE HONEYTHIEF Columbia	15
CYNDI LAUPER	WHAT'S GOING ON Epic	11
KENNY LOGGINS	MEET ME HALFWAY Columbia	9
MADONNA	LA ISLA BONITA Sire/Warner Bros.	6
ROBBIE NEVIL	DOMINOES Manhattan	13
*NIGHT RANGER	THE SECRET OF MY SUCCESS MCA	7
POISON	TALK DIRTY TO ME Enigma/Capitol	20
SIMPLY RED	THE RIGHT THING Elektra	11
*U2	WITH OR WITHOUT YOU Island	9
PETER WOLF	COME AS YOU ARE EMI	11
<b>ACTIVE ROTATION</b>		
FROZEN GHOST	SHOULD I SEE Atlantic	10
HOWARD JONES	WILL YOU STILL BE THERE Elektra	7
LOS LOBOS	SET ME FREE (ROSA LEE) Warner Bros.	7
PSYCHEDELIC FURS	HEARTBREAK BEAT Columbia	15
THOMPSON TWINS	GET THAT LOVE Arista	8
WHITESNAKE	STILL OF THE NIGHT Geffen	8
<b>MEDIUM ROTATION</b>		
CINDERELLA	SOMEBODY SAVE ME PolyGram	11
THE CULT	LOVE REMOVAL MACHINE Warner Bros.	9
THE CURE	WHY CAN'T I BE YOU Elektra	2
DEAD OR ALIVE	SOMETHING IN MY HOUSE Epic	6
LEVEL 42	LESSONS IN LOVE PolyGram	8
LITTLE AMERICA	WALK ON FIRE Geffen	13
OZZY OSBOURNE	CRAZY TRAIN CBS	2
OTHER ONES	WE ARE WHAT WE ARE Virgin	5
ROCK AND HYDE	DIRTY WATER Capitol	5
BERNIE TAUPIN	FRIEND OF THE FLAG RCA	3
THRASHING DOVES	BEAUTIFUL IMBALANCE A&M	3
THE TRUTH	WEAPONS OF LOVE (HIP CLIP) I.R.S.	4
<b>BREAKOUT ROTATION</b>		
A-HA	MANHATTAN SKYLINE Warner Bros.	2
BIG AUDIO DYNAMITE	V-THIRTEEN Columbia	5
EDDIE & THE TIDE	WEAK IN THE PRESENCE OF BEAUTY Atco	3
COLIN JAMES HAY	CAN I HOLD YOU Columbia	2
HOODOO GURUS	GOOD TIMES Elektra/Big Time	4
INTIMATE STRANGERS	LET GO I.R.S.	4
JILL JONES	MIA BOCA Warner Bros.	2
MONDO ROCK	PRIMITIVE LOVE RITES Columbia	4
GARY MOORE	OVER THE HILLS AND FAR AWAY Virgin	4
PARTLAND BROS.	SOUL CITY Manhattan	2
PRICE-SULTON	NO TV, NO PHONE CBS Associated	4
PSEUDO ECHO	LIVING IN A DREAM RCA	13
BRUNO RADOLINI (BRUCE WILLIS)	YOUNGBLOOD Motown	2
RED 7	WHEN THE SUN GOES DOWN MCA	3
STRYPER	FREE Enigma	8
TESLA	LITTLE SUZI Geffen	5
THE THE	HEARTLAND Epic	3
WEDNESDAY WEEK	MISSIONARY Enigma	2
KIM WILDE	YOU KEEP ME HANGIN' ON MCA	2

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

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## Tape Buy-Backs Proposed At Meet New Distribution Tactics Outlined

BY JIM McCULLAUGH

PALM DESERT, Calif. Video distributors were asked to consider a buy-back program—a form of used-tape brokering that could possibly double their profits—at the fourth annual National Assn. of Video Distributors trade conference here April 29-May 3.

That suggestion was made by consultant Bob Alexander of Alexander & Associates, who spoke to a record 335 attendees, representing 25 vendors and 24 distributors.

Alexander's presentation—"Realizing The Profits Of Home Video" outlined a multipoint "affirmative-action program" for distributors who face greater "account competition and capital squeeze" despite surging industry growth.

The buy-back program makes sense, Alexander said, considering the advent of a more complex distribution matrix, which now sees new retail entries like superstores and drugstores coming on line.

To illustrate the limitations of distribution control, Alexander pointed to HBO Video's release of "Back To School." While the comedy shipped 250,000 units, there were only 10,000 reorders, according to Alexander, who attributed the 4% reorder to the "redistribution" that is taking place in the industry. "That number should have been 450,000," he said.

Rather than have many of those newer accounts fed by used-tape brokers, Alexander said distributors should go "where the action is." At least one major manufacturer is said to be testing a buy-back plan in a foreign territory.

One option, Alexander said, is acquiring or developing a used-tape brokerage operation.

Alexander also outlined other possible strategies for distributors:

- Special distributor services. This tactic would focus on carving out a special-services niche in such genres as nontheatrical or foreign. According to Alexander, a business would then "become the distributor of choice."

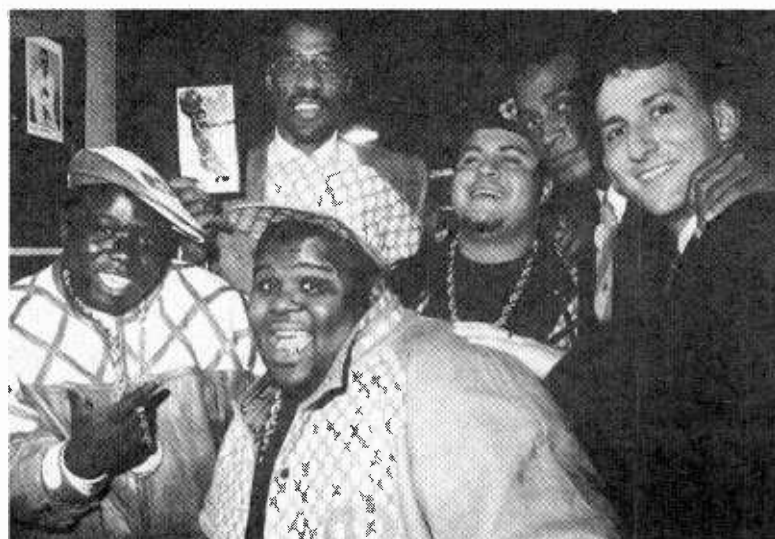
- Single-copy order programs. With this approach, the distributor takes a "video-of-the-month-club" approach with special-order titles. Such catalog activity offers full margin.

- Leasing and rackjobbing of tapes to small accounts. "Redistribution of older tapes is very profitable," remarked Alexander.

- Cost cutting. The recommended approach is to trim operations while at the same time increasing emphasis on marketing support.

Alexander also encouraged distributors to be more cognizant of the catalog business as his research shows that the top five titles account for only 11% of the business, while the top 20 titles account for less than 20%. "There's a huge catalog business out there," he said.

On the issue of pricing, Alexander suggested that manufacturers might hike prices even more significantly in the near future. He envisions A titles costing in excess of \$100 with the theatrical/home video window tightened up. As a result, most retailers would be forced to charge heftier rental fees, he said.



**Play For Leaps.** Julius Irving holds up a copy of "Dr. J's Basketball Stuff" during a party hosted by CBS/Fox Home Video Video at Twenty/Twenty in New York. Posing with the good doctor, from left, are Fat Boys members Kool Rockski, Human Beat Box, and Markie "D"; Brad Johnson, manager of Twenty/Twenty; and Ken Ross, director of music and sports for CBS/Fox. The 60-minute tape will be available this month for a suggested list price of \$19.98. (Photo: Chuck Pulin)

## Panelists Point To Promising Future Direct Marketing Is Growing

BY DAVID WYKOFF

NEW YORK The success of a special-interest cassette can hinge on mail-order and direct-response channels, yet programmers often overlook the potential of direct marketing, according to panelists who participated in a seminar conducted during the New York International Home Video Market April 21-23.

Seminar moderator Fred Johnson, president of Connecticut-based direct-response consulting firm F. Johnson Associates, estimated that more than \$1 billion was generated last year by selling home video product directly to the consumer and that as much as 15% of total home video revenues resulted from direct-marketing sales.

"Direct marketing is a far more significant portion of the home video market than most industry members realize. And, looking at the future of the social trends that benefit direct marketing and the growing savvy of the industry in direct-marketing practices, we can expect it to command an even more influential portion in the years to come," said Johnson.

Panelists agreed that success with mail order comes from developing an address list of potential customers and is a critical factor in a venture's success.

Johnson stressed, "Just like with real estate, where the three most important factors are location, location, and location, it's the list that matters for direct mail."

Obtaining a useful list can be a tedious task, one that involves extensive research and vigorous testing of mail-order results.

Still, some lists can be easily obtained and more exactly focused on purchasers. Panelist Barbara Greenleaf's firm, Greenleaf Video, for example, markets directly to a highly specific niche: schools and libraries.

"Though we work from very reliable lists that put us in touch with the people who do the actual purchasing, it's not an automatic sell. These are markets that demand a great knowledge of what the buyers need and want and also of the divisions within the market. You need to be prepared, and you'll have lots of competition," said Greenleaf.

(Continued on page 61)

## Heron Plans More Entertainment Enterprises

LOS ANGELES Heron Communications, the parent company of Media Home Entertainment, plans to spend \$100 million expanding its base in the entertainment business.

Steve Diener, president and CEO of Heron, tells Billboard that more than two-thirds of the money is earmarked for film production. He adds that the company was encouraged by its successful participation in the production of the "Nightmare On Elm Street" films.

The company also plans to start

yet another home video label in the U.S. before the end of the year. In addition to Media, Heron subsidiaries include Hi-Tops, Fox Hills, and Condor. Diener declines to elaborate on the type of product the new label will offer.

Responding to recent reports that Media is on the block, Diener says Heron has no intention of selling any of its subsidiaries. On the contrary, he does not rule out the possibility that Heron might be making an acquisition in the entertainment field. JIM McCULLAUGH

## NAVD Fills '87 Schedule

PALM DESERT, Calif. Bar coding, pay-per-view, pay-per-transaction, tape piracy, new-release-date clustering, rackjobbing opportunities, and internal communications will be the major areas of concern for the National Assn. of Video Dealers in 1987, according to Gary Rockhold, the organization's newly elected president.

Rockhold, who is chief of Commtron, replaced Artec's Marty Gold as head of the distributor trade group during the association's fourth annual conference here April 29-May 3.

Joining Rockhold as representatives are David Miles, Source Video,

vice president; Harold Okinow, Home Entertainment Distributors, secretary; and Paul Pasquarelli, Baker & Taylor/VTR, treasurer.

Outgoing president Gold indicated that NAVD has had "preliminary discussions" with the Video Software Dealers Assn. about a merger (Billboard, May 2). Thus far, however, NAVD is planning to continue as a separate body. Despite this year's record attendance of 335, noticeably absent were MCA Home Video, RCA/Columbia Pictures Home Video, and Ingram.

NAVD is eyeing Southern California for its conference site next year. JIM McCULLAUGH

FOR WEEK ENDING MAY 16, 1987

Billboard

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## TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
				★ ★ NO. 1 ★ ★					
1	1	5	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	Laser	29.95
2	2	5	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	29.95
3	6	3	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	13	Laser	34.95
4	3	9	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	Laser	34.95
5	NEW ▶		RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	Laser	34.95
6	4	3	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
7	7	3	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R	Laser	39.95
8	5	7	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	Laser	39.95
9	NEW ▶		SOUL MAN	New World Pictures Image Entertainment 5100	C. Thomas Howell Rae Dawn Chong	1986	13	Laser	36.95
10	NEW ▶		TO KILL A MOCKINGBIRD	Universal City Studios MCA Home Video 10009	Gregory Peck	1962	NR	Laser	39.98

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

## Producers Advised To Read Fine Print Confab: Rights & Creativity

BY JIM McCULLAUGH

NEW YORK A legal twilight zone awaits independent home video producers that emphasize creative concerns more than contractual considerations. Too often, producers don't have all the rights they think they have, or else they give away too much.

That message highlighted a production and acquisition seminar during the second annual New York International Home Video Market, held here April 21-23. Panelists urged programmers to keep in mind several key points when attempting to bring a product to market. Carl DeSantis, a Manhattan entertainment attorney, cited several distribution considerations essential for special-interest producers:

- **Territory.** The U.S., Canada, and other countries should be carefully considered.

- **Term of agreement.** Five, seven, and 10 years are the most common terms. "Never grant rights in perpetuity," DeSantis said.

- **Granting of rights.** All rights need to be evaluated, including both videocassette and videodisk, mail order, special markets, and foreign distribution.

- **Royalty and royalty basis.** Is it the distributor's gross or something less?

- **Royalty rates.** Is it 10% or 20%?
- **Reasonable reserve clause.** It should be limited in percentage and time.

- **Advances and guarantees.** These range from "zero to hundreds of thousands" of dollars.

- **Delivery provisions.** The category includes duplicate master,

artwork elements, copies of previous agreements, on- and off-camera talent, etc.

- **Guaranteed release of the video or reversion of rights.** There should be a clear promise to release the tape despite market or executive changes.

"The bottom line," said DeSantis, "is to make sure your video is 'clean.' Do you have all the rights to deliver it to a distributor? Oftentimes, producers don't. It's also important to tell distributors what rights you have and what you don't have." The best antidote, he said, is to seek counseling help from a knowledgeable source.

The seminar, titled "Focus On Product Production And Acquisition," also included insights from Michael Wiese, Vestron Video; Geoffrey Drummond, The Drummond Divine Co.; Adriana Shaw, Today Home Entertainment; and Richard Klinger, Taft Entertainment. Panelists agreed that the bottom-line message on the production side is simply, "If you can't sell it, don't make it."

According to Klinger, there are increasing opportunities for producers with underwriters and other sponsors. "But it's important to plan out the approach as well as production. The burden is unevenly placed on producers," said Klinger, who also called for more constructive dialog between producers and distributors who are working to create a marketing plan for a tape.

Shaw, recounting her experience with the very successful "Do It Debbie's Way" exercise tape featuring Debbie Reynolds, encouraged

(Continued on next page)

## newsline...

**FOURTEEN JAMES BOND VIDEOCASSETTES** will be reduced to \$19.95 by CBS/Fox Home Video to coincide with the cinematic sleuth's 25th anniversary. Two of the titles—"On Her Majesty's Secret Service" and "A View To A Kill"—are being dropped from a \$79.98 list price. The other 12 cassettes were originally priced at \$79.98, then later reduced to \$29.98. Bob DeLellis, senior VP, sales and marketing, stresses that the Bond promo was prompted by publicity from the upcoming 25th anniversary celebration, but this will be the company's last chance with many of these titles. CBS/Fox will lose most of the James Bond series after 1987, when the rights revert back to United Artists.

**A RAQUEL WELCH VIDEO NEWS RELEASE** was beamed to 600 local TV stations recently in the hope of gaining publicity for HBO Video's "A Week With Raquel." The two-minute news release, which included an interview with Welch as well as scenes from the workout video, has so far been aired by at least 35 television stations, according to a spokesman for HBO Video. The two-hour cassette lists for \$29.95.

**HI-TOPS VIDEO**, the company that climbed the Billboard charts with its Teddy Ruxpin videos, will use a similar strategy with Cricket, a talking doll. Hi-Tops has inked a deal with the doll's manufacturer, Playmates, and has created a number of programs starring Cricket. The first two tapes, "Cricket's Clubhouse" and "Around The World With Cricket," will be released in June for a suggested list of \$14.95.

**RUN-D.M.C. HAS "RAPPED" UP** its first video package. The five-song collection—including the highly successful cover of "Walk This Way"—is set for summer release. The cassette, which will be priced at \$19.95, is also the first video release for the independently distributed Profile Records. The company says that it plans to distribute "Run-D.M.C.—The Video" through its normal record wholesalers as well as video distributors.

AL STEWART

FOR WEEK ENDING MAY 16, 1987

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ NO. 1 ★ ★</b>				
1	1	8	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	30	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	17	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	80	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	6	32	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
6	5	28	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	13	47	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
8	29	26	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
9	7	73	STAR WARS	CBS-Fox Video 11130	Mark Hamill Harrison Ford	1977	PG	29.98
10	9	94	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	24	3	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
12	16	5	A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Raquel Welch	1987	NR	29.95
13	27	128	JANE FONDA'S PRIME TIME WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
14	10	78	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
15	19	147	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
16	26	27	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
17	15	22	PLAYBOY VIDEO CENTERFOLD #4 ▲	Karl-Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
18	8	57	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
19	18	18	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
20	17	3	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	89.95
21	25	76	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
22	12	9	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
23	21	111	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
24	22	5	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	89.98
25	40	4	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13	79.95
26	36	43	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
27	11	93	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
28	23	76	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
29	28	23	MY FAIR LADY ▲ ◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
30	37	13	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
31	32	7	STAND BY ME	RCA/Columbia Pictures Home Video 5-20736	Wil Wheaton River Phoenix	1986	R	89.95
32	14	78	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
33	20	12	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
34	<b>NEW</b> ▶		TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG	79.95
35	31	8	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
36	<b>NEW</b> ▶		FROM HERE TO ETERNITY	RCA/Columbia Pictures Home Video 6-20762	Burt Lancaster Deborah Kerr	1953	NR	29.95
37	33	64	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
38	34	6	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
39	30	2	FROM BEYOND	Empire Pictures Vestron 5182	Jeffrey Combs Barbara Crampton	1986	R	79.95
40	35	2	THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	NR	34.95

● 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.

**"National Lampoon: Class Of '86,"** Paramount Pictures, 86 minutes, \$29.95.

Stale comedy skits about yuppies, hippies, and neurotics are all the folks at National Lampoon have to offer in this video. The performances here lack wit and intelligence, and the laugh tracks are as loud and obnoxious as the comedians themselves. Social stereotypes are endlessly explored and poorly satirized as overblown caricatures. This video's tragic flaw is that it's just plain boring. Don't waste your time or money. **CHRIS VOLLOR**

**"Guitarra!: The Guitar In Spain With Julian Bream, Parts 1 and 2,"** Home Vision, 60 minutes, \$39.95.

Julian Bream, one of the world's foremost classical guitarists, brings eloquence and aural depth to this study of Spanish guitar and Spanish culture. The two programs here, "The Golden Age" and "Baroque

Guitar," are part of a series of eight videos tracing Spanish guitar history from the 1500s. Seville, Madrid, and Barcelona set the stage for ethereal performances against a backdrop of beautiful landscapes and distinctive edifices. The music from such Spanish masters as Milan, Sanz, and Mudarra is most notable, and Bream is shown playing a *vihuela* and a baroque Spanish guitar. Truly excellent! **C.V.**

**"Yardening: How To Care For Your Lawn,"** Kartes Video Communications, 53 minutes, \$17.95.

Author-researcher Jeff Ball provides the folksy narrative for this step-by-step program on lawn renovation and maintenance. Segments covering seeding, fertilizing, mowing, pest control, and more are indexed with an on-screen time code for easy fast forwarding. A natural for suburban stores. **KEN SCHLAGER**  
(Continued on page 63)

### DIRECT MARKETING ON THE RISE

(Continued from page 59)

"We use our own lists, which have VCR ownership information from questionnaires we've received from customers," said Edward Murphy, director of the home entertainment and video division of Reader's Digest. "Our most recent promotion was mailed to 1 million people—all VCR owners. And, with projections we've seen, we think that we'll soon have lists of 3 million VCR owners."

Not all direct-mail marketers go the route of working from their own established list or purchasing a list from someone else. According to Sally Lasater, president of Sallyforth—a company that markets how-to and other educational video product through the Video School House and new Knowledge Collection 1987 catalogs—word of mouth can be an effective tool as well.

Said Lasater, "We work primarily through print advertising and word-of-mouth to get people to request our catalog. The newest one will run 512 pages and include over 6,000 titles. It's just too expensive to mail something of that size out to people we're not entirely sure are going to use it." Lasater noted that the company mailed 100,000 catalogs last year.

Direct-response marketing is fre-

quently done through television and radio ads, though the costs (especially of toll-free numbers), risks, and hassles are greater, according to Larry Klingman, who orchestrated Hanna-Barbera's direct-marketing campaign for children's Bible story tapes.

Klingman commented, "This kind of direct response can work, but it demands a very substantial commitment. We were able to purchase advertising time on religious programming and had a very strong response. From there, the ball kept rolling, and we upped our profile and ended up using Joe Barbera for a series of ads."

Much of the panel discussion centered on how independent producers, who accounted for more than half of the 500-member audience, could become involved in direct-response marketing.

Johnson cautioned do-it-yourselfers not to take the time and cost considerations too lightly, especially when a producer has only one or two programs to market. "You need to be able to search lists down, pay a good dollar for them, and then establish marketing, testing, and review programs. That's a lot to do," he said.

### SEMINAR ON RIGHTS & CREATIVITY

(Continued from preceding page)

producers to stay with a project if they believe in it. "Find a way to get it done. Sometimes you have to go with your instincts."

The Reynolds tape was turned down by major distributors who didn't believe there was a market for exercise tapes for older women, said Shaw. The title has passed the 100,000-unit mark.

Shaw warned producers that if they plan to feature a star, they should not agree to large advances. The deal, she says, should call for money at the back end. She says that producers should not go through a star's agent because they routinely demand a large cash ad-

vance.

One problem with stars, cautions Shaw, is that oftentimes they don't want to promote a video. Successful tapes featuring stars on the market today, she says, all have had a personal push by the celebrity. She suggested a producer appeal to a star's special interest and that some monies derived from the project could also be earmarked for the celebrity's pet charity.

She went on to advise producers to enter co-ventures with production companies. Thus, above-the-line and below-the-line costs are shared, while revenues are split, Shaw said.

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	19	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	3	19	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
3	2	19	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	19	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	7	19	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
6	6	19	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	5	19	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	11	19	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl-Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
9	10	19	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
10	9	5	A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
11	12	19	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
12	18	7	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
13	8	19	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
14	13	19	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
15	14	9	STOMACH FORMULA	Karl-Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95
16	20	19	JANE FONDA'S P. B. & R. WORKOUT	Karl-Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
17	RE-ENTRY		JOANIE GREGGAINS' AEROBIC SHAPE-UP	Parade Video 201	This program is designed to firm and shape every part of the body.	29.95
18	17	9	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
19	19	3	SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
20	15	15	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	2	9	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
2	4	17	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl-Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
3	5	15	LIVING LANGUAGE FRENCH LESSONS	Crown Video	Learn basic French in just 6 weeks—look, listen, and repeat the phrases!	29.95
4	12	17	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
5	15	19	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
6	1	17	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
7	6	19	CARS: CONSUMER REPORTS	Karl-Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
8	11	9	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
9	RE-ENTRY		YOUR NEWBORN BABY WITH JOAN LUNDEN	Meridian Entertainment	Joan Lunden hosts this comprehensive guide to new baby care.	29.95
10	NEW ▶		DRUG FREE KIDS: A PARENT'S GUIDE	Video Associates	A look at drug abuse and the techniques parents can use to solve it.	39.95
11	9	19	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
12	14	13	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
13	8	19	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
14	7	3	BEHIND THE WHEEL WITH JACKIE STEWART	Karl-Lorimar Home Video 008	Tips on braking skills, proper acceleration & driving finesse.	59.95
15	3	19	LIVING LANGUAGE SPANISH LESSONS	Karl-Lorimar Home Video Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

## Toasting The Twin Cities' Finest



The top names in Twin Cities entertainment gathered April 23 for the seventh annual Minnesota Music Awards. Among the attendees were, from left, Bobby Z., former drummer for Prince & the Revolution; talent manager Owen Husney of American Artists; Billboard special projects representative Lynda Emon; and Geffen Music's Ronnie Vance.



Left photo: Show committee chairman Ron Soskin of American Artists with Lynda Emon. Right photo: PRN Productions' Karen Krattinger, right, congratulates John Nelson, whose son Prince scored a total of 12 "Minnies."



Left photo: Paul Peterson of MCA recording act St. Paul, left, with producer David Rivkin and his wife, Maryen, and Nu Shooz members John Smith and Valerie Day, who are working on a new album in Minneapolis. Right photo: Billboard associate publisher/director of marketing and sales Gene Smith, left, meets with songwriter La La and superstar producers Jimmy Jam and Terry Lewis, who teamed for seven Minnies.



Left photo: Cindy Black and Mary Anne Hughes of the Carlton Theater, a top Twin Cities venue, join Camie and Jack Eugster of Minneapolis-based Musicland. Right photo: PRN's Karen Krattinger, left, with Paisley Park Studios general manager Harry Grossman and Minnesota Music Academy chairman Byron Frank.



**Sylver Dream.** Foster Sylvers, seated center, of Hy Tech meets with EMI Records executives to discuss plans for his group's upcoming album, "I'll Make All Your Dreams Come True." Standing are, from left, Tony Smith, vice president of promotion; Neil Portnow, vice president of a&r; Jeff Forman, manager of a&r; Slack Johnson, vice president of national promotion, black music; and Mark Berger, vice president of business affairs. Seated are Jim Mazza, president of EMI America, and Al Ross, Sylvers' manager.



**Breaking Rules In France.** During a reception at the Eiffel Tower, Guy Deluz, managing director of EMI France, presents Tina Turner with a special double gold record commemorating sales on her latest release, "Break Every Rule."



**Keeping It In The Family.** A&M recording artist John Hiatt, in the black sweater, joins label staffers and label mate the Rev. Al Green, in a suit, to celebrate his upcoming release, "Bring The Family."



**Back In The Swing.** Veteran artist Joe Williams, seated, celebrates his newly signed recording contract with the reactivated Verve label before a recent performance at the Vine Street Bar & Grill in Los Angeles. With Williams are, from left, PolyGram Jazz promotion manager Donald Elfman, session producers Miriam Cutler and David Kreisberg of Hemisphere Productions, and Vine Street Bar & Grill owner Ron Berinstein.

## VIDEO REVIEWS

(Continued from page 61)

**"Low-Impact Aerobics,"** Polaris Video, 30 minutes, \$14.95.

One in a series of exercise tapes developed by fitness specialist Deborah Crocker, this aerobics workout stresses safety and personal comfort in a series of minimally strenuous exercises. Doctors have warned that some aerobics routines can lead to injuries, and Crocker's workout carefully avoids any such exercise—and presumably the risks as well. The regimen is so easy on the lungs that Crocker says, "You should be able to talk during the exercises." Crocker makes an enthusiastic instructor and frequently cautions viewers to follow only at their own pace. "Low-Impact Aerobics" doesn't pump fresh blood in the clogged artistry of the workout video market, but it does offer a breezy, practical alternative for those who have no intention of working *too* hard to get themselves in shape.

ED BURKE

**"Robert Klein On Broadway,"** Vestron Video, 60 minutes, \$59.98.

"They told me on the street all the time: 'Robert, I loved that video! Taped it off a friend!'"

Klein is speaking here about his previous tape, but, ironically, the remark also brings up a marketing caveat about this new, rental-price video. Like Vestron's recent George Carlin title, "Playing With Your Head," Klein's Broadway romp was first seen on HBO, which might soften demand in some cable markets.

Of course, not everyone has HBO, and this tape offers plenty of fun for fans of standup comedy. Klein's fast-paced patter on sociopolitical subjects—from Jimmy Swagart's art critiques to Evelyn Wood's speed-reading technique—are sharp and insightful and will surprise those who have only seen him perform on network television.

GEOFF MAYFIELD

**"Ken O'Brien's Quarterback Clinic,"** Congress Video, 28 minutes, \$14.95.

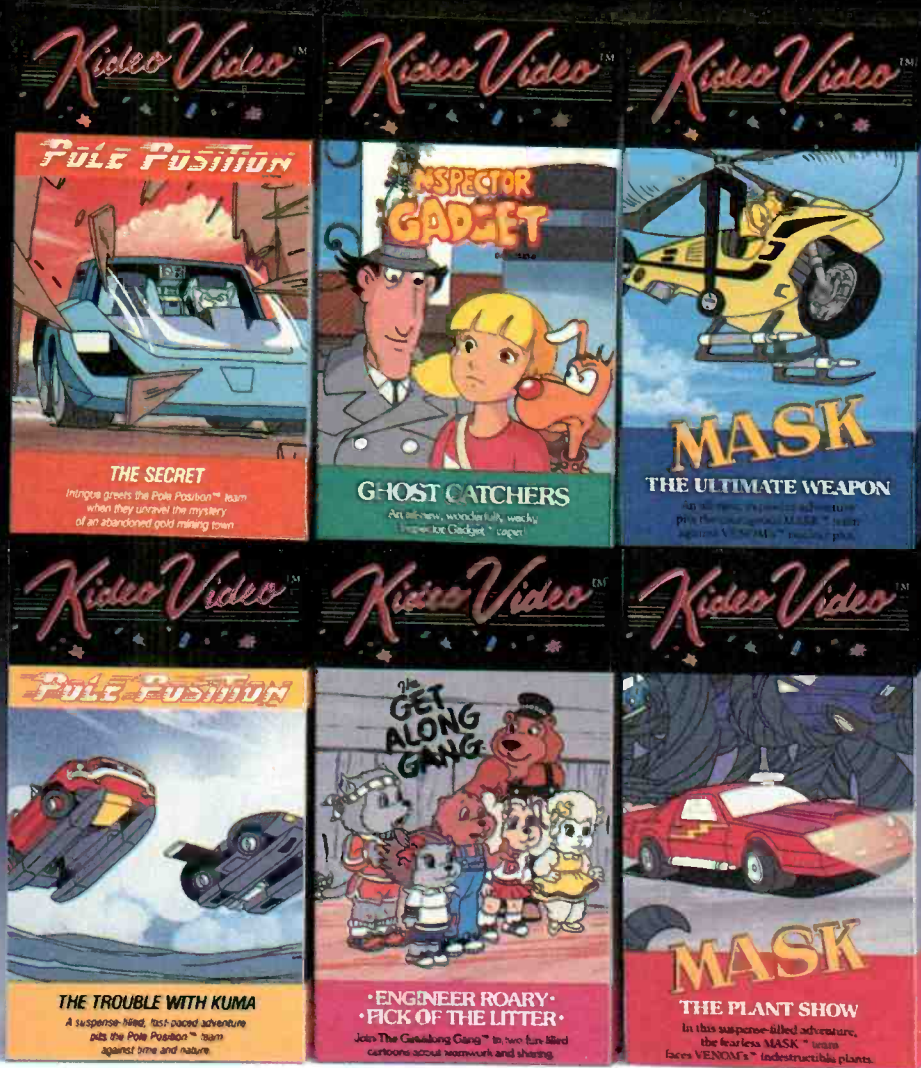
Ken O'Brien was two different quarterbacks during the N.Y. Jets' 1986 season: brilliant and unbeatable during the first half, but very awkward down the stretch as his team backed into the play-offs. As a video performer, he falls somewhere between those two extremes.

Narration by O'Brien and off-camera narrator Dick Sperbeck is a bit stiff; the drill visuals are very dry. Footage from actual game situations might have better explained why O'Brien suggests certain exercises and techniques.

Most unnerving, though, is a horn fanfare that accompanies billboards at the beginning of each instructional segment no less than 19 times. The needless repetition of this small but noticeable detail on the audio track mars the tape's value as a repeatable experience.

G.M.

# STOCK UP ON A REFRESHING SIX PACK.



**\$14.95 each**



Quench your customer's thirst for fun and excitement with the six pack that really pours it on—The Brat Pack Six Pack. The new video collection that kids are sure to love. Each twenty-five minute volume is packed

with bubbling entertainment, and stars today's most popular cartoon characters. At a terrific sell-through price of only \$14.95, each.

So stock up on the new Brat Pack Six Pack today. Because when it comes to satisfying customers, this Six Pack really hits the spot.

**KARL LORIMAR**  
HOME VIDEO  
A LORIMAR TELEPICTURES COMPANY

Pre-Order Date 6/11 Street Date 7/1

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**HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 24**

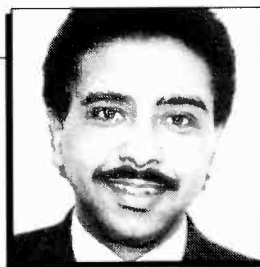
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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	16	<b>BRAULIO</b> CBS	EN BANCARROTA
2	2	2	20	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI
3	3	3	19	<b>EMMANUEL</b> RCA	ES MI MUJER
4	6	6	13	<b>LUCIA MENDEZ</b> ARIOLA	CASTIGAME
5	4	4	21	<b>VERONICA CASTRO</b> PROFONO	MACUMBA
6	7	8	11	<b>AMANDA MIGUEL</b> PROFONO	EL PECADO
7	9	11	11	<b>LOS BUKIS</b> FONOVISA	TU CARCEL
8	5	9	12	<b>LORENZO ANTONIO</b> MUSART	DOCE ROSAS
9	8	7	14	<b>JOSE JOSE</b> ARIOLA	CORRE Y VE CON EL
10	10	14	10	<b>MIGUEL GALLARDO</b> RCA	DOS HOMBRES Y UN DESTINO
11	16	13	8	<b>FRANKY RUIZ</b> TH	QUIERO LLENARTE
12	12	18	12	<b>ESTELA NUNEZ</b> ARIOLA	MALDITO SEA TU AMOR
13	13	21	8	<b>LUNNA</b> A&M	SI VIVIR CONTIGO
14	11	5	30	<b>DANIELA ROMO</b> EMI	DE MI ENAMORATE
15	18	10	21	<b>ANGELICA MARIA</b> RCA	EL HOMBRE DE MI VIDA
16	14	24	7	<b>FRANCO</b> PEERLESS	SOY
17	15	15	6	<b>DYANGO</b> EMI	GOLPES BAJOS
18	20	16	18	<b>EDDIE SANTIAGO</b> TH	QUE LOCURA ENAMORARME DE TI
19	17	12	27	<b>MARISELA</b> PROFONO	TU DAMA DE HIERRO
20	24	19	8	<b>YURI</b> EMI	CORAZON HERIDO
21	19	20	14	<b>TROPICALISIMO APACHE</b> SONOTONE	LA HIERVA SE MOVIA
22	21	17	17	<b>JOSE FELICIANO</b> RCA	TE AMARE
23	31	31	3	<b>JORGE MUNIZ</b> TH-RODVEN	AMIGO MIO
				★★★ POWER PICK ★★★	
24	33	43	4	<b>MECANO</b> CBS	HAY QUE PESADO
25	26	27	3	<b>JOCHY HERNANDEZ</b> CBS	TE QUIERO TANTO
26	47	36	12	<b>YURI</b> EMI	ES ELLA MAS QUE YO
27	23	30	28	<b>EDNITA NAZARIO</b> MELODY	TU SIN MI
28	25	22	13	<b>BRAULIO</b> CBS	NOCHE DE BODA
29	27	—	2	<b>EMMANUEL</b> RCA	SOLO
30	30	40	8	<b>MARISELA</b> PROFONO	ARREPENTIDA
31	37	—	5	<b>SONORA DINAMITA</b> FUENTES	CAPULLO Y SORULLO
32	29	44	3	<b>MARISELA</b> PROFONO	PORQUE TENGO GANAS
33	32	—	2	<b>BONNY CEPEDA</b> RCA	LA FOTOGRAFIA
34	34	39	5	<b>ALEJANDRO JAEN</b> SONOTONE	PACIENCIA
				★★★ HOT SHOT DEBUT ★★★	
35	<b>NEW ▶</b>	1		<b>ROCIO DURCAL</b> ARIOLA	SIEMPRE
36	35	35	4	<b>THE NEW YORK BAND</b> KAREN	PAJARO QUE COMIO VOLO
37	40	—	2	<b>LISSETTE</b> CBS	YO ME VOY SOLA
38	RE-ENTRY			<b>MANOELLA TORRES Y LOS DIABLOS</b> CBS	NO ME MIRES ASI
39	45	47	3	<b>CARLA</b> A&M	NO ME TOQUES
40	42	42	3	<b>WILLIE ROSARIO</b> BRONCO	ME VAS A ECHAR DE MENOS
41	43	—	6	<b>JOSE ALFREDO FUENTES</b> SONOTONE	A VER SI ES DE VERDAD
42	22	23	9	<b>BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS</b> PROFONO	ENTRE TU Y YO
43	<b>NEW ▶</b>	1		<b>HECTOR LAVOE</b> FANIA	PLATO DE SEGUNDA MESA
44	<b>NEW ▶</b>	1		<b>EDDIE SANTIAGO</b> TH	NADIE MEJOR QUE TU
45	44	—	2	<b>BERTIN OSBORNE</b> RCA	OJOS DE COLOR CAFE
46	28	25	17	<b>VICENTE FERNANDEZ</b> CBS	HOY PLATIQUE CON MI GALLO
47	41	—	4	<b>EL GRAN COMBO</b> COMBO	NUNCA FUI
48	38	26	8	<b>JOAN SEBASTIAN Y PRISMA</b> MUSART	UNA DAMA Y UN SENOR
49	50	—	4	<b>BASILIO</b> BMS	DUELE
50	RE-ENTRY			<b>EDNITA NAZARIO</b> MELODY	EL DOLOR DE TU PRESENCIA

○ Products with the greatest airplay gains this week.

## Latin Notas



by Tony Sabournin

THE RECENT EMI-RODVEN JOINT VENTURE (Billboard, April 18) is being viewed as an indication of a future trend toward the combination of Old World/New World label powers. For each company, it represents a fortuitous alliance. **Rodven** will be manufacturing and distributing **EMI** products in Venezuela at a time when a market of 19 million people is reportedly ready to celebrate a return to rosier days following the economic slump of recent years. Additionally, the European and American resources of Rodven's new partner are considerably extensive and valuable.

In addition to a better control over a renowned launching pad for parallel imports, **EMI** will be able to sign Venezuelan artists, particularly those in the tropical genre, which has no current representatives in its U.S. Latin Division. The deal comes at a moment when salsa is bouncing back with a vengeance in *zoropoland* and there is increasing *merengue* fertility. **Miguel Angel Martínez**, former promoter and **Hispavox** executive as well as ex-manager, though still-husband, of **Mirla Castellanos**, has the necessary business savvy, credentials, and reputation to direct the partnership to everyone's satisfaction.

IN AN APPARENTLY unrelated and hitherto unannounced move, **EMI** lured **Mario Ruiz** away from **CBS International**, naming him director of a&r and marketing for Latin America. Ruiz was working under the jurisdiction of **CBS International's Tomás Muñoz**, who works in a similar capacity as **EMI's** Ruiz. Reports indicate that Ruiz will be one of the main forces behind the Venezuelan a&r efforts.

CHICAGO WILL BE THE SITE OF Fiesta Musical

'87, a three-day event commencing June 19 at 6 p.m. and continuing for another 28 hours throughout the weekend. Organized by **Arcos Promotions**, the festival also has the corporate sponsorship of **Blue Cross/Blue Shield**, **NutraSweet**, and **AT&T**. **Fiesta Musical '87** will feature 35 live performances, including those of **Emmanuel**, **José José**, **Pandora**, **Tatiana**, **Franco**, **Joan Sebastian**, **Yolandita Monge**, **Aida Cuevas**, **Orietta Aguilar**, and ex-Menudo **Johnny Lozada**. In addition, **American Airlines** will give away 10 round-trip tickets to **Acapulco**. **R.C. Cola** will also give away another two fares, plus a dinner with **Franco**. Beginning on April 3 and continuing until the opening day of the festival, radio station **WIND** will make daily

### EMI-Rodven deal brings benefits to both parties

broadcasts of a segment called "Fiesta '87" from 6-7 p.m. It features interviews with the artists who appear in the festival and a ticket promotion campaign.

DISCOS CBS HAS ENTERED INTO A LICENSING agreement with **Hacienda Records Inc.** This deal brings to the CBS stable such names as **Freddy Fender**, **Pio Treviño & Magic**, **Janie C. Ramirez**, **Los Dos Gilbertos**, **Rubén & Alfonso Ramos**, the **Texas Revolution**, **Steve Jordan**, and **René & René**. The alliance's first offering will be **Freddy Fender's** LP "Aquí Estoy Yo."

JAM ENTERTAINMENT INC. has been created for the future administration of the artistic career of the balladist/composer **Alvaro Torres**. According to **José Roberto Avila**, president of the new enterprise, it will be made up of the following divisions: **JAM Records**, **JAM Publishing**, and **JAM Services**.

## LA RADIO LATINA



by Carlos Agudelo

THE PROGRAMMER'S VOICE. After 15 years in radio, **Homero Campos** has come to the conclusion that the real programmers of his station, **KBRG-AM** in the San Francisco/San Jose/Fremont area, are its listeners. "By playing what they ask for, what they like in concerts or buy in records or listen to in discos, we go with the flow," Campos says. There is even room for a few English hits to satisfy the audience. And what is it that the public is asking for these days? **Lorenzo Antonio's** "Doce Rosas," a song that Campos says has somewhat recaptured the romantic mood "that was a little bit lost." Also, **Amanda Miguel's** "El Pecado," **Joan Sebastian & Prisma's** "Una Dama Y Un Señor," and **Dyango's** "Golpes Bajos." The flow consists mainly of ballad soloists and groups such as **Los Bukis**, with the song "Tu Cárcel." **KBRG** also plays some salsa, like **Rubén Blades'** current hit, "Laura Farina," and such *rancheras* as "La Distancia" by **Yesenia Florez**. New this week are "Que Es La Libertad" by **Francisco Javier** and "Amigo Mio" by **Jorge Muñoz**. **KBRG**, with a 1.0 rating in Arbitron's winter survey, is the most-listened-to Spanish-language station in the area. It had a 0.5 in the fall survey. **KIQI-AM** has a rating of 0.8, also up from 0.5.

AND SPEAKING OF RATINGS, in New York, where the heat is on the programmers to justify with numbers their preference for pop ballad music over such Afro-Caribbean rhythms as salsa and *merengue*, three of the four existing AM stations lost ground from the fall survey. The only advancing station was **WADO**, which remains the most listened to with a 2.0

rating, up from 1.4. **WSKQ** got a 1.2, down from 1.3 in the previous survey; **WKDM** received a 0.9, down from 1.0; and **WJIT** "Sonido Suave" remains at the bottom with 0.4, down from 0.7 in the fall. Curiously, all three stations share the same rating, 1.2, for the very competitive 6-10 a.m. weekday spot, while **WADO** has a 2.0.

Another turbulent market is Miami/Fort Lauderdale/Hollywood, where eight stations compete for the mostly Cuban and South American audience. **WQBA-AM** "La Cubanísima" remains at the top with the second highest rating of all stations, 5.6, up 0.1 since the fall survey. **WCMQ-FM**, recently acquired by **Raul Alarcon**, went from a 3.8 to a 4.6 in the winter, widening the gap from its main competitor, **WQBA-FM**, which went from 2.3 in the fall to 1.9 in the winter. **WAQI-AM**, a news/talk station, posted the biggest gain, moving from 3.5 to 4.6. **WCMQ-AM** and **WSUA-AM** remain at the bottom of the list with 1.4 and 1.3, respectively.

### KBRG-AM gives its listeners what they want

SPANISH INTERNATIONAL MARKETING, a subsidiary of **Art Doty and Associates**, is actively seeking sponsors and stations for its "Billboard Hot Latin 50 Countdown," already on the air in 39 stations in the continental U.S. and Puerto Rico. Among them are **KALI-AM** Los Angeles, **WKDM-AM** New York, **WIND-AM** Chicago, and **WQBA-FM** Miami. **Barry Richards** is the program's producer. The number to call for more information is 213-854-3454.

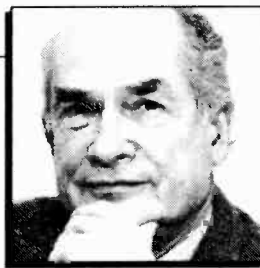
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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.			
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
POP	1	1	25	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452	
	2	2	39	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078	
	3	3	19	EMMANUEL	SOLO	RCA 5919	
	4	4	27	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732	
	5	5	25	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1	
	6	6	39	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432	
	7	10	21	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735	
	8	7	27	EDNITA NAZARIO	TU SIN MI	MELODY 094	
	9	8	29	JOSE FELICIANO	TE AMARE	RCA 56109	
	10	9	39	ROCIO DURCAL	SIEMPRE	ARIOLA 6075	
TROPICAL/SALSA	11	12	11	ANGELICA MARIA	EL HOMBRE DE MI VIDA	RCA 5906	
	12	19	29	BASILIO	SERA QUE ESTOY SONANDO	BMS 701	
	13	15	17	MARISELA	PORQUE TENGO GANAS	PROFONO 90502	
	14	13	3	FRANCO	SOY PEEERLESS 4010		
	15	23	3	MIGUEL GALLARDO	DEDICADO	RCA 5737	
	16	17	27	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433	
	17	11	35	BEATRIZ ADRIANA	A PUNTO DE . . .	PROFONO 90484	
	18	—	5	LUPITA D'ALESSIO	SOY AUTENTICA Y PUNTO	DK 001	
	19	18	3	ROCIO JURADO	DONDE ESTAS AMOR	EMI 6301	
	20	14	15	GRUPO FLANS	20 MILLAS	MELODY 099	
REGIONAL MEXICAN	21	16	29	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050	
	22	—	3	LORENZO ANTONIO	DOCE ROSAS	MUSART 6019	
	23	20	3	LUCIA MENDEZ	CASTIGAME	ARIOLA 028	
	24	—	1	LUNNA	LUNNA	A&M 37022	
	25	24	23	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561	
	REGIONAL MEXICAN	1	1	7	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
		2	2	31	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
		3	3	65	EL GRAN COMBO	NUUESTRA MUSICA, Y SU PUEBLO	COMBO 2045
		4	4	23	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
		5	6	23	LA PATRULLA 15	ACARICAME	TH 1912
6		10	7	CHARANGA DE LA 4	SE PEGO	SAR 1044	
7		—	1	WILLIE ROSARIO	MAN OF MUSIC	TH 145	
8		9	47	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043	
9		5	31	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440	
10		7	7	OSCAR D'LEON	RIQUITIN	TH 2456	
REGIONAL MEXICAN	11	13	11	BINOMIO DE ORO	LA CANDELOSA	SONOTONE 1403	
	12	12	13	SONORA PONCENA	BACK TO WORK	INCA 1083	
	13	20	33	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541	
	14	8	11	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1	
	15	18	29	HANSEL Y RAUL	TROPICAL	RCA 5701	
	16	21	7	ORO NEGRO	EL BRILLO DE SALSOSO	1013	
	17	17	3	LAS CHICAS DEL CAN	PEGANDO FUEGO	SONOTONE 0403	
	18	25	5	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406	
	19	—	23	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98	
	20	15	9	LOS HIJOS DEL REY	LOS HIJOS DEL REY	KAREN 102	
REGIONAL MEXICAN	21	—	77	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368	
	22	—	1	RICHIE RAY Y BOBBY CRUZ	INCONFUNDIBLES	VAYA 108	
	23	16	17	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005	
	24	19	11	PAQUITO GUZMAN	CHAMPANA Y RON	TH 2411	
	25	11	7	ORQUESTA INTERNACIONAL	ORQUESTA INTERNACIONAL	SONOTONE	
	REGIONAL MEXICAN	1	1	21	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
		2	6	21	LITTLE JOE	TIMELESS	CBS 10458
		3	2	19	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
		4	4	21	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
		5	7	7	SONORA DINAMITA	CAPULLO Y SORULLO	FUENTES 1612
6		9	9	LOS RAYOS	CRUZ DE MADERA	ECCO 26159	
7		3	13	JOAN SEBASTIAN	OIGA	MUSART 6015	
8		—	11	TROPICALISIMO APACHE	REGRESO LA MEDALLITA	CARRUSEL 5202	
9		5	21	LOS YONICS	CORAZON VACIO	CBS 90489	
10		13	35	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021	
REGIONAL MEXICAN	11	14	51	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464	
	12	16	17	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333	
	13	—	1	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385	
	14	—	21	FITO OLIVARES	LA PURA SABROSORA	GIL 1031	
	15	—	3	FLACO JIMENEZ	AY TE DEJO EN SAN ANTONIO	ARIOLA 3021	
	16	—	3	LOS BARON DE APODACA	ACA ENTRE NOS	FREDDIE 1377	
	17	—	1	CARLOS Y JOSE	TE VES CRIMINAL	FREDDIE 1383	
	18	21	31	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119	
	19	24	7	INDUSTRIA DEL AMOR	DONDE ESTARAS	RAMEX 1165	
	20	11	21	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122	
REGIONAL MEXICAN	21	12	23	LOS BONDADOSOS	REALIDADES	PROFONO 90492	
	22	15	9	ANTONIO AGUILAR	CON BANDA	MUSART 2021	
	23	17	51	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465	
	24	18	3	LOS HURACANES DEL NORTE	CRUZ DE MADERA	GARMEX 1014	
	25	10	13	GRUPO LIBERACION	LA SUAVECITA	TH 2406	

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## Classical KEEPING SCORE



by Is Horowitz

**RECEIPT BY Leonard Bernstein** April 21 of the Albert Schweitzer Music Award was only one of many honors the much-decorated maestro is receiving this year. In March he received an honorary doctorate from Pine Manor College in Boston, but that was only a warm-up for events to come.

This month, Bernstein will be named laureate conductor of the Israel Philharmonic, a title he already holds with the New York Philharmonic. In June he's slated to become honorary president of the London Symphony. And later that month, he will receive the Siemens Prize. Cash from the latter award will be added to scholarship funds he has established at a number of universities. Siemens, of course, was the parent company of Deutsche Grammophon before the label was absorbed by PolyGram.

A batch of medals is also being struck for the maestro, with the Royal Philharmonic Society and the MacDowell Colony among the awarding organizations. After lots of conducting and special recognition from the America Israel Cultural Foundation later this year, Bernstein hopes to set aside time to resume composing and work on his memoirs.

**LIVE SOUNDTRACK:** Prokofiev's cantata, "Alexander Nevsky," has long enjoyed a concert and recording life of its own, quite apart from its origin as a score for the legendary Eisenstein film a half-century ago. Now the entire score has been restored for full orchestra and chorus and made ready for series of performances by major American orchestras as the film plays.

The project is financed by AT&T, but not as a philanthropic grant, insists the company. The funding is

with advertising dollars and is described as "an integral part" of AT&T's business strategy.

First performance of the restored score and film will take place Nov. 3 in Los Angeles, with **Andre Previn** directing the Los Angeles Philharmonic. On Nov. 22, the Cleveland Orchestra under **Vladimir Ashkenazy** will be the "pit ensemble" in that orchestra's city. And early next year, **Mstislav Rostropovich** and the National Symphony Orchestra will present it at the Kennedy Center in Washington, D.C.

**John Goberman**, producer of the PBS series "Live From Lincoln Center," conceived the idea for the presentations. Coincidentally, the cantata in its familiar concert form will be released in September by Telarc in a new recording by Previn and the Los Angeles Philharmonic.

**PASSING NOTES:** J.P. Morgan & Co. is contributing \$180,000 to underwrite a 10-country, 21-concert European tour by the **Orpheus Chamber Orchestra**. The conductorless ensemble is adding to its growing cata-

## Bernstein garners numerous awards and honors in '87

log on DG by four recordings a year. The junket kicks off in Bologna June 9. Violinist **Gidon Kremer** will be soloist throughout the tour in works by Schubert, Schnittke, and Vivaldi.

It's travel time at WNCN New York. Promotional drawings this month will award lucky listeners a one-week trip to the Casals Festival in Puerto Rico and a transatlantic cruise on the newly refurbished Queen Elizabeth II. Winning entries will be drawn on the **Bob Evans** drive-time morning show.

Laurel Records will be recording two string quartets by Miklos Rosza in June, says label chief **Herschel Gilbert**. The Pro Arte Quartet will perform. Meanwhile, the proposed Janacek recording by **David Buechner**, highest-ranking American contestant in last year's Tchaikovsky Piano Competition, has been postponed due to illness.

## Indie GRASS ROUTE



by Linda Moleski

**THOSE OF** you who didn't attend this year's National Assn. of Independent Record Distributors & Manufacturers meet in San Francisco (April 30-May 3) undoubtedly missed the best convention of the year. Those of you who did, give yourselves a hearty pat on the back for once again pulling off a first-rate show.

Besides offering the usual business sessions and panels (Coverage begins on page 1), NAIRD is also a great place for members of the indie community to meet and greet. Among the convention's social highlights were the awards banquet, a Chinese-dinner night, and the ever-popular hospitality suite. For more reports, read on.

**NAIRD BITS:** During the conference, **Hightone** called together distributors to announce its newest signing, Texas rocker **Joe Ely**. Word is that **Rounder** and **Alligator** were pursuing the former MCA artist as well. A release is expected later this year. Additionally, **Hightone's** **Larry Sloven** and **Bruce Bromberg** treated some 20 attendees to a night out at Oakland Coliseum, where the A's beat the Detroit Tigers 2-1 after 13 long, cold innings. . . . San Francisco-based rock'n'rollers the **Dynatoners** have been picked up by Warner Bros. Records. The band was on **Rounder**. . . . In other **Rounder** news, distribution chief **Duncan Browne** generated a good deal of talk when he revealed that the label may soon be releasing a CD by the legendary **Shaggs**. . . . Longtime reggae label **RAS Records** is branching out and has added three rock acts to its roster. Titles by **Frank Rayne**, Cajun-artist **Louie Blanche**, and **Scream** are slated for a Septem-

ber release. . . . During a legends panel, **GNP Crescendo's** **Gene Norman** revealed that the label's hit **Robin Trower** album, "Passion," was backed by a hefty \$75,000 promotional budget.

**DON'T LEAVE HOME WITHOUT IT:** Though many had doubts, **Gary Himmelfarb** proved once and for all that he is *the real* **Dr. Dread**. While in NAIRD's hospitality suite, the RAS head showed skeptics a valid American Express card confirming his true identity. A commercial is expected to be shot later this year at an undisclosed location in Jamaica.

**MORE FROM NAIRD:** Distributors of the **Luke Skywalker** line say that the Miami-based label's latest release, **M.C.-Shy-D's** album "Got To Be Tough,"

## NAIRD news and notes from an A-1 convention

is following in the footsteps of its huge-selling predecessor, **2 Live Crew**. Attempts to play the latter in the hotel lobby were unsuccessful. . . . New age logos got together to discuss the possibility of forming a trade organization to help serve the needs of their genre. Among the attendees were **Music West** and **Celestial Harmonies**. . . . During the awards dinner, one table became upset when the hotel kitchen announced that it had run out of its preordered salmon dish. The hungry attendees decided to take things into their own hands and had a pizza delivered during the ceremony. . . . Members of the **Nerdtones** were in a Bay area studio laying tracks for a remake of the **Drifters** classic "Under The Boardwalk." Though the group has yet to land a recording contract, reports are that it is close to inking a deal with **Red Suede Records**.

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
1	10	5	AL GREEN A&M SP 5150	★★ NO. 1 ★★ 1 week at No. One SOUL SURVIVOR
2	3	13	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT ST-70900	GIVE US PEACE
3	1	41	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
4	2	17	THE NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
5	NEW ▶		NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
6	7	57	REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE
7	5	41	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
8	8	21	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
9	15	5	LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL	BABY SIS
10	4	21	THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
11	21	5	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
12	6	25	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
13	12	33	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
14	9	17	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
15	13	37	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 2B8504	LIVE AT MADISON SQUARE GARDEN
16	11	37	CANDI STATON BERACAH BRI-2001	SING A SONG
17	NEW ▶		REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
18	14	29	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
19	22	41	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
20	16	105	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
21	36	73	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
22	27	5	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
23	17	41	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
24	26	5	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
25	19	17	MAE GATEWOOD KAB'N-D 829	HOLD ON CHILDREN EVERYDAY
26	20	93	NICHOLAS COMMAND CRN 1003	DEDICATED
27	25	21	JANET LYNN SKINNER WORD WR 8337/A&M	ONE PRAYER AWAY
28	NEW ▶		LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
29	34	53	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
30	33	29	JESSY DIXON & WORLD OF PENTECOST CHOIR I AM 7-90061-001-4	SONGS OF PENTECOST
31	23	21	WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES MALACO MAL 4416	SATAN IS ON THE LOOSE
32	37	37	DERRICK BRINKLEY TYSCOT TR-86715	GLORIOUS DAY
33	24	57	DARYL COLEY PLUMBLINE 7012	JUST DARYL
34	31	205	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
35	NEW ▶		CANDI STATON BERACAH BRI-1010	THE ANOINTING
36	18	25	SHIRLEY MILLER LIGHT 7-115-70944-0/LEXICON	I MUST GO ON
37	28	29	ANGELIC GOSPEL SINGERS MALACO 4407	I'VE GOT VICTORY
38	29	9	ESTHER SMITH SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
39	38	9	ANDRAE CROUCH LIGHT 7-115-71074-0/LEXICON	AUTOGRAPH
40	32	25	ALBERTINA WALKER REJOICE WR 8339/A&M	SPIRIT

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



by Bob Darden

Part two of a profile on the Imperials.

"THIS YEAR'S MODEL" rescued what had been a pretty dismal year for the Imperials, long one of the leading lights of contemporary Christian music. Their previous four albums had all fallen well below the sales (and critical acclaim) that accompanied classics like "Priority" and "One More Song For You." Jim Murray and Paul Smith left the group. Danny Ward joined and left a few months later. These constant changes made 1986 less than choice.

But through it all, founder/manager/bass singer Armond Morales remained calm, as he has done many times since 1964. Recently, he pulled a couple of unknowns out of his hat and oversaw the release of a muscular, compelling album. The newcomers are Jimmie Lee and Ron Hemby, and between them they sing all of the lead vocals on "This Year's Model."

Lee claims to have played in "a million garage bands in Dayton, Ohio," before spending 1981 as the Imperials' bass player. He left to join Mark Gendel in forming a band called RPM. (Gendel, incidentally, contributed "How Do I Get You" on "This Year's Model.")

Lee explains, "Producer Brent Maher introduced us to Capitol Records, and we came out to Nashville, wrote an album, produced it, and toured and watched patiently as nothing much happened. We still managed to hook on with Warner Bros. We came out to London and spent the winter of '84 over there recording it with Gary Langen [Trevor Horn's engineer for the likes of Yes and Foreigner]. Gary and Trevor had five Fairlights in the studio and we went nuts.

"Anyway, we did the album. Warners sort of put it out the same week they released Prince and Van Halen. Everything kind of fizzled after that."

But Morales remembered Lee and called him in early 1986. Lee auditioned with a demo of "Get Ready" (also on the new album). The chemistry seemed to

work immediately. The group prayed about it, and Lee became an Imperial in April 1986.

Says Lee, "What's great about the Imperials is that Armond, Dave Will, and [producer] Brown Bannister allowed us to influence things from the very beginning. They allowed us to be ourselves. And I'd like to think we were able to bring a new feel for the new technology and different kind of harmonies to the band as well. We had a blast."

Lee sings lead on "Get Ready," "How Do I Get You," and "Holdin' On (First Love)" and swaps leads with Hemby on "Fallin' For You" (which Lee wrote). Hemby sings the leads on the rest of the cuts on the album, including the album's highlight, the raging, passionate rock anthem "Power Of God." Hemby and brother Tom, a well-known studio musician in his own right, co-wrote "Power Of God."

'This Year's Model' puts the Imperials back on track

"Tom and I wrote it about a year ago," Hemby says. "It's just based on the experience of feeling God saturate your life. And when that happens, you just want to get up and dance!"

Hemby spent 8½ years with the Texas-based gospel group the Pearces. He started off as the group's drummer, then moved up to bass guitar and vocals.

"I left the Pearces to work with Russ Taff [another former Imperial] as backup vocalist," Hemby says. "He was a real blessing to me, both musically and spiritually. It was Russ who recommended me to Armond when Jim Murray left about a year ago. Russ is a good dude. Anyway, I auditioned and the rest, as someone said, is history.

"Like Jimmie says, they let us start working as equal partners immediately. Sure, it is flattering to sing most of the leads with a group like the Imperials the first time out. But I thank God the opportunity came my way. It was a good time, an exciting time in the studio. And what can anyone say about being an Imperial that hasn't already been said?"

The current lineup of the band began performing the material off of "This Year's Model" at the beginning of this year. With songs like "Sail On," "Higher Power," and a couple dozen other hits, Hemby admits it's hard to know what to leave out.



by Peter Keepnews

THE QUESTION OF who is and who isn't a jazz singer is an old one, a tricky one, and ultimately a rather pointless one—as two recent releases by singers not normally associated with jazz point out.

Charles Brown is usually thought of as a bluesman, or as an early r&b pioneer. But the veteran singer/pianist's current album, "One More For The Road," is being played on some 150 jazz radio stations, including such major outlets as KKGO Los Angeles, WBGO Newark, and KJAZ San Francisco, and it's not hard to understand why: Brown, with the help of an excellent backup band (of which guitarist Billy Butler is the standout member), establishes a mellow, lightly swinging groove, reminiscent of Nat "King" Cole, that is completely at home in a jazz format.

The album, Brown's first in too many years, is on the Blue Side label, a subsidiary of the feisty indie Upside. It was produced by Barry Feldman.

Then there's Columbia's two-record "Tony Bennett Jazz," the title of which speaks for itself. There may be those who think the name Tony Bennett and the word "jazz" don't belong together, but this album—consisting of tracks recorded between 1954 and 1967, most of them previously released—offers powerful evidence to the contrary.

Among the supporting musicians on "Tony Bennett Jazz" are Stan Getz, Herbie Hancock, Art Blakey, and the Count Basie Orchestra. And, although James

Isaacs says in his liner notes that Bennett "is not a jazz singer per se," he more than holds his own in such fast company. The notes consist primarily of an interview with Bennett, in which the singer eloquently displays his love for, and knowledge of, jazz. Not surprisingly, the album, co-produced by Isaacs and Joe McEwen, is also picking up substantial airplay on jazz stations.

STAR SEARCHES: On May 17 in New York, Branford Marsalis will judge a competition among high school big bands from New York, New Jersey, and Connecticut. The contest, at the Manhattan School of Music, is sponsored by McDonald's, under whose aus-

These two singers make music beyond category

pices the winning band will appear with Marsalis at the Village Gate on June 7.

The search for deserving young jazz talent continues on other fronts as well: What is, as far as we know, the most extensive jazz talent contest in the world is heading into the home stretch. The semifinals of the third annual Hennessy Cognac Jazz Search were set to be held May 6 in New York, Los Angeles, New Orleans, and Detroit, with an impressive array of jazz artists and aficionados doing the judging in each city.

More than 425 artists and groups entered this year's contest. The four winning acts will compete in the finals on June 11 in Los Angeles, with the winner getting a slot on the Playboy Jazz Festival bill three days later and a shot at a recording deal with the Cranberry label.



## BIEM Royalty Rate Fixed

LONDON Agreement has been reached between IFPI and BIEM on the mechanical royalty rate for compact disks for 1987—the final year of the three-year period covered by the basic contract drawn up in February 1985.

The rate for the final year is an increase of 10%—from 11% of the publisher price to the dealer to 12.1%. This makes the CD royalty rate in the BIEM territories about 24% higher than that for LPs. The new rate applies to all CDs, not just those with an equivalent LP. When there is no accompanying LP, the calculation will be based on the highest price of an LP in

the same music category.

Payments on CDs will continue to be based on the price per disk of the corresponding LP release, and there will still be no packaging or discounting allowances.

The two sides also agreed in principle that the new mechanical royalty contract, which will take effect Jan. 1, 1988, will calculate the CD rate on the base of the CD price, not on that of the equivalent LP.

Negotiations for the new contract will get under way later this year; one of the questions on the agenda will be the rate for CD maxisingles.

## CDs Prices Drop In France Industry Hopes To Hold Off DAT

BY PHILIPPE CROCC

PARIS Compact disks, sales of which were up 166% here in 1986, are coming down in price. Sales of LPs and singles during the same time period went down 16% and 14%, respectively.

First, all the FNAC stores in France will reduce value-added tax on records, tapes, and CDs from 33% to 7% between June 11 and 21.

Next, DGG, Decca, and Philips of the PolyGram group, using the slogan "It is always the best who are first to reduce their prices," will launch their collections of mid-

price CDs: Galerie (DGG), Ovation (Decca), and Silver Line (Philips). The CDs will sell for 87 francs (roughly \$14.50) and 77 francs (\$12.80) for the popular music series, which is somewhat less than the cost of a full-price LP.

Following this example, other labels are moving in with low-price CDs. Erato has a midprice 20-disk collection, Bonsai, selling at the normal LP price. The Bonsai line is distributed to 670 sales outlets, including 310 hypermarkets, a European combination supermarket/departement store. After just a week, dealers were restocking

Bonsai after having sold 100,000 units.

Some record companies are reducing CD prices not only on back-catalog material but also on new releases. Because the CD market in France, after a slow start, is moving into high gear, companies are anxious to expand the market as fast as possible and intensify the penetration of CD players before digital audiotape begins to take off.

PolyGram, with its special promotions, hopes to sell 40% of the \$41.5 million worth of CDs that the French are expected to buy.

## Beatles Didn't Come Out Until A Year Ago Soviets Don't Like Licensed Releases

BY VADIM YURCHENKOV

MOSCOW The first licensed album was pressed by Melodia, the Soviet state record company, in 1974, just a few months after the Soviet Union joined the Universal Copyright Convention. But now there is growing condemnation of the release pattern of licensed material in which second-rate acts often figure while major names are notable by their absence.

The license deals have been handled for Melodia by trading firm Mezhdunarodnaya Kniga, a division of the Soviet Ministry for Foreign Trade. Its deals are being widely attacked for "lack of taste and sluggishness" in obtaining foreign repertoire.

A widespread industry claim here is that for every interesting album package bought in for release on license two are virtually "rubbish."

On the pop/rock side, many fans feel the Mezhdunarodnaya Kniga firm is generally way "behind the times" in its ordering and too often opts for lesser groups, while ignoring superstar names like the Rolling Stones, Pink Floyd, Gene-

sis, Deep Purple, Stevie Wonder, Paul Simon, and Bruce Springsteen.

West Germany's Modern Talking was a major hit group here a year ago but is currently fading in popularity nationwide, yet Mezhdunarodnaya Kniga has offered Melodia two more albums by the group for pressing here. The consensus is that the albums will be very slow sellers.

It was only a year ago that the Beatles were included on the list of Melodia's licensed releases.

Critics of the license policy point out that the amount of convertible currency permitted for buying licensed material is strictly limited,

making it more imperative that release policy is properly handled.

The situation is relatively better with classical/operatic and jazz formats, though most of the operatic works of Verdi and Wagner are still not available to Russian music lovers. Ten albums by Daniel Barenboim have been issued here over the years, but not a single release by Herbert von Karajan or Bernard Haitink.

Recent jazz releases by Tiger Okosha, Dave Grusin, and Sadao Watanabe are further examples of artists of little interest to Russian fans and therefore unlikely to sell.

For Mezhdunarodnaya Kniga, however, these license record deals are a secondary business, and its executives and export managers are in no way experts in the contemporary music business. For many critics of the current situation, the time has come for the specialist record company Melodia to be directly involved in its own license business so that there is no need for an intermediary.

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### Melodia license deals attacked for 'lack of taste and sluggishness'

## Warner Home Video Sees Singapore As Viable Market

BY CHRISTIE LEO

SINGAPORE Warner Bros. has become the first studio-owned movie company to start video operations here. The company sees the passing of the new Copyright Act here as the right time to gain a foothold in the burgeoning Singapore marketplace.

David J. Young, Warner Home Video vice president for the Asia/Pacific region, says, "Demand for quality videotapes and the in-built inference governing the new act means this has become a viable territory capable of strong growth over the next couple of years."

Working on a distributor's license, Warner Home Video will concentrate on importing titles directly from Australia and New Zealand and building a strong base for sales and rental here. Thus far, there are only two other video distributors in Singapore: CEL and Videovan, both licensees.

Young says, "Unlike most other

countries in the Far East, particularly Malaysia, the home video industry in Singapore complements the cinema business rather well. This is due to consumer awareness and copyright law enforcement. There's much work to be done yet, but we have the expertise and infrastructure to make Singapore one of the fastest home video growth areas."

Michael Huang, Warner Home Video managing director, says, "We believe the best way to succeed in this country is to go to the dealers with top-of-the-line products, strong merchandising elements, and marketing and promotions ideas to help support their businesses."

According to Huang, though consumers had been accustomed to getting current theatrical releases on video at very low prices because of the then-prevalent piracy situation, the new Copyright Act would "bear fruit once consumers accept new market conditions."

He says, "It's important to put the past behind us. We can't worry about blaming anyone for the situation that existed here. We must look to the dawn of a new era because now consumers won't be shortchanged with poor-quality tapes; nor will they have to pay exorbitant prices on sales and rental transactions."

Warner Home Video's first release batch consists of six James Bond titles, including "Dr. No" and "Goldfinger." Says Huang, "We're approaching our release schedules using a different theme a month, so we can plan our promotions on a wider scale. Most of the Bond titles have been extensively pirated in the past, but they remain most popular with our customers."

To help dealers, Warner Home Video is arranging for the addition of video subtitles in Chinese, to be done in Hong Kong. If volume sales are encouraging, the company will apply for a duplicating license in Singapore and restructure pricing accordingly. Current Warner titles are priced at \$20-\$45.

Warner Home Video, along with other video copyright holders, plans to launch an antipiracy campaign (Continued on page 70)

## Russians Export Homegrown Jazz

MOSCOW Russian jazz, already starting to find a showcase in the U.S., notably through the upcoming tour by the Leningrad Dixieland Jazz Band, which begins in Sacramento, Calif., May 22, seems set for a major launch in India before the end of the year.

Niranjhan Jhaveri, secretary of Jazz India, a nonprofit organization that backs the annual Jazz Yatra Festival there, is near to completing the unprecedented project of staging a Soviet Jazz Yatra as an integral part of a Soviet festival in India.

Dates have not yet been finalized, but the event, running over two weeks, is likely to be staged sometime between mid-November and late January 1988. The Soviet jazz showcase will be separate from the Jazz Yatra, the 10th edition of which is set for February 25-28.

The Soviet Jazz Yatra will start with three nights in Bombay and will be telecast nationwide, later moving to Goa, Bangalore, Madras,

Calcutta, and New Delhi, a total of six festivals in two weeks.

The plan is for about eight jazz groups from the Soviet Union, covering all styles, from traditional to avant-garde, from big bands to vocal and instrumental soloists. Jazz India has requested one big band be professional and another made up of university students.

Jhaveri has discussed his plan with the Soviet minister of culture, and an agreement in principle has been gained. Soviet participants will be selected when Jhaveri visits Moscow in mid-summer.

Meanwhile, the Leningrad Dixieland Jazz band tour is going ahead, set up by the Goskoncert Agency and John Ballard of the Space Agency of Wilson, Wyo. Following the Sacramento festival, the band's tour takes in Los Angeles, San Francisco, Rockford, Ill., Washington, D.C., and other centers in an itinerary that is likely to be extended.

The Leningrad group was formed

in 1958 and is currently one of the best traditional jazz bands in the Soviet Union. It has played many European festivals and has albums on Melodia and East European labels.

Last year, Ballard's Space Agency set up the first U.S. tour for a Soviet jazz group, the Ganelin Trio. His plans for this year provide for a Soviet tour by U.S. band Rova, which is expected to play gigs in tandem with the Ganelin group. However, as yet the Goskoncert agency has refused to contribute to Rova's traveling expenses and the project is in jeopardy.

But the obvious highlight of the 1987 jazz year here has been the three-city tour by the Dave Brubeck Quartet, which played Moscow, Tallin, and Leningrad during a two-week stay. Brubeck played to packed houses and took part in jam sessions in each city, notably before a 6,000-member audience at the Yubileinyi Sports Palace when members of David Goloschekin's jazz ensemble joined in.

VADIM YURCHENKOV

## Japanese Push For New Acts

TOKYO CBS/Sony has distributed 20,000 20-minute videotapes of clips from six new Japanese pop singers to its network of record stores, which will lend them free of charge to customers.

Named Cue Club, the promotion was begun after research showed that teen-age boys were "hesitant and shy" about going into stores to purchase the records of teen-age girl singers.

CBS/Sony hopes the videotapes will help break down the reserve of young male customers and generate sales of recordings by the new acts featured on the videotapes.

# HITS

of the

# WORLD

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## CANADA (Courtesy The Record) As of 4/30/87

SINGLES	
1	1 NOTHING'S GONNA STOP US NOW STARSHIP RCA
2	3 WITH OR WITHOUT YOU U2 ISLAND/MCA
3	2 LEAN ON ME CLUB NOUVEAU WEA
4	4 THE FINAL COUNTDOWN EUROPE EPIC/CBS
5	5 SIGN 'O' THE TIMES PRINCE PAISLEY PARK/WEA
6	6 MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
7	7 HEAT OF THE NIGHT BRYAN ADAMS A&M
8	8 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
9	20 LA ISLA BONITA MADONNA SIRE/WEA
10	10 WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
11	11 MONTEGO BAY AMAZULU ISLAND/MCA
12	16 (I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
13	14 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
14	9 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
15	NEW BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
16	12 TOUCH ME SAMANTHA FOX JIVE/RCA
17	18 HOLIDAY RAP M.C. MIKER "G" & DEE JAY SVEN POWER/ELECTRIC
18	NEW DAY-IN DAY-OUT DAVID BOWIE CAPITOL
19	19 EVERYTHING I OWN BOY GEORGE VIRGIN/A&M
20	15 LET'S GO! WANG CHUNG GEFEN/WEA

ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/MCA
2	2 BRYAN ADAMS INTO THE FIRE A&M
3	4 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
4	3 PAUL SIMON GRACELAND WARNER BROS./WEA
5	5 GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
6	6 BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
7	7 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
8	17 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO WARNER BROS./WEA
9	9 CROWDED HOUSE CAPITOL
10	16 THE CULT ELECTRIC SIRE/WEA
11	15 EUROPE THE FINAL COUNTDOWN EPIC/CBS
12	12 MADONNA TRUE BLUE SIRE/WEA
13	13 SAMANTHA FOX TOUCH ME JIVE/RCA
14	14 LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
15	10 GINO VANNELLI BIG DREAMERS NEVER SLEEP POLYDOR/POLYGRAM
16	8 BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
17	11 GEORGIA SATELLITES ELEKTRA/WEA
18	NEW FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
19	19 PRINCE SIGN 'O' THE TIMES PAISLEY PARK/WEA
20	18 BANGLES DIFFERENT LIGHT COLUMBIA/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 5/4/87

SINGLES	
1	1 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
2	4 LA ISLA BONITA MADONNA SIRE
3	3 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
4	2 RESPECTABLE MEL & KIM BLOW UP/INTERCORD
5	8 LET IT BE FERRY AID CBS
6	5 STAND BY ME BEN E KING ATLANTIC/WEA
7	10 FOR YOUR LIFE PIERRE COSSO POLYDOR/DG
8	6 STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
9	9 EVERYTHING I OWN BOY GEORGE VIRGIN/ARIOLA
10	13 DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
11	7 YOU SEXY THING HOT CHOCOLATE RAK/EMI
12	17 WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
13	12 LIVE IT UP MENTAL AS ANYTHING EPIC/CBS
14	20 LEAN ON ME CLUB NOUVEAU WARNER BROS./WEA
15	11 I COME UNDONE JENNIFER RUSH CBS
16	16 YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
17	15 I JUST CAN'T WAIT MANDY PWL/TELDEC
18	18 WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
19	NEW BRING BACK (SHA NA NA) MIXED EMOTIONS ELECTROLA/EMI
20	14 WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC/WEA

ALBUMS	
1	1 JENNIFER RUSH HEART OVER MIND CBS
2	2 U2 THE JOSHUA TREE ISLAND/ARIOLA
3	3 ALISON MOYET RAINDANCING CBS
4	5 JOHN FARNHAM WHISPERING JACK RCA
5	4 SIMPLY RED MEN AND WOMEN WARNER/WEA
6	9 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
7	6 LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
8	11 JULIANE WERDING JENSEITS DER NACHT WEA
9	7 PAUL SIMON GRACELAND WARNER/WEA
10	10 SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
11	8 BRYAN ADAMS INTO THE FIRE A&M/DG
12	13 HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
13	14 PRINCE SIGN OF THE TIMES PAISLEY PARK
14	17 WOLFGANG NIEDECKEN AND COM SCHLAGZEITEN PLIZEN/EMI
15	NEW BARRY WHITE AND LOVE UNLIMITED BARRY'S GOLD PDLYSTAR
16	12 JOE COCKER DEFINITE DINO
17	NEW DAVID BOWIE NEVER LET ME DOWN EMI
18	16 ERASURE CIRCUS MUTE
19	20 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
20	18 WHITESNAKE WHITESNAKE 1987 EMI

## ITALY (Courtesy Germano Ruscitto) As of 4/16/86

SINGLES	
1	1 SI PUO' DARE DI PIU' MORANDI/RUGGERI/TOZZI CGDMM
2	NEW LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
3	11 CALL ME SPAGNA CBS
4	2 IO AMO FAUSTO LEALI CBS
5	NEW C'EST LA OUATE CAROLINE LOEB POLYGRAM
6	17 RUNNING IN THE FAMILY LEVEL 42 POLYGRAM
7	3 ELECTRICA SALSA OFF EMI
8	NEW EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
9	10 THE RIGHT THING SIMPLY RED WEA
10	5 ROCK THE NIGHT EUROPE CBS
11	8 ALL AT ONCE WHITNEY HOUSTON RCA
12	4 THE FINAL COUNTDOWN EUROPE CBS
13	15 QUELLO CHE LE DONNE NON DICONO FIORELLA MANNOIA DDD/CBS
14	13 SKIN TRADE DURAN DURAN EMI
15	16 LA NOTTE DEI PENSIERI MICHELE ZARILLO F/ CETRA
16	NEW ELECTRICA SALSA OFF MODELS FONIT-CETRA
17	18 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE FRANKLIN CBS
18	14 SHOWING OUT MEL & KIM CGDMM
19	12 WILL YOU REMEMBER EIGHTH WONDER CBS
20	NEW MIO MINI PONY CRISTINA D'AVENA FIVE RECORD

## MUSIC MEDIA PAN-EUROPEAN CHARTS 5/9/87

HOT 100 SINGLES	
1	4 LET IT BE FERRY AID THE SUN/CBS
2	2 LA ISLA BONITA MADONNA SIRE
3	1 RESPECTABLE MEL & KIM SUPREME
4	6 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
5	3 WITH OR WITHOUT YOU U2 ISLAND
6	7 LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
7	5 EVERYTHING I OWN BOY GEORGE VIRGIN
8	8 DAY IN DAY OUT DAVID BOWIE EMI AMERICA
9	10 WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
10	12 SIGN OF THE TIMES PRINCE PAISLEY PARK
11	NEW LET'S WAIT AWHILE JANET JACKSON A&M
12	9 ELECTRICA SALSA OFF ZYX
13	11 THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
14	18 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
15	13 EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
16	16 STAND BY ME BEN E KING ATLANTIC
17	15 RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
18	17 ROCK THE NIGHT EUROPE EPIC
19	NEW FIGHT FOR YOUR RIGHT BEASTIE BOYS DEF JAM
20	NEW REET PETITE JACKIE WILSON SMP

HOT 100 ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND
2	2 PAUL SIMON GRACELAND WARNER
3	4 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
4	3 SIMPLY RED MEN AND WOMEN WEA
5	7 PRINCE SIGN OF THE TIMES PAISLEY PARK
6	5 MADONNA TRUE BLUE SIRE
7	6 ALISON MOYET RAINDANCING CBS
8	8 BRYAN ADAMS INTO THE FIRE A&M
9	9 BON JOVI SLIPPERY WHEN WET VERTIGO
10	10 EUROPE THE FINAL COUNTDOWN EPIC
11	15 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
12	NEW DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
13	14 WHITESNAKE WHITESNAKE 1987 EMI
14	13 TINA TURNER BREAK EVERY RULE CAPITOL
15	12 GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
16	16 ERASURE CIRCUS MUTE
17	11 GENESIS INVISIBLE TOUCH VIRGIN
18	NEW MEL & KIM F.L.M. SUPREME
19	NEW DIRE STRAITS BROTHERS IN ARMS VERTIGO
20	19 THE BLOW MONKEYS SHE WAS ONLY A GROCER'S DAUGHTER RCA

## AUSTRALIA (Courtesy Kent Music Report) As of 5/11/87

SINGLES	
1	1 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
2	14 SLICE OF HEAVEN DAVE DOBbyn & THE HERBS CBS
3	2 THE FINAL COUNTDOWN EUROPE EPIC/CBS
4	4 WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
5	5 MALE STRIPPER MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
6	3 LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
7	6 WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
8	7 WE CONNECT STACEY Q ATLANTIC/CBS
9	11 WITH OR WITHOUT YOU U2 ISLAND/FESTIVAL
10	13 MIDNIGHT BLUE LOU GRAMM ATLANTIC/WEA
11	12 REAL WILD CHILD (WILD ONE) IGGY POP A&M/FESTIVAL
12	17 LA ISLA BONITA MADONNA SIRE/WEA
13	9 SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
14	8 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
15	10 C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
16	NEW HYMN TO HER THE PRETENDERS REAL/WEA
17	15 EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
18	18 WHAT YOU GET IS WHAT YOU SEE TINA TURNER INTERFUSION/FESTIVAL
19	NEW BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
20	16 DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI

ALBUMS	
1	4 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	9 CROWDED HOUSE CAPITOL/EMI
3	1 VARIOUS 87 HITS OUT RCA
4	6 PAUL SIMON GRACELAND WARNER/WEA
5	2 HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
6	3 THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
7	5 VARIOUS 1987-INTO THE GROOVE EMI
8	7 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
9	8 U2 THE JOSHUA TREE ISLAND/FESTIVAL
10	10 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
11	11 EUROPE THE FINAL COUNTDOWN EPIC/CBS
12	12 CHRIS DE BURGH THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL
13	17 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
14	15 GET CLOSE PRETENDERS REAL/WEA
15	13 EURHYTHMICS REVENGE RCA
16	14 ALISON MOYET RAINDANCING CBS
17	16 THE COCKROACHES REGULAR/FESTIVAL
18	19 ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
19	NEW DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
20	NEW PRINCE SIGN 'O' THE TIMES PAISLEY PARK/WEA

## JAPAN (Courtesy Music Labo) As of 5/2/87

SINGLES	
1	NEW STRAWBERRY TIME SEIKO MATSUDA CBS/SONY/SUN MUSIC
2	NEW MONOTONE BOY REBECCA CBS/SONY/SINCO MUSIC
3	NEW JIRETSUTAI ANZENCHITAI KITTY/KITTY
4	3 HANASHIKAKETAKATTA YOKO MINAMINO CBS/SONY/S ONE CO/FUJIPACIFIC
5	1 PINK NO CHAO MINAYO WATANABE CBS/SONY/FUJIPACIFIC/VARNING/CBS/SONY SONGS
6	5 SUMMER DREAM TUBE CBS/SONY/WHITE M/GUANBAL
7	2 SUNA NO SHIRO YUKISAITO CANYON/TOHO/FUJIPACIFIC
8	NEW KOKORO MO JUMP SHITE NASTU NO INTOLO SATOMI FUKUNAGA CANYON/BONDD/FUJIPACIFIC
9	4 MEIWAKU DESHOUGA TUNNELS CANYON/FUJIPACIFIC/A TO Z
10	NEW SAILOR MAN CHAGE AND ASUKA CANYON/YAMAHA

ALBUMS	
1	NEW YUKI SAITO FUJUN CANYON
2	NEW AYUMI NAKAMURA SMALL TOWN GIRL HUMMING BIRD
3	NEW GROOTOSHINOBU KUBOTA GROOVIN' CBS/SONY
4	NEW YOSHIHIRO KAI STRAIGHT LIFE TOSHIBA
5	1 KIYOTAKA SUGIYAMA REAL TIME TO PARADISE VAP
6	2 OFF COURSE AS CLOSE AS POSSIBLE FUNHOUSE
7	3 KAORU KOHIRUIMAKI I'M HERE EPIC/SONY
8	4 BRYAN ADAMS INTO THE FIRE CANYON
9	NEW ERI NITTA RITADADO CANYON
10	5 JUNICHI INAGAKI MIND NOTE FUN HOUSE

## BRITAIN (Courtesy Music Week/Gallup) As of 5/2/87

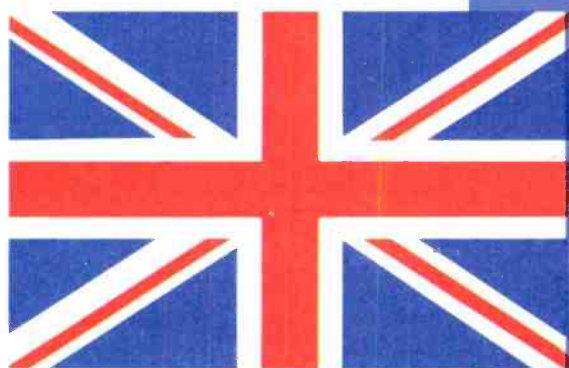
This Week	Last Week	SINGLES
1	1	LA ISLA BONITA MADONNA SIRE
2	2	CAN'T BE WITH YOU TONIGHT JUDY BOUCHER ORBITONE
3	15	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
4	8	THE SLIGHTEST TOUCH FIVE STAR TENT
5	3	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
6	6	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
7	12	A BOY FROM NOWHERE TOM JONES EPIC
8	7	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
9	14	ANOTHER STEP (CLOSER TO YOU) KIM WILDE & JUNIOR MCA
10	13	SHEILA TAKE A BOW SMITHS ROUGH TRADE
11	5	RESPECTABLE MEL & KIM SUPREME
12	17	DIAMOND LIGHTS GLENN & CHRIS RECORD SHACK
13	10	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
14	24	TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
15	9	LET'S WAIT AWHILE JANET JACKSON BREAKOUT/A&M
16	18	(SOMETHING INSIDE) SO STRONG LABI SIFFRE CHINA
17	4	LET IT BE FERRY AID THE SUN
18	11	WITH OR WITHOUT YOU U2 ISLAND
19	NEW	APRIL SKIES JESUS AMD MARY CHAIN BLANCO Y NEGRO
20	16	WANTED DEAD OR ALIVE BON JOVI VERTIGO
21	27	BIG LOVE FLEETWOOD MAC WARNER
22	19	ORDINARY DAY CURIOSITY KILLED THE CAT MERCURY
23	25	NEVER TAKE ME ALIVE SPEAR OF DESTINY 10 RECORDS/VIRGIN
24	31	MEET EL PRESIDENTE DURAN DURAN EMI
25	26	KEEP YOUR EYE ON ME HERB ALPERT A&M
26	21	WHY CAN'T I BE YOU? THE CURE FICTION
27	35	CARRIE EUROPE EPIC
28	29	ALONE AGAIN OR THE DAMNED MCA
29	33	BOOPS (HERE TO GO) SLY & ROBBIE FOURTH & BROADWAY
30	NEW	BACK AND FORTH CAMEO CLUB
31	22	LET MY PEOPLE GO-GO RAINMAKERS MERCURY
32	NEW	LIL' DEVIL CULT BEGGARS BANQUET
33	20	THE IRISH ROVER POGUES & DUBLINERS STIFF
34	23	STILL OF THE NIGHT WHITESNAKE EMI
35	32	RESPECT YOURSELF BRUCE WILLIS MOTOWN
36	NEW	TWILIGHT WORLD SWING OUT SISTER MERCURY
37	NEW	REAL FASHION REGGAE STYLE CAREY JOHNSON 10 RECORDS
38	NEW	LET YOURSELF GO SYBIL CHAMPION
39	NEW	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
40	NEW	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN

ALBUMS	
1	1 VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
2	12 GENESIS INVISIBLE TOUCH VIRGIN
3	3 MEL & KIM F.L.M. SUPREME
4	2 ALISON MOYET RAINDANCING CBS
5	6 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
6	NEW DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
7	4 U2 THE JOSHUA TREE ISLAND
8	9 CULTURE CLUB THIS TIME VIRGIN
9	7 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
10	8 PAUL SIMON GRACELAND WARNER
11	11 MADONNA TRUE BLUE SIRE
12	10 SIMPLY RED MEN AND WOMEN ELEKTRA
13	5 VARIOUS MOVE CLOSER CBS
14	14 FIVE STAR SILK AND STEEL TENT
15	19 JANET JACKSON CONTROL A&M
16	NEW SPEAR OF DESTINY OUTLAND 10 RECORDS
17	13 THE CULT ELECTRIC BEGGARS BANQUET
18	17 PRINCE SIGN OF THE TIMES PAISLEY PARK/WARNER
19	22 ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
20	16 ERASURE THE CIRCUS MUTE
21	20 BLOW MONKEYS SHE WAS ONLY THE GROCER'S DAUGHTER RCA
22	18 BRYAN ADAMS INTO THE FIRE A&M
23	24 BON JOVI SLIPPERY WHEN WET VERTIGO
24	15 HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
25	21 WHITESNAKE WHITESNAKE 1987 EMI
26	23 PETER GABRIEL SO VIRGIN
27	NEW JAMES LAST BY REQUEST POLYDOR
28	25 HUEY LEWIS & THE NEWS FORE CHRYSALIS
29	32 MICHAEL MCDONALD SWEET FREEDOM WARNER BROS
30	29 DIRE STRAITS BROTHERS IN ARMS VERTIGO
31	34 LUTHER VANDROSS GIVE ME THE REASON EPIC
32	33 SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
33	31 SIMPLY RED PICTURE BOOK ELEKTRA
34	35 EUROPE THE FINAL COUNTDOWN EPIC
35	28 QUEEN LIVE MAGIC EMI
36	26 BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
37	27 ERIC CLAPTON AUGUST DUCK
38	36 LADYSMITH BLACK MAMBAZO SHAKA ZULU WARNER
39	33 TINA TURNER BREAK EVERY RULE CAPITOL
40	30 KATE BUSH THE WHOLE STORY EMI

# BRITISH TALENT

the innovators

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**BILLBOARD TRACKS THE CONTINUING  
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# Music Industry Is Losing Ground Gov't Publication Blames Foreign Cos.

BY KIRK LaPOINTE

OTTAWA A new federal government publication paints a bleak picture for the Canadian element of the recording industry and suggests that foreign-controlled elements treat Canada shabbily.

The 80-page book, "Vital Links: Canadian Cultural Industries," is published by the Communications Department. It says that foreign-owned companies rule the roost in Canada but cut domestic content at the first sign of difficult economic straits. Canadian-owned companies, it says, are hard-pressed to compete and could very well disappear without government help.

"Canadian stars have made recorded music the most widely traded cultural product abroad," the federal publication says. "Yet the industry still limps along—with small markets, high unit costs, and overwhelming competition from imports."

The publication states that foreign control of distribution "allows [foreign-owned companies] to manipulate pricing systems in virtually all markets through their ability to discount prices to a level at which Canadian-owned companies cannot compete. These fundamental risk-reduction strategies of the international recording industry—global reach, economies of scale, control of distribution, and price manipulation—result not only in homogenization of taste, but also create serious

barriers to entry to the Canadian market by Canadian producers."

The recording business directly generates about \$1 billion a year and supports a further \$1 billion in such areas as broadcasting and equipment.

And, according to the publication, while the Canadian element of the business has expanded rapidly in the last 15 years, "it is questionable whether the Canadian-controlled sector can continue to expand in view of the advantages enjoyed by foreign-owned competitors."

The small market makes it much more difficult for Canadian companies to recoup investments, the book says.

"The multinationals profit from selling Canadian recordings, but take fewer risks in developing and producing them," it says. "In 1984, only 4% of the foreign-controlled sector's expenditures were devoted to Canadian recordings, primarily by established stars whose careers were originally launched by Canadian companies."

The publication is being released at a time when Canadian cultural industries are at their most vulnerable. Trade talks with the U.S. are aimed at eliminating all tariffs by the end of the century, but it is unclear how culture will be affected. Many people believe that if barriers were eliminated in cultural fields, the Canadian element of the business would wither.

"The most striking anomaly in

the Canadian recording industry is that the Canadian sector is suffering at a time when the market is expanding," the book says. "If current trends persist, only a few popular Canadian stars contracted to multinational labels, which can afford the cost of technological change, may reap substantial rewards from the system."

Apart from financing problems, the key difficulty the Canadian business faces is distribution, the publication says.

"The multinationals' need for more efficient and profitable operations has led them to reduce their output and concentrate on their more profitable artists, to whose recordings they hold world rights. Their current strategy seems to be to generate bigger profits for fewer products," it says.

"Canadian recordings, whether licensed for distribution from Canadian producers or produced by the multinationals themselves for the Canadian market, are riskier and less profitable than products developed for the American market. Therefore, Canadian recordings, artists, and companies are among the primary victims of the cutback in releases."

The publication says a strong Canadian sector is needed because "that sector takes the lion's share of risk in developing Canadian talent."

Among the measures it advocates are copyright reform and continued federal support.

## Vows To Reach 18 Mil Capacity By 1988

# Praxis Has CD Plant-Output Problems

OTTAWA Praxis Technologies Corp. has acknowledged it is having "unexpected start-up delays" at its compact disk manufacturing plant just west of Toronto.

However, in a news release to allay industry concerns, the company maintains it will reach its annual 18 million CD-production capacity in 1988. Says Praxis president Michael Sifton: "We have experienced the kind of growing pains you would expect of a new, hi-tech enterprise."

The troubles in meeting the tough standards imposed by the plants on themselves haven't been limited to Praxis in Canada, either. The Cinram Ltd. plant in Toronto took a few weeks longer than anticipated to ship product, while the Americ Disc Inc. plant in Drummondville, Quebec, has been slow off the mark, too.

And the recording companies haven't escaped criticism themselves. A handful of press reports in Canada have stated that while the wholesale price of CDs has declined by some 25% in recent weeks, consumers haven't seen noticeable price cuts.

Praxis, however, has been most forthcoming in accepting the criticism for its manufacturing troubles. Sifton says construction delays, delivery of equipment problems, and a suddenly stronger Canadian dollar vis-à-vis its Ameri-

can counterpart have caused revenue shortfalls.

"Our original forecasts were based on a lower-priced Canadian dollar," Sifton says. And the slight drop in manufactured CDs also means less revenue.

"We expected the [manufacturing] price of CDs to decline, but we thought it would occur next year, not this soon."

Sifton says Praxis is intensifying efforts to identify new markets for

its products and makes clear that the company is interested in some of the more far-reaching applications of CD technology.

Praxis reported a net loss of \$831,000, or 9 cents per share, for the nine-month period ending March 31. Sales for the period were \$2.17 million (Canadian).

Sifton says all production equipment will be in place by late May.

KIRK LaPOINTE

# CRTC Rejects CAB Plan

OTTAWA The federal broadcast regulator has given a thumbs down to a proposal by the Canadian Assn. of Broadcasters to reduce the amount of Canadian content that country music stations are required to play.

The Canadian Radio-television and Telecommunications Commission ruled April 22 that FM stations will have to continue to play at least 30% Canadian content for the next two years. CAB had proposed that quotas be reduced to 15%-20%, but had promised that the 16 FM country stations would produce more country music programming related to Canadian artists.

The association cited the strenuous opposition by other industry groups,

which had argued that there wasn't enough good Canadian country music around to fill FM playlists.

But the CRTC disagreed. Although it has agreed to review its decision in two years, it said it "could not find evidence of insurmountable difficulties for FM country music stations to meet the existing [quota] guidelines."

Country music and recording companies applauded the CRTC move. They had feared that once-untouchable content regulations were up for grabs and that the country decision might pave the way for other Canadian-content cuts. The regulations, in place since 1971, help Canadian artists gain exposure in the market and often lead to lucrative international careers.

# RCA Builds Momentum For Aussie Act Farnham A Hit In Europe

LONDON Australian artist John Farnham has taken Europe by storm with his first solo album in six years, "Whispering Jack." The release had already become Australia's biggest-selling indigenous album, topping the country's charts for 19 weeks and moving more than 450,000 units.

Now "Whispering Jack" and the single "You're The Voice" have charted in West Germany, Holland, Sweden, Denmark, Norway, Switzerland, Spain, Belgium, and, most recently, the U.K. But RCA only mounted the international marketing push after executives heard the single by chance at a London a& marketing meet last fall.

Says Rick Blaskey, vice president of European marketing: "When RCA Australia's Jim Shipstone played the song, it was evident that it struck a positive note. Natural enthusiasm was generated, without any internal hype. Over the last few years similar meetings have uncovered a number of surprise gems, as with Whitney Houston and Bruce Hornsby—not from any priority artist edict but from a tape played with many others during the course of one of these meetings."

Between September and December, RCA Australia relaunched

Farnham as a solo artist in the local market, with almost immediate success. "You're The Voice" spent six weeks at No. 1, and "Whispering Jack" smashed domestic album sales records. At the start of 1987, international wheels were set in motion.

"Both Houston and Hornsby were launched and tasted their first international success in Europe, rather than in the major markets of the U.S. or U.K.," says Blaskey. The question was whether this could be repeated with Farnham, an Australian. We had an artist in his mid-30s, who would neither be a heartthrob nor a fashion leader. He wasn't doing anything particularly innovative. But the music said it all, and, judging by his incredible Australian rebirth, the music had done it all too. It was clear that what we had to do was get the music heard and let the media, then hopefully the public, make up their own minds."

To achieve this aim, RCA companies in Europe distributed specially packaged promotional aids, including a cassette of the "Whispering Jack" album, a three-track CD sampler, and a free single given away with the Pan-European trade paper Music & Media.

## WARNER HOME VIDEO COMES TO SINGAPORE

(Continued from page 67)

through the media here to alert those who flout the law.

The company is already firmly entrenched in Japan, Hong Kong, and Thailand. Apart from Singapore, it has plans to break into the Philippines and Malaysia. Says Young, "Before we move in on a territory, we have to check out the size of the market in relation to the number of VCR owners, the state of antipiracy enforcement, and commercial viabil-

ity."

In Malaysia, the company may license its product through WEA Records. Young comments, "Most Far East countries have been hampered by piracy. It's not easy to change consumer attitudes because previously they could get current theatrical releases simultaneously on video. We may have to work out a more effective time gap between a release in cinema and on video."

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## Seminars: Tips On Label Funding NAIRD Panels Offer Dos And Don'ts

BY FRED GOODMAN

**SAN FRANCISCO** Developing guerrilla tactics as well as alternative markets and sources of funding may be the best ways for a new music company to turn a profit. That was the message conveyed by two panels at the recent National Assn. of Independent Record Distributors here May 1.

The panels, dubbed "How To Make Money Make Money" and "A Million Dollars Worth Of Mistakes," offered tips from label executives on what to do—and what not to do—when starting a new company.

Moderated by Bruce Iglauer, president of Chicago's Alligator Records, "How To Make Money Make Money" gave tips on tapping money sources and highlighted unusual sources of ancillary income.

Pat Martin, head of the Kentucky-based Turquoise Records, which specializes in bluegrass, new age, and progressive folk recordings, urged labels involved in specialty recordings to seek funding from private foundations, the National Endowment for the Arts, and state and local arts councils. She noted that the American Folklife Center publishes a guide that includes funding sources. The down side, said Martin, is that applying for grants "is very time consuming."

Additionally, Martin said she has found special-interest groups, including fans, festival promoters, and minority groups, will back specific recordings.

Martin also noted the availability of more traditional funding sources, including low-interest loans from economic-development groups designed to help businesses get started as well as private investors.

The issue of outside investors reappeared during the second panel. Speaking as a panelist for "A Million Dollars Worth Of Mistakes," Alligator's Iglauer advised that "if you're going to get involved with

outside backers, be specific and limiting in your arrangements. Loose deals are dangerous, especially if they're done on a handshake with a friend. Try giving an investor a piece of a master rather than a piece

### 'Loose deals are dangerous—especially if done on a handshake'

of your company."

New labels were also cautioned to be specific when making deals with artists. GNP Records' Gene Norman, who introduced himself as "president of America's oldest unsuccessful record company," said small label owners should not be surprised when their artists leave for larger labels.

"Artists have short memories," he said. "As soon as a major comes around, they forget what you've done for them. Contracts are essential. If you invest in someone, tie them up with options."

In looking to develop alternative streams of income on projects, attendees were urged to keep all options open and improvise as situations presented themselves.

As an example, Wendy Newton, head of the Connecticut-based Green Linnet Records, said she was able to turn a potential loss into a profit when she discovered posters she had made in support of a group's tour were inappropriate for advertising shows. Instead, she had the band autograph the 500 signs and has been selling them to fans through the mail.

Similarly, Tom Silverman, chairman of Tommy Boy Records, told listeners that he continues to seek ancillary exploitation of titles in his catalog long after their commercial run, especially if the artist remains unrecouped.

"If the artist is unrecouped you

paid too much for the record," Silverman said. "But it's still a valuable source of income." Among the uses he cited were domestic and foreign licensing, compilations, and television and film use.

The growing use of original recordings on TV and film soundtracks received special attention. Bob Fukuyama, an attorney who oversees licensing to films for Warner Bros. Special Products, urged independents to send their product to music coordinators at the major film studios.

"There's a new generation of filmmakers who grew up on rock'n'roll," he said, adding that use of original recordings in TV programs and commercials has also risen dramatically.

"Until 'Miami Vice,' TV was a wasteland," Fukuyama said. "Since then, producers are more interested in acquiring original recordings. Commercials are also more important to us today, especially since 'The Big Chill.' It's worth pursuing if you're a label because a big advertising campaign with an original recording is worth a lot of money."

Fukuyama concluded that the lower overhead and administration costs for independents could be turned to their advantage when competing against the larger catalogs of major labels. "You can underbid the majors," he said.

## \$8.25 Million For Last Half Of '86

### Chrysalis Group Posts Interim Profits

BY PETER JONES

**LONDON** The Chrysalis Group has posted interim profits of roughly \$8.25 million for the last six months of 1986, an increase of 108% over the previous period. Revenues for the records/leisure group were \$113.2 million, compared with \$75.25 million for the same period last year. Chris Wright, chairman, has warned that first-half growth will not be repeated in the second half of the year.

Wright says Chrysalis has money to invest and wants to make more acquisitions in the leisure field. But other record companies are unlikely to be involved because "there are none available for sale."

He says that "as indicated at our

annual general meeting last January, all mainstream divisions of the company have been trading ahead of budget." The record side had more than doubled its profits, while the coin-machine operation increased its profitability by 68%.

"The record company in particular showed a significantly improved performance, benefiting to some extent from a product release schedule biased toward the first half of the financial year," says Wright. He adds that the label is less reliant on a few superstar artists than it ever has been. He is counting on big sales for the new Go West album, out this month, and the Housemartins, Pat Benatar, and the Waterboys, who will all have new product out later in the year.

Lasgo, the record wholesale ex-

port business acquired by Chrysalis in 1985, has made a substantial contribution to corporate profitability, he says. During the year, the group's Kingsmead hotel chain was sold for a profit of some \$11.5 million on a total sale price of \$25.75 million.

Wright says the company will expand and will open its own record operations in West Germany and Holland when local licensing deals are closed on June 30. The group is checking out the possibility of opening independently in Australia, with Canada and France reportedly also on a short list of likely territories for future operations.

Meanwhile, Chrysalis has completed the purchase of a video/television investment, Recording & Production Services.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 4/27	Close 5/4	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	1483.6	41 1/4	41 1/2	+3/4
CBS Inc.	295.2	160 3/4	161 1/2	+1 1/4
Cannon Group	1671.2	5 1/4	5 1/4	-1/2
Capital Cities Communications	86.7	342	339 3/4	-2 1/4
Coca Cola	3714	42 1/4	42 1/4	.....
Walt Disney	1743.6	61 1/4	63 3/4	+2 3/4
Eastman Kodak	4052.5	72 3/4	75 1/4	+3 3/4
Gulf & Western	1031.9	75	77 1/4	+2 1/4
Handleman	289	23 3/4	25 1/4	+1 3/4
MCA Inc.	1381.1	46 1/4	45 1/4	-1/4
MGM/UA	36	10 3/4	11	+1/4
Musicland	42.4	23	24 1/4	+1 1/4
Orion Pictures Corp.	545.3	14 3/4	14 1/4	-1/4
Sony Corp.	337.2	19 3/4	20	+1/4
TDK	27.2	40	41 1/4	+1 1/4
Taft Broadcasting	95	145 1/4	148 1/2	+2 3/4
Vestron Inc.	118.1	6	5 3/4	-1/4
Viacom	1370	50 3/4	52 1/4	+1 3/4
Warner Communications Inc.	2005.7	30	29 1/4	-1/4
Westinghouse	2678	60 1/4	62 1/4	+2 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	12.2	6 3/4	6 3/4	-3/4
Electrosound Group, Inc.	22.1	11 1/4	11 1/4	.....
Lorimar/Telepictures	1800.4	15 1/2	14 1/2	-1
New World Pictures	53.3	12 3/4	12 3/4	.....
Price Communications	172.4	11	11 1/4	+1/4
Prism Entertainment	15.4	5 1/4	5 1/4	-1/4
Turner Broadcasting System	48.7	21 1/4	21 1/4	+1/4
Unitel Video	6.3	9 3/4	10	+1/4
Wherehouse Entertainment	588.9	7 1/4	8	+1 1/4
<b>OVER THE COUNTER</b>				
Crazy Eddie		7 1/4	7 1/4	.....
Dick Clark Productions		5 1/4	5 1/2	+1/4
Josephson Intl.		12 1/4	12 3/4	+1/4
LIN Broadcasting		37 3/4	37 1/4	-1/4
Lieberman Enterprises		17 1/4	16 3/4	-3/4
Malrite Communications Group		11	11	.....
Recoton Corporation		5 3/4	6	+1/4
Reeves Communications		10 1/4	10 3/4	+1/4
Satellite Music Network Inc.		5	5 1/4	+1/4
Scripps Howard Broadcasting		82	82	.....
Shorewood Packaging		16 1/4	16 1/4	.....
Sound Warehouse		9 1/4	9	-1/4
Spec's Music		8 3/4	8 3/4	.....
Stars To Go Video		11 1/4	10 3/4	-1/4
Trans World Music Corp.		30 1/2	29 3/4	-1/4
Tri-Star Pictures		10 1/4	10 1/4	+1/4
Wall To Wall Sound & Video Inc.		4 1/4	3 3/4	-1/4
Westwood One		22 1/4	21 3/4	-1/2

## Virgin Figures, First Since Company Was Floated, Show Profit Hike Of \$6.5 Mil

**LONDON** Richard Branson's Virgin Group has posted a profit hike of \$6.5 million for the half-year ended January, to \$26.6 million. But profits from the music division were \$19 million, down \$1 million, and the company's new U.S. operation is expected to show a loss of

about \$2.5 million for the full year.

The figures are the first since Virgin was floated on the stock market here in November, and they exclude \$3.8 million in profits from businesses now transferred to Branson's new Voyager company. Overall, gross earnings were \$232.6 million. The music division grossed \$127.4 million, up about \$9 million, and retail revenues were \$69 million, up from \$46 million.

Virgin Retail now operates 94 stores and expects to have 130 in a year's time. Profits for the half-year were up 68%, to \$3.2 million. The Virgin Vision division, encompassing video, film, and television interests, saw profits more than double, to \$4.3 million.

According to Branson, sales for the second half-year have started

strongly, and the group is likely to meet forecasts of \$41 million in pretax profits for the full financial year. The music division was affected by a lack of major releases during the period and is expected to perform better in the second half-year, Branson adds, noting that all companies in the division exceeded expectations.

In the U.S., where an ADR listing is imminent, Cutting Crew's unexpectedly swift success has helped establish the new operation, but start-up costs were high and no profits are likely for about two years. Over 70% of Virgin's music profits come from overseas, and tax charges are expected to fall as the proportion of French and West German profits in relation to the U.S. falls.

## Queens Buys Ky. Printing

**NEW YORK** Queens Group Inc., a New York-based packaging and printing firm that specializes in album packaging, has acquired the Kentucky Printing Corp. The sale price was not disclosed.

Like its new parent, Kentucky Printing is a high-quality commercial printer that owes a large chunk of its billing to the music industry. The facility claims to have been the

first U.S. fabricator of CD booklets and cards.

Queens Group president Leonard Verebay says the addition of Kentucky Printing gives Queens facilities in five states. He says that the company generates 45% of its billings from fabricating packaging for prerecorded music product in all configurations.

## POP

PICKS

**DIANA ROSS**  
*Red Hot Rhythm And Blues*  
PRODUCERS: Tom Dowd, Luther Vandross  
RCA 6388-R

Songstress' most exciting album in some time delves into a variety of styles. Hit potential everywhere, from sizzling single "Dirty Looks" to affecting Leonard Cohen-Sharon Robinson number "Summertime" and spunky reading of Mick Hucknall's "Shine." Vandross contributes a tasty ballad in "It's Hard For Me To Say." Plenty to enjoy—and sell.

**WENDY WALDMAN**  
*Letters From Home*  
PRODUCER: Wendy Waldman  
Cypress 661 114

Singer-songwriter's first endeavor in five years was worth the wait—it may be her best work ever. Album rocks up a storm, Waldman shows considerable vigor on vocals, and tunes are consistently hook-laden. Care and feeding by label could pay off with airplay and sales response à la Jennifer Warnes' "Famous Blue Raincoat."

RECOMMENDED

**DAN HILL**  
*Prodigious*  
PRODUCER: Hank Medress, John Capek  
Columbia FC 40456

Excellent pop/AC fare from "Sometimes When We Touch" man; nearly every song is a potential hit single. "Conscience" sounds ripe for top 40, while "USA/USSR" and "Can't We Try" are geared toward softer stations.

**EMO PHILIPS**  
*Live From The Hasty Pudding Theatre*  
PRODUCER: Bob Kaminsky  
Epic FE 40638

Harvard audience is suitably appreciative of weirdo comedian's cerebral humor on this live outing, his second album. Philips' lilting whine is currently being showcased in an HBO special taped when the record was recorded.

**WALL OF VOODOO**  
*Happy Planet*  
PRODUCER: Richard Mazda  
I.R.S. IRS-5997

Catchy "When The Lights Go Out" or cover of Beach Boys' "Do It Again" could succeed where deserving "Mexican Radio" and "Far Side Of Crazy" singles failed; radio would do best to stick to side two.

**PRETTY MAIDS**  
*Future World*  
PRODUCER: Eddie Kramer, Chris Isca  
Epic FE 40713

Danish band debuts in the U.S. with rock-hard set of tracks dedicated to Thin Lizzy's Phil Lynott, whose influence is clearly audible. Should prove a winner with the male junior-high crowd.

**THE BEARS**  
*Primitive Man Recording Co. IRS-42011*  
PRODUCER: Adrian Belew

First new release on I.R.S.-backed label places guitarist Adrian Belew in straightforward rock context, with pleasingly commercial results. Should prosper at college radio.

**NICHOLAS TREMULIS**  
*More Than The Truth*  
PRODUCER: Rob Fraboni  
Island 90593

Overbearing horns and backup singers mar several otherwise exceedingly commercial tracks—notably "Dedicated"—on second album from Chicagoan; sultry, soulful "Wild With Care" emerges unscathed, however.

## JOE KING CARRASCO Y LAS CORONAS

*Bandido Rock*  
PRODUCER: Jim Dickinson  
Rouner 9012

Carrasco's finest effort in years tackles weighty subjects like the contras as well as the usual frivolity. Producer Dickinson, veteran of such remarkable projects as Big Star's "3rd" and Green On Red's latest, is a welcome influence. Best: "Juarez And Zapata."

**GENE CLARK & CARLA OLSON**  
*So Rebellious A Lover*  
PRODUCERS: Michael Huey, Gene Clark, Carla Olson  
Rhino RNLP 70832

Ex-Byrd and once-and-future Textone meld voices sweetly on a pleasing all-acoustic package. Original material is uniformly strong; covers of John Fogerty, Woody Guthrie, Joe South, and Flying Burrito Brothers tracks score, too. Not just for fans of the California folk-rock sound.

**THE NYLONS**  
*Happy Together*  
PRODUCERS: Bill Henderson, Val Garay  
Open Air/Windham Hill OA-0306

Doo wop dandies are back with their seamless ensemble vocalizing. As on previous albums, it's just human voices and percussion here—no other instrumentation needed. New tunes have appeal, but biggest draws will be the three '60s songs.

**FAITH NO MORE**  
*Introduce Yourself*  
PRODUCERS: Steve Berlin, Matt Wallace, Faith No More  
Slash 25559

Wry, hard-nosed Bay-area quintet stirs it up on *Slash* bow, creating a daffily hard-rocking brew certain to be accepted by ardent alternative channels. Includes a remake of group's cult hit "We Care A Lot."

**THE YOUNG FRESH FELLOWS**  
*The Men Who Loved Music*  
PRODUCER: Conrad Uno  
Popilama/Frontier FLP 1021

No one here has quite mastered his instrument, or is that just what they want you to think? Anyway, it's all part of the fun aplenty on this Seattle quartet's charming third LP, a witty, rousing pastiche of rock'n'roll. Guest shots by members of NRBQ and Camper Van Beethoven.

**WIRE**  
*The Ideal Copy*  
PRODUCER: Gareth Jones  
Enigma/Capitol SWAO-73270

Reunion effort by legendary British group serves as ample reminder of group's enormous influence; an entire generation of bands has attempted to copy it. Superb effort, and—in 1987—quite commercial. Huge college potential.

**THE CAT HEADS**  
*Hubba*  
PRODUCERS: Matt Piucci, Jacob Hellner  
Restless/Enigma 72195

Nice, funny folk and/or rock debut from S.F. band with a college rep. Alternative radio should try "Voyeur In The Balcony" and "Golden Gate Park," the original version of which appeared on the "S.F. Unscene" compilation.

**SCRUFFY THE CAT**  
*Tiny Days*  
PRODUCER: Chris Butler  
Relativity 88561-8158

Boston mainstays craft a terrific album that leans heavily on old-fashioned licks but manages a nifty contemporary sound at the same time. Strong writing from all hands: Look for "My Baby She's All Right" and "Upside Down" to push album beyond collegiate acceptance.

**ARTHUR RUSSELL**  
*World Of Echo*  
PRODUCER: Arthur Russell, Phill Niblock, Steve Cellum  
Upside 60009

## SPOTLIGHT



**RANDY TRAVIS**  
*Always & Forever*  
PRODUCER: Kyle Lehning  
Warner Bros. 25568

Deep-voiced singer whose platinum debut, "Storms Of Life," lifted him to country-vocalist-of-the-year status crafts a strong sophomore effort, full of the lilting honky-tonk that made him a star. First single, "Forever And Ever, Amen," is a natural, but even bigger dividends could be gathered by "Too Long Too Gone," country phrase-making at its best.

Experimental artist goes it alone with stark, riveting results. Russell, who has worked with Laurie Anderson and John Cage, offers haunting, stripped-down music with just a cello, echo, hand claps, and vocals. One of the finest avant-garde pop albums in some time. Contact: 212-925-9599.

**STEVE KINDLER & TEJA BELL**  
*Dolphin Smiles*  
PRODUCERS: Steve Kindler, Teja Bell  
Global Pacific OW 40719

Classical guitar of Bell and the virtuoso violin of Kindler, ex of the Mahavishnu Orchestra and the Jan Hammer Group, color this new age tribute to the sea; well done and poignantly evocative of its subject matter.

**ANGRY SAMOANS**  
*Yesterday Started Tomorrow*  
PRODUCER: Bill Inglot  
PVC/Jem PVC 6915

Erstwhile rock critics Gregg Turner and Mike Saunders' outfit's most polished release yet; six-song EP is a tribute to every '60s garage band that ever caused the neighbors to complain. Best cut: "It's Raining Today."

## BLACK

RECOMMENDED

**THE WHISPERS**  
*Just Gets Better With Time*  
PRODUCERS: Various  
Solar ST-72554

Veteran mild-men snap back with the midtempo pop/funk "Rock Steady" single. With Scotty Scott smoothing the way via velvet vocals, group packs enough Solar energy to turn whispers to cheers.

**NORWOOD**  
*I Can't Let You Go*  
PRODUCERS: Various  
Magnolia Sound/MCA 5897

Mostly good, old-fashioned soul on this debut from an impressive crooner. First single, the title track, is smooth and sultry, if a little long. Norwood appeared in the Broadway production of "Dreamgirls" and has sung backup on several sessions.

## COUNTRY

RECOMMENDED

**VICKI RAE VON**  
*Not Tonight I've Got A Heartache*  
PRODUCER: Tom Brasfield  
Atlantic America 90587

Superb debut from a performer who got her country start singing backup for Mickey Gilley. Von is an impassioned vocal stylist with a clear, straight-to-the-heart delivery. Contributing front-line material are Bob McDill, Tommy Rocco, Charlie Black, Rafe Van Hoy, and Sonny Throckmorton.

**TOWNES VAN ZANDT**  
*At My Window*  
PRODUCERS: Jack Clement, Jim Rooney  
Sugar Hill SH 1020

What Van Zandt lacks in vocal power and precision he makes up for with the photographic clarity of his images and the intelligence with which he selects and melds them.

## JAZZ

RECOMMENDED

**KIRK LIGHTSEY QUARTET**  
*Everything Is Changed*  
PRODUCER: Francois Zalacain  
Sunnyside SSC 1020

Gifted pianist, most recently heard in the all-star combo the Leaders, waxes both introspective and extroverted on welcome date as leader. Jerry Gonzales fires it up with his lovely, Miles Davis-inflected trumpet and flugelhorn work.

RECOMMENDED

**VARIOUS ARTISTS**  
*Get Wise!*  
PRODUCERS: Various  
Epic BFE 40639

Compilation featuring 10 artists highlights the burgeoning London jazz scene. Most interesting offerings are from Steve Williamson, Loose Tubes, and U.K. sax *wunderkind* Courtney Pine (whose fine debut album is out here on Antilles).

**EDDIE DANIELS**  
*To Bird With Love*  
PRODUCERS: Eddie Daniels, Fred Hersch, Ettore Stratta  
GRP GR-1034

True, Bird's sax was not clarinet, but Daniels wields his licorice stick with virtuosity on this eminently listenable and programmable Charlie Parker tribute.

**BLUE SKY**  
*Wish I Were Here*  
PRODUCERS: Kevin Rolstad, Dave Peterson  
Bannerworks/P.A.R.A.S. BW-87001

Clean production and performance by this vibes/keyboards-driven band, which, given exposure, will score points with commercial-jazz consumers. Cover of Police's "Wrapped Around Your Finger" complements smart originals.

**LES BROWN & HIS BAND OF RENOWN**  
*Digital Swing*  
PRODUCER: Ralph Jungheim  
Fantasy F-9650

Fiftieth-anniversary set's nifty big-band charts and sparkling solos from Don Rader, Lou Ciotti, Mundell Lowe, Rusty Higgins, et al., offset the few flat choruses, which are magnified by digital technology.

## GOSPEL

RECOMMENDED

**GEOFF MOORE**  
*The Distance*  
PRODUCER: Billy Smiley  
Power Discs PWR 01088

Perhaps Moore's biggest strength is that he has brought back some classic Jesus rock songs by making them contemporary. Included here is Randy Matthews' gem "Didn't He," the strongest cut on this rocker. Good song selection should make this a delight for contemporary Christian radio programmers.

**GOLD CITY**  
*Double Take*  
PRODUCER: Eldridge Fox  
Riversong RO2320

Recorded live, this album features a lot of up-tempo numbers and plenty of chatter on the platter between the courses. "Come On In," "When I Stood Up," and "Greatest Of Miracles" are particularly strong; the boys deliver their message in straight-ahead Southern gospel style. It don't get no better than this.

## CLASSICAL

RECOMMENDED

**MENDELSSOHN: SCOTTISH & ITALIAN SYMPHONIES**  
*Scottish Chamber Orchestra, Laredo*  
Nimbus/A&M 5067

A fine blend of detail and concert-hall ambiance inform these readings. Deft direction by Laredo; more than 68 minutes of superior music-making.

**BACH: BRANDENBURG CONCERTOS, NOS. 1, 2, 3**  
*English Chamber Orchestra, Leppard*  
Philips 420 345

A version that straddles the modern and period approaches. Sharp consumers will welcome the participation of early-music stars David Munrow and Simon Standage. Good value at Philips' CD midline price.

**SCHUMANN: SYMPHONIES, NO. 2 & "ZWICKAUER"**  
*Radio-Symphony Orchestra Stuttgart, Marriner*  
Capriccio/Delta 10 094

Full-bodied readings recorded with great realism, weighty when required and well-balanced throughout. Collectors will be drawn to the "Zwickauer," an attractive, youthful work currently unavailable elsewhere.

**GLASS: DANCE PIECES**  
*Ensemble conducted by Michael Riesman*  
CBS MK 39539

Includes five dances commissioned by Twyla Tharpe and several choreographed by Jerome Robbins. Two of the latter are picked up from an earlier album. It's all straight-down-the-middle Glass, familiar fare for his host of admirers.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

# HOT 100 SINGLES SPOTLIGHT

This week's column is by Tom Noonan. Michael Ellis is on vacation.

**U2** GAINS ITS FIRST-EVER No. 1 single this week, "With Or Without You" (Island). And this happens the very week that the label's owner, Chris Blackwell, celebrates his 25th anniversary in the business. Before "With Or Without You," U2 had never had a top 10 record, much less a No. 1 hit. With its album remaining No. 1 for the fourth week, U2 rules the pop field. It is interesting that this Island single, distributed by Atlantic, replaces **Cutting Crew's** "(I Just) Died In Your Arms" on Virgin, which is also an Atlantic-distributed label. WEA now has five of the top 10 singles.

**"WITH OR WITHOUT YOU"** was previously a combined Power Pick Sales/Airplay, and the track record of every combined pick making No. 1 remains intact. **Kim Wilde's** "You Keep Me Hangin' On" (MCA), which leaps into the top 10 this week at No. 8, up from No. 14, was also a combined pick, so watch it carefully for the next two weeks. **Genesis' "In Too Deep"** (Atlantic) is the Power Pick/Airplay this week at No. 24, while **Herb Alpert's "Diamonds"** (A&M) gets the Power Pick/Sales crown at No. 23. It is significant that Alpert was a close second to Genesis for airplay pick this week and, conversely, Genesis was a close second to Alpert for the sales pick, so both are major happening records.

**WHITNEY HOUSTON'S** "I Wanna Dance With Somebody (Who Loves Me)" (Arista) is the obvious Hot Shot Debut, jumping in at No. 38, but it's interesting that, via an extremely tight preplanned launch campaign by Arista, it grabs 90% of the Hot 100 radio panel out of the box. The question is why 10% did not come on board, but the answer is that some stations are so-called heavy rockers and may never play it.

**IN A NORMAL WEEK**—that is, any week without a Houston single debuting—**Heart's "Alone"** (Capitol), with the second-highest debut, at No. 53, and **Bruce Hornsby & the Range's "Every Little Kiss"** (RCA), debuting at No. 61, might have secured a few more adds and debuted higher. With Houston, Heart, and Hornsby being *hot*, that makes them the 4-H Club; together, they locked up over 415 adds this week. Thus, the other five debuts this week all suffered a little as well in attempting to get adds. Close to debuting this week, and likely to hit the chart next week, were records by **Carly Simon**, **Mondo Rock**, **Al Jarreau**, and **Nona Hendryx**. **Surface**, **Patty Smyth**, and **Stacey Q** also have new releases showing solid gains and are possible debuts next week. With more new releases coming (it never stops), you be the PD or the MD and select what you'll add. Not an easy job in any week, but right now it's heating up. But that kind of excitement makes the cash registers ring, and that's some of the sweet music this business creates for all involved.

# THE NYLONS



## ARE:

- 5/15 Wausau, WI
- 5/16 Milwaukee, WI
- 5/17 Chicago, IL
- 5/19 Tulsa, OK
- 5/20 Dallas, TX
- 5/22 Los Angeles, CA
- 5/23 San Diego, CA
- 5/26 New York, NY
- 5/28-29 Toronto, Ontario
- 5/30 Sudbury, Ontario
- 5/31 North Bay, Ontario

## TOURING NORTH AMERICA

- 6/3 London, Ontario *To Be Announced*
- 6/4 Hamilton, Ontario *Buffalo, NY*
- 6/5 Ottawa, Ontario *Boston, MA*
- 6/6 Kingston, Ontario *Washington, DC*
- 6/7 Orlando, FL *Atlanta, GA*
- 6/12 San Francisco, CA *Minneapolis, MN*
- 6/13 Palm Desert, CA *Salt Lake City, UT*
- 6/18-19 Vancouver, BC
- 6/25 Victoria, BC
- 6/26-27 Halifax, NS

FOR WEEK ENDING MAY 16, 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 152 REPORTERS	TOTAL ADDS 227 REPORTERS	TOTAL ON CHART
<b>I WANNA DANCE WITH...</b>					
WHITNEY HOUSTON ARISTA	21	47	131	199	199
<b>ALONE</b>					
HEART CAPITOL	13	31	80	124	124
<b>EVERY LITTLE KISS</b>					
BRUCE HORNSBY & RANGE RCA	10	19	66	95	96
<b>POINT OF NO RETURN</b>					
EXPOSE ARISTA	4	10	26	40	96
<b>FLAMES OF PARADISE</b>					
JENNIFER RUSH/E. JOHN EPIC	3	7	28	38	38
<b>SOMETHING SO STRONG</b>					
CROWDED HOUSE CAPITOL	0	8	23	31	119
<b>FUNKY TOWN</b>					
PSEUDO ECHO RCA	2	9	15	26	34
<b>JUST TO SEE HER</b>					
SMOKEY ROBINSON MOTOWN	2	5	17	24	155
<b>HEART AND SOUL</b>					
T'PAU VIRGIN	0	7	17	24	87
<b>KISS HIM GOODBYE</b>					
THE NYLONS OPEN AIR	2	3	16	21	36

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.

The Single:

"Kiss Him Goodbye" OS-0022

Breaking from their album

"Happy Together"

Produced by

Bili Henderson

Except "Happy Together"

by Val Garay



The Nylons

Kiss Him Goodbye

Open Air

ATTIC

OPEN AIR RECORDS

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## 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.

### MAY

May 7, 14th Annual Aggie Awards, Directors Guild Theatre, Los Angeles. 213-462-1108.

May 8-10, Budweiser Downtown Hoedown, Hart Plaza, Detroit. Scott Patterson, 312-819-3389.

May 9-16, Golden Rose Of Montreux Television Festival, Palais des Congres, Montreux, Switzerland. John Nathan, 212-223-0044.

May 13-16, International Music & Media Conference, Palais des Congres, Montreux, Switzerland. Peggy Dold, 212-764-7754.

May 14-16, Current Legal Issues In The Recording Industry—1987, Capitol Hilton, Washington, D.C. 312-988-5579.

May 15, International Radio & Television Society Newsmaker Luncheon: Cable, Waldorf-Astoria, New York. 212-867-6650.

May 17, New Jersey Record Collectors Show/Convention, Best Western/Coachman Inn, Cranford, N.J. 609-443-5405.

May 17-21, Central South Music Sales/Sound Shop Convention, Treasure Island Resort, George Town, Cayman Islands. 615-833-5960.

May 20-23, Turtles Records & Tapes Convention, Hyatt Hotel, Palmetto Dunes Resort, Hilton Head, S.C. 404-988-9805.

May 23-26, American Booksellers Assn.'s Trade Exhibit & Convention, Convention Center, Washington, D.C. Victoria Stanley, 212-867-9060.

May 30-June 2, Summer Consumer Electronics Show, McCormick Center, Chicago. 202-457-8700.

### JUNE

June 7, Orange County Songwriters Seminar/Showcase, Buena Park Hotel, Buena Park, Calif. Wally Wasinack, 714-535-7591.

June 8, 21st Annual Music City News Country Awards, Grand Ole Opry House, Nashville. 212-484-7976.

June 8-14, 16th Annual International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 17, International Radio & Television Society Annual Meeting And Broadcaster Of The Year Luncheon Honoring William B. Williams, Waldorf-Astoria, New York. 212-867-6650.

June 22-24, Electronic Imaging For Scientific & Research Applications, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

June 24-26, Assn. Of Professional Recording Studios '87, Olympia II Exhibition Centre, Kensington, England. 09237 72907.

June 26, New York Chapter Black Music Assn. Dinner Honoring Black Entertainment TV And Robert L. Johnson, Marriott Marquis, New York. Ken Reynolds, 212-622-4442.

June 26-27, Bobby Poe's Pop Music Survey Convention, Sheraton, Tyson's Corner, Washington, D.C. 301-951-1215.

June 27-30, 1987 National Assn. Of Music Merchants International Music & Sound Expo, McCormick Place, Chicago. 619-438-8001.

### JULY

July 12-15, New Music Seminar, Marriott Marquis, New York. 212-722-2115.

July 15-16, Country Music Assn.'s Board Of Directors, Pan Pacific Hotel, Vancouver, British Columbia, Canada. 615-244-2840.

July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4100.

## EXECUTIVE TURNTABLE

(Continued from page 4)

Trans World Entertainment in Los Angeles promotes **Jim Ward** to national sales manager. He was West Coast sales manager.

**Kelly Whelan** joins Intercon Music Corp.'s telemarketing staff in West New York, N.J. Additionally, **Rick Lanin** is promoted to sales manager and **John Del Greco** becomes head of national orders for the company.

Gemini Distributing in Norcross, Ga., promotes **Chuck Walker** to sales manager. He has been with the company for a year. Additionally, Gemini appoints the following sales representatives: **Kristin Wallace**, Miami area, and **Mark Mayo** and **Kevin Madigan**, Atlanta.

**HOME VIDEO.** David Goldstein is appointed vice president of operations and administration for CBS/Fox Video's consumer products division. He was director of operations for that area.

Media Home Entertainment in Culver City, Calif., names **Jon Turtle** vice president of film acquisitions and production. He was vice president for Albacore Productions Inc./Martin Ransohoff Productions Inc.

**Diana Hariton** is promoted to director of development for Prism Entertainment in Los Angeles. She was manager of acquisitions and program development.

Republic Pictures Corp. in Los Angeles appoints **Gary Jones** and **Lorraine Grace** Western regional sales manager for home video and Midwestern sales manager for home entertainment, respectively. Jones was national sales manager for Prism Entertainment. Grace was upped from Western sales manager, home entertainment.

**PRO AUDIO/VIDEO.** Kazunori Kurata is named president of Sony Professional Products Co. in Park Ridge, N.J. He was vice president of customer service for Sony Communications Products Co.

Sony Professional Audio appoints **Cary Fischer** director of market development for digital audio products, based in Burbank, Calif. He was director of U.S. sales and technical services for the Mitsubishi Professional Audio Group.

**PUBLISHING.** Island Music in Los Angeles promotes **Alison Witlin** to creative director. She was professional manager. **Lisa Jackson** is named professional manager, East Coast, for the company's new branch in New York. She was with Manhattan Records' a&r department.

**Kathy Spanberger** is promoted to vice president of Peer-Southern Music Publishing in Los Angeles. She was general repertoire manager for the U.S.

**Barry N. Shufeld** becomes director of application systems for BMI in New York. Shufeld was with International Paper Co. Additionally, **Mary R. Weber** joins the organization's legal staff. She was with the New York Supreme Court, Appellate Division.

**TRADE GROUPS.** Richard Weissman becomes national education coordinator for the National Academy of Recording Arts & Sciences in Los Angeles. He is an author and educator. **Robert Fried** is appointed controller for the organization. He was with MGM/UA Entertainment.



**Hot Release.** RCA Records executives greet Diana Ross during a reception in New York celebrating her new album, "Red Hot Rhythm And Blues." Shown are, from left, Bob Buziak, president of RCA Records; Michael Dornemann, co-chairman of Bertelsmann Music Group; Elliot Goldman, president and chief executive officer of RCA/Ariola; Ross; Monty Lueftner, co-chairman of Bertelsmann Music Group; and Rick Dobbis, executive vice president of RCA Records.

## Lifelines

### BIRTHS

Boy, Dean Jr., to **Dean and Lorilyn Esgrow**, March 16 in Woodland, Calif. He is singles and 12-inch sales manager at Valley Records.

Girl, Ariel David, to **Murray and Beth Brenman**, April 12 in Freehold, New Jersey. He is art director for Passport Records.

Girl, Maxime Rachel, to **Daniel and Deborah Glass**, April 22 in New York City. He is vice president of promotion at Chrysalis Records.

Twin boys, Gideon Maxwell and Noah Isaac, to **Steve and Linda Plotnicki**, May 4 in New York City. He is vice president of Profile Records. She is an attorney.

### MARRIAGES

**Neil Pond** to **Margaret McDonald**, March 28 in Nashville. He is editor of Music City News. She is with Events Resources Inc.

**Roger Perry** to **Debra Leonian**, May 2 in Los Angeles. He is president of City Lights Management, which represents Fishbone and the Busboys. She is production manager of Hakuodo Advertising.

### DEATHS

**Pierre Bourdain**, 57, of a heart attack April 28 at his home in Manhattan. Bourdain was a classical product merchandiser for the London and CBS labels starting in the early '50s. After leaving CBS in the late '70s, he was an independent consultant. At his death, he was co-manager of Orpheus Compact Disks, a CD-only store in Manhattan.

**Everardo A. "Buzz Benson" Beasley**, 54, of cancer April 30 in Nashville. Beasley started out as a professional boxer before entering the radio field. A sports interview in which he expressed his interest in radio led to a job at WINX Washington, D.C. He later took jobs at stations in Chicago, St. Louis, and Indianapolis before moving to Nashville. Beasley used the name "Buzz Benson" during his decades on the air. Following a short retirement, he joined WAMB Nashville in 1975, creating a show titled "Dusty Discs." He remained with the station until 1983. In addition to his air shifts, he worked as MC for many other events. He is survived by two sons.

**Paul Butterfield**, 44, found dead in his apartment May 4 in Los Angeles. A harmonica player, Butterfield helped make the blues popular among rock'n'roll audiences in the '60s. He appeared at the Band's Last Waltz concert in the mid-'70s, a performance that was made into a documentary film by director Martin Scorsese. (See story, page 6.)

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## New Companies

**Hot Shot Public Relations**, formed by Annette Minolfo. 168 Frost St., Brooklyn, N.Y. 11211; 718-389-9580.

**Magikcity Media International Inc.**, formed by Marcos Avila, former bassist and a founding member of Miami Sound Machine; Elsa Fernandez-Miralles, a free-lance journalist; and Betty Diaz, a record and radio promoter. Company will handle promotion, marketing, and public relations for international Hispanic talent. Clients include Amanda Miguel-Diego Verdager, Empresas Meca, and Miami Sound Machine. Suite 210, 300 Aragon Ave., Coral Gables, Fla. 33134; 305-448-3041.

**Quark Records**, formed by Curtis Urbina and Mara Freedman. A New York-based label producing black/dance music. First signings include Blaze, Exit, Finchley Road, Nina, and Jomanda. Suite 7C, 210 E. 58th St., New York, N.Y. 10022; 212-355-6013.

**Life Is Fresh Inc.**, a nonprofit corporation formed by James M. Polles. Company will manufacture and distribute the benefit record

"Life Is Fresh/Crack Is Wack" by Turning Point. All proceeds will go to prevention, education, and rehabilitation programs. Company is also producing a series of antidrug public-service announcements. P.O. Box 313, Leonia, N.J. 07605; 201-261-1476.

**Tree Dimensions Manufacturing Corp.**, formed by Don R. Blair and K. Drew Sumrell. Company offers solid oak CD/cassette storage units. P.O. Box 609, Boone, N.C. 28607-0609; 704-262-0220.

**MSB Records Ltd.**, formed by producer Mark Berry. Company will handle the production and remix services of Berry. Clients currently include Alisha and Pseudo Echo. MSB is a full-range label distributed worldwide by RCA Records. First releases are Ondrea D'Verneaux and Erroll Starr. Suite 805, 850 Seventh Ave., New York, N.Y. 10019; 212-582-5420.

**Rocksteady Productions Inc.**, formed by Neil Kaplan. Company will handle all needed tour preproduction, backline equipment, and transport requirements for domestic and international tours. Ka-

**HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 24**



**Billboard** **HOT 100 SALES & AIRPLAY™**

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LOOKING FOR A NEW LOVE	JODY WATLEY	2
2	4	WITH OR WITHOUT YOU	U2	1
3	3	LA ISLA BONITA	MADONNA	4
4	2	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	3
5	7	THE LADY IN RED	CHRIS DE BURGH	5
6	8	HEAT OF THE NIGHT	BRYAN ADAMS	6
7	11	TALK DIRTY TO ME	POISON	9
8	13	RIGHT ON TRACK	THE BREAKFAST CLUB	11
9	16	YOU KEEP ME HANGIN' ON	KIM WILDE	8
10	10	WHAT'S GOING ON	CYNDI LAUPER	16
11	14	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	13
12	15	BIG LOVE	FLEETWOOD MAC	7
13	18	ALWAYS	ATLANTIC STARR	10
14	19	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	12
15	5	DON'T DREAM IT'S OVER	CROWDED HOUSE	15
16	6	SIGN 'O' THE TIMES	PRINCE	17
17	24	WANTED DEAD OR ALIVE	BON JOVI	14
18	22	SE LA	LIONEL RICHELIE	20
19	9	STONE LOVE	KOOL & THE GANG	32
20	12	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN & G. MICHAEL	22
21	25	DAY-IN DAY-OUT	DAVID BOWIE	25
22	21	SERIOUS	DONNA ALLEN	28
23	33	DIAMONDS	HERB ALPERT	23
24	17	THE FINER THINGS	STEVE WINWOOD	18
25	36	HEAD TO TOE	LISA LISA & CULT JAM	19
26	30	THE RIGHT THING	SIMPLY RED	27
27	29	GET THAT LOVE	THOMPSON TWINS	31
28	20	NOTHING'S GONNA STOP US NOW	STARSHIP	34
29	34	HEARTBREAK BEAT	PSYCHEDELIC FURS	30
30	40	IF SHE WOULD HAVE BEEN FAITHFUL...	CHICAGO	21
31	37	JUST TO SEE HER	SMOKEY ROBINSON	33
32	38	FASCINATED	COMPANY B	36
33	39	MEET ME HALF WAY	KENNY LOGGINS	26
34	—	SONGBIRD	KENNY G.	35
35	—	IN TOO DEEP	GENESIS	24
36	28	LEAN ON ME	CLUB NOUVEAU	42
37	—	YOU CAN CALL ME AL	PAUL SIMON	29
38	35	SHOW ME	THE COVER GIRLS	47
39	23	WALKING DOWN YOUR STREET	BANGLES	43
40	26	COME AS YOU ARE	PETER WOLF	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	WITH OR WITHOUT YOU	U2	1
2	1	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	3
3	3	LA ISLA BONITA	MADONNA	4
4	4	LOOKING FOR A NEW LOVE	JODY WATLEY	2
5	6	BIG LOVE	FLEETWOOD MAC	7
6	8	HEAT OF THE NIGHT	BRYAN ADAMS	6
7	10	THE LADY IN RED	CHRIS DE BURGH	5
8	14	ALWAYS	ATLANTIC STARR	10
9	15	YOU KEEP ME HANGIN' ON	KIM WILDE	8
10	13	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	12
11	12	TALK DIRTY TO ME	POISON	9
12	18	RIGHT ON TRACK	THE BREAKFAST CLUB	11
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21	28	DIAMONDS	HERB ALPERT	23
22	27	YOU CAN CALL ME AL	PAUL SIMON	29
23	26	SE LA	LIONEL RICHELIE	20
24	11	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	22
25	9	SIGN 'O' THE TIMES	PRINCE	17
26	29	THE RIGHT THING	SIMPLY RED	27
27	31	DAY-IN DAY-OUT	DAVID BOWIE	25
28	30	HEARTBREAK BEAT	PSYCHEDELIC FURS	30
29	39	SONGBIRD	KENNY G.	35
30	32	GET THAT LOVE	THOMPSON TWINS	31
31	16	WHAT'S GOING ON	CYNDI LAUPER	16
32	—	JUST TO SEE HER	SMOKEY ROBINSON	33
33	38	LESSONS IN LOVE	LEVEL 42	37
34	22	SERIOUS	DONNA ALLEN	28
35	—	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	38
36	40	FASCINATED	COMPANY B	36
37	23	NOTHING'S GONNA STOP US NOW	STARSHIP	34
38	—	DON'T DISTURB THIS GROOVE	THE SYSTEM	39
39	—	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	44
40	—	ENDLESS NIGHTS	EDDIE MONEY	49

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**HOT 100 SINGLES BY LABEL**

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (8)	11
21/Atco (1)	
Critique (1)	
Island (1)	
WARNER BROS. (5)	11
Geffen (2)	
Island (1)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
COLUMBIA (8)	9
Def Jam (1)	
E.P.A.	9
Epic (6)	
CBS Associated (1)	
Portrait (1)	
Scotti Bros. (1)	
MCA (7)	9
Constellation (1)	
I.R.S. (1)	
RCA (5)	8
Arista (1)	
Grun (1)	
Jive (1)	
CAPITOL (6)	7
Enigma (1)	
POLYGRAM	6
Mercury (4)	
Atlantic Artists (1)	
Polydor (1)	
A&M (4)	5
Open Air (1)	
ARISTA	5
EMI-AMERICA (2)	4
Manhattan (2)	
CHRYSALIS (2)	3
Ensign (1)	
ELEKTRA	3
VIRGIN	3
MOTOWN	2
AMHERST	1
EPIC	1
MACOLA	1
On The Spot (1)	
SUTRA	1
Fever (1)	
ZYX	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE	TITLE	TITLE
53 ALONE (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	18 THE FINER THINGS (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Bleu Sky Rider, BMI) WBM	4 LA ISLA BONITA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM	27 THE RIGHT THING (April, ASCAP) CPP/ABP
10 ALWAYS (Jodaway, ASCAP) CPP	86 FLAMES OF PARADISE (Brozer/Toones, BMI/Nonpareil, ASCAP)	5 THE LADY IN RED (Almo, ASCAP) CPP/ALM	58 ROCK THE NIGHT (Screen Gems-EMI, BMI) WBM
98 AS WE LAY (Troutman's, BMI/Saja, BMI) HL	83 FUNKY TOWN (Intersong, ASCAP)	42 LEAN ON ME (Interior, BMI) WBM	45 SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP
92 BABY GRAND (Joel, BMI) CPP/ABP	31 GET THAT LOVE (Zomba, ASCAP) CPP	37 LESSONS IN LOVE (Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL	20 SE LA (Brockman, ASCAP) CLM
57 BACK AND FORTH (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	99 GO SEE THE DOCTOR (Willessden, BMI)	82 LET'S GO! (Chong, PRS/Warner-Tamerlane, BMI) WBM	91 THE SECRET OF MY SUCCESS (Music Corp. Of America, BMI/MCA, ASCAP/Five Storks, ASCAP/Warner-Tamerlane, BMI/Air Bear, BMI/Kid Bnd, BMI) WBM/MCA/HL
7 BIG LOVE (Now Sounds, BMI/Warner-Tamerlane, BMI) WBM	19 HEAD TO TOE (Forceful, BMI/Willessden, BMI) CPP	73 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) WBM	28 SERIOUS (Triage, BMI/Living Disc, BMI)
89 BLACK DOG (Supertype, ASCAP)	62 HEART AND SOUL (Virgin, ASCAP) CPP	95 LITTLE SUZI (Almo, ASCAP/Tone Poems, PRS)	77 SHIP OF FOOLS (SAVE ME FROM TOMORROW) (Bibo, ASCAP) HL/WELK
65 BOOM BOOM (LET'S GO BACK TO MY ROOM) (Not Listed)	30 HEARTBREAK BEAT (Blackwood, BMI) CPP/ABP	64 LIVING IN A DREAM (Australian Tumbleweed, BMI)	69 SHOULD I SEE (I'm In The Money, BMI/Don Valley, BMI)
74 BRASS MONKEY (Def Jam, ASCAP/Brooklyn Dust, ASCAP)	6 HEAT OF THE NIGHT (Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	2 LOOKING FOR A NEW LOVE (April/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL	47 SHOW ME (Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)
81 BREAK EVERY RULE (April, ASCAP/"Rats" Said The Tyrant, ASCAP) CPP/ABP	3 (I JUST) DIED IN YOUR ARMS (Virgin-Nymph, BMI) CPP	90 MAN AGAINST THE WORLD (Easy Action, ASCAP/Rude, BMI/Mofo, BMI) WBM	96 SHY GIRL (French Lick, BMI/Bug, BMI)
78 CANTCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE (Hideaway Hits, ASCAP/Perceptive, ASCAP) CLM	22 I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM	93 MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basicly Gasp, ASCAP) CLM	17 SIGN 'O' THE TIMES (Controversy, ASCAP) WBM
40 COME AS YOU ARE (Pal-Park, ASCAP)	12 I KNOW WHAT I LIKE (Hulex, ASCAP) CLM	70 MEET EL PRESIDENTE (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	67 SOMEBODY SAVE ME (Chappell, ASCAP/Eve Songs, ASCAP) CHA/HL
55 COME GO WITH ME (Panchin, BMI) CPP/MTP	38 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Irving, BMI/Boy Meets Girl, BMI)	26 MEET ME HALF WAY (GMP, ASCAP/Go-Go, ASCAP) CPP	85 SOMETHING IN MY HOUSE (Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM
25 DAY-IN DAY-OUT (Jones, ASCAP)	68 I'D STILL SAY YES (Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP	41 MIDNIGHT BLUE (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM	52 SOMETHING SO STRONG (Roundhead, BMI/Wyoming Flesch, ASCAP) CLM
23 DIAMONDS (Flyte Tyme, ASCAP) WBM	21 IF SHE WOULD HAVE BEEN FAITHFUL... (April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM	13 NOTHING'S GONNA CHANGE MY LOVE FOR YOU (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/PPP/ALM	97 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") (MCA, ASCAP/Music Corp Of America, BMI) MCA/HL
66 DIRTY WATER (Screen Gems-EMI, BMI/Rock And Hyde, PROCAN) WBM	50 I'LL STILL BE LOVING YOU (Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswaid, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM	34 NOTHING'S GONNA STOP US NOW (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	35 SONGBIRD (Brenee, BMI) CPP/ABP
46 DOMINOES (MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL	54 I'M NO ANGEL (April, ASCAP/ATV, BMI/Unichappell, BMI) CHA/HL	88 ONLY IN MY DREAMS (Creative Bloc, ASCAP)	60 SOUL CITY (Colgan Niles, CAPAC)
39 DON'T DISTURB THIS GROOVE (Science Lab, ASCAP) CPP/ABP	24 IN TOO DEEP (Anthony Banks, ASCAP/Philp Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	56 POINT OF NO RETURN (Panchin, BMI)	32 STONE LOVE (Delightful, BMI) CPP
15 DON'T DREAM IT'S OVER (Roundhead, BMI) CLM	44 JAMMIN' ME (Gone Gator, ASCAP/Wild Gator, ASCAP/WB, ASCAP/Special Rider, ASCAP) WBM	79 READY OR NOT (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM	48 SWEET SIXTEEN (Bonerdol, ASCAP/Rare Blue, ASCAP)
49 ENDLESS NIGHTS (Arista, ASCAP) CPP	33 JUST TO SEE HER (Unicly, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	94 RIGHT NEXT DOOR (BECAUSE OF ME) (Calhoun St., BMI)	9 TALK DIRTY TO ME (Sweet Cyanide, BMI) HL
61 EVERY LITTLE KISS (Zappo, ASCAP/Bob-A-Lew, ASCAP)	87 KISS HIM GOODBYE	11 RIGHT ON TRACK (MCA, ASCAP/Unicly, ASCAP/Short Order, ASCAP)	51 THERE'S NOTHING BETTER THAN LOVE (April/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP
36 FASCINATED (Blackwood, BMI/Toy Band, BMI) CPP/ABP			80 TONIGHT, TONIGHT, TONIGHT (Anthony Banks, ASCAP/Philp Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
76 THE FINAL COUNTDOWN (Screen Gems-EMI, BMI) WBM			71 VARIETY TONIGHT (Part-Time, ASCAP) WBM

**SHEET MUSIC AGENTS**

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

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

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# Billboard

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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, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
①	1	1	7	U2 ISLAND 90581/ATLANTIC (9.98) (CD)	4 weeks at No. One THE JOSHUA TREE
2	3	3	36	BON JOVI ▲ <sup>7</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	2	2	25	BEASTIE BOYS ▲ <sup>3</sup> DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
4	4	4	42	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
5	5	5	36	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
6	6	8	5	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
7	9	12	5	BRYAN ADAMS A&M 3907 (9.98) (CD)	INTO THE FIRE
8	10	19	5	WHITESNAKE GEFLEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
9	14	43	3	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
10	8	9	29	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
11	7	6	8	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
12	17	18	15	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
13	16	17	9	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
14	12	7	22	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
15	15	13	44	STEVE WINWOOD ▲ <sup>2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
16	13	11	63	JANET JACKSON ▲ <sup>4</sup> A&M SP-5106 (9.98) (CD)	CONTROL
17	21	21	9	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
18	11	10	48	BRUCE HORNSBY & THE RANGE ▲ <sup>2</sup> RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
19	51	—	2	OZZY OSBOURNE/RANDY RHODES CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
20	18	14	22	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
21	19	15	44	CINDERELLA ▲ <sup>2</sup> MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
22	20	16	47	GENESIS ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
23	22	22	57	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
24	23	20	36	HUEY LEWIS & THE NEWS ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
25	55	—	2	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
26	24	23	44	MADONNA ▲ <sup>4</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
27	27	27	13	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	33	38	9	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
29	32	29	11	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
30	30	39	11	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
31	25	26	31	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
32	29	25	68	BANGLES ▲ <sup>2</sup> COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
33	26	24	49	RUN-D.M.C. ▲ <sup>3</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
34	37	46	37	KENNY G. ● ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
35	31	31	8	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
36	76	—	2	LISA LISA & CULT JAM COLUMBIA FC 40477	SPANISH FLY
37	45	62	4	ATLANTIC STARR WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
38	42	44	4	THE CULT SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
39	28	28	6	NIGHT RANGER MCA 5839 (8.98)	BIG LIFE
40	36	37	27	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
41	34	30	12	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
42	35	34	38	LIONEL RICHIE ▲ <sup>3</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
43	40	40	34	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
44	38	41	16	TESLA GEFLEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
45	39	33	49	PETER GABRIEL ▲ GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
46	46	49	8	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
47	41	35	29	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
48	97	—	2	TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98)	LET ME UP (I'VE HAD ENOUGH)
49	49	66	4	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
50	47	47	24	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
51	61	70	8	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
52	60	65	7	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
53	53	60	5	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
54	43	32	31	BOSTON ▲ <sup>4</sup> MCA 6188 (9.98) (CD)	THIRD STAGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	58	86	14	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
56	50	45	12	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
57	54	55	23	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
58	44	36	14	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
59	48	53	50	SOUNDTRACK ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
60	65	72	6	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
61	63	69	14	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
62	62	64	4	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
63	59	42	21	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
64	68	54	21	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
65	66	81	8	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
66	52	48	29	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
67	64	50	27	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
68	56	56	12	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
69	73	68	26	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
70	70	73	28	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
71	57	51	54	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
72	83	78	38	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
73	67	58	34	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
74	80	52	7	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
75	79	57	112	WHITNEY HOUSTON ▲ <sup>8</sup> ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
76	71	63	33	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
77	77	80	8	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
78	81	87	6	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98)	AMONG THE LIVING
79	86	83	17	XTC GEFLEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
80	84	88	4	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
81	72	67	25	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
82	87	74	14	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
83	78	79	54	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
84	105	98	31	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
85	74	76	40	BILLY JOEL ▲ <sup>2</sup> COLUMBIA OC 40402 (CD)	THE BRIDGE
86	88	90	7	JON BUTCHER CAPITOL ST-12542 (8.98)	WISHES
87	69	61	44	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
88	85	77	13	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
89	90	75	7	SOUNDTRACK ATLANTIC 81742 (9.98) (CD)	PLATOON
90	75	59	7	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
91	82	71	9	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
92	92	93	14	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
93	94	97	66	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
94	95	99	84	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
95	102	132	5	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
96	NEW	1	1	R.E.M. A&M SP 70054 (8.98) (CD)	DEAD LETTER OFFICE
97	96	101	14	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
98	99	102	22	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
99	98	100	25	LONE JUSTICE GEFLEN GHS 24122 (9.98) (CD)	SHELTER
100	91	91	40	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
101	103	82	9	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
102	89	89	16	DEEP PURPLE MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
103	110	112	5	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
104	109	125	6	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
105	104	94	9	PSEUDO ECHO RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
106	106	107	6	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
107	115	126	4	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
108	108	117	162	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
109	100	85	9	SOUNDTRACK MCA 6200 (9.98) (CD)	SOME KIND OF WONDERFUL

① 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.

# 1,445,445

IN THE CALM AFTER THE STORM  
WE WOULD LIKE TO THANK ALL OF YOU FOR MAKING  
THE AMERICAN STORM TOUR  
OUR MOST SUCCESSFUL EVER!



DATE	CITY	PROMOTER	VENUE	DATE	CITY	PROMOTER	VENUE	DATE	CITY	PROMOTER	VENUE	DATE	CITY	PROMOTER	VENUE
7/16	Savannah	Beach Club/Pace	Savannah Civic Center	9/11	Pittsburgh	Dicesare Engler	Civic Arena	11/7	Tulsa	Pace	Assembly Center	1/11	Phoenix	Evening Star	Coliseum
7/18	Charlotte	Beach Club/Pace	Charlotte Coliseum	9/12	Pittsburgh	Dicesare Engler	Civic Arena	11/9	Dallas	Eric Chandler	Reunion Arena	1/14	Oakland	Bill Graham Prod.	Oakland Coliseum
7/19	Greensboro	Beach Club/Pace	Greensboro Coliseum	9/14	Tulsa	Belkin/Blackbird	Centennial Hall	11/10	Dallas	Eric Chandler	Reunion Arena	1/15	Oakland	Bill Graham Prod.	Oakland Coliseum
7/22	Greenville	Beach Club/Pace	Greenville Memorial	9/16	Louisville	Sunshine	Freedom Hall	11/10	Dallas	Eric Chandler	Reunion Arena	1/19	San Diego	Eric Chandler	San Diego Sports Arena
7/23	Asheville	Beach Club/Pace	Asheville Civic Center	9/17	Lexington	Belkin/Sunshine	Rupp Arena	11/13	Houston	Pace	Summit	1/21	Portland	Media One	Portland Mem. Coliseum
7/26	Norfolk	Cellar Door/Whisper	Norfolk Scope Conv. Ctr.	9/19	Eu-talo	Festival East	Memorial Auditorium	11/14	Houston	Pace	Summit	1/23	Seattle	Media One	Seattle Center Coliseum
7/27	Richmond	Cellar Door/Beach CL	Richmond Coliseum	9/20	Eu-talo	Festival East	Memorial Auditorium	11/17	San Antonio	Pace	Civic Center Arena	1/24	Seattle	Media One	Seattle Center Coliseum
7/31	Columbia	Nederlander	Merrweather Post	9/23	N. City	Ron Delsener Ent.	Madison Square Gardens	11/18	Austin	Pace	Frank Irwin Center	1/27	Vancouver	Media One	B.C. Place
8/1	Columbia	Nederlander	Merrweather Post	9/25	N. City	Ron Delsener Ent.	Madison Square Gardens	11/20	Baton Rouge	Pace	LSU Assembly Center	2/5	Oklahoma City	Little Wing/Blackbird	Myriad Arena
8/4	Cleveland	Blossom	Blossom Music Festival	9/26	Briandale	Larry Vaughn	Nassau Coliseum	11/23	Tempa	BC	Sun Dome	2/7	Denver	Feyline	McNichols Arena
8/5	Cleveland	Blossom	Blossom Music Festival	9/28	E. Rutherford	Manarch	The Meadowlands	11/24	Tempa	BC	Sun Dome	2/8	Denver	Feyline	McNichols Arena
8/7	Memphis	Mid South	Mid South Coliseum	10/2	Boston	Jon Law Productions	Boston Gardens	11/26	Jacksonville	BC	Jacksonville Mem. Col.	2/9	Denver	Feyline	McNichols Arena
8/8	Memphis	Mid South	Mid South Coliseum	10/3	Boston	Don Law Productions	Boston Gardens	11/28	Miami	BC	Spartanarium	2/13	Chicago	Jam	Rosemont Horizon
8/11	Saratoga Spr.	Herb Chesbaw	Saratoga Performing Arts	10/5	Landover	Cellar Door	Capital Center	12/6	Kansas City	New West	Kemper Arena	2/14	Chicago	Jam	Rosemont Horizon
8/13	Milwaukee	Alpine Valley	Alpine Valley	10/7	Worcester	Don Law Productions	The Centrum	12/7	Kansas City	New West	Kemper Arena	2/17	Cincinnati	Belkin	Richfield Coliseum
8/15	Chicago	Nederlander	Paplar Creek	10/8	Worcester	Don Law Productions	The Centrum	12/10	St. Louis	Contemporary	St. Louis Arena	2/19	Cleveland	Belkin	Richfield Coliseum
8/16	Chicago	Nederlander	Paplar Creek	10/11	Providence	Frank J. Russa Prod.	Civic Center	12/11	St. Louis	Contemporary	St. Louis Arena	2/20	Cleveland	Belkin	Richfield Coliseum
8/18	Cincinnati	Nederlander	Riverbend	10/12	Providence	Frank J. Russa Prod.	Civic Center	12/13	Nashville	Sound Seventy	Nashville Municipal Aud.	2/24	Detroit	Building Group/Blackbird	Joe Louis Arena
8/19	Cincinnati	Nederlander	Riverbend	10/15	Rochester	Monarch/John Scher	Community War Memorial	12/15	St. Paul	Met Centre	Met Centre	2/25	Detroit	Building Group/Blackbird	Joe Louis Arena
8/28	Detroit	Nederlander	Pine Knob	10/16	Syracuse	Chuck Chao/Blackbird	Onondago County War Mem.	12/16	St. Paul	Met Centre	Met Centre	2/27	Detroit	Building Group/Blackbird	Joe Louis Arena
8/29	Detroit	Nederlander	Pine Knob	10/15	Hartford	Cross Country	Hartford Civic Center	12/21	Atlanta	Brass Ring	The Omni	3/1	Detroit	Building Group/Blackbird	Joe Louis Arena
8/30	Detroit	Nederlander	Pine Knob	10/20	Hartford	Cross Country	Hartford Civic Center	12/22	Atlanta	Brass Ring	The Omni	3/2	Oetroit	Building Group/Blackbird	Joe Louis Arena
9/2	Detroit	Nederlander	Pine Knob	10/23	Toronto	CPI	Maple Leaf Gardens	12/23	Atlanta	Brass Ring	The Omni	3/4	Oetroit	Building Group/Blackbird	Joe Louis Arena
9/3	Detroit	Nederlander	Pine Knob	10/24	Toronto	CPI	Maple Leaf Gardens	1/5	Los Angeles	Eric Chandler	The Forum	3/8	Detroit	Building Group/Blackbird	Joe Louis Arena
9/6	Indianapolis	Sunshine	Market Square Arena	10/25	Toronto	CPI	Maple Leaf Gardens	1/6	Los Angeles	Eric Chandler	The Forum				
9/7	Indianapolis	Sunshine	Market Square Arena	10/23	Philadelphia	Electric Factory	Philadelphia Spectrum	1/8	Los Angeles	Eric Chandler	The Forum				
9/8	Indianapolis	Sunshine	Market Square Arena	10/27	Philadelphia	Electric Factory	Philadelphia Spectrum	1/10	Phoenix	Evening Star	Coliseum				

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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	2	5	TOM PETTY & THE HEARTBREAKERS MCA	JAMMIN' ME
2	2	3	8	BRYAN ADAMS A&M	HEAT OF THE NIGHT
3	4	5	7	DAVID BOWIE EMI-AMERICA	DAY IN, DAY OUT
4	3	1	9	U2 ISLAND	WITH OR WITHOUT YOU
5	6	6	10	FROZEN GHOST ATLANTIC	SHOULD I SEE
6	7	8	8	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
7	9	14	6	ROCK & HYDE CAPITOL	DIRTY WATER
8	14	20	5	THE TRUTH I.R.S.	WEAPONS OF LOVE
9	17	24	5	GREGG ALLMAN EPIC	ANYTHING GOES
10	10	13	9	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
11	8	7	12	LOU GRAMM ATLANTIC	READY OR NOT
12	16	19	6	LITTLE AMERICA GEPHEN	WALK ON FIRE
13	13	17	5	BRYAN ADAMS A&M	INTO THE FIRE
14	20	28	4	FLEETWOOD MAC WARNER BROS.	SEVEN WONDERS
15	5	4	8	FLEETWOOD MAC WARNER BROS.	BIG LOVE
16	19	25	5	PETER WOLF EMI-AMERICA	CAN'T GET STARTED
17	15	15	8	THE CULT SIRE	LOVE REMOVAL MACHINE
18	18	18	9	WHITESNAKE GEPHEN	STILL OF THE NIGHT
19	29	41	3	DAVID BOWIE EMI-AMERICA	TIME WILL CRAWL
20	27	39	3	CROWDED HOUSE CAPITOL	SOMETHING SO STRONG
21	23	23	6	ERIC CLAPTON WARNER BROS.	RUN
22	11	11	13	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
23	26	32	4	TESLA GEPHEN	LITTLE SUZI
★★★ POWER TRACK ★★★					
24	40	—	2	TOM PETTY & THE HEARTBREAKERS MCA	RUNAWAY TRAINS
25	21	9	12	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
26	12	12	9	NIGHT RANGER MCA	THE SECRET OF MY SUCCESS
27	33	40	4	GARY MOORE VIRGIN	OVER THE HILLS AND FAR AWAY
28	28	33	5	REO SPEEDWAGON EPIC	VARIETY TONIGHT
29	31	31	7	U2 ISLAND	BULLET THE BLUE SKY
★★★ FLASHMAKER ★★★					
30	NEW ▶	1	1	HEART CAPITOL	ALONE
31	39	—	2	ROBERT CRAY MERCURY	RIGHT NEXT DOOR
32	22	10	11	JON BUTCHER CAPITOL	GOODBYE SAVING GRACE
33	36	46	3	FLEETWOOD MAC WARNER BROS.	TANGO IN THE NIGHT
34	24	22	7	EUROPE EPIC	ROCK THE NIGHT
35	32	35	3	FLEETWOOD MAC WARNER BROS.	ISN'T IT MIDNIGHT
36	RE-ENTRY	—	—	GENESIS ATLANTIC	IN TOO DEEP
37	37	45	21	BON JOVI MERCURY	WANTED DEAD OR ALIVE
38	NEW ▶	1	1	MASON RUFFNER CBS ASSOCIATED	GYPSY BLOOD
39	NEW ▶	1	1	LITTLE STEVEN MANHATTAN	TRAIL OF BROKEN TREATIES
40	43	—	2	THE OTHER ONES VIRGIN	WE ARE WHAT WE ARE
41	25	21	7	LOS LOBOS WARNER BROS.	SET ME FREE (ROSA LEE)
42	46	—	2	R.E.M. I.R.S.	AGES OF YOU
43	NEW ▶	1	1	THE DEL FUEGOS SLASH	NAME NAMES
44	48	—	2	MONDO ROCK COLUMBIA	PRIMITIVE LOVE RITES
45	45	—	2	TOM PETTY & THE HEARTBREAKERS MCA	THINK ABOUT ME
46	30	26	10	BON JOVI MERCURY	NEVER SAY GOODBYE
47	35	30	8	BILLY IDOL CHRYSALIS	SWEET SIXTEEN
48	42	42	4	FARRENHEIT WARNER BROS.	FOOL IN LOVE
49	41	27	14	GREGG ALLMAN EPIC	I'M NO ANGEL
50	38	16	12	PETER WOLF EMI-AMERICA	COME AS YOU ARE

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

## PAUL BUTTERFIELD DEAD AT 44

(Continued from page 6)

debut album was released by Elektra in the fall of 1965, shortly after its celebrated appearance at the Newport Folk Festival in July of that year. The group's all-electric set before the festival's purist audience provoked a fistfight between its manager, the late Albert Grossman, and folklorist Alan Lomax. Bloomfield and the band's rhythm section of Jerome Arnold and Sam

Lay further incited controversy at the festival, when they backed Bob Dylan's first public electric performance.

The Butterfield band recorded seven albums for Elektra between 1965-72. Perhaps the best-known of these is "East-West" (1966); its 13-minute title cut is an ambitious attempt to fuse the blues, rock, and Indian raga. The group also played at the Woodstock festival in 1969.

After breaking up the Butterfield band in 1972, Butterfield moved to Woodstock and formed a new group, Better Days, recording four albums for Bearsville.

Butterfield was sidelined in the early '80s by serious intestinal dis-

orders. He released his final album, "The Legendary Paul Butterfield Rides Again," last year on Amherst.

Butterfield performed at such all-star shows as Waters' 1969 Fathers & Sons concert in Chicago and at the Band's "Last Waltz" in San Francisco in 1976. His last appearance in Los Angeles was April 15, when he played with B.B. King, Albert King, Eric Clapton, Stevie Ray Vaughan, and others at an all-star blues concert taped for the Showtime cable network.

Butterfield's classic Elektra title, "East-West," was already slated for reissue later this year in CD, LP and cassette form.

## CHARGES VS. Y-100

(Continued from page 6)

uments for providing funds for jocks' trips and special treatment in promotions and talent visits. Scotti Bros. denied the charges, calling them "absolutely ludicrous."

In round two, Metroplex officials went public, alleging in a press release that the charges were simply part of a "shakedown attempt" on the part of Southeast and that Cohen had initiated a meeting to offer withdrawing the license challenge for "a multimillion-dollar payment," later reported as \$5 million. Metroplex principal Norman Wain calls the stratagem "extortion."

Recently, Cohen vehemently denied that Southeast was trying to arrange a settlement and also denied that Southeast had approached Metroplex first. He countercharged that, in fact, all meetings had been initiated by Metroplex, and, in particular, cited one recent call for a meeting by Metroplex attorney Jason Shinsky.

Says Metroplex's Wain, "I don't recall who [called the meeting] first, but that's not the point."

Cohen would neither confirm nor deny the \$5-million-offer figure. "These are privileged negotiations," he says. "I don't have to talk about them in the press."

Insiders say the Y-100 case illustrates the need to amend the comparative renewal process. There is a bill pending in the House, H.R. 1140, that would virtually assure renewal to license holders if they have provided adequate public-service programming and have not violated major FCC rules.

## APRIL CERTIFICATIONS

(Continued from page 4)

Dokken's "Under Lock And Key," Elektra, its first.

Poison's "Look What The Cat Dragged In," Enigma/Capitol, its first.

### Gold Albums

Willie Nelson's "Half Nelson," Columbia, his 20th.

Eric Clapton's "August," Warner Bros./Duck, his eighth.

Amy Grant's "My Father's Eyes," Myrrh, her sixth.

S.O.S. Band's "Sands Of Time," Tabu/CBS, its fourth.

The Judds' "Heartland," RCA, their third.

Patsy Cline's "Sweet Dreams" original soundtrack, MCA, her second.

INXS' "The Swing," Atlantic, its second.

Reba McEntire's "What Am I Gonna Do About You," MCA, her second.

Europe's "The Final Countdown," Epic, its first.

Samantha Fox's "Touch Me," Jive/RCA, her first.

"Jody Watley," MCA, her first.

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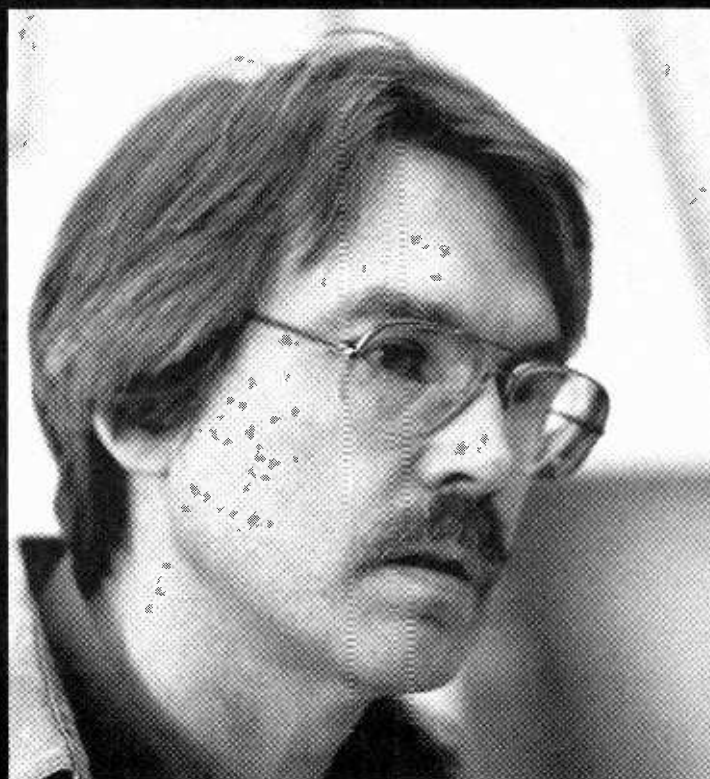


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# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	111	113	6	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
111	119	119	44	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
112	112	103	9	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
113	113	118	161	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
114	101	84	31	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
115	121	127	6	FROZEN GHOST ATLANTIC 81736 (8.98)	FROZEN GHOST
116	117	128	114	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
117	120	95	9	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
118	123	109	21	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION
119	NEW		1	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
120	93	92	14	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
121	107	104	21	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
122	116	105	29	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
123	131	146	3	ROCK & HYDE CAPITOL RNLP 70830 (8.98)	UNDER THE VOLCANO
124	125	111	20	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
125	132	129	78	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
126	127	120	32	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
127	133	110	30	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
128	114	96	25	SAMANTHA FOX ● JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
129	124	108	11	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
130	145	178	3	HOODOO GURUS ELEKTRA 60728 (8.98) (CD)	BLOW YOUR COOL
131	118	106	16	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
132	141	115	9	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
133	NEW		1	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
134	138	151	7	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
135	143	124	30	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
136	122	122	5	STYLE COUNCIL POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
137	139	157	4	THE BLOW MONKEYS RCA 6246-1-R (8.98) (CD)	SHE WAS ONLY THE GROCER'S DAUGHTER
138	157	165	5	JEFFERSON AIRPLANE RCA 5724-1-R (12.98) (CD)	2400 FULTON ST.
139	151	161	7	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
140	130	123	7	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
141	137	137	5	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
142	152	149	35	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
143	158	158	4	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
144	144	153	4	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
145	149	181	3	JOE JACKSON A&M SP 3908 (9.98) (CD)	WILL POWER
146	146	141	14	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
147	150	160	29	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
148	142	133	22	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
149	154	140	49	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
150	147	147	39	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
151	161	183	3	JACK WAGNER QWEST 25562/WARNER BROS. (8.98) (CD)	DON'T GIVE UP YOUR DAY JOB
152	140	114	24	BILLY VERA & THE BEATERS ● RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
153	156	148	34	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
154	136	136	22	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
155	126	116	21	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	134	130	14	THE THE EPIC BFE 40471 (CD)	INFECTED
157	162	164	14	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
158	163	144	11	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
159	159	196	3	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98)	UPTOWN
160	129	134	29	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
161	135	138	13	CONCRETE BLONDE 1.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
162	153	121	27	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
163	170	159	42	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
164	173	152	22	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
165	192	199	57	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
166	166	182	3	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
167	148	131	24	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
168	158	185	3	VARIOUS ARTISTS PRIORITY SL 9468 (7.98)	RAP'S GREATEST HITS, VOLUME 2
169	179	184	57	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
170	160	168	676	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
171	128	135	6	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
172	172	188	3	THE STRANGLERS EPIC BFE 40607	DREAMTIME
173	174	191	27	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
174	177	154	11	SANTANA COLUMBIA FC 40272 (CD)	FREEDOM
175	165	142	115	PHIL COLLINS ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
176	185	187	11	AEROSMITH COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
177	167	170	57	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
178	NEW		1	THE OTHER ONES VIRGIN 90576/ATLANTIC (8.98)	THE OTHER ONES
179	178	173	49	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
180	NEW		1	GARY MOORE VIRGIN 90588/ATLANTIC (8.98)	WILD FRONTIER
181	191	195	3	WIRE TRAIN COLUMBIA BFE 40387	TEN WOMEN
182	171	150	25	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA C5X 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
183	164	143	16	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
184	194	186	26	THE POLICE ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
185	169	166	58	VAN HALEN ▲ <sup>3</sup> WARNER BROS. 25394 (8.98) (CD)	5150
186	155	139	10	SOUNDTRACK CBS ASSOCIATED SZ 40654/EPIC	LIGHT OF DAY
187	197	192	26	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
188	193	197	3	LIZZY BORDEN ENIGMA/METAL BLADE SQ 73254/CAPITOL (6.98)	TERROR RISING
189	183	179	60	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
190	190	167	5	THE DEL FUEGOS SLASH 25540/WARNER BROS. (8.98) (CD)	STAND UP
191	199	163	30	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
192	198	177	6	MALICE ATLANTIC 81714 (8.98)	LICENSE TO KILL
193	182	193	128	BOSTON ▲ <sup>9</sup> EPIC JE 34188 (CD)	BOSTON
194	196	—	2	FARRENHEIT WARNER BROS. 25564 (8.98) (CD)	FARRENHEIT
195	186	171	11	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
196	189	190	36	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
197	184	176	158	HUEY LEWIS & THE NEWS ▲ <sup>6</sup> CHRYSLER FV 41412 (CD)	SPORTS
198	200	169	10	THE ROBERT CRAY BAND HIGHTONE 8001 (8.98) (CD)	BAD INFLUENCE
199	181	145	27	KANSAS MCA 5838 (8.98) (CD)	POWER
200	195	162	13	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 Live Crew 171	Club Nouveau 14	Frozen Ghost 115	Prince 107	Eddie Money 72	Some Kind Of Wonderful 109	Van Halen 185
Gregory Abbott 66	Phil Collins 175	Kenny G. 34	Jefferson Airplane 138	Melba Moore 124	Stand By Me 142	Luther Vandross 31
Bryan Adams 7	Concrete Blonde 161	Peter Gabriel 45	The Jets 71	Gary Moore 180	Top Gun 59	Vangelis 57
Aerosmith 176	Julian Cope 140	Genesis 22	Billy Joel 85	Shirley Murdock 61	Bruce Springsteen 182	VARIOUS ARTISTS
Alabama 191	The Robert Cray Band 20	Georgia Satellites 47	Stanley Jordan 157	Naïve 68	Stacey Q 153	Rap's Greatest Hits, Volume 2
Donna Allen 134	Crowded House 12	Georgio 144	Journey 83	Robbie Nevil 81	Starpoint 117	Stevie Ray Vaughan & Double
Gregg Allman 30	The Cult 38	Glass Tiger 87	The Judds 74	The Neville Brothers 159	George Strait 146	Trouble 148
Herb Alpert 28	The Cure 179	Lou Gramm 41	Kansas 199	New Edit on 164	The Stranglers 172	Suzanne Vega 133
Anthrax 78	Cutting Crew 17	Al Green 166	Kool & The Gang 50	Night Ranger 39	Barbra Streisand 163, 25	Billy Vera & The Beaters 152
Atlantic Starr 37	Chico DeBarge 173	Hipsway 88	Cyndi Lauper 76	Oingo Boingo 101	Stryper 69	
Autograph 110	Chris De Burgh 55	Hoodoo Gurus 130	Level 42 60	Original London Cast 106	Style Council 136	Jack Wagner 151
Anita Baker 23	Dead or Alive 121	Bruce Hornsby & The Range 18	Level 42 60	Ozzy Osbourne/Randy Rhodes 19	The System 95	Wang Chung 122
Bangles 32	Kool Moe Dee 103	Whitney Houston 75	Level 42 60	The Other Ones 178	Andy Taylor 46	Jennifer Warnes 92
Beastie Boys 3	Deep Purple 102	George Howard 155	Level 42 60	Robert Palmer 125	Tesla 44	Jody Watley 13
The Blow Monkeys 137	The Del Fuegos 190	Phyllis Hyman 114	Level 42 60	Dolly Parton, Linda Ronstadt.	The The 156	Whitesnake 8
Bon Jovi 94, 93, 2	Duran Duran 98	Billy Idol 70	Level 42 60	Emmylou Harris 11	Thompson Twins 80	Kim Wilde 52
Boston 193, 54	Sheila E. 132	Iron Maiden 126	Level 42 60	Tom Petty & The	George Thorogood And The	Hank Williams, Jr. 120
The Breakfast Club 51	Expose 27	Janet Jackson 16	Level 42 60	Heartbreakers 48	Destroyers 150	Bruce Willis 58
Kate Bush 154	Farrenheit 194	Millie Jackson 183	Level 42 60	Pink Floyd 170	Toto 196	Steve Winwood 15
Jon Butcher 86	Fleetwood Mac 9	Freddie Jackson 40	Level 42 60	Poison 4	Randy Travis 111	Wire Train 181
Cameo 43	Samantha Fox 128	Joe Jackson 145	Level 42 60	The Pretenders 162	Robin Trower 118	Peter Wolf 53
Chicago 84	Aretha Franklin 67	Bob James/David Sanborn 149	Level 42 60	The Smiths 62	Tina Turner 73	World Party 63
China Crisis 158		Bob James 187	Level 42 60	SOUNDTRACKS	U2 147, 1.139, 108, 116, 113,	XTC 79
Cinderella 21		D.J. Jazzy Jeff & The Fresh	Level 42 60	An American Tail 131	141	Dwight Yoakam 165, 119
Eric Clapton 64			Level 42 60	Light Of Day 186		
			Level 42 60	The Mission 200		
			Level 42 60	Platoon 89		

## IMPORTERS MEET

(Continued from page 1)

containing copyrights owned by U.S. publishers without their authorization is a violation of copyright. Harms had sued Jem Records for copyright infringement for not obtaining a U.S. mechanical royalty license for a Harms-owned song, "Ol' Man River," that appeared on a Frank Sinatra album imported legitimately from WEA in New Zealand.

Importers say that compliance with the decision could effectively end the import business. One of their primary concerns is the cost and time required in administering the paperwork related to applying for a mechanical license on every song on every album intended for importation.

[Dance Trax takes a stand on the import issue; see page 33.]

Solomon describes the San Francisco meeting as "a chance for importers to brainstorm." Similar meetings are slated to be held Tuesday and Wednesday (12-13) in New York and will include representatives from Tower, Jem, Important, and other importers.

Ed Grassi, vice president of Jem, says the meetings are aimed at devising "an orderly system for bringing in useful imports. A lot of people want to talk about the fallout [from the suit], and a lot of people are trying to decide whether there is a way of staying in business."

Grassi says his company has filed for an appeal of the Harms decision, but it is also interested in bringing together representatives of all facets of the music industry, including U.K. exporters, British and American publishers, major labels, retailers, and importers, to discuss "how everyone can be served and the market not lost over mechanical royalties."

"If we propose something like that, it would have to be fine-tuned," says Solomon. "At this point it's just an idea that has been thrown out for discussion. We have no real formula to propose to publishers at this point, but we would like the impediment of the copyright owners somehow relieved. We just don't know how. The solution would seem to be to pay the mechanicals here, but there are a lot of problems with that."

An expanded group of importers for lobbying purposes was also suggested.

On the music publishers' end, following the appeals court decision representatives of the import business held meetings with the Harry Fox Agency, which collects mechanical royalties from manufacturers. Sources raise the possibility of a compromise in which importers would strike a deal with publishers to pay less than statutory rate on product brought in from abroad. Publishers say they followed the appeals court decision with hundreds of mailings to wholesalers reaffirming their stand on compliance with the licensing feature of the Copyright Act. A similar mailing was made before the Harms action against Jem.

Assistance in preparing this story provided by Irv Lichtman in New York.

**For Top Rock Tracks chart, ... see page 82**

## CASSETTE SINGLE DEFECTIONS

(Continued from page 1)

RIAA marketing committee, say they are surprised by what appears to be a change of heart on the part of CBS and Capitol.

"Their top management has decided not to make a go of it," says Jim Fishel, RIAA executive vice president. "Financial considerations always enter into these things."

When CBS and Capitol showed cold feet on the test during an RIAA meeting April 23 in Washington, D.C., says Tenner, "It was like we'd missed a meeting—but we never missed a meeting. We're perplexed, amazed, and very disappointed."

Paul Smith, CBS senior vice president and general manager of sales and marketing, decided not to fund the test because the company thinks that a cassette single "doesn't work financially."

Smith asks, "Why test something that can't work? There are some who believe [the cassette single] will work. But we see it as a substantial loss, so in our view, it just can't work."

Instead, he expresses optimism on the cassette maxisingle, the equivalent of vinyl 12-inch singles.

Despite the apparent defections by other vendors, RCA/A&M/Arista, WEA, and MCA say they will follow the original blueprint: Releasing a wide array of cassette single titles, merchandising the product in

test stores in a 5-foot-high cassette-shaped fixture, and tracking sales of those titles.

Sources say that if CBS and Capitol had stayed on board, the manufacturing and distribution fixtures would have cost each participating label group about \$8,000.

"It's very tough to understand that these huge distribution companies are questioning the value of paying \$8,000 to try to save the single," says Arista's Tenner.

"I don't want to criticize, but it's

### **'The single always will be our most important tool'**

just silly," agrees Jim Cawley, Arista vice president of sales. "[It's] like saying, 'We want to do a benefit concert but we want to be paid.'"

The display piece will bear the logos of the labels that are funding it. For a while, it appeared that MCA and WEA might shy away from the pack, but both have agreed to stay.

"We're committed to the cassette single," says Lou Mann, vice president of marketing for MCA. "We are going to contribute and fund the [display]. We want this program to be a success—that's what's important to me."

## ISGRO SETTLES WITH CAPITOL

(Continued from page 1)

ment I made was with just one particular company, which was Capitol. There are 12 defendants in this case."

As for his future, Isgro says, "I'm in the process right now of really giving that some serious thought. As you can tell, [with] this violation and what I feel has been done, I've got to give it some serious thought with the people I've done a lot of business with over the years."

Though speculation exists that the Capitol settlement opens the door for further negotiations with labels, all of them declined comment on the matter, as did the RIAA. Says Isgro, "I have no idea on that one."

There is further speculation that other independent promoters may see the settlement as a signal to begin similar legal proceedings against the majors.

"I think they're going to consider it," says one indie, who requested anonymity. "Especially the big guys that had a lot of money invested in it. The independents that work out of smaller markets won't make that move because they have to protect the business that they have today. The bigger guys that are out there—that have more of a claim in those areas—it really hurt their business tremendously."

The settlement "sounds like a good thing for the independent promotion industry," according to indie Jeff McClusky of Chicago-based Jeff McClusky & Associates. "We have a good business here—we've got seven people in this organization, and the past year was the best year we've ever had. We're just going from there. And I just hope everybody is positive about [independent promotion] and that it works for everybody. If it didn't work be-

fore, I hope that whatever changes have to be made to make it work come about now—in everybody's best interests."

McClusky's upbeat report might come as a surprise to those who watched some indie promoters slash their rates 50% for new accounts last year. But many in the industry say the trade can still thrive.

"Independent promotion is very much alive," says Lenny Bronstein of Santa Monica, Calif.-based Heavy Lenny Promotions. "A lot of people got hurt over the last year, but a lot of us are surviving—just working harder and struggling more to get paid, mostly. That's the

The number of titles from CBS and Capitol will be much smaller than those of other distributors, sources say. The total from CBS may be as few as two (Billboard, May 9).

As previously reported, PolyGram will not release cassette singles, which had been anticipated in some circles. Although cassette single enthusiasts had promised the summer launch would include all major labels, PolyGram had apparently voiced a lack of enthusiasm for the product when plans for the sales trial were drawn up during an RIAA meeting at the National Assn. of Recording Merchandisers convention in February.

Arista's Tenner and Cawley say the positions of PolyGram, CBS, and Capitol would be easier to reconcile if those companies had proposed a viable alternative to the vinyl single.

"If there were another suggestion for how we could address the declining sale of 7-inch singles, we would get involved," says Tenner. "There's no egos involved in this, we just want [the industry] to win. The single always was, and always will be, the most important marketing tool the industry has."

"The idea of saying that radio doesn't need singles just isn't so," says Cawley. "Otherwise, you're relying on passive research again.

Without the single, the industry wouldn't have developed breakthrough artists like Club Nouveau or Ready For The World."

Those who favor cassette singles also voice concern that if 7-inches disappear—and the new format does not get off the ground—the ante to buy music would probably be raised to \$4.98—the cost of vinyl and tape maxisingles. They worry that the higher price might alienate young or casual music consumers.

The RIAA's Fishel has not yet given up on the configuration's prospects. "Support is not what it once was," he says. "But if it's successful, the others will join in."

The sample of stores lined up for the cassette single test has now doubled, says Cawley. Labels will begin tracking sales in 1,000 stores beginning July 1. Originally, no more than 500 had been anticipated. The display piece will only be distributed to test stores.

According to Cawley, more than a dozen chains will participate, including Warehouse, Camelot Music, Sound Warehouse, Tower Records, Turtle's Records & Tapes, National Record Mart, Record Bar, Record World, Music Plus, Waxie Maxie's, Kemp Mill Records, and Harmony House. Although Musicland stores will not be in the sample, the firm will be represented by some of its Sam Goody stores.

hardest thing, to get paid.

"When they talk about some of the independent people not being honorable, you ought to talk about some of the managers," says Bronstein, referring to the artist managers who frequently assume the responsibility of hiring indies.

Sooner or later, says Bronstein, the industry is going to have to realize that "there's nothing dirty about independents. And even if there were, the bottom line is that it's a very useful and beneficial addition to a promotion staff. It's as simple as that."

Bronstein points to independent promotion's recent successes: "All

of a sudden, all kinds of artists that never had a chance before on independent labels happened as soon as the majors stopped using [independent promoters]," he says. "So evidently independents are not only alive, they're breaking a lot of records."

Ultimately, adds Bronstein, independent promotion can never regain its former status "because enough companies have found that they can survive without it. But basically, a lot of companies are still diverting funds anyway. It's just that it's a little bit more in control than it was before. But it will never be as outrageous."

## GOOD SALES FOR 2ND BATCH OF BEATLES CDS

(Continued from page 4)

will sell better," says Lew Garrett, vice president of purchasing for the 196-store Camelot Music chain, based in North Canton, Ohio. Dave Robicheau, CD and accessories buyer for the Framingham, Mass.-based, 60-store Strawberries Records & Tapes chain, agrees that the three disks are "going to be much better sellers over the long run."

Thus, even though he says Strawberries ended up with excess stock on the first four Beatles CDs, he boosted his initial order for the new set. Other chains that bought these three more heavily include Music Plus, the Detroit-area's 22-store Harmony House, and Miami-based, 34-store Spec's Music.

Others, however, ordered less for this batch. Some were trying to avoid the gluts they experienced with the first four (Billboard, April 4), while some of the reduced orders—based on the label's track record with the earlier Beatles titles—were a result of dealers' faith in

Capitol's improved capacity to replenish CD stock.

Waxie Maxie's bought fewer of each title this time, which Blaine says is the reverse of what it should have done. Garrett says Camelot "only spread them half as heavy as we did the first round, and we seem to be right on target."

Garrett adds that he cut the spread in part because the chain generally brings in lesser quantities on the configuration during the warmer months—"CD is not a portable item."

Retailers say they were aware these disks would not create the media buzz accorded the Beatles' CD debut in February (Billboard, March 7 and 14). "You're not going to capture the excitement of the first round," says Garrett.

Adds Waxie Maxie's Blaine, "Like the space shuttle, it's still a miracle when it happens, but it's less of a miracle every time they come out."

Thus, chains that offered preorders on this set sold far fewer than they did on the earlier batch.

But there were some isolated cases of Beatlemania. Blaine reports more instances of customers begging the chain to sell the three "at any price" ahead of street date than happened with the original four.

Sandy Bean, distribution director at Harmony House, says, "We didn't think we were going to have the hoopla again, but our store managers said that people were waiting in line at a few of our stores—I was totally surprised."

Prices among surveyed dealers ranged from \$11.99 to \$13.99, with some webs offering a lower price for customers who purchase all three. As happened with the original four, stores say many consumers are buying all in one purchase.

Assistance in preparing this story provided by Dave DiMartino.



## DEALERS SAY COLORIZED VIDEO DOESN'T ENHANCE SALES

(Continued from page 1)

orized.

"The few nostalgic film fans do not care for colorized product," Abt adds. "They're film buffs who are interested in the classics."

"[People feel] it seems to lose something," says West Coast buyer Harvey Dossick. "It becomes a carnival kind of thing."

"It's not a topic that's got the consumer foaming at the mouth," says Steve Edwards, director of marketing for Las Vegas-based retailer Major Video.

"I just don't think [colorization] is perceived by the consumer as very important," says Andy Lasky, owner of Lasky's Video Library in Port-

land, Ore., a single-store operation where classics make up a significant portion of the stock.

"If they don't feel strongly in a negative way, they just don't really care," Lasky says. "I haven't had people saying, 'Oh, here's a classic film in color, and I'm going to get it.' I think [the manufacturers] spent a lot of money for nothing."

"You've got to create an idea in people's minds that there's something different about the title," says Brian Woods, vice president of marketing for Nashville-based distributor Ingram Video. "I don't know if it's been worth all the effort or not."

Woods says that colorized product "is not a major, major part of our market." He adds that sales of colorized films to retailers have been "very title-selective."

A dissenting view is offered by Bear Racoff, branch manager for distributor Baker & Taylor in the Los Angeles area.

"I think there is as much, if not more, demand for color than for [the old black-and-white classics]," Racoff says. "The average dealer and the consumers are not purists."

While they see lukewarm activity on colorized films in their stores, some retailers find that consumers have been awakened to the classics genre as a result of the availability of colorized versions.

"All the controversy over colorization has done nothing but help," says Carol Babeli, video buyer for 196-store Camelot Music in North Canton, Ohio. "It's brought attention to the product."

While Babeli says that she tallied only "so-so" sales last Christmas on such colorized titles as "It's A Wonderful Life" and "Yankee Doodle Dandy," she adds that "the consumer is fascinated. As for the true collector, he or she will probably want the movie both in black-and-white and in color, too."

"If anything, colorization has spurred the consumer to discover black-and-white product," says Joe Medwick, director of marketing for the 41-store Tower Video chain. "They are realizing that the industry has a great volume of really wonderful product. If you notice, a

lot of b&w is now being released."

Some view the price drop on colorized product to \$9.95 as the death knell for the format.

"I just met with the people from Roach," says David Forest, an editor for West Coast Video who screens classic product. "Most of their product was \$19.95. They've just come with \$9.95. That says to me that people weren't buying it. If the demand was there, they wouldn't have dropped their prices."

"Any time you lower something to a \$9.95-price level, you're creating an impulse item or a mass-merchandise item," says Ingram's Woods. "People who wanted to own 'It's A Wonderful Life' were able to buy it before. We put out our own version at \$14.95."

"When companies have to think of themselves as selling impulse product, they're at the end of the road with that product," adds Lasky.

Tower's Medwick expresses caution about the commercial fate of sell-through-price colorized movies—many of which are public-domain titles—based on his experience with public-domain classics in the past.

"You have to realize there is a big distinction between PD \$9.95 product and top-of-the-line, specially priced items like 'Top Gun,'" Medwick says. "The latter is our strong point. We have toyed around with Kartes and Prism lower-price [PD] product, but it hasn't moved."

## BERMAN'S NAIRD MESSAGE

(Continued from page 3)

configuration. That request, however, is being made on behalf of Tommy Boy Records and not as a representative of NAIRD.

Berman's address to the NAIRD meet, at the Holiday Inn Golden Gateway, focused on his group's lobbying efforts in Washington, D.C. He urged independents to lend their support.

Noting that his appearance was "meant to dispel the notion that we are adversarial in nature," Berman asked independents to help the recording industry "take our rightful place alongside the movie, book, and computer industries" as a lobbying voice in Washington. He termed the recording industry "one of the few industries producing a favorable

balance of trade."

Speaking on the introduction of DAT, Berman called the new technology "the most serious threat to the existence of the music industry. DAT obliterates the distinction between an original recording and a copy."

Berman also had harsh words for the entire consumer blank-tape business, calling blank tape "an inherently valueless commodity" that only gains value after music has been added to it.

He also called attention to U.S. piracy and counterfeiting, claiming they cost the U.S. record industry \$500 million in 1986.

FRED GOODMAN

## AGI STICKS WITH CD DIGIPAK

(Continued from page 6)

"About halfway through 1986, it stalled," says Gary Mankoff, AGI's vice president of consumer products. "The consumer felt comfortable with the jewel box, and the labels held to the belief that if it isn't broke, don't fix it. Also, the cost advantage of the Digipak wasn't that much of an advantage, considering the price point of the CD."

However, both Block and Mankoff feel they have built a better mousetrap at prices competitive with the jewel box, so they never quite gave up on the concept.

In the U.S., things have picked up for Digipak with the birth of CD promo singles and samplers. Explains Mankoff, "Digipak gave labels the opportunity to offer a distinctive item to radio without having to deal directly with the consumer." Some 5,000 of each promo/sampler CD have been manufactured by AGI. According to Mankoff, the sleeves for the promos are housed in four-panel mini-Digipaks, the costs of which run about

42 cents each in quantities up to 5,000.

Block and Mankoff also point to specialty labels that are giving the Digipak another crack at consumer acceptance. In Mankoff's words, such labels have "a mission in life to distinguish themselves from others. Digipak helps them." Rhino Records, for instance, is putting out several CDs with the AGI package, including a Flo & Eddie release, while Word Records has a batch of 10 CDs set for release with Digipak. For an average consumer run of 25,000 copies, the label pays about 44 cents per Digipak, including a 6-by-12-inch outer box.

According to Mankoff, Digipak costs reflect a 10%-20% saving over the jewel box (including booklet and 6-by-12-inch box). Although the initial crop of CD midlines available does not employ the jewel box, Mankoff holds that cost savings and a graphic distinctiveness may bring about another area of revived label interest in the package.

At the moment, however, Japan is the marketplace where Digipak is getting its most dramatic second wind.

In addition to some product by Canon Records, CTI Records, distributed in Japan by A&M, has had 52 Digipak-housed titles on release since March 1.

According to Mankoff, the package's appearance in Japan is the ultimate test of its strengths. "The Japanese consumer is most strenuous when it comes to critiquing

product," he says.

Meanwhile, AGI is in the thick of things in manufacturing conventional CD packaging items. Most of its music business activity today rests in the production of 6-by-12-inch boxes and booklets.

However, with specialized activity in the U.S., the growing interest in Japan, and several inquiries from European labels, Block and Mankoff still believe the world will beat a path to the Digipak.

## CAROLE KING FILES LAWSUIT

(Continued from page 6)

rightfully belonging to King, the suit also seeks punitive damages from Adler.

"Our position is that Lou Adler assumed all of the liabilities of Ode Records, which was his record company," says attorney Michael H. Bierman, who with fellow attorney Raymond C. Fisher filed the suit for King. "Some of those liabilities were to pay Carole King royalties under her recording agreement. And he hasn't done that. It's a very simple lawsuit."

Adler's attorney, Martin Singer, of Los Angeles law firm Lavelly and Singer, claims others are at fault, however.

"Basically, it's our position—and I believe King and her representatives are aware of this—that to the extent that there's any liability, that liability would be of other individuals, or entities, who for some reason King or her lawyers do not want to pursue," says Singer. "But we

don't believe there's any legal liability for Mr. Adler, under the facts."

Singer would not indicate what other individuals might have liability in the case.

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pansion move for IMP, formed less than five years ago as a joint venture in music print between Chappell Music Ltd. and EMI Music Publishing Ltd.

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# Artists To Testify In House, Senate Hearings On DAT

WASHINGTON True to Recording Industry Assn. of America president Jay Berman's promise of a greater role for artists in lobbying efforts, the trade group announced May 6 that Emmylou Harris and Mary Travers will testify at this week's hearings in the House and Senate on bills to restrict the U.S. sale of digital audiotape recorders not equipped with copy-coding devices.

The two stars will be among a handful of witnesses appearing before the House Subcommittee on Commerce, Transportation, and Tourism and the Senate Communications Subcommittee. The Senate hearing, chaired by Sen. Daniel K. Inouye, D-Hawaii, is set for Thursday (14). The House hearing is tentatively scheduled for the next day and will be chaired by Rep. James J. Florio, D-N.J.

Travers is scheduled to testify before the Senate group, and Harris will give testimony before the House unit. Other witnesses at the Senate hearing will be Berman and CBS record technology expert David Stebbings. Opponents of the bill who will testify include

Charles Ferris, representing the consumer electronics Home Recording Rights Coalition, and electronics expert Leonard Feldman.

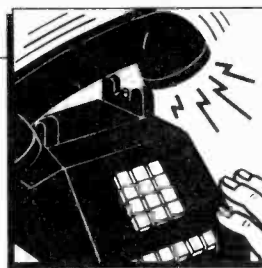
The House hearing will also hear probill testimony from Jack Golodner, AFL-CIO head of professional services, and Victor Fuentealba, president of the American Federation of Musicians.

The recording industry is going along with the recent legislative moves, with lawmakers preferring to examine the DAT issue through a freestanding bill. A DAT provision was cut from the giant House trade bill in late April, although House Speaker Jim Wright, D-Texas, said he would schedule a freestanding bill—which he favors—for full House consideration (Billboard, May 9).

Last week, industry officials indicated that Senate trade bill leaders would probably not put a DAT provision back in the pending Senate version of the trade bill and that the RIAA prefers to consider the DAT issue separately.

BILL HOLLAND

## INSIDE TRACK



Edited by Irv Lichtman

**COUNT CBS RECORDS OUT:** Personics or any other music-taping service is a no-no at CBS Records (Billboard, May 9). The label had made its position clear to executives of Personics, and now that Personics is promising "major record company involvement" in the Personics plan, CBS wants its stand known. CBS strongly believes that music-taping services, based in record stores or anywhere else, are not in the long-term interests of record companies, retailers, or consumers. The company also disputes Personics' claim that such services would reduce the music industry's losses from illegal private copying of recordings.

**HOLDING AT NO. 2:** Motown Industries is second among the top 10 black-owned businesses in the U.S. According to a survey of 100 black-owned firms conducted by Black Enterprise magazine, Motown, headed by Berry Gordy, has a solid hold on second place, with sales for 1986 of \$152.4 million and a staff of 237. Motown's 1985 sales were \$149 million. First place is held by Chicago-based Johnson Publishing Co., which showed sales in 1986 of \$173.5 million and had 1,828 employees. In third place is H.J. Russell & Co., an Atlanta-based construction/communications company with sales of \$132 million and a staff of 600. The first five companies held the same rankings in 1985.

**SPINNING OFF SUCCESS:** Will CBS Records and its CBS/Sony joint venture in Japan go "independent" in terms of a stock spin-off? Forbes Magazine, in a rosy view of the music industry in its May 18 issue, suggests that such a plan may be in the works. The U.S. operation, based on its track record, may be worth \$1.5 billion, while the Japanese spin-off could produce a company worth \$3 billion at current Tokyo Stock Exchange multiples, says the magazine. MCA Records is also said to be mulling over the spin-off idea (Billboard, May 9).

**MUSICLAND HAS CLEARED ITS RACKS** of the controversial 2 Live Crew album in the wake of the arrest of a Florida clerk who sold a cassette of the raw rap record to a minor (Billboard, May 2). According to a source in the Twin Cities, the giant Minneapolis-based chain pulled all copies of "2 Live Crew Is What We Are" off store shelves April 24, only four days after clerk Laura Ragsdale was arrested in Callaway, Fla.

**TWENTY YEARS AGO TODAY:** Anticipation is already beginning to build for Capitol's June 1 CD release of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band." The label expects several consumer publications, including Rolling Stone and the Sunday magazine of the N.Y. Daily News, to give front-page play to the disk's debut, which coincides with the album's 20th birthday. L.A. chain Music Plus is already pumping the title in a co-promotion with radio station KLSX that includes remote broadcasts from store locations.

**MUSIC IN THE EAR:** Marvin Cane, former chief of Famous Music, is on the lookout to make catalog acquisitions for the (Dino) DeLaurentiis Music Group, which has an existing music publishing unit that will be reorganized by Cane. DMG, listed on the American Stock Exchange, plans 16 feature film or TV productions during the next year. Cane has offices in New York, at Suite 9A, 101 W. 79th St. . . . Burt Litwin has left Belwin Mills Publishing after 20 years to set up Newcal Music Co. (ASCAP) and Newcal Properties and Productions Ltd. in Dobbs Ferry, N.Y. Litwin has produced the Broadway shows "Sophisticated Ladies" and "Stardust" . . . Lennie Hodes has returned to the music publishing wars as vice president and general manager of Los Angeles-based Fox Films Music Co., a division of Fox Films formed in 1977 to finance motion pictures. This fall, Island Records plans to market the soundtrack score, penned by Barry Mann and Steve Tyrell, of Fox's "Return Of The Living Dead, Part II." Also, Fox has made an administration/publishing deal with Howard International Film Group . . . The asking price for Big Seven Mu-

sic, the Morris Levy catalog, is said to be in the \$11 million-\$12 million range . . . Chappell/Intersong is holding its annual professional conference in Los Angeles May 18-20, and an office-warming party is part of the agenda. Company recently moved to new digs, at 8436 W. Third St.

**DIGITAL VID DROPOUTS:** Sharp Electronics and Mitsubishi Electric Co., two of the 30-odd firms that have said they will participate in a massive compact disk video exhibit at the Summer Consumer Electronics Show (Billboard, May 9), have dropped out of the program. According to an inside source, neither firm is solidly committed to the format, and "both realized they would not be able to show CDV players." Meanwhile, the exhibit will still go off as planned, the source says. No further dropouts are expected.

**SILVER SURPRISE:** The three children of WEA exec Russ Bach surprised his wife, Mary Ellen, with a 25th-anniversary bash at their home in Woodland Hills, Calif., attended by about 100 friends. Many there, including Mary Ellen's 82-year-old mother, Molly Murray, flew in from Chicago, the Bachs' former home, to make the bash . . . Russ, meanwhile, continues to make good progress recovering from the heart attack he suffered last month; he has already put some time in at the office. No firm word yet as to when he'll resume a full-time schedule.

**LITTLE SHOW STEALER:** Joey Swindel, the 6-month-old son of Jim and Randi Swindel, was the youngest and decidedly most active guest at a party for Randi May 4 near Tower Records' lower Manhattan unit. Randi is taking a sabbatical from her executive role at Tower's Eastern operation. She and Jim are moving on to Los Angeles, where Jim is to head Virgin Records' promotion department. Tower topper Russ Solomon and his second in command, Stan Goman, were among the well-wishers on hand.

**A LOS ANGELES MUSIC UNIT** of B'nai B'rith is in the works, says Arc Creative Management's Shel Freund, a former New Yorker who has been a resident of L.A. for the past six months. Formation of the unit would make it the first outside of New York. And back in New York, Track got the date wrong last week for the "An Evening With Dick Hyman" show. It's Monday (11) at the Sutton Place Synagogue.

**ENGLAND SWING:** Franchiser West Coast Video will fly 16 editors from U.K. publications to its Philadelphia headquarters May 20 to announce its overseas expansion plans (Billboard, April 18). A spokesman says the chain hopes to have 500 stores open in Britain within three years . . . Condolences to New Music Seminar organizer Mark Josephson, whose mother passed away May 5.

**MAYBE IT WAS SPRING FEVER:** When Rep. Frederick Boucher, D-Va., reintroduced his source-licensing bill a few months back, music industry opponents snickered that Boucher was only able to secure a few co-sponsors. Well, snicker no more. His bill, H.R. 1195, now has 70 co-sponsors, 62 of whom are listed in the April 22 issue of the Congressional Record—the day after Easter recess.

**FOUR ON THE FLOOR:** Although CBS has been slow to market cassettes in the 4-by-12 package endorsed by some of its rivals, the label will start a six-week test at the end of May in several chains. The label has supported efforts by RCA/A&M/Arista, WEA, and MCA to seed the long box, but until now it had expressed reluctance to absorb the cost for such packaging.

**ARIZONA EXODUS:** Palm Springs hotels are scrambling to accommodate industry events originally slated for Phoenix in the aftermath of Arizona's rescindment of the Martin Luther King Jr. national holiday. WEA president Henry Droz confirms the Palm Springs Marquis Hotel for WEA's May 26-29 sales conference. Meanwhile, NARM is looking at the Palm Springs Plaza for its Oct. 26-30 wholesalers confab. The latter event has taken on major proportions; it now combines the annual rack and one-stop huddle with the independent distributors event formerly held each year in Florida . . . The Atlanta-based Peaches chain recently flew 16 of its store managers to Los Angeles on a weeklong visit to meet with all the major record labels and various indie marketing companies.

## FCC Proposes Full-Time AMs Difference Is Night & Day

WASHINGTON The FCC, in a move that will change the face of AM radio, has proposed permitting all qualifying daytime-only AM stations on the domestic clear and regional channels to operate at night.

The proposal will affect more than 1,700 daytimers nationwide. In earlier actions, the FCC had given nighttime authorization and presunrise- and postsunset-broadcasting relief to nearly 500 daytime AM stations operating on Mexican and Canadian clear channels.

The FCC says that once the proposal is passed, stations will not

have to apply to the commission to broadcast at night. Maximum power would be 500 watts, reduced as necessary to avoid interference with existing full-time stations. The measure is designed to benefit listeners in rural areas where only daytime radio service is available. The commission says the move "will enhance the ability of daytime-only stations to compete more effectively in the marketplace."

The FCC has also proposed discounting the licensing of new daytime-only stations. The commission has asked for comments on the proposal.

BILL HOLLAND

## 5 Labels Win Piracy Case Awarded \$480,000 In Civil Suit

NEW YORK With help from a Recording Industry Assn. of America sting operation, five labels have recently been awarded a total of \$480,000 as part of a civil judgment against a man found guilty of selling at least 5,000 counterfeit audiocassettes (Billboard, Feb. 1, 1986).

Anthony Dharmawan Setiono was found guilty of criminal copyright infringement on May 22, 1986, in U.S. District Court here.

The action, brought by CBS, Atlantic, Warner Bros., Elektra, and

Sire, charged that Dharmawan and P.T. Inexo willfully infringed at least 24 specified copyright sound recordings. Their import/export business, located in Jakarta, Indonesia, was served with a civil complaint in July, immediately preceding their sentencing for criminal copyright infringement. At that time, Dharmawan received a two-year suspended sentence, three year's probation, and a fine of \$100,000.

Dharmawan was arrested by U.S. Customs agents on Dec. 13, 1985, after offering 360,000 counterfeit cassettes for sale and shipping 5,000 counterfeits to a dummy import/export corporation based in New York. The New York company was run by undercover RIAA antipiracy operatives posing as businessmen.

HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 24

# パティ・スマイス ネバー・イナフ

## THE JAPANESE CAN'T GET ENOUGH!

"I have to push your album because you look so much like my daughter." —T. Miura, JOCR

"'NEVER ENOUGH' is going to be a great hit!" —E. Kimoto, HIROSHIMA FM

"Wish you all the best with this great album." —R. Kubota, JOSF

"You've definitely grown as a rock singer and person!" —C. Shibata, FM AICHI

"'NEVER ENOUGH' is our number one push single and album." —T. Hirose, CBC

"This album sounds more Patty-ish. Keep up your good work!" —T. Seki, SUN TV

"It's lively, crisp... haven't heard such good rock 'n' roll for a long time."

—M. Saga, FM HOKKAIDO

"Gotta push this one..." —K. Fukuda, FM OSAKA

"This album is just sensational!" —T. Ueshiba, FM OSAKA

"Keep up your good work!" —A. Itai, ABC

"Great to see the female rock 'n' roller have success in the world."

—M. Sakuma, KBC

"It's pop with good feeling! Patty Smyth is the new face of CBS!"

—T. Ohzono, FM FUKUOKA

"Patty, you're looking and sounding great! I'm electrified by your music."

—T. Anetai, IBC

"No doubt, this will be a big hit! With love from Japan..."

—Y. Takatsuna, TBS

"Have been waiting for an album like yours, Patty."

—T. Aoyama, FM TOKYO

"Our love from Yokohama!" —M. Takamiya, FM SOUNDS

"I promise you, there will be heavy airplay of

'NEVER ENOUGH!'" —T. Irie, JOLF

"'NEVER ENOUGH,' my favorite song!" —Y. Tsutsumi, JORF

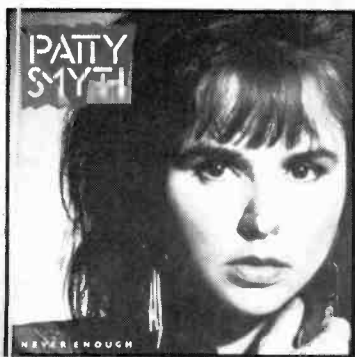
"The seat for the greatest rock singer in the U.S. is empty,

but you're gonna sit on it now!" —Y. Egawa, JOQR

"Great rock 'n' roll album, yet it's 'NEVER ENOUGH!'"

—K. Itabashi, FM SENDAI

## PATTY SMYTH. "NEVER ENOUGH."



HER NEW ALBUM FEATURING THE HIT SINGLES,  
"NEVER ENOUGH" AND "DOWNTOWN TRAIN."

CBS RECORDS INTERNATIONAL. WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.



*Get Cried!*  
*The Crüe-cial new album,*  
*Girls, Girls, Girls.*  
*Featuring the first single and video,*  
*"Girls, Girls, Girls."*

*Produced by Tom Werman for Juke's Music, Inc.*  
*Management: Doc McGhee, Doug Thaler and Rick Rubin, McPhee Entertainment Inc.*

# MOTLEY CRUE

*Girls Girls Girls*

*Total rock-and-roll mayhem...  
on Clefbar Music Cassettes, Records  
Compact Discs, and Videos*

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