

# Billboard

NEWSPAPER

\*\*\*\*\*3-DIGIT 908  
000817973 4401 8723 MAR88PHZ  
MONTY GREENLY  
APT A  
3740 E. 14TH  
LONG BEACH CA 90807



VOLUME 99 NO. 24

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 13, 1987/\$3.95 (U.S.), \$5 (CAN.)

## IVE Seeks To Acquire Control Of Lieberman

BY FRED GOODMAN

NEW YORK Home video company International Video Enterprises is making a stock bid for a controlling stake in Lieberman Enterprises, the nation's second largest entertainment software rackjobber.

Under the proposed deal, IVE would acquire a 49% interest in the family-controlled Lieberman by purchasing shares held by chairman David Lieberman, his brother-in-law

and company president Harold Okinow, other family members, and various employees. Purchase price is \$20.50 per share. Lieberman Enterprises (NASDAQ/LMAN) closed up Monday on news of the deal at 19<sup>5</sup>/<sub>8</sub>.

With more than 4.4 million shares outstanding, purchase price for a 49% stake would be approximately \$45 million. Since IVE's offer will extend to all other shareholders as well through a second-step transaction, the video firm could wind up paying in the neighborhood of \$90 million for Lieberman.

According to a joint press release, IVE, which is a subsidiary of Carco Pictures Inc. (NYSE/CRC), initiated the discussions. The prepared statement also quoted David Lieberman. (Continued on page 83)

## Metal Bands Dominate The Albums Chart

BY PAUL GREIN

LOS ANGELES What hath Bon Jovi wrought?

Heavy metal or metal-based acts account for a bone-crushing five of the top six albums on this week's Top Pop Albums chart. U2 (Island) is still No. 1, but after that it's metal all the way, with Whitesnake (Geffen) jumping to No. 2, Bon Jovi (Mercury) dipping to No. 3, Poison (Enigma) holding at No. 4, Motley Crue (Elektra) debuting at No. 5, and Ozzy Osbourne/Randy Rhoads (CBS Associated) jumping to No. 6.

The big news is the No. 5 debut of Motley Crue's "Girls, Girls, Girls." That's the highest that any studio album has entered the chart since Stevie Wonder's "Hotter Than July" bowed at No. 4 in 1980. It's the highest that a metal album has debuted since Led Zeppelin's "The Song Remains The Same" opened at No. 3 in 1976. The previous '80s record-holder for highest-debuting album is "The Wall" by Pink Floyd. (Continued on page 12)

## October Delivery Planned In U.S. Marantz Sets DAT Ship Date

BY STEVEN DUPLER

CHICAGO Audio component maker Marantz Co. Inc. says it plans to

**CES REPORT**

be the first manufacturer to bring a digital audio-tape recorder into the U.S., with deliveries of its DT 84 deck slated for October—regardless of the status of the proposed DAT Copycode legislation, now in committee in both houses of Congress.

The news came May 30, the opening day of the four-day summer Consumer Electronics Show here. More than 100,000 attendees were on hand to examine DAT, compact

disk video, Super VHS, and other home entertainment technologies. (For additional coverage, see pages 3 and 89.)

The grandstand play by Marantz—which is, interestingly enough, a subsidiary of N.V. Philips, co-developer of the compact disk and parent of PolyGram, an outspoken opponent of DAT—was greeted with stern words from Congress and the Recording Industry Assn. of America, while showgoers and the Home Recording Rights Coalition lauded the move.

Sharing the CES limelight was CDV, displayed at the show in a two-story faux marble megabooth, paid for jointly by the more than 30 companies participating in the launch.

Although the technical wizardry of CDV was unquestioned by those who saw the demonstrations, there was some doubt on the show floor as to how well the new CD system would be received by consumers.

The Marantz DT 84 DAT recorder is being introduced as part of a new series of high-end audio components, said James Twerdahl, president of the firm, who said the firm (Continued on page 89)

## 'Sgt. Pepper' Leads Major Sales Week

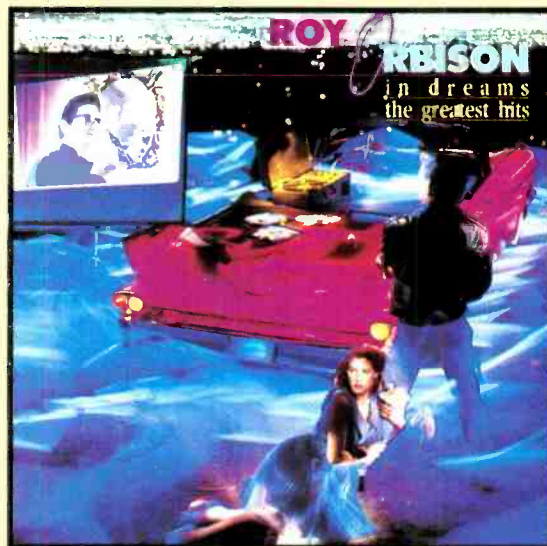
This story was prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

NEW YORK The compact disk release June 1 of "Sgt. Pepper's Lonely Hearts Club Band" naturally drew consumers' attention to music stores, but the landmark Beatles album was not the only hot performer during a sizzling week for music retailers.

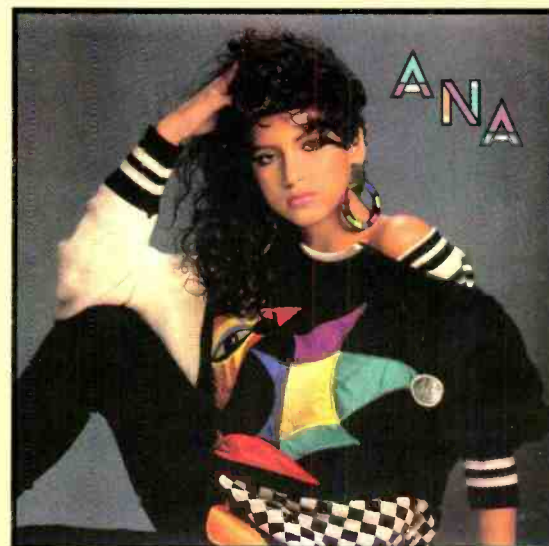
A bumper crop of big titles—including the long-awaited follow-up album by Whitney Houston and a platinum-shipped Motley Crue release—pumped business for the week of May 31-June 6. Buoyed by the promising batch of fresh product and continuing movement by established sellers, dealers are projecting handsome second-quarter sales increases and expect that momentum to carry on through the summer.

Adding to the dealers' bonanza is a diverse array of new and recent titles. (Continued on page 83)

ADVERTISEMENTS



**HE SOUNDS JUST LIKE ROY ORBISON** The only person who really sounds like Roy Orbison is the master himself. The Virgin double LP IN DREAMS is a collection of his greatest hits—from "Oh Pretty Woman" to "Blue Bayou" to "Only The Lonely" and a newly recorded version of "In Dreams."



**WHAT'S ANOTHER THREE LETTER WORD FOR HIT?** The answer is ANA—a young vocalist of incredible power, range and style. Her debut album is produced by Karl Richardson (Bee Gees) and Frank Wildhorn. Ana's first single is "Shy Boys"—remixed to be a CHR & Dance smash by "Jellybean" Benitez. On Parc Records and Cassettes. Distributed by CBS Records.



# STETSASONIC

Get Stet. Buy Stetsasonic's chart-climbing debut album **ON FIRE** (TBLP 1012) featuring their brand new single "FAVE" B/W "FOREVER MY BEAT" (TB 897 and twelve-inch cassette TEC 897). Produced, written, arranged, mixed, created, and Stetsasized by Stetsasonic.

**STET**



Tommy BOY

ADVERTISEMENT



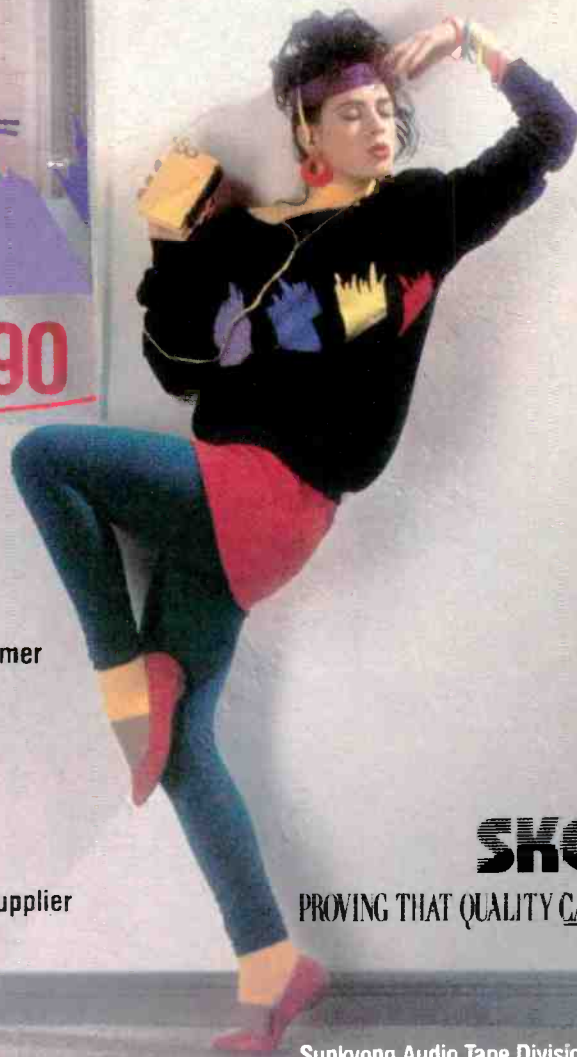
# SKC. THE ART OF AUDIO



## FOR PROFIT'S SAKE

Sunkyong, a major supplier of high quality blank duplicating tape to the pre-recorded music industry, is proud to introduce its new complete consumer line... SKC.

- ▲ A complete product line from normal bias through metal tape
- ▲ Hot packaging with eye and buy appeal
- ▲ Guaranteed price stability for 1987
- ▲ Generous co-op allowances
- ▲ Dynamic traffic-building professional promotions
- ▲ Consistent quality and product availability from a major international supplier



**SKC**

PROVING THAT QUALITY CAN BE DUPLICATED

Sunkyong Audio Tape Division, Carson, CA 90746  
800-237-8372 800-331-5729 (In California)



# Billboard CONTENTS

VOLUME 99 NO. 24

JUNE 13, 1987

## FIRST SINGLE CERTIFIED GOLD IN '87

Club Nouveau has the first gold single of 1987, "Lean On Me." While a few years ago that would not have been big news, in the current depressed singles market it is an event. Paul Grein reports on this and other RIAA certifications for May. **Page 6**

## Kid Leo Is Cleveland's Biggest Booster

WMMS operations manager and afternoon talent Kid Leo is one of the best-known radio personalities in the U.S. He and the WMMS staff were instrumental in bringing the Rock and Roll Hall of Fame to Cleveland. David Wykoff offers a profile of the influential radio pro. **Page 22**

## BISHOP TUTU SUPPORTS L.A. BENEFIT

At a recent press conference, Bishop Desmond Tutu announced his support for a Sept. 5 benefit concert in Los Angeles bearing his name. Mtume, Jean Carne, and many other acts have pledged their support. Nelson George tells the story in *The Rhythm & The Blues*. **Page 24**

## Spotlight On W. Germany, Austria, Switzerland

The rapid adoption of the compact disk system means record sales for West Germany. International editorial director Mike Hennessey reports. **Follows page 48**

### FEATURES

- |                            |                           |
|----------------------------|---------------------------|
| 76 Album & Singles Reviews | 64 La Radio Latina        |
| 32 The Beat                | 64 Latin Notas            |
| 33 Boxscore                | 82 Lifelines              |
| 6 Chartbeat                | 48 MTV Programming        |
| 65 Classical/Keeping Score | 34 Nashville Scene        |
| 29 Dance Trax              | 74 Newsmakers             |
| 4 Executive Turntable      | 10 Out Of The Box         |
| 66 Gospel Lectern          | 21 Power Playlists        |
| 65 Grass Route             | 24 The Rhythm & the Blues |
| 90 Inside Track            | 15 Vox Jox                |
| 66 Jazz/Blue Notes         |                           |

### SECTIONS

- |                          |                    |
|--------------------------|--------------------|
| 24 Black                 | 49 Pro Audio/Video |
| 68 Canada                | 10 Radio           |
| 62 Classified Actionmart | 38 Retailing       |
| 9 Commentary             | 31 Talent          |
| 34 Country               | 82 Update          |
| 75 Financial             | 47 Video Music     |
| 56 Home Video            | 53 Video Retailing |
| 68 International         |                    |

### MUSIC CHARTS

- | Top Albums           | Hot Singles               |
|----------------------|---------------------------|
| 25 Black             | 16 Adult Contemporary     |
| 42 Compact Disks     | 26 Black                  |
| 35 Country           | 24 Black Singles Action   |
| 70 Hits of the World | 36 Country                |
| 65 Latin             | 34 Country Singles Action |
| 82 Rock Tracks       | 16 Crossover 30           |
| 66 Spiritual         | 28 Dance/Disco            |
| 84 Pop               | 70 Hits of the World      |
|                      | 78 Hot 100                |
|                      | 80 Hot 100 Singles Action |
|                      | 64 Latin 50               |

### VIDEO CHARTS

- |                           |                          |
|---------------------------|--------------------------|
| 61 Business And Education | 55 Videocassette Rentals |
| 61 Health And Fitness     | 58 Videocassette Sales   |
| 53 Kid Video              | 56 Videodisks            |

©Copyright 1987 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$160.00. Continental Europe £155. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Japan Y87,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, (914) 628-7771.

# P'GRAM SEES BIG FUTURE FOR CDV

BY MIKE HENNESSEY

PALM SPRINGS, Calif. PolyGram estimates that there will be more than 26 million compact disk video players in use throughout the world by 1992—10 million in the U.S., 9.5 million in Europe, and 7 million in Japan. Software sales projections for the same year are 350 million 5-inch CDVs and 225 million of the 12-inch type.

These forecasts were made by Michael Kuhn, senior vice president in charge of PolyGram's new business division, addressing the 120-plus executives at PolyGram's international conference of managing directors here May 25-29. The conference came on the eve of CDV's big splash at the summer Consumer Electronics Show in Chicago.

Giving what he called a status report on the growth of the CD system, Kuhn said that by 1991, "if there are no horrible threats to the market," CD player sales would be running at 30 million a year. He added that in the following year, provided all goes well, CDV "combi" players would account for 20% of total sales, and CD players in use throughout the world by that time would number more than 165 million.

As an indicator of the potential of CDV, Kuhn said that about 39% of the movie industry's income of \$6.24 billion in 1986 came from home video. He also pointed out that some time next year, income in the U.S. from the sale of videocassettes is

expected to overtake rental income. By 1990, he said, sell-through revenue will be running at about \$60 million annually compared with about \$40 million from rentals.

In a brief introduction to the pre-  
(Continued on page 83)



**JBJ Meets CDV.** PolyGram artist Jon Bon Jovi, left, was the star attraction at the huge CD Video display during an opening-day reception at the summer Consumer Electronics Show in Chicago. The rocker was introduced to the new format by Jan Timmer, president of PolyGram International, center, and Emiel Petrone, PolyGram executive vice president. U.S. label chief Richard Asher looks on.

## 'The Government Should Not Legislate Technology' Lawmakers Denounce Copycode System

BY KEN SCHLAGER

CHICAGO Five members of the House of Representatives—three Democrats and two Republicans—expressed unanimous opposition to the CBS Copycode spoiler system during a Consumer Electronics



Show panel on digital audiotape. The panel—"Will Congress Kill DAT?"—did not include any proponents of the spoiler system.

The Copycode system, designed to prevent copying of compact disks, would be required for all DAT players sold in the U.S. under a pair of bills now in committee in the House and Senate. Three of the four panelists on committees that claim jurisdiction over the House bill, H.R. 1304, said they did not expect the measure to make it to the House floor.

"I feel very strongly that the government should not legislate technology," said Rep. Jim Bates, D-Calif., a member of the Energy and Commerce Committee, which has jurisdiction over the House DAT bill. He added, "We could have kept the blacksmiths in business by legislating against the automobile."

Rep. Ed Feighan, D-Ohio, a member of the Judiciary Committee, said DAT is a copyright issue and that the Copycode proposal is inappropriate. He views the bill as "an end run" around those committees that handle copyright questions.

Said Rep. Don Ritter, R-Pa., an Energy and Commerce Committee member: "There is some validity to the case of protecting our American intellectual property. The question

is whether this gadget is the right [solution]."

While arguing that Congress has always legislated on technology, Rep. Bob Torricelli, D-N.J., questioned the effectiveness of the Copycode system. "Every person in this country will get into the business of getting around the chip," said Torricelli.

The panelists were divided over the possibility of a royalty on hardware or blank tape as an alternative to the Copycode system. In an apparent reference to home video recording, Feighan said, "Our experience in recent years is that by not having a tax we have seen a great increase in creativity and profitability."

Rep. William E. Dannemeyer, R-Calif., a member of the Judiciary

Committee and the Energy and Commerce Committee, sounded more receptive to a royalty on blank tape but not to one on hardware. "The issue of proper compensation should be addressed as a copyright issue," he said, suggesting a need for hearings on the question.

As to the future of the House bill, Bates said—to robust applause—"I predict the bill will not get out of committee."

Dannemeyer and Feighan concurred with Bates, but Ritter said, "I think it's going to be a very close vote." Ritter predicted the picture would clear up after the system had been tested by the National Bureau of Standards (Billboard, May 30). Ritter was also anxious to see the results of an Office of Technology

(Continued on page 83)

## CONVENTION CAPSULES

THE SUMMER CES in Chicago kicked off with a laugh May 30 when opening speaker Rep. Dan Rostenkowski, D-Ill., expressed his concern about the relevant topics. "It's not funny telling a Pole he's gotta talk about disk and dat," said the Ways & Means Committee chairman.

Rostenkowski did eventually address the issue of digital audiotape, declaring, "I view the whole DAT debate as a copyright or intellectual property issue and hope it is ultimately addressed in that context. I think the picture presented of a nation trying to lock out a new technology is not a pretty one."

WHAT'S DIS? The fortresslike compact disk video display at CES stood as a monument to the spirit of cooperation between the U.S. music industry and Japanese hardware makers surrounding the new technology. So what was a DAT player doing in the Sony portion of the showcase? "It surprised me, too," said a Sony representative.

AFTER LISTENING TO a panel of home video suppliers extol the potential of sell-through, one small-store owner from Maine took the floor and informed the crowd that prerecorded cassettes just don't sell  
(Continued on page 89)

# Timmer's Move From PolyGram To Philips Well-Timed & Expected, Observers Say

BY MIKE HENNESSEY

**PALM SPRINGS** The recent announcement (Billboard, June 6) of Jan Timmer's move from PolyGram back to Philips came as a surprise to the music industry at large.

The two key questions prompted by the news were:

- Why would Timmer, the acknowledged world champion of the compact disk and chief architect of PolyGram International's recovery, relinquish his position at a time that he himself has described as a critical stage in his campaign to establish the CD system as the ultimate, all-purpose home entertainment medium?

- Why was the announcement of the move, set for Sept. 1, timed for the eve of the elaborate and expensive campaign to announce the launch of compact disk video software?

However unexpected the Timmer move may have been for the music industry as a whole, those close to Timmer in PolyGram have known for some time that his ultimate goal was a return to Philips. Notwithstanding Timmer's passionate commitment to the cause of CD and the challenge of rescuing PolyGram from economic doldrums, his personal target has long been a seat on the Philips Group Management Committee in Eindhoven, Holland.

And with the Philips consumer electronics division's history as a persistent loss-maker, it was seen

by some in the PolyGram hierarchy as only a matter of time before Philips called upon Timmer to try to do for the hardware business what he has done for the music division.

So Timmer will move from supervising the relatively modest PolyGram complement of 7,000 people into a position where he will preside

over a work force of some 65,000. And one of his immediate priorities, even before he officially takes up his post, will be to coordinate the delivery of CDV hardware with the appearance of the software—set for the third quarter of this year in the U.S. and Japan and the fourth quarter in Europe. Major presentations  
(Continued on page 74)

## New Product Lines Called For P'Gram Meet Sets CD Plans

**PALM SPRINGS** In a rallying call to PolyGram's international managing directors meeting here May 25-29 at the company's annual product presentation and progress review, president Jan Timmer stressed the need to strengthen and consolidate the position of the compact disk by adding new product lines and marketing know-how.

"We have to face the challenge of reaching young people with the system—a problem which we have not yet begun to tackle," Timmer said.

Outlining the sound-carrier substitution pattern over the past five years, Timmer said that world unit sales of LPs had slumped from 950 million in 1981 to 600 million in 1986 and are expected to decline further to 150 million by 1990.

Cassette sales, which stood at 550 million in 1981, are expected to peak at something over 800 million this year and then drop to just over 700 million by 1990, Timmer said.

The CD picture is one of satisfactory growth, he said. Starting from scratch in 1982, world sales are projected at 800 million by 1990. "[It is] a figure that could be more, but which could also be substantially less. And the predicted decline of the cassette could be wishful thinking."

Timmer warned that the arrival of DAT "too early and unmodified—to take the worst-case scenario—could start a process of substitution before CD reaches the levels we are projecting for 1990."

The process of boosting the sales of CD by innovation and effective marketing strategies is under way at PolyGram, Timmer said. He gave as examples the advent of midprice CDs and the CD maxisingle market test by PolyGram Germany.

Reviewing the midprice CD campaign, Mathieu Vanswevelt said that PolyGram had launched it with 50 titles and, not including local re-  
(Continued on page 88)



**Highest Honors.** Noted drummer/bandleader Art Blakey, left, and producer Phil Ramone exchange congratulations after being awarded honorary degrees of Doctor of Music at Berklee College of Music's 1987 commencement ceremonies.

## Executive Turntable

**RECORD COMPANIES.** Bas Hartong is appointed senior vice president of international repertoire for PolyGram Records in New York. He was senior vice president of the label's popular music division.

GRP Records in New York promotes Mark Wexler to vice president of marketing and operations. He was director of marketing and artist development.

Virgin Records names Hector Sanchez West Coast a&r representative, based in Los Angeles, and Loric Weymouth East Coast a&r representative, based in New York. Sanchez was with P/V, an independent manage-



HARTONG



WEXLER



SANCHEZ



WEYMOUTH

ment firm. Weymouth joins from a background in studio production. Capitol Records in New York names Claudia J. Stanten a&r representative, East Coast. She was senior editor and independent label director at Rockpool.

Vivian Piazza becomes East Coast director of media and artist relations for Capitol Records in New York. She was East Coast publicity director for A&M Records.

Alvah Jalila Larsuel is appointed associate director of press and public information, West Coast, for Columbia Records in Los Angeles. She was national publicity director for Orchid Public Relations.

Arista Records in New York appoints Mark Rizzo national manager of adult contemporary radio. He was working with Barry Manilow.

Hugh Surratt becomes manager of national album promotion, West, for RCA Records in Los Angeles. He was radio research specialist for the Album Network.



STANTEN



PIAZZA



LARSUEL



RIZZO

In a restructuring of its promotion department, Chrysalis Records in New York makes the following appointments: Liz Grove as manager of national alternative promotion; Laura Kuntz, manager of national club promotion; Andrea Cooper, national promotion coordinator; Grant Spofford, Southwest regional promotion manager, based in Dallas; and Laura Hinson, Southeast regional promotion manager, based in Atlanta. Grove was national promotion coordinator for the label. Kuntz was assistant editor of the Dance Music Report. Cooper was upped from promotion assistant. Spofford was an account service representative for CBS. Hinson was with the Music Business Institute.

**HOME VIDEO.** Jerry Gottlieb is promoted to chief executive officer for Lorimar Home Video in Los Angeles. He was senior vice president.

MGM/UA Home Video makes the following promotions: David Bishop as vice president of sales; Ardis Rubenstein, vice president of creative services; Stefanie Shulman, vice president of marketing services; and Stuart Snyder, manager of national accounts. Bishop was manager of national sales. Rubenstein was director of creative services. Shulman was director of marketing services. Snyder was manager of regional sales for the North-  
(Continued on page 83)

# Canada Assesses Proposed Copyright Law Praise For Stiffer Pirate Penalties Is Widespread

BY KIRK LaPOINTE

**OTTAWA** A mixture of strong praise for the crackdown on piracy and cautious optimism about the future of the mechanical reproduction rate is being expressed by the Canadian music industry following the federal government's move to amend

the Copyright Act (Billboard, June 6).

Although several industry representatives continue to study the proposals to change the copyright law, others give the impending law high marks for what appears to be the toughest stance on piracy in the industrialized world.

The government proposed April 27

that maximum fines of up to \$1 million and jail terms of five years be handed to pirates of records, videos, and other copyrighted works.

"It means that for the first time we have meaningful deterrents," says Brian Robertson, president of the Canadian Recording Industry Assn., the trade group that has been most prominent in the push for copyright revision.

"The new law is going to have a measurable effect on the piracy business in Canada," says Robertson, whose group estimates the impact of piracy on lost sales in Canada to be about \$40 million annually.

At present, Canada has what are considered to be among the weakest penalties anywhere for illegal duplication or sale of copyrighted material. The level of fines, \$20 per unit for a maximum of 10 units, or \$200, was set when the Copyright Act was proclaimed in 1924 and hasn't been altered since.

"The \$200 fine was simply a license fee to get into the business," Robertson says. The feeling among prosecutors has been that pursuing infringement cases is a waste of police and legal resources. In recent years, the industry has attempted to persuade authorities to prosecute pirates under fraud laws, which carry far more severe penalties. Even so, the number of convictions when compared with the extent of infringement, the industry says.  
(Continued on page 88)

## Segovia Dead At 94

**NEW YORK** Andrés Segovia, the guitarist whose concerts, recordings, and master classes paced the renaissance of the classical guitar in this century, died of heart failure June 3 in Madrid at age 94.

He returned to Spain in April, after being hospitalized in New York for a heart ailment. The illness interrupted a U.S. concert tour. His last concert appearance was in Miami Beach April 3. Among the canceled appearances was one in Carnegie Hall April 11.

Born in Linares, Spain, on Feb. 21, 1893, Segovia was largely self-trained and in his teens was already performing in public. Early in his career he encountered opposition from the music establishment, which rejected the concept of the guitar as a serious concert instrument.

Overcoming this opposition was perhaps his greatest contribution.

He gradually built an enormous following and over the past half-century saw his instrument overwhelmingly accepted as a vehicle for classical music. Practically all concert guitarists today acknowledge him as a seminal influence. Most either studied with him or with his pupils.

Segovia played a critical role in creating a repertoire for his instrument via his own transcription and through many composers who wrote works for him. Among the latter are Joaquin Rodrigo, Mario Castelnuovo-Tedesco, Alexandre Tansman, Manuel Ponce, and Federico Moreno Torroba. Perhaps the most popular work dedicated to him was Rodrigo's "Fantasia para un Gentilhombre."

The bulk of his recordings, more than 35 albums, were made for Decca/MCA and range a repertoire gamut from the pre-Baroque to the  
(Continued on page 89)



**THE LEGEND BEGAN**

in the land of voodoo and smoke-filled clubs. Guitar superstars floating around New Orleans in the middle of the night looking to catch a set of Mason Ruffner, the man with "Gypsy Blood." FZ #C601

Jimmy Page was so possessed he immediately grabbed Mason to open The Firm's '86 American Tour. Soon, more than a million new fans were in on the secret. Now Mason Ruffner rips into his Stratocaster and pours "Gypsy Blood" all over the tracks of his wicked new album. "Gypsy Blood," a hypnotic spell of swamp-rock anthems and roadhouse blues, spinning stories about women, traveling, trouble, and most of all, Mason Ruffner.

Now here are the facts:

"Gypsy Blood," a 2-week Breaker at album radio.

Now a Top-10 album track.

A 100,000 out-of-the-box shipment with immediate reorders.

A Heavy Rotation favorite on MTV.

The national tour opening for Peter Wolf begins June 19.

**MASON RUFFNER**

**IT RUNS HOT.**

On CBS Associated Records, Cassettes and Compact Discs.

Mason Ruffner on tour with Peter Wolf:

June 19 - New Orleans, LA • June 23 - Columbia, SC • June 25 - Columbia, SC • June 26 - Columbia, SC • June 27 - Columbia, SC • June 28 - Columbia, SC • June 29 - Toronto, ON • June 30 - Cowton, ON • July 1 - Cleveland, OH • July 2 - Detroit, MI • July 3 - Chicago, IL • July 4 - Boston, MA • July 5 - Baltimore, MD • July 6 - Washington, DC • July 7 - Philadelphia, PA • July 8 - New York, NY • July 9 - New York, NY • July 10 - New York, NY • July 11 - New York, NY • July 12 - New York, NY • July 13 - New York, NY • July 14 - New York, NY • July 15 - New York, NY • July 16 - New York, NY • July 17 - New York, NY • July 18 - New York, NY • July 19 - New York, NY • July 20 - New York, NY • July 21 - New York, NY • July 22 - New York, NY • July 23 - New York, NY • July 24 - New York, NY • July 25 - New York, NY • July 26 - New York, NY • July 27 - New York, NY • July 28 - New York, NY • July 29 - New York, NY • July 30 - New York, NY • July 31 - New York, NY • August 1 - New York, NY • August 2 - New York, NY • August 3 - New York, NY • August 4 - New York, NY • August 5 - New York, NY • August 6 - New York, NY • August 7 - New York, NY • August 8 - New York, NY • August 9 - New York, NY • August 10 - New York, NY • August 11 - New York, NY • August 12 - New York, NY • August 13 - New York, NY • August 14 - New York, NY • August 15 - New York, NY • August 16 - New York, NY • August 17 - New York, NY • August 18 - New York, NY • August 19 - New York, NY • August 20 - New York, NY • August 21 - New York, NY • August 22 - New York, NY • August 23 - New York, NY • August 24 - New York, NY • August 25 - New York, NY • August 26 - New York, NY • August 27 - New York, NY • August 28 - New York, NY • August 29 - New York, NY • August 30 - New York, NY • August 31 - New York, NY • September 1 - New York, NY • September 2 - New York, NY • September 3 - New York, NY • September 4 - New York, NY • September 5 - New York, NY • September 6 - New York, NY • September 7 - New York, NY • September 8 - New York, NY • September 9 - New York, NY • September 10 - New York, NY • September 11 - New York, NY • September 12 - New York, NY • September 13 - New York, NY • September 14 - New York, NY • September 15 - New York, NY • September 16 - New York, NY • September 17 - New York, NY • September 18 - New York, NY • September 19 - New York, NY • September 20 - New York, NY • September 21 - New York, NY • September 22 - New York, NY • September 23 - New York, NY • September 24 - New York, NY • September 25 - New York, NY • September 26 - New York, NY • September 27 - New York, NY • September 28 - New York, NY • September 29 - New York, NY • September 30 - New York, NY • October 1 - New York, NY • October 2 - New York, NY • October 3 - New York, NY • October 4 - New York, NY • October 5 - New York, NY • October 6 - New York, NY • October 7 - New York, NY • October 8 - New York, NY • October 9 - New York, NY • October 10 - New York, NY • October 11 - New York, NY • October 12 - New York, NY • October 13 - New York, NY • October 14 - New York, NY • October 15 - New York, NY • October 16 - New York, NY • October 17 - New York, NY • October 18 - New York, NY • October 19 - New York, NY • October 20 - New York, NY • October 21 - New York, NY • October 22 - New York, NY • October 23 - New York, NY • October 24 - New York, NY • October 25 - New York, NY • October 26 - New York, NY • October 27 - New York, NY • October 28 - New York, NY • October 29 - New York, NY • October 30 - New York, NY • October 31 - New York, NY • November 1 - New York, NY • November 2 - New York, NY • November 3 - New York, NY • November 4 - New York, NY • November 5 - New York, NY • November 6 - New York, NY • November 7 - New York, NY • November 8 - New York, NY • November 9 - New York, NY • November 10 - New York, NY • November 11 - New York, NY • November 12 - New York, NY • November 13 - New York, NY • November 14 - New York, NY • November 15 - New York, NY • November 16 - New York, NY • November 17 - New York, NY • November 18 - New York, NY • November 19 - New York, NY • November 20 - New York, NY • November 21 - New York, NY • November 22 - New York, NY • November 23 - New York, NY • November 24 - New York, NY • November 25 - New York, NY • November 26 - New York, NY • November 27 - New York, NY • November 28 - New York, NY • November 29 - New York, NY • November 30 - New York, NY • December 1 - New York, NY • December 2 - New York, NY • December 3 - New York, NY • December 4 - New York, NY • December 5 - New York, NY • December 6 - New York, NY • December 7 - New York, NY • December 8 - New York, NY • December 9 - New York, NY • December 10 - New York, NY • December 11 - New York, NY • December 12 - New York, NY • December 13 - New York, NY • December 14 - New York, NY • December 15 - New York, NY • December 16 - New York, NY • December 17 - New York, NY • December 18 - New York, NY • December 19 - New York, NY • December 20 - New York, NY • December 21 - New York, NY • December 22 - New York, NY • December 23 - New York, NY • December 24 - New York, NY • December 25 - New York, NY • December 26 - New York, NY • December 27 - New York, NY • December 28 - New York, NY • December 29 - New York, NY • December 30 - New York, NY • December 31 - New York, NY

Produced by Dave Edmunds. Direction: Belkin Personal Direction. Agency: Premier Talent.

CBS is a trademark of CBS Inc. © 1987 CBS Inc.



# First Single Certified As Million-Seller In '87 Club Nouveau Hits Rare Gold

BY PAUL GREIN

LOS ANGELES Break out the champagne: A single—Club Nouveau's "Lean On Me"—was certified gold last month by the Recording Industry Assn. of America (RIAA). As recently as a few years ago, that tidbit of information would be of just passing interest, but in the current depressed climate for singles, it's big news.

In fact, "Lean On Me" was the first single to be certified gold since Patti LaBelle & Michael McDonald's "On My Own" a year ago. That constitutes the longest stretch without a gold single since 1960. Also, this is the first year since 1963 that there has been just one gold single after five months. By this point in 1973—the peak year for gold singles—the RIAA had certified 28 gold singles; by this point in 1974,

there were 35.

"Lean On Me," a remake of Bill Withers' gold single from 1972, had an exceptionally broad base of support. It hit No. 1 on the Hot 100 and Hot Dance/Disco charts and climbed to No. 2 on the Hot Black Singles chart.

Also in May, Lionel Richie's "Dancing On The Ceiling" was certified for sales of 4 million copies. The album was certified for sales of 3 million copies soon after its release last fall and slowly moved up to the next certification plateau. This matches the certification level of Richie's 1982 solo debut album, but it trails the 10 million U.S. sales of his second album, "Can't Slow Down."

Richie's three-album U.S. sales total of 18 million tops all other current artists. Boston's three-album total is 17 million; Madonna's is 13

million. (Michael Jackson beat all of these artists, however, with just one album. "Thriller" sold more than 20 million copies in the U.S.)

U2's "The Joshua Tree" was certified gold, platinum, and double platinum simultaneously last month. Paul Simon's "Graceland" also topped the 2 million sales level, five months after it was certified platinum.

Two catalog albums were cited in May. Peter Gabriel's 1982 Geffen debut album, "Security," was certified gold, and Whodini's 1984 album, "Escape," was certified platinum. Whodini is the third rap act to

(Continued on page 12)



**Primitive Recording.** Epic recording artists Miami Sound Machine accept a platinum award for their album "Primitive Love" at a recent party in Miami's Nu club. Shown are, from left, keyboardist Jim Trompeter, vocalists Gloria Estefan and Emilio Estefan, former bassist Marcus Avila, and drummer Enrique "Kiki" Garcia.

## VSDA To Boost 3 Charities Committee Sets High Goals

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. has established links with three separate charity organizations.

Although no firm budget has been drawn up, VSDA charity committee and board members estimate the trade group could raise more than \$1 million for the three charities—the United Cerebral Palsy Assn., the Will Rogers Fund, and Boys Clubs of America.

The Will Rogers Fund has long been affiliated with the motion picture industry. "We consider VSDA an extension of that," a fund representative says. VSDA charity task-force members are planning to meet soon with Will Rogers Fund principals, a spokesman at the fund con-

firmed.

Of the three projects, VSDA is furthest along with the United Cerebral Palsy group. Lou Epstein, charity committee chairman, and Pam Cohen, VSDA executive director, are set to speak Sunday (7) and Monday (8) at the charity organization's annual convention in Las Vegas. Epstein operates seven Video Showplace stores in Cincinnati.

At this early stage, VSDA committee members cannot accurately estimate potential funds to be raised. A national average for counter-top charity containers is \$15 weekly; for VSDA's membership, that formula would result in a total of \$225,000 weekly, based on 3,000 VSDA members with an average of five stores each.

## Foreign Roadblock Feared For WCI/Chappell Deal

BY IRV LICHTMAN

NEW YORK At press time, an air of uncertainty hovered over an agreement in principle by Warner Communications Inc. to acquire Chappell Music (Billboard, May 23).

In a turn of events that resembles the abortive attempt several years ago to effect a partnership between PolyGram's recording interests and those of WCI, representatives of WCI and Chappell admitted upon inquiry May 29 that the deal was in jeopardy.

A spokesman for WCI said that an assessment of the deal as being in serious trouble was "98% correct." But in a subsequent inquiry June 2, he upgraded somewhat the chances of the deal going through.

The eight-member board of Chappell, including principal shareholders Freddy Bienstock and representatives of Wertheim & Co. and Boston

Ventures, met June 3 in New York to evaluate the situation.

A suggestion that WCI executives are dismayed over continued acceptance of bids by Chappell from other parties despite the agreement appears to be overshadowed by WCI's concern that the deal would not fly in key territories outside of the U.S., most notably West Germany, the U.K., Australia, and France.

Sources close to the WCI/Chappell situation say the issue abroad is not directly the combined might of a merger of the No. 1 (Chappell) and No. 2 publishing operations, but that WCI, with vast holdings in recordings, movies, and TV, would be a user of such proportions that it could stifle the exposure of song copyrights owned by others.

This antitrust issue abroad may have been raised by at least one determined suitor of Chappell who lost out to WCI—SBK Entertainment. SBK figures prominently as the next owner of Chappell should the WCI arrangement be terminated. SBK acquired CBS' music publishing inter-

(Continued on page 89)

## Genesis Joins Five-Top-Five-Hits Club; Walden Produces His Sixth In Two Years

THERE WAS A TIME, in the dim and distant past, when hosannas were said in the halls of record companies whenever an album yielded three top five hits. But in 1978, the "Saturday Night Fever" and "Grease" soundtracks each placed four singles in the top five, establishing a new bench mark of success. And four years ago, Michael Jackson's "Thriller" spun off five top five hits, making that the goal of every promotion vice president worth his BMW.

No artist was able to touch Jackson's record until this year, but in the past three months, three have managed to tie it. In March, Janet Jackson earned her fifth top five hit from "Control"; in May, Madonna scored her fifth from "True Blue"; and this week, Genesis lands its fifth from "Invisible Touch." It's almost getting to be commonplace.

Genesis' "In Too Deep," which jumps two notches to No. 4 this week, follows "Invisible Touch" (No. 1 in July), "Throwing It All Away" (No. 4 in October), "Land Of Confusion" (No. 4 in January), and "Tonight, Tonight, Tonight" (No. 3 in April).

We could point out that Genesis is the first group—and the first foreign act—to earn five top five singles from one album, but you're all intelligent people and can figure that out for yourselves.

But you may not have been sharp enough to notice that the phrase "in too deep" also appeared in "Tonight, Tonight, Tonight." (We weren't.) Fortunately, we have Tony Sundholm of Sudbury, Ontario, to point these things out to us.

**FAST FACTS:** Heavy metal or metal-based acts account for five of the top six albums on this week's Top Pop Albums chart. But you already know that if you've looked at page one. And if you haven't, you should—right after you finish Chartbeat.

Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" jumps five notches to No. 5, becoming the sixth top five pop hit in less than two years for producer Narada Michael Walden. That puts him in a tie with Jimmy Jam & Terry Lewis for producing the most top five hits in this period. Walden's others are Houston's "How Will I Know," Aretha Franklin's "Freeway Of Love" and "I Knew You Were Waiting (For Me)," Starship's "Nothing's Gonna Stop Us Now," and Jermaine Stewart's "We Don't Have To Take Our Clothes Off." Jam & Lewis have cracked the top five with the Human League's "Human" and five hits by Janet Jackson.

The Whispers land their second No. 1 hit on the Hot Black Singles chart this week with "Rock Steady." The group first topped the chart in March 1980 with "And The Beat Goes On," which hit No. 1 just two weeks after Shalamar's "The Second Time

Around." That one-two punch led many observers (including yours truly) to dub Solar Records "the Motown of the '80s." Solar has had other hits over the years, but clearly Motown has been the Motown of the '80s.

The latest proof of that fact is Smokey Robinson's "Just To See Her," which jumps three notches to No. 10 on this week's Hot 100. As we noted last week, this gives Robinson a span of 26 years and five months between top 10 hits. The singer earned

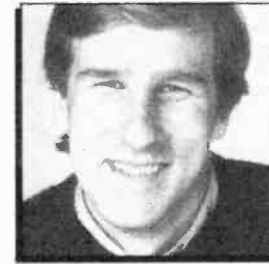
his first top 10 single—the Miracles' "Shop Around"—the week Dwight Eisenhower turned the presidency over to John F. Kennedy, and now he's back in the top 10 in the twilight of Reagan's term. Amazing.

George Michael's "I Want Your Sex" has a slow second week, moving up just four notches to No. 47. It's not the first record to become controversial because of its racy lyric content. Think back to Marvin Gaye's "Sexual Healing," Madonna's "Like A Virgin," and Sheena Easton's "Sugar Walls"—all of which became huge pop hits—as well as Musique's "In The Bush" and Miguel Brown's "So Many Men, So Little Time"—which didn't. Even if pop radio passes on Michael's "Sex," the record may serve him in the long run by helping him break out of the somewhat bland teen-idol image left over from his Wham! days.

**WE GET LETTERS:** Bob O'Brien of WMAS-FM Springfield, Mass., notes that George Maharis should have been included on our list of performers who had hit records and also starred in a television series whose theme was a hit record. Maharis, who starred in "Route 66," cracked the top 30 in 1962 with "Teach Me Tonight," two months before Nelson Riddle's "Route 66 Theme" went top 30.

Larry Gomberg of Chicago notes that we overlooked a hit remake of a Supremes song in a recent discussion of Kim Wilde's "You Keep Me Hangin' On." Part of "Where Did Our Love Go" was featured in Soft Cell's 1982 smash "Tainted Love."

Don Beckman of Seattle notes still another instance where titles consisting of the same word one, two, and three times all cracked the Hot 100. There's Lionel Richie's "Hello," Sopwith Camel's "Hello Hello," and New England's "Hello, Hello, Hello."



by Paul Grein

**LATE NEWS**



**THE ATMOSPHERE Is Charged With Excitement.**

**"RAINDANCING." The new Alison Moyet album. FEATURING the single, "Is This Love."**

Produced by Jimmy Iovine. Management: John Giddings. Solo: U.S. Representative: John Taffer. "Columbia,"  are trademarks of CBS Inc. © 1987 CBS Inc.

ON COLUMBIA Records, Cassettes and Compact Discs.

FC 40653

33-07013





# THE PLATINUM POWER OF JENNIFER RUSH



On the strength of just two albums, Jennifer Rush has scored No. 1 hits in 14 different countries and collected a staggering 26 Gold and 19 Platinum and Double-Platinum awards! Her international smash, "The Power Of Love,"<sup>34-05754</sup> became the biggest-selling single by a female solo artist in British music history.

Now Jennifer Rush takes on America—with her just released album, "Heart Over Mind." Already Platinum and No. 1 for 9 strcight<sup>FE 40825</sup> weeks in Germany, the new album includes all-star production by Gus Dudgeon, Harold Faltermeyer, Desmond Child, Andy Goldmark and Bruce Roberts.

**Jennifer Rush. "Heart Over Mind." Including the hit single, "Flames Of Paradise" (Duet with Elton John\*).**  
**Available on Epic and CBS Records International.**<sup>34-07119</sup>



\*Appears courtesy of MCA Records, Inc. Produced by Harold Faltermeyer, Andy Goldmark/Bruce Roberts, Desmond Child and Gus Dudgeon. Management: MICHAEL STARK (msm-management).

"Epic,"  "CBS,"  are trademarks of CBS Inc. © 1987 CBS Inc.





*A Rosy Future*

**VIDEO CLASSICS: COLOR THEM PROFITABLE**

BY BUDDY YOUNG

Video dealers, more aware than most people of the recent controversy on colorizing black-and-white movies, are perhaps even more confused than most as to why there has been so much fuss. Some dealers report only moderate sales and rentals of all old movies, colorized or not, and tend to consider the issue as marginal—a tempest in a teapot.

A closer examination, however, reveals just why sales of old movies have been steady but not earthshaking and why this area could yet prove to be one of the more profitable in home video.

Dealers rely on theatrical releases to promote sales and rentals of movies on videocassette. But most of the colorized pictures have been seen on a theatre screen only rarely in the last 40 or 50 years, and you can't expect "Top Gun" sales from them. They are virtually unknown.

But this is going to change. Their continued airing on television, over superstation WTBS and in syndication, is gradually having the same sort of market effect as theatrical release. Although the impact on individual titles has been limited, colorized classics as a genre are becoming better known and are generating greater public interest.

The viewer who has just seen "42nd Street" on television is now a prime prospect for "Footlight Parade" or "Gold Diggers Of 1933."

Color Systems Technology and Hal Roach Studios are not converting black-and-white movies to color because of any existing home video demand, but because they are good pictures that the public will enjoy watching once it finds out about them. And the only way the general public will find out about them is

when the titles are more widely aired on television, in color.

That is the reason the pictures were converted to color in the first place. Black-and-white films are a *no-no* to networks and a *hardly ever* to independent TV during all but wee hours.

It is a truism in movie marketing that nothing is so potent as word of mouth, and the principle is the operative no matter how old the movie. The ratings, and revenues, on the

a home video favorite.

Films are being colorized primarily for TV sales, both in the U.S. and abroad. Home video is an ancillary market that, in any case, costs little extra to enter once the videotape has been colorized for broadcast. The home video tail does not yet wag the theatrical dog, although we expect it to get bigger.

Customers who rent old movies today are primarily movie buffs, who tend to prefer black and white

make movies like that any more.

Thus, those who won't watch black and white have new movies to watch, while those who can take color or leave it alone have the chance to do just that.

Companies that own rights to films have no desire to lessen the demand for black-and-white copies of classics from which they also benefit. Preliminary figures, in fact, indicate that sales and rentals of black-and-white copies maintain their same steady pace *after* the release of the colorized versions.

What has happened is that a *new* audience has been developed, rather than an old one diverted. It is our intention that both versions always be available.

The choice we offer is often not just in hue but in kind. Many of our movies come from a gentler time. It's not necessary to condemn sex and violence, which are legitimate film expressions, to say that alternatives should be available.

As to the lowered sales price on colorized classics from Hal Roach Studios, this is far from an admission that they won't sell. That company's home video sales have been turned over to Video Treasures, whose philosophy is to lower prices in order to increase sales.

When Paramount elected to sell "Beverly Hills Cop" and "Top Gun," two of its biggest hits of the decade, for \$24.95 instead of \$89.95, was that for lack of confidence in the product?

Home video and color conversion are natural allies. Both are products of modern technology. Colorized films provide a distinctive opportunity to the dealer, who no longer has to present them as "old" but as *new*, which they are.

It would be a shame if an inaccurate and premature assessment of their potential slows this development.



**'Once audiences accept older movies, color will outsell & outrent black & white by 7-1, or more'**

*Buddy Young is president of Color Systems Technology Inc., in Marina Del Ray, Calif.*

color version of 20th Century-Fox's "Miracle On 34th Street" are among the many indications that the audience for colorized classics is building as these movies are rediscovered. It brought in more than \$1 million two years running, compared to the previous black-and-white average of \$200,000.

"Captain Blood" and "The Sea Hawk," in syndication since the '50s, have each grossed about \$200,000, while their colorized versions in the past six months or so have each taken in \$800,000.

An even more parochial assumption made by some dealers is that video sales generally do not justify colorization expense. That is analogous to saying that Columbia should not have spent \$40 million on "Ishtar" because Elaine May is not

to color. This cannot be argued.

But most video store patrons are not buffs, and once a mass audience becomes familiar with older movies and accepts them as a viable form of entertainment, color will outsell and outrent black-and-white versions by margins of 7-1 or more, as demonstrated by home video sales of "It's A Wonderful Life" and Disney's "Absent-Minded Professor."

Young people in particular—precisely those who are most accepting of new technology—reject black-and-white film with near unanimity. It's their loss, say their elders, with considerable truth.

But if you can't lick 'em, join 'em. They're better off watching the great old films in color than not at all. At any rate, there is no real alternative, because they don't even

**Billboard Offices:**

- |  |   |
|--|---|
| <b>New York</b><br>1515 Broadway<br>N.Y. 10036<br>212 764-7300<br>telex 710 581-6279 | <b>Los Angeles</b><br>9107 Wilshire Blvd.<br>Beverly Hills, Calif. 90210<br>213 273-7040<br>telex 66-4969 |
| <b>Nashville</b><br>14 Music Circle E.<br>Tenn. 37203<br>615 748-8100                | <b>Washington, D.C.</b><br>733 15th St. N.W.<br>D.C. 20005<br>202 783-3282                                |
| <b>London</b><br>71 Beak St.<br>W1R 3LF<br>01 439-9411<br>telex 262100               | <b>Tokyo</b><br>19-16 Jingumae 6-Chome<br>Shibuya-ku, Tokyo 150<br>03 498-4641<br>telex J25735            |

- Publisher & Editor-In-Chief:**  
**SAM HOLDSWORTH**  
**Associate Publisher/Director of Research:**  
**MARTY FEELY**  
**Associate Publisher/Director of Marketing & Sales:**  
**GENE SMITH**  
**General Manager/Director of Publications:**  
**JOHN BABCOCK JR.**  
**International Editorial Director:**  
**MIKE HENNESSEY**  
**General Manager/Nashville:**  
**GERRY WOOD**

**Editorial**

- Managing Editor:** KEN SCHLAGER  
**Deputy Editor:** Irv Lichtman  
**Executive Editor:** Is Horowitz  
**News/Financial Editor:** Fred Goodman  
**Art Director:** Jeff Nisbet  
**Copy Editors:** Peter Kobel, Jean Rosenbluth  
**Special Issues:**  
**Editor:** Ed Ochs (Los Angeles)  
**Assistant Editor:** Robyn Wells (N.Y.)  
**Bureau Chiefs:**  
**Dave DiMartino** (Los Angeles)  
**Bill Holland** (Washington)  
**Editors:**  
**Radio:** Kim Freeman (N.Y.)  
**Talent:** Steve Gett (N.Y.)  
**Black Music:** Nelson George (N.Y.)  
**Retailing:** Earl Paige (L.A.), Geoff Mayfield (N.Y.), Ed Morris (Nashville), Chris Morris (L.A.)  
**Home Entertainment:** Jim McCullough (L.A.)  
**Home Video:** Al Stewart (N.Y.)  
**Music Video:** Steven Dupler (N.Y.)  
**Pro Audio/Video:** Steven Dupler (N.Y.)  
**International:** Peter Jones (London)  
**Music Research/Analysis:** Paul Grein (L.A.)  
**Singles Reviews:** Bill Coleman (N.Y.)  
**Album Reviews:** Jean Rosenbluth (N.Y.), Chris Morris (L.A.), Ed Morris (Nashville)  
**Editorial Assistant:** Linda Moleski (N.Y.)  
**Administrative Assistants:** Nadine Reis (N.Y.), Debbie Holley (Nashville)  
**Contributors:** Brian Chin (Dance), Bob Darden (Gospel), Peter Keepnews (Jazz), Kirk LaPointe (Canada), Peter Ludwig (Radio), Moira McCormick (Chicago), Tony Sabourin (Latin)

**Charts & Research**

- Associate Publisher/Director of Charts:**  
**THOMAS NOONAN**  
**Asst. Director of Charts:** Michael Ellis  
**Manager, Country Charts:** Marie Ratliff  
**Manager, Black/Jazz/Crossover Charts:** Terri Rossi  
**Manager, Dance/Disco Charts:** Sharon Russell  
**Manager, Latin Charts:** Carlos Agudelo  
**Systems Manager:** JoDean Adams  
**New York:** Harry Michel (retail supervisor), Ron Cerrito (radio supervisor), Marisol Camacho, Jim Canosa, Ed Coakley, Eleanor Greenberg, Cathy Kaslow, Robert Martucci, Rosemary Perez, Marc Zubatkin

**Marketing & Sales**

- Director of Sales, Video/Sound:** Ron Willman  
**Promotion Director:** Phyllis Goldberg  
**Promotion Design Assistant:** Robert Spraker  
**Radio/Singles Mgr.:** Margaret Lo Cicero  
**N.Y.:** Norm Berkowitz, Ken Karp, Amy Laurie, Karen O'Callaghan, Peggy Dold, Jeff Serrette (classified)  
**L.A.:** Christine Matuchek, Mickey Grennan, Michele J. Gambardella, Marv Fisher  
**Nashville:** John McCartney  
**London:** Patrick Campbell  
**Tokyo:** Hugh Nishikawa  
**Amsterdam:** Ron Betist, 0-20-628483  
**Milan:** Germano Ruscitto, 28-29-158  
**Sydney:** Mike Lewis, 612 412-4626  
**Toronto:** Karla Goldstein, 416 461-6066

**Production**

- Director:** MARIE R. GOMBERT  
**Advertising Production Mgr.:** John Wallace  
**Advtg. Production Coordinator:** Michael D. Small  
**Atex System Manager:** Raymond H. Heitzman  
**Edit. Production Manager:** Terrence C. Sanders  
**Asst. Edit. Production Mgr.:** Renate L. Foster  
**Directories Production Mgr.:** Len Durham

**Administration**

- V.P. & Executive Editorial Director:** Lee Zhitto  
**Divisional Controller:** Tom Hasselle  
**Distribution Manager:** Edward Skiba  
**Circulation Manager:** Eileen Bell  
**Dealer Copy Sales:** Brad Lee  
**License & Permissions Mgr.:** Georgina Chellis  
**Directories Editor:** Leslie Shaver  
**Credit Manager:** Jerry Mannion  
**Asst. to Publisher & Gen. Mgr.:** Cary Fagan

**Billboard Publications Inc.**

- President & Chief Executive Officer:**  
**GERALD S. HOBBS**  
**Executive Vice President:** Sam Holdsworth  
**Senior Vice President:** Ann Haire  
**Vice Presidents:** Paul Curran, Rosalee Lovett, Martin R. Feely, Lee Zhitto, John Babcock Jr., Glenn Heffernan  
**Managing Director, Billboard Ltd.:**  
**R. Michael Hennessey**  
**Publisher, Billboard Operations Europe:** Theo Roos  
**Chairman Emeritus:** W.D. Littleford



**A LEGAL OPTION**

Howard Siegel's May 23 commentary, "Coming To Terms On Recording Contracts," reflects the music industry's increasing need for such adequately trained legal personnel.

Law schools should begin to recognize the industry's needs and graduate students more prepared for the challenge of employing traditional copyright and contract law in dealing with emerging technologies.

A practical alternative, however, might be paralegal support personnel trained to review and prepare industry documents. This would give the attorney more time to negotiate and might also reduce fees to a level more manageable for a struggling client.

Ronald Binder  
Brooklyn, N.Y.

**LONG LIVE THE 45**

As owners of New Jersey's largest 45 rpm record shop, we must speak out in defense of the format. Our

shop is completely devoted to both "oldie" and "newie" 45s, totaling about 250,000 records. In our opinion, talk of eliminating 45s is ridiculous.

First of all, how about the jukebox operators who have invested in 45s for the enjoyment of their customers? Will they have to throw them out and start all over again with a new format? And how about the non-profit fraternal organizations across the country like the Elks, American Legion, etc., that use 45s as their cheapest form of entertainment in meeting halls?

If the major record companies would begin promoting 45s properly, there would be no need to eliminate them. Years ago, the companies were run by people who truly knew and loved the music business. Today they are run by conglomerates and computers.

It is still possible for the LP, cassette, and vinyl 45 to live in harmony with the compact disk. Long live the beloved 45.

Bill Smith & Craig Stepneski  
Hackensack Record King  
Hackensack, N.J.

**EXPANDED COVERAGE**

I just wanted to let you know that the expanded coverage in the talent section is tremendous. It keeps me plugged in in new ways and underlines Billboard's position as the bible of the music industry.

Mitchell Schneider  
Los Angeles

**NEWS OR GOSSIP?**

Did anyone actually bother to ask your readers what we would like to see in the talent section before you decided to make it "more news, more views, and more excitement?" I, for one, do not read Billboard for gossip, and that, it seems, is what I will be getting from now on.

Carmine Mosconi  
Brooklyn, N.Y.

**FOR THE RECORD**

There are several errors I would like to correct in a recent article you ran on the Public Access Studios (Billboard, May 16).

This is a program that was created by the nonprofit organization Harvestworks Inc. in 1976. The studio provides low-cost synthesizers,

computers, and recording facilities for audio artists. The program has been run continuously by Harvestworks since its inception.

In addition to the studio, Harvestworks runs an artist-in-residence program, which provides financing for recording projects; In Between Sounds, which provides technical assistance for cutting-edge audio/software design; Tellus, a composer's cassette distribution project; and other audio-related classes, demonstrations, and services. The studio can be reached at 212-431-1130.

Jonathan F. P. Rose  
Rose Associates  
New York

*Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.*



## New Outlets Crowd Austin Market Expanded Signals Fuel Competition, Too

BY LINDA MOLESKI

NEW YORK Fierce competition has developed among stations in the Austin, Texas, area—a market in which each station virtually had a format to itself up until a year ago. The recent arrival of top 40 outlet KBTS, hit-oriented AC station KAPT, and classic rocker KPEZ along with the rapidly growing entry of outside signals into the metropolitan area has pumped new life into what was once considered a stale marketplace.

“Austin is one of the hottest radio markets in the States right now,” says Mike Carta, operation manager for longtime market leader KASE. Currently, the outlet has the only country format in the marketplace; this winter it pulled an overall 15.2 Arbitron share.

“Our philosophy is to program the station the best you can, offering the people the best possible programming,” says Carta. “There’s no direct competition for us formatwise, but we continue to program as if there was.”

One of the first to shake up the marketplace was KBTS, a new top 40 outlet that hit the airwaves last fall. “It’s a real attractive market

here,” says Gayle Shaw, general manager for the station. “There’s a diverse economy, it’s not over-radioed, and potentialwise, it’s great. No one that’s in Austin wants to get out. It took us a long time to get here, and we don’t want to get out.” In the last book, KBTS debuted with a 7.7 share.

### ‘There’s a lot of advertising dollars here’

Another newcomer is KAPT, a hit/AC outlet that signed on in March. “For a long time the Austin market was underserved by radio,” says PD Bob Perry. “It has only been competitive for about the last year. As of last Christmas there was only one top 40 station here. As of last September there was only one good AC station. Right now there’s only one country station.”

Longtime hits outlet KHFI had no direct competition until KEYI-FM went hot AC last summer, says KHFI general manager Chris Wegmann. KEYI-FM was ranked No. 1 in its first book but has since slipped

to third. “It was a momentary thing because of the promotions they ran,” says Wegmann, adding that people got burned out on all the hype.

Fueling Austin’s competition are the recent changes from the FCC, which have allowed outside stations to come into the metro area via stronger signals. KGTV Georgetown is expected to move in under the new call letters KQFX. “Many upgraded their operations to 100,000 watts,” says KASE’s Carta. “There were seven or eight stations here in the beginning, and now there’s double that.”

One of the reasons Austin has become such an attractive market is its revenue potential. “There’s a lot of advertising dollars here,” says KAPT’s Perry. “There’s \$33 million to \$34 million in ad revenue here and only eight or nine real players—divide that up and you can see how much money’s at stake. It’s a very lucrative deal to have a station here.”

“We were one of the first [stations] in as a new format,” says Brent Clanton, PD of KPEZ, which recently changed its format from easy listening to classic rock. “Af-  
(Continued on page 12)



**Z-Big Box.** WHTZ “Z-100” New York covers all the bases by bringing its giant inflatable boom box out to a Manhattan street fair as a draw in distributing station premiums.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

“Bob Seger’s ‘Shakedown’ (MCA) has been a power pick since the day we added it,” says WMMS Cleveland PD Brian Phillips. “It’s a great summer record, and it’s just exploding for us.” U2’s “I Still Haven’t Found What I’m Looking For” (Island) “came very highly recommended as an album track,” says Phillips. “I think it’s going to translate very well to top 40. It’s very accessible.” As it has in many markets, George Michael’s “I Want Your Sex” (Columbia) is getting an extra boost from the media buzz. “In spite of the connotations of the lyrics, it’s got all the makings of a hit record,” says the PD. Cutting Crew’s “One For The Mockingbird” (Virgin) “is showing early signs of being enormous.” Phillips says he’s also pleased to see an early hunch by WMMS operations manager Kid Leo borne out in the popularity of Kenny G’s “Songbird” (Arista). The pop/jazz artist’s album logged in as Cleveland’s top seller, Phillips notes.

### BLACK/URBAN

WIKS-FM “Kiss 102” Raleigh/Durham, N.C., PD Caesar Gooding says summer gets off to a great start with Natalie Cole’s “Jump Start” (Manhattan). “Natalie’s voice sounds very together,” he says, adding that her name still has great drawing power. Alexander O’Neal’s “Fake” (Tabu/CBS) is “a pumped-up, funky record that’s drawing a broad range of mainstream requests,” he says. Gooding adds that Atlantic Starr may have another No. 1 hit with “One Lover At A Time” (Warner Bros.).

### ALBUM ROCK

WNEW-FM PD Mark Chernoff says Warren Zevon’s “Sentimental Hygiene” (Virgin) is “one of those ‘Where have you been, baby’ records. Having Neil Young and R.E.M. on the record just makes it that much more exciting.” Obviously, listeners agree; the track is a top five WNEW request. Marshall Crenshaw’s “This Is Easy” (Warner Bros.) “has a great hook—just like the old Crenshaw,” Chernoff enthuses. New group Fire Town appears to have a hit on its hands with “Carry The Torch” (Atlantic). “It’s got a Byrds feel to it, it’s melodic, and the guitars are great,” the PD says. Back on the road to big things, says Chernoff, are INXS with its latest, “Good Time” (Atlantic), and the Cruzados, with “Bed Of Lies” (Arista). Response on Suzanne Vega’s “Luka” (A&M) “has been interesting,” he says. “One group of listeners says we play it too much, and one group says we don’t play it enough. So, we know we’re doing just the right thing.” Chernoff says he’s considering Vega’s “Solitude Standing” as a follow-up track.

### COUNTRY

KZLA Los Angeles MD R.J. Curtis immediately made room on the station’s exclusive list for Hank Williams Jr.’s “Born To Boogie” (Warner Bros./Curb), which Curtis says is born to win. “Radio is always looking for tempo, and this certainly has it. Plus, the autobiographical story line is great.” Curtis says Williams’ southern rock influences play well in Southern California. “It’s a smash.” KIM FREEMAN

## Washington Roundup

BY BILL HOLLAND

**MAYBE A VETO . . .** With House passage of the codification of the fairness doctrine (the Senate has already passed it) all but accomplished as of this writing, it looks as if broadcaster hopes to challenge Congress on the rule will have to come from either a White House veto (where administration insiders say they will determine the House vote count before deciding) or by going to court. The National Assn. of Broadcasters, for example, has already vowed to challenge the rule’s constitutionality once Congress passes it as law.

**THE MOOD AIN’T MELLOW** in the Congress when it comes to the Federal Communications Commission. New Chairman Dennis Patrick and other commissioners

heard House Telecommunications Subcommittee member Edward Markey, D-Mass., lay down the law in saying that the commission will no longer be part of the Reagan era “sanctification of greed” as it was under predecessor Mark S. Fowler. The time has come, said Markey, to “restore the primacy of the public-interest standard.” Examples of this new policy include an upcoming hearing on restoring the FCC’s old antitrafficking rule, which states that broadcasters are to hold onto stations for three years before selling them. There will also be a hearing on monitoring upcoming FCC actions to modify duopoly rules for radio and radio-television combos. Markey and members told Patrick it would be better in the future if the FCC works more closely with Congress.

**THE RENEWAL REFORM BILL**

might irk some broadcasters . . . that’s the feeling now that observers have taken a look at S. 1277, the broadcast reform bill introduced last week by Sens. Daniel Inouye, D-Hawaii, and Ernest Hollings, D-S.C. There is a lot to be said for the bill—relief from the comparative-renewal process, li-  
(Continued on page 12)



**Flipped Out.** WLUM Milwaukee staffers are literally flipped out as they join in the effort to help serve 140,000 free hamburgers. The local George Webb hamburger chain had a long-standing agreement with local baseball fans: If any Milwaukee team were to win 12 games in a row, Webb would give away free hamburgers for an entire day. The baseball Brewers did their part, so the staffers did theirs. From left are WLUM morning man Marc Smathers, promotion director Bobby Wroblewski, air talent Shannon, acting PD Gary Young, and afternoon driver Dancin’ Danny.

## newsline...

**TOM WILLIAMS** is promoted to station manager at KRMD-AM-FM Shreveport, La. He was the combo’s general sales manager.

**CHARLIE COOK** is elevated to senior VP of the Cleveland-based McVay Media consultancy. He had been the firm’s VP/programming.

**DUCHOSSOIS COMMUNICATIONS**, Chicago, has reached an agreement to buy KAIR/KJYK Tucson, Ariz. The seller is Citadel Communications, and the price has been set at \$10.12 million.

**BOB ENGLISH** leaves his post as president of the Seattle-based Broadcast Programming Inc. to pursue an equity management position in radio.



## **John Hiatt**

was like a classic.

Everybody talked about him.

But nobody did anything about him.

Until now.

## **Bring The Family**

is that rare record

with a subject and a voice.

Gruff, but eloquent.

Songs of life and living.

Pure Hiatt, with

Ry Cooder

Jim Keltner &

Nick Lowe.

Now everyone's saying

they knew all along.

John Hiatt.

As true as yesterday.

As important as tomorrow.



John Hiatt. **Bring The Family** Includes the single "Thank You Girl"

SFS118

On A&M records, compact discs and BASF chrome tape.

Produced By John Chelew



## Special Productions To Continue Old Ties

# Producer Ron Cutler Forms Own Network

NEW YORK Ron Cutler Productions, the largest independent producer of national radio shows, will soon become its own network. Under the new banner of the Special Programming Network, the Los Angeles-based firm is gearing up

to assume the marketing, sales, and distribution of its own programs, starting with "That's Love." The longform AC program's two-year contract with Westwood One as its sales and distribution arm expired recently.

Current sales and distribution contracts between Ron Cutler Productions and various networks will continue: CBS Radio Network will continue to carry "Cousin Bruce's Crusin' America" and "Tom Joyner's On The Move"; ABC Radio Network will continue to distribute "Party America"; and Westwood One will retain "Musical."

Special Programming Network founder Cutler says that by January 1988, the new web will have three new programs available for the top 40, album rock, and country formats.

Says Cutler, "The networks are still very important to us, and our relationships with all remain cordial." More control over product is the reason behind forming Special Programming Network, says Cutler. To compete in an already crowded field, Cutler says the new firm will concentrate on quality of both product and related services. "We intend to be a major player in station services like advertising assistance and merchandising ideas and to provide major support to [national] advertisers," he says.

According to Cutler, additional Special Programming Network offices will be opened in New York and Chicago in the coming months.

KIM FREEMAN

## CLUB NOUVEAU HITS GOLD

(Continued from page 6)

land a platinum album, following Run-D.M.C. and the Beastie Boys.

Here's the complete list of May certifications.

### Multiplatinum Albums

Lionel Richie's "Dancing On The Ceiling," Motown, 4 million.

Paul Simon's "Graceland," Warner Bros., 2 million.

U2's "The Joshua Tree," Island/Atlantic, 2 million.

### Platinum Albums

U2's "The Joshua Tree," Island/Atlantic, its fourth.

Whodini's "Escape," Jive/Arista, its first.

### Gold Albums

U2's "The Joshua Tree," Island/Atlantic, its fourth.

Peter Gabriel's "Security," Geffen, his second.

"Crowded House," Capitol, its first.

Kenny G's "Duotones," Arista, his first.

"Shirley Murdock," Elektra, her first.

### Gold Singles

Club Nouveau's "Lean On Me," King Jay/Warner Bros.

## DO YOU HAVE YOUR OWN COPY OF BILLBOARD'S 1987 INTERNATIONAL BUYER'S GUIDE?

\$60 (Includes postage and handling). Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

Call TOLL-FREE 800-223-7524

(In New York State: 212 764-7579)

# Save the clouds.

When you lose your vision, you lose the clouds. You lose the sunsets. The seashells. The moonlight and snowflakes.

This year 50,000 Americans will lose all that and more. Forever.

Yet with your help half of all blindness can be prevented.

We're the National Society to Prevent Blindness. We fight to save all the things people lose when they lose their eyesight.

Help us save the clouds.

Give to Prevent Blindness.



**National Society to Prevent Blindness**  
Box 2020, Madison Square Station New York, N.Y. 10159

## WASHINGTON ROUNDUP

(Continued from page 10)

cense-challenge payoffs—but the tit-for-tats include more stringent program reporting requirements and occasional random audits of station records. It would also codify the FCC antitrafficking rule and minority and women's preferences as well as prohibit the commission from amending duopoly and cross-ownership rules. The House is expected to introduce similar legislation soon.

**MAIN STUDIO RULE** is an FCC guideline expected to be changed soon; the commission has admitted that it's outdated. Still, however, the FCC keeps handing out fines. Last week, the commission handed out a \$10,000 fine to KZBB-FM Poteau, Okla., for repeated violations; a \$5,000 fine to KRPM-FM

Tacoma, Wash., for infractions; and a \$1,300 fine to WZAM-AM Norfolk, Va., for a main studio inspection file violation. Be careful out there . . .

**THE NAB PETITIONED THE** FCC June 1 to clarify the recent rulings on indecent programming. It also OK'd FCC authority to apply such a standard, but wants to know more about literary and social value as factors in decisions. Additionally, it wants further explanations of what the FCC considers "patently offensive" and "contemporary community standards." The NAB also suggests setting back in place the old 10 p.m. time as the start of the "safe-harbor" period during which more adult programming can be broadcast.

## AUSTIN MARKETPLACE

(Continued from page 10)

ter we came in, four to six months later others came in. Now there's a number of new stations."

The motivation behind changing KPEZ's format was that "we perceived a hole in the market," says Clanton. "We felt it wasn't servicing the 25- to 34-year-old male demo. We anticipated that and decided to shake things up a bit. It was also an economic decision—easy listening was just not hacking it."

According to Clanton, the move increased KPEZ's ratings "tremendously," and last winter it turned in a 6.2 rating.

Going head to head with KPEZ is longtime album rock outlet KLBJ-FM, which landed an 8.7 rating last book.

"When KPEZ came on, we highlighted our classic rock [programming] a bit more and didn't allow them to build a base," says KLBJ-FM PD Jeff Carroll.

Austin also sports one of the most unusual formats in the country, *Tejano* (the Spanish name for Texas and, more loosely, a description of the pop/country genre popular in the Big State), which debuted on AM outlet KTXZ in September and pulled a 1.3 winter Arbitron share.

According to KTXZ PD Fred Cantu, the station promotes itself as "playing the Judds, the Jets, and Little Joe [a *Tejano* artist]" and is aimed at educated Hispanics ages 25-49. "I know it sounds off the wall," says Cantu, "but both the ratings and the revenues have increased since September, so it's working."

As far as direct competition, Cantu says there are a few small, traditional Spanish-language outlets that beam in from outside the market. Up against the mainstream Austin competitors, Cantu says, "I really don't think they've got the guts to do what we're doing. But the Hispanic market in Austin is growing, and at some point the FMs may deem them a desirable group to go after. But right now, we're on our own."

Noble Womble, a promotion executive for Dallas-based Big State Distributors, says, "Austin has always been a real important market for us. But my problem with it is that there's no full-fledged r&b stations there. Every time a group like Run-D.M.C. goes there they sell out," indicating that there may be a sizable audience for that format.

## METAL BANDS RULE THE ALBUM CHART ROOST

(Continued from page 1)

metal album was AC/DC's "For Those About To Rock (We Salute You)," which bowed at No. 8 in 1981.

By entering at No. 5, "Girls, Girls, Girls" is already higher on the chart than any previous Motley Crue album *peaked*. The band's last release, "Theatre Of Pain," crested at No. 6 in August 1985. Its 1983 breakout album, "Shout At The Devil," reached No. 17.

The current metal explosion can be traced to the enduring popularity of Bon Jovi's smash album "Slippery When Wet," which has sold more than 7 million copies in the U.S. since its release in August. This is the 35th consecutive week that the album has been listed in the top three on the Top Pop Albums chart. That's the longest that any album has stayed in the top three since Bruce Springsteen's "Born In The U.S.A." remained there for 46

weeks in 1984-85.

By jumping to No. 6, the Ozzy Osbourne/Randy Rhoads "Tribute" album has already matched the peak position of Osbourne's last album—and previous highest-charting release—"The Ultimate Sin."

**NEW! NEW! NEW! NEW! NEW!**

**Don't Miss Billboard's HOT CROSSOVER 30**

It's the only chart of airplay at the hot new stations with a "Crossover" format that mixes urban, pop, and dance club hits. See page 16.

**NEW! NEW! NEW! NEW! NEW!**





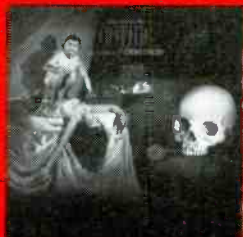
**VESTRON  
PICTURES®**

Presents

# GOTHIC

---

Original Motion Picture Soundtrack  
Available On  
Virgin Records



Composed By  
**THOMAS DOLBY**

Produced By Thomas Dolby And Cliff Brigiden  
On Album, Cassette And Compact Discs

---

*Virgin*

© 1987 VIRGIN RECORDS AMERICA, INC.



## The Beatles

# Silver Anniversary



It was twenty five years ago today that the Fab Four first burst on to the music scene and forever changed the look and sound of rock and roll.

Currently, Beatlemania is once again sweeping the nation as fans are swarming into record stores to snatch up the group's first four British albums, available for the first time on compact disc.

To celebrate The Beatles 25th Anniversary, United Stations will offer stations a series of 8 exciting Beatles specials that run 90 minutes each. The series will begin the weekend of July 11-12 and run through August 29-30. The eight shows will highlight the group's historic career as well as individual profiles of John, Paul, George and Ringo.

The line-up of shows is as follows:

Week 1	July 11th-12th	THE EARLY YEARS
Week 2	July 18th-19th	JOHN LENNON—CLOSE UP
Week 3	July 25th-26th	THE FAB FOUR ON FILM
Week 4	August 1st-2nd	GEORGE HARRISON—CLOSE UP
Week 5	August 8th-9th	California Cooler Presents: THE BEATLES IN CONCERT
Week 6	August 15th-16th	RINGO STARR—CLOSE UP
Week 7	August 22nd-23rd	MILLION SELLERS ONLY
Week 8	August 29th-30th	PAUL McCARTNEY—CLOSE UP

So, dust off your Beatle wigs, bubble gum cards and "I Love Paul" buttons and get ready to Come Together in celebrating 25 years of The Beatles. Yeah! Yeah! Yeah!

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

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

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



## Billboard

### POP SINGLES

#### CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of record charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

#### THREE TITLES AVAILABLE:

**Number One Pop Singles, 1941 through 1985.** Lists Billboard issue date, title, artist and label of the number one record of each week. \$50.00.

**Top Ten Pop Singles, 1947 through 1985.** Lists title, artist and label of every record which reached number 10 or higher on Billboard's pop singles charts. Listed alphabetically within each year. #1 records are indicated. \$50.00.

**Top Pop Singles Of The Year, 1946 through 1985.** The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$50.00.

Billboard Chart Research  
Attn: Jim Canosa  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- A-1  Number One Pop Singles @ \$50.00  
A-2  Top Ten Pop Singles @ \$50.00  
A-3  Top Pop Singles Of The Year @ \$50.00

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_  
(Sorry no C.O.D. or billing.)

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Overseas air mail rates available upon request.

All sales are final.

## KPKE Drops Top 40 For AC Service; Duffy Buyout Announcement Due Soon

**KPKE DENVER** dropped top 40 for satellite AC service Format 41 June 5, leaving the top 40 leader, Malrite's **KRXY** "Y-108," with the format pretty much to itself. **Doug Erickson**, operations manager for Legacy's **KHOW/KPKE**, says the decision was a difficult one to make because KPKE was doing so well. Even though former KPKE PD **Mark Bolke** led Y-108 to top KPKE in 12-plus numbers after swapping stations a year ago, Erickson says the Legacy FM just registered a record revenue month and beat Y-108 in 18-34 demos.

What made the move easier, says Erickson, is the appeal of an adult format that can provide great combo sales opportunities with KHOW, an AC very strong in 25-54 numbers. Plus, Erickson says he and his Legacy bosses were aware of a format niche for AC on FM since they took over the property.

Every member of KPKE's air staff has been let go except **Craig Miller**, who will now host the morning show. Erickson has the highest praise for KPKE's former personalities and encourages colleagues to call him if they need hot talent. Those now available are the morning team of **Steven B. & the Hawk**, **Cindy Spicer**, **Scott Jenkins**, and **Terry Springs**.

**DUFFY DOINGS:** Look for a formal announcement soon of the leveraged buyout of Duffy's **KBTS** Austin, Texas, **KONO/KITY** San Antonio, Texas, **KSMJ/KSFM** Sacramento, and **KRZN/KMJI** Denver by Duffy president **Marty Greenberg**, the managers of each property, and Duffy's chief financial officer. Duffy's remaining outlets, **WORZ** Daytona Beach, Fla., and **KLZI** Phoenix, are reportedly close to being bought by outside buyers. When we hinted at this development last week, we wrongly referred to Boston Ventures as a majority owner of Duffy. Rather, the firm has been a major investor in Duffy for 2½ years.

**RON MORGAN** didn't take long to get back on the St. Louis airwaves. He cropped up June 1 at hit outlet **KHTR** in afternoons just a few weeks after leaving the morning shift at **KSD-FM** to make way for **J.C. Corcoran**. **KHTR** PD **Dave Robbins** says he's had his eye on Morgan for a couple of years. The station celebrated his arrival with due pomp and circumstance; various local officiators called in to welcome Morgan back. **KHTR**'s MD and former afternoon man, **Mark Todd**, moves to evenings.

**JUNE 15** is the scheduled release date for Michael Jackson's new single. We heard that from Bubbles, Jackson's chimpanzee and a rep for his Michael's Pets toy line, who came to visit our offices last week.

**RICK UPTON** earns himself a promotion to PD at Duffy hit outlet **KITY** "Power 93" San Antonio. During Upton's four years there, **KITY** GM **Terry Rodda** says, he "has really been sort of a tour de force behind the scenes." Upton was assistant PD to **Brian White**—now at **WBJW** Orlando—and he'll continue to hold down the afternoon drive.

**WHQT** "Hot 105" Miami let two more air talents go last week. Morning man **G. Michael McKay** and his sidekick, **Ferrari**, were dismissed in what PD **Duff Lindsay** calls the station's continuing evolution to a crossover-type format. **Dan McKay**, who had been co-hosting the morning show, now holds down the slot by himself.

**JACK BOSTON** jumps from afternoons to mornings at **WKZQ** Myrtle Beach, S.C., to join the **Freakin' Deacon** as a partner in the station's "Alarming Crew" wake-up slot. Picking up Boston's afternoons shift is new recruit **Scott Summers**, who is fresh from **WRBQ** "Q-105" Tampa, Fla. Boston's new morning role was recently filled by **Ray Mariner**, who becomes

one of many newcomers at Beasley's **WPHR** "Power 108" Cleveland. Mariner is in middays, and Power 108's new lineup also includes afternoon man **Curt Monday**, fresh from **WKSS** Hartford, Conn., and evening talent "Rockin" **Randy Ross**, who comes from **WZZU** Raleigh, N.C. Mariner will also assume MD duties, replacing **Calvin Hicks**, who becomes head of Power 108's production depo. The day is rounded out by **J.J. Hayes** in late-nights and assistant MD **Jim Hart** in overnights.



by Kim Freeman

"I'M OUTSKI," says **WXRK** "K-Rock" New York assistant PD **Bob Kranes**, who will be taking an a&r post at PolyGram in a few weeks. It's Kranes' first label post after 10 years in radio. He calls his move "the next logical step" in pursuing a well-rounded career. "I'll definitely miss radio, but you're never far away from it in any post in the music business." Meanwhile, rumors that **WXRK** would be going classic rock were buzzing all about town last week. The station is playing a hefty percentage of classics as it is, but a full-fledged, fully promoted move to the format would seem odd in light of the fact that **WNEW-FM** has a pretty tight hold on the heritage position it's held for 20 years... Happy birthday to PolyGram Northeast manager **John Boulos**, who miraculously made it to 31 June 2.

**BASEBALL MANIA:** **WNBC** New York fielded a hot team last week to tackle the Wayne, N.J., Police Athletic League in a day of fund-raising festivities. A big part of the event was given over to renaming a local square after **Jane Dornacker**, the late **WNBC** and **KFRC** San Francisco air traffic reporter... Meanwhile, the Atlantic/Atco promotion staff took a break from its weekend meetings to hit the diamond, where the locals and regionals gave a sound beating to the nationals. Outstanding plays included a spectacular safe slide by Kansas City/St. Louis rep **Mary Tripodi**, the antics of affable umpire **Dee Snider**, and a talent audition by **Danny and Sue Buch**'s infant **Andy** for soon-to-be a&r exec **Bob Kranes**.

**Arista** reported a 98% compliance rate on its air-date requests for playing **Whitney Houston**'s latest single in a thank-you note sent to radio. **Arista** says it won't take action against offenders because competitors had the "self-help remedy" of being able to go on the song if someone in the market jumped it. However, if anyone wants to provide evidence of damage caused by a competitor's early play, you can send it to **Arista's Michael Pollack** and the matter will be pursued further.

Let's hope that **Columbia** is finding the any-press-is-good-press adage to be true, cuz it certainly is getting plenty of it on **George Michael**'s "I Want Your Sex." **Billboard's** coverage aside, the **New York Times** and **USA Today** have tackled the topic of the song's lyrics. Meanwhile, the single continues to scale the Hot 100 at a record pace... Sex as a weapon may be out, but sex as a sales tool appears to encounter no problems, as could be attested by anyone visited by the three scantily clad women promoting **Motley Crue**'s "Girls, Girls, Girls" album.

Nice to see **WNBC-TV** New York give credit where credit was due when **Billy Idol**'s June 2 **Madison Square Garden** show was canceled at the last minute. "Most heard about it on an afternoon radio program," **NBC's** 11 p.m. news reported, showing a clip of **WNEW-FM's Carol Miller** announcing the cancellation on air. The rocker, by the way, wrapped up a great week of midday remotes from **Scott Muni** in London. Guests included **George Martin**, **Paul McCartney**, **Roger Daltrey**, **Dave Clark**, **Andy Summers**, **Alison Moyet**, **British** air talents, and various other celebs. **Muni** also got hold of two **John Lennon** CDs that aren't expected to be released domestically until the end of the month.

## PROGRAMMING LEADERS WANTED (Followers Need Not Apply) TO WIN IN THE



## SWEEPSTAKES!

### PLATINUM PRIZE

- One NMS Registration\* • Roundtrip Airfare
- 3 Nights Accommodations at the Marriott Marquis Hotel (Incidentals Not Included)
- One-Year Subscription to Billboard (or Renewal) • One Billboard and One NMS T-Shirt

### GOLD PRIZES (3)

- One NMS Registration\* • One Billboard and One NMS T-Shirt

### SILVER PRIZES (5)

- One Billboard and One NMS T-Shirt

#### \*NEW MUSIC SEMINAR REGISTRATION INCLUDES:

- Shmoozing with over 6,000 delegates
- Choosing from over 60 panels and workshops
- Free admission to see over 200 artists performing at the New Music Festival
- Free admission to over 20 of New York's hottest clubs
- Registration Package weighing in at over 15 pounds
- The exciting Exhibit Area and Shmoozatorium

## THE NEW MUSIC SEMINAR HAPPENS JULY 12-15 AT THE MARRIOTT MARQUIS IN NEW YORK CITY.

*America's most astute programmers will be at NMS8... the only convention that brings together every part of the entire world music business. It's an unbeatable opportunity to stay ahead of your competition... Increase your knowledge... Shmooze with the world's industry executives.*

#### SWEEPSTAKES OPEN TO RADIO PERSONNEL ONLY

To enter, send your name, station call letters, title, address and phone number to **Billboard**, Box 970, 1515 Broadway, NY, NY 10036. Entries must be received by June 15, 1987. Contestants must be 18 years old or over. Winners will be drawn at random on June 16th, 1987. Decision of the judges is final. Platinum prize winners and gold prize winners will be notified by phone. Silver prize winners will be notified by mail. There are no substitutions for prizes. This sweepstakes is open to radio personnel only (proof of radio station employment may be required) and void where prohibited by law.



## 149 Stations Now Report

# Hot Country Singles Chart Panel Revised

NASHVILLE Effective with this issue, Billboard has revised and expanded its Hot Country Singles radio panel. There are now 149 reporting stations. The panel is revised twice a year, after Arbitron ratings periods, adjusting station weights to reflect changes in audience size and adding or deleting stations. Stations reporting to the Hot Country Singles chart are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are as follows: Gold, stations with a weekly come of 250,000 and over; Silver, stations with a weekly come of 100,000 to 249,999; Bronze, stations with a weekly come of 50,000 to 99,999; Secondary, stations with a weekly come of 20,000 to 49,999. On the following list of the stations reporting to the panel, new reporters are indicated with an asterisk.

### GOLD

KIKK-FM Houston  
KNEW-AM Oakland  
KNIX-FM Phoenix  
KPLX-FM Dallas/Fort Worth  
KSSN-FM Little Rock, Ark.  
KUSA-AM St. Louis  
KXXY-AM-FM Oklahoma City, Okla.  
KZLA-FM Los Angeles  
WAMZ-FM Louisville, Ky.  
WBOS-FM Boston  
WDAF-AM Kansas City, Mo.  
WESC-AM-FM Greenville, S.C.  
WFMS-FM Indianapolis  
WHN-AM New York  
WIL-FM St. Louis  
WIVK-FM Knoxville, Tenn.  
WKHX-FM Atlanta  
\*WLVK-FM Charlotte, N.C.  
WQYK-FM Tampa/St. Petersburg,

### SILVER

Fla.  
WSM-FM Nashville  
WSOC-FM Charlotte, N.C.  
WTQR-FM Winston-Salem, N.C.  
WUSN-FM Chicago  
WWKA-FM Orlando, Fla.  
WWWV-FM Detroit  
WXTU-FM Philadelphia  
WZZK-AM-FM Birmingham, Ala.  
KAJA-FM San Antonio, Texas  
KASE-FM Austin, Texas  
KBRQ-AM-FM Denver  
KEBC-FM Oklahoma City, Okla.  
KFDI-AM-FM Wichita, Kan.  
KHAK-AM-FM Cedar Rapids, Iowa  
KHEY-AM-FM El Paso, Texas  
KILT-AM-FM Houston  
KKAT-FM Salt Lake City, Utah  
KKYX-AM San Antonio, Texas  
KLZ-AM Denver  
KMPS-AM-FM Seattle  
KRAK-AM Sacramento  
KRMD-AM-FM Shreveport, La.  
KRPM-FM Seattle/Tacoma  
\*KRYX-AM-FM Corpus Christi, Texas  
KSO-AM Des Moines, Iowa  
\*KSON-FM San Diego  
KSOP-AM-FM Salt Lake City, Utah  
KTTS-FM Springfield, Mo.  
KUPL-AM-FM Portland, Ore.  
KVOO-AM Tulsa, Okla.  
KWJJ-AM-FM Portland, Ore.  
KWKH-AM-FM Shreveport, La.  
KYGO-FM Denver  
WAXX-FM Eau Claire, Wis.  
WCAO-AM Baltimore  
WCMS-FM Norfolk, Va.  
WCOS-FM Columbia, S.C.  
WDOD-FM Chattanooga, Tenn.  
\*WDSY-FM Pittsburgh  
WEZL-FM Charleston, S.C.  
WGAR-FM Cleveland  
\*WGKX-FM Memphis, Tenn.  
WGNA-FM Albany, N.Y.  
WITL-FM Lansing, Mich.  
WKCQ-FM Saginaw, Mich.  
WKJN-FM Baton Rouge, La.  
WKSJ-FM Mobile, Ala.  
WLWI-FM Montgomery, Ala.  
WMC-AM Memphis, Tenn.  
WMIL-FM Milwaukee  
\*WMSI-FM Jackson, Miss.  
WONE-AM Dayton, Ohio  
WOW-AM-FM Omaha, Neb.  
WPOR-FM Portland, Maine  
WQBE-FM Charleston, W.Va.  
\*WQIK-FM Jacksonville, Fla.  
WRKZ-FM Hershey, Pa.  
WRNS-FM Kinston, N.C.  
WTHI-FM Terre Haute, Ind.  
WTVR-FM Richmond, Va.  
WUBE-FM Cincinnati  
WUSY-FM Chattanooga, Tenn.  
WWVA-AM Wheeling, W.Va.  
WXBQ-FM Bristol, Va.  
WYNK-AM-FM Baton Rouge, La.  
WYRK-FM Buffalo, N.Y.

### BRONZE

KEAN-AM-FM Abilene, Texas  
KFGO-AM Fargo, N.D.  
KFMS-AM-FM Las Vegas  
KFRE-AM Fresno, Calif.  
KGA-AM Spokane, Wash.  
KGLH-AM Billings, Mont.  
\*KIIM-FM Tucson, Ariz.  
KIKF-FM Orange, Calif.  
KIXZ-AM Amarillo, Texas  
KIZN-FM Boise, Idaho  
KJNE-FM Waco, Texas

(Continued on page 18)

FOR WEEK ENDING JUNE 13, 1987



©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	10	LISA LISA & CULT JAM COLUMBIA	★★ NO. 1 ★★ HEAD TO TOE
2	2	3	9	HERB ALPERT A&M	DIAMONDS
3	4	7	5	WHITNEY HOUSTON ARISTA	I WANNA DANCE WITH SOMEBODY
4	3	2	12	ATLANTIC STARR WARNER BROS.	ALWAYS
5	5	4	7	SURFACE COLUMBIA	HAPPY
6	7	9	4	THE WHISPERS SOLAR	ROCK STEADY
7	9	19	4	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
8	6	5	12	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
9	15	15	5	NONA HENDRYX EMI-AMERICA	WHY SHOULD I CRY
10	16	16	13	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
11	10	11	10	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
12	11	12	10	KLYMAXX CONSTELLATION	I'D STILL SAY YES
13	8	6	10	THE BREAKFAST CLUB MCA	RIGHT ON TRACK
14	14	17	5	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
15	13	13	7	KENNY G. ARISTA	SONGBIRD
16	18	29	3	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
17	23	—	2	PSEUDO ECHO RCA	FUNKYTOWN
18	12	8	12	MADONNA SIRE	LA ISLA BONITA
19	17	25	3	CHRIS DE BURGH A&M	THE LADY IN RED
20	26	—	2	JODY WATLEY MCA	STILL A THRILL
21	22	—	2	EXPOSE ARISTA	POINT OF NO RETURN
22	20	—	2	GENESIS ATLANTIC	IN TOO DEEP
23	30	—	2	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
24	NEW▶	1	1	DENIECE WILLIAMS COLUMBIA	NEVER SAY NEVER
25	NEW▶	1	1	MIAMI SOUND MACHINE EPIC	RHYTHM IS GONNA GET YOU
26	NEW▶	1	1	STEPHANIE MILLS MCA	I FEEL GOOD ALL OVER
27	NEW▶	1	1	4 BY FOUR CAPITOL	WANT YOU FOR MY GIRLFRIEND
28	19	18	7	U2 ISLAND	WITH OR WITHOUT YOU
29	NEW▶	1	1	LEVEL 42 POLYDOR	LESSONS IN LOVE
30	NEW▶	1	1	STACEY Q ATLANTIC	INSECURITY

FOR WEEK ENDING JUNE 13, 1987



©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	8	★★ NO. 1 ★★ IN TOO DEEP ATLANTIC 7-89316	1 week at No. One ◆ GENESIS
2	1	1	12	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
3	5	7	11	SONGBIRD ARISTA 1-9588	◆ KENNY G.
4	4	5	11	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	◆ GLENN MEDEIROS
5	8	10	9	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
6	3	2	22	THE LADY IN RED A&M 2848	◆ CHRIS DE BURGH
7	10	13	8	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL
8	12	15	5	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	◆ WHITNEY HOUSTON
9	7	6	14	JUST TO SEE HER MOTOWN 1877	◆ SMOKEY ROBINSON
10	6	3	11	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	◆ MADONNA
11	9	9	10	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
12	16	20	5	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
13	11	8	11	SE LA MOTOWN 1883	◆ LIONEL RICHIE
14	18	21	6	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
15	17	17	8	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
16	14	12	12	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
17	20	22	5	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
18	13	11	15	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
19	19	16	17	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
20	15	14	13	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
21	27	29	5	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
22	39	—	2	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
23	23	26	6	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	◆ U2
24	26	27	6	ONLY LOVE KNOWS WHY WARNER BROS. 7-28383	PETER CETERA
25	31	37	3	ALONE CAPITOL 44002	◆ HEART
26	21	18	13	BABY GRAND COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
27	25	23	20	YOU CAN CALL ME AL WARNER BROS. 7-28667	◆ PAUL SIMON
28	24	25	6	WHY CAN'T THIS NIGHT GO ON FOREVER COLUMBIA 38-07043	◆ JOURNEY
29	32	—	2	LOVE LIVES ON MCA 53077	JOE COCKER
30	35	40	3	LIES JIVE 1038/RCA	◆ JONATHAN BUTLER
31	22	19	15	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
32	NEW▶	1	1	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
33	37	—	2	UNITED IN LOVE POLYDOR 885 760-7/POLYGRAM	◆ COMMODORES
34	36	39	3	YOU KEEP ME HANGIN' ON MCA 53024	◆ KIM WILDE
35	29	28	6	(I JUST) DIED IN YOUR ARMS VIRGIN 7-99481	◆ CUTTING CREW
36	34	31	8	BIG LOVE WARNER BROS. 7-28398	◆ FLEETWOOD MAC
37	28	24	18	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	◆ STARSHIP
38	NEW▶	1	1	CHICAGO SONG WARNER BROS. 7-28392	DAVID SANBORN
39	NEW▶	1	1	UNDER THE BOARDWALK MOTOWN 1896	BRUCE WILLIS
40	30	32	5	I KNOW WHAT I LIKE CHRYSALIS 43108	HUEY LEWIS & THE NEWS

○ 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.

## Promotions

### LOVELY LAUGHING MATTERS

**KFOX** Redondo Beach, Calif., night personality **Susan Block** is adding a light touch to her long-popular Monday night matchmaking show, "Match Nite." With the help of local comedy club Ice House, Block will invite humorous co-hosts to join her each week and tackle topics relating to dating in the '80s. "The idea of meeting potential partners on the radio is already pretty funny," says Block, "and the Ice House comedians should make it outrageous."

Getting people together successfully for another reason is **KIIS** Los Angeles, which is trying to ease the city's perennial traffic problems by putting its muscle behind the Commuter Computer, a computerized ride-sharing system. A recent week-long promotion offered listeners a free travel mug just for calling the service's number. With the mug, callers received a brochure on the service.

Commuter Computer market director Peter Hidalgo says just a few mentions by **KIIS** helicopter traffic reporter **Commander Chuck Street** during morning drive time generated about 11,000 inquiries. He estimates that the week-long campaign helped 900 Los Angelenos get successfully matched up on the service's ride-share list.

The spirit of Memorial Day rolls right into summer in St. Louis, as leading rocker **KSHE** puts its promotional support behind the "Moving Wall," a half-scale version of the Vietnam Veterans Memorial in Washington, D.C. As a stop on its national tour, the "Moving Wall" stopped in St. Louis for the first week in June, and **KSHE** encouraged listeners to view in a mood of reflection and healing.

### "SGT. PEPPER'S" POPS UP

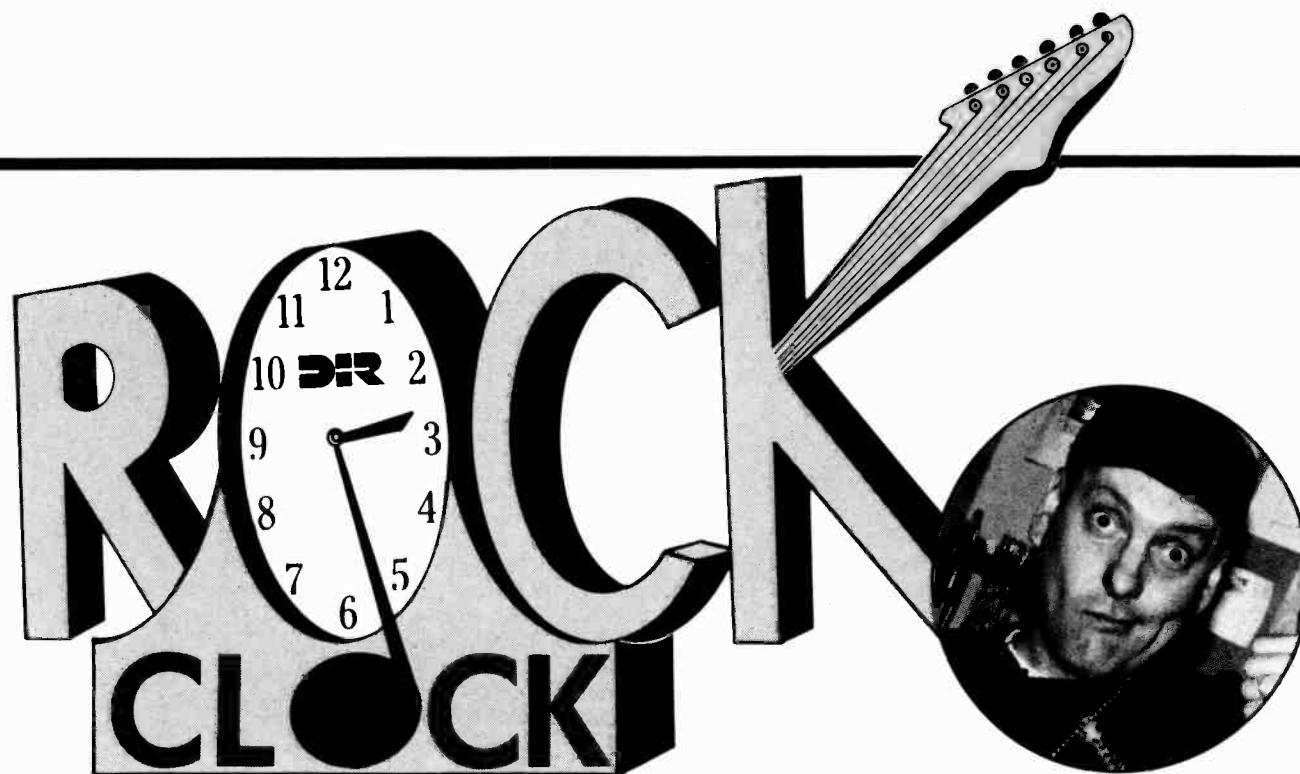
The 20th anniversary of the release of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" and the simultaneous release of the CD version of that album gave stations in many formats a great plug for special programs and promotions.

The anniversary and release are especially promotable for classic rock/hits outlets, and **WKLH** Milwaukee played the event to the hilt. The outlet gave away CDs during the May 30-31 weekend, and on June 1, it took listeners back to 1967. From 7 a.m. to 7 p.m., past radio greats from **WOKY** and **WRIT** took over **WKLH** and played music, jingles, and commercials from that year.

Top 40 outlet **WPLJ** "Power 95" New York began two days of Pepper festivities with an interview with Beatles producer George Martin, followed the next day by an interview with former Beatles press agent Derek Taylor, who discussed his new book "It Was Twenty Years Ago Today," an account of Beatles-era people, politics, and music. During both days, Power 95 heightened listener interest by giving away copies of the new CD on air.

### INTERNATIONAL ATTITUDES

Album rocker **XTRA** "91X" San Diego joins forces with the Caliente  
(Continued on next page)



Hosted by **RICK NIELSEN** of Cheap Trick — he knows what makes rock tick... from the inside

Tune in to radio's fastest hour, **ROCK CLOCK**, and see for yourself how Time Flies When You're Having Fun.

Every 60 minutes of **ROCK CLOCK** contains:

🎵 **EXCLUSIVE** classic live concert performances by rock's biggest bands — dating from the early 70's up to today — from the **DIR** archives;

🎵 Inside information as Rick Nielsen does short interviews with the stars and producers about themselves and their favorite acts;

🎵 Expert assessments on what your old LP's are worth on the rock market — courtesy of Bleecker Bob, proprietor of the premier store for vintage records and **ROCK CLOCK**'s resident rock collectibles expert.

**ROCK CLOCK** — The way to wind up your listeners!  
Starting June 1

PRODUCED AND SYNDICATED BY **DIR** BROADCASTING

**DIR**  
DIR RADIO NETWORK

A  
**LORIMAR** Telepictures  
Company

Peter Pan Peanut Butter  
Warner-Lambert

U.S. Army  
Hunt's Barbecue Sauce



## Hot Black Singles Panel Revised

NEW YORK Effective with the May 30 issue, Billboard revised and expanded the Hot Black Singles radio panel. There are now 101 reporting stations. The panel is revised twice a year after Arbitron ratings periods, with station weights adjusted to reflect changes in audience size and stations added or deleted. Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are weighted in the following categories: Platinum, stations with a weekly come of 500,000 or more; Gold, stations with a weekly come of 250,000-499,999; Silver, stations with a weekly come of 100,000-249,999; Bronze, stations with a weekly come of 50,000-99,999; Secondary, stations with a weekly come of 25,000-49,999. New reporters are indicated with asterisks on the following list:

### PLATINUM

KMJQ-FM Houston  
KSOL-FM San Francisco  
KJLH-FM Los Angeles  
WJLB-FM Detroit  
WUSL-FM Philadelphia  
WBMX-FM Chicago  
WGCI-FM Chicago

### GOLD

WHUR-FM Washington, D.C.

WHRK-FM Memphis, Tenn.  
KDAY-AM Los Angeles  
WZAK-FM Cleveland  
KKDA-FM Dallas  
WDAS-FM Philadelphia  
WYLD-FM New Orleans  
WVEE-FM Atlanta  
WDJY-FM Washington, D.C.  
WXYV-FM Baltimore

### SILVER

WPLZ-FM Petersburg, Fla.  
WEDR-FM Miami  
WPEG-FM Charlotte, N.C.  
KYOK-AM Houston  
KDLZ-FM Fort Worth, Texas  
WWIN-FM Baltimore  
WJPC-AM Chicago  
KRNB-FM Memphis  
WVDM-FM Sumter, S.C.  
WLUM-FM Milwaukee  
WJMI-FM Jackson, Miss.  
WQKQ-FM Nashville  
WNJR-AM Newark, N.J.  
WILD-AM Boston  
WBLZ-FM Cincinnati  
WTLC-FM Indianapolis  
KMJM-FM St. Louis, Mo.  
WOWI-AM Norfolk, Va.  
WDIA-AM Memphis  
KDIA-AM Oakland, Calif.  
WEBB-AM Baltimore  
WENN-FM Birmingham, Ala.  
WAMO-FM Pittsburgh  
WGPR-FM Detroit  
WBLX-FM Mobile, Ala.  
WRAP-AM Norfolk  
WBLK-FM Buffalo, N.Y.  
WEKS-FM Atlanta

XHRM-FM San Diego

### BRONZE

WATV-AM Birmingham  
KHYS-FM Port Arthur, Texas  
WCIN-AM Cincinnati  
WDKS-FM Fayetteville, N.C.  
WHYZ-AM Greenville, S.C.  
WFXA-FM Augusta, Ga.  
KDKO-AM Denver  
WRBD-AM Fort Lauderdale, Fla.  
WFXC-FM Durham, N.C.  
WLOU-AM Louisville, Ky.  
WQMG-FM Greensboro, N.C.  
KATZ-FM St. Louis  
WWWS-FM Saginaw, Mich.  
\*WGOK-AM Mobile  
WJTT-FM Chattanooga, Tenn.  
WKXI-AM Jackson, Miss.  
KOKY-AM Little Rock, Ark.  
WWWZ-FM Charleston, S.C.  
WDKX-FM Rochester, N.Y.  
WTMP-AM Tampa, Fla.  
WORL-AM Orlando, Fla.  
KQXL-FM Baton Rouge, La.  
\*WZZT-FM Columbus, Ohio  
WIGO-AM Atlanta

(Continued on next page)



**For Listeners Only.** Great Empire program manager Don Paul calls a last-minute huddle as the curtain goes up on the annual Great Empire Listener Appreciation Show. This year's event drew 30,000 listeners of WOW Omaha, Neb., KFDI Wichita, Kan., KRRQ Denver, and KTTS Springfield, Mo. From left are KTTS MD Dorrie Hummell, guest performers Wayne Massey and Charly McClain, and Paul.

### PROMOTIONS

(Continued from preceding page)

race track in Tijuana to stage the first Mexfest, a festival-style concert organized to recognize and promote international friendship. Scheduled to appear at the after-

noon concert are the Bangles, Oingo Boingo, the Fixx, and Squeeze. Set for June 30, the event is billed as the first of its kind to be held south of the border.

WMC "FM 100" Memphis morning men **Ron Olson** and **David Page** gave listeners a three-day taste of Grand Cayman during what is being billed as the first live, satellite broadcast from there. The Memphis-based Cayman Express firm helped arrange the exotic remote in hopes that it would encourage listeners to venture to the Caribbean paradise on future vacations.

Quiet storm outlet KBLX Berkeley has a natural interest in the Montreux Jazz Festival in Montreux, Switzerland, and this year listeners have a special interest in the

festival. Through June 10, KBLX is running a contest to send four winning couples to the event, with roundtrip airfare, luxury accommodations, and concert tickets for every night of their weeklong stay. Many perks are included, like an invitation to a private party thrown by artist Kenny G.

Listeners can qualify by listening for a song by one of the festival's performers and sending the time it was played to the station on a postcard.

WLUP "Loop FM 98" Chicago took five listeners along with morning man **Bob Stroud** to London's Abby Road Studios for a June 1 live remote. The Abby Road Studios produced the Beatle's "Sgt. Pepper" album that was released June 1, 1967.

### COUNTRY SINGLES PANEL

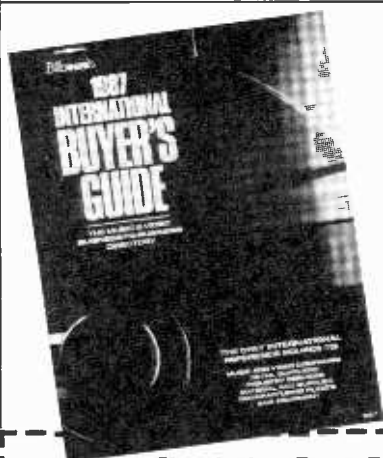
(Continued from page 16)

KKAJ-FM Ardmore, Okla.  
KKCS-FM Colorado Springs, Colo.  
KKIX-FM Fayetteville, Ariz.  
KLLL-FM Lubbock, Texas  
KLUR-FM Wichita Falls, Texas  
KRRV-FM Alexandria, La.  
KRST-FM Albuquerque, N.M.  
\*KTOM-AM-FM Salinas, Calif.  
KTPK-FM Topeka, Kan.  
KUZZ-AM Bakersfield, Calif.  
KWMT-AM Fort Dodge, Iowa  
KYKX-FM Longview, Texas  
WCRJ-AM-FM Jacksonville, Fla.  
WDEN-FM Macon, Ga.  
\*WDSO-FM Dover, Del.  
WGEE-AM Green Bay, Wis.  
WGUS-FM Augusta, Ga.  
WIRK-FM West Palm Beach, Fla.  
WKKQ-AM Hibbing, Minn.  
WKKW-FM Clarksburg, W.Va.  
WMNI-AM Columbus, Ohio  
WNNW-FM Coldwater, Mich.  
WOKK-FM Meridian, Miss.  
WOKQ-FM Dover, N.H.  
WOWW-FM Pensacola, Fla.  
WPAP-FM Panama City, Fla.  
\*WPCM-FM Burlington, N.C.  
\*WPCV-FM Lakeland, Fla.

WSLC-AM Roanoke, Va.  
WSLR-AM Akron, Ohio  
WTSO-AM Madison, Wis.  
WTVY-FM Dothan, Ala.  
WWNC-AM Asheville, N.C.  
WXCL-AM Peoria, Ill.

### SECONDARY

\*KCJB-AM Minot, N.D.  
KHSL-AM Chico, Calif.  
KMIX-FM Modesto, Calif.  
KNOE-AM Monroe, La.  
KOLO-AM Reno, Nev.  
KRKT-AM-FM Albany, Ore.  
KUGN-FM Eugene, Ore.  
KVOC-AM Casper, Wyo.  
\*KXEL-AM Waterloo, Iowa  
KXXK-FM Dubuque, Iowa  
KYKN-AM Salem, Ore.  
WDZQ-FM Decatur, Ill.  
WHIM-AM Providence, R.I.  
WIXY-AM Springfield, Mass.  
WKAK-FM Albany, Ga.  
WKTY-AM LaCrosse, Wis.  
\*WPNX-AM Columbus, Ga.  
\*WYGC-FM Gainesville, Fla.  
WYNE-AM Appleton, Wis.



## Order Your Copy Now! Billboard's 1987 INTERNATIONAL BUYER'S GUIDE

**International Buyer's Guide** - 1987 edition. The Worldwide Music and Video Business to Business Directory. Listings include name, key people, address, phone number and marketing information of record and video companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. - \$60.00

Circulation Dept. BILLBOARD • 1515 Broadway • New York, NY 10036

Name \_\_\_\_\_

Company Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

**Please send me \_\_\_\_\_ copies of the International Buyer's Guide at \$60**  
(includes postage & handling).

**Enclose check or money order or charge to your credit card:**

American Express  MasterCard  VISA

Card # \_\_\_\_\_ Expiration Date \_\_\_\_\_

**Call TOLL FREE 800-223-7524** (In New York State: 212 764-7579)

P634

## Featured Programming

PROMOTIONS are certainly not new to syndication, but they are becoming more important. The flyaway is the promotional tool with the highest visibility right now, and here is a quick look at just some of the recent and upcoming junkets that syndicators have been and will be sending winning listeners on.

**BILLBOARD** spotlights the U.K. this week, and the only weekly U.S. syndication produced in the U.K. is **Radio International's "Rock Over London."** The show celebrated its fifth birthday last week and has sent more than 20 winners on week-long excursions to London. Its London flyaway promos began with ties with Levi's button-fly jeans in 1985. It offers the added enticement of a duplicate prize to the affiliate PD whose listener wins the grand prize. Both trips are plus-ones.

Between now and the third Levi's flyaway promo in August, "Rock Over London" will be concentrating on three markets with direct station involvement. **WLIR** Long Island, New York and **WFNX** Boston both team with the show and new sponsors like Snickers and Gillette to send two winners to England. **WPDH** Poughkeepsie, N.Y., and Budweiser will send two winners and the station's morning show crew to London for a week of fun and live remotes. With the five-hour time difference, **WPDH** morning man **Stu Schantz** and his producer can do the morning show live and sleep late.

"**HITLINE USA,**" the top 40 live call-in show that splashed big with its debut Feb. 1, just completed its  
*(Continued on next page)*

## BLACK SINGLES

*(Continued from preceding page)*

**KDKS-FM** Shreveport, La.  
**WDZZ-FM** Flint, Mich.  
**WEAS-AM** Savannah, Ga.  
**WPAL-AM** Charleston  
**WZAZ-AM** Jacksonville, Fla.  
**WJIZ-FM** Albany, Ga.  
**WXOK-AM** Baton Rouge, La.  
**WQIM-FM** Montgomery, Ala.  
**WJMO-AM** Cleveland  
**KPRS-FM** Kansas City, Mo.  
**KCOH-AM** Houston  
**KKFX-AM** Seattle  
**WJYL-FM** Louisville

## SECONDARY

**WWIL-AM** Wilmington, N.C.  
**WCKX-FM** Columbus  
**WAAA-AM** Winston-Salem, N.C.  
**KZEY-AM** Tyler, Texas  
**WDAO-AM** Dayton, Ohio  
**WRXB-AM** St. Petersburg, Fla.  
**WQFX-FM** Gulfport, Miss.  
**\*KXZZ-AM** Lake Charles, La.  
**WIBB-AM** Macon, Ga.  
**WKND-AM** Hartford, Conn.  
**WPDQ-FM** Jacksonville  
**WKIE-AM** Richmond, Va.  
**\*WZFX-FM** Fayetteville, N.C.  
**WANM-AM** Tallahassee, Fla.  
**\*WNOO-FM** Chattanooga, Tenn.  
**WNHC-AM** New Haven, Conn.  
**\*WOIC-AM** West Columbia, S.C.  
**\*KPRW-AM** Oklahoma City, Okla.

## NMS8 KEYNOTE SPEAKERS: RICHARD BRANSON BILL GRAHAM

# There Is Only One New Music Seminar...

## The Eighth New Music Seminar, July 12-15, 1987 The Marriott Marquis Hotel, New York City

The only convention that brings together virtually the entire international music business. Look at the program of this year's meeting—it describes an unbeatable opportunity to increase your knowledge and contacts internationally. The daytime program, when combined with a nighttime program of performances by over 200 groups of every kind (applications to perform are being accepted now) in venues all over the city makes the NMS the only place to assure your future in the music business.

### SUNDAY — JULY 12

- 1:00 PM  
DJs & MCs: The Battle For World Supremacy—Trials
- 4:30 PM  
Nightclubbing Around The World  
American Rock Indies: A Reality Check  
Marketing Metal  
Songwriters & Publishers: A Mock Negotiation
- France/Benelux: A Market Survey
- 6:30 PM  
Recording Engineers  
Alternative AOR  
Dance Music Issues  
Imports Issue  
Censorship: Still A Burning Issue

### MONDAY — JULY 13

- 10:30 AM  
Keynote Address
- 12:30 PM  
Songwriters & Publishers: A Follow-Up Workshop  
A Million Dollars Worth of Mistakes  
Racism in the US Music Industry  
Merchandising: The New Profit Center

- Pool Directors Conclave
- 2:30 PM  
A & R (Arguments & Recriminations)  
Publicity Workshop  
Rhythm Radio: Meeting The Pop Challenge  
State of the Artist's Recording Agreement  
Australia: A Market Survey  
Album Radio Conclave
- 5:30 PM  
Managers  
DJs And Remixers  
Commercial Music: Is It Art?  
New Technologies: The Hardware Revolution  
International Publishers Debate: The European Licensing Controversy  
Crossover: The New Hitmakers

### TUESDAY — JULY 14

- 11:00 AM  
Rock Criticism  
Recording Contract: A Mock Negotiation  
Talent & Booking Workshop: Getting New Bands On The Road

- Radio G.M.s: The Big Guys Talk Music & Money  
Canada: A Market Survey  
College Radio Conclave (Radio Only)
- 12:45 PM  
The Future of Music Video  
Music For Peace  
Japan: A Market Survey  
Hi-NRG: Frontier or Boundary?  
Nightclubs In Crisis
- 2:30 PM  
Metal: Headbanging Around The World  
Songwriters  
Crossover: Pop Radio's New Attitude  
The Record Deal: A Follow-Up Workshop  
Dance & Alternative Rock Retail  
Dance-Oriented Rock
- 5:30 PM  
Record Producers  
UK Major Labels  
Big Record Retailers: Is There Room For New Music?  
Contemporary Instrumental  
Music Trends in the Underground

Attorney Clinic: The Whys & Wherefores of Getting a Good Lawyer

### WEDNESDAY — JULY 15

- 11:00 AM  
Talent & Booking  
Independent Labels & Distribution: The Big Comeback  
Copyright in the Digital Age  
College Radio: The Fresh(man) Format  
Germany/Austria/Switzerland/  
Scandinavia: A Market Survey  
Accounting & Bookkeeping Workshop
- 12:45 PM  
Alternative Promotion & Marketing  
International Talent & Booking  
Management Workshop  
Rap: America Surrender To The Street
- 2:30 PM  
DJs & MCs: The Battle For World Supremacy—Finals  
UK Independent Labels  
Small Club Booking Conclave  
Music Business Insurance Clinic
- 5:30 PM  
Artists

Save money, make your plans now to attend the world's best-attended, forward-looking music meeting. Join more than 6,000 of your peers in NYC in July and take advantage of the **special early registration rate of \$175.00 (good only until June 5th)**. Register by mail or use your credit card to register by telephone: tel. (212) 722-2115, telex 6971684 FUNK, fax (212) 289-3708. After June 5th rates rise to \$225.00 (\$250.00 at the door), so **ACT NOW!!!**

Reserve your room at the Marriott, center of the NMS action, and save money by taking advantage of our **special rate of only \$120.00 per night**, single or double. Call the Marriott directly to get the NMS rate. In the US call 1-800-228-9290 or telex USA 5106004.313 MARRIOTT to make your reservation. **This offer expires June 8th** or when the NMS room block is filled.

Remember, it's time to act if you want to use **marketing opportunities** the world's most effective business meeting. Sell, promote and shmooz to the max. Contact Joel Webber or Jim Levitt at the NMS or your local rep now!

**Press Contact:** Raleigh Pinskey, The Raleigh Group—tel. 212-265-4160, telex 4900006880 RALYU (Email), fax 212-247-8269.

### FOREIGN REPRESENTATIVES:

**AUSTRALIA:** Rob Kewley, Above Ground Music, Sydney, Tel: 389-3322; **CANADA:** Stuart Raven-Hill, Resource One, Tel: (416) 922-3633; **BENELUX & FRANCE:** Johann Janssens & Herman Van Laar, Himalaya/Het Gerucht, Brussels, Tel: 217-4115, **FRANCE:** Tamra Blankenship-Brody & Bernard Meyet, Attitude Records, Paris, Tel: 43.36.87.60 **GERMANY, AUSTRIA, SWITZERLAND & SCANDINAVIA:** Walter Holzbaur, Wintrup Musikverlage, Horn, West Germany, Tel: (052) 34-5148/2976 **JAPAN:** Jack Matsumura, CBS/SONY Inc., Tokyo, Tel: 03-266-5803 **UNITED KINGDOM:** Sales Contact: Philip Rambow, c/o Time Capsule, London, Tel: 01 700-4788; Press & Information Contact: Philip Hall, Hall Or Nothing, London, Tel: 01 434-3080

## NEW MUSIC SEMINAR

1747 First Avenue, New York, NY 10128  
Tel. (212) 722-2115, Telex 6971684 FUNK,  
Fax (212) 289-3708.



Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Country \_\_\_\_\_ Postal Code \_\_\_\_\_  
Telephone Number \_\_\_\_\_  
Telex \_\_\_\_\_  
Occupation \_\_\_\_\_

I am interested in marketing opportunities at the NMS, please send me more information.

**RETURN THIS FORM TO:**  
New Music Seminar, 1747 First Ave., New York, NY 10128  
Tel. 212-722-2115, Telex 6971684FUNK

# ...The Unconventional Convention



## FEATURED PROGRAMMING

(Continued from page 19)

largest single promotion, the three-city flyaway, Hittin' The Highway With The Hottest Headliners. The promotion's ungainly title came to be known here simply as "kill a contestant."

Sixteen-year-old Trisi Steem of Dallas was called by Bryan Adams during his live appearance on "Hitline" and told she had been chosen to make the Memorial Day weekend, three-concert/three-day odyssey. She went to Los Angeles for Genesis on Friday, to Miami for Adams on Saturday, and to Detroit for Billy Idol on Sunday. Only a 16-year-old would be alive after that.

"Hitline" executive producer Dana Miller says that with promotions such an integral part of top 40 radio, a top 40 syndication like "Hitline" is also compelled to run extensive promotions. Promos were a hefty chunk of the budget from day one, and the show is constantly launching, running, or capping a promotion.

To help with the production's attempt to sound as local as possible, all promos are the show's—not sales promotions. Pepsi's solid one-year commitment makes this possible, but Miller says that by paying cash instead of making trades for promo considerations, the show's sound can be kept tighter and more uniform.

**HISTORY**, of sorts, will be made from July 17-Aug. 23 as Levi-



**Musical Jet Streams.** International new age star Kitaro, right, takes a break from recording as he stops in San Francisco for an interview with Frank Forest. The Japanese synthesist, recording an album at Fantasy Studios in Berkeley with the Grateful Dead's Mickey Hart and Jerry Garcia, took time out for Forest's weekly two-hour syndicated program, "Musical Starstreams." Kitaro will begin his first U.S. tour in September.

Strauss runs "The National Rock Test" simultaneously on syndicated radio and television. The promotion will be one of the first to run on both media with the same personality—Casey Kasem. Kasem hosts both "American Top 40" on the ABC Radio Network and "America's Top 10" from All American Television. The shows will air differing clues to the test questions that will ultimately award the winner with flyaways to both the New

York and London Hard Rock Cafes.

**MCA RADIO NETWORK** is also in the midst of a flyaway promotion that ties its "Boston: Third Stage" special with the M&M/Mars Co. The winner will be flown from his hometown to the Meadowlands Arena in New Jersey to see Boston on July 2... And on a final note, MCA will air its first summer special the weekend of June 15. "Rockin' Then And Now" takes a one-hour look at

artists that had hits in the '60s and are on the charts again. Produced by Kris Stevens, host duties are held down by Bruce Miller.

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.*

June 12-14, David Torn/Bill Bruford, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

June 12-14, Robert Palmer, Superstar Concert Series, Westwood One, 90 minutes.

June 12-14, Psychedelic Furs/U2, Rock Chronicles, Westwood One, one hour.

June 13-14, Tom Petty/Heart, Rock Of The World, MCA Radio Network, one hour.

June 13-14, Steve Wariner/Holly Dunn, Country Close-Up, ProMedia, one hour.

June 13-14, Creedence Clearwater Revival, Rock Connections, CBS RadioRadio, one hour.

June 13-14, Bob Dylan/Lovin' Spoonful, Reelin' In The Years, Global Satellite/ABC Radio Network, 90 minutes.

June 13-14, Johnny Rivers/Fleetwood Mac, The Great Starship, MCA Radio Network, one hour.

June 13-14, Sammy Hagar/Warren Zevon, Powercuts, Global Satellite/ABC Radio Networks, two hours.

June 13-14, Anita Baker/Jesse Johnson/Rainy Davis, Radioscope, Lee Bailey Communications, one hour.

June 14, Genesis, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 14-20, The Montreux Rock Festival, Rock Over London, Radio International, one hour.

June 15, Little Steven/Frozen Ghost, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

June 15, Tom Petty, Line One, Westwood One, one hour.

June 15-21, Rock For Amnesty: The Conspiracy Continues, Westwood One Special, three hours.

June 15-21, Jimi Hendrix, Classic Cuts, MJI Broadcasting, one hour.

June 15-21, Bryan Adams, Rock Today, MJI Broadcasting, one hour.

June 15-21, Robert Plant, Legends Of Rock, NBC Radio Entertainment, one hour.

June 15-21, Lyle Lovett, Live From Gilley's, Westwood One, one hour.

June 15-21, Huey Lewis/J. Geils Band/Police, Rock Clock, DIR Broadcasting, one hour.

June 15-21, Rockin' Then And Now, MCA Radio Network Special, one hour.

June 15-21, Heart, Part 2, Off The Record With Mary Turner, Westwood One, one hour.

June 19-20, Crowded House, On The Radio, On The Radio Broadcasting, one hour.

June 19-21, Psychedelic Furs, Rock Watch, United Stations, three hours.

June 19-21, Jonathan Butler, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

June 19-21, Emmylou Harris, Country Today, MJI Broadcasting, one hour.

June 19-21, Howard Jones, Hot Rocks, United Stations, 90 minutes.

June 19-21, California Cooler's '60s Party, Urit-ed Stations Summer Special, three hours.

**WQXR New York goes to London ... see page 65**

## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Got To Give It Up (Part I), Marvin Gaye, TAMLA
2. Gonna Fly Now (Theme From "Rocky"), Bill Conti, UNITED ARTISTS
3. Undercover Angel, Alan O'Day, PACIFIC
4. Feels Like The First Time, Foreigner, ATLANTIC
5. Lucille, Kenny Rogers, UNITED ARTISTS
6. Dreams, Fleetwood Mac, WARNER BROS.
7. Lonely Boy, Andrew Gold, ASYLUM
8. Da Doo Ron Ron, Shaun Cassidy, WARNER/CURB
9. Angel In Your Arms, Hot, BIG TREE
10. Jet Airliner, Steve Miller Band, CAPITOL

### POP SINGLES—20 Years Ago

1. Groovin', Young Rascals, ATLANTIC
2. Respect, Aretha Franklin, ATLANTIC
3. She'd Rather Be With Me, Turtles, WHITE WHALE
4. Release Me (And Let Me Love Again), Engelbert Humperdinck, PARROT
5. Somebody To Love, Jefferson Airplane, RCA VICTOR
6. Little Bit O' Soul, Music Explosion, LAURIE
7. Windy, the Association, WARNER BROS.
8. All I Need Is You, Temptations, GORDY
9. I Got Rhythm, Happenings, B.T. PUPPY
10. Mirage, Tommy James & the Shondells, ROULETTE

### TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS.
2. Book Of Dreams, Steve Miller Band, CAPITOL
3. Commodores, MOTOWN
4. Barry Manilow Live, ARISTA
5. Peter Frampton, I'm In You A&M
6. Hotel California, Eagles, ASYLUM
7. Marvin Gaye Live At The London Palladium, TAMLA
8. Izitso Cat Stevens, A&M
9. Foreigner, ATLANTIC
10. Rocky (Soundtrack), Various, UNITED ARTISTS

### TOP ALBUMS—20 Years Ago

1. Sounds Like, Herb Alpert & the Tijuana Brass, A&M
2. Revenge, Bill Cosby, WARNER BROS.
3. I Never Loved A Man The Way I Love You, Aretha Franklin, ATLANTIC
4. More Of the Monkees, COLGEMS
5. Born Free, Andy Williams, COLUMBIA
6. Headquarters, the Monkees, COLGEMS
7. Mamas & the Papas Deliver, DUNHILL
8. Surrealistic Pillow, Jefferson Airplane, RCA VICTOR
9. Paul Revere & The Raiders Greatest Hits, COLUMBIA
10. Bob Dylan's Greatest Hits, COLUMBIA

### COUNTRY SINGLES—10 Years Ago

1. Luckenbach, Texas (Back To The Basics Of Love), Waylon Jennings, RCA
2. That Was Yesterday, Donna Fargo, WARNER BROS.
3. I'll Be Leavin' Alone, Charley Pride, RCA
4. Married But Not To Each Other, Barbara Mandrell, ABC/DOT
5. Your Man Loves You, Honey, Tom T. Hall, MERCURY
6. Don't Go City Girl On Me, Tommy Overstreet, ABC/DOT
7. Head To Toe, Bill Anderson, MCA
8. I Was There, Statler Brothers, MERCURY
9. If Practice Makes Perfect, Johnny Rodriguez, MERCURY
10. If You Want Me Billy Jo Spears, UNITED ARTISTS

### SOUL SINGLES—10 Years Ago

1. Best Of My Love, Emotions, COLUMBIA
2. Easy, Commodores, Motown
3. Got To Give It Up (Part 1), Marvin Gaye, TAMLA
4. Slide, Slave, COTILLION
5. I Don't Love You Anymore, Teddy Pendergrass, PHILADELPHIA
6. Break It To Me Gently, Aretha Franklin, ATLANTIC
7. A Real Motha For Ya, Johnny Guitar Watson, DJM
8. Hollywood, Rufus Featuring Chaka Khan, ABC
9. Sunshine, Enchantment, ROADSHOW
10. Now Do-U-Wanna Dance, Graham Central Station, WARNER BROS.



THE INTERNATIONAL NEWSWEEKLY FOR SPORTS BUSINESS & MASS ENTERTAINMENT

A division of Billboard Publications, Inc.

## INFORMATION AT YOUR FINGERTIPS

AB and its annual directories offer the most complete and accurate information on the international sports and mass entertainment industry.

**Amusement Business** gives management in the mass entertainment and sports industry weekly news on events, attendance, revenue, talent, promotions, financial and business operations, sponsorships and more. Sample Copy..... \$2.50

**DIRECTORY OF FAIRS, FESTIVALS & EXPOSITIONS.** Comprehensive directory of every fair and exposition in U.S. and Canada which runs three days or more. Contains complete information plus chronological cross reference of fairs and public expositions. Over 90 pages. Published In Dec..... \$40.00

**FACILITY SUPPLIES SOURCEBOOK.** This all new annual directory brings buyers and sellers together with listings of products and services for the mass entertainment industry. Includes complete information on manufacturers and suppliers. Published in April..... \$47.50

**CAVALCADE OF ACTS & ATTRACTIONS.** Directory of personal appearance artists, touring shows and other specialized entertainment such as fireworks firms, rodeo companies, etc. Over 200 pages. Published in Dec..... \$40.00

**AUDARENA STADIUM GUIDE.** Directory of over 5,000 arenas, auditoriums, stadiums, exhibit halls and coliseums in the U.S., Canada, most of Europe, South America, and other nations. Complete data on facilities including contacts, seating capacities, floor size and services offered. Over 300 pages. Published In Oct..... \$50.00

**FUNPARK DIRECTORY.** Complete guide to amusement parks, zoos, kiddie-lands and tourist attractions in U.S. and Canada. Published in Feb..... \$40.00

**TRADE SHOW AND CONVENTION GUIDE.** Sourcebook for those planning trade shows and conventions, corporate or association meetings and exhibits. Includes dates and data for conventions and trade shows for up to the next 5 years. Also list hotels, auditoriums, convention centers and facilities servicing the industry. Published In June..... \$75.00

**AMUSEMENT INDUSTRY BUYER'S GUIDE.** Complete sourcebook containing comprehensive listings of manufacturers, importers and suppliers of all types of rides, games and merchandise. Published in Oct..... \$45.00

Send to: AMUSEMENT BUSINESS

Single Copy Dept.

Box 24970

Nashville, TN 37202

Please send the following:

( ) Amusement Business, Sample Copy..... \$2.50

( ) Directory of Fairs, Festivals, and Expositions..... \$40

( ) Facility Supplies Sourcebook..... \$47.50

( ) Cavalcade of Acts and Attractions..... \$40

( ) AudArena Stadium Guide..... \$50

( ) Funpark Directory ..... \$40

( ) TradeShow & Convention Guide..... \$75

( ) Amusement Industry Buyer's Guide..... \$45

Total Order \$.....

Payment must accompany order. Prices include postage and handling. Allow 4-6 weeks for delivery or add \$3 for 1st Class. Overseas orders must be paid in US currency by US bank draft or international money order.

Payment enclosed

Charge to:  American Express  Visa  Master Card

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone \_\_\_\_\_

Nature of Business \_\_\_\_\_

Credit Card # \_\_\_\_\_

Exp. Date \_\_\_\_\_ MC Bank # \_\_\_\_\_

# POWER PLAYS

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

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

**PLATINUM**  
**POWER 95**  
WPLJ-FM RADIO

- New York** P.D.: Larry Berger
- 1 Atlantic Starr, Always
  - 2 Chris De Burgh, The Lady In Red
  - 3 Lisa Lisa & Cult Jam, Head To Toe
  - 4 U2, With Or Without You
  - 5 Glenn Medeiros, Nothing's Gonna Change
  - 6 Kim Wilde, You Keep Me Hangin' On
  - 7 Whitney Houston, I Wanna Dance With S
  - 8 Smokey Robinson, Just To See Her
  - 9 Madonna, La Isla Bonita
  - 10 Cutting Crew, (I Just) Died In Your A
  - 11 Herb Alpert, Diamonds
  - 12 Genesis, In Too Deep
  - 13 The Breakfast Club, Right On Track
  - 14 Jody Watley, Looking For A New Love
  - 15 Bon Jovi, Wanted Dead Or Alive
  - 16 Surface, Happy
  - 17 Kenny G, Songbird
  - 18 Debbie Gibson, Only In My Dreams
  - 19 Fleetwood Mac, Big Love
  - 20 The System, Don't Disturb This Groove
  - 21 T'Pau, Heart And Soul
  - 22 A21
  - 23 Paul Simon, You Can Call Me Ai
  - 24 Crowded House, Don't Dream It's Over
  - 25 Nancy Martinez, Move Out
  - 26 Exposé, Point Of No Return
  - 27 Gloria Estefan And Miami Sound Ma
  - 28 Bryan Adams, Heat Of The Night
  - A28 U2, I Still Haven't Found What I'm Lo

**100**  
WHTZ FM

- New York** P.D.: Scott Shannon
- 1 Atlantic Starr, Always
  - 2 Chris De Burgh, The Lady In Red
  - 3 Lisa Lisa & Cult Jam, Head To Toe
  - 4 Genesis, In Too Deep
  - 5 Whitney Houston, I Wanna Dance With S
  - 6 Glenn Medeiros, Nothing's Gonna Change
  - 7 U2, With Or Without You
  - 8 Kim Wilde, You Keep Me Hangin' On
  - 9 Smokey Robinson, Just To See Her
  - 10 Herb Alpert, Diamonds
  - 11 Madonna, La Isla Bonita
  - 12 Cutting Crew, (I Just) Died In Your A
  - 13 Debbie Gibson, Only In My Dreams
  - 14 Bon Jovi, Wanted Dead Or Alive
  - 15 The System, Don't Disturb This Groove
  - 16 Fleetwood Mac, Big Love
  - 17 Jody Watley, Looking For A New Love
  - 18 George Michael, I Want Your Sex
  - 19 Kenny G, Songbird
  - A20
  - 21 Surface, Happy
  - 22 Klymaxx, I'd Still Say Yes
  - 23 Paul Simon, You Can Call Me Ai
  - 24 Crowded House, Don't Dream It's Over
  - 25 Company B, Fascinated
  - 26 Pseudo Echo, Funkytown
  - 27 Exposé, Point Of No Return
  - 28 Poison, Talk Dirty To Me
  - 29 Huey Lewis & The News, I Know What I
  - A29 Motley Crue, Girls, Girls, Girls
  - EX Gloria Estefan And Miami Sound Ma
  - EX The Jets, Cross My Broken Heart

**WLS**  
AM 89

- Chicago** P.D.: John Gehron
- 1 Atlantic Starr, Always
  - 2 Genesis, In Too Deep
  - 3 Chris De Burgh, The Lady In Red
  - 4 Whitney Houston, I Wanna Dance With S
  - 5 Bruce Hornsby & The Range, Every Litt
  - 6 U2, With Or Without You
  - 7 Cutting Crew, (I Just) Died In Your A
  - 8 Heart, Alone
  - 9 Steve Winwood, Back In The High Life
  - 10 Aretha Franklin & George Michael, I K
  - 11 Smokey Robinson, Just To See Her
  - 12 Kenny G, Songbird
  - 13 Kenny Loggins, Meet Me Half Way
  - 14 Eddie Money, Endless Nights
  - 15 Bob Seger, Shakedown
  - 16 Starship, Nothing's Gonna Stop Us Now
  - 17 Fleetwood Mac, Big Love
  - 18 Crowded House, Something So Strong
  - 19 Anita Baker, Same Old Love (365 Days)
  - 20 Al Jarreau, Moonlighting (Theme)
  - 21 Chicago, If She Would Have Been Faith
  - 22 Level 42, Lessons In Love
  - 23 The System, Don't Disturb This Groove
  - 24 Huey Lewis & The News, I Know What I
  - 25 Steve Winwood, Back In The High Life
  - 26 The Nylons, Kiss Him Goodbye
  - 27 Tina Turner, Break Every Rule
  - 28 Paul Simon, You Can Call Me Ai
  - A29 Restless Heart, I'll Still Be Loving
  - EX Carly Simon, Give Me All Night

**KIIS** FM 102.7  
AM 1570

- Los Angeles** P.D.: Steve Rivers
- 1 Lisa Lisa & Cult Jam, Head To Toe
  - 2 Genesis, In Too Deep
  - 3 Herb Alpert, Diamonds
  - 4 Kim Wilde, You Keep Me Hangin' On
  - 5 The Breakfast Club, Right On Track
  - 6 Kenny G, Songbird
  - A7 Atlantic Starr, Always
  - 8 Bon Jovi, Wanted Dead Or Alive
  - 9 Glenn Medeiros, Nothing's Gonna Change
  - 10 Level 42, Lessons In Love
  - 11 Whitney Houston, I Wanna Dance With S
  - 12 Chris De Burgh, The Lady In Red
  - 13 Kenny Loggins, Meet Me Half Way
  - 14 Jody Watley, Looking For A New Love
  - 15 Klymaxx, I'd Still Say Yes
  - 16 Cutting Crew, (I Just) Died In Your A
  - 17 Company B, Fascinated
  - 18 Crowded House, Something So Strong
  - 19 Janet Jackson, The Pleasure Principle
  - 20 Surface, Happy
  - 21 Jody Watley, Looking For A New Love
  - 22 Pseudo Echo, Funkytown
  - 23 The System, Don't Disturb This Groove
  - 24 Bruce Hornsby & The Range, Every Litt
  - 25 Exposé, Point Of No Return
  - 26 Eddie Money, Endless Nights
  - 27 Lionel Richie, Se La
  - 28 George Michael, I Want Your Sex
  - 29 Gloria Estefan And Miami Sound Ma
  - 30 Billy Idol, Sweet Sixteen
  - 31 Bob Seger, Shakedown
  - 32 Heart, Alone

**GOLD**  
**98!**  
WCAU-FM

- Boston** P.D.: Sunny Joe White
- 1 Lisa Lisa & Cult Jam, Head To Toe
  - 2 Herb Alpert, Diamonds
  - 3 Kim Wilde, You Keep Me Hangin' On
  - 4 Whitney Houston, I Wanna Dance With S
  - 5 Atlantic Starr, Always
  - 6 Level 42, Lessons In Love
  - 7 Exposé, Point Of No Return
  - 8 Bon Jovi, Wanted Dead Or Alive
  - 9 Heart, Alone
  - 10 Club Nouveau, Why You Treat Me So Bad
  - 11 Nona Hendryx, Why Should I Cry?
  - 12 T'Pau, Heart And Soul
  - 13 Kenny G, Songbird
  - 14 Billy Idol, Sweet Sixteen
  - 15 Rock And Hyde, Dirty Water
  - 16 Bob Seger, Shakedown
  - 17 Janet Jackson, The Pleasure Principle
  - 18 Partland Brothers, Soul City
  - 19 Carly Simon, Give Me All Night
  - 20 U2, Still Haven't Found What I'm Lo
  - A20 Aretha Franklin, Rock A Lot
  - 22 Bruce Hornsby & The Range, Every Litt
  - 23 Peter Wolf, Can't Get Started
  - 24 Crowded House, Something So Strong
  - 25 The System, Don't Disturb This Groove
  - 26 George Michael, I Want Your Sex
  - 27 The Nylons, Kiss Him Goodbye
  - 28 Eddie Money, Endless Nights
  - 29 Robbie Nevil, Wo's It To Ya
  - 30 RED Speedwagon, Variety Tonight
  - 31 The Whispers, Rock Steady
  - EX Sheena Easton, Eternity
  - EX Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - EX The Jets, Cross My Broken Heart
  - EX The Whispers, Rock Steady
  - EX Cutting Crew, One For The Mockingbird
  - EX Prince, If I Was Your Girlfriend
  - EX Radio Heat Featuring Gary Noonan, Ra
  - EX Debbie Gibson, Only In My Dreams
  - EX Pseudo Echo, Funkytown
  - EX Gloria Estefan And Miami Sound Ma
  - EX Surface, Happy
  - EX Jon Astley, Jane's Getting Serious
  - EX Suzanne Vega, Luka

**96**  
TIC-FM

- Hartford** P.D.: Lyndon Abell
- 1 Atlantic Starr, Always
  - 2 Lisa Lisa & Cult Jam, Head To Toe
  - 3 Chris De Burgh, The Lady In Red
  - 4 The Cover Girls, Show Me
  - 5 Exposé, Point Of No Return
  - 6 Herb Alpert, Diamonds
  - 7 The System, Don't Disturb This Groove
  - 8 Whitney Houston, I Wanna Dance With S
  - 9 Kenny G, Songbird
  - 10 Genesis, In Too Deep
  - 11 Smokey Robinson, Just To See Her
  - 12 U2, With Or Without You
  - 13 Heart, Alone
  - 14 The Breakfast Club, Right On Track
  - 15 Glenn Medeiros, Nothing's Gonna Change
  - 16 Kim Wilde, You Keep Me Hangin' On
  - 17 Club Nouveau, Why You Treat Me So Bad
  - 18 Kenny Loggins, Meet Me Half Way
  - 19 Crowded House, Something So Strong
  - 20 Bob Seger, Shakedown
  - 21 Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - 22 Bruce Hornsby & The Range, Every Litt
  - 23 Nona Hendryx, Why Should I Cry?
  - 24 Debbie Gibson, Only In My Dreams
  - 25 T'Pau, Heart And Soul
  - 26 Janet Jackson, The Pleasure Principle
  - 27 Surface, Happy
  - 28 Tom Petty & The Heartbreakers, Jammin
  - 29 George Michael, I Want Your Sex
  - 30 The System, Don't Disturb This Groove
  - 31 Jonathan Butler, Lie's
  - 32 Gloria Estefan And Miami Sound Ma
  - 33 The Jets, Cross My Broken Heart
  - 34 Danny Wilson, Mary's Prayer
  - A35 Al Jarreau, Moonlighting (Theme)
  - A36 Fleetwood Mac, Big Love
  - 37 Wang Chung, Hypnotize Me
  - A38 Suzanne Vega, Luka
  - A39 Ferry Aid, Let It Be
  - EX Bon Jovi, Never Say Goodbye

**96**  
TIC-FM

- Chicago** P.D.: John Gehron
- 1 Atlantic Starr, Always
  - 2 Genesis, In Too Deep
  - 3 Chris De Burgh, The Lady In Red
  - 4 Whitney Houston, I Wanna Dance With S
  - 5 Bruce Hornsby & The Range, Every Litt
  - 6 U2, With Or Without You
  - 7 Cutting Crew, (I Just) Died In Your A
  - 8 Heart, Alone
  - 9 Steve Winwood, Back In The High Life
  - 10 Aretha Franklin & George Michael, I K
  - 11 Smokey Robinson, Just To See Her
  - 12 Kenny G, Songbird
  - 13 Kenny Loggins, Meet Me Half Way
  - 14 Eddie Money, Endless Nights
  - 15 Bob Seger, Shakedown
  - 16 Starship, Nothing's Gonna Stop Us Now
  - 17 Fleetwood Mac, Big Love
  - 18 Crowded House, Something So Strong
  - 19 Anita Baker, Same Old Love (365 Days)
  - 20 Al Jarreau, Moonlighting (Theme)
  - 21 Chicago, If She Would Have Been Faith
  - 22 Level 42, Lessons In Love
  - 23 The System, Don't Disturb This Groove
  - 24 Huey Lewis & The News, I Know What I
  - 25 Steve Winwood, Back In The High Life
  - 26 The Nylons, Kiss Him Goodbye
  - 27 Tina Turner, Break Every Rule
  - 28 Paul Simon, You Can Call Me Ai
  - A29 Restless Heart, I'll Still Be Loving
  - EX Carly Simon, Give Me All Night

**KIIS** FM 102.7  
AM 1570

- Los Angeles** P.D.: Steve Rivers
- 1 Lisa Lisa & Cult Jam, Head To Toe
  - 2 Genesis, In Too Deep
  - 3 Herb Alpert, Diamonds
  - 4 Kim Wilde, You Keep Me Hangin' On
  - 5 The Breakfast Club, Right On Track
  - 6 Kenny G, Songbird
  - A7 Atlantic Starr, Always
  - 8 Bon Jovi, Wanted Dead Or Alive
  - 9 Glenn Medeiros, Nothing's Gonna Change
  - 10 Level 42, Lessons In Love
  - 11 Whitney Houston, I Wanna Dance With S
  - 12 Chris De Burgh, The Lady In Red
  - 13 Kenny Loggins, Meet Me Half Way
  - 14 Jody Watley, Looking For A New Love
  - 15 Klymaxx, I'd Still Say Yes
  - 16 Cutting Crew, (I Just) Died In Your A
  - 17 Company B, Fascinated
  - 18 Crowded House, Something So Strong
  - 19 Janet Jackson, The Pleasure Principle
  - 20 Surface, Happy
  - 21 Jody Watley, Looking For A New Love
  - 22 Pseudo Echo, Funkytown
  - 23 The System, Don't Disturb This Groove
  - 24 Bruce Hornsby & The Range, Every Litt
  - 25 Exposé, Point Of No Return
  - 26 Eddie Money, Endless Nights
  - 27 Lionel Richie, Se La
  - 28 George Michael, I Want Your Sex
  - 29 Gloria Estefan And Miami Sound Ma
  - 30 Billy Idol, Sweet Sixteen
  - 31 Bob Seger, Shakedown
  - 32 Heart, Alone

**98!**  
WCAU-FM

- Philadelphia** P.D.: Scott Walker
- 1 Atlantic Starr, Always
  - 2 Kim Wilde, You Keep Me Hangin' On
  - 3 Kim Wilde, You Keep Me Hangin' On
  - 4 Lisa Lisa & Cult Jam, Head To Toe
  - 5 Whitney Houston, I Wanna Dance With S
  - 6 Smokey Robinson, Just To See Her
  - 7 Genesis, In Too Deep
  - 8 Bon Jovi, Wanted Dead Or Alive
  - 9 The System, Don't Disturb This Groove
  - 10 Eddie Money, Endless Nights
  - 11 Company B, Fascinated
  - 12 Debbie Gibson, Only In My Dreams
  - 13 Heart, Alone
  - 14 Chris De Burgh, The Lady In Red
  - 15 Klymaxx, I'd Still Say Yes
  - 16 T'Pau, Heart And Soul
  - 17 Level 42, Lessons In Love
  - 18 Exposé, Point Of No Return
  - 19 23 Exposé, Point Of No Return
  - 19 25 Club Nouveau, Why You Treat Me So Bad
  - 20 Partland Brothers, Soul City
  - 21 Billy Idol, Sweet Sixteen
  - 22 24 Europe, Rock The Night
  - 23 Restless Heart, I'll Still Be Loving
  - 24 27 Rock And Hyde, Dirty Water
  - 25 Klymaxx, I'd Still Say Yes
  - 26 Tom Petty & The Heartbreakers, Jammin
  - 27 Gloria Estefan And Miami Sound Ma
  - 28 Carly Simon, Give Me All Night
  - 29 Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - 30 Monda Rock, Primitive Love Rites
  - 31 Pseudo Echo, Funkytown
  - 32 Nona Hendryx, Why Should I Cry?
  - 33 Motley Crue, Girls, Girls, Girls
  - 34 Bruce Willis, Under The Boardwalk
  - 35 Peter Wolf, Can't Get Started
  - 36 EX Bob Seger, Shakedown
  - 37 EX The Truth, Weapons Of Love
  - 38 EX Bruce Hornsby & The Range, Every Litt
  - 39 EX Robbie Nevil, Wo's It To Ya
  - 40 EX Dan Fogelberg, She Don't Look Back
  - A — Crowded House, Something So Strong
  - A — The Nylons, Kiss Him Goodbye
  - A — The Whispers, Rock Steady
  - A — Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - A — The Jets, Cross My Broken Heart
  - A — The Whispers, Rock Steady
  - A — Cutting Crew, One For The Mockingbird
  - A — Prince, If I Was Your Girlfriend
  - A — Radio Heat Featuring Gary Noonan, Ra
  - A — Debbie Gibson, Only In My Dreams
  - A — Pseudo Echo, Funkytown
  - A — Gloria Estefan And Miami Sound Ma
  - A — Surface, Happy
  - A — Jon Astley, Jane's Getting Serious
  - A — Suzanne Vega, Luka

**Power 103**  
Tampa Bay

- Tampa** O.M.: Mason Dixon
- 1 Kenny G, Songbird
  - 2 Genesis, In Too Deep
  - 3 Chris De Burgh, The Lady In Red
  - 4 Atlantic Starr, Always
  - 5 Jody Watley, Looking For A New Love
  - 6 Whitney Houston, I Wanna Dance With S
  - 7 Restless Heart, I'll Still Be Loving
  - 8 Smokey Robinson, Just To See Her
  - 9 Madonna, La Isla Bonita
  - 10 Lisa Lisa & Cult Jam, Head To Toe
  - 11 Heart, Alone
  - 12 Kim Wilde, You Keep Me Hangin' On
  - 13 Bon Jovi, Wanted Dead Or Alive
  - 14 Steve Winwood, Back In The High Life
  - 15 Bob Seger, Shakedown
  - 16 U2, With Or Without You
  - 17 Crowded House, Don't Dream It's Over
  - 18 Dan Fogelberg, She Don't Look Back
  - 19 Bruce Willis, Under The Boardwalk
  - 20 Level 42, Lessons In Love
  - 21 Bon Jovi, Never Say Goodbye
  - 22 Debbie Gibson, Only In My Dreams
  - 23 Poison, Talk Dirty To Me
  - 24 Bryan Adams, Heat Of The Night
  - 25 Exposé, Point Of No Return
  - 26 The System, Don't Disturb This Groove
  - 27 Lou Gramm, Midnight Blue
  - 28 EX Suzanne Vega, Luka
  - 29 EX Motley Crue, Girls, Girls, Girls
  - 30 EX Al Jarreau, Moonlighting (Theme)
  - A — Bryan Adams, Heat Of The Night
  - A — Tom Kimmel, That's Freedom
  - A — The Jets, Cross My Broken Heart
  - EX Europe, Rock The Night
  - EX Pseudo Echo, Funkytown

**Power 103**  
Tampa Bay

- Pittsburgh** P.D.: Jim Richards
- 1 Atlantic Starr, Always
  - 2 Lisa Lisa & Cult Jam, Head To Toe
  - 3 Genesis, In Too Deep
  - 4 The System, Don't Disturb This Groove
  - 5 Whitney Houston, I Wanna Dance With S
  - 6 Heart, Alone
  - 7 Kim Wilde, You Keep Me Hangin' On
  - 8 Bon Jovi, Never Say Goodbye
  - 9 Kenny Loggins, Meet Me Half Way
  - 10 Janet Jackson, The Pleasure Principle
  - 11 Eddie Money, Endless Nights
  - 12 Kenny G, Songbird
  - 13 Company B, Fascinated
  - 14 Smokey Robinson, Just To See Her
  - 15 Bon Jovi, Wanted Dead Or Alive
  - 16 Pseudo Echo, Funkytown
  - 17 Paul Simon, You Can Call Me Ai
  - 18 Bob Seger, Shakedown
  - 19 T'Pau, Heart And Soul
  - 20 Chris De Burgh, The Lady In Red
  - 21 Jack Wagner, Weatherman Says
  - 22 Gloria Estefan And Miami Sound Ma
  - 23 Fleetwood Mac, Big Love
  - 24 Herb Alpert, Diamonds
  - 25 Bruce Hornsby & The Range, Every Litt
  - A26 Steve Winwood, Back In The High Life
  - 27 U2, With Or Without You
  - 28 Exposé, Point Of No Return
  - A29 U2, With Or Without You
  - 30 Jody Watley, Looking For A New Love
  - A — Bryan Adams, Heat Of The Night
  - A — U2, I Still Haven't Found What I'm Lo

**Power 93**

- Washington** P.D.: Mark St. John
- 1 Lisa Lisa & Cult Jam, Head To Toe
  - 2 Whitney Houston, I Wanna Dance With S
  - 3 Herb Alpert, Diamonds
  - 4 Bon Jovi, Never Say Goodbye
  - 5 Kim Wilde, You Keep Me Hangin' On
  - 6 Bon Jovi, Wanted Dead Or Alive
  - 7 Kenny Loggins, Meet Me Half Way
  - 8 Al Jarreau, Moonlighting (Theme)
  - 9 Al Jarreau, Moonlighting (Theme)
  - 10 Whitney Houston, I Wanna Dance With S
  - 11 Genesis, In Too Deep
  - 12 Chicago, If She Would Have Been Faith
  - 13 Restless Heart, I'll Still Be Loving
  - 14 Fleetwood Mac, Big Love
  - 15 Madonna, Where's The Party
  - 16 Bruce Hornsby & The Range, Every Litt
  - 17 Exposé, Point Of No Return
  - 18 Heart, Alone
  - 19 Kenny G, Songbird
  - 20 Bob Seger, Shakedown
  - 21 The System, Don't Disturb This Groove
  - 22 U2, With Or Without You
  - 23 Klymaxx, I'd Still Say Yes
  - 24 Surface, Happy
  - 25 Level 42, Lessons In Love
  - 26 Smokey Robinson, Just To See Her
  - 27 Gloria Estefan And Miami Sound Ma
  - 28 Pseudo Echo, Funkytown
  - 29 The Jets, Cross My Broken Heart
  - 30 Bon Jovi, Never Say Goodbye
  - 31 Kenny Loggins, Meet Me Half Way
  - 32 Al Jarreau, Moonlighting (Theme)
  - 33 Whitney Houston, I Wanna Dance With S
  - 34 Genesis, In Too Deep
  - 35 Heart, Alone
  - A29 Restless Heart, I'll Still Be Loving
  - EX Carly Simon, Give Me All Night

**93**  
ALANTA HI ROCK

- Atlanta** P.D.: Bob Case
- 1 Atlantic Starr, Always
  - 2 Lisa Lisa & Cult Jam, Head To Toe
  - 3 Bon Jovi, Wanted Dead Or Alive
  - 4 Kim Wilde, You Keep Me Hangin' On
  - 5 Whitney Houston, I Wanna Dance With S
  - 6 Kenny Loggins, Meet Me Half Way
  - 7 Genesis, In Too Deep
  - 8 Herb Alpert, Diamonds
  - 9 The System, Don't Disturb This Groove

**98!**  
WCAU-FM

- Philadelphia** P.D.: Scott Walker
- 1 Atlantic Starr, Always
  - 2 Kim Wilde, You Keep Me Hangin' On
  - 3 Kim Wilde, You Keep Me Hangin' On
  - 4 Lisa Lisa & Cult Jam, Head To Toe
  - 5 Whitney Houston, I Wanna Dance With S
  - 6 Smokey Robinson, Just To See Her
  - 7 Genesis, In Too Deep
  - 8 Bon Jovi, Wanted Dead Or Alive
  - 9 The System, Don't Disturb This Groove
  - 10 Eddie Money, Endless Nights
  - 11 Company B, Fascinated
  - 12 Debbie Gibson, Only In My Dreams
  - 13 Heart, Alone
  - 14 Chris De Burgh, The Lady In Red
  - 15 Klymaxx, I'd Still Say Yes
  - 16 T'Pau, Heart And Soul
  - 17 Level 42, Lessons In Love
  - 18 Exposé, Point Of No Return
  - 19 23 Exposé, Point Of No Return
  - 19 25 Club Nouveau, Why You Treat Me So Bad
  - 20 Partland Brothers, Soul City
  - 21 Billy Idol, Sweet Sixteen
  - 22 24 Europe, Rock The Night
  - 23 Restless Heart, I'll Still Be Loving
  - 24 27 Rock And Hyde, Dirty Water
  - 25 Klymaxx, I'd Still Say Yes
  - 26 Tom Petty & The Heartbreakers, Jammin
  - 27 Gloria Estefan And Miami Sound Ma
  - 28 Carly Simon, Give Me All Night
  - 29 Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - 30 Monda Rock, Primitive Love Rites
  - 31 Pseudo Echo, Funkytown
  - 32 Nona Hendryx, Why Should I Cry?
  - 33 Motley Crue, Girls, Girls, Girls
  - 34 Bruce Willis, Under The Boardwalk
  - 35 Peter Wolf, Can't Get Started
  - 36 EX Bob Seger, Shakedown
  - 37 EX The Truth, Weapons Of Love
  - 38 EX Bruce Hornsby & The Range, Every Litt
  - 39 EX Robbie Nevil, Wo's It To Ya
  - 40 EX Dan Fogelberg, She Don't Look Back
  - A — Crowded House, Something So Strong
  - A — The Nylons, Kiss Him Goodbye
  - A — The Whispers, Rock Steady
  - A — Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - A — The Jets, Cross My Broken Heart
  - A — The Whispers, Rock Steady
  - A — Cutting Crew, One For The Mockingbird
  - A — Prince, If I Was Your Girlfriend
  - A — Radio Heat Featuring Gary Noonan, Ra
  - A — Debbie Gibson, Only In My Dreams
  - A — Pseudo Echo, Funkytown
  - A — Gloria Estefan And Miami Sound Ma
  - A — Surface, Happy
  - A — Jon Astley, Jane's Getting Serious
  - A — Suzanne Vega, Luka

**Power 103**  
Tampa Bay

- Tampa** O.M.: Mason Dixon
- 1 Kenny G, Songbird
  - 2 Genesis, In Too Deep
  - 3 Chris De Burgh, The Lady In Red
  - 4 Atlantic Starr, Always
  - 5 Jody Watley, Looking For A New Love
  - 6 Whitney Houston, I Wanna Dance With S
  - 7 Restless Heart, I'll Still Be Loving
  - 8 Smokey Robinson, Just To See Her
  - 9 Madonna, La Isla Bonita
  - 10 Lisa Lisa & Cult Jam, Head To Toe
  - 11 Heart, Alone
  - 12 Kim Wilde, You Keep Me Hangin' On
  - 13 Bon Jovi, Wanted Dead Or Alive
  - 14 Steve Winwood, Back In The High Life
  - 15 Bob Seger, Shakedown
  - 16 U2, With Or Without You
  - 17 Crowded House, Don't Dream It's Over
  - 18 Dan Fogelberg, She Don't Look Back
  - 19 Bruce Willis, Under The Boardwalk
  - 20 Level 42, Lessons In Love
  - 21 Bon Jovi, Never Say Goodbye
  - 22 Debbie Gibson, Only In My Dreams
  - 23 Poison, Talk Dirty To Me
  - 24 Bryan Adams, Heat Of The Night
  - 25 Exposé, Point Of No Return
  - 26 The System, Don't Disturb This Groove
  - 27 Lou Gramm, Midnight Blue
  - 28 EX Suzanne Vega, Luka
  - 29 EX Motley Crue, Girls, Girls, Girls
  - 30 EX Al Jarreau, Moonlighting (Theme)
  - A — Bryan Adams, Heat Of The Night
  - A — Tom Kimmel, That's Freedom
  - A — The Jets, Cross My Broken Heart
  - EX Europe, Rock The Night
  - EX Pseudo Echo, Funkytown

**Power 100**  
MOBIL STATION

- Miami** P.D.: Rick Stacy
- 1 Chris De Burgh, The Lady In Red
  - 2 Whitney Houston, I Wanna Dance With S
  - 3 Bon Jovi, Wanted Dead Or Alive
  - 4 Herb Alpert, Diamonds
  - 5 Cutting Crew, (I Just) Died In Your A
  - 6 Kenny G, Songbird
  - 7 Will Power, Dreamin
  - 8 U2, With Or Without You
  - 9 Debbie Gibson, Only In My Dreams
  - 10 Genesis, In Too Deep
  - 11 Smokey Robinson, Just To See Her
  - 12 Level 42, Lessons In Love
  - 13 Exposé, Point Of No Return
  - 14 Heart, Alone
  - 15 Lisa Lisa & Cult Jam, Head To Toe
  - 16 The System, Don't Disturb This Groove
  - 17 Motley Crue, Girls, Girls, Girls
  - 18 Kim Wilde, You Keep Me Hangin' On
  - 19 Jack Wagner, Weatherman Says
  - 20 Surface, Happy
  - 21 Anita Baker, Same Old Love (365 Days)
  - 22 Gloria Estefan And Miami Sound Ma
  - 23 Fleetwood Mac, Big Love
  - 24 Janet Jackson, The Pleasure Principle
  - 25 Kenny Loggins, Meet Me Half Way
  - 26 Bruce Willis, Under The Boardwalk
  - 27 EX George Michael, I Want Your Sex
  - 28 Bruce Hornsby & The Range, Every Litt
  - A29 The Whispers, Rock Steady
  - 30 Bryan Adams, Heat Of The Night
  - 31 Bon Jovi, Never Say Goodbye
  - A32 Cyndi Lauper, Boy Blue
  - A33 T'Pau, Heart And Soul
  - 34 EX Bob Seger, Shakedown
  - 35 EX Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - 36 EX Billy Idol, Sweet Sixteen
  - EX Wang Chung, Hypnotize Me
  - EX The Nylons, Kiss Him Goodbye
  - EX Europe, Rock The Night

**Power 100**  
MOBIL STATION

- Miami** P.D.: Rick Stacy
- 1 Chris De Burgh, The Lady In Red
  - 2 Whitney Houston, I Wanna Dance With S
  - 3 Bon Jovi, Wanted Dead Or Alive
  - 4 Herb Alpert, Diamonds
  - 5 Cutting Crew, (I Just) Died In Your A
  - 6 Kenny G, Songbird
  - 7 Will Power, Dreamin
  - 8 U2, With Or Without You
  - 9 Debbie Gibson, Only In My Dreams
  - 10 Genesis, In Too Deep
  - 11 Smokey Robinson, Just To See Her
  - 12 Level 42, Lessons In Love
  - 13 Exposé, Point Of No Return
  - 14 Heart, Alone
  - 15 Lisa Lisa & Cult Jam, Head To Toe
  - 16 The System, Don't Disturb This Groove
  - 17 Motley Crue, Girls, Girls, Girls
  - 18 Kim Wilde, You Keep Me Hangin' On
  - 19 Jack Wagner, Weatherman Says
  - 20 Surface, Happy
  - 21 Anita Baker, Same Old Love (365 Days)
  - 22 Gloria Estefan And Miami Sound Ma
  - 23 Fleetwood Mac, Big Love
  - 24 Janet Jackson, The Pleasure Principle
  - 25 Kenny Loggins, Meet Me Half Way
  - 26 Bruce Willis, Under The Boardwalk
  - 27 EX George Michael, I Want Your Sex
  - 28 Bruce Hornsby & The Range, Every Litt
  - A29 The Whispers, Rock Steady
  - 30 Bryan Adams, Heat Of The Night
  - 31 Bon Jovi, Never Say Goodbye
  - A32 Cyndi Lauper, Boy Blue
  - A33 T'Pau, Heart And Soul
  - 34 EX Bob Seger, Shakedown
  - 35 EX Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - 36 EX Billy Idol, Sweet Sixteen
  - EX Wang Chung, Hypnotize Me
  - EX The Nylons, Kiss Him Goodbye
  - EX Europe, Rock The Night

**Power 100**  
MOBIL STATION

- Chicago** P.D.: Ric Lippincott
- 1 Atlantic Starr, Always
  - 2 Kim Wilde, You Keep Me Hangin' On
  - 3 Lisa Lisa & Cult Jam, Head To Toe
  - 4 U2, With Or Without You
  - 5 Company B, Fascinated
  - 6 Chris De Burgh, The Lady In Red
  - 7 Herb Alpert, Diamonds
  - 8 Genesis, In Too Deep
  - 9 Glenn Medeiros, Nothing's Gonna Change
  - 10 Whitney Houston, I Wanna Dance With S
  - 11 Smokey Robinson, Just To See Her
  - 12 Jody Watley, Looking For A New Love
  - 13 The System, Don't Disturb This Groove
  - 14 Cutting Crew, (I Just) Died In Your A
  - 15 Bon Jovi, Wanted Dead Or Alive
  - 16 Pseudo Echo, Funkytown
  - 17 Madonna, La Isla Bonita
  - 18 Crowded House, Something So Strong
  - 19 Level 42, Lessons In Love
  - 20 Tom Petty & The Heartbreakers, Jammin
  - 21 Paul Simon, You Can Call Me Ai
  - 22 Kenny Loggins, Meet Me Half Way
  - 23 Bob Seger, Shakedown
  - 24 Heart, Alone
  - 25 Motley Crue, Girls, Girls, Girls
  - 26 Europe, Rock The Night

**Power 100**  
KRBE FM

- Cleveland** O.M.: Kid Leo
- 1 Genesis, In Too Deep
  - 2 Kim Wilde, You Keep Me Hangin' On
  - 3 Tom Petty & The Heartbreakers, Jammin
  - 4 Kenny G, Songbird
  - 5 Bon Jovi, Wanted Dead Or Alive
  - 6 Eddie Money, Endless Nights
  - 7 Heart, Alone
  - 8 Kenny Loggins, Meet Me Half Way
  - 9 Lisa Lisa & Cult Jam, Head To Toe
  - 10 Partland Brothers, Soul City
  - 11 Bruce Hornsby & The Range, Every Litt
  - 12 Bob Seger, Shakedown
  - 13 T'Pau, Heart And Soul
  - 14 Level 42, Lessons In Love
  - 15 The System, Don't Disturb This Groove
  - 16 Crowded House, Something So Strong
  - 17 Fleetwood Mac, Big Love
  - 18 Billy Idol, Sweet Sixteen
  - 19 Kim Wilde, You Keep Me Hangin' On
  - 20 U2, With Or Without You
  - 21 Huey Lewis & The News, I Know What I
  - 22 Europe, Rock The Night
  - 23 Jody Watley, Still A Thrill
  - 24 Nona Hendryx, Why Should I Cry?
  - 25 Slam Bambo, House On Fire
  - 26 Rock And Hyde, Dirty Water
  - 27 The Breakfast Club, Right On Track
  - 28 Monda Rock, Primitive Love Rites
  - 29 Exposé, Point Of No Return
  - 30 Steve Winwood, Back In The High Life
  - 31 Lou Gramm, Ready Or Not
  - 32 Lou Gramm, Ready Or Not
  - 33 Lou Gramm, Ready Or Not
  - 34 Bob Seger, Shakedown
  - 35 Chris De Burgh, The Lady In Red
  - 36 RED Speedwagon, Variety Tonight
  - 37 Exposé, Point Of No Return
  - 38 Peter Wolf, Can't Get Started
  - 39 EX Cutting Crew, One For The Mockingbird
  - 40 Gino Vannelli, Wild Horses
  - 41 Debbie Gibson, Only In My Dreams
  - 42 Suzanna Vega, Luka
  - 43 Jennifer Rush (Duet With Elton John), Cyndi Lauper, Boy Blue
  - 44 U2, I Still Haven't Found What I'm Lo
  - A — Fleetwood Mac, Seven Wonders
  - A — Sammy Hagar, Give To Live
  - A — Pseudo Echo, Funkytown
  - A — Richard Marx, Don't Mean Nothing
  - A — The Durand, Since You've Been Gone
  - A — Bryan Adams, Heat Of The Night
  - A — Tom Kimmel, That's Freedom
  - EX Robbie Nevil, Wo's It To Ya
  - EX The Truth, Weapons Of Love
  - EX Wang Chung, Hypnotize Me
  - EX Aretha Franklin, Rock A Lot
  - EX EX George Michael, I Want Your Sex
  - EX EX Poison, I Want Action

**Power 100**  
KRBE FM

- Chicago** P.D.: Buddy Scott
- 1 Atlantic Starr, Always
  - 2 Kim Wilde, You Keep Me Hangin' On
  - 3 Lisa Lisa & Cult Jam, Head To Toe
  - 4 Chris De Burgh, The Lady In Red
  - 5 Whitney Houston, I Wanna Dance With S
  - 6 Herb Alpert, Diamonds
  - 7 U2, With Or Without You
  - 8 The System, Don't Disturb This Groove
  - 9 Jody Watley, Looking For A New Love
  - 10 Bon Jovi, Wanted Dead Or Alive
  - 11 The Nylons, Kiss Him Goodbye



WMMS' Kid Leo Is Cleveland's Biggest Booster

BY DAVID WYKOFF

WHAT WE HAVE AT WMMS is an incredible heritage and family spirit. Now, most stations will tell you the same kinds of things, but how many do you know that have had the same nucleus of personnel for 14 years straight? We at WMMS aren't a textbook case of how it should be done. We're a landmark case," says WMMS operations manager Kid Leo, one of the best-known and most-influential radio professionals in the U.S., both as a manager and an air talent.



WMMS was one of a handful of rock stations that gave the term "album rock" meaning, and the station continues to garner industry and national listener awards every year. Even though the station changed its label to top 40 a few years ago, it maintains its status as one of the leading rock outlets.

Kid Leo attributes much of his station's lasting influence and success to a core of four DJs (Jeff Kinzbach, Matt "the Cat" Lapczynski, Ed "Flash" Ferenc, and Leo himself, born Leo Travagliante) who all arrived at WMMS within a nine-month period. "We were basically all our own PDs, and we combined our pop sensibilities with the progressive nature of the early-'70s FM radio. Our tastes worked together

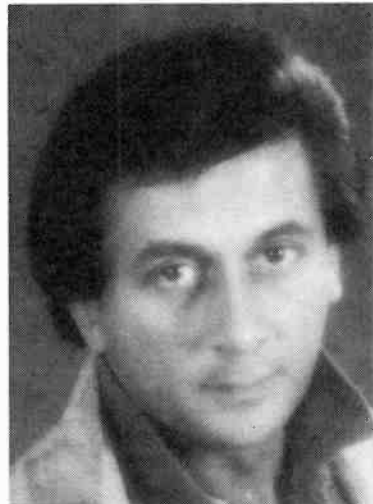
musically, and we were fortunate enough to develop on-air personalities that communicate the family spirit that we feel," he says, noting that WMMS' overnight talent, Bill "BLF Bash" Freeman, "has been doing the graveyard shift for over a decade, and he might stay at it forever because he likes it so much.

"This kind of spirit is something that we can be proud of. Not only because it's something that we've worked hard to achieve but because of the things it enables us to do. We're not just radio personalities here. We're part of the community, and that affords us the ability to pay it back.

"We've always supported Cleveland, even during its darkest days. We've done it through clean-up campaigns, fund-raising efforts with the Cleveland orchestra and ballet, and, very notably, with our contribution to the group effort that brought the Rock and Roll Hall of Fame to Cleveland."

KID LEO and WMMS were important players in the drive to secure the hall of fame, though Leo believes that his most significant contribution came in helping to foster a team effort among disparate and competitive factions.

"The real key to the effort was that we got everybody to work together. The mayor of Cleveland and the governor of Ohio as well as the growth association and many corporations threw their full support behind it. And everybody knows how



Kid Leo. Operations manager and afternoon talent at the legendary WMMS Cleveland and Billboard's pro in profile.

Cleveland radio stations love to go at each other's throats. But we got everybody to put their swords down and huddle on how to cover all the bases.

"We all mounted a petition campaign, which resulted in over 600,000 signatures. We also got a lot of international artists to endorse Cleveland—Mike Jagger, Tina Turner, the Everly Brothers, Hall & Oates—who stuck by their endorsement even when Philadelphia and others entered the running. We all did what we could, whether it was making calls, doing a sales job, or

working it on the air," he says.

Recalling what finally sewed things up for Cleveland, Leo says that "it was the induction ceremony week. And even though a number of other cities came in, we were pretty confident. Then USA Today decided to run a call-in poll, and we went to it. Cleveland's two-day total was 110,000 calls, with the next closest being Memphis with around 7,000. The board wanted to choose the city that most wanted and would be most willing to support the hall, and they had no choice after that poll." Leo is now on the hall of fame's board of directors and is a member of the museum's local development group.

Though WMMS forged the success of the album rock concept, it abandoned that label a couple of years ago. Leo says that the change had little to do with a shift in music at WMMS. "Once album rock established itself in a dominant position, it stopped doing what brought it there. It became locked in and didn't expand or evolve. At the same time we were mixing a lot of black music in with the rock'n'roll—as we've always done—and what we were playing was actually a lot closer to top 40 than album rock. And that's why we made the change," he says.

Leo prefers not to think in narrow categories, though. "In truth, we're neither a top 40 nor an album rock station. We think of ourselves as WMMS. And if another label comes along that will better describe what we do, then we'll pick that one up.

Anyway, listeners don't always think in categories like these, and I think that programmers around the country are learning to play great songs and forget about the easy labels," he says.

KID LEO says he loves Cleveland and WMMS and has no plans to move on. "If I wanted to leave, I'd have made an attempt long ago. And that's something that I want my staff to think. If you're thinking about going somewhere else, then you're paying less attention to your professional life and doing less of a job as a performer or programmer. You've got to give at least 110% to get along here."

He says he also finds the music climate in Cleveland very much to his liking. "I personally love to hear new music and constantly strive to find new things. And Cleveland has always wanted the newest and best music and to be the first to find it. We've given a lot of artists their first foothold in middle America—Bruce Springsteen and a-ha are two wide-ranging examples—and we continue to work to expose the things that we believe in.

"And Clevelanders purchase more rock'n'roll per capita than any city in the country. That's how the record companies look at it, and they keep telling me that it's constantly improving. I don't know whether it's heredity, but it's a climate that I love," Leo says.

Table with 2 columns: Rank and Song/Artist. Includes songs like Pseudo Echo, Funkytown and Bruce Hornsby & The Range.

all hit 97.1 KECL The Eagle logo

Table for Dallas station. P.D.: John Roberts. Includes songs like Glenn Medeiros, Nothing's Gonna Change and Bon Jovi, Wanted Dead Or Alive.

KMEL 100 logo and station information. P.D.: Lee Michaels.

Table for San Francisco station. Includes songs like Lisa Lisa & Cult Jam, Head To Toe and Smokey Robinson, Just To See Her.

SILVER Z94.9 logo and station information. P.D.: Harry Nelson.

Table for Boston station. Includes songs like Cutting Crew, (I Just) Died In Your A and Huey Lewis & The News, I Know What I

Table for Atlanta station. P.D.: Fleetwood Gruver. Includes songs like Kenny G, Songbird and Chris De Burgh, The Lady In Red.

EAGLE-106 WEGX logo and station information. P.D.: Charlie Quinn.

Table for Philadelphia station. Includes songs like Atlantic Starr, Always and Genesis, In Too Deep.

Table for Atlanta station. P.D.: Fleetwood Gruver. Includes songs like Kenny G, Songbird and Chris De Burgh, The Lady In Red.

Table for St. Paul station. P.D.: David Anthony. Includes songs like Genesis, In Too Deep and Chicago, If She Would Have Been Faith.

WJOL 94.7 logo and station information. P.D.: Gregg Swedberg.

Table for Minneapolis station. Includes songs like Genesis, In Too Deep and Bon Jovi, Never Say Goodbye.

Table for Dallas station. P.D.: Kevin Metheny. Includes songs like Genesis, In Too Deep and Kenny Loggins, Meet Me Half Way.

Table for St. Paul station. P.D.: David Anthony. Includes songs like Genesis, In Too Deep and Chicago, If She Would Have Been Faith.

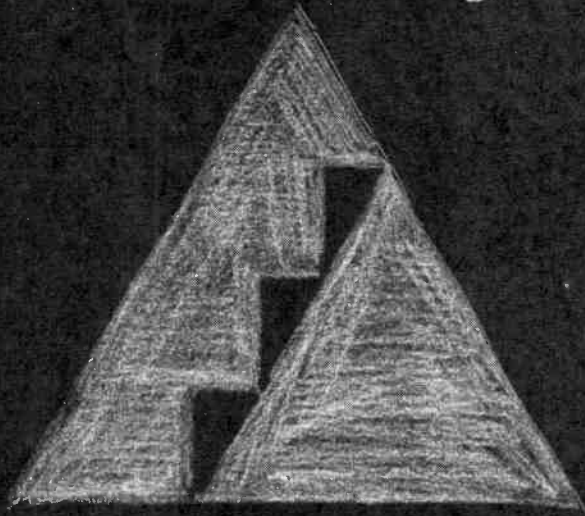
Table for Dallas station. P.D.: Kevin Metheny. Includes songs like Genesis, In Too Deep and Kenny Loggins, Meet Me Half Way.

Table for Dallas station. P.D.: Kevin Metheny. Includes songs like Genesis, In Too Deep and Kenny Loggins, Meet Me Half Way.

Table for Dallas station. P.D.: Kevin Metheny. Includes songs like Genesis, In Too Deep and Kenny Loggins, Meet Me Half Way.

Table for Dallas station. P.D.: Kevin Metheny. Includes songs like Genesis, In Too Deep and Kenny Loggins, Meet Me Half Way.

The new  
shape of  
a kid's future.



This is our new symbol. And we think it shows what Junior Achievement is all about.

Helping kids step up to the future.

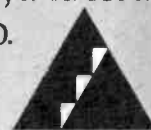
Junior Achievement establishes a unique partnership between educators, leading members of the business community and the young business leaders of tomorrow.

Today, Junior Achievement offers kids new programs and new technology that turns dreary

economic theory into dynamic learning experiences.

Of course, one thing about Junior Achievement hasn't changed at all. We still need you.

So why not lend your business experience to the classroom, and let a kid see how the future shapes up. Step by step.



**Junior  
Achievement**

**SHOW A KID HOW AMERICA WORKS.**





**Moore Music.** Capitol's Melba Moore joins producer Paul Laurence as he prepares a new mix of her single "I'm Not Gonna Let You Go" from her "A Lot of Love" album.

## Eponymous Concert Will Aid South Africans Bishop Desmond Tutu Calls Upon Industry

AT A RECENT press conference, Nobel Prize winner Bishop **Desmond Tutu** announced his support of a Sept. 5 benefit concert in Los Angeles bearing his name. The Bishop Tutu Peace Concert will collect monies for the African Bursary Fund, a quarter-century-old organization that subsidizes the education of South African children. The organization has been active in battling the South African "state of emergency" under which the apartheid government has detained black children for over a year without trial. **Mtume, Jean Carne, Roy Ayers, Noel Pointer, Bobbi Humphrey, and Fat Boys** manager **Charles Stettler** appeared at the press conference in New York to pledge their participation.

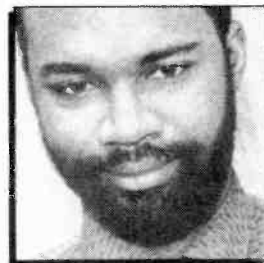
It is truly a worthy cause, one whose importance for black artists is heightened by Tutu's comments on the dominant role he hopes they'll play in the concert. "I'm very glad that black artists are taking part in this concert and taking this as their cause," Tutu said. "This is our thing. We are bound together by a history of oppression. Our black skin is always there. You can't jump out of your skin." Though **Paul Simon** and members of **Artists Against Apartheid**—led by **Little Steven**—who made "Sun City," have committed their support, it was clear from Tutu's comments and those of organizer **Charmaine Modojadi** that they'd like to see the show composed overwhelmingly of Afro-American and Third World people.

Overall, black performers have been slow to speak out on South Africa, and, in the words of **Mtume**, "no black artists have called for anything in terms of benefit concerts. What this concert represents is a situation for Afro-Americans to help Africans. It is an opportunity to call on yourself to help yourself. That's what makes this so profound. We're the only group who would apologize for helping themselves."

Tutu sees the concert as doing three important things: raising money to help secondary-school children go to college; putting the problems of educating South African children before the world; and getting young black Americans, through music, more involved in anti-apartheid efforts. According to attorney **Kendall Minter**, who is acting as the concert's talent coordinator, there are negotiations for a record and a concert film.

**SHORT STUFF:** Yes, that is Alligator Records' favorite bluesman, **Albert Collins**, in **Bruce Willis'** latest Seagram's wine cooler ad. Collins makes his feature-

film debut in July in the Touchstone film "Adventures In Babysitting." Completing the roundup of Collins' cinematic activities, he also appears in the just-released home video "Further On Down The Road" with label mates **Lonnie Mack** and **Roy Buchanan**... Remixer **Dave Ogrin** has been busy. His recent work includes the System's "Nighttime Lover" for Atlantic, **Patrice Rushen's** "Anything Can Happen" for Arista, and **General Kane's** "House Party"... **Patti LaBelle** has a track produced by **Jimmy Jam & Terry Lewis** on MCA's "Dagnet" soundtrack; it's titled "Just The Facts"... The **Fat Boys'** new Warner Bros. film, "Disorderlies," opens nationally Aug. 14 and reportedly has tested well before teen audiences... Also on the rap-film front, **Run-D.M.C.'s** "Tougher Than Leather" is still being edited. People close to the project say that if the



by Nelson George

right deal can be made, it will also hit theaters in August... Michigan is holding an elaborate, monthlong celebration of Black Music Month, to be highlighted by a free **Ray Charles** concert at Detroit's Hart Plaza... DJ **Eric B.** and the rapper **Rakim** have signed with Rush Productions for management... **Stephanie Mills** and **Robert Brookins**, both signed to MCA and managed by **Cassandra Mills**, will be hitting the road this month as part of the Michelob Class Act concert series... Underground act **Strafe** has a new 12-inch on A&M called "Outlaw"... **Grace Jones'** latest from her "Inside Story" album on Manhattan is "Party Girl"... **Michael Powell** has, since his work on **Anita Baker's** "Rapture," been the producer of choice for female vocalists. His latest project is a single on Total Experience Records signee **Mini Curry**, called "I Think I'm Over You"... Manhattan Records has high hopes that "Jump Start" from **Natalie Cole's** "Ever Lasting" album will return her to the top ranks of black female vocalists. Signing with Manhattan marks her return to the Capitol distribution network. She had a long string of hit albums when she was signed to Capitol in the mid-'70s; she had been brought to the label by **Larkin Arnold**... One of the most pleasant surprises of the summer is the **O'Jays'** "Let Me Touch You" album on Philadelphia International. To these ears it is easily the best O'Jays in years. Much of the credit must go to the production and writing of **Thom Bell** in conjunction with his talented protégés, **Casey James** and **Leroy Bell**... Geffen is kicking off its major push into black music with a

(Continued on next page)

## Ohio Players Set For Comeback Trail

BY MOIRA McCORMICK

CHICAGO Eight years after the Ohio Players' main creative nucleus last recorded an album together, the re-formed group has hit the comeback trail. Following two years on the national club circuit, the Ohio Players spent this past April in a Chicago-area studio recording a five-song demo that band management is currently shopping to major labels.

The Dayton, Ohio-based group was one of the more successful hit

Ohio Players' music.

In 1979, core members **Leroy "Sugar" Bonner** (lead guitar and vocals), **James "Diamond" Williams** (drums), **Clarence "Chet" Willis** (guitar), **Billy Beck** (keyboards), and **Robert "Kuumba" Jones** (percussion) cut their last album together, "Everybody Up" for Arista. Then, says Williams, the band went through a "controversial breakup" because of a variety of factors—including "management, drugs, and financial [considerations]."

Williams, Willis, and Beck went on to form **Shadow**, which recorded three albums for Elektra, while Bonner fronted a restructured Ohio Players. The new lineup cut three more albums, "Graduation" (to which Beck contributed keyboards), "Tenderness," and "Ouch" (produced by **Richard "Dimples" Fields**), before disbanding for good.

Bonner then hooked up with **Roger Troutman's Troutman Enterprises**, working on projects like **Zapp**, **Human Body**, and Troutman's solo album. Meanwhile, Williams, Willis, and Beck—released from their Elektra contract as **Shadow**—had been serving as staff songwriters for K-Tel, where they contributed tunes to albums by **Leon Ware**, **Dayton**, **7th Wonder**, and other artists.

In winter 1984, Williams says, he decided to get back in touch with Bonner. "I asked him if he wanted get together," says Williams. "The three of us [he, Willis, Beck] wrote most of the tunes on **Sugar Foot's** 1985 Warner Bros. solo album 'Sugar Kiss.'" The renewed collaboration "worked so well, we thought we should try it on the road." With

(Continued on next page)

**'We created things on stage. This band always wants to be a little ahead of the times'**

acts of the '70s, turning out numerous gold albums, including "Skin Tight," "Fire," "Honey," "Pain," "Contradiction," and "Ohio Players Gold" (the first three were also certified platinum). The group also produced four gold singles—"Funky Worm," "Skin Tight," "Fire," and "Love Rollercoaster." The majority of the group's recordings were on the Mercury label, recorded at Chicago's Paragon Studios. "Pain" appeared on Westbound label.

Platinum Blonde will have a cover of "Skin Tight" on its next album, and **Sly & Robbie** update "Fire" on the duo's just-released album, an indication of ongoing interest in the

FOR WEEK ENDING JUNE 13, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

### HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
<b>JUMP START</b> NATALIE COLE MANHATTAN	7	12	28	47	49
<b>IF YOU WERE MINE</b> CHERYL LYNN MANHATTAN	6	12	18	36	63
<b>I REALLY DIDN'T MEAN IT</b> LUTHER VANDROSS EPIC	8	10	18	36	36
<b>LET'S TALK IT OVER</b> VANESE THOMAS GEFFEN	8	11	13	32	33
<b>ONE HEARTBEAT</b> SMOKEY ROBINSON MOTOWN	5	12	13	30	31
<b>ONE LOVER AT A TIME</b> ATLANTIC STARR WARNER BROS.	2	7	18	27	33
<b>I'M NOT GONNA LET YOU GO</b> MELBA MOORE CAPITOL	2	4	21	27	33
<b>JAMMIN TO THE BELLS</b> CHUCK STANLEY DEF JAM	2	4	15	21	23
<b>MERCURY RISING</b> POINTER SISTERS RCA	3	3	15	21	21
<b>IF I WAS YOUR GIRLFRIEND</b> PRINCE PAISLEY PARK	7	4	7	18	84

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

# Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HEAD TO TOE	LISA LISA & CULT JAM	3
2	3	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	7
3	5	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	2
4	8	ROCK STEADY	THE WHISPERS	1
5	7	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	4
6	2	HAPPY	SURFACE	11
7	4	ALWAYS	ATLANTIC STARR	15
8	11	NEVER SAY NEVER	DENIECE WILLIAMS	6
9	6	JUST TO SEE HER	SMOKEY ROBINSON	19
10	15	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	9
11	17	I FEEL GOOD ALL OVER	STEPHANIE MILLS	10
12	19	WHY SHOULD I CRY?	NONA HENDRYX	5
13	13	STILL A THRILL	JODY WATLEY	8
14	9	GO ON WITHOUT YOU	SHIRLEY MURDOCK	16
15	23	LIES	JONATHAN BUTLER	12
16	16	SONGBIRD	KENNY G.	23
17	10	BACK AND FORTH	CAMEO	33
18	32	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	13
19	25	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	24
20	26	I COMMIT TO LOVE	HOWARD HEWETT	14
21	31	I'M BAD	L.L. COOL J	20
22	18	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	39
23	12	IT'S BEEN SO LONG	MELBA MOORE	43
24	—	SHOW ME THE WAY	REGINA BELLE	18
25	20	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	55
26	22	DON'T DISTURB THIS GROOVE	THE SYSTEM	54
27	14	SE LA	LIONEL RICHIE	53
28	27	ARE YOU MAN ENOUGH?	FIVE STAR	38
29	21	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	56
30	38	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	17
31	—	(IF YOU) LOVE ME JUST A LITTLE	LA LA	25
32	40	FALLING IN LOVE	THE FAT BOYS	47
33	28	RELATIONSHIP	LAKESIDE	49
34	—	DIRTY LOOKS	DIANA ROSS	22
35	24	IMAGINATION	MIKI HOWARD	60
36	33	BABY LET'S KISS	JESSE JOHNSON	34
37	—	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	21
38	39	HEY THERE LONELY GIRL	GERRY WOO	29
39	35	I'D STILL SAY YES	KLYMAXX	64
40	—	YOU CAN'T STOP THE RAIN	LOOSE ENDS	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ROCK STEADY	THE WHISPERS	1
2	3	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	2
3	5	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	4
4	6	WHY SHOULD I CRY?	NONA HENDRYX	5
5	1	HEAD TO TOE	LISA LISA & CULT JAM	3
6	9	STILL A THRILL	JODY WATLEY	8
7	8	NEVER SAY NEVER	DENIECE WILLIAMS	6
8	11	I FEEL GOOD ALL OVER	STEPHANIE MILLS	10
9	12	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	9
10	15	LIES	JONATHAN BUTLER	12
11	14	I COMMIT TO LOVE	HOWARD HEWETT	14
12	17	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	13
13	13	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	17
14	21	SHOW ME THE WAY	REGINA BELLE	18
15	18	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	21
16	4	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	7
17	7	HAPPY	SURFACE	11
18	22	DIRTY LOOKS	DIANA ROSS	22
19	23	D.Y.B.O.	STARPOINT	26
20	25	SATISFIED	DONNA ALLEN	27
21	34	IF I WAS YOUR GIRLFRIEND	PRINCE	28
22	26	(IF YOU) LOVE ME JUST A LITTLE	LA LA	25
23	31	I'M BAD	L.L. COOL J	20
24	32	THE PLEASURE PRINCIPLE	JANET JACKSON	31
25	28	DON'T BLOW A GOOD THING	VESTA WILLIAMS	30
26	37	FAKE	ALEXANDER O'NEAL	35
27	29	HEY THERE LONELY GIRL	GERRY WOO	29
28	36	I'M IN LOVE	LILLO THOMAS	36
29	33	YOU CAN'T STOP THE RAIN	LOOSE ENDS	32
30	10	GO ON WITHOUT YOU	SHIRLEY MURDOCK	16
31	—	THIGH RIDE	TAWATHA	42
32	40	WHAMMY	ONE WAY	37
33	27	LET'S GET BUSY	TEEN DREAM WITH VALENTINO	41
34	—	ROCK-A-LOTT	ARETHA FRANKLIN	40
35	38	LATE NIGHT HOUR	KATHY MATHIS	45
36	19	BABY LET'S KISS	JESSE JOHNSON	34
37	30	LET YOURSELF GO	SYBIL	48
38	—	AIN'T YOU HAD ENOUGH LOVE	PHYLLIS HYMAN	46
39	39	STILL WAITING	RAINY DAVIS	44
40	16	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	24

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## 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
WARNER BROS. (6)	8
Paisley Park (2)	
COLUMBIA (6)	7
Def Jam (1)	
MCA (6)	7
Constellation (1)	
MOTOWN	7
MANHATTAN (4)	6
P.I.R. (2)	
RCA (3)	6
Jive (3)	
A&M	5
ARISTA	5
E.P.A.	6
Epic (3)	
Tabu (2)	
CBS Associated (1)	
CAPITOL	4
EMI-AMERICA	4
ELEKTRA	4
ATLANTIC (2)	3
21 Records (1)	
FANTASY (1)	3
Danya (1)	
Reality/Danya (1)	
POLYGRAM	3
Atlanta Artists (1)	
Polydor (1)	
Tin Pan Apple (1)	
SOLAR	3
4TH & B'WAY	2
NEXT PLATEAU	2
PROFILE (1)	2
Zakia (1)	
AMHERST	1
CHRYSALIS	1
China (1)	
EDGE	1
GEFFEN	1
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	
MALACO	1
SELECT	1
SLEEPING BAG	1
SUPERSTAR INT'L.	1
SUPERTRONICS	1
WARLOCK	1
Ligosa (1)	
WILBE	1
WRC (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
24	8TH WONDER OF THE WORLD (J.J. ASCAP/WB, ASCAP)	3 HEAD TO TOE (Forcelul, BMI/Willesden, BMI) CPP
46	AIN'T YOU HAD ENOUGH LOVE (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	73 HEY LOVE (Promuse, BMI/Robert Hill, BMI)
15	ALWAYS (Jodaway, ASCAP) CPP	29 HEY THERE LONELY GIRL (Famous, ASCAP) CPP
38	ARE YOU MAN ENOUGH? (Rare Blue, ASCAP/Black Lion, ASCAP)	14 I COMMIT TO LOVE (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP
34	BABY LET'S KISS (Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	7 I DON'T WANT TO LOSE YOUR LOVE (Su-ma, BMI/Bush Burnin', ASCAP)
33	BACK AND FORTH (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	10 I FEEL GOOD ALL OVER (Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)
62	BARBARA'S BEDROOM (ADRA, BMI/Guinea Farm, BMI)	69 I KNOW YOU GOT SOUL (Robert Hill)
59	CELEBRATE OUR LOVE (Bush Burnin', ASCAP)	85 I REALLY DIDN'T MEAN IT (April/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, As)
81	CHICAGO SONG (Thriller Miller, ASCAP/MCA, ASCAP)	9 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
2	DIAMONDS (Flyte Tyme, ASCAP)	7 I KNOW YOU GOT SOUL (Robert Hill)
22	DIRTY LOOKS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	96 I WANT YOUR SEX (Chappell, ASCAP/Morrison Leahy, ASCAP)
84	DO YOU REALLY LOVE ME (Wilbe, BMI/Oatie, BMI)	64 I'D STILL SAY YES (Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP
30	DON'T BLOW A GOOD THING (Wiz Kid, BMI/Irving, BMI) CPP/ALM	28 IF I WAS YOUR GIRLFRIEND (Controversy, ASCAP)
54	DON'T DISTURB THIS GROOVE (Science Lab, ASCAP) CPP/ABP	25 (IF YOU) LOVE ME JUST A LITTLE (Little Tanya, ASCAP/MCA, ASCAP/Forcelul, BMI/Willesden, BMI)
93	DON'T MAKE ME LATE (Malaco, BMI)	63 IF YOU WERE MINE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)
61	DON'T TAKE YOUR LOVE AWAY (Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	20 I'M BAD (Def Jam, ASCAP)
26	D.Y.B.O. (Philesto, BMI/Harrindur, BMI) CPP	36 I'M IN LOVE (Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)
56	EVERYTHING'S GONNA BE ALRIGHT (Pop Spiritual, BMI/Al Green, BMI/Irving, BMI) CPP/ALM	77 I'M SEARCHIN' (Music Specialists)
35	FAKE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	60 IMAGINATION (Bourne, ASCAP/Music Sales, ASCAP)
47	FALLING IN LOVE (Fat Brothers, BMI/Lami-Lam, ASCAP)	72 AN IMITATION OF LOVE (Zomba, ASCAP/Willesden, BMI)
76	FREAKAHOLIC (Tpyge, BMI)	43 IT'S BEEN SO LONG (Music Corp. Of America, BMI/Gunhouse, BMI)
16	GO ON WITHOUT YOU (Troutman's, BMI/Saja, BMI)	74 JUMP START (Colloco, BMI)
89	GOTTA SERVE SOMEBODY (Special Rider, ASCAP)	19 JUST TO SEE HER
11	HAPPY (Brampton, ASCAP)	
		58 KOO KOO (Girlsongs, ASCAP/Sister Fate, ASCAP)
		45 LATE NIGHT HOUR (Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)
		48 LET YOURSELF GO (Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)
		41 LET'S GET BUSY (Romeo Dancer, BMI)
		87 LET'S TALK IT OVER (Bush Burnin', ASCAP/KMA, ASCAP)
		12 LIES (Zomba, ASCAP/Willesden, BMI)
		68 LIFETIME LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)
		67 LONG TIME COMING (MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP)
		75 LOVE ME RIGHT (Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)
		88 LOVERS (Hip Trip, BMI/Hip Chic, BMI) CPP
		51 MIXED UP WORLD (Danica, BMI)
		94 MR. D.J. (Wun Tun, ASCAP/Almo, ASCAP) CPP/ALM
		97 MY HEART GETS ALL THE BREAKS (Barbosa, ASCAP/Hit & Hold, ASCAP/Shapiro Bernstein & Co., ASCAP)
		98 MY MIKE SOUNDS NICE (Next Plateau, ASCAP/Turnabout, ASCAP)
		6 NEVER SAY NEVER (Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM
		91 ONE LOVER AT A TIME (Trinifold, BMI/Sweet Karol, ASCAP/Orca, ASCAP)
		95 PLAY THIS ONLY AT NIGHT (Mark Of Aries, BMI/Danica, BMI)
		31 THE PLEASURE PRINCIPLE (Flyte Tyme, ASCAP)
		83 PRIVATE CONVERSATIONS (Stone City, ASCAP)
		49 RELATIONSHIP (Masarati, ASCAP)
		92 RESCUE ME (Beblica, ASCAP)
		17 RHYTHM METHOD (Arrival, BMI)
		66 RIGHT ON TRACK (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)
		78 ROAD DOG (Darwall, BMI/It's Mine/Electric Doll, BMI)
		1 ROCK STEADY (Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP/ABP
		40 ROCK-A-LOTT (Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM
		55 SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP
		27 SATISFIED (Triage, BMI/Living Disc, BMI)
		53 SE LA (Brockman, ASCAP)
		18 SHOW ME THE WAY (Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM
		13 SMOOTH SAILIN' TONIGHT (Angel Notes, ASCAP/USA Exotic, ASCAP)
		50 (SOMETHING INSIDE) SO STRONG (MCA, ASCAP)
		23 SONGBIRD (Brenece, BMI) CPP
		8 STILL A THRILL (Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP
		44 STILL WAITING (Controversy, ASCAP)
		80 TEAR JERKER (A.Naga, BMI)
		79 TELL ME YOU WILL (Membership, ASCAP/Idync-dert, BMI/Pure Delite, BMI)
		70 TESTIFY (Jobete, ASCAP/Tall Temptations, ASCAP) CPP
		39 THERE'S NOTHING BETTER THAN LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP
		42 THIGH RIDE (Mlume, BMI/Do Drop In, BMI)
		52 TINA CHERRY (Georgio's, BMI/Stone Diamond, BMI) CPP
		65 TONIGHT (Mlume, BMI)
		71 A TOUCH OF JAZZ (Zomba, ASCAP)
		99 UH UH, NO NO CASUAL SEX (Stone Diamond, BMI) CPP

**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™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	2	6	<b>★★ NO. 1 ★★</b> <b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230 2 weeks at No. One	JANET JACKSON	
2	3	6	4	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT	
3	2	1	8	<b>HEAD TO TOE</b> COLUMBIA 44 06757	◆ LISA LISA & CULT JAM	
4	7	12	5	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	MEL & KIM	
5	8	10	5	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE	
6	6	8	6	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	VESTA WILLIAMS	
7	9	17	4	<b>IN LOVE WITH LOVE (REMIX)</b> GEFEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
8	16	26	3	<b>ROCK-A-LOTT (REMIX)</b> ARISTA ADI-9575	ARETHA FRANKLIN	
9	15	30	4	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
10	14	18	4	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
11	5	5	9	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
12	12	14	6	<b>LET'S HAVE SOME FUN</b> ATLANTIC 0-86717	MERGE FEATURING DEBBIE A.	
13	11	13	8	<b>JUST ANOTHER MAN</b> STUDIO STU-1311	JEANNE HARRIS	
14	25	50	3	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	WHITNEY HOUSTON	
15	21	40	3	<b>MOVIN' ON</b> EMERGENCY PAL-7145	CAROLYN HARDING	
16	17	20	7	<b>LESSONS IN LOVE (REMIX)</b> POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42	
17	4	4	9	<b>LET'S WORK IT OUT</b> OMNI 0-96774/ATLANTIC	SADIE NINE	
18	19	27	5	<b>HEART AND SOUL</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
19	20	22	6	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501/WARLOCK	MONET	
20	18	15	7	<b>COMMUNICATE</b> D.J. INTERNATIONAL 926	FULL HOUSE	
21	23	37	4	<b>NO REASON TO CRY (REMIX)</b> PROFILE PRO-7137	JUDY TORRES	
22	28	33	3	<b>MODIGLIANI (LOST IN YOUR EYES) (REMIX)</b> SIRE 0-20650/WARNER BROS.	BOOK OF LOVE	
23	31	45	3	<b>WHY YOU TREAT ME SO BAD (REMIX)</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
24	10	11	8	<b>DAY-IN DAY-OUT (REMIX)</b> EMI-AMERICA V-19234	◆ DAVID BOWIE	
25	33	—	2	<b>V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD</b> COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE	
26	38	—	2	<b>OUTLAW</b> A&M SP-12233	STRAFE	
27	27	38	6	<b>CAN'T YOU FEEL MY HEART BEAT (REMIX)</b> EPIC 49-06718	CLAUDJA BARRY	
28	42	—	2	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO	
29	41	—	2	<b>DON'T BELIEVE IN LOVE</b> MCA 23748	JEANNA CIE	
30	26	31	8	<b>AMERICAN SOVIETS</b> OAK LAWN OLR 125	C.C.C.P.	
31	34	—	2	<b>NEVER SAY NEVER (REMIX)</b> COLUMBIA 44-06761	◆ DENIECE WILLIAMS	
32	30	34	6	<b>SECOND CHANCE FOR LOVE</b> FEVER SF 815/SUTRA	NAYOBE	
33	13	3	11	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
34	22	16	8	<b>DON'T LOOK NOW/CAN'T FIND MY WAY HOME</b> I.R.S. 23745/MCA	TORCH SONG	
35	45	—	2	<b>YOU CAN'T TAKE MY LOVE (REMIX)</b> 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO	
36	<b>NEW▶</b>	1	1	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY	
37	24	23	7	<b>LET YOURSELF GO</b> NEXT PLATEAU NP50057	SYBIL	
38	<b>NEW▶</b>	1	1	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA	
39	<b>NEW▶</b>	1	1	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS	
40	<b>NEW▶</b>	1	1	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN	
41	49	—	2	<b>BOOPS (HERE TO GO)</b> ISLAND DMD 1023/ATLANTIC	SLY & ROBBIE	
42	40	43	5	<b>YOU'RE THE ONE</b> ATLANTIC 0-86711	SANDEE	
43	<b>NEW▶</b>	1	1	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE	
44	<b>NEW▶</b>	1	1	<b>MEAN SEASON</b> KLUB KR 512	8TH AVENUE	
45	<b>NEW▶</b>	1	1	<b>SHUT UP</b> ATA ATA-JMM-1001	MOONFOU	
46	36	35	6	<b>I WANT YOUR GUY (REMIX)</b> MCA 23735	SOUL CLUB	
47	43	44	5	<b>FREAKAHOLIC/LIVING ON THE NILE</b> EGYPTIAN EMPIRE 0774/MACOLA	EGYPTIAN LOVER	
48	44	28	11	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	TOUCH	
49	32	9	11	<b>MR. RIGHT</b> VINYL MANIA VMR-007	ELEANOR MILLS	
50	29	7	14	<b>SOMETHING IN MY HOUSE</b> EPIC 49-06750	◆ DEAD OR ALIVE	
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>1. STRANGELOVE (REMIX) DEPECHE MODE SIRE</li> <li>2. LIVING IN A BOX LIVING IN A BOX CHRYSALIS</li> <li>3. ONE LOVE (REMIX) DOROTHY GALDEZ A&amp;M</li> <li>4. STRANGERS IN OUR TOWN SPEAR OF DESTINY VIRGIN</li> <li>5. INSOMNIAC CARLOS ALOMAR PRIVATE MUSIC</li> <li>6. UH,UH, NO NO CASUAL SEX (REMIX) CARRIE MCDOWELL MOTOWN</li> <li>7. SATISFIED (REMIX) DONNA ALLEN 21 RECORDS</li> <li>8. ROCK THE HOUSE DARRYL DUNCAN MOTOWN</li> <li>9. LATE NIGHT HOUR KATHY MATHIS TABU</li> <li>10. INSECURITY STACEY Q ATLANTIC</li> </ol>		

## 12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	1	7	<b>★★ NO. 1 ★★</b> <b>HEAD TO TOE</b> COLUMBIA 44-06757 3 weeks at No. One	◆ LISA LISA & CULT JAM	
2	2	5	10	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB	
3	4	7	11	<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719	THE VOICE IN FASHION	
4	9	13	4	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	WHITNEY HOUSTON	
5	7	9	11	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	TOUCH	
6	5	4	17	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON	
7	8	12	7	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501	MONET	
8	22	—	2	<b>DIAMONDS (REMIX)</b> A&M SP-12231	HERB ALPERT	
9	11	17	5	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	MEL & KIM	
10	12	16	7	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
11	20	26	4	<b>MOVIN' ON</b> EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING	
12	3	3	9	<b>SOMETHING IN MY HOUSE (REMIX)</b> EPIC 49-06750	◆ DEAD OR ALIVE	
13	14	14	8	<b>DON'T DISTURB THIS GROOVE (REMIX)</b> ATLANTIC 0-86741	◆ THE SYSTEM	
14	13	15	5	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
15	28	50	3	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO	
16	23	28	4	<b>I'M SEARCHIN</b> JAM PACKED JPI-2008	DEBBIE DEB	
17	17	20	7	<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711	SANDEE	
18	25	29	5	<b>PUTTING THE NIGHT ON HOLD/IRRESISTABLE LOVE</b> DICE DG-50/SUTRA	LAUREN GREY	
19	21	24	6	<b>HAPPY (REMIX)</b> COLUMBIA 44 06739	◆ SURFACE	
20	16	25	4	<b>WHY YOU TREAT ME SO BAD</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
21	6	2	16	<b>MOVE OUT (REMIX)</b> ATLANTIC 0-86734	NANCY MARTINEZ	
22	27	23	7	<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736	THE WILD MARYS	
23	31	34	5	<b>ALWAYS</b> WARNER BROS. 0-20660	◆ ATLANTIC STARR	
24	39	41	4	<b>ROCK STEADY (REMIX)</b> SOLAR V-71153	THE WHISPERS	
25	45	47	3	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
26	34	45	3	<b>HEART AND SOUL (REMIX)</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
27	46	—	2	<b>INSECURITY</b> ATLANTIC 0-86716	STACEY Q	
28	10	6	10	<b>LA ISLA BONITA (REMIX)</b> SIRE 0-20633/WARNER BROS.	◆ MADONNA	
29	26	33	7	<b>CLAVE ROCKS</b> PKO KO-003/EASY STREET	AMORETTO	
30	19	8	17	<b>LOOKING FOR A NEW LOVE (REMIX)</b> MCA 23689	◆ JODY WATLEY	
31	15	11	15	<b>YOU KEEP ME HANGIN' ON (REMIX)</b> MCA 23717	◆ KIM WILDE	
32	32	37	4	<b>MACHO MOZART</b> TIN PAN APPLE 885 567-1/TIN PAN APPLE/BMI	LATIN RASCALS	
33	<b>NEW▶</b>	1	1	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS	
34	48	44	6	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
35	36	31	5	<b>IN LOVE WITH LOVE (REMIX)</b> GEFEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
36	18	10	9	<b>BACK AND FORTH (REMIX)</b> ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO	
37	42	42	3	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE	
38	43	—	2	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	L.L. COOL J	
39	<b>NEW▶</b>	1	1	<b>STILL A THRILL (REMIX)</b> MCA 23747	JODY WATLEY	
40	44	—	2	<b>MEET EL PRESIDENTE</b> CAPITOL V-15294	DURAN DURAN	
41	37	46	4	<b>COMMUNICATE</b> D.J. INTERNATIONAL 926	FULL HOUSE	
42	<b>NEW▶</b>	1	1	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	VESTA WILLIAMS	
43	<b>NEW▶</b>	1	1	<b>DIRTY LOOKS (REMIX)</b> RCA 6416-1-RD	DIANA ROSS	
44	<b>NEW▶</b>	1	1	<b>LET ME BE THE ONE</b> CUTTING CR 212	SA-FIRE	
45	33	40	6	<b>SECOND CHANCE FOR LOVE</b> FEVER SF 815/FEVER/SUTRA	NAYOBE	
46	40	38	8	<b>JUST ANOTHER MAN</b> STUDIO STU-1311	JEANNE HARRIS	
47	30	21	10	<b>MR. RIGHT</b> VINYL MANIA VMR 007	ELEANOR MILLS	
48	<b>NEW▶</b>	1	1	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA	
49	<b>NEW▶</b>	1	1	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM	
50	50	—	2	<b>NO REASON TO CRY</b> PROFILE PRO-7137	JUDY TORRES	
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>1. THE PLEASURE PRINCIPLE (REMIX) JANET JACKSON A&amp;M</li> <li>2. IF I WAS YOUR GIRLFRIEND/SHOCKADELICA PRINCE PAISLEY PARK</li> <li>3. I FEEL GOOD ALL OVER STEPHANIE MILLS MCA</li> <li>4. LAY IT ON THE LINE ELAINE CHARLES ATLANTIC</li> <li>5. IS THIS LOVE? (REMIX) ALISON MOYET COLUMBIA</li> <li>6. OUTLAW STRAFE A&amp;M</li> <li>7. (IF YOU) LOVE ME JUST A LITTLE LA LA ARISTA</li> <li>8. SILENT MORNING (REMIX) NOEL 4TH &amp; B'WAY</li> </ol>		

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

# The Kids Are Alright—Really!

EVERY SO OFTEN, we're truly surprised by industry pronouncements that have a chilling effect on good things that happen naturally. The imports issue is one ongoing concern that's finally seeing the light of some constructive study. But in the past week, we were totally nonplussed by an industry presentation warning labels, seriously, not to cater to the "myth" that young people under 20 control the record business. Proof of this was given in a breakdown of sales by age demos: married adults were said to account for *much* more of overall sales than the youngsters.

Our nit-picking reservation to that very real fact: How many acts *break* in the demographic in which records sell the most? Did we miss something, or did Lisa Lisa & Cult Jam, the Beastie Boys, Bon Jovi, U2, Madonna, Prince, or Springsteen bust out first with married adults? Would any of us in dance music have a job if 16-year-olds didn't have a limitless capacity for the next clone record, the next rap, the next house record?

Young people are the music industry's early adopters. They are the only people who come to music with no preconceived notions. If we are to cater to the demographic that is *last* to pick up on a trend simply because it makes up the sheer bulk of a record's two-year life span, then we'll have a steady diet of the acceptable but vaguely unsatisfying megastar albums that were the 1986-87 follow-ups to the last great year in mass-appeal pop, 1984. Ugh. We don't have to be slaves to youth culture, but there's only one kind of person who enjoys a surprise enough to jam it until the folks who are set in their ways can enjoy it, months later. That rates disproportionate attention.

**NEW SINGLES:** Noel's "Silent Morning" (4th & B'Way) is already a *big* prerelease breakout in the Latin clubs, with a more solid, less chattery sound than one associates with the form. New York DJ **Roman Ricardo** and **Paul Robb** produced, and "Little" **Louie Vega** remixed... **George Michael's** "I Want Your Sex" (Columbia) shouldn't cause so much as a raised eyebrow in the clubs for lyrical content, but its evolving arrangement is worthy of

the great Scritti Politti/Arif Mardin songs of 1985; note the synchronicity of the processed voice in the stiff beat-boxed flip, "Hard Day" ... **Depeche Mode's** "Strangelove" (Sire) sounds like the group has filtered its trademark pioneering sound through "hot" radio and Flyte Tyme—the latter influence is particularly apparent on the "Control"-like "Blind" mix ... **Art Of Noise's** "Dagnet" (China/Chrysalis) is another unlikely beat-doctoring of archival material certain to satisfy the mainstream audience, particularly at radio; **Arthur Baker's** version is much more extreme and the essential club cut, with sampled walk-ons and a famous borrowed bass line ... **NoHo's** New York revival of **Secession's** "Touch" (Epic) is an easy radio pick with its high-speed beat and striking melody (the original can be found on Beggar's Banquet import) ... **Natalie Cole's** "Jump Start My Heart" (Manhattan) is disco-funk with a really good singer, probably a very good midcountry piece ... **Glamour Club's** "Charge Me Up" (Best, through Hot Productions), soon to be released nationally on Atlantic, is more of the mass-appeal teen material that's been coming from the Miami market, though this happens to be a New York artist ... **In-Sync's** "Sometimes Love" (Easy Street) is fleet-paced, **Blaze-pro-**



by Brian Chin

duced soul philosophy, mixed by **David Morales**.

**BRIEFLY:** **Gloria Estefan & Miami Sound Machine's** "Rhythm Is Gonna Get You" (Epic) is basically a radio record with clubby edits ... **Isaac Hayes' "If You Want My Lovin'"** (Columbia) has a very "D" Train bass line ... **Trance Dance's** "River Of Love" (Epic) is Duran-ish dance-pop ... **Pat Marano's** "The More I Get (The More I Want)" (Wow!, through Hot Productions) is the male counterpart of melodic Nancy Martinez Miami pop; **Charlotte McKinnon's** "Thief In The Night" (Best, through Hot) is a well-executed pastiche of Freeez and Carol Jiani, much smoother in production values ... **Octavia's** "Cutey" (Pow Wow) is a cut radio should check for its One Way-style funk.

**NOTES:** The albums we listened most to this past week were Whitney Houston's second, "Whitney," and "Sgt. Pepper"—the latter on

CD, of course. The former, frankly, is a relief: We feared that the last 5 million buyers of her debut would be served before the first million (see lead item), but there turns out to be plenty of substantial stuff for the most demanding followers. Essential cuts for clubs, with the right remixes: the **Jellybean Benitez** production "Love Will Save The Day," an inspirational **Toni C.** song given truly streety, Paul Simpson-like treatment, and the rock/Janet "So Emotional." But the cuts we expect to hear the *most* are the best ballads: **Sam Dees' "Just The Lonely Talking Again,"** her most complex, expressive performance and a quiet storm sure shot; her revival of the classic Isleys slow jam, "For The Love Of You," and "Where Do Broken Hearts Go," a meaty, satisfying r&b ballad.

We have been seriously derelict in covering rap releases recently: essential albums, in advance of further note, are **L.L. Cool J's** "Bigger And Deffer," packed out with killers, especially the innovative "I Need Love"; **Boogie Down Productions'** scarifying "Criminal Minded" on B-Boy; **T. LaRock's** "Lyrical King" (Fresh), a very *vocal* album. Good singles: a remixed "Cracked Out" by **Masters Of Ceremony** (Strong City) and **Stetsasonic's** West Indian "Faye" and "Forever My Beat" (Tommy Boy).

## Jellybean Is Sweet On Second Album Hopes To Hit Top 20 Again

BY BRIAN CHIN

NEW YORK John "Jellybean" Benitez, the first club DJ to hit the pop top 20 as a performer ("Sidewalk Talk" from the album "Wotupski" hit No. 18 in late 1985), has completed his second album, "Just Visiting This Planet," set for summer release on Chrysalis.

A year in the making, the project was sandwiched between his recent productions for Stacy Lattisaw, Whitney Houston, the Spinners, and his own Jellybean/Warner acts. Although Benitez describes the album as "not a hardcore club record," he conceived it drawing upon the tastes of both club and urban radio audiences.

"The first time, I didn't even think of making a 7-inch single," says Benitez. "I wanted this to be a further extension of 'Wotupski.' There was more thought put into it; it's smoother." The first single, "Who Found Who," was aired in New York on WQHT immediately upon its release.

Benitez initially brought the project to Warner Bros. under the first-refusal clause that is part of his Jellybean logo deal. Warners passed, and Benitez had the option of placing the album on Jellybean/Warner anyway but decided to shop for an outside deal. At the time, he explains, there was a surplus of producer/artist projects on Warners' roster, among them Nile Rodgers and Quincy Jones. "I thought I wouldn't get attention," says Benitez.

Although a number of labels showed interest in signing the project, Chrysalis made sense for a number of reasons, according to Benitez. "I wanted to be in the CBS distribution system," he says. "Chrysalis is a small company, and Danny Glass, the vice president of pop promotion, has a club background. Also, it's easy to get to [U.S. president] Jack Craig."

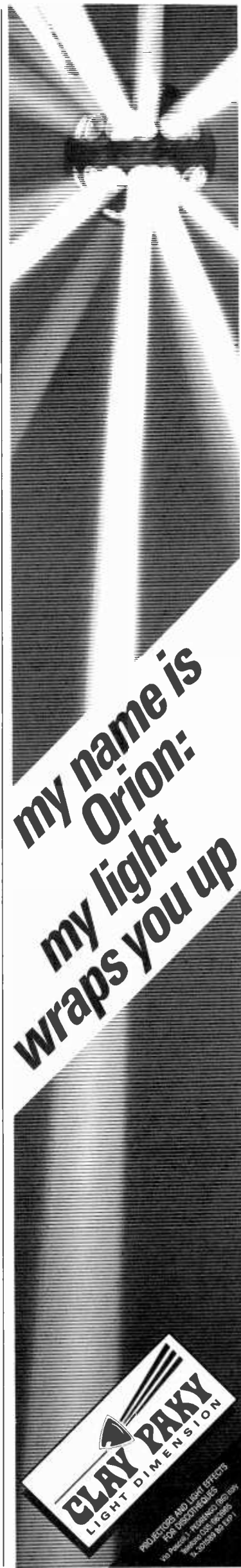
Benitez says the album is intended as a platform for his own production as well as for the writers, players, and singers involved. "It was a chance to showcase myself as a producer on an entire album," in contrast to the one or two cuts per album he has produced for Madonna, Jermaine Stewart, E.G. Daily, and others. Equally important, he says, is that "the stable of people I used will get a good break from the al-

bum as a springboard." Among the featured players and singers are a number of Chrysalis acts: British vocalist Steven Dante and Dweezil Zappa on guitar are guests, along with vocalist Elisa Fiorillo and vocalist/writer Adele Bertei.

The album was recorded in New York and Los Angeles to achieve a balance between the street edge of New York and the pop polish characteristic of L.A., says Benitez. Songs were commissioned to fit the concept of the album—altered states of consciousness—from numerous up-and-coming writers, including Paul Gurvitz, Mary Kessler, Ian Prince, Jeffrey Pescetto, Alan Rich, and frequent Jellybean contributor Toni C.

The unusual step of cutting rough vocals in several keys was taken to elicit the best vocal performances, says Benitez. Subsequently, rhythm tracks were rearranged to accommodate the vocals: "We couldn't use some bass sounds [in certain keys] because frequencies get in the way and make it sound flat."

Benitez is confident that his peers—such former DJs as Shep Pettibone and Steve Thompson—will continue to make inroads in the last stretch of this decade as producers. Benitez himself has dropped over 90% of his remix work to devote himself to production and consulting work (the latter in such film projects as "The Principle" and "Spaceballs"). It was a risk to do so, he says: "There's much more competition; there are about 20 remixers and there are a thousand producers."



### DISCO & DANCE 12"

U.S.A. & IMPORTS  
(WHOLESALE FOR STORES)  
USA+CANADA+ENGLAND+GERMANY  
ITALY+FRANCE+HOLLAND

#### US & CANADIAN 12"

Infectious—Finley Rd.  
Gotta Get Back—Marco Spoon  
In The Dark—Tiffany  
Rainstorm—Eastbound Exwy  
Baila Bolero—Fun Fun  
Rikers Island—D.J. Polo  
Money—Mozzart  
Do It—Lisa  
Come Back To Me—Mid Fantasy  
Tina Tina—Fat Lawrence  
It's You—Farley  
Lets All Chant '87—M. Zager  
Don't Come Crying—Suzy Q  
Chooch—Latin One  
Teen Rock—Set Me Free—Remix  
1-2-3—Heartbreak  
Control Yourself—House  
More I Get—Pat Marano  
Desire—Candy J  
Visions—Professor Funk

Friendly Advice—Jill  
Thief—Charlotte McKinnon  
Beat Of My Heart—Jacqueline  
Looking For Love—Tom Hooker  
Lets Play House—Gangsters—RMX  
Let Me Be The One—Safire  
Boom Boom—P. Lekakis—Rmx  
Hot And Cold—Nebula  
Summertime—Sandra Ford  
Lies—Suzy Swan  
Fantasize Me—Pleasure Pump  
Be Mine Tonight—Promise Circle  
I Will—Lori Zee  
Never Can Say Goodbye—Chio Chio  
If You Love Somebody—B. Doust  
Don't Let Go—Tasha  
No! Mr. Boom Boom—Body Heat  
The More I See You—Bubbles  
Can't Get Enough—Liz Torres

#### EUROPEAN 12'S

Miko Mission—Talk Talk Talk  
Carrara—Disco King—(remix)  
Telex—Pearluts  
Jet Airliner—Modern Talking  
Danger Danger—Silent Circle  
De Blanc—Mon Amor  
Forrest Connection—Ready To Go  
Shy Rose—I Cried For You  
Are You Man Enough—C.C. Catch  
Atrium—Weekend

#### DISCO CLASSICS

LET'S ALL CHANT—MICHAEL ZAGER  
ALL ZYX 12"  
ALL BOBBY Os 12" + Productions  
ALL JDC 12"  
ALL DIVINE 12"  
ALL LIME 12" + Lps

+ OVER 500 OTHER CLASSICS

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

Send for our free flyer listing all titles we stock. U.S. & Imports. We specialize in U.S. small label product. call us for best service and information.

### UNIQUE RECORD DIST.

110 DENTON AVE. NEW HYDE PARK, NEW YORK 11040  
UNIQUE PHONE (516) 294-5900 FAX # (516) 741-3584  
MAIL O DISC PHONE (516) 294-5111 TELEX # 4758254 IMPRT DISC





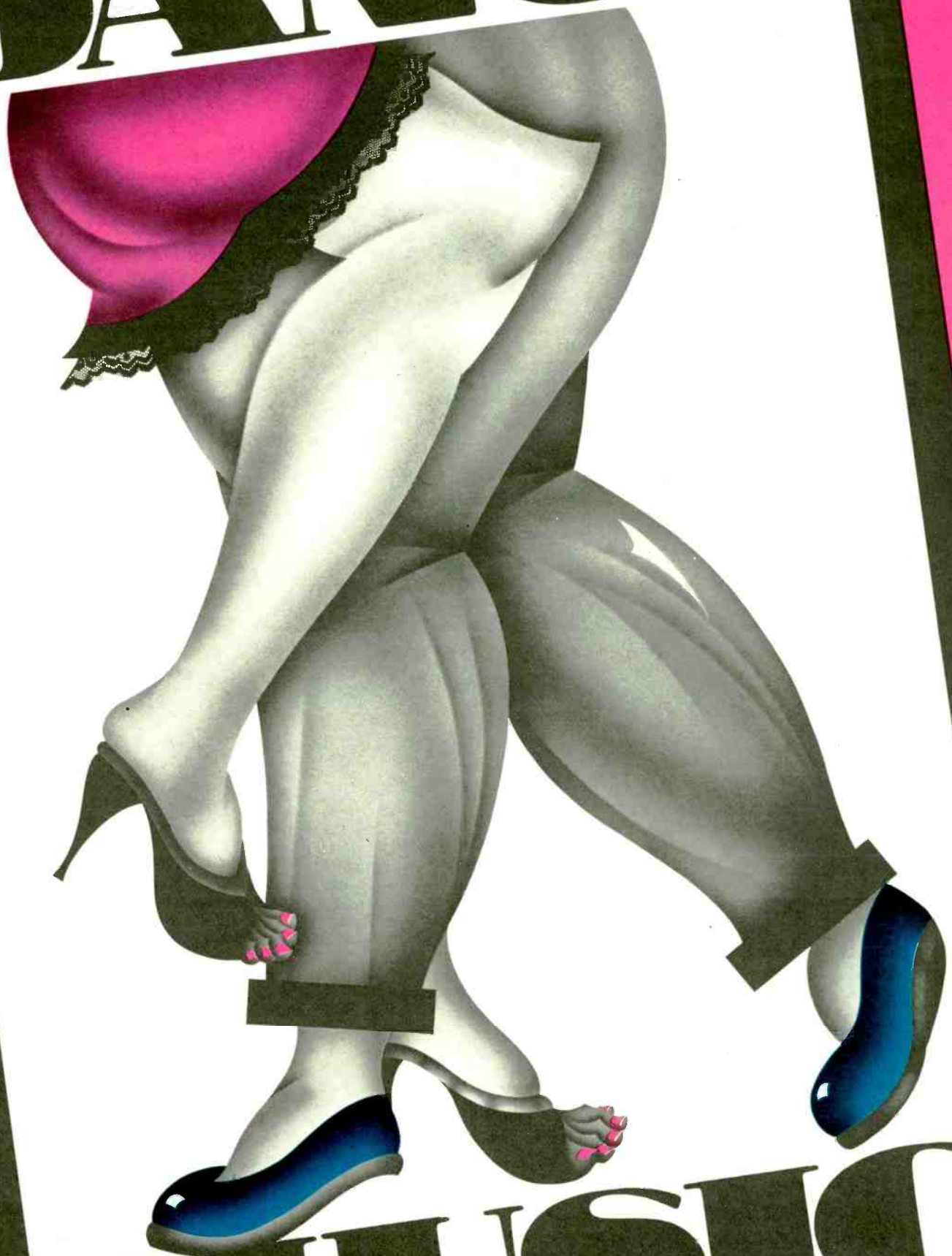
BILLBOARD SPOTLIGHTS

# DANCE

**T**hey're dancin' on the street, on ceilings, in clubs. From Miami to Chicago. Minneapolis to LA. New York to the UK and Europe. Everyone's dancin' and 12-inch singles are movin'. The sudden surge of dance-oriented "Hot" and "Power" radio has renewed the profile of all forms of dance music. Even Top-40 formats have gotten into the beat of rap.

**R**ock, pop, rap. R&B — across the board, Dance Music is creating many of today's hottest hit-makers.

**B**e sure you advertise your established and new acts in Billboard's Spotlight on Dance Music. Let Billboard readers know you have prime movers in this breakout and cross-over category.



# MUSIC

**ISSUE DATE: JULY 18 • AD DEADLINE: JUNE 23**  
BONUS DISTRIBUTION to attendees at the New Music Seminar July 12-15

ILLUSTRATION: RICHARD AVILA

FOR AD DETAILS PLEASE CONTACT: NEW YORK • Norm Berkowitz (212) 764-7330 • Ken Karp (212) 764-7352 • Margaret Lo Cicero (212) 764-7736 • Karen O'Callaghan (212) 764-7446/LOS ANGELES • Christine Matuchek (213) 859-5344 • Michele Gambardella (213) 859-5312/NASHVILLE • John McCartney (615) 748-8145/AMSTERDAM • Ron Betist (20) 62-84-83/UK • Patrick Campbell (1) 439-9411/MILAN • Germano Ruscitto (2) 28-29-158/TORONTO • Karla Goldstein (416) 461-6066



# Crue Album Is Hot, Hot, Hot

BY STEVE GETT

**NEW YORK** Following a protracted absence from the scene, Motley Crue has returned with a vengeance. The L.A. rockers' new Elektra album, "Girls, Girls, Girls," is literally exploding at retail and enters this week's Top Pop Albums chart at No. 5. The album's title track is garnering heavy, across-the-board radio play.

"I'm a little surprised but knocked out that top 40 has given us such immediate support," says manager Doug Thaler of McGhee Entertainment, which also represents Bon Jovi. "It's tough to gauge what the momentum is going to be when you've not had a record out for almost two years. When you're away that long and bands like Cinderella and Poison come through, you start to wonder if maybe they've replaced us or whether they've just whetted the public's appetite for the original thing. I'm glad to say it's the latter. It's just incredible how quickly radio and the fans have reacted."

According to Mike Bone, Elektra

senior vice president of promotion/marketing, "The initial shipment on this record was 1.126 million copies. I'm told that's the first WEA album to ship over a million since 'Purple Rain.' We've since shipped an additional 160,000 units. This album's not just sitting there in the stores. It's selling like crazy."

A number of "conservative accounts," including Wal-Mart, are not stocking the Crue album, says Bone. "I'd love to have it in Wal-Mart, but if they have a problem I understand."

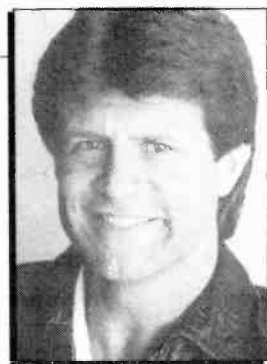
Initial response to the single at top 40 radio has been "overwhelming," says Bone. "Motley Crue is a lot bigger than anyone would like to believe," he adds. "Their fan base is a very active audience, and it's not just 18- to 24-year-old men. It's men and women, and I'd say that it ranges from 12-year-old kids to people in their late 20s."

With sales of Bon Jovi's "Slippery When Wet" album topping the 7 million mark, McGhee Entertainment is clearly on a multiplatinum roll. But with the Crue's comeback,

does the New York and Los Angeles management company have too much on its hands? "No, I don't think it makes things difficult at all," says Thaler. "They're two entirely different bands, both musically and imagewise, so there's no problem in that respect. We have a good staff, and although we're busy in both offices, I think we can handle it. There's certainly never a boring moment!"

Motley Crue is scheduled to kick off a world tour June 19 in Tucson, Ariz. "We're taking a few gospel singers on the road with us to do background vocals," says bassist Nikki Sixx. "We've also dropped the theatrical look and are going for a more street-savvy look. It's going to be a lot flashier on stage."

Opening for the Crue will be Whitesnake, whose eponymous Gefen album is at No. 2 with a bullet on the Top Pop Albums chart. "When we went out with Ozzy [Osbourne] it was a great package," says Sixx. "This is the same type of situation—we want the fans to love the opening band."



## ONE TO ONE Don Grierson talks about his goals in his new position as Epic senior VP of a&r

Following a successful tenure as a&r chief at the Capitol tower in Los Angeles, Don Grierson moved east in February to become Epic senior vice president of a&r. In an interview with Billboard talent editor Steve Gett, Grierson gives the lowdown on his first four months at CBS' Black Rock headquarters in New York.

### Q: What have been your initial goals and priorities at Epic?

A: Well, before I actually started, [CBS Records president] Al Teller and I had talked about the concept of how he saw Epic and Portrait. Without going into any past people or situations within the label, he had a vision that it could be much more aggressive and progressive. He gave me the background on the company—where they'd been and where they were going—and I saw an enormous amount of potential for somebody to come in and have the machine, the money, the support, and the freedom—

which is what Al gave me—to basically structure the roster and the direction of the music the way I saw it. That's a hell of an opportunity. So it was just a matter of sitting down and looking at what they had on the roster. There were some great artists, some definite holes, and some musical philosophies that I think were neglected.

### Q: What specific things have you initially addressed?

A: There are several things I've got to do. First, I've got to get a full staff together, which has unfortunately been difficult for various reasons. A couple of people have left since I came in, and there were already three slots open within the a&r staff when I got there. There was nobody on the West Coast—there were three slots there from the pop perspective. Plus, we had nobody doing black a&r for Epic. Larkin Arnold was handling CBS black, but he is no longer in that position. I felt that having a head of black a&r for Epic/Portrait was crucial, so we hired [ex-WLUM Milwaukee PD/DJ] Bernie Miller. He comes from radio and hasn't worked on the label side, but he's a very bright music person. Black music is very important in the marketplace today, and the commitment we're making to it is very serious. Bernie will be getting an assistant, who will probably be based on the West Coast.

To be a full-staffed company, there'll be about 10 a&r people. I've just hired Roger Klein, who was with Arista, and right now he is by himself in L.A. So we've still got two slots to fill there. I've got two people on the East Coast now, Bob Feinei-

gle and Michael Caplan, and there's two additional slots here. So I'm actually looking for five people, which is a lot of talent.

### Q: In addition to black music, what other areas are you aiming to strengthen?

A: The label has never taken any aggressive approaches to metal or any of that world of music. As we all know from the sales and the charts, it's a massive marketplace if you do it well. So we're looking carefully, but very seriously, at being involved in that part of the marketplace. Also, there didn't seem to be any serious commitment to the dance marketplace and what can come out of that à la the growth of a Madonna. We're being very competitive now in the 12-inch marketplace, both in terms of chasing existing independent masters and/or working with people

who make that kind of music. We're not going to just throw it out there and see if it sticks. So those are a couple of areas we're focusing on.

The label in its mainstream sense is fairly solid. But I want to expand on that, too. You must have those mainstream acts that crank out the hits and sell the big albums.

### Q: Have you made many talent signings so far?

A: Not a lot. In the dance area we've done a few 12-inch deals, and we've signed in the black area, which I felt was the weakest in the sense of the roster strength. We've signed two black solo artists, and we've signed two production deals with known successful producers—Paul Laurence and Ted Courier. We've got a couple of artists with both of those people, who will come over the next 12 months. There's a third artist Bernie is in the process of signing. We've signed our first heavy metal band—Sanctuary out of Seattle. They're being produced by Dave Mustane from Megadeth, and we've got a couple of other metal acts that we're looking at seriously. We also signed a young band out of England called the Godfathers, which has done very well on the independent scene here. From CBS in Australia, we've just picked up a band called Wawanee, which has had three top 10 singles down there. The thrust is going to be on young, new talent, but that's our future—it must be.

### Q: Have you dropped any acts from the roster?

A: We've done a bit of pruning to be honest, but we haven't made any real sharp cuts where all of a sudden half the roster disappears into oblivion. It wasn't a big roster anyway, so we don't have that problem. It's at a good working level now.

## 'Epic can be more aggressive & progressive'

## ARTIST DEVELOPMENTS

### BUTLER DIVIDENDS

Unusual marketing plans are paying off for Jive/RCA on South African guitarist/singer/songwriter **Jonathan Butler's** new eponymous release. The album—a double package with an \$8.98 suggested list price—is bulleted at No. 106 on the Top Pop Albums chart after debuting at No. 189 just three weeks ago.



**Iron Man.** Ozzy Osbourne hits the streets of Manhattan following a series of media interviews to promote his Randy Rhoads "Tribute" album, bulleted at No. 6 on this week's Top Pop Albums chart. (Photo: Chuck Pulin)

"The initial buzz is fantastic," says **Barry Weiss**, vice president of marketing for Jive. "We see this as being a huge crossover record; everybody's expectations are high. Obviously, Jive and RCA had to make certain business considerations to enable this type of release. But the album has only been out a few weeks, and we're already well over 100,000 [units] on it."

According to **Rick Dobbis**, RCA executive vice president, "When we had a meeting with [Jive head] **Clive Calder** to decide what should not go on the record, it was impossible to make a choice. So we decided to go with a double-record set. With 70 minutes of music, it also makes for a very attractive CD."

To help promote the album, CD and vinyl samplers—containing five instrumental tracks and one vocal cut, "Lies"—were serviced to jazz and quiet storm stations four weeks prior to its release.

Concurrently, "Lies" went out to adult contemporary and black formats as the first single. A video for "Lies" is receiving significant airplay on VH-1 and Black Entertainment Television, among others. Last week, the single was No. 35 and No. 15 on the Hot Adult Contemporary and Hot Black Singles charts, respectively.

"Jonathan just did a three-week promotional tour, where he performed live in six key cities," says Weiss. "He's also confirmed on the first leg of **Whitney Houston's** tour, which kicks off July 5 in Milwaukee."

Adds RCA's Dobbis, "This is definitely a long-term project. This time next year I think we'll still be working it."

### FIXX SET

MCA is releasing a new **Fixx** album, "React," on June 15. In addition to four studio tracks produced by **Hugh Padgham**, the album features six cuts recorded in Canada

during the final leg of the band's 1986 tour.

"This is the perfect way for people to get live versions of classic **Fixx** songs as well as some new material," says manager **Ed DeJoy**. "It's not just a greatest-hits package; it'll give the band an opportunity to take a break before they go back into the studio in the fall."

Of the decision to work with Padgham, DeJoy says, "**Rupert Hine** produced the first four albums, and everybody felt it was time for a change. We were looking at different producers, and Hugh was at the top of the list. It turned out he'd been a fan, so the guys went into **Genesis's** studio with him. They actually rerecorded 'Red Skies,' which sounds great."

MCA sees single potential in the updated version of "Red Skies," according to DeJoy. He adds, however, that the label will launch the new album by servicing radio with a 12-inch of the Padgham-produced "Don't Be Scared" on Wednesday (10).

The **Fixx** will be promoting the "React" album on a 15-date U.S. (Continued on next page)

### Unsurpassed in Quality

**GLOSSY PHOTOS** 28¢ EACH IN 1000 LOTS

100 POSTCARDS	\$25
100 8x10	\$34.95
CUSTOM COLOR PRINTS	\$115 per 100

**COPYART Photographers**  
165 West 46th Street, N.Y. 10036

(212) 382-0233



## ARTIST DEVELOPMENTS

(Continued from preceding page)



**All Smiles.** Ex-Wham! vocalist George Michael, center, is on hand as his managers, Michael Lippman, left, and Rob Kahane, launch the new Lippman-Kahane Entertainment company in Beverly Hills, Calif.

tour, tentatively set to begin June 30.

### NEW STARSHIP LP

Starship has just completed the follow-up to its 1985 album, "Knee Deep In The Hoopla," according to manager **Bill Thompson**. The still-untitled project is due in stores at the end of the month, with the leadoff single, "It's Not Over (Till It's Over)," shipping to radio in a couple of weeks.

Earlier this year, Starship scored a No. 1 hit single with the **Narada Michael Walden**-produced "Nothing's Gonna Stop Us Now," which was featured in the movie "Mannequin" and will be included on the new album.

"The reason we cut that song was because after we finished touring last Halloween we knew there'd be no record out until this summer," says Thompson. "It gave us the opportunity to work with Narada, and its success really helped whet the public's appetite for the album. People suddenly started asking when the album was coming out. The single sold over 800,000 copies here and has since become a huge hit all over the world."

Production credits for the other cuts on the new album are split between **Keith Olsen** and **Peter Wolf**. "There are 10 cuts on the album," says Thompson. "The CD will contain a bonus track."

Plans call for Starship to hit the road for a handful of dates during the first week of July. The group

will kick off an extensive North American tour July 13, with dates booked through September.

### CRUZADOS CRUISIN'

**Don Henley, Pat Benatar**, and the late **Paul Butterfield** are among the guest artists featured on the **Cruzados'** second Arista album, "After Dark," shipping June 29. And with a formidable lineup of producers—**Greg Ladanyi, Waddy Wachtel, Rodney Mills, Tom Kelly, and Billy Steinberg**—the new album could be the one to break the Cruzados in a big way, according to **Sean Coakley**, Arista senior director of album promotion.

"This really is a great record," says Coakley. "And I think there are various reasons why it came out so well. After the first album was released and just before the band went on tour, there was a change in personnel, bringing in a new guitar player [**Marshall Rohner**]. The guys then gigged their butts off for six months, and any time a band is on the road that long they get very tight. But I think all of that is overshadowed by the fact that [singer/songwriter] **Tito Larriva** has matured so much as a writer."

Arista is servicing radio with a promo-only CD of the track "Bed Of Lies" on Wednesday (10), says Coakley. He adds that the band has just filmed an accompanying videoclip in Los Angeles with director **David Hogan**. "The band will be hitting the road in late June or early July," says Coakley. "And we're looking to have them on a major tour."

### TAYLOR MADE

Andy Taylor is off the current **Psychedelic Furs** tour after only one show, in Los Angeles. The former **Duran Duran** guitarist's opening set at the L.A. Forum—which included a cameo appearance by fellow MCA artist **Steve Jones**—was marred by a series of technical problems, which reportedly led to a major confrontation with the headliners after the show.

Taylor now plans to promote his debut solo album, "Thunder," with a series of club dates. "I don't want to shortchange people," he

says. "The only way to see a real Andy Taylor show is to perform in an environment suitable for the type of gig we like to do. That way, we can go out and play for as long as we like, oversee all the technical aspects involved, and not have to worry about anything being tampered with."

MCA is releasing the song "Don't Let Me Die Young" as the first single from Taylor's album. "MCA had deliberately held back on a single to fully establish Andy as an album rock artist," says manager **Randy Phillips** of the **Arnold Stiefel** Company, which also represents **Rod Stewart**.

Prior to hitting the road, Taylor and Stewart had been working together in the studio, according to Phillips. "Rod's now writing lyrics to the tracks he and Andy cut at the Record Plant," he says. "The sound is very **Faces '87**—Rod really wants to come out with a killer rock'n'roll album. We should have a single out in October, with the album to follow in November."

*Artist Developments: Edited by Steve Gett. Reporters: Linda Maleski (New York) and Dave DiMartino (Los Angeles).*

## Collins To Star In 'Buster' Will Play Brit Bank Robber

BY DORIS TOUMARKINE

**CANNES** During an international press luncheon at the recent film festival here, **Phil Collins** discussed his upcoming lead role—and silver-screen debut—in the \$6.5 million film "Buster." The movie, to be shot in the fall in London and Mexico, is based on the life of bank robber **Buster Edwards** and his wife, **June**. "The film is really about the couple and their romance, not about robbery, and that's what I liked about the script," said Collins. "I'm always being sent lots of scripts and I never can get through them. But 'Buster' had me all the way."

**Julie Walters** co-stars in the movie as **June Edwards**. "Another reason why I'm doing this film is that I'm a great fan of Julie's," said Collins. "Together, we'll be playing these two ordinary people who suddenly get caught in the most extraordinary events. And, together, we survive them."

The events include the famous 1963 bank robbery that netted the thieves many millions and shocked all England. **Buster** was one of four robbers who managed to escape. He and **June** fled to Mexico, but when she got homesick, they returned to England and **Buster** was impris-

oned.

Collins said he would not perform on the film's soundtrack, "nor will they get a theme song out of me. But I do want some input because I'm very insistent that the music make a great contribution to the film's early-'60s feel."

Though open to scoring another film at some point, Collins is cautious. "People like **Mancini** and **Jerry Goldsmith** are so good with that, but playing the games you have to play just isn't for me at the moment." Collins takes a dimmer view of the recent movie soundtracks for major studio films: "Throwing all these hits together has become just too mechanical. Filmmakers are getting careless. They don't seem to understand how music and film really work together."

Collins, who had a cameo in an episode of "Miami Vice," looks forward to his first major film role and calls it "a challenge." Formerly a child actor who was on the London stage as the **Artful Dodger** in "Oliver!" Collins was described by the Cannes Festival press as being "a natural for the screen, in the manner of **Bob Hoskins**."

**Hemdale**, the producers of "Platoon," will be distributing "Buster" in the U.S.

## Genesis Ends U.S. Tour With A Bang; Paul Young's Time Still To Come?

**GENESIS** wound up the third and final North American leg of its "Invisible Touch" tour with two concerts May 30-31 at New Jersey's **Giants Stadium**. The **Beat** was on hand for the second show and enjoyed a splendid two-hour-plus performance from **Phil Collins** and crew. Backed by a spectacular light show and delivering a fine selection of old and new material, the veteran U.K. band was in fine form.

Opening act **Paul Young** elicited favorable response from the crowd, but the pacing of his set was definitely hampered by the commercial failure of his last Columbia album, "Between Two Fires." Had that album spawned a couple of hit singles, the young Brit vocalist would not have had to rely on older material like "Come Back & Stay" and "Everytime You Go Away" to satisfy concertgoers. One can't help feeling that "Between Two Fires" might have fared better had it not been released simultaneously with the **Springsteen** live box set. Young has great talent, though, and his time will definitely come again.

Atlantic threw an after-show party for **Genesis** in the stadium club, attended by top label execs—including **Ahmet Ertegun, Doug Morris, Dave Glew, and Sheldon Vogel**—and the company's local promotion staff.

The following day, **Genesis** members boarded an **Air France Concorde** and flew to Paris, where the European leg of their tour was set to begin June 2. Incidentally, tickets for the group's July 3 show at **Wembley Stadium, London**, are being sold on board all U.K.-bound Virgin flights from **Newark** and **Miami**. What on earth will **Richard Branson** think of next?

**TALENT DIGGING:** Just out on Atlantic is the debut eponymous album by L.A. quintet the **Dig**,

which represents the first production project for **Mark Ross**, son of Warner Communications chairman **Steve Ross**. The younger Ross first connected with the **Dig** several years ago while he was an a&r staffer at Warner Bros. It wasn't until last year, however, that he approached the group to cut an album.

In 1986, Ross opened the New York-based **Mercy Productions** company with partner **Cengiz Yaltkaya**, previously **Arif Mardin's** arranger. "When we started the company, our aim was to find new bands around the city," says Ross. "We already have a couple of artists, and what we're looking for is totally unestablished acts."

**SHORT TAKES:** **Keith Richards** was recently quoted in

the U.K. press as saying, "I'm seething over what's happened to the **Stones**, and if I wasn't tied up with my album I'd still be out looking for **Jagger**. If I see him again, he's gonna get such a kick in the arse he won't sit down for a week" . . . **Alice Cooper** is in Los Angeles working on his second MCA album. The still-untitled project should be out in early September . . . Also due at the beginning of September is **R.E.M.'s** next studio album, produced by **Scott Litt** . . . Look for in-concert footage of L.A.-based outfit **Jack Mack & the Heart Attack** during MTV's "Club MTV" show on Friday (12) . . . **Paul McCartney, Jeff Lynne, Ry Cooder, John Fogerty, and Art Of Noise** are among those featured on **Duane Eddy's** self-titled debut album for Capitol, due out June 23 . . . **Samantha Fox** has just completed her second RCA/Jive album. The first single, "Nothing's Gonna Stop Me Now," is just out in Britain . . . Virgin has set a June 22 release for **Boy George's Stewart Levine**-produced debut solo album, "Sold."

## PUBLICITY PRINTS

Lithographed on Heavy Gloss Stock

BLACK & WHITE 8x10's

500 - \$60.00 1000 - 85.00

COLOR

1000 - \$388.00

Above Prices include Typesetting & Freight

Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters

Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES

1867 E. Florida, Dept. BB

Springfield, MO 65803

(417) 869-9433 or 869-3456

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS PAUL YOUNG	Giants Stadium East Rutherford, N.J.	May 30-31	\$2,297,060 \$20	117,017 sellout	Monarch Entertainment Bureau John Scher Presents
GENESIS PAUL YOUNG	Veteran's Stadium Philadelphia, Pa.	May 28-29	\$2,128,335 \$20	107,212 sellout	Electric Factory Concerts
GENESIS PAUL YOUNG	RFK Stadium, Starplex Washington, D.C.	May 26	\$983,700 \$20	49,185 sellout	Cellar Door Prods.
BON JOVI CINDERELLA SMITHEREENS	Buckeye Lake Music Center Newark, Ohio	May 24	\$680,000 \$16	42,500 sellout	Belkin Prods.
BON JOVI CINDERELLA	Rosemont Horizon Rosemont, Ill.	May 30-31	\$548,363 \$17.50	31,335 sellout	Jam Prods. Ltd.
DOOBIE BROTHERS SOUTHERN PACIFIC	Tacoma Dome Tacoma, Wash.	May 30	\$299,093 \$17.50	17,520 19,000	Avalon Attractions Concerts West
BON JOVI CINDERELLA	The Arena St. Louis, Mo.	May 18	\$281,232 \$15.50	18,423 sellout	Contemporary Prods.
DOOBIE BROTHERS SOUTHERN PACIFIC	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 1	\$190,039 \$25/\$14	10,887 15,000	Avalon Attractions Concerts West
DEEP PURPLE BAD COMPANY	Coliseum, Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz.	May 30	\$179,637 \$16/\$15	12,000 sellout	Evening Star Prods.
BEACH BOYS	Mud Island Amphitheatre Memphis, Tenn.	May 31	\$165,215 \$16.50	10,013 sellout	Mid South Concerts
DOOBIE BROTHERS SOUTHERN PACIFIC	Memorial Coliseum Complex Portland, Ore.	May 29	\$157,269 \$18.50	8,856 9,400	Avalon Attractions Concerts West
DEEP PURPLE BAD COMPANY	San Diego Sports Arena San Diego, Calif.	May 29	\$157,062 \$15.50	10,502 12,000	Avalon Attractions
GEORGE STRAIT KATHY MATTEA	Bell Co. Expo Center Belton, Texas	May 23	\$135,030 \$15	9,416 sellout	Varnell Ents.
ALABAMA LYLE LOVETT	Concert in the Country, Lanierland Cumming, Ga.	May 31	\$126,943 \$15.50	8,332 sellout	in-house
TOM PETTY & THE HEARTBREAKERS DEL FUEGOS THE GEORGIA SATELLITES	The Summit Houston, Texas	May 30	\$121,523 \$16.50	8,184 12,000	PACE Concerts
ALABAMA LYLE LOVETT	Central Alabama Music Park Jemison, Ala.	May 29	\$117,258 \$15.50	7,864 sellout	in-house
LUTHER VANDROSS SHIRLEY MURDOCK	Centennial Hall Univ. of Toledo Toledo, Ohio	May 22	\$112,002 \$16.50	7,071 10,660	Jam Prods. Ltd.
BILLY IDOL THE CULT	Memorial Coliseum Complex Portland, Ore.	May 13	\$108,363 \$16.50/\$15	6,582 10,160	Pacificconcerts
STEVIE RAY VAUGHAN & DOUBLE TROUBLE MITCH WOODS & HIS ROCKET 88'S	Concord Pavilion Concord, Calif.	May 24	\$100,837 \$17.50/\$15.50	6,129 8,475	in-house
GEORGE STRAIT KATHY MATTEA	Beaumont Civic Center Beaumont, Texas	May 22	\$100,050 \$15	6,701 sellout	Varnell Ents.
NIGHT RANGER TESLA	Concord Pavilion Concord, Calif.	May 30	\$96,640 \$17.50/\$15.50	5,880 8,475	in-house
KOOL & THE GANG KLYMAXX	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	May 19	\$86,472 \$15/\$13.50	6,219 6,357	Norby Walters Assoc.
FREDDIE JACKSON NAJEE RAY, GOODMAN, & BROWN	Fox Theatre St. Louis, Mo.	May 30	\$84,017 \$19.50/\$17.50	4,691 sellout	Fox Concerts PACE Concerts First Class Prods.
BEACH BOYS JACK SIMMONS	Oak Mountain Amphitheatre Birmingham, Ala.	May 29	\$81,165 \$15/\$13.50	6,344 8,000	New Era Prods.
SPYRO GYRA LEE RITENOUR	Waikiki Shell Honolulu, Hawaii	May 24	\$80,253 \$20/\$17.50/\$15	4,932 8,404	Greg Mundy
CHRIS DE BURGH THE BOX	Copps Coliseum Hamilton, Ontario	May 20	\$73,025 (\$98,046 Canadian) \$19.50	5,404	Donald K. Donald Prods.
GEORGE JONES RANDY TRAVIS PATTY LOVELESS	Lake Charles Civic Center Lake Charles, La.	May 29	\$59,751 \$13.50	4,608 5,500	Stellar Entertainment Gehl Corp.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE TOM BALL & KENNY FULTON	Santa Barbara Co. Bowl Santa Barbara, Calif.	May 23	\$46,548 \$17.50/\$16.50	2,734 sellout	Pacificconcerts
PETER, PAUL & MARY	Gammage Center for the Performing Arts Arizona State Univ. Tempe, Ariz.	May 31	\$46,365 \$16.50	3,023 sellout	Evening Star Prods.
GEORGE JONES RANDY TRAVIS PATTY LOVELESS	Bicentennial Center Salina, Kan.	May 31	\$41,297 \$13.50	3,303 4,800	Stellar Entertainment Gehl Corp.
PSYCHEDELIC FURS THE MISSION UK	Fox Theatre St. Louis, Mo.	May 29	\$40,905 \$15.50	2,949 2,991	Fox Concerts
EDDIE MONEY THE TRUTH	Hull Center for the Performing Arts Eugene, Ore.	May 23	\$36,350 \$16.50/\$15.50	2,236 2,505	Double Tee Promotions
EDDIE MONEY THE TRUTH	Jackson Co. Expo Park Central Point, Ore.	May 24	\$35,307 \$13.50	2,574 4,000	Double Tee Promotions
EDDIE MONEY THE TRUTH	Civic Auditorium, Portland Center for the Performing Arts Portland, Ore.	May 22	\$34,546 \$16.50/\$15.50	2,101 3,000	Double Tee Promotions
RANDY TRAVIS JOE STAMPLEY	Expo Center of Taylor Co. Ablene, Texas	May 30	\$32,460 \$12	2,919 4,000	Stellar Entertainment Gehl Corp.
ANTHRAX METAL CHURCH	Sundance Long Island, N.Y.	May 30	\$16,320 \$15	1,088 sellout	Larry Vaughn Presents
MEGADETH OVER KILL NECROS	Bayou Washington, D.C.	May 25-26	\$10,546 \$11.50	917 1,000	Cellar Door Prods.
OINGO BOINGO	Westport Playhouse St. Louis, Mo.	May 18	\$9,520 \$14	737 sellout	Contemporary Prods.
THE WHITE ANIMALS BEAT FEET	Oak Mountain Amphitheatre Birmingham, Ala.	May 30	\$8,286 \$4.95	1,979 3,000	New Era Prods. Nolan Reeves Music
WORLD PARTY WIRE TRAIN	After the Goldrush Tempe, Ariz.	May 31	\$4,076 \$11.50	364 750	Evening Star Prods.

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

## Moody Blues Hit U.S.

THE MOODY BLUES return to the U.S. concert circuit on Friday (12) in New Orleans for a 23-city tour, sponsored by the RCA Electronics Division of General Electric. Manager Tom Hulett views the linkup as particularly beneficial because the band will have no new product out.

Hulett says the sponsorship deal—reportedly worth seven figures—was organized through

Danny Socolof of New York's MEGA marketing firm. Rather than wait for the band to be approached—difficult, says Hulett, because “there’s 150 acts out there trying to get tour sponsorship, and the Pepsi-Colas of the world are after the Michael Jacksons, not the Moody Blues”—Hulett and Socolof had already planned a massive summer promotion for its RCA Dimensia television system. G.E. liked the demographics of the band’s audience—up-scale and yuppie—and the deal was clinched.

“They’re going to co-op local ads in all the tour markets, print ads, and we’re going to have receptions backstage for the local dealers,” says Hulett. “We’re fur-

nishing them with concert tickets, and they’re giving us equipment to give away to cross-promote on radio stations tied into the concert tour. It’s going to be a total, overall sponsorship, and we’re very excited about it.”

The tour will end July 16 in Pittsburgh. The band will then return to the U.K. to record its next album, slated for

release in February 1988.

**SHORT TAKES:** Whitney Houston returns to the North American concert circuit July 4 in Tampa, Fla. She will be on the road promoting her second Arista album, just out, at least through early October. Houston is booked by Triad, and an agency spokesman says her tour will include arena and outdoor shows... The Def Jam Soul Songs tour comes to New York’s Bottom Line for two shows on Thursday (11). Oran “Juice” Jones, Chuck Stanley, and Tashan are on the bill.

*Edited by Steve Gett. Assistance provided by Linda Moleski (New York) and Dave DiMartino (Los Angeles).*



Try to escape...

the new **Love Trap**

1987 will catch you!

**SOLOMON BURKE**  
The King of Rock n' Soul.

- Drive
- Daddy Lovebear
- Only God knows

and including the hit-single

- Love Trap
- Every breath you take

Available: LP/MC/CD and single

ISIS VOICE  
PO BOX 2162 3001 Bern  
PHONE: 031 95 10 57  
SWITZERLAND



## Sony Sets Digital Audio Seminars Recognizes Nashville's Hi-Tech Studios



**Cash Crash.** Johnny Cash, right, surprises Mercury/PolyGram label-mate Kris Kristofferson by joining him on stage at the Bottom Line in New York for a rendition of Bob Dylan's "Masters Of War."

NASHVILLE Sony Professional Audio, recognizing the advances in and the potentialities of state-of-the-art audio for Nashville studios, will be demonstrating digital audio equipment at a series of Nashville open houses.

The Sony Communications Products Co. division will host digital audio sessions for engineers, producers, and recording acts June 16-19.

The one-day open houses will be held at Nashville's Union Station Hotel. "They're designed to show the Nashville music community that digital audio systems are practical and easy to use—not just technological toys," says Jerry Smith, vice president, Sony Professional Audio.

Topics include 24-track and 48-

track digital recording, electronic and razor-blade editing, digital mixing, compact disk mastering, and digital audio peripherals. Sony engineers will provide hands-on demonstrations of the PCM-3324 digital multitrack recorder, PCM-3202 and PCM-3402 2-track recorders, PCM-1630 CD mastering system, and DAE 1100A digital editor.

Sony officials recently journeyed to Nashville for a meeting with key record industry figures and came away impressed by the highly advanced studio technical scene. Jimmy Bowen of MCA Records and other producers have blazed a digital path that has made a dramatic impact on the quality of Nashville-recorded product.

Smith notes that engineers will appreciate the technical information

the seminars will offer, and the program should also provide significant information on digital applications to producers and recording artists. "All of the attendees," says Smith, "should come away with a better understanding of the digital recording process and an appreciation of the depth of the Sony digital audio product line."

The four-day event is sponsored by Sony in cooperation with CBS Records, the Nashville chapter of NARAS, and BMI. The same organizations sponsored the recent luncheon meeting at the Vanderbilt Plaza Hotel.

For more information, contact the Nashville regional office of Sony Professional Audio: 615-883-8140.

GERRY WOOD

## 25,000 Registrants, 100 Performers Participate Fan Fair '87 Set To Take City By Storm

### FAN FAIR '87 SURVIVAL GUIDE NO. 1

Like the infirmed going to Lourdes, like swallows on wing to Capistrano, and like Moslems steering their gas-efficient camels toward mecca, hordes of country music fans are descending on their nirvana this week. The magic site is Nashville, the event is Fan Fair '87—and as DJ Coyote McCloud of Y-107 warns, "The 'polyester alert' is in effect." The alert starts Monday (8), and, if all goes well, McCloud will be able to tell us on the following Monday in confident, reassuring terms, "Fan Fair is over—the polyester alert has been lifted."

Take some 25,000 country music fans (it'll be another record-setting year for registrants); add more than 100 country music stars performing more than 30 hours of outdoor concerts; stock the autograph booths with stars ranging from **George Jones** to the **Tex Nobbies**; roll out the Ro-lads for those wolfing down meals on the run; simmer this whole scenario under the warm-to-hot Nashville sun; cap with sunburns (from too much fun in the sun) and headaches (from too much of everything else) . . . and you have the basic ingredients for the recipe that has made Fan Fair an event that's unique on the American entertainment landscape.

Sponsored by the Grand Ole Opry and the Country Music Assn., the 16th annual Fan Fair will be held at the Tennessee State Fairgrounds. The \$60 registration fee covers the concerts; daily admittance to the exhibit areas; the All American Country Games at Vanderbilt Stadium; admission to Opryland U.S.A., the Country Music Hall, and Ryman Auditorium; and two barbecue dinners prepared by the famed Chuckwagon Gang of Odessa, Texas. There will be a bluegrass show, a concert featuring international acts, an independent label show, a songwriters showcase, a fiddle contest, and concerts staged by Mercury/PolyGram, CBS Records, Warner Bros. Records, Capitol/EMI, 16th Avenue Records, MTM Records, and RCA Records. Peripheral events include the 20th annual International Fan Club Organization Show, which stars such acts as **John Schneider**, **Southern Pacific**, **Gary Morris**, **Holly Dunn**, **Chris LeDoux**, **Mason Dixon**, **Patty Loveless**, **Keith Whitley**, the **Forester Sisters**, and **Johnny Rodriguez**.

"Fan Fair brings in the real country music fans," says **Jo Walker-Meador**, executive director of the CMA. "And every year we're getting more and more youthful interest." Among the acts slated to perform are **Sawyer Brown**, the **Desert Rose Band**, **T. Gra-**

**ham Brown**, **Vince Gill**, **Restless Heart**, **Highway 101**, **Michael Johnson**, the **Girls Next Door**, **Judy Rodman**, **Marty Haggard**, **Rattlesnake Annie**, **Ricky Van Shelton**, **Sweethearts Of The Rodeo**, **Kathy Mattea**, **Larry Boone**, **Butch Baker**, and **A.J. Masters**. Walker-Meador says that an international media contingent, numbering more than 100 reporters, will cover the event.

Last year, registration was cut off at 22,000, and many who traveled to Nashville without registering in advance were unable to register there. This year, registration has not been cut off, but unregistered attendees should call the CMA or the Grand Ole Opry Fan Fair office before making the trek to ensure that tickets will be available.

"We're continuing to fine-tune the event," comments **Harry Dur-**

**ham**, general manager of the Grand Ole Opry. He notes that exhibit space—sometimes so tight with bodies that it would make sardines claustrophobic—has been expanded this year as a result of a move into a new building. Durham suggests that Fan Fair attendees dress in "casual, comfortable" clothes and consider using off-site parking and the fairground's shuttle service, which is running out of both the Opryland and downtown Nashville areas.

**NEWSNOTES:** The Nashville Assn. of Talent Directors recently presented a check to Vanderbilt Children's Hospital for \$5,000 (proceeds from a roast organized by members of the NATD for **Clarence Reynolds** of Commerce Union Bank here, who recently celebrated his 42nd year in banking). Participating as roasters at the event were **Vic Willis**, **Mickey Kreitner**, **Ronnie Milsap**, **Tammy Wynette**, **Mayor Richard Fulton**, and **Maggie Cavendar**. Honorary chairman for the roast, held at the Music City Sheraton, was **Barbara Mandrell** . . . The **Statler Brothers** have announced their special guest for this year's Fourth of July celebration in their hometown, Staunton, Va. A regular part of the Statlers' concert tours for the past year, **Sylvia** will join them at the 18th Happy Birthday U.S.A. celebration, beginning on July 3 with vesper services and a late-evening gospel sing. The next day, there'll be a parade, all-day musical acts on the grounds, horseshoe throwing, softball, food, and an evening concert by the Statlers and Sylvia.

Holiday Inn hotels and Music City News are sponsoring Mr. and Ms. Country Music America talent con-

(Continued on next page)

## CMF Releases Louvins LP Album Has Gospel, Secular Songs

NASHVILLE Country Music Foundation Records has released the fourth album in its historical series, "The Louvin Brothers: Radio Favorites '51-'57." The 14-cut LP features an equal number of gospel and secular songs from among Ira and Charlie Louvin's many standards.

None of the songs have been released before. Four were recorded in Danville, Va., in 1951, at the start of the Louvins' period of influence; the remainder are from acetate recordings of the "Prince Albert Radio Show," made during the duo's stay at the Grand Ole Opry. The Danville recordings incorporate the fiddle, an instrument missing from the Louvins' later work.

The songs on the album are "The

Gospel Way," "They've Got The Church Outnumbered," "God Bless Her ('Cause She Is My Mother)," "If We Forget God," "Just Rehearsing," "That's All He's Asking Of Me," and "Love Thy Neighbor As Thyself."

Also on the album are "You'll Forget," "Childish Love," "When I Stop Dreaming," "I Don't Believe You've Met My Baby," "Hoping That You're Hoping," "You're Running Wild," and "I Wish I Knew."

The Louvins album is available by mail order only from the Country Music Foundation, 4 Music Square East, Nashville, Tenn. 37203. The price is \$8.98, plus \$2 for postage and handling in the U.S. or \$4 for foreign delivery.

FOR WEEK ENDING JUNE 13, 1987

**Billboard** ©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

### HOT COUNTRY SINGLES ACTION

#### RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 149 REPORTERS	TOTAL ON
<b>BORN TO BOOGIE</b> HANK WILLIAMS, JR. WARNER/CURB	9	29	43	81	82
<b>NOWHERE ROAD</b> STEVE EARLE MCA	2	13	25	40	45
<b>THIS CRAZY LOVE</b> OAK RIDGE BOYS MCA	4	12	22	38	40
<b>SHE'S TOO GOOD TO BE TRUE</b> EXILE EPIC	4	13	19	36	85
<b>I'LL NEVER BE IN LOVE AGAIN</b> DON WILLIAMS CAPITOL	2	14	17	33	66
<b>PONIES</b> MICHAEL JOHNSON RCA	2	14	15	31	31
<b>I'LL BE THE ONE</b> STATLER BROTHERS MERCURY	6	10	12	28	30
<b>TELLING ME LIES</b> PARTON, RONSTADT, HARRIS W.B.	5	13	8	26	121
<b>BRILLIANT CONVERSATIONALIST</b> T. GRAHAM BROWN CAPITOL	7	9	9	25	97
<b>WHY DOES IT HAVE TO BE</b> RESTLESS HEART RCA	5	10	8	23	116

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

## NASHVILLE SCENE

(Continued from preceding page)

test. Participating hotels will host local, weekly contests during June and July to find Mr. CMA and September and October to find Ms. CMA. Local winners will receive \$100; local grand-prize winners will be awarded \$200 and the opportunity to compete in the state finals. State winners will compete in November on the stage of the Grand Ole Opry House in Nashville with Wynette and John Schneider hosting. Mr. and Ms. CMA will receive \$10,000 cash, a recording contract with Mercury/PolyGram, and several other prizes. For more info. call 1-800-622-2668.

Nashville invaded the Ozarks recently for an evening of wining, dining, showcasing, and fun. Eighty-eight entertainment industry figures were flown by way of the Country Music World Air Express (TWA) to Springfield, Mo., and based to Branson, Mo.'s country entertainment strip. **Bill Dailey**, owner of the Wildwood Flower nightclub and Country Music World Theater, and **Janet Dailey**, a best-selling romance novelist, were hosts of the trip. The trip offered a splendid buffet dinner at the Wildwood; showcased three acts—Japanese fiddler **Shoji Tabuchi**, vocal group

**Branson**, and female vocalist **Kate Landers**—at Dailey's 900-seat theater; and provided an evening of entertainment at the Wildwood, where guests enjoyed the music of the Dallas-based group **Dallas, Brass & Electric**. Visitors to the Branson area are offered two-dozen daily music shows, five facilities that book top-name country acts, and 20 locally produced shows. A good time was had by all, and rumor has it that several participants saw the sun rise in the beautiful Ozark Mountains—from the Jacuzzi at the Fountainhead Lodge. That's show biz.

**NASHVILLE** The Original Stamps-Baxter School of Music will be held at Belmont College here July 27-Aug. 7, with provisions for both resident and nonresident students. The school concentrates entirely 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. Eddie Crook will speak on recording; Herman and Ed Harper on booking; Brock Speer on managing a group; Ben Speer on sound systems; Bill Tylor on aspects of the recording business; and Joel Hemphill, Jeff Gib-

son, and Harold Lane on songwriting.

Groups already scheduled to perform for students include the Hemphills, Heaven Bound, the Speer Family, the Cathedral Quartet, and the Hoppers.

Enrollees must pay a nonrefundable \$35 registration fee, plus \$135 tuition for off-campus or \$325 for resident status. The latter fee covers a dormitory room, three meals a day, and tuition. Private instrumental and vocal lessons, an optional feature of the package, are \$75 for six sessions.

For registration forms and information call 1-800-331-2858.

FOR WEEK ENDING JUNE 13, 1987

Billboard

# TOP COUNTRY ALBUMS™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
①	1	3	5	<b>DWIGHT YOAKAM</b> REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
2	2	1	12	<b>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</b> ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO
③	4	10	3	<b>RANDY TRAVIS</b> ● WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
4	3	2	18	<b>GEORGE STRAIT</b> ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
5	5	7	27	<b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)	WHEELS
6	6	4	16	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
7	7	6	51	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
8	8	5	18	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
9	9	12	29	<b>THE O'KANES</b> COLUMBIA BL 40459	THE O'KANES
10	10	9	43	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	11	8	61	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
⑫	14	22	5	<b>REBA MCENTIRE</b> MCA 5979 (8.98) (CD)	GREATEST HITS
13	12	11	32	<b>GEORGE JONES</b> EPIC 40413	WINE COLORED ROSES
14	13	13	34	<b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
⑮	15	14	30	<b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
16	16	19	11	<b>JOHN CONLEE</b> COLUMBIA 40442	AMERICAN FACES
⑰	17	16	11	<b>ASLEEP AT THE WHEEL</b> EPIC 40681	ASLEEP AT THE WHEEL
⑱	20	24	14	<b>MOE BANDY</b> MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
19	19	17	36	<b>LYLE LOVETT</b> MCA/CURB 5748/MCA (8.98)	LYLE LOVETT
20	21	18	15	<b>OAK RIDGE BOYS</b> MCA 5945 (8.98)	WHERE THE FAST LANE ENDS
⑳	28	31	3	<b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
㉑	31	44	4	<b>ANNE MURRAY</b> CAPITOL 12562 (8.98) (CD)	HARMONY
23	23	25	14	<b>RICKY VAN SHELTON</b> COLUMBIA 40602	WILD EYED DREAM
24	18	15	34	<b>REBA MCENTIRE</b> ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
25	22	20	58	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
26	27	27	21	<b>EDDY RAVEN</b> RCA 5728-1-R (8.98)	RIGHT HAND MAN
27	24	21	68	<b>ALABAMA</b> ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
28	30	23	82	<b>THE JUDDS</b> ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
29	29	33	6	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
30	25	28	34	<b>EARL THOMAS CONLEY</b> RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
31	26	26	31	<b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431	PARTNERS
32	32	39	12	<b>STEVE WARINER</b> MCA 5926 (8.98)	IT'S A CRAZY WORLD
33	33	37	8	<b>CONWAY TWITTY</b> MCA 5969 (8.98)	BORDERLINE
⑳	38	41	5	<b>JANIE FRICKIE</b> COLUMBIA 40666	AFTER MIDNIGHT
35	37	30	17	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
36	35	35	116	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
37	40	42	27	<b>HOLLY DUNN</b> MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
38	36	29	12	<b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	40	9	<b>CHARLY MCCLAIN</b> EPIC 40534	STILL I STAY
40	43	38	53	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
41	42	34	17	<b>WAYLON JENNINGS</b> MCA 5911 (8.98) (CD)	HANGIN' TOUGH
42	41	36	15	<b>KRIS KRISTOFFERSON</b> MERCURY 830 406-1/POLYGRAM	REPOSSESSED
43	47	48	5	<b>JOHNNY CASH</b> MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
44	34	32	51	<b>T. GRAHAM BROWN</b> CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
④	51	60	4	<b>JOHN SCHNEIDER</b> MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
46	46	46	20	<b>SCHUYLER, KNOBLOCH &amp; OVERSTREET</b> MTM ST 71058/CAPITOL (8.98)	SKO
④	<b>NEW</b> ▶		1	<b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98)	EXIT O
48	44	43	38	<b>GARY MORRIS</b> WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
49	53	52	35	<b>MICHAEL JOHNSON</b> RCA AEL1-9501 (6.98)	WINGS
50	50	55	7	<b>MICKEY GILLEY</b> EPIC 40670	BACK TO BASICS
51	45	47	34	<b>SAWYER BROWN</b> CAPITOL/CURB ST-12517/CAPITOL (8.98) (CD)	OUT GOIN' CATTIN'
⑤	57	53	135	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	56	51	11	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 1-25500 (8.98)	AMERICANA
54	54	58	299	<b>WILLIE NELSON</b> ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS
55	52	49	134	<b>THE JUDDS</b> ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
56	60	64	474	<b>WILLIE NELSON</b> ▲3 COLUMBIA FC 35305 (CD)	STARDUST
57	63	59	7	<b>GENE WATSON</b> EPIC 40644	HONKY TONK CRAZY
58	58	68	41	<b>T.G. SHEPPARD</b> COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
59	59	73	33	<b>RICKY SKAGGS</b> EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
60	49	50	67	<b>REBA MCENTIRE</b> ● MCA 5691 (8.98) (CD)	WHOMEVER'S IN NEW ENGLAND
61	55	57	46	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
62	61	67	34	<b>DAN SEALS</b> EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
63	67	65	31	<b>KENNY ROGERS</b> LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
⑥	RE-ENTRY			<b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
65	62	54	6	<b>JOHNNY PAYCHECK</b> MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
66	64	61	47	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
67	69	—	72	<b>OAK RIDGE BOYS</b> ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II
68	48	45	55	<b>BILLY JOE ROYAL</b> ATLANTIC/AMERICA 90508 (8.98)	LOOKING AHEAD
69	70	—	28	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
70	66	62	25	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
71	71	63	9	<b>DAVID ALLAN COE</b> COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
72	75	70	96	<b>RONNIE MILSAP</b> ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
73	65	66	20	<b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM	WINNERS
74	74	74	10	<b>K. D. LANG &amp; THE RECLINES</b> SIRE 1-25441 (8.98) (CD)	ANGEL WITH A LARIAT
75	73	75	53	<b>GEORGE STRAIT</b> ● MCA 5750 (8.98) (CD)	# 7

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



Billboard® HOT COUNTRY SINGLES™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'FOREVER AND EVER, AMEN' by Randy Travis and 'BORN TO BOOGIE' by Hank Williams, Jr.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'ANGER & TEARS' by Mel McDaniel and 'I GOT THE ONE I WANTED' by The Nielsen White Band.

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.

# COUNTRY CORNER



by Marie Ratliff

"SONGS LIKE THIS rejuvenate my interest in records," says PD John Marks of KKAT Salt Lake City about "Telling Me Lies" by Dolly Parton, Linda Ronstadt & Emmylou Harris (Warner Bros.). "There are so many formula records out there. This one is like a breath of fresh air—it's a killer." Marks also raves about Steve Earle's just-released "Nowhere Road" (MCA). "We added that right out of the box, which we seldom do. It will be the one to break him through to the top."

"THE HOTTEST THING we have right now," says MD George Gillock of WSLC Roanoke, Va., "is Mel McDaniel's 'Anger & Tears' [Capitol]. We had good phones on it from day one." Gillock also reports heavy request action on Bobby Lee Springfield's "Hank Drank" (Epic).

A CINDERELLA STORY? Vince Gill's mandolin-spiced "Cinderella" (RCA) is looking strong. "The mandolin work sets it apart. It could be the song to really get his career rolling," says Mark Lewis, MD of WYNE Appleton, Wis.

RANDOM REPORTS: Ricky Van Shelton's "Crime Of Passion" (Columbia) is getting calls at WWWW Detroit, says MD Kevin Herring. "We added it fairly early for us, and it's showing up well."

"I think bluegrass-flavored country is largely overlooked," says Chris Taylor, PD of KIXZ Amarillo, Texas. "Jim & Jesse's 'When I Dream About The Southland' (MSR) is doing very well for us."

MD Greg Mingo, WLWI Montgomery, Ala., is excited about the new Lyle Lovett single, "Why I Don't Know" (MCA/Curb). "His writing and vocal style are unique. We're getting good response to this one already."

THE SHOOTERS' second single, "Till The Old Wears Off" (Epic) is off to a strong start at WWKA Orlando, Fla. "We're still playing their last one, too—they're a good airplay group," says assistant PD Kevin Ray.

PRIME CUTS: From the album "Always & Forever" (Warner Bros.), Randy Travis scores with "Anything" (MD Steve Hall, WIHI Terre Haute, Ind.) and "Too Gone Too Long" (MD Joe Ladd, KIKK Houston).

"A platinum first album is always hard to top, but Travis has equaled or bettered himself with this one," says MD Mickey Dearstone, WIVK Knoxville, Tenn.

From Rattlesnake Annie's debut Columbia album, "Long Black Limousine" is recommended by MD Dandelion, WRKZ Hershey, Pa.

FOR WEEK ENDING JUNE 13, 1987

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	FOREVER AND EVER, AMEN	RANDY TRAVIS	1
2	1	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	30
3	3	DOMESTIC LIFE	JOHN CONLEE	38
4	8	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	8
5	4	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	2
6	9	IT'S ONLY OVER FOR YOU	TANYA TUCKER	9
7	7	LITTLE SISTER	DWIGHT YOAKAM	7
8	13	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	6
9	5	YOU'RE MY FIRST LADY	T.G. SHEPPARD	3
10	6	JULIA	CONWAY TWITTY	17
11	11	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	13
12	17	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	4
13	10	TOO MANY RIVERS	THE FORESTER SISTERS	27
14	18	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	5
15	12	I WILL BE THERE	DAN SEALS	12
16	20	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	10
17	15	HARD LIVIN'	KEITH WHITLEY	45
18	21	FULL GROWN FOOL	MICKEY GILLEY	16
19	23	I KNOW WHERE I'M GOING	THE JUDDS	14
20	19	WOULD JESUS WEAR A ROLEX	RAY STEVENS	41
21	25	CRIME OF PASSION	RICKY VAN SHELTON	18
22	16	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	43
23	27	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	11
24	14	GIRLS RIDE HORSES TOO	JUDY RODMAN	76
25	28	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	24
26	24	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	74
27	22	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	61
28	—	FROM TIME TO TIME	LARRY GATLIN & JANIE FRICKIE	29
29	29	THE BED YOU MADE FOR ME	HIGHWAY 101	93
30	—	LOVE SOMEONE LIKE ME	HOLLY DUNN	20

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	18
MCA/Curb (5)	
CAPITOL (7)	17
EMI-America (3)	
MTM (3)	
Capitol/Curb (2)	
16th Avenue (1)	
EMI-America/Curb (1)	
WARNER BROS. (14)	16
Reprise (1)	
Warner/Curb (1)	
RCA (13)	14
RCA/Curb (1)	
EPIC	10
POLYGRAM	10
Mercury (7)	
Compleat (2)	
Advantage (1)	
COLUMBIA	6
ATLANTIC	2
Atlantic/America (2)	
615	1
EVERGREEN	1
NSD	1
LUV (1)	
PREMIER ONE	1
REVOLVER	1
STEP ONE	1
VISION	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
46 3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
26 80'S LADIES	(Wooden Wonder, SESAC)	
8 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
19 AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP	
50 ANGER & TEARS	(MCA Music) HL	
11 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
32 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
60 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
2 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
67 BACK WHEN IT REALLY MATTERED	(Ensign, BMI/Tree, BMI) CPP/HL	
95 BEAUTIFUL BODY	(Southern Nights, ASCAP)	
93 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	
49 BORN TO BOOGIE	(Bocephus, BMI)	
47 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
61 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
6 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
28 CINDERELLA	(Englishtown, BMI)	
31 COUNTRY RAP	(Bellamy Bros., ASCAP)	
18 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
77 DO IT FOR THE LOVE OF IT	(McCracken, ASCAP)	
38 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
84 DON'T GO TO STRANGERS	(MCA, ASCAP) HL	
51 DON'T IT MAKE YOU WANTA GO HOME	(Lowery, BMI) CPP	
82 DON'T LET GO OF MY HEART	(Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	
59 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
53 EVERYBODY'S CRAZY 'BOUT MY BABY	(Lodge Hall, ASCAP) CPP	
90 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
33 FALLIN' OUT	(Keith Sykes, BMI)	
79 THE FIRST CUT IS THE DEEPEST	(Dutchess, BMI)	
1 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
29 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
16 FULL GROWN FOOL	(Aunt Polly's BMI/Pecan Pie, BMI)	
76 GIRLS RIDE HORSES TOO	(Mid-Summer, ASCAP/AMR, ASCAP)	
91 GOODBYE'S ALL WE'VE GOT LEFT	(Goldline, ASCAP) HL	
55 THE HAND THAT ROCKS THE CRADLE	(Contention, sesac)	
80 HANK DRANK	(Little Shop Of Morgansongs, BMI/Tapadero, BMI)	
45 HARD LIVIN'	(April/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
30 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
83 HOT RED SWEATER	(Screen Gems-EMI, BMI)	
52 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
100 I GOT THE ONE I WANTED	(Shedhouse, ASCAP)	
14 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Calgems-EMI, ASCAP/April/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
73 I TALKED A LOT ABOUT LEAVING	(Dejamus, ASCAP/AI Gallico, BMI/John Anderson, BMI/Mullet, BMI)	
40 I TURN TO YOU	(Tree, BMI) HL	
12 I WILL BE THERE	(Snow Songs, BMI/Michael H. Golden, ASCAP/Sweet Angel, ASCAP)	
70 I'LL BE THE ONE	(Staller Brothers, BMI)	
54 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP)	
43 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
9 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL	
17 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
96 KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
7 LITTLE SISTER	(Elvis Presley, BMI/Rightsong, BMI) HL	
35 A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
24 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
20 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
10 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
87 MAKE A LIVING OUT OF LOVING YOU	(Coal Miners, BMI)	
37 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
69 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
98 NOT TONIGHT I'VE GOT A HEARTACHE	(Rick Hall, ASCAP)	
64 NOWHERE ROAD	(Goldline, ASCAP)	
21 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
75 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
25 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
81 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
71 PONIES	(April)	
44 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
92 THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP)	
89 ROUTINE	(Dejamus, ASCAP) HL	
58 SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeple Chase, BMI)	
88 SENORITA	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
48 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI)	
85 SKIN DEEP	(Music City, ASCAP)	
23 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
22 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
86 STRAIGHT FROM MY HEART	(Sharayah, ASCAP/Staller Brothers, BMI) CPP	
72 TANYA MONTANA	(Warner-Tamerlane, BMI/Sherrill, BMI)	
36 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
5 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
94 THERE GOES MY LOVE	(Tree, BMI) HL	
66 THIS CRAZY LOVE	(Tom Collins, BMI)	
13 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
65 TIL THE OLD WEARS OFF	(Rick Hall, ASCAP)	
74 TO KNOW HIM IS TO LOVE HIM	(Mother Bertha, BMI) CPP	
27 TOO MANY RIVERS	(Combine, BMI)	
62 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April/New and Used, ASCAP)	
42 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
15 THE WEEKEND	(Screen Gems-EMI, BMI)	
63 WHEN A MAN LOVES A WOMAN	(Pronto, BMI/Quincy, BMI) CPP	
34 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
39 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Shedhouse, ASCAP)	
56 WHY I DON'T KNOW	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
41 WOULD JESUS WEAR A ROLEX	(Leona, ASCAP)	
68 YOU LAY A LOTTA LOVE ON ME	(Stan Cornelius, ASCAP)	
99 YOU'RE HERE TO REMEMBER (I'M HERE TO FORGET)	(April, ASCAP/Ideas Of March, ASCAP/Music Corp. Of America, BMI) CPP/ABP/HL	
3 YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
4 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
78 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	
97 "YOU'VE GOT" THE TOUCH	(Alabama Band, ASCAP)	
57 YOU'VE LOST THAT LOVING FEELING	(Screen Gems, BMI)	

### SHEET MUSIC AGENTS

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

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



## Virgin's Branson: Store Atmosphere Is Crucial

BY STEVE GETT

**NEW YORK** When Richard Branson finally decides to launch Virgin retail stores in the U.S.—which may well happen in 1988—he will doubtless be looking to create the same kind of hip and trendy environments that have characterized his British shops.

"I've always felt stores should be places to go and not just for selling

**'It's got to be a place for people to go, where they can spend an enjoyable two hours'**

records," says Branson. "When you think about it, a Frank Zappa record is the same in a Virgin, HMV, or Tower store. So I think atmosphere and how things are laid out are very important. It's got to be a place for people to go, where they can spend an enjoyable two hours. Size is also important because if someone's going to spend time getting to your store, they've got to be sure they can get the record they want."

Highlighting Virgin's U.K. retail operations is the giant megastore,

located on Oxford Street in the heart of London's West End. Many shoppers find that it is not hard to spend a couple of hours browsing through the hi-tech store, which offers well-stocked departments for LPs, cassettes, compact disks, 7- and 12-inch singles, videos, books, magazines, fanzines, T-shirts, and other music-related fare.

But when Branson first entered the retail business back in the early '70s, it was on a much smaller scale. "When we first started out, the record industry wouldn't supply us because we were the first people to sell records cheaply in England, and they were frightened that discounting would come in," says Branson. "Even when we had 15 shops they still wouldn't supply us. So what we did was buy all our records from a friend of mine who owned a shop in east London. It was a tiny little shop, about 300 square feet, and there'd be huge [trucks] turning up, unloading all these records. Then we'd come round, pick them up, and ship them out to our stores. To that extent, when we started, it was a bit of a farce."

How long did that last? "About two years," says Branson. "Then I think they finally decided that we were here to stay. By the time the other retailers tried to compete with us it was too late. We were already established, and Virgin's name was synonymous with good music and good prices."



At its main entrance, above, the Virgin megastore on Oxford Street bills itself as the largest music store in the U.K. But in addition to prerecorded music, it houses a coffee shop and a diverse entertainment inventory that includes video, books, magazines, and, shown at right, games.



In addition to supplying a broad range of music at attractive prices, the Virgin chain has always had environmental appeal. "When they started, the stores were very much reflective of the '60s," says Branson. "They were places to hang out and were almost run like clubs. But the retail stores changed with the times.

"Toward the end of the '70s and as the '80s came along, the young

person in England had changed somewhat. He was interested in studying—he wasn't interested in revolution on the streets—and he wanted a slightly slicker, more upbeat atmosphere, but still with the biggest range of stock in town. He also wanted it brighter—our shops always used to be fairly dark and dingy—and he wanted to be able to see his way around. Fortunately, I think we adapted with the times, and opening the megastore was a very important move for us."

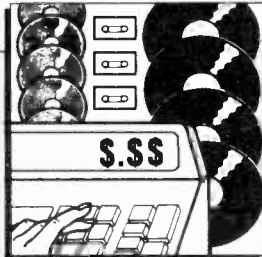
With about 100 stores operating in Britain, the Virgin chain is now being launched in foreign territories.

"We opened up our first shop abroad in Dublin, and it's been a

very big success," says Branson. "In about three months we'll be opening a massive store in Sydney, which will be the biggest store in Australia. Ian Duffell, who was chairman of the HMV stores in England, has joined us and will be running our Far Eastern retail operation. He'll be based in Sydney, and there are a couple of other major cities we're opening up in that we'll be announcing shortly."

"We've got someone looking at the States, but it's still early stages. I actually took on Ian Duffell to come over to the U.S. and get it going. We then did some figures and decided the Far East was much more open first."

### RETAIL TRACK



by Earl Paige

**USED-CD BACKLASH:** The increasing popularity of used compact disks has more than a few CD specialty store operators wary. Several are reporting adjustments in policies to guard against trade-ins of stolen merchandise. Others are reporting that vendor reps are disturbed over too much emphasis being placed on used product. "We've deliberately kept it small," says **Hugh Pruitt**, manager at **Boston Compact Disc** in San Francisco, describing the store's used involvement. "Customers appreciate being given \$6 credit toward a purchase. We give no cash," says Pruitt. "We keep it one-on-one. If they want to trade in three CDs, then they can buy three. Our business is hot product. We let the used business go to the other used stores. I would say of the 10,000 pieces in stock here, less than 300 are used."

Meanwhile, at least one dealer is steamed over all the used-CD activity. **Don MacLeod**, owner of the two-unit **Music Millennium** in Portland, Ore., fired off a letter (Billboard, May 30) that declares, "In our area, 80% of all 'used CDs' are stolen from retail stores." In a phone follow-up, MacLeod adds, "The labels are concerned. We have CBS reps sharking around all these little junk stores that have 50 CDs, all of them new." MacLeod acknowledges offering used vinyl for years "because we're a collectors store." But, he says, used CDs are a whole different game. "One thing that will help the whole situation is for the labels to lower CD prices. It makes the used CDs worth less."

In Texas, **Ted Vinson**, owner of **Compact Disc of Dallas** and **Compact Disc of Fort Worth**, readily acknowledges that his store employees are practicing

greater caution. He says, "We've had a couple of experiences. One person was trying to cash in disks that still had the lint on them from a shipment carton." Also alert is **Atlanta Compact Disc**, where **Kevin Boyer**, manager at the Tampa, Fla., store, says, "Up until two weeks ago, we were not issuing a credit voucher. Now we are." In Los Angeles, **National Compact Disc** "is trying to steer very hard away from anything in big quantity that could be stolen goods," says **Kevin Day**, operations manager. "We don't trade in promos, either. Our basic policy is not to deal in cash." However, Day insists that maintaining a used section is generally seen by customers as a plus. "They're invariably pleased to learn they can bring back albums they no longer have any use for. They see it as a service."

**MIDNIGHT MADNESS:** CD stores are still getting mileage from opening at midnight to promote **Beatles** releases. At **National Compact Disc**, 150 customers showed up the night of April 29 to get first dibs on previous three Beatles titles.

**AT THE SHOPPING CENTER:** Chain executives, back home and sifting through offers and deals made at the recent **International Council of Shopping Centers** show, see many shifts. "There's not a lot of regional malls being built," says **Terry Woodward**, president of the 43-store **Disk Jockey**, based in Owensboro, Ky. "Mixed-use buildings are popular, where you have offices, residences, and shopping. The strip-center trend continues."

But trends in mall leasehold prices are almost a moot subject with Woodward and others. He says, "Common-area charges are an open book. They are not fixed, maintenance, security, insurance, parking, all that." **Mary Ann Levitt**, president of 28-store **Record Shop**, based in Sausalito, Calif., sees a big boom in downtown and city center complexes.

An official word on rental price trends comes from an ICSC survey on median rent per square foot (prices

(Continued on page 43)

## Police Raid Baltimore Web; Returns Policy Questioned

BY BILL HOLLAND

**BALTIMORE** Bootleg product and accusations of unauthorized record rentals have drawn trade attention to **Record & Tape Traders**, a 10-year-old, four-shop chain here that specializes in used records and cutouts as well as handling new product.

The Recording Industry Assn. of America announced recently that Maryland State Police raided the web's stores June 2. "The police got them on bootlegging," said an RIAA official. "There must have been a large amount, because they've been at the locations for nearly six hours now."

Police also raided an unidentified residence.

Meanwhile, **Record & Tape Traders'** "satisfaction purchase plan" has been seen by some as a policy that treads dangerously close to record rentals. The web disputes that charge. However, its plan has generated complaints about the practice to both Billboard and the RIAA.

The rental of sound recordings

for commercial advantage without the permission of the copyright owner has been outlawed since October 1984. Civil penalties for copyright infringement include seizure of product and fines of up to \$10,000.

**Record & Tape Traders'** plan is set up so that customers can buy records, tapes, or compact disks, keep them overnight, then return them to receive a refund minus a daily service fee.

The stores have fliers stating: "Take out any record, tape, or CD, and if you choose not to keep it, we'll buy it back for a set price."

The "set price" formula encourages customers only to keep the product overnight. CDs brought back the next day entitle customers to receive the purchase price less \$3; after that there is a \$3 daily fee. Sealed records and tapes returned the next day are bought back for \$2 each; unsealed records and tapes are bought back for \$1.

For example, four records—two sealed and two used—bought at the shop May 21 cost \$21.50. If they had been returned to the shop May

(Continued on page 46)



## 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

**KILLER BEES**  
Groovin'  
LP Beehive/Jungle JRBH 2001/\$8.99  
CA JRBH 2001C/\$8.99

♦ **GEORGE BENSON & EARL KLUGH**  
Collaboration  
LP Warner Bros. 1-25580/WEA/\$9.98  
CA 4-25580/\$9.98  
CD 2-25580/\$15.98

**THE RED HOUSE**  
There Is A Window  
LP Random RHR223/NA

#### COMPACT DISK

**ALICE COOPER**  
Love It To Death  
CD Warner Bros. 2-1883/WEA/\$15.98

**DOOBIE BROTHERS**  
Toulouse Street  
CD Warner Bros. 2-2634/WEA/\$15.98

**DOOBIE BROTHERS**  
The Captain And Me  
CD Warner Bros. 2-2694/WEA/\$15.98

**DOOBIE BROTHERS**  
What Were Once Vices Are Now Habits  
CD Warner Bros. 2-2750/WEA/\$15.98

**JIMI HENDRIX**  
Axis: Bold As Love  
CD Reprise 2-6281/WEA/\$15.98

**PAT METHENY GROUP**  
Still Life  
CD Geffen 2-24145/WEA/\$15.98

**JOE WALSH**  
Got Any Gum?  
CD Warner Bros. 4-25606/WEA/\$15.98

**Y & T**  
Contagious  
CD Geffen 2-24142/WEA/\$15.98

#### GOSPEL

**EDIN ADAHL**  
Signs  
LP Solid Rock Import 20359/\$9.98  
CA 20421/\$9.98

**JAN GROTH**  
Ready To Ride  
LP Solid Rock Import 20987/\$9.98  
CA 20987/\$9.98

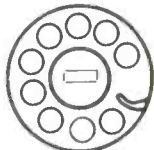
**PER ERIK-HALLIN**  
Per-Erik  
LP Solid Rock Import 20774/\$9.98  
CA 20847/\$9.98

**VICTOR PHUME & THE SYNDICATE**  
King Of Kings  
LP Solid Rock Import 20634/\$9.98  
CA 20707/\$9.98

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

#### TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

# DIGITAL DUKE The Definitive DUKE ELLINGTON Recording



Over 60 Minutes of Music including:

Take The A Train

Satin Doll

Perdido

Sophisticated Lady

In A Mellotone

Do Nothin' Till You Hear From Me

In My Solitude

Mood Indigo And more...

With the overwhelming success of one of the hottest CD's ever—The Glenn Miller Orchestra "In The Digital Mood", GRP presents the original Duke Ellington hit arrangements in a newly recorded 32 track digital masterpiece. The album features original band members Louis Bellson, Clark Terry and such rising new stars as Branford Marsalis and Eddie Daniels. The genius of the Duke Ellington big band sound... Only on GRP compact discs, records and cassettes.

THE DIGITAL MASTER COMPANY

Distributed in the United States by MCA Distributing Corporation



**You already know it.**

You've been following it for years. It's the Billboard Hot 100 program. The original Billboard Charts the industry—and the world—have depended upon for years.

**You show it.**

And, according to a recent Billboard retailer study, many of you have been tearing the Billboard Charts out of every issue of Billboard. And displaying it in your store. Over the years, you've let us know how the Charts have helped you sell. Educating your customers. Encouraging them. Introducing them to new records. And boosting your sales. And now we're going to make it even better.

**The Billboard Hot 100 Poster Program**

Beginning July 1, 1987, 3000 leading record retailers across the country will participate in the The Billboard Hot 100 Poster Program. Be one of the first! Every participating retailer will receive:

A specially designed, high quality four color, glossy coated stock poster for your store...

At 18" x 34", it's big enough to grab your customer's attention...and keep it! Compact enough to use a minimum of valuable wall space.

A beautifully crafted aluminum and plexiglass frame to facilitate simple bi-weekly inserts of new charts.

New chart posters every other week, all year long. Each poster shows the 50 Top Pop Albums and the 50 Top Singles.

And that's not all! Because participating dealers will enjoy increased traffic and sales from the national television, radio and magazine promotions we will be running throughout the year.

All for just \$78.00—only \$1.50 a week. It's an offer you can't afford to miss. A program consumers will love.

Find out how you can chart bigger sales today. Participation is limited to first 3,000 dealers, so sign up soon. Quantity discounts available.

For information, call Brad Lee at (617) 281-3110. Or mail coupon to: Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.

# INTRODUCING THE BIGGEST PROFIT- BUILDING TOOL YOU'VE KNOWN FOR YEARS.



**Billboard Hot 100 Chart Program Retailer Participation Form**

We, the undersigned, agree to participate in the BILLBOARD HOT 100 CHART PROGRAM. This document confirms that we will post the permanent frame in a high traffic area in our store(s) and that we will change the chart on a biweekly basis as supplied to us by Billboard. It is understood that this agreement is valid for one year beginning July 1, 1987, and renewable based on the mutual consent of both parties. We also agree to periodically participate in any research Billboard may conduct to assess the program.

It is also understood that you will be billed at the rate of \$78 per store for each store participating in the program. Quantity discounts available.

For information, call Brad Lee at (617) 281-3110.

Signature \_\_\_\_\_

Name (Printed) \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Date \_\_\_\_\_ Number of stores \_\_\_\_\_

Average Weekly Traffic Per Store (Foot traffic, not transactions) \_\_\_\_\_

Phone Number \_\_\_\_\_

Billing Address \_\_\_\_\_

**NOTES:**

1. ALL INFORMATION MUST BE FILLED IN FOR THIS AGREEMENT TO BE VALID.

2. Please attach a mailing list with individual store addresses and contacts.

3. Please return all completed information along with your payment made out to BILLBOARD HOT 100, to Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930

## Central South/Sound Shop Charts New Directions

BY GERRY WOOD

GRAND CAYMAN, British West Indies Buoyed by the upbeat mood of his recent corporate conclave here (Billboard, May 30), Randy Davidson, owner and president of Central South Music Sales and its Sound Shop chain, paints a rosy picture for the future.

"We're the most diversified of any company I'm aware of," says Davidson.

To back his claim, he ticks off the numerous facets that his Nashville-based firm encompasses: one-stop divisions for retail record shops and for jukebox operators; a division that racks department stores; a healthy retail operation that now numbers 61 Sound Shops; the second-largest white gospel distribution company in the U.S.; a black gospel distributorship that could possibly be the largest in the U.S.; and a Christian music sales unit that services

Christian bookstores. And that's just for starters.

Central South also owns a mail-order division, Nashville Sound Shop, which has a 100,000-name list of customers who buy LPs and cassettes on a regular basis. Central Promotions sells accessories like T-shirts to the Sound Shops and other stores. Central South Travel Agency books trips for Central South and outside clients. Central Media, an ad agency, places all the ads for the Sound Shops in the media and also handles the ad campaign for the Treasure Island Resort Hotel, a Cayman Islands venture headed by Davidson and several investors, including such music stars as Deborah Allen, Larry Gatlin, Earl Thomas Conley, Helen Cornelius, Conway Twitty, and Dave Rowland.

The hotel launch has kept Davidson away from the Nashville headquarters for most of the last nine months, placing a heavier load on

Chuck Adams, Central South's vice president. "Chuck has really gotten in there and carried an awful lot of the weight," says Davidson, who started Central South with \$800 in 1970.

**'We've set up our company so that every manager participates in the profits'**

The music conglomerate's first-quarter business was up 12% over last year's period, and Davidson is pushing for "a very controlled growth" during the next two years. One of the major reasons for the boost, he says, is "we've had better

releases this year than last year."

Incentives such as the annual company meeting (held last year in Hawaii, this year in the Caymans) and a bonus system have helped make the Central South/Sound Shop operation a vibrant and successful story on the the wholesale/retail landscape.

"The way we've set up our company, every manager participates in the profits," says Davidson. "So the more profitable the store, the more profits they make. If times are good for the company, the managers share. If times were to get tough and we'd have to draw in our belt a little bit, they would draw it in with

us."

More than 500 employees work for the company in Nashville and the throughout the Southeast and Southwest. Says Davidson, "What makes it work is we've been able to attract some of the best people in the industry—people that care." He explains a work attitude that he insists on not only for his wholesale/retail business, but also for his hotel: "If someone brings you a cup of coffee and it's cold, but they have a smile on their face, then it's all right. But if they bring me a cold cup of coffee with a frown on their face, then I'll eat their lunch."

(Continued on page 46)

### CONVENTION CAPSULES

LYLE'S STYLE: MCA artist Lyle Lovett forsook the island sun to spend the afternoon at the May 19 vendors' meeting of the Central South Music Sales/Sound Shop convention May 17-20. The event took place at Randy Davidson's recently opened Treasure Island resort in Grand Cayman, British West Indies. The Texas singer/songwriter shook hands with personnel from the Nashville-based retail/wholesale firm and helped his MCA mates pass out promotional materials, which shows that Lovett knows how to build a solid base for a long-lasting career. His showcase was a highlight of the conclave.

WORTHWHILE VISITS: Chuck Adams, vice president of Central South, pointed to the benefits the showcase artists who perform and then mingle receive. Referring to the 61 Sound Shop managers attending, Adams said, "It's like an artist picking up 61 promotion people. They get a lot of in-store airplay, a lot of talk about product—and it's simply because [our managers] know the good stuff and they know the artist personally. In the past it's had a tremendous effect." . . . Kathy Mattea of PolyGram performed a scorching set

for attendees, and nobody slept as Asleep At The Wheel capped the final night's activities with a blend of Texas swing, jazz, blues, and country that had the audience moving onto the dance floor and calling for an encore, which the CBS group provided . . . RCA's K.T. Oslin wowed the crowd with a stunning performance that culmi-

### SOUND SHOP

nated in "Do You," a song crying out to be a single.

VENDORS' DAY participants included Selecto Hits, CBS Records, RCA Records, Capitol Records, Arista Records, A&M Records, The Hits Co., M&S Distributing Co., MCA Distribution, Case Logic, PolyGram Records, Important Records, WEA Corp., TDK, Scotch, and Savoy Leather Manufacturing Corp. . . . RCA's contingent included Randy Goodman of Nashville and Dave Wheeler, a longtime Nashville mainstay who recently moved to the label's New York headquarters to become a

vice president.

SHOP TALK: Some Sound Shop managers from Florida and Georgia claim vinyl is holding its own at their stores. One reason it's not doing better, they say, is because it's not being serviced to the same extent as compact disks . . . U2 sales have doubled since school has been out, reported a Sound Shop staffer from Lenoir, N.C.

GOOD DEED: Central South and Treasure Island chief Davidson proudly talked about the benefit performance staged by several of his hotel venture partners—Deborah Allen, Helen Cornelius, Larry Gatlin & the Gatlin Brothers, Dave & Sugar, and Earl Thomas Conley. The show drew more than 2,500 fans and benefited the Pines Old Peoples' Home and projects of the Lions Club of Grand Cayman.

MOVE OVER, Jacques Cousteau: Davidson took some scuba breaks during the event. He's an avid scuba diver and—ever the promoter—he quickly pointed out that the waters surrounding his resort are some of the clearest in the world, with a rich variety of underwater life . . . Special kudos from attendees and artists alike went to Jim Bright, hotel manager, for his courtesies above and beyond the call of duty. Congrats, Jim. You and your staff survived your first record industry convention, with a grace that many hotels cannot match.

For some sights from Sound Shop's convention site, . . . see page 46

### DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up  
**Why Pay More?**

Direct from Manufacturer  
Call or Write  
Sam Lempert  
(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205  
AL-LEN CUTTING CO.  
Special Volume Rates  
Fiberboard cards available.  
We buy used cards.

### CD Blisters

**BEAT**  
Paper Packaging.

Much Higher Quality  
& Lower Prices Than  
Paper CD Packaging.

From the No. 1 Supplier  
of CD Blisters.

Call Bob Parish 612-934-4078  
INNOVATIVE PLASTICS INC.

### JUST cd's DISTRIBUTORS, Inc.

- We specialize in Compact Discs and Accesories
- Great Variety of Latin Compact's
- Service to all Latinamerica and the Caribbean from Miami

"Hablamos Español" Orders Call: George Navarro  
6854 N.W. 75th STREET (Bay No. 2) MEDLEY, FLORIDA 33166

Ph. (305) 885-8346 / 47

### FIRST NEW YORK BASED COMPACT DISC SOURCE!

CONVERSION • PREMASTERING • MASTERING • PLATING • REPLICATION

We offer a complete service from analog tape to packaged CD

— Geared to the needs of the Music Industry —

COMPETITIVE PRICING • RAPID TURNAROUND • NO MINIMUM RUN

• PERSONALIZED SERVICE •

POLYFORM

516 S. Fifth Avenue  
Mt. Vernon, NY 10550

COMPACT  
disc  
DIGITAL AUDIO

(914) 668-4700  
Telex: RCA 221886 FRMTV UR  
Fax: (914) 667-9163

GET YOUR ORIGINAL CD DISCS ONTO THE MARKET IN VOLUME, With Top Recording Technology

We now offer complete CD Digital Recording Services from your Copy-righted Master Tape.

Our Highly advanced manufacturing equipments with integration of digital/optical technologies help you speedily manufacture Discs with superior quality & performance.

The only thing you do is "Send us your pre-arranged & Copy-righted master tapes with printing instructions" and you can leave the rest to us.

Write today for further details with quantity estimate.

★★ We welcome enquiries from worldwide buyers' orders large and small ★★

LONGINT CORPORATION F.E.  
1-9-1, Kanda Awaji-Cho, Chiyoda-Ku, Tokyo, Japan 101  
Phone: (03)255-0800, Telex: 2227274 LONGINT J  
Fax: (03)255-6860, Cable: LONGINT TOKYO



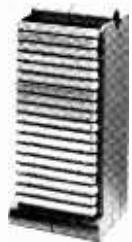
## FOREVER YOUNG

Discit—the interlocking super box from LIFT—protects your valuable Compact Discs and guarantees neat and clearly arranged storage.

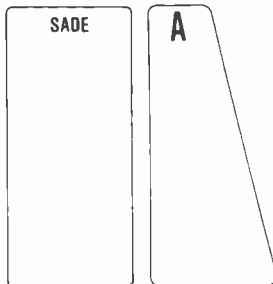
LIFT Display Inc.  
7216 Bergenline Avenue  
North Bergen, NJ 07047  
(201) 662-8503, 662-8504  
Canada: (416) 856-5438



### DISCIT



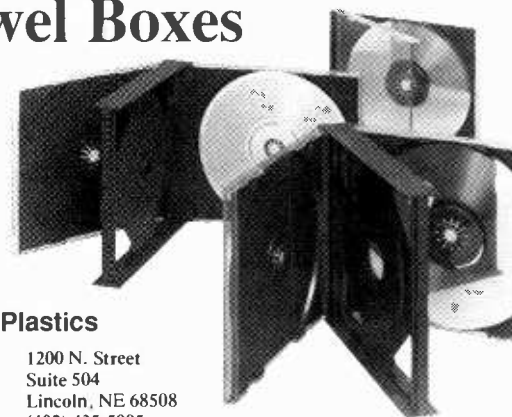
### Compact Disc Dividers



**800/648-0958**  
**GOPHER PRODUCTS CORP.**  
2201 Lockheed Way,  
Carson City, Nev. 89701

## CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilseemann compatible.



**Filam National Plastics**

13984 S. Orange Ave.  
Paramount, CA 90723  
(213) 630-2500  
FAX: (213) 408-0712  
TLX: 75106 FNPIUD

1200 N. Street  
Suite 504  
Lincoln, NE 68508  
(402) 435-5005  
FAX: (402) 435-4722

FOR WEEK ENDING JUNE 13, 1987

# Billboard TOP COMPACT DISKS

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

				<b>POP™</b>			
				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	11	<b>U2</b> ISLAND 2-90581/ATLANTIC	<b>★★ NO. 1 ★★</b> 10 weeks at No. One	THE JOSHUA TREE	
2	4	5	7	<b>FLEETWOOD MAC</b> WARNER BROS. 2-25471		TANGO IN THE NIGHT	
3	5	6	39	<b>PAUL SIMON</b> WARNER BROS. 2-25447		GRACELAND	
4	2	2	5	<b>THE BEATLES</b> CAPITOL CDP 46440		RUBBER SOUL	
5	3	3	5	<b>THE BEATLES</b> CAPITOL CDP 46441		REVOLVER	
6	7	7	5	<b>BARBRA STREISAND</b> COLUMBIA CK 40788		ONE VOICE	
7	9	9	44	<b>STEVE WINWOOD</b> ISLAND 2-25448/WARNER BROS.		BACK IN THE HIGHLIFE	
8	8	8	33	<b>BON JOVI</b> MERCURY 830264-2/POLYGRAM		SLIPPERY WHEN WET	
9	6	4	5	<b>THE BEATLES</b> CAPITOL CDP 46439		HELP	
10	10	11	8	<b>WHITESNAKE</b> GEFEN 2-24099/WARNER BROS.		WHITESNAKE	
11	27	27	3	<b>KENNY G.</b> ARISTA ARCD 8427		DUOTONES	
12	11	10	17	<b>THE ROBERT CRAY BAND</b> MERCURY/HIGHTONE 830 568-2/POLYGRAM		STRONG PERSUADER	
13	15	15	48	<b>GENESIS</b> ATLANTIC 2-81641		INVISIBLE TOUCH	
14	<b>NEW ▶</b>	1	1	<b>HEART</b> CAPITOL CDP 46676		BAD ANIMALS	
15	17	18	4	<b>SUZANNE VEGA</b> A&M CD 5136		SOLITUDE STANDING	
16	14	19	3	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA MCAD 5836	LET ME UP (I'VE HAD ENOUGH)		
17	12	12	13	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 2-25491	TRIO		
18	16	14	5	<b>DAVID BOWIE</b> EMI-AMERICA 46677	NEVER LET ME DOWN		
19	<b>NEW ▶</b>	1	1	<b>OZZY OSBOURNE/RANDY RHOADS</b> CBS ASSOCIATED ZGK 40714/E.P.A.	TRIBUTE		
20	13	13	10	<b>CROWDED HOUSE</b> CAPITOL CDP 46693	CROWDED HOUSE		
21	23	24	4	<b>R.E.M.</b> I.R.S. CD 70054	DEAD LETTER OFFICE		
22	22	25	4	<b>THE JIMI HENDRIX EXPERIENCE</b> RYKODISKS RCD 20038	LIVE AT WINTERLAND		
23	<b>NEW ▶</b>	1	1	<b>MOTLEY CRUE</b> ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS		
24	19	21	37	<b>BRUCE HORNSBY &amp; THE RANGE</b> RCA PCD 1 8058	THE WAY IT IS		
25	21	16	9	<b>BRYAN ADAMS</b> A&M CD 3907	INTO THE FIRE		
26	20	17	8	<b>THE TONIGHT SHOW BAND/DOC SEVERINSEN</b> AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II		
27	25	22	39	<b>ANITA BAKER</b> ELEKTRA 2-60444	RAPTURE		
28	30	—	49	<b>PETER GABRIEL</b> GEFEN 2-24088/WARNER BROS.	SO		
29	26	—	4	<b>XTC</b> GEFEN 2 24117/WARNER BROS.	SKYLARKING		
30	24	23	6	<b>PIA ZADORA</b> EPIC ZK 40533/E.P.A.	I AM WHAT I AM		

				<b>CLASSICAL™</b>			
				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	31	<b>HOROWITZ IN MOSCOW</b> DG 419-499	<b>★★ NO. 1 ★★</b> 28 weeks at No. One	VLADIMIR HOROWITZ	
2	2	2	10	<b>CARNAVAL</b> CBS MK-42137		WYNTON MARSALIS	
3	3	3	49	<b>PLEASURES OF THEIR COMPANY</b> ANGEL CDC-47196		KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	4	4	9	<b>TRADITION</b> ANGEL CDC-47904		ITZHAK PERLMAN	
5	5	5	40	<b>HOROWITZ: THE STUDIO RECORDINGS</b> DG 419-217		VLADIMIR HOROWITZ	
6	7	7	11	<b>IN IRELAND</b> RCA 5798-RC		JAMES GALWAY & THE CHIEFTAINS	
7	6	6	30	<b>KATHLEEN BATTLE SINGS MOZART</b> ANGEL CDC-47355		KATHLEEN BATTLE	
8	8	8	42	<b>DOWN TO THE MOON</b> CBS MK-42255		ANDREAS VOLLENWEIDER	
9	9	9	64	<b>HOROWITZ: THE LAST ROMANTIC</b> DG 419-045		VLADIMIR HOROWITZ	
10	10	10	8	<b>BOLLING: SUITE FOR FLUTE &amp; JAZZ VOL.2</b> CBS MK-42018		JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
11	11	12	5	<b>HOLST: THE PLANETS</b> LONDON 417-553		MONTREAL SYMPHONY (DUTOIT)	
12	12	16	5	<b>OPERA SAUVAGE</b> POLYDOR 829-663		VANGELIS	
13	13	11	16	<b>ROUND-UP</b> TELARC 80141		CINCINNATI POPS (KUNZEL)	
14	14	14	107	<b>AMADEUS SOUNDTRACK</b> FANTASY WAM-1791		NEVILLE MARRINER	
15	18	—	2	<b>POPS IN LOVE</b> PHILIPS 416-361		BOSTON POPS (WILLIAMS)	
16	16	17	4	<b>CBS MASTERWORKS DIGITAL SAMPLER</b> CBS MKX-42070		VARIOUS ARTISTS	
17	15	13	14	<b>THE CLASSIC EXPERIENCE</b> PRO ARTE CDM-800		VARIOUS ARTISTS	
18	<b>NEW ▶</b>	1	1	<b>DANCE PIECES</b> CBS MK-39539		PHILIP GLASS	
19	19	19	6	<b>ATMOSPHERES</b> CBS MKX-42313		VARIOUS ARTISTS	
20	20	18	19	<b>TIES AND TAILS</b> PRO ARTE CDD-276		ROCHESTER POPS (KUNZEL)	
21	17	15	71	<b>BACHBUSTERS</b> TELARC 80123		DON DORSEY	
22	21	20	37	<b>HOLST: THE PLANETS</b> TELARC 80133		ROYAL PHILHARMONIC ORCHESTRA	
23	22	22	15	<b>STRATAS SINGS WEILL</b> NONESUCH 79131		TERESA STRATAS	
24	25	26	75	<b>BEETHOVEN: SYMPHONIES 5 &amp; 6</b> DG 413-932		BERLIN PHILHARMONIC (KARAJAN)	
25	23	23	52	<b>BACH MEETS THE BEATLES</b> PRO ARTE CDD-211		JOHN BAYLESS	
26	26	29	23	<b>DVORAK: CELLO CONCERTO</b> CBS MK-42206		YO-YO MA	
27	24	21	32	<b>SOUTH PACIFIC</b> CBS MK-42205		TE KANAWA, CARRERAS	
28	<b>NEW ▶</b>	1	1	<b>AN ENCHANTED EVENING</b> PRO ARTE CDD-275		ROCHESTER POPS (KUNZEL)	
29	27	25	107	<b>TCHAIKOVSKY: 1812 OVERTURE</b> TELARC 80041		CINCINNATI POPS (KUNZEL)	
30	29	27	7	<b>FANTASIA SOUNDTRACK</b> BUENA VISTA CD-001		KOSTAL	

## RETAIL TRACK

(Continued from page 38)

do not include common-area charges): super-regional (750,000 square feet and up), \$10.40; regional (300,000-750,000), \$7.51; community (100,000-300,000), \$4.41; and neighborhood (30,000-100,000), \$5.52.

**ONE-STOP ROUNDUP:** If it looked to you like *City 1 Stop's* annual Black Music Day came early this year, you're partly right and partly wrong. Here's what happened: **Sam Ginsburg**, architect of the event, was having trouble fitting the June 12 event into **Smokey Robinson's** schedule. As a result, City had Robinson in early for a solo and gala appearance. The June party is still on—and still gala, promises Ginsburg.

**Barney Cohen** of **Valley Record Distributors** near Sacramento, Calif., fully acknowledges that video specialty stores are loading up on CDs. Cohen's operation is a rarity—and, also, rarely in the limelight. "We were once retailers, now we're wholesale only." **Barney's Good Time Music**, a three-store chain started in 1973, was sold off. Among Valley stalwarts are **Eileen Hendren**, promotion director, who has been with Cohen's operations from the beginning; **Alonzo Marrow**, marketing manager; and **Norman Nassis**, purchasing manager.

**U.K. CONNECTION:** After a year of operation, **Reckless Records** is knocking out walls and expanding its San Francisco store, says **Joe Bindley**, who is now returning to London, where the parent firm operates two stores. **Ivan Penfold** will be manager of the Bay-area unit, right in the heart of Haight-Ashbury. A close tie with the **I Beam** nightclub has helped Reckless "be the place where new bands are exposed," Bindley adds. "We do a lot of imports, really off-the-wall things you can't find in the chains."

To reach Retail Track, call Earl Paige: 213-273-7040.

Nippon Columbia Co., Ltd., Tokyo, Japan

# BRECKER ON DENON:

15th ANNIVERSARY  
DENON PCM DIGITAL RECORDING



RANDY BRECKER. HIS NEW DENON CD BRINGS NEW LIFE TO STRAIGHT-AHEAD BE-BOP JAZZ.

Trumpeter/composer Randy Brecker has just completed his first Compact Disc. And it's on the Denon label. We asked him to describe Denon's approach to jazz.

"Complete artistic freedom," is his immediate response. "Their catalog has a lot of different styles. All very high quality music and all amazingly different."

The title of Brecker's new disc, "In the Idiom," refers to the idiom of late 50s/early 60s be-bop. We thought it quite a departure from the 70s electrified funk of the Brecker Brothers. "I always wanted to do a record in this style," Brecker says. "I really wanted to do a totally acoustic album."

Brecker chose his sidemen specifically for their acoustic work: Ron Carter on bass, saxophonist Joe Henderson, pianist David Kikowski and Al Foster, all of whom Brecker calls "consummate musicians for this kind of music."

When we commented on the disc's live-on-the-bandstand tone, Randy Brecker points out that all the cuts were "live" direct-to-2-track takes. Then he launches into the quality of Denon's digital recording: "I love the sound. Digital is so much better to work with—even more so for acoustic music." Always welcome, praise for Denon digital recordings is nothing new. After all, the world's first commercial digital recording was by Denon.

In big band, fusion, classic jazz and classical symphonies, the important new music is on Denon. As it should be.



*Randy Brecker*

CY-1483, "In the Idiom,"  
Over 57 minutes, DDD.

# DENON

The first name in digital recording.

DENON **SUPRAPHON** Interface

Denon America, Inc., 222 New Road, Parsippany, NJ 07054 (201) 575-7810  
Denon Canada, Inc., 17 Denison Street, Markham, Ont. L3R 1B5 Canada



**WHY NOT!  
BUILD  
YOUR OWN CD/LVD REPLICATION PLANT**

JOIN  
OUR WORLDWIDE NETWORK OF  
CD MANUFACTURING

CTA gives you full cooperation in every details of technology to build your replication plant.

CTA guarantees supplying excellent  
STAMPERS' CD-VIDEO, CD-AUDIO, CD-ROM,  
CD-INTERACTIVE & LVD for your plant

For more detailed information contact :  
CTA COMPANY LIMITED  
NO. 53-5, NOGATA 1-CHOME, NAKANO-KU  
TOKYO, 165 JAPAN  
PHONE : TOKYO (03) 388-9111  
TELEX : CENTRAL J23433  
FAX : TOKYO (03) 388-9134  
CABLE : CENTRALTYO TOKYO





# Sony, Sanyo and Sounded a Note the D.A.T.

These and other Japanese electronics firms have launched an all out public relations campaign to force their new digital audio tape machines (D.A.T.) into the U.S. market. The machine's sole purpose is to make flawless, unauthorized copies of American records, tapes and compact discs.

The Japanese campaign comes complete with its own manufactured "consumer group" and a misleading attack on a new U.S. technology developed to protect American music.

HOME RECORDING RIGHTS COALITION	
CONTRIBUTORS	
January 1, 1987 - March 31, 1987	
NAME & ADDRESS OF CONTRIBUTOR	
GADET	Toshiba America, Inc. 82 Totowa Road Wayne, NJ 07470
\$ 22,000.00	Sanyo Electric, Inc. 200 Riser Road Little Ferry, NJ 07643
\$ 40,000.00	Matsushita Electric Corp. of Am One Panasonic Way Secaucus, NJ 07094
\$ 50,000.00	Kenwood USA Watacenter Road 1115 E. ... 0220

*This page from a U.S. House of Representatives lobbying report shows that Japanese electronics companies are the only contributors to the "Home Recording Rights Coalition."*

## The "Made in Japan" Consumer Group

Over the last few weeks newspapers and magazines in Boston, Chicago, Tampa, Houston and Los Angeles have been running full-page ads signed by a group called the "Home Recording Rights Coalition." The ads claim that this "coalition" is representing the interests of U.S. consumers.

The Coalition is funded by major Japanese companies—including Toshiba, Sony, Matsushita and Sanyo. Since the beginning of the year these companies contributed hundreds of thousands of dollars to launch this "Made in Japan" consumer group.

According to an April 1987 lobbying report filed with the U.S. House of Representatives, not one American consumer group has contributed to this campaign.

The Home Recording Rights Coalition doesn't have a home. It lists a Washington, D.C. post office as its headquarters.

## The Only Technology Japan Won't Copy

In a recent advertisement Japanese manufacturers suggested that new U.S.

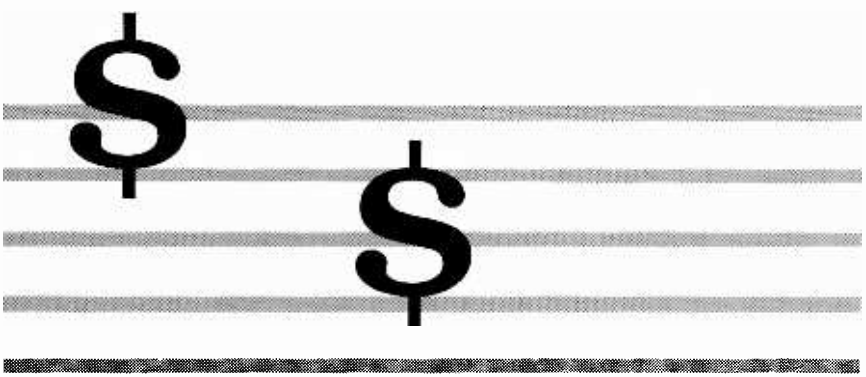


*This Post Office in Washington D.C., not an address in Tokyo, is listed on lobbying documents as the headquarters of the Home Recording Rights Coalition.*

technology—the CBS copy-code system—would ruin the sound quality of recordings. They offered to send free tapes to *Billboard* readers. Tapes that supposedly display the distorted sound produced by the use of U.S.-designed chips.

Don't believe everything you hear. The tapes they offer do *not* demonstrate the CBS system which is being considered by Congress.

CBS Director of Recording Research, David Stebbings, has testified before Congress that properly encoded musical re-



# Matsushita Have of Insincerity in Debate

cordings are indistinguishable from unencoded versions. Professional sound engineers throughout the industry have confirmed this is true, by extensive listening trials held in their own studios.

Japanese manufacturers on the other hand wouldn't even attend demonstrations of the new U.S. copy-code process. At one meeting held to discuss the threat of the new

D.A.T. equipment, the chairmen of Sony and Toshiba and the president of Matsushita refused to step into the next room to see a working display of the true American system.

CBS, which developed the new system has made it available for testing to the National Bureau of Standards in Washington.

## A Final Note

If foreign manufacturers have their way, D.A.T. machines will be allowed to flood the U.S. market with no protections for American musicians, recording artists and songwriters. This means that inevitably there will be less new music, but more profits for Japanese manufacturers.

If you would like a copy of the Home Recording Rights Coalition's lobbying report and a copy of Mr. Stebbings' Congressional testimony, please write us.

This message proudly paid for by,

## Recording Industry Association of America

1020 19th Street, N.W., Suite 202,  
Washington, D.C. 20036

**BEFORE CONGRESS PUTS ANTI-TAPING CHIPS IN TAPE RECORDERS, A FEW THINGS OUGHT TO BE NOTED.**

The copy-code system is a... [text is small and partially illegible]

**HOME RECORDING RIGHTS COALITION**

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_  
State: \_\_\_\_\_  
Zip: \_\_\_\_\_

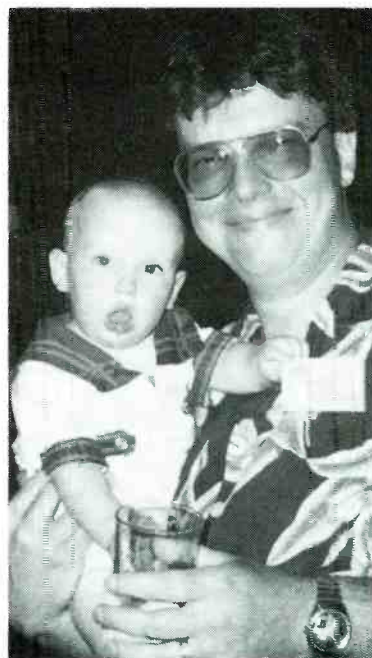
This ad, sponsored by the Japanese-funded coalition, claims to protect U.S. consumers. The free tape offered in this ad does not demonstrate the CBS copy-code system.



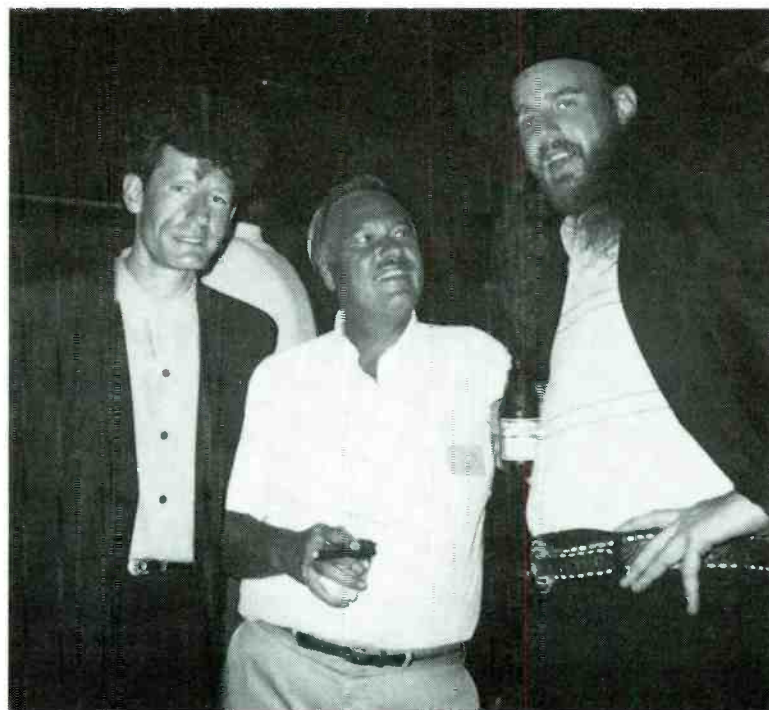
## Central South Powwows In Grand Cayman Retail Chain Meets May 17-20



**Treasure Island Tribe.** Gathered near the waterfall in the lobby of the Treasure Island Resort Hotel are, from left, Mark Maynard, director of sales, MCA Nashville; Sandy Gilliam, MCA sales rep; Randy Davidson, owner and president of Central South Music Sales and the Sound Shop retail chain; Tom McGuinness, vice president of marketing and branch distribution, CBS; Barry Mog, CBS Southeast sales manager; and Chuck Adams, vice president, Central South/Sound Shop.



**Eyes Of A Child.** Clearly impressed with his first Central South confab is 1-year-old Zachary Pervola, being shown off here by his father, John, a sales rep for CBS.



**The Stars Come Out.** MCA artist Lyle Lovett, left, and Ray Benson of the CBS act Asleep At The Wheel, right, receive a warm greeting from their host, company chief Randy Davidson. (Photos: Gerry Wood)

### POLICE RAID BALTIMORE WEB'S STORES

(Continued from page 38)

22, the store would pay back \$6. The word "rental" was not used in any of the written descriptions of the plan. However, a clerk at the Glen Burnie store explains: "Well, we can't have a rental plan anymore, so now we have a 'satisfaction purchase plan.'" Apparently, most customers wishing to use the plan pay for purchases in cash. Record & Tape Traders owner Kevin Stander, noting that he wants to keep his stores' plan at a "low profile," says it "wasn't meant to be a rental plan. If we're doing something wrong, I'll probably think of stopping."

"We're in the business of buying

used records," Stander says. Asked if that business includes buying back records he's just sold to customers, he replies that "we've got to get them from someplace." He also insists that he is simply giving his customers "the opportunity to try 'em out before they decide to buy." RIAA records show that Record & Tape Traders was sent a "cease and desist" letter concerning rental charges by CBS Records on Jan. 15, 1986. Stadler claims he has not received any warnings from labels, but records show that Stadler wrote a letter to CBS in which he denied his company was renting records.

### CENTRAL SOUTH

(Continued from page 41)

Not only is Davidson reaping profits on his initial small investment, but he is also getting some first-hand experience in making records. He directed the installation of 24-track recording equipment and state-of-the-art lighting that can easily be used in shooting videos at Silvers, the hotel's club. "We recorded the first album last month with our house band the Sons Of The Beach," says Davidson. He hopes the LP will be the first of many music and video projects at the hotel and club.

**BIG APPLE ENTERTAINMENT**  
DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

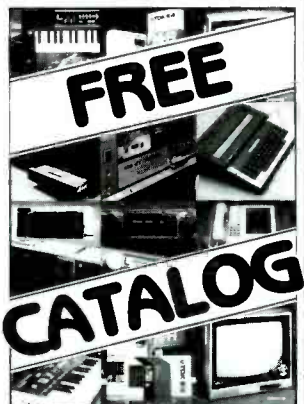
**New York's Largest Most Complete Audio/Video Wholesaler**

Big Apple is Audio, Video, Computers, Blank Tapes, Accessories, Telephones, and more. Everything in the world of consumer electronics. Service oriented, we offer convenient toll free ordering, knowledgeable salespersons, extensive customer service, monthly and weekly specials, plus the lowest prices in town!

Call Toll Free! **1-800-221-3191** In New York State Call: (212) 233-0747

NAME \_\_\_\_\_ TITLE \_\_\_\_\_  
COMPANY \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
TELEPHONE \_\_\_\_\_ BB

**BIG APPLE ENTERTAINMENT**  
15 Park Row, NY, NY 10038



Billboard Covers the

# Consumer Tape Industry

Issue Date • August 1 Ad Closing • July 7

**BILLBOARD WILL REVIEW:**

- New configurations including DAT and Super VHS
- Manufacturers who are key players
- New displays for audio and video tape
- What's new in tape accessories
- Retailers and how they sell blank tape

**BE PART OF THIS STORY:**

Present your full program to Billboard's vast retail readership.

FOR AD DETAILS CONTACT YOUR BILLBOARD ACCOUNT REPRESENTATIVE.



## I.R.S. Show 'Cutting Edge' Revamped For MTV Return

BY CHRIS MORRIS

LOS ANGELES I.R.S. Records' hourlong, new-music-oriented MTV program "The Cutting Edge" will return to the music network in this month as a twice-monthly broadcast with a revamped format.

The 4-year-old show, renamed "The Cutting Edge Happy Hour," will run in the MTV schedule on the last Thursday and Sunday of every month; it is set to reappear June 25 and 27. Prior to its 6-month production hiatus, it aired only on the last Sunday of the month.

The program, called "the only happy hour that will not impair your driving" by producer Carl Grasso, will be taped live on a new set in the Revolving Lounge atop the Hollywood Holiday Inn.

## Group Plans French Music TV Channel

PARIS CBS, PolyGram, and leading French independent radio station NRJ are among members of a consortium put together here to operate a new music-based television channel.

The move follows protests from French artists and record companies stirred by the handing over of the music-based TV6 to Metropole TV in March.

NRJ chief Jean-Paul Baudecroux describes the new scheme as "France's last chance" to have a music channel capable of competing with Europe's Anglophone satellite services Sky Channel, Superchannel/Music Box, and, beginning in August, MTV Europe.

In a recent televised speech made after the TV6 sale, Prime Minister Jacques Chirac stressed that a seventh French TV channel largely devoted to music is still a possibility.

He noted that a satellite can be made available and that the National Commission for Communication and Liberty, a regulatory body, could allocate a Parisian frequency to the service, which could also be distributed via French and European cable networks.

Meanwhile, the Culture and Communications Ministry here is considering financial assistance for the French videoclip production sector, which has been badly hit by the loss of TV6's heavy music output. Up to \$1.75 million is expected to be made available for this purpose.

The French TV sector is now settling down after a long period of uncertainty. The major stations are TFI, now privatized, the two public channels A2 and FR3, the pay service Canal Plus, and the privately owned La Cinq and M6.

There is also a culture-oriented seventh channel with an annual budget of about \$40 million a year that began transmission May 8 using A3's dead hours. It is destined to be a satellite-delivered service on the forthcoming TDFI satellite.

"I decided to go more for a private party approach," Grasso says. "That's why shows like 'Playboy After Dark' were such a turn-on."

Program content for "The Cutting Edge," which established itself as an offbeat outlet for new and developing U.S. and English bands, will be more varied in its new incarnation, according to Grasso.

"I want a lineup that's more world beat, one that encompasses a variety of styles," he says. "You may see anything from Yma Sumac to Mel Torme."

Grasso, founding producer of "The Cutting Edge" and former I.R.S. vice president, ambassador of creative affairs, and marketing director, has left his post at the label to commit himself to the show full time.

Peter Zarella, lead singer of the Fleshtones, will return as the program's host, but some wide-ranging shifts in production personnel have taken place since the hiatus.

C.D. Cooper, a videoclip director who coordinated I.R.S.' live satellite broadcast of the Alarm at the Univ. of California at Los Angeles last spring, is the new director. He replaces Jonathan Dayton and Valerie Faris, directors of the show since its inception in 1983, who left "The Cutting Edge" in 1986 to pursue independent projects.

Merle Ginsberg, formerly an editor for Rolling Stone and a writer for MTV News, replaces Jessica Cooper as talent coordinator.

To highlight the program's return, I.R.S.' sales department is developing a "Cutting Edge"/MTV retail campaign, which will spotlight albums by artists featured on the show in a special in-store section.

## Clip Income Remains Ill-defined Panelists Push For Improved Marketing

BY NICK ROBERTSHAW

MONTREUX Is there money in clips? This plaintive query—reflecting the pessimism engendered by the industry's long, uphill struggle to establish a sell-through market for the product—was asked at a panel session on May 15 at the International Music & Media Conference here.



For panelist Geoff Kempin, managing director of PolyGram Video, the answer was yes, and the real question was how much.

Kempin estimated about \$85 million is spent each year on videoclips by the record industry worldwide, but nobody can say how much is recouped.

According to Kempin, revenue comes in from satellite channels, national broadcasters, video jukeboxes, video singles, video compilations, and through other channels. "The problem is that internal systems still have to be developed to compute the income," he said.

Kempin's estimates suggest about 10% of clip expenditure is recovered. Despite gloom in some quarters, he said, it is "clear that music video sales and revenues have increased steadily since 1980."

Clips are now an integral part of the record business, Kempin continued. He emphasized that they should be given greater priority in the scheme of things and said that planning is also needed for the increased demand for longform programming, which would accompany the introduction of 12-inch compact

disk video product.

Co-production between record and television companies seems a natural route, said Kempin, and might produce creative and commercial advantages.

Angus Margerison, general manager of Virgin Vision in the U.K., focused on pricing as the key to music video's salability. In Britain, he said, steep price decreases have allowed some longform product to top the 50,000 unit sales mark. Price drops have also been crucial in persuading record retailers to stock music video titles, Margerison claimed.

Virgin now services some 3,000 U.K. outlets and is involved in co-op advertising with Woolworth, W.H. Smith, and other major dealers.

Cross-promotion with album releases is practiced where possible, said Margerison. In such arrangements, the music video is treated as an additional format for marketing purposes. Virgin is also highly selective about product, concentrating on acts with a hard-core following and obvious visual appeal. With these provisos, Margerison forecast a bright future for music video.

Clip maker Rudi Dolezal, head of West Germany's DoRo Productions, supported Margerison's argument on pricing. In West Germany, where music videos cost at least twice as much as in Britain, the consumer market is practically nonexistent.

Money is also a critical element in clip quality, Dolezal said. Record companies that spent "only \$35,000 on a production still expected the quality they had seen in clips shot at many times the cost," he claimed.

West German companies are in-

creasingly reluctant to make clips for domestic-only acts, despite the large number of German television programs that have aired them, Dolezal said.

Goetz Kiso, president of Chappel/Intersong in West Germany, provided the figures to back Dolezal's claims. In 1980-81, the video compilation "Abba's Greatest Hits," retailing at \$76, sold only 1,000 copies.

Last year, Germany's top rock star, Peter Dinklage, released a video version of his latest hit album. Made at a cost of some \$600,000 and retailing at \$46.50, it sold fewer than 10,000 copies.

In short, Kiso said, the West German video market has been highly disappointing. Software and hardware prices are too high, and VCR ownership patterns are inappropriate for music video, with few machines having stereo and most being out of price reach of youngsters.

In addition, record stores are reluctant to venture into video, and

(Continued on next page)

## Zbig's Clip For 'Imagine' HDTV Showpiece

BY DORIS TOUMARKINE

CANNES A videoclip was entered in the short film competition for the first time in the 40-year history of the Cannes Film Festival.

While the video, Zbigniew Rybczynski's high-definition video rendition of John Lennon's "Imagine," did not win in any of the three categories in which it was eligible (animation, the Golden Palm Award, and the jury prize), the clip stands out as an HDTV showpiece that may eventually find its way into movie theaters, say the producers.

Shot in two days last winter under the aegis of producer John Gotman, "Imagine" was made as a demo for Rebo's HDTV system (the hardware has already been used by Rybczynski and Rebo on two other videos for Cameo and Herb Alpert.)

Rybczynski, who directed Yoko Ono's "Hell In Paradise," approached Ono with the request to use "Imagine" as the demo's background music. Waiving all rights fees, Ono agreed.

Stuart Samuels, Rybczynski's representative, says the video was not created to revive the Lennon classic, and he says there are no plans to get television exposure for the piece. Samuels says the producers do hope, however, to get the short shown in movie theaters.

A hybrid of live action, animation, and special effects, "Imagine" shows characters on a meta-

(Continued on next page)

## Video Track

NEW YORK

**ROCKER BILLY IDOL** is back with a clip for "Sweet Sixteen," the third single off his Chrysalis album "Whiplash Smile." It's a minimalism performance piece that was lensed in black-and-white film. Peter Sinclair directed.

Columbia Recording act the **Beastie Boys** recently wrapped a clip for "No Sleep Til Brooklyn," a track off their smash album "Licensed To Ill." The raucous performance piece takes place in a club setting, with the Boys lampooning a heavy metal outfit. Adam Dubin and Rick Menello directed.

USA Network's music video program "Night Flight" recently celebrated its sixth anniversary with a one-hour special dubbed "History Of Night Flight: With Judy Tenuta." It spotlighted some of the program's most popular segments, such as "New Wave Theatre" and "Beat Club," and it also included on-location spots done in Manhattan with comedian Tenuta.

LOS ANGELES

**BOB SEGER'S** latest video, for

"Shakedown," is a fast-moving clip that intercuts performance footage with action sequences taken from Eddie Murphy's new motion picture, "Beverly Hills Cop II." It was directed by Jim Shea. The song is featured on the film's soundtrack, on MCA.

OTHER CITIES

**CROWDED HOUSE'S** clip for "Something So Strong," the follow-up to the hit "Don't Dream It's Over," is a fun, upbeat piece that was shot on location in Australia. Directed by Evan English, it takes place in the summer with the band performing in a farmyard barn. The single is from the band's self-titled debut Capitol album.

UAV Productions of Chapel Hill, N.C., completed the **Downsiders'** video for "Another Horn's Cry," a track off the group's self-titled debut album on Black Park Records. It was directed and produced by Bill Morgan and Bill Dukes.

Houston-based Hit Video USA has been very active lately. Artists that recently stopped by the 24-hour-a-day video network for on-air interviews include **Kool & the**

**Gang, Los Lobos, the Fabulous Thunderbirds, Europe, Vince Neil, and Dave Edmunds,** among others.

**Champagne Pictures** of Toronto, Canada, was responsible for the production of "Love Lights The World," a collaboration between David Foster and the **Red Army Choir.** It blends footage lensed during Rendez-Vous '87 in Quebec City with select stock segments to capture the song's message of global peace, according to director **Robert Quartly.** Allan Weinrib produced. **Daphne McAfee** performed post-production work.

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



## New Videoclips

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.

### REGINA BELLE

**Show Me The Way**  
All By Myself/Columbia  
Michael Owen/N. Lee Lacy  
Michael Oblowitz

### THE COLOURFIELD

**Running Away**  
Deception/Chrysalis  
Cathy Green/Thompson Productions  
Nick Thompson

### CUTTING CREW

**One For The Mockingbird**  
Broadcast/Virgin  
The Company  
Wayne Ishman

### DANNY WILSON

**Mary's Prayer**  
Meet Danny Wilson/Virgin  
Jim Bambick/Fugitive Films  
Su Huntley, Danna Muir

### SHEENA EASTON

**Eternity**  
No Sound But A Heart/EMI  
Rebecca Blake/Rebecca Blake Films  
Rebecca Blake

### EXPOSE

**Point Of No Return**  
Exposure/Arista  
Kate Thorn  
Ralph Ziman

### HIPSWAY

**Ask The Lord**

Hipsway/Columbia  
Elizabeth Trafford/Glo Productions  
Dario Paloni

### WHITNEY HOUSTON

**I Wanna Dance With Somebody (Who Loves Me)**  
Whitney/Arista  
Frank Hilton/MGMM  
Brian Grant

### JANET JACKSON

**The Pleasure Principle**  
Control/A&M  
Jim Czarnecki  
Dominic Sena

### LIVING IN A BOX

**Living In A Box**  
Living In A Box/Chrysalis  
Lexi Godfrey/Medialab  
Mark Le Bon

### GEORGE MICHAEL

**I Want Your Sex**  
Beverly Hills Cop II (Soundtrack)/MCA/single/Columbia  
Vicki Wallis/Wham! Music Overseas Ltd.  
Andy Morahn

### ALLISON MOYET

**Is This Love?**

Raindancing/Columbia  
Fiona O'Mahoney/MGMM  
Nick Morris

### ROBBIE NEVIL

**Wot's It To Ya**  
Robbie Nevil/Manhattan  
Michael Adler, Michael Riffle/Naked Eye  
Jeff Stein

### THE NEVILLE BROTHERS

**Forever... For Tonight**  
Uptown/EMI  
Tammara Wells/One Heart  
Michael Collins

### OMAR & THE HOWLERS

**Hard Times In The Land Of Plenty**  
Hard Times In The Land Of Plenty/Columbia  
Kate Thorne/NGMM  
Ralph Ziman

### PRETTY MAIDS

**Future World**  
Future World/Epic  
Joe Nardelli/The Company  
Doug Freed, Jean Pellerin

### JENNIFER RUSH (WITH ELTON JOHN)

**Flames Of Paradise**  
Heart Over Mind/Epic  
Fiona O'Mahoney  
Nick Morris

### LABI SIFFRE

**So Strong**  
Chrysalis  
Claire McCormick/Shearer/McCormick  
Bob Shearer

### PATTY SMYTH

**Downtown Train**  
Never Enough/Columbia  
Dave Warfield/Propaganda Films  
David Fincher

### SPEAR OF DESTINY

**Strangers In Our Town**  
Outland/Virgin  
Shelagh Kearan/Limelight Productions  
Danny Kleinman

### RONNIE SPECTOR

**Who Can Sleep**  
Unfinished Business/Columbia  
Amanda Temple/Limelight Productions  
David Hogan

### ROGER WATERS

**Radio Waves**  
Radio KAOS/Columbia  
Julian Ludlow/4-D Productions  
Willy Smax

### WORLD PARTY

**All Come True**  
Private Revolution/Chrysalis  
Danny Nissim/Chrysalis Production Company  
Jeff Baynes

### WARREN ZEVON

**Sentimental Hygiene**  
Sentimental Hygiene/Virgin  
Cary Gries/Downstream Films  
Geoff Barish

## CLIP REVENUES

(Continued from preceding page)

most business goes through specialist video outlets. The video business in West Germany will only really get started when CDV arrived, Kiso concluded, and it could not be a moment too soon.

Kevin Wall of RadioVision Inter-

**'We're talking about high prices, inefficient marketing'**

national, a U.S.-based video distribution and marketing firm, analyzed some of music video's problems from the perspective of a company that has to deal with all parties involved, including labels, directors, producers, clubs, and TV outlets.

The industry is plagued by a number of evils, Wall said. Cross-promotion is all too rare, he asserted, Margerison's remarks notwithstanding. He also said that live concert videos are shot at the end of tours and ap-

pear long after consumer interest has subsided. Prices are indeed too high, he said.

According to Wall, with the exception of a handful of U.K. companies, labels have been excessively greedy, trying to get top dollar for their longform product in much the same way as home video companies have, until recently, charged extremely high prices for feature films.

Wall also said record company thinking is "album oriented, and little thought is given to the correct marketing of video releases."

Both Wall and moderator Steven Dupler, Billboard's music video editor, blasted the product itself.

"We're talking here mostly about high prices and inefficient marketing strategies at both the supplier and the retail level," Dupler said. "But isn't it possible that a more important reason that music video product doesn't really sell is that the product itself is just not attractive enough to consumers?"

"There are basically only two types of longforms offered to the buyer—a compilation of clips he's al-

ready seen a hundred times on television or a 60- or 90-minute concert, which never translates well to the small screen and is boring to most viewers," said Dupler. "Perhaps if labels put more creativity into their video offerings, as well as lowering prices and increasing the product's visibility, they might sell."

Explained Wall: "We want to promote a slightly more disposable product tied to LPs. If we can get the production cost down, the retail cost down, and the sales up to 50,000-60,000, then we can start to release them earlier and create a proper market."

"New formats will start to force multiple VCR ownership, and once the machines are in the kids' rooms the market will expand. There's a lot of preaching of doomsday of late, but in fact the music video market has increased steadily and will get stronger and stronger."

## RYBCZYNSKI CLIP

(Continued from preceding page)

phoric trek through life, moving laterally through what appear to be a series of plain white rooms, with the New York skyline seen in the background through windows.

Rybczynski's technique, which he calls "instant video," requires virtually no postproduction and has been used on his last five projects.

The director is currently working on a video piece for PBS' "Alive From Off Center," a reinterpretation of the Eisenstein film classic "Potemkin." Michael Urbaniak is composing the score. According to Samuels, this effort marks the first time film and video will be seen interacting in the same frame.



# PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	ART OF NOISE	DRAGNET	Chrysalis	BREAKOUT	
	DAN AYKROYD & TOM HANKS	CITY OF CRIME	MCA	SNEAK PREVIEW	
	DANNY WILSON	MARY'S PRAYER	Virgin	HIP CLIP	
	FERRY AID	LET IT BE	Profile	BREAKOUT	
	WHITNEY HOUSTON	I WANNA DANCE WITH SOMEBODY	Arista	HEAVY	
	JANET JACKSON	THE PLEASURE PRINCIPLE	A&M	HEAVY	
	MOTLEY CRUE	GIRLS, GIRLS, GIRLS	Elektra	SNEAK PREVIEW	
	ALISON MOYET	IS THIS LOVE?	Columbia	BREAKOUT	
	ROBBIE NEVIL	WOT'S IT TO YA?	Manhattan	SNEAK PREVIEW	
	JENNIFER RUSH & ELTON JOHN	FLAMES OF PARADISE	Epic	BREAKOUT	
	RONNIE SPECTOR	WHO CAN SLEEP	Columbia	MEDIUM	
	ANDY TAYLOR	DON'T LET ME DIE YOUNG	MCA	MEDIUM	
	THOMPSON TWINS	LONG GOODBYE	Arista	MEDIUM	
	JOHN WAITE	THESE TIMES ARE HARD FOR LOVERS	EMI America	SNEAK PREVIEW	
	ROGER WATERS	RADIO WAVES	Columbia	SNEAK PREVIEW	
	WORLD PARTY	ALL COME TRUE	Chrysalis	BREAKOUT	
SNEAK PREVIEW VIDEOS	BEASTIE BOYS	NO SLEEP TIL BROOKLYN	Columbia		3
	CUTTING CREW	ONE FOR THE MOCKINGBIRD	Virgin		5
	LOU GRAMM	READY OR NOT	Atlantic		2
	HEART	ALONE	Capitol		4
	BRUCE HORNSBY & THE RANGE	EVERY LITTLE KISS	RCA		5
	POISON	I WANT ACTION	Capitol		4
	REO SPEEDWAGON	VARIETY TONIGHT	Epic		5
	TINA TURNER	BREAK EVERY RULE	Capitol		5
	WANG CHUNG	HYPNOTIZE ME	Geffen		2
	STEVE WINWOOD	BACK IN THE HIGH LIFE	Warner Bros.		4
	PETER WOLF	CAN'T GET STARTED	EMI		2
HEAVY ROTATION	*BRYAN ADAMS	HEAT OF THE NIGHT	A&M		11
	*BON JOVI	WANTED DEAD OR ALIVE	Mercury/PolyGram		7
	BREAKFAST CLUB	RIGHT ON TRACK	MCA		14
	*CROWDED HOUSE	SOMETHING SO STRONG	Capitol		8
	EUROPE	ROCK THE NIGHT	Epic		15
	GENESIS	IN TOO DEEP	Atlantic		5
	*BILLY IDOL	SWEET SIXTEEN	Chrysalis		7
	KENNY LOGGINS	MEET ME HALF WAY	Columbia		13
	EDDIE MONEY	ENDLESS NIGHTS	Columbia		7
	TOM PETTY & THE HEARTBREAKERS	JAMMIN' ME	MCA		7
	BOB SEGER	SHAKEDOWN	MCA		3
	*U2	WITH OR WITHOUT YOU	Island		13
	WHITESNAKE	STILL OF THE NIGHT	Geffen		12
	KIM WILDE	YOU KEEP ME HANGIN' ON	MCA		6
ACTIVE ROTATION	*ROBERT CRAY BAND	RIGHT NEXT DOOR (BECAUSE OF ME)	PolyGram		8
	LEVEL 42	LESSONS IN LOVE	PolyGram		12
	RICHARD MARX	DON'T MEAN NOTHIN'	Manhattan		3
	OZZY OSBOURNE	CRAZY TRAIN	CBS		6
	MASON RUFFNER	GYPSY BLOOD	CBS		4
	PATTY SMYTH	DOWNTOWN TRAIN	Columbia		2
	THE TRUTH	WEAPONS OF LOVE	I.R.S.		8
MEDIUM ROTATION	JON ASTLEY	JANE'S GETTING SERIOUS	Atlantic		4
	THE CULT	LIL' DEVIL	Sire/Warner Bros.		3
	IMMACULATE FOOLS	TRAGIC COMEDY	A&M		3
	LIVING IN A BOX	LIVING IN A BOX	Chrysalis		4
	PSEUDO ECHO	FUNKY TOWN	RCA		4
	ROCK & HYDE	DIRTY WATER	Capitol		9
	SIMPLY RED	INFIDELITY	Elektra		2
	SURVIVOR	MAN AGAINST THE WORLD	Scotti Bros/CBS		3
	TESLA	LITTLE SUZI	Geffen		3
	XTC	DEAR GOD	Geffen		5
	WARREN ZEVON	SENTIMENTAL HYGIENE	Virgin		2
BREAKOUT ROTATION	BILLY BRANIGAN	CAN'T LUV U	PolyGram		4
	BRIGHTON ROCK	CAN'T WAIT FOR THE NIGHT	Atlantic		4
	STAN CAMPBELL	YEARS GO BY	Elektra		2
	JUDE COLE	LIKE LOVERS DO	Warner Bros.		2
	THE COLOURFIELD	RUNNING AWAY	Chrysalis		2
	THE CURE	WHY CAN'T I BE YOU	Elektra		6
	SHEILA E.	KOO KOO	Warner Bros.		3
	JOHN FARNHAM	YOU'RE THE VOICE	RCA		4
	ACE FREHLEY	INTO THE NIGHT	Atlantic		3
	HIPSWAY	ASK THE LORD	Columbia		3
	STEVE JONES	MERCY	MCA		2
	LITTLE STEVEN	TRAIL OF BROKEN TREATIES	Manhattan		4
	RICK MEDLOCKE & BLACKFOOT	SATURDAY NIGHT	Atlantic		2
	MONDO ROCK	PRIMITIVE LOVE RITES	Columbia		8
	PARTLAND BROS.	SOUL CITY	Manhattan		6
	SUICIDAL TENDENCIES	POSSESSED TO SKATE	Caroline		3
	TNT	10'000 LOVERS (IN ONE)	PolyGram		2
	T'PAU	HEART AND SOUL	Virgin		5
	GINO VANNELLI	WILD HORSES	Epic		5

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

## PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

**We provide:**

- Newest Releases
- Quick Service
- Highest Quality
- Low Cost

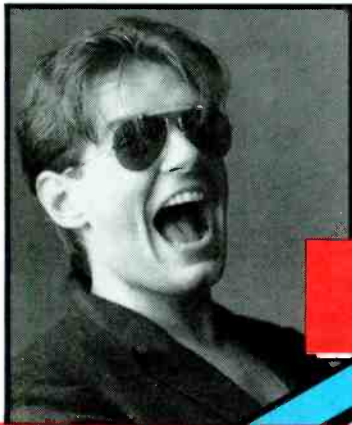
Call us today to see if you qualify to receive promotional videos on a monthly basis.

*Lawrence Enterprises, Inc.* Dial (201) 667-7575

#1 way of staying on top of video music



Falco (Teldec)



Nena (CBS)



Scorpions (EMI)

Andreas Vollenweider (CBS)



## Germany Heads For Record Sales In Centenary Year

By MIKE HENNESSEY

**T**he most gratifying development in the West German music market in 1986, in the view of PolyGram chief Richard Busch, was not just the spectacular growth of the CD system but its evolution into a multi-faceted market, parallel with that of the black vinyl carrier.

Compact disk started its commercial life four years ago as an expensive, up-market carrier that was principally the target of hi fi buffs and affluent collectors of electronic technology.

"Today in Germany we have a totally normal CD market—a broad base on which to build future development. And this has happened earlier than we expected," says Busch.

Never before, he says, has a piece of domestic electronic hardware been so speedily adopted as has the CD player. "The take-up has been faster even than that of color television, with penetration between one and 1.2 million, or 5% of homes. And it is expected that a million CD players will be sold in Germany this year."

The rapid adoption of the CD system has meant that the software market boomed, in Germany as in all other markets, and this, in turn, enabled the hardware and software industries to make price reductions and broaden the market still further. Players can be bought in Germany now for \$150 and the software market has its mid-price and budget segments.

The Miller Co. CDs are selling at under 20 marks (\$11.10, approximately, at an exchange rate of 1.80 marks to the U.S. dollar). Some dealers are offering budget CDs at 17.50 marks (roughly \$9.75), and all major German companies now have a mid-price CD line selling at 22 or 23 marks (\$12.75), with the full-price items retailing at 30 marks (\$16.65).

Busch says: "Since last October, CD supply has ex-

ceeded demand, but this does not signify a slow-down in the market growth. This is a very satisfactory development because it was unhealthy for the industry not to be able to meet the demand. The product shortage was irritating to the dealer.

"I expect CD sales in 1987 to show a similar increase this year to that we achieved last year [88.1%]."

And to complete the CD picture, PolyGram this year launched the CD maxi-single selling at 16-18 marks (Just under \$9 to \$10). This compares with six marks (\$3.35) for a 7-inch single and 10-11 (\$5.55 to \$6.10) for a regular maxi-single.

"Some dealers are promoting the CD single very aggressively," says Busch, "and we are currently ordering an initial pressing of 5,000 per title. If we can sell more than 10,000 units of a top hit in this format, then I would regard this as a positive indication."

It is not only the range of CD retail categories that Busch finds encouraging, he also notes with enthusiasm the change in repertoire balance.

"As far as PolyGram is concerned, the CD market mix was 60% classical and 40% pop at the beginning. Now we have a situation in which pop accounts for 70% of CD sales, classical for 30%. This is getting close to the black disk balance of 80/20."

The CD still has some way to go to overtake and ultimately supplant the black disk but Busch finds the rate of progress more than acceptable. "Although there are 16 million record players in this country, compared with just over a million CD players, most of the record player owners don't buy software any more."

This is borne out by the fact that, whereas conventional players outnumber CD players by 13 to one, LP sales currently are only five times greater than CD sales.

Not even DAT clouds Busch's personal horizon. He keeps a rectangle of paper, the size of a DAT cassette, on his desk as a reminder of a challenge to come. "And I hope it comes soon because the product needs to be demystified. But, in any case, I think CD will more than hold its own."

Busch quotes Bertelsmann research which predicts that by 1990 there could be between 300,000 and 400,000 DAT machines in use in Germany. "But by then I believe there will be 6 million CD players in use. Of course, there will be a few hundred thousand people who will want to copy music on to DAT cassettes, but I think we can live with that."

And next in line in the CD range is CD-Video, which should come on the German market in the fall, selling, Busch believes, at just under 20 marks (\$11.10).

CD apart, the West German market is in a state of robust good health, notwithstanding the continuing decline of the singles market and some "little local difficulties" such as piracy [2% of industry sales], parallel imports [between 5% and 10%] and a music video market which seems to have got off to a grinding halt.

The LP, which was generally expected to lose ground substantially in 1986, in fact was down in unit sales by only 6.4%. The biggest fall-off was in the classical field (down 23.8%), but full-price pop albums showed a gain of 2.5% at 41 million.

Says Friedrich Wottawa, managing director of EMI Electrola: "Our predictions for LP sales last year were unduly pessimistic. Thanks to good product and a particularly

(Continued on page G-10)



# Thanks

FOR YOUR CONSTANT SUPPLY  
OF GREAT PRODUCT.



## WE BRING IT TO FULL BLOSSOM.

AC/DC · A-HA · ANITA BAKER  
GEORGE BENSON · BOSTON · JACKSON BROWNE · PETER CETERA · CHICAGO  
PHIL COLLINS · CLUB NOUVEAU · CHRISTOPHER CROSS  
THE DAMNED · SHEILA E. · FLEETWOOD MAC · JAN HAMMER · HOLLYWOOD BEYOND · AL JARREAU  
NIK KERSHAW · NICK KAMEN · BEN E. KING · CHAKA KHAN · PATTI LABELLE  
MADONNA · MATT BIANCO · MIKE & THE MECHANICS · NU SHOOZ · PRETENDERS · PRINCE · STACEY Q  
DAVID LEE ROTH · PERCY SLEDGE · PAUL SIMON  
SIMPLY RED · ROD STEWART · PETE TOWNSHEND · VAN HALEN · KIM WILDE · ZZ TOP

ALL ARTISTS WHO HAVE CHARTED IN GERMANY SINCE JANUARY 1986

**wea**  
Musik GmbH.

POSTFACH 76 12 60 D-2000 HAMBURG 76 WEST GERMANY PHONE (040) 22 80 50 TELEX 2 14 881 WEA D TELEGRAM WEA-MUSIK HBG

**GERMANY**

© A WARNER COMMUNICATIONS COMPANY

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# Producers, Writers, Artists Reach for Int'l Stardom

## NOW THE WORLD IS OPENING UP TO GERMAN TALENT

By WOLFGANG SPAHR

**P**roducers and songwriters from the German-speaking countries, including such names as Giorgio Moroder, Harold Faltermeyer and Jack White, have become both successful and influential at international level, and particularly in the U.S.

But there are also some German performers, musicians, singers and groups, who manage to break into the European and, sometimes, the U.S. charts. Among them are James Last, Kraftwerk, Nena, Falco, Modern Talking, Accept, and Scorpions.

Dieter Ohms, managing director of PMV, the PolyGram distribution company, says confidently: "There's absolutely no need for us to hide our national product, no need for us to be ashamed of it. But the fact is our creative people in Munich and Hamburg and elsewhere have to be constantly aware that it takes a high level of talent and flexibility of approach to achieve real international success. They also, of course, have to have sensitive ears, attuned to pick up the very latest trends as they happen."

The German music industry is rightly proud of the success of Harold Faltermeyer and Jack White in the U.S. The latter helped artists like Pia Zadora, Engelbert (Humperdinck) and Audrey Landers into the charts, while still looking after German artists of considerable national importance such as Tony Marshall and Andrea Juergens.

Faltermeyer, most recently successful with the music for "Top Gun," also wrote and produced material for German-based (U.S.-born) CBS artist Jennifer Rush and boosted her

to new levels of international successes. The new Rush album has been released in more than 20 different territories. Now, with her manager Michael Stark, she's putting maximum effort into breaking into the U.S. market in a big way. Last year she sold more than 3 million sound-carriers.

Says CBS marketing director Heinz Canibol: "As far as we're

concerned, we're only at the start of a worldwide career for Jennifer Rush. Our cross-the-borders marketing concept plays a very important part in gaining maximum acceptance for her."

CBS Germany has already had substantial international success with Andreas Vollenweider and with Nena.

The pop duo Modern Talking, signed to Intersong publishing in Hamburg, has been an industry phenomenon and gold/platinum earner for three years now. The soft sounds of producer and author Dieter Bohlen have been released in all European countries but have also sold remarkably well in Asia and Latin America. Estimated total sales for Modern Talking in 1986 were around the 13 million mark and the act has got off to a similarly successful start this year.

But Modern Talking is by no means the end of Dieter Bohlen's area of creativity. With much the same basic style, he has seen C.C. Catch and ex-Smokie lead singer Chris Norman into the charts. Clearly success breeds success



Alphaville (WEA)



in his case, for there are half a dozen international artists in line waiting to be produced by him. But Bohlen admits he sets very high critical standards and won't be rushed into the studios just for the sake of it.

"That element of searching criticism is one of the key reasons for his success," says Goetz Kiso, head of Intersong Hamburg, who adds that Bohlen has already received more than 120 gold and platinum records for his work as writer, producer and artist.

EMI-Electrola are going flat out to place national German product in charts around the world, say deputy managing director Helmut Fest and marketing chief Erwin Bach. The new band Mixed Emotions is a case in point, about to get the same kind of opportunities as proffered earlier to the Scorpions, who toured the U.S. successfully many times. The act is produced by Drafi Deutscher, who also writes songs for them and sings with the band.

Says Fest: "We have to take the greatest care in preparing German acts for an international launch. We're very aware that it remains a very rare happening for a German artist to make it into the Billboard charts. We have the right

(Continued on page G-15)



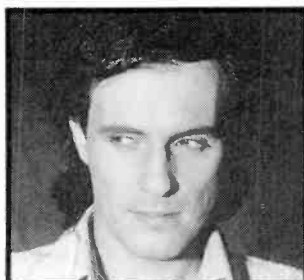
Jennifer Rush (CBS)



Above: C.C. Catch (Ariola) Left: Modern Talking (Ariola)



Klaus Doldinger (WEA)



Peter Schilling (WEA)

### OCEAN SWELL

In 1986, the independent company Melodie der Welt again stood up remarkably well amid the "opposition" of the multinationals, standing number two in the success ratings. U.S. repertoire which made a major contribution included: "When The Going Gets Tough" (Billy Ocean), "I Engineer" (Animation), "Why Can't This Be Love?" (Van Halen), "All You Zombies" (Hooters), "Like A Rock" (Bob Seger), and Suzanne Vega's album.

Outstanding revivals were "Spirit In The Sky" (Dr. & the Medics) and "Don't Leave Me This Way" (the Communards).

And among the most successful songwriters and producers represented by the company are: Stephen Bray (Madonna's "True Blue"; Nick Kamen's "Each Time You Break My Heart"); Mike Chapman & Holly Knight (hits from Devo, Tina Turner, Rod Stewart and others); Narada Michael Walden (Whitney Houston, Aretha Franklin); Burt Bacharach (Patti LaBelle & Michael McDonald).

Film hit of the year for MDW was "Top Gun" (Berlin and Kenny Loggins) and tour of the year was that of Rod Stewart, whose album turned gold. It's been a good start for 1987, too, with Santana's album "Freedom," Gap Band's "Big Fun," Carly Simon, and Oran "Juice" Jones from the Def Jam catalog, which also takes in success groups like the Beastie Boys and Slayer.

### 40 LOVE COULD BE UFA'S ACE

A healthy mix of German standard catalogs, money-spinning international copyrights and successful local talent is at the heart of UFA Music's long-running status as one of the biggest German music publishing outfits. It is now part of the BMG International group.

Long associated with UFA are: Peter Maffay, leading German rock star whose latest album "Tabaluga" went to No. 1 in the chart and producer/singer/songwriter Harold Faltermeyer, who received his second Grammy recently and wrote and produced songs for Jennifer Rush's last album and the upcoming album of Donna Summer.

Joe Bamburger, UFA Publishing chief, looks for success this year from new local signings Moscow West and 40 Love. On the international side, the firm represents a roster of top names including Alan Parsons Project, Bruce Hornsby, Rick James, Katrina & the Waves, plus major catalogs such as Arista, Chinnichap, Disney, and Private I.

### DIVERSITY THE KEY TO SUCCESS

The Sikorski group of music publishing companies, still one of the few top-ranking indie units in West Germany, claims to be the most diversified publishing entity in Europe.

Around 50% of its activity is dedicated to "serious" music and includes exclusive representation of G. Schirmer Inc. and VAAP, the Soviet copyright agency. The other half of the action is on the popular music catalog, one of the finest in respect of standards.

A classical highlight recently was the worldwide release of the stage version of "West Side Story" (Leonard Bernstein conducting a company led by Kiri Te Kanawa and Jose Carreras). It's a multi-million seller in vinyl and CD worldwide. The popular section has been enriched by acquisition of the Bert Kaempfert catalog (Edition Doma).

### TEAMWORK TELLS

Last year was the most successful yet for Francis, Day & Hunter, with the strength in depth of copyright resulting in more than 50 entries in the German national charts, a success consistency highlighted by Europe, Queen, Simple Minds, Glass Tiger, Run D.M.C., Stevie Wonder and many others.

And the chart activity has continued this year, reflecting the strong teamwork of a staff of 22 on exploitation, promotion and administration. Outside local activities, FD&H main repertoire sources are the Screen Gems/EMI Music catalogs, sub-publishing deals around the world and the administration of the Rondor Music catalog.

Current success comes from the new Fleetwood Mac album and the Steve Silk Hurley "Jack Your Body" single. FDH chief Peter Ende says: "We've been able to help establish Canadian bands Glass Tiger and Honeymoon Suite in Germany in past months, and there's more to come."

### MORE THAN READY FOR THE WORLD

The publishing division of the Siegel Music Group has had a good year, with international names like Bruce Spring-

(Continued on page G-4)



# New Broom To Sweep Away Piracy Problem

**W**est Germany's police force and public prosecutors have launched a major crackdown on bootleggers and audio pirates with a wave of recent arrests. Those caught have to remain in custody until they agree to give evidence and Bernd Boekhoff, IFPI's chief prosecutor in Hamburg, pledges: "We shall sweep this criminal scene with an iron broom."

Annual losses through piracy are estimated at around \$40 million, though even IFPI's experts have been surprised by the scale of activity disclosed by some of those arrested.

Bootlegging alone is reckoned to account for more than one million illicit units a year, with concerts of major international stars selling at well over \$15 each. Authorities in several states are attempting to stamp out this particular form of piracy, with growing success. One customer of a record sleeve printer in Hamburg was arrested after buying more than 100,000 sleeves for illegal records, and confessed the same day.

Prior to the West German copyright amendment of July 1, 1965, penalties for pirates were relatively ineffective. Prosecution was only possible if a claim had been filed, and the maximum punishment any offender could expect was one year's imprisonment. Now the authorities can, and often do, act immediately, while convicted pirates face up to five years in jail.

The new legislation has allowed the authorities to deploy their legal powers at a much earlier stage than hitherto. In December last year a warrant was issued and executed for the arrest of a cassette counterfeiter, for the first time in

the history of the antipiracy battle in Germany.

After five weeks in custody, he gave evidence showing he was indeed guilty of the offenses long-suspected, enabling police to break the largest cassette counterfeiting ring in West Germany. Only weeks later, further searches and arrests shed light on the connections of an international bootlegging racket.

The next target of the authorities is already well-known. It is the large number of disk jockeys in almost every major German town and city who record and copy new releases onto cassette and sell them both to private customers and

*(Continued on page G-16)*

## Schmidt Warns On DAT Dangers

**D**igital audio tape (DAT) and the controversy attending its introduction are confusing West German consumers, in the view of Friedel Schmidt, head of Ariola and chairman of the German Phonographic Assn. Although DAT will not oust the compact disk, he says, the prospect of perfect cloned copies means that the record industry must either secure adequate rights protection or else accept reduced prosperity in the future.

"Program suppliers see themselves as music producers," he says. "Supplying the carrier medium only comes second. Our main object is the preservation of music's cultural importance, and the creation and distribution of new repertoire, though the improvement of soundcarrier reproduction quality has always been very important as well.

"In this respect, the CD represents the peak of technical development. We don't want to stop DAT, particularly as this new technology could become a high quality carrier for our programs. But we have to acknowledge the fact that it provides a new level of quality for home taping. A completely identical copy is possible for the first time, and even further copies will be more like new originals almost free of charge.

"Blank tape manufacturers will make their money on the backs of those who initiated the impulse to buy."

The German Phonographic Assn.'s managing director Norbert Thurow adds that even magnetic technology is jeopardizing the existence of the music business. Only 40% of annual demand for music is met by prerecorded sales, he says. The remaining 60% is covered by home taping.

West Germany's tape levy represents a mere 3% of the actual value of the rights in music which is privately taped, and the share of levy proceeds which actually goes to program suppliers represents only 0.42% of the total value of the rights.

For these reasons, the West Germany record industry is firm in its demand for adequate rights protection, and especially in regard to DAT. It supports IFPI's call for the obligatory introduction of systems making direct copying with DAT recorders impossible.

"Those who want to preserve a varied and versatile musical culture, who think it is important to support new talent and protect the existence of composers, lyricists, artists, publishers and music

*(Continued on page G-15)*

*(Continued from page G-3)*

### MORE THAN READY FOR THE WORLD

steen, Corey Hart, George Duke, Eartha Kitt, and Sandra Kim producing the goods, along with German artist Nicole. The close corporate links with Juergen Theurhaus' Mambo Music produced gold and platinum success for Sandra, Nicki, Muenchener Freiheit, Juliane Werding, Gianna Nannini, Double and others.

Additionally the management of MCA Music, headed by Leeds Levy in the U.S. and John Brands in the U.K., spawned German successes for Robbie Nevil, Jan Hammer, Whitney Houston, Charlie Sexton and Ready For The World. And the Australian MCA group, headed by Chris Gilbey, is now involved in a special promotional campaign for Wa Wa Need, Noise Works and INXS.

The independent Siegel Music group has developed profitably close links with television, radio and the print media in Germany.

### THREE WINS IN A ROW

Jupiter Records, distributed through PolyGram, has been busy of late with its ongoing success in the German finals of the Eurovision Song Contest. After winning in 1985 with the group Wind and in 1986 with singer Ingrid Peters, Jupiter won again this year with "Let The Sun Shine In Your Heart" ("Lass die sonnie dein herz,") written by Siegel Music/Jupiter Records owner Ralph Siegel.

The company is developing new artists, notably Maxi and Chris Garden (runner-up in this year's German Eurovision finals), Cassy, Michaela, Sandy Derix, Helen Christie, and Rouge. It is also pushing hard for French act William Pitt and "City Lights." The company's main artist is former Eurovision winner Nicole, now working on a new international album, who has had three winner singles in the past year.

### WALKING TO SUCCESS

Roba has announced the signing of Judy Boucher, a U.K. top three artist, with the single and album "Can't Be With You Tonight" on license and sub-publishing for Germany, Austria, Benelux, and Scandinavia.

The Gary Numan U.K. hit "Radio Heart" was handled by Roba for Benelux and Scandinavia. The first Italian rap product, Jovanotti's "Walking" was also signed to the company for the GAS territories and Scandinavia. Another important Roba signing has been U.S. group Prince Charles & the City Beat Band for Germany, Austria, Switzerland, and Benelux.

### "HOUSE" IS HITTING HOME

Independent label Rush Records established itself last year as a company to watch and is consolidating strongly this year, becoming the leading indie behind Virgin according to a "Der Musikmarkt" chart analysis, including two No. 1 hits.

As a separate entity complementing Rush, a&r director Brian Carter has founded BCM, a label not distributed by majors with a special independent network. The label specializes in the "house sound" of Chicago, a music style which has been selling well in the German-speaking countries in the wake of the success of Steve "Silk" Hurley's "Jack Your Body."

Carter says: "The house music genre is developing into a massive disco movement. All our promotions are geared towards specialist shops and discos, and it's the kind of music that sells best with independent distribution." BCM is also scoring with other dance-orientated releases, including Cultural Vibe, Raze and Cyree.

### THE GOSPEL ACCORDING TO SLEZAK

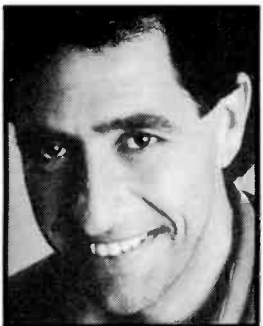
The Rudolf Slezak Group of publishing companies has enjoyed one of its best years in two decades as an independent operation, with affiliates in Austria (Danubius in Vienna) and Switzerland (Sigma in Zurich).

The group's expertise in administering and exploiting catalogs like Benson, Cherry Lane, Singspiration and Sparrow Corp. has led to the acquisition of sub-publishing deals with Star Song and Gaither Music, making the company what is claims to be the "unchallenged" publisher of U.S. gospel music in the German-speaking world.

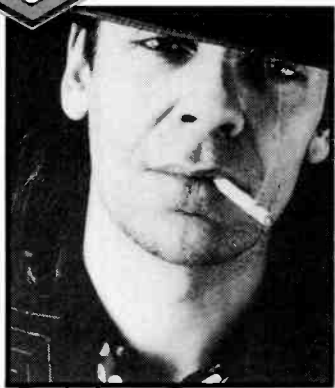
On the domestic front, writer/producer Nick Munro has new success with the album "Heut bin ich arm, heut bin ich reich," sung in German by Roger Whittaker, following a run of gold, platinum and double platinum (one million units) albums in the past two years.

Robert Schroeder, outstanding writer and performer in

*(Continued on page G-6)*



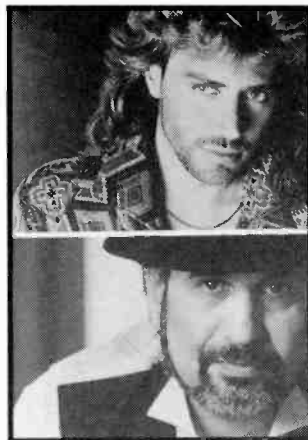
Stephan Remmler (Mercury)



Udo Lindenberg (Polydor)



Munchener Freiheit (CBS)



Mixed Emotions (EMI-Electrola)



YOUR INDEPENDENT PARTNER IN  
GERMANY  
AUSTRIA  
SWITZERLAND

# THE BELLAPHON GROUP OF COMPANIES



**INTERPRESS**

Manufacturer of Compact Discs,  
Records and Cassettes

INTERPRESS TONTFÄGEF GmbH & Co. KG  
Gewerbegebiet  
Steinmühlstraße 26  
6380 Bad Homburg 6  
West-Germany  
Tel. 0 61 72/4 01 7C  
Tlx. 4 15 859  
Telefax 0 61 72/40 17 49

Bellaphon · Biss · Bellver · L + R · BELLAPHON records GmbH + Co. KG · Tonträgergesellschaft  
Mainzer Landstraße 87-89 · 6000 Frankfurt/Main 1 · West Germany  
Tel. 069/27 12-0 · Tlx. 4 16 046 bella d · Telefax 069/27 1 21 17



# Putting Cadillac Lyrics To Mercedes Tunes

By MIKE HENNESSEY

**J**ust imagine yourself commuting by car to your office in downtown Los Angeles or New York. You turn on the radio, punch the button for your favorite station—and out of the speakers in pulsating stereo comes “Alles Hat Ein Ende, Nur Die Wurst Hat Zwei,” by Gottlieb Wendehals.

????

So, you punch another button—and this time you are in the middle of “Horizont” by Udo Lindenberg.

Another button—and up comes “Herz Aus Glas,” by Meuchener Freiheit.

O.K., so it's a Blaupunkt radio—but this is ridiculous. Switch back to your preferred station, and now it's Stephan Remmler's hit “Keine Sterne In Athen.”

What has gone wrong?

Relax. It is just a dream. You are dreaming that German pop music has fought back and now has the same overwhelming share of the U.S. music market as is currently enjoyed by Anglo-American product in West Germany. Of the Hot 100 singles in Billboard, only eight have English titles and lyrics. German-language repertoire accounts for 80% of the market. Record companies and talent managers are having a hard time trying to get radio and television exposure for American and British artists.

And crisis meetings are being held by American publishers to forge plans for the defense of national repertoire in the face of Germanic cultural imperialism.

It is a highly improbable scenario, but it illustrates one of the abiding sources of frustration for many in the German music industry. Most industry people readily accept, of course, that English is the language of contemporary popular song and that most of the best exponents of the music are British or American.

Thus, for three decades, the German industry has accepted domination of its market—the world's fourth largest, (after the U.S., Japan and the Soviet Union)—by Anglo-American music. And, in recent years, German producers have

adopted the “join 'em if you can't beat 'em” principle and have, in many cases, successfully simulated the Anglo-American sound of pop.

But many find the substantial degree of erosion suffered by German-language pop repertoire to be a worrying factor. It creates something of an identity crisis which is the more intractable because of a persistent reluctance on the part of the Germans to manifest tendencies that might be regarded as nationalistic.

The massive imbalance between domestic and Anglo-American repertoire is, to a large extent, self-perpetuating because of the ingrained perception among young record buyers that music imported from Britain and the U.S. is necessarily more trendy, more angesagt, than the local product. This perception is fostered by radio programmers and by the more important record outlets which have a strong influence on the charts.

Friedrich Wottawa, managing director of EMI, number one among the major companies in terms of market share of local repertoire, says it is hard to break domestic artists because opportunities for radio and TV exposure are very limited. “New German acts have to start from scratch, whereas much U.S. and U.K. product comes on to the German market with the advantage of already having achieved hit status.”



Astrud  
Gilberto &  
James Last

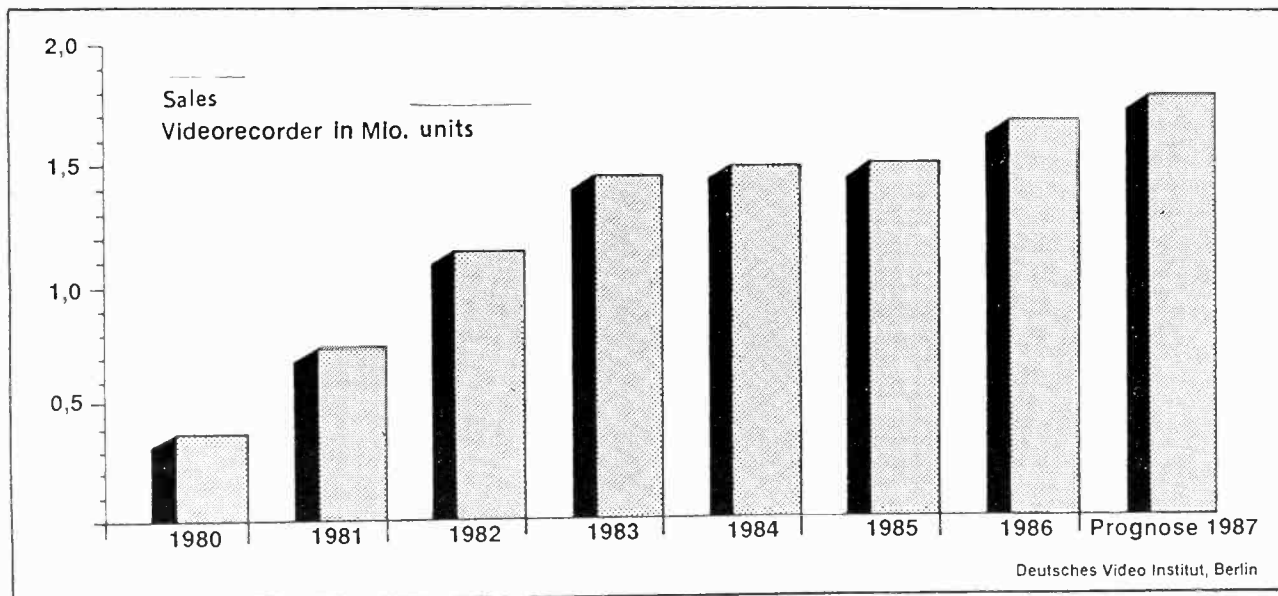


The Vyllies

The official industry-wide balance between foreign and domestic repertoire is 70/30, but that domestic repertoire includes much English-language product. Had Jennifer Rush, Mixed Emotions and Modern Talking elected to make their recordings in German, it is doubtful if they would have enjoyed the same success. The increasing tendency for German artists and groups to record in English has obliged ZDF to include English-language domestic repertoire in its regular TV show featuring German productions only.

Michael Karnstedt, head of Peer Southern, claims

(Continued on page G-16)



(Continued from page G-4)

## THE GOSPEL ACCORDING TO SLEZAK

the new German electronic music scene, signed to Slezak, has had his “Brain Voyager” album out in the U.S. and Canada (via Lifestyle) and in the U.K. (Coda).

## TALKING ABOUT SUCCESS

Modern Talking and Dieter Bohlen top the list when a survey is made of Intersong publishing/production successes in the past year. All three Modern Talking singles out last year (“Atlantis Is Calling,” “Brother Louie” and “Geronimo's Cadillac,” as well as the third and fourth albums (“Ready For Romance” and “In The Middle Of Nowhere”) have topped charts and gone gold in Germany, most European and many international regions.

Another winner has been “Midnight Lady,” written and produced by Bohlen and recorded by Chris Norman. Draft Deutscher, celebrating his 25th anniversary in show business, has added to his list of successes as writer/singer/producer with his new act Mixed Emotions and the singles “You Want Love” and “Bring Back.” His own German-language recordings have all charted, his LP “Gemischte Gefuehle” going gold.

Top Magnet act Chris Rea boosted Intersong's big year with his LP “On The Beach” and the compilation album “Herzklopfen.” So did Frankie Goes To Hollywood with two singles and the album “Liverpool.” A major Intersong catalog acquisition has been Bob Geldof's NOB Music and a surprise “biggie” has been the revival of Ben E. King's 1961 hit “Stand By Me.”

The signing of Shari Belafonte as recording artist is a production highlight for the company.

## BILLBOARDS HELP SALES

In 1986, WEA Germany improved its position with total pop market share of 10.7% and a corporate upturn of 23% on 1985. Much of the success is due to artists such as Rod Stewart, Madonna, Prince, a-ha, Simply Red, and ZZ Top, but domestic acts such as Juliane Werding, Heinz Rudolf Kunze and Alphaville were also in the super-sales bracket.

In the past year WEA introduced billboard advertising, huge posters of attention-grabbing size, a ploy not previously used by the record industry in Germany. These supplemented normal promotional campaigns.

Says Gerd Gebhardt, WEA marketing chief: “With Madonna's ‘True Blue’ we set up a concentrated radio and television campaign that paid off with sales of nearly a million units. For us, marketing is a matter of innovative creativity.”

Success has already come this year: the new Juliane Werding album and new releases from Fleetwood Mac. Levi jeans campaigns pushed Ben E. King and Percy Sledge through with old hits, and there was powerful marketing for the “Miami Vice” album. Albums by Motley Crue, Yes, the Bee Gees, Annete & Inge Humpe, and Marius Muller-Westernhagen, along with campaigns for CDs, cassettes and back catalog will, says Werding, further increase WEA's market share this year.

## MAINHATTAN POWER WITH JOJO

In 1978, an independent promotion/management company had a major European success with the group Supermax, which spawned gold and platinum albums through to 1982, and the company had a regional success in the GAS territories with the band Tokyo.

The production/publishing company Mainhattan Music followed in 1984, with publishing administered by CBS Songs. Austrian band Opus was signed and linked up with a worldwide recording deal with PolyGram, the first single and album being titled “Life Is Live,” an international big-seller.

Then, in 1986, Mainhattan (Uwe Block, president/owner; Uschi Block, managing director; and Tina Tassis, as directors) signed German hard-rock band Craaft to Epic/CBS, the group appearing as guest act on the Queen European tour.

This year German power-pop band Jojo has been signed to RCA/Ariola for a debut release in the fall. Mainhattan Music has also established (with Richard Sanders) the BFS-Artist-Management Inc. in New York. BFS represents, in the U.S., Opus, Craaft and Jojo, with Sanders also representing Overkill and White Lion (Atlantic) on a personal basis.

## TV SPOTS KEY TO BETTER SALES

Alongside heavy action in further establishing megastars (Continued on page G-10)

## Phonogram Germany:

Yello  
Stephan Remmler  
Nana Mouskouri  
Warlock  
Al Corley  
China  
Twelve Drummers Drumming  
Dan McCafferty (Nazareth)  
Extrabreit  
Hans Hartz  
Ina Deter  
State Of The Art  
Slava Trudu  
Rainbirds  
Paganini  
Joe Galushi  
Fail Safe  
Blonker



Success is a question  
of the right partner!

a polygram company



# Austria: Sales Up From Last Year

It is difficult to summarize the state of the Austrian soundcarrier market without repeating the word "stagnation," often used in preceding years. Despite a massive increase in compact disk action, the business failed to flow anywhere: it stood still. The upturn in CD sales anyway merely helped paper over bottom line cracks caused by tumbling LP sales.

Last year the entire Austrian soundcarrier market was worth some \$90 million at retail level, of which approximately 85% goes to member companies of the national branch of IFPI, the International Federation of Phonogram & Videogram Producers).

Turnover of IFPI members in 1986 at factory prices totalled some \$54 million, up 7.47% on the previous year. Breaking that down into greater detail, singles were down to 3.56 million units from 3.65 million in 1985 at a factory value of \$8.276 million (\$8.183 million in the previous year); LPs were down to 4.74 million (4.95 million), at a factory value of \$28.789 million (\$28.410 million); cassettes were up to 1.5 million units (from 1.47 million), at \$8.892 million (\$9.115 million); and, in the real success sector, CDs were up to 613,000 from 252,000, at \$8.789 million (\$3.548 million).

So, in Austria last year, LPs were in recession, while singles sold less but hit a higher monetary value, partly explained by a growing demand for the more expensive 12-inch singles. Against that, musicassettes sold more in unit terms, yet were down in monetary valuation. CDs, in a trading sense, were "sensational."

Market leader in the Austrian IFPI group in 1986 was PolyGram, together with its sister company Amadeo, with 28.19% as against 28.3% registered in 1985. Then came Ariola/RCA with 23.11% (16.9%), EMI Columbia with 12.25% (13%), CBS with 11.73% (12.4%), WEA with

By MANFRED SCHREIBER

8.38% (9.8%), Musica with 7.65% (12.9%), Bellaphon with 3.4% (3.6%), Koch with 3.31% (3.1%), and Echo on a 2.07% share but with no comparable figure because the company was not IFPI-linked in 1985.

Stephan von Friedberg, president of the Austrian IFPI branch, says: "Though we have that increase of some 7%, mainly due to the CD explosion, the market has that general aura of stagnation about it. Trading figures here have to be checked carefully to gain the right impression."

Last year, for instance, says PolyGram Austria president

Wolfgang Arming, some chains of photographic equipment stores took on heavy stocks of soundcarriers, reducing LP prices to \$9 and then further slashing prices to just \$7. This discounting, he says, could well be harming the regular retail music trade.

Certainly von Friedberg goes along with the overall view that compact disks are the main hope of the industry in this territory. At the end of last year, there were some 70,000 CD players in domestic use. Experience has shown that roughly 10-12 compact disks will be sold per player per year, as against two or three records per record player. There's a strong industry feeling that the CD turnover of 613,000 units noted last year will certainly be doubled by the end of 1987.

Arming says around 25% of the market share in the territory goes to local talent. 'International product is constantly played on radio and television, so national acts who deserve the big build-up have a lot of difficulties. I don't envisage the percentage for domestic talent growing much bigger.

"But our artists do well in Germany. Austria is situated right in the middle of several different cultures. It's an excellent base for creativity. I think our singer-songwriters succeed because they inject everyday happenings into their songs, and lighten them with gentle humor."

Arming's company is easily market leader in Austria. He ascribes this success to several things. Corporate policy is fully geared, he says, to the interests of the artists. Then PolyGram Austria recognized the potential of CD when it was first introduced—and today tops this market sector with 50% of the total sales and around 3,000 titles.

Additionally PolyGram Austria has a back catalog of some 7,000 titles, handled by a staff of enthusiasts who engender consumer enthusiasm.

(Continued on page G-16)



Below: Falco  
Right: Yello

# 17.000.000

**BAP**  
**HOWARD CARPENDALE**  
**DRAFI DEUTSCHER**  
**HERBERT GRÖNEMEYER**  
**ANNE HAIGIS**  
**KRAFTWERK**  
**KLAUS LAGE BAND**  
**WOLF MAAHN**  
**MIXED EMOTIONS**  
**WOLFGANG NIEDECKEN**  
**PURPLE SCHULZ**  
**SCORPIONS**

**THESE EMI ELECTROLA ARTISTS HAVE SOLD 17.000.000 ALBUMS IN GERMANY ALONE ●●●**

By PIERRE HAESLER

# Switzerland: Sales Boom Set To Continue Through Year-End

In 1986, Switzerland's population of 6.5 million realized a gross national product (GNP) of \$160 billion, taking an exchange rate of 1.50 Swiss francs to the U.S. dollar. Some 3 million people here are in their active working lives, and 25% of the total population are under 20 years of age.

The Swiss economy is in a healthy condition, and unemployment almost nil. What's more, the economic outlook for 1987 is one of prosperity. And, in this encouraging setting, sales forecasts for recorded music are similarly optimistic.

Last year, roughly \$150 million of gross sales were achieved. After having recorded sales increases of roughly 20% in 1986, the industry looks for an upturn of around 15% this year.

The Swiss record market is controlled by a few major importers/distributors, among them Bellaphon, Ariola-RCA, CBS, EMI, Musikvertrieb, Phonag and PolyGram. Smaller distributors like Disctrade, Activ, Gold Records or Disques Office have established their own well-guarded marketplace niches.

According to "Musikmarkt" trade magazine, Ariola-RCA and Musikvertrieb, followed by CBS and PolyGram, recorded most singles chart entries during 1986, while Ariola-RCA also topped the pile in the album charts, followed by PolyGram, Musikvertrieb and CBS. Right now, the compact disk is the dominant fea-

ture of the market, with around 2.5 million units sold in 1986. The overall market increases last year and so far this year are due mainly to increased CD market penetration, according to PolyGram's chief Ossie Drechsler.

For PolyGram itself, CD accounted for 46% of total sales in value terms last year. In the pop section, CD accounted for 36% of sales—and for 69% in the classical sector. Drechsler looks to CD sales to rise to 50% of pop product

this year, and to over 85% in the classical sector. "In other words," he says, "we expect 62% of total sales to be in CD by year's end. The introduction of mid-price product will stimulate sales further."

CD hardware sales last year topped the 100,000 mark in Switzerland, and the industry looks for a 30% improvement this year. The sales success has been supported by lower prices. Budget CD players now sell for less than \$200, and further cuts are expected. CD-Video's launch later this year will be supported by the Swiss, who can't resist new technology, even at anticipated retail hardware prices in the \$750-\$1,000 range.

Swiss music trends mainly follow international flavors. The popularity of international product contributes to the elimination of diverse developments in Switzerland's three language regions (German, French and Italian) which have previously complicated supply to different linguistic and cultural markets. So top acts here are people like Tina Turner, Bon Jovi, Dire Straits, Prince, Peter Gabriel, Bruce Springsteen, Sade, Whitney Houston, Paul Si-

(Continued on page G-26)



Left: Bo Katzman  
Below: Sara Sahara & the Dunes



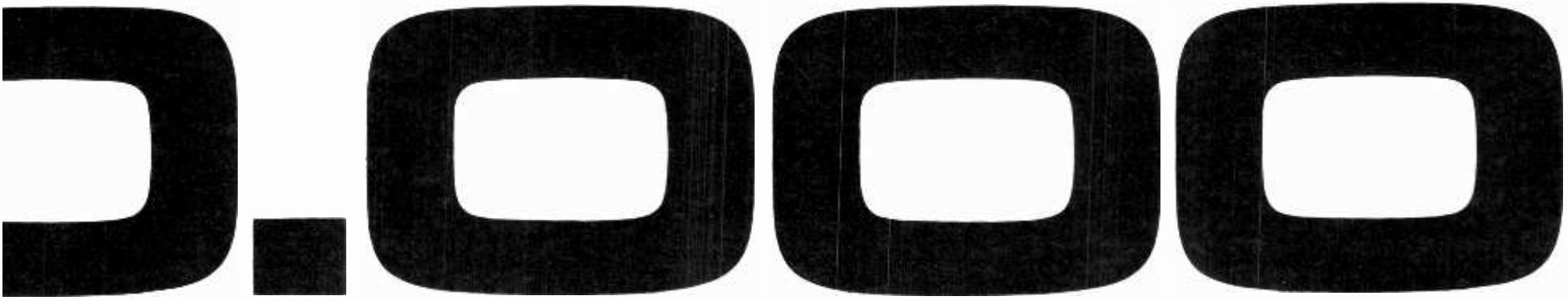
Peter Reber  
with Mani  
Hildebrand



Above:  
Peter E. Mueller  
Right:  
Klibi & Caroline



A Billboard Spotlight



WORLD, GET READY  
FOR OUR NEW SIGNING:



SO FAR ●●●





# CENTENARY YEAR

(Continued from page G-1)

good gift market last Christmas, LP sales are only slightly down overall."

Most remarkable of all, the prerecorded cassette—and German consumers and retailers are Europe's leading cassettephobes—broke with tradition and posted a 3.8% increase over 1985 with total unit sales of 47 million, the gain occurring predominantly in the budget section of the market.

Says Wottawa: "Most companies have run promotion campaigns to boost the cassette. Traditionally, German dealers won't discount cassettes, so the industry marked down the dealer price of cassettes by two marks in the hope that the dealers would pass the reduction on to the consumer."

In some cases, not all, the dealers did.

PolyGram's cassette-boosting strategy was to take advertising time on radio to promote top album releases, referring only to the cassette configuration and not to the LP or CD.

WEA used yet another tactic. Says managing director Manfred Zumkeller: "We improved the quality of the product and we offered every dealer a 5% discount if he sold the cassette at the regular LP price and used open display so that customers could handle the product."

It worked. WEA's sales of full-price cassettes were up by a spectacular 121%.

The bulk of cassette sales are achieved with budget and super-budget lines and, where repertoire is concerned, the more conservative the product the higher the cassette market share. Hit compilation albums sell, on average, equal numbers of cassettes and LPs, whereas cassette sales of a David Bowie album would be under 20%. The most strongly cassette-orientated repertoire is that of recordings for children. Germany has a booming children's market, with cassettes selling at roughly 8 marks (some \$4.45) or less.

As in other European markets, West Germany has seen over the past few years a concentration in the retailing business with large chain stores moving heavily into music retailing and the formation of dealer co-operatives to achieve better buying terms from the record companies.

The massive record supermarket, Saturn, which began with one store in Cologne, is opening stores in Hamburg, Frankfurt and Munich and World Of Music, in which the department store Hertie has a stake, will add an outlet in Cologne to its existing stores in Munich, Berlin and Kiel. WOM will manage Hertie's existing record departments introducing sophisticated and aggressive marketing techniques.

Says Friedrich Wottawa: "Creative operations like WOM are a real help to the record industry because they really boost product sales and help create interest in new releases. They have good stores, good displays and are very committed to in-store promotion."

WOM makes a practice of importing 500 copies of each new U.S. release as soon as it hits the charts. Then, once a record starts to pick up good sales, the store notifies the appropriate label and re-stocks with the local pressing.

The down side of this retail evolution is that the small

dealer is being increasingly squeezed. Today it is estimated that 75% of record sales in West Germany are achieved by 20%-25% of the dealers. As chain stores instal and expand record departments, so the small record shops are disappearing from towns and cities. And less visibility means less impulse buying.

Says Michael Anders, of RCA: "The smaller dealer just cannot compete with heavy discounting, with the use of CDs as loss leaders." And Wottawa adds: "We are trying to find ways to help the small dealer keep in business—we have to find a fair basis of trading that does not discriminate against the small outlets. But it is a difficult problem."

WEA chief Manfred Zumkeller agrees. "The biggest problem the small dealer faces is the capital investment in stock. For example, there are about 5,000 catalog numbers on compact disk in Germany. For a dealer to stock just one copy of each represents a huge investment. With singles, maxi-singles, cassettes, LPs, CDs and now CD singles, the small dealer either has to stock fewer titles or fewer configurations."

Also in a state of significant evolution is the broadcasting industry in Germany and here, too, the development is a two-edged sword. More radio stations means more exposure for product but perhaps at the cost of less sales. And there is the problem of product supply. Most record companies are now charging nominal sums to stations for the supply of promotional product and some stations are paying up.

Others get their product from record stores in return for free commercials—or, in some cases, unofficially from record company salesmen who hope the exposure will generate sales and sweeten their sales commission.

WEA was the first company to demand payment for promotional records from the private stations. Says Zumkeller: "The cost of records supplied by the German record industry each year to radio stations is around 10 million marks [around \$5.5 million], at dealer price. Supplying records free to government-owned stations is acceptable because they are public service operations. But stations that are in the business for profit should pay for promotional records. Why should the record industry finance them?"

There are 13 private stations in Germany at present and Zumkeller believes there will be 170 by the end of the year.

WEA's tariff for new releases is an annual 3,700 marks (\$2,100). Individual albums and singles can be acquired for 9 marks (\$5) to 2.50 marks. With all record companies charging similar fees, a radio station seeking to have all released repertoire would face an annual bill of around \$20,250.

On the television front, the horizon is dominated by the pop program "Formel Eins" ("Formula One"), the strongest music program in a rather limited output, with nearly two million viewers. Cable TV is not in an advanced state of development—only 800,000 households are cabled, less than in Austria, Belgium, Holland and Switzerland, so satellite music programs beamed from the U.K. are not having any significant impact on the market.

Exposure for an artist or group on Formel Eins remains

(Continued on page G-20)

(Continued from page G-6)

## TV SPOTS KEY TO BETTER SALES

like the Eurythmics and Lionel Richie in Germany, the acts visiting for hugely successful tours, RCA Germany has overseen the breakthrough of other acts like Bruce Hornsby & the Range, Latin Quarter, the Blow Monkeys, and John Farnham in this territory.

The last two Eurythmics' albums went gold, as did the Hornsby debut package, according to Eckhard Dundel, RCA marketing chief. He adds that the basis for the act's success was their availability for German television, plus strong airplay and press promotional tactics.

RCA is looking for big summer season sales from Mr. Mister and Starship, who broke through in the German market early last year.

## U2 SET FOR 63,000-SEAT SELL-OUT

After nearly two decades as a part of Mama Concerts, Marek Lieberberg set up his own organization and started operations with a sell-out tour by the Pretenders.

This year's big-name action for his agency includes Simply Red. The annual two-day festival "Rock At The Ring" (June 6-7) had a star roster including David Bowie, the Eurythmics, Bruce Hornsby & the Range, and Bob Geldof. The Cologne Stadium sold out its 63,000 capacity for U2's visit on June 17 (with the Pretenders as guests), and Lieberberg is bringing U2 to Munich for further shows (July 21-22) at the Olympiahalle.

Lieberberg has made 1987 the year to introduce the Georgia Satellites to the German market. He also represents the duo Mary & Gordy set to play to half-a-million people during a tour of almost 300 shows this year. And in the fall he'll be responsible for German tours by Bryan Adams, Saga and Peter Hofmann. The promoter has also signed a management deal with Germany's Ute Lemper, currently playing the lead in the Paris production of the stage show "Cabaret."

## FOUR DECADES OF SUCCESS

Rolf Budde Music, run now by the brothers Andreas and Rolf Budde, who took over then founder Rolf Budde senior died some 12 years, has been an established part of the German music scene for 40 years.

It has represented many top catalogs: Warner Bros., Northern Songs (the Beatles) and Bob Dylan material have been among major license partnerships. Today the firm represents Deep Purple, David Bowie and companies like Belwin Mills and Combine Music. Overall it looks after more than 40,000 titles.

In the last couple of years Budde has produced major German acts, the latest being Alphaville, whose first album and singles sold over 4.5 million units worldwide. Among the major original German copyrights owned by the Budde group are "Those Lazy Hazy Crazy Days Of Summer," "Calcutta" and "My Melody Of Love."

## OFF TO A GREAT START

This year started very successfully for Peer Musikverlag, with the Bangles topping the German charts for several weeks via "Walk Like An Egyptian." Also, Paul Hardcastle's re-vamp of George McCrae's "Rock Your Baby" and Iggy Pop's "Real Wild Child" scored heavily, followed by Queen's Freddie Mercury and "The Great Pretender."

Peer Musikverlage, and its production arm Peer-Southern Productions, has other major projects readied for the summer months. New act Eleven has a new version of "New York Groove" on WEA and an album set for release in the fall. Mayte Matee, half of former chart duo Baccara, has a single, "Roses & Wine" coming from Polydor, and David James is working with producer Uli Pexa on a follow-up to "Hush Hush."

Longtime Peer group artist Taco is working on a new single and Secret Lovers are recording again after their Teldec debut single "I See It In Your Eyes." Peer Musikverlag and Roland Kluger co-produce Dutch multi-talent Alan Michael and got top producer Albert Hoekholt interested in his career.

## HAT-TRICK FOR REA

The new structuring of the PolyGram companies in Germany, with the various dramatic changes and separation of pop and classical repertoire, has seen an extraordinarily successful first year for DG/Polydor as a pure pop company.

Careful concentration on a&r, promotion and marketing  
(Continued on page G-15)

## WEST GERMAN UNIT SALES 1985/1986 (IN MILLIONS)

	CLASSICAL			POP			TOTAL		
	1985	1986	INDEX*	1985	1986	INDEX*	1985	1986	INDEX*
7-INCH SINGLES	—	—	—	34.6	29.1	84.1	34.6	29.1	84.1
12-INCH MAXI-SINGLES	—	—	—	15.0	14.3	95.3	15.0	14.3	95.3
<b>SINGLES TOTAL</b>	—	—	—	<b>49.6</b>	<b>43.4</b>	<b>87.5</b>	<b>49.6</b>	<b>43.4</b>	<b>87.5</b>
BUDGET LPs	4.9	3.4	69.4	17.3	14.1	81.5	22.2	17.5	78.8
FULL-PRICE LPs	3.5	3.0	85.7	40.0	41.0	102.5	43.5	44.0	101.1
<b>LPs TOTAL</b>	<b>8.4</b>	<b>6.4</b>	<b>76.2</b>	<b>57.3</b>	<b>55.1</b>	<b>96.2</b>	<b>65.7</b>	<b>61.5</b>	<b>93.6</b>
BUDGET CASSETTES	1.2	1.5	125.0	32.1	33.4	104.0	33.3	34.9	104.8
FULL-PRICE CASSETTES	0.7	0.6	85.7	11.3	11.5	101.8	12.0	12.1	100.8
<b>CASSETTES TOTAL</b>	<b>1.9</b>	<b>2.1</b>	<b>110.5</b>	<b>43.4</b>	<b>44.9</b>	<b>103.5</b>	<b>45.3</b>	<b>47.0</b>	<b>103.8</b>
COMPACT DISKS	1.8	2.9	161.1	4.9	9.7	198.0	6.7	12.6	188.1
<b>TOTAL—LPs, CASSETTES, CDs</b>	<b>12.1</b>	<b>11.4</b>	<b>94.2</b>	<b>105.6</b>	<b>109.7</b>	<b>163.9</b>	<b>117.7</b>	<b>121.1</b>	<b>102.9</b>

\*INDEX: 195=100

# KOCH BRINGS YOUR MUSIC TO LIGHT



## Manufacturer of Compact Discs

### EUROPE

KOCH DIGITALDISC GmbH & Co KG  
A-6652 Elbigenalp 91 (Austria)  
☎ 05634/6444, 6445  
Fax 05634/644470  
☎ 05691 koch e



### UNITED STATES

KOCH DIGITALDISC International Corp.  
4 b Beverly Place · Edgewater · N.J. 07020  
(201) 886-7106, 886-7206  
Fax (201) 886-7105  
☎ 497 4411 koch ui



# TOUR ALWAYS W

*Thank you Tina*

FOR BREAKING EVERY RULE  
IN THE HISTORY OF GERMAN  
ROCK'N ROLL TOURING.

Special thanks to the "undisputed" **tour tennis-champion Roger Davies**, Lindsay Scott, Jenny and Barrie Marshall, Jenni Bolton, Keith Dean, Bob O'Neal and to the band.



**812.650 TICKETS, 33 SOLD OUT INDOORS AND 7 OPEN AIRS.**

**1987**

04.3. München  
05.3. München  
06.3. Nürnberg  
07.3. Nürnberg  
08.3. Berlin  
09.3. Berlin  
10.3. Berlin  
12.3. Frankfurt  
13.3. Frankfurt

14.3. Frankfurt  
15.3. Frankfurt  
16.3. Frankfurt  
17.3. Hamburg  
07.4. Oldenburg  
09.4. Dortmund  
10.4. Dortmund  
11.4. Dortmund  
12.4. Dortmund  
14.4. München

15.4. München  
16.4. München  
18.4. München  
19.4. München  
28.4. Mannheim  
29.4. Mannheim  
30.4. Mannheim  
01.5. Hannover  
02.5. Hannover  
04.5. Stuttgart

05.5. Stuttgart  
06.5. Stuttgart  
07.5. Stuttgart

**FESTIVALS:**

21.6. Karlsruhe  
28.6. München  
30.6. Hannover  
02.7. Berlin

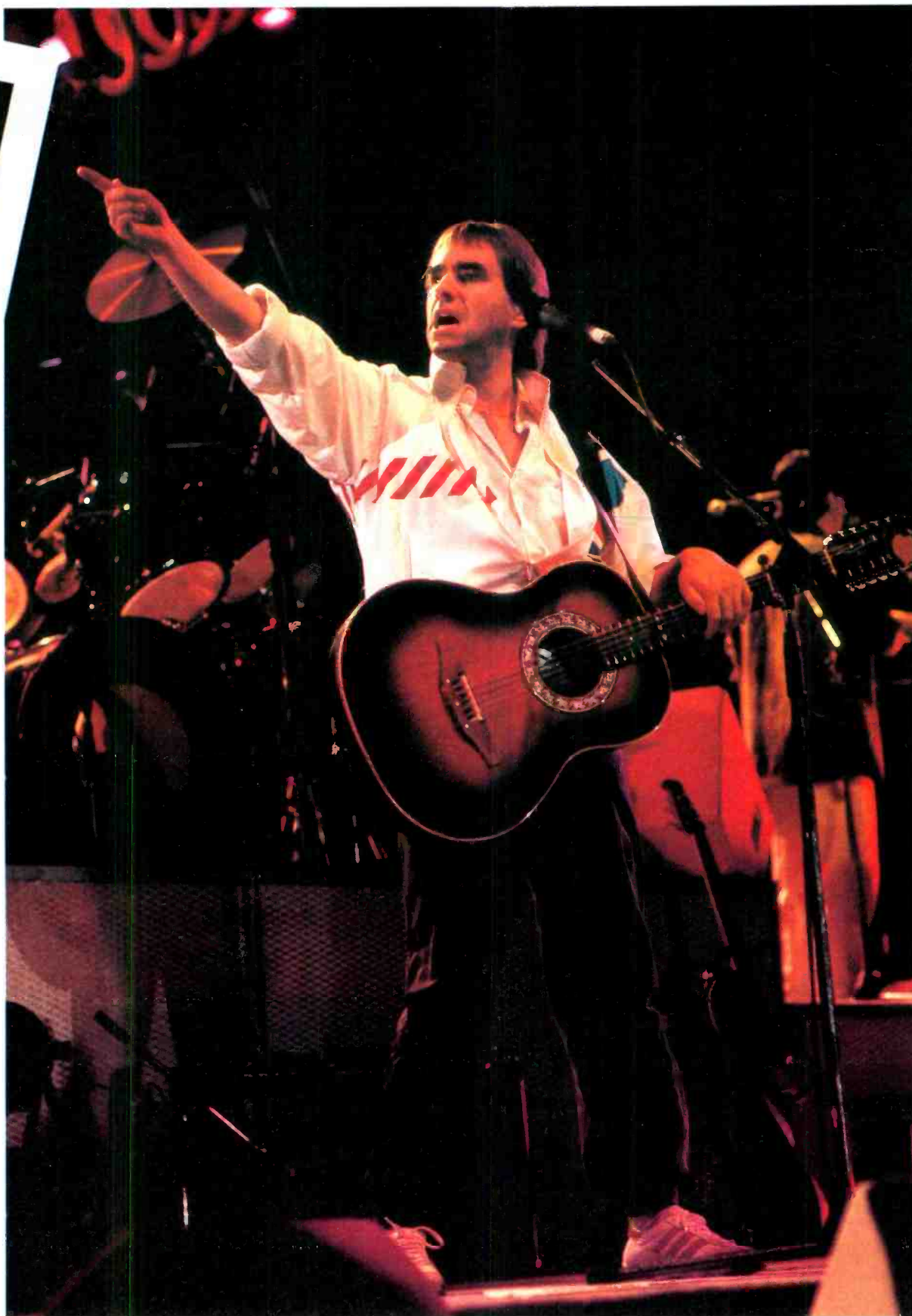
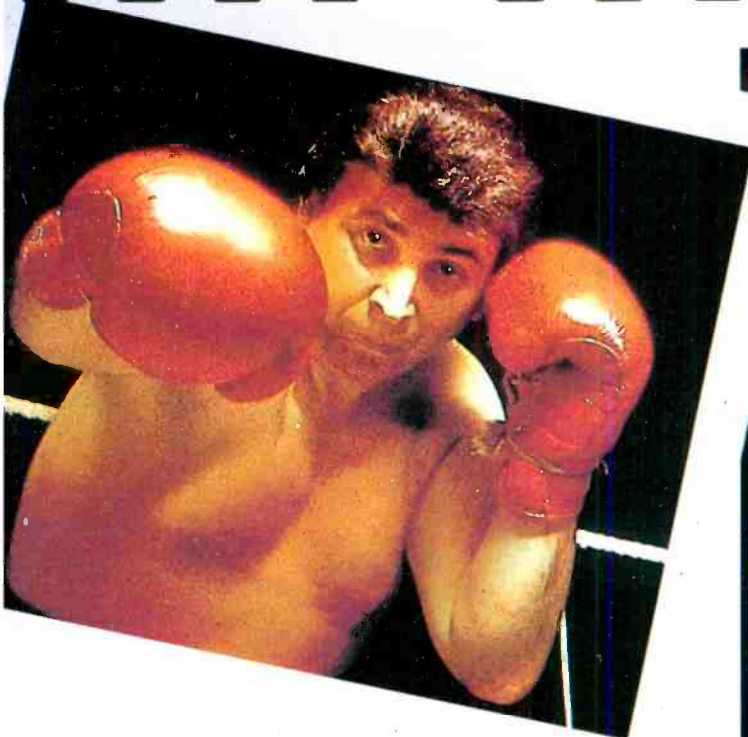
03.7. Hamburg  
04.7. Essen  
05.7. Gießen  
25.7. Nürburgring

**MAMA CO**

Marcel Avram,  
Klaus Bönisch,  
Mario M. Mendrzycki,  
Wolfgang Koellen,  
Ollie and Pete,  
and the MAMA CONCERTS  
cheer leaders  
Christine Frammelsberger,  
Siegrid, Gaby, Brigitte,  
Astrid and Jutta.



# WITH THE WINNER



## MARCEL AVRAM

Heavyweight champion, height 173cm, weight 88kg, 42 years of age, promotes over 200 shows a year, sold out all MAMA CONCERTS events during the last 36 months.

*Thank you Chris*

FOR YOUR 'LADY IN RED' AND THE OUTRAGEOUS LAST FOUR ALBUMS, WHICH HAVE SOLD IN EXCESS OF ONE MILLION UNITS EACH - IN GERMANY ONLY.

Special thanks to Diane, Dave Margereson, Kenny and Jayrene Thompson and to the band.

## CONCERTS IS:

MAMA CONCERTS GMBH  
THE CONCERT COMPANY  
Promenadeplatz 11  
8000 Munich 2,  
West-Germany  
Phone: 89 - 2319190  
Telex: 529785 mamud  
Fax: 89 - 23191919  
E-mail: dgs 1269, dgs 1270,  
dgs 2450, dgs 1771.

**619.345 TICKETS, 44 SOLD OUT INDOORS AND 2 OPEN AIRS.**

### 1986

31.10. Kiel  
01.11. Kassel  
03.11. Düsseldorf  
04.11. Düsseldorf  
06.11. Köln  
07.11. Köln  
08.11. Hamburg  
09.11. Hamburg  
11.11. Münster

12.11. Bremen  
13.11. Karlsruhe  
14.11. Würzburg  
28.11. Frankfurt  
29.11. Frankfurt  
30.11. Hannover  
01.12. Hannover  
02.12. Berlin  
05.12. Heidelberg  
06.12. Saarbrücken

07.12. Friedrichshafen  
11.12. Munich  
12.12. Munich  
13.12. Munich  
14.12. Dortmund  
15.12. Dortmund  
17.12. Nürnberg  
18.12. Hof  
19.12. Stuttgart  
20.12. Stuttgart

### 1987

21.12. Stuttgart  
11.3. Frankfurt  
18.3. Hamburg  
19.3. Hamburg  
20.3. Kassel  
21.3. Oldenburg  
22.3. Dortmund  
24.3. Essen  
25.3. Würzburg

26.3. Mannheim  
27.3. Offenburg  
29.3. Friedrichshafen  
20.6. Oldenburg  
23.6. Luxemburg  
24.6. Hannover

### FESTIVALS:

25.6. Berlin  
27.6. München

**SOLD OUT SOLD OUT**



Germany's N°1 Record Company in 1986\*

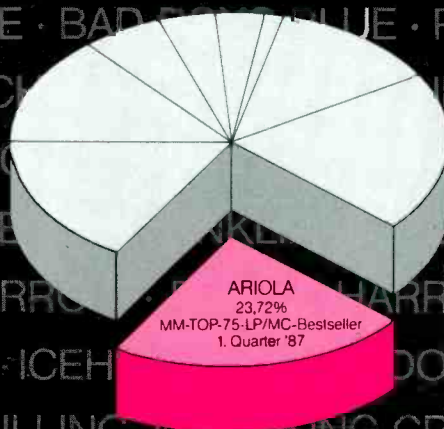
*Watch out,  
we're lovin' it again*

**B M G ARIOLA MUNICH/GERMANY**

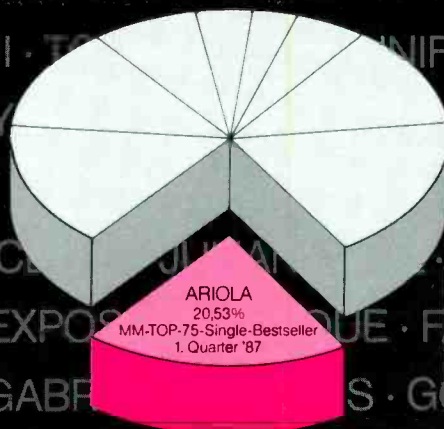
1st Quarter 1987\*

# NUMBER 1

Album  
Cassette  
Compact-Disc



Single  
7" + 12"



\*SOURCE: „DER MUSIKMARKT“ CHART SURVEY

*We thank  
our friends and partners*



BMG ARIOLA MUNICH/GERMANY — A BERTELSMANN MUSIC GROUP COMPANY

(Continued from page G-10)

### HAT-TRICK FOR REA

gave Chris de Burgh, already big in West Germany, his best-  
yet year, his album "Into The Fire" nearing the million sales  
mark. And Chris Rea has a hat-trick of gold awards for his  
last three releases.

On the domestic talent front too the artist roster has  
been rejuvenated with acts like Element Of Crime, Julian  
Dawson, Split Mirror, and Judy Cheeks. Established acts  
like Udo Lindenberg and James Last have regained market  
importance, and charted strongly, the latter's linking on disk  
with Astrud Gilberto scoring in many major international  
markets.

And in the first months of 1987, Deep Purple has hit No.  
1, with high chart placings also noted for Bryan Adams,  
Level 42, Pierre Cosso, and Pepsi & Shirlie.

### MAMA AND POP—A WINNING PARTNERSHIP

For 18 years Munich-based Mama Concerts has been  
providing major concerts and tours with top-caliber acts  
like Tina Turner, Pink Floyd, Bruce Springsteen, Dire Straits,  
ZZ Top, Supertramp, Chris de Burgh, U2, Deep Purple,  
Talking Heads, Roxy Music, Kate Bush, Foreigner, Falco, Ju-  
lio Iglesias, and the Eurythmics.

But during this long spell, the agency has also played an  
important part in establishing new talents. Many of the acts  
named above (including Dire Straits and Supertramp) have  
been handled by Mama Concerts from their career begin-  
nings.

To fulfill the wishes of the name acts and the needs of  
new talents, director Marcel Avram added to the traditional  
promoter's list of duties. With the second German TV chan-  
nel ZDF he has produced some of the most important pan-  
European shows, "RockPop In Concert" (a live TV show)  
and "Peter's Pop Shows," an annual event which featured  
30 of the biggest acts. Among artists featured on the latter  
packages have been Tina Turner, Patti LaBelle, Frankie  
Goes To Hollywood, Kool & the Gang, and Paul Young.

Three TV-linked productions have already been fixed for  
this year. In the course of a two-day festival in Munich (June

(Continued on page G-18)

## TALENT

(Continued from page G-3)

kind of talent, but it has to be presented in precisely the  
right way."

Since his artist Falco reached top chart placings in the  
U.S. with "Der Kommisar" and "Amadeus," Teldec manag-  
ing director Thomas Stein is also going all out on an interna-  
tional offensive for some of his roster of German acts. Tel-  
dec group Hongkong Syndicat has already hit Top 10  
status in France and Italy.

According to Stein, German productions stand a "partic-  
ularly good chance" in the U.K. He says: "The EEC-United  
Europe should soon exert special influences on the stan-  
dards of all German music producers, not least in terms of  
general craftsmanship. Interchange of ideas and technology  
is all part of the growth pattern.

"And the worldwide success of Falco has surely shown  
that Teldec can reach the most remote corners of the world  
just as long as the product is right."

For Deutsche Grammophon, the James Last orchestra  
continues to guarantee healthy international turnover. The  
album "Plus," which links the Last band with Astrud Gil-  
berto on some outstanding material, has already been re-  
leased in a dozen foreign territories. But, says managing di-  
rector Heino Wirth, that is only the start of the story. A  
build-up to full global release is painstakingly planned.

And DG veteran Udo Lindenberg has more international  
product out again, an English-language version of his Ger-  
man best-seller album "Phoenix." Says Lindenberg: "Some-  
times I have to think carefully about which part of the world  
I really belong to."

RCA has been very happy about international acceptance  
of its band Accept, which has packed venues between New  
York and Los Angeles. The album "Balls To The Wall"  
passed the 250,000 sales mark weeks ago in the U.S. The  
hard-rock band, produced by Dieter Dierks, was also very  
successful internationally with the album "Metal Heart."

Widely accepted as one of the most promising represen-  
tatives of the new German heavy metal generation is the  
RCA band Bonfire, whose first album "Don't Touch The

Light" has registered well at international level. A new al-  
bum is currently being finished and then comes a world  
tour. The band was discovered by tour promoter Marcel Av-  
ram and his partner Mario Mendritzky, who started the  
MSA Records label in Munich and has finalised a distribu-  
tion deal with RCA.

It is clear that German record executives agree that while,  
it is not easy to win international acceptance for domestic  
acts, it is certainly not impossible. Phonogram managing di-  
rector Louis Spillmann selects likely artist candidates with  
great care before launching them into global orbit. "But  
those who are picked are certainly capable of meeting inter-  
national standards," he says. And he cites the band Yello  
and the singer Stephan Remmler as examples who have al-  
ready been well received on a pan-European basis.

The same applies to Intercord singer Jessica, who was re-  
leased throughout Europe and then Hong Kong and Singa-  
pore on her single "Like A Burning Star." Other Intercord  
artists with international chart placings under their respec-  
tive belts are Silent Circle and Two Of Us.

Then WEA Musik in Hamburg managed to mobilize its en-  
tire multinational distribution for the international releases  
of the group Alphaville and the singer Peter Schilling. These  
productions were aimed first and foremost at the interna-  
tional markets and were again the result of careful planning  
in terms of sounds, instrumentation and material.

Another WEA act with international impact is Klaus Dol-  
dinger with his band Passport.

## DAT

(Continued from page G-4)

producers, who want to secure the 60,000 jobs in this busi-  
ness, will have to preserve the economic viability of music  
and create the necessary legal basis to do so," Schmidt  
summarizes.

Everywhere in the world, copyright law lags far behind  
technological developments, he adds, and DAT will broaden  
the gulf, making it all the more important that legislation be  
introduced speedily to provide proper protection for rights  
owners.

A Billboard Spotlight

# WHAT DOES BOBBY ORLANDO & GERMANY HAVE IN COMMON?

It's funny how the world pop charts  
of today . . .  
sound so much like the German  
pop charts of yesterday!

## Bobby Orlando & Germany

BEWARE OF IMITATIONS!

### Thank You

Ariola  
Metronome  
Siegel Music  
Rolf Baierle  
Schacht Music  
Michael Oplesch

Company Of The  
Two Peters  
George Gluck  
Wolfgang Eisele  
Horst Hohenbogen  
Ralph Siegel

Jochen Neubauer  
Wolfgang Johannsen  
Bernie Mikulski  
Wolfgang Dorsch  
The Formula 1 Crew  
Tim Green



## Bobcat Records

Phone 212-245-7000 • Telex 4970683 ORLANDO • FAX 5829194



DO YOU KNOW GERMANY'S LEADING INDEPENDENT DANCE LABEL?

WE ARE!



We currently represent some of America's most successful dance-product. If you want access to the German and European markets, contact A&R Director Brian Carter - phone (Germany) 021 01-60 04 45

BCM/RUSH RECORDS · AN DER GUEMPGESBRUECKE 24 · D-4044 KAARST 2 · WEST GERMANY

(Continued from page G-15)

**MAMA AND POP—A WINNING PARTNERSHIP**

27/28), ZDF will film Tina Turner, Chris de Burgh, the Eurythmics and others for "RockPop In Concert." The year's end "Peter's Pop Show" in Dortmund will feature "the ladies of rock, pop and soul." Avram is also negotiating an Italian special and is to handle the German Music Awards production.

In Germany, Mama Concerts leads the promotion field with an annual turnover of \$20 million. The Tina Turner "Break Every Rule" tour broke every record in the German tour business. Chris de Burgh will have played to 600,000 by the end of his tour. Avram plans concerts with Stevie Wonder, 10 shows with Liza Minelli in October, a Survivor tour in the fall and is negotiating to present AC/DC, Whitney Houston, Rick Springfield and Rod Stewart.

He says: "I'd very much like to organize national events with Michael Jackson and Madonna."

He doesn't see Mama as just a promoter agency. He's expanded into the recording and publishing industries under the group name MSA, aiming at long-term career building for new domestic talent in the international marketplace.

**CD PIONEERS EXPAND**

Koch Enterprises, a group set up 10 years ago by Franz Koch in Austria, was among the first companies in the world to manufacture compact disks, starting in late 1985. Koch Records, the main label within the group, is a successful indie operating in Germany, Austria and Switzerland, selling more than 2 million units last year.

It has already launched its U.S. trading initiative: Koch Digital Disc International Corp. is already trading very successfully, with Fred H. Hofer and sales manager Jim Welsh key executives enlisted to run Koch Import Service (KIS). This division will distribute Koch catalog as well as the following independent labels from Europe: Acanta, Aperto, Atlantic, Aulos, Motette, Musique en Wallonie, Pair, Pan, Polyphonia, Preiser, and Schwann.

KIS is mainly marketing serious and light European classical music on CD.

**NEW BREAKS FOR GERMAN WRITERS**

Hamburg-based record company Teldec is looking to open new doors for German writers on stage and in the West German media, say the firm's two managing directors Thomas M. Stein and Manfred K. Atzert.

They are anxious to build their own artists in order to avoid costly deals with foreign companies. Says Stein: "This is the healthiest way for a medium-sized company to compete with the multinationals."

Last year Teldec sold 800,000 Peter Maffay albums in Germany. The Falco tally was 1.3 million singles and 750,000 albums. New signing Princess Stephanie of Monaco sold over 500,000 singles and 200,000 albums, and U.K. artist Samantha Fox sold 650,000 singles. Klaus & Klaus, comedy artists from Hamburg, sold more than 300,000 albums of their own songs.

Stein: "If the melody is catch and the voice distinctive, German songs can hit huge sales." The success story is reflected in a Teldec turnover last year of \$110 million.

The company is in second place in the German classical music market and also has the children's market under control, according to the joint managing directors. The Kiosk label, with plays on cassette, distributed by Teldec, had a 15% sales upturn in 1986. And the Teldec Import Service (TIS) had the most successful year in its 12-year history, up 10% to a gross of \$7.7 million.

**REMMER'S RUNAWAY SUCCESS**

Phonogram Germany's biggest success over the past year was undoubtedly the launch of the solo career of Trio's former lead singer Stephan Remmler, which has thus far produced two top three hits and a near-gold album. Additionally, there was the massive comeback of Status Quo, at No. 1 for six weeks, and the Bon Jovi "Slippery When Wet" smash which was in the German charts for seven months.

Other Phonogram successes have come from heavy metal band Warlock, Ina Deter and Yello. Initial career-building on a lot of acts means they should break big in Germany with follow-up albums. Among them: Cinderella, Robert Cray, INXS, John Cougar Mellencamp, the Mission, Bob Geldof, Hipsway, Curiosity Killed The Cat, and Swing Out Sister.

The policy of releasing fewer records but with heavy marketing is paying off.

(Continued on page G-20)

A Billboard Spotlight

Peer-Southern Productions GmbH · Peer Musikverlag GmbH · 2000 Hamburg 60 · Mühlenkamp 43 · Tel.: (040) 271 33 71 · Telex 213 387

**PRICERITE SLASHES PRICES!!**

Contact us immediately for our special low export prices.

OVER 24 YEARS EXPERIENCE SUPPLYING DISTRIBUTORS AND DEALERS WORLDWIDE.

- COMPACT DISCS
- LP's
- CASSETTES
- 12" DANCE fs8SINGLES

- NEW RELEASES
- BACK CATALOGS
- CUT OUTS
- ALL TYPES OF MUSIC

... and much, much more.

★ Correct Documents ★ Prompt Shipment ★ Competitive Prices ★ Se Habla Espanol

PRICERITE DISCOUNTS! CBS "NICE PRICE" SERIES

**\$2 46** EACH  
Box lots (30 of a title)

Our \$5.98 suggested List Price  
1,000 Assorted LP's or Cassettes  
(No Minimum Per title)

**\$2 81** EACH  
Loose (No minimum per title)

EVERY LABEL AVAILABLE:  
Back catalog and special order customers given very special attention. Orders shipped 95% complete provided selection is still in print. We maintain the largest inventory of classical music in the U.S.A.  
CALL OR WRITE FOR LARGE QUANTITY DISCOUNTS.

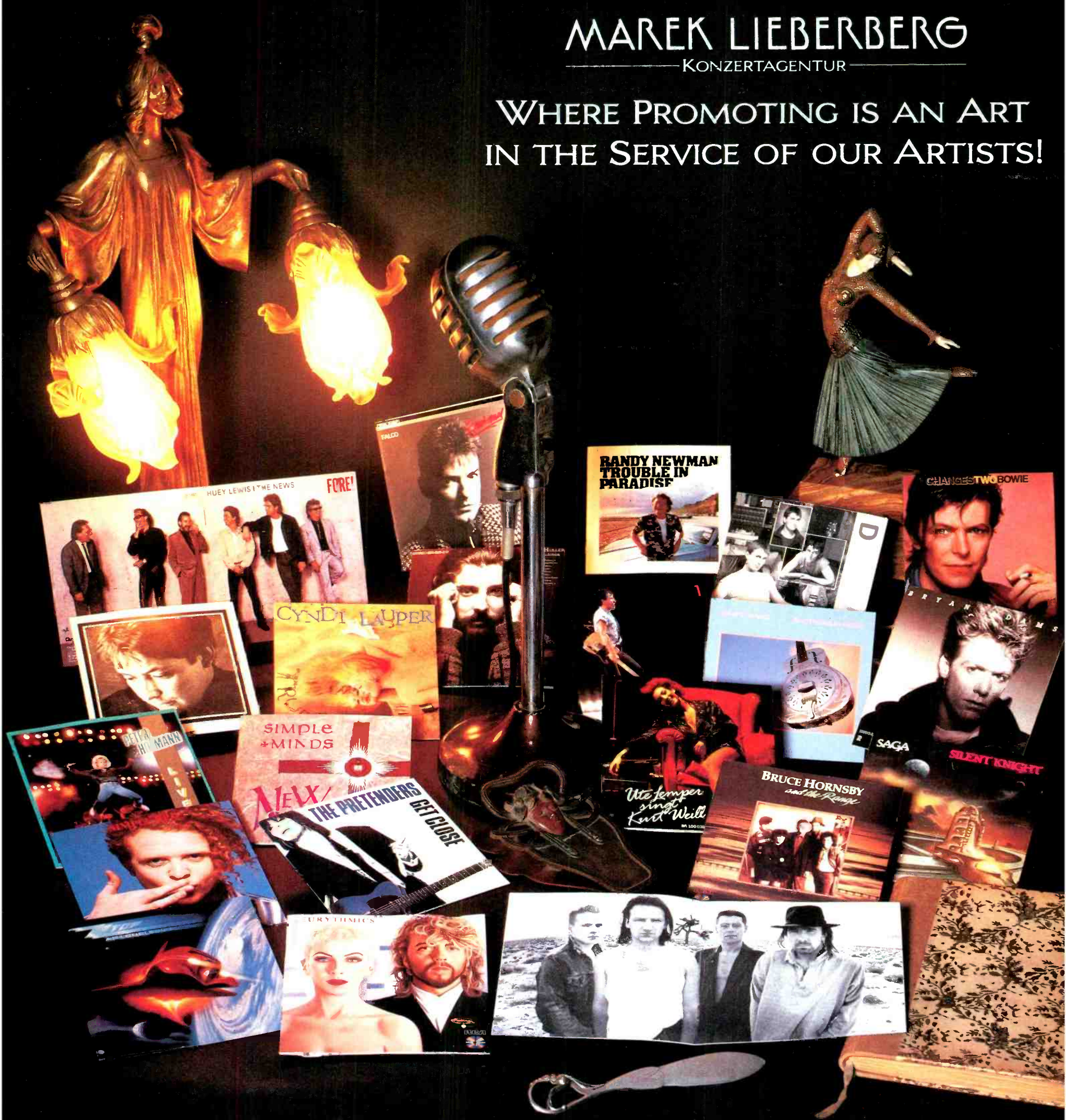
**PRICERITE ENTERTAINMENT CORP.**  
THE EXPORTER YOU CAN RELY ON!  
61 Bennington Ave., Freeport NY  
11520, USA (516) 867-3770  
Telex: 425855 PriEnt Fax: 516 867-3774



# MAREK LIEBERBERG

KONZERTAGENTUR

WHERE PROMOTING IS AN ART  
IN THE SERVICE OF OUR ARTISTS!





# WEST GERMANY: THE FACTS AND FIGURES

Nineteen eighty-seven, the centenary year of the invention of the disk record by Emil Berliner, shows every sign of being the best-ever year for the West German record industry in terms of sales, surpassing last year's record earnings of \$1.5 billion.

Industry predictions are that further growth of between 5%-10% can be anticipated this year and that this pace of development can be sustained throughout the rest of the 1980s.

Sales in 1986 by companies in membership of the West German Phonographic Assn. (representing 87% of the market) were 2.365 billion marks (\$1.3 billion)—a 6.8% increase on the figure for 1985—with something like 300 million marks (\$165 million) coming from the sale of compact disks.

CD unit sales, at 12.6 million, were 88.1% up on the figure for 1985 and, encouragingly, sales of prerecorded cassettes—for so long the Cinderella configuration of the German market—showed a modest gain in units of 3.8% at 47 million. Thus the cassette increased its share of the

total LP/cassette market by about 2.5% to 43.5%, but this was largely due to a decline in LP sales from 65.7 million in 1985 to last year's 61.5 million.

An even more dramatic decline was seen in the 7-inch singles market, continuing a downhill trend which, apart from rallies in 1979 and 1983, has been a feature of the German market since 1973.

In its report on 1986 the West German Phonographic Assn. notes that the number of albums released annually has dropped substantially since 1980—by 40% in the pop field and by 45% in the classical field. More than 400 singles and 350 albums appeared in the charts during 1986 and 17 platinum albums (500,000 sales) were registered. Four singles (one million sales) and 83 albums (250,000 sales) went gold.

After big increases in 1984 (34% up) and 1985 (30% up), exports—not including compact disks—were down by 23% in 1986 over 1985 at 44.5 million units.

Of domestic sales, 60% were through record stores, 32% through racks and 8% through clubs.

## CENTENARY YEAR

(Continued from page G-10)

the most important indicator for dealers and so much is their buying policy tied to media exposure that record companies are using broadcast commercials more and more.

Says Helmut Fest of EMI Electrola: "There is more media advertised product than ever before, but fewer sales per title. We are seeing something like 100 TV-advertised albums a year. All the major stores have a TV rack and if you can get your new product in this rack, it is a great help to sales. So a lot of albums now carry 'media-advertised' stickers, even though they may have had just one commercial on radio."

In the music publishing field the emphasis is increasingly on independent production and generating income from exploitation of domestic copyrights.

"There is no sense," says Peer Southern chief Michael Karnstedt, "in doing three-year sub-publishing deals with

American companies on an 85-15 basis. With cover versions virtually non-existent sub-publishing, apart from hit material, is pretty unproductive. And even with Anglo-American titles, the sub-publisher's role is reduced to that of a royalty collector. We become bankers for foreign copyrights.

"The move to independent production and more intensive exploitation of domestic copyrights has been fostered by American lawyers setting ridiculous terms. Rather than invest \$100,000 in a U.S. copyright for three years on an 85-15 basis, I would rather produce two albums on a 60-40 split and have the copyright for life."

Goetz Kiso, head of Chappell-Intersong, echoes this view. "At present most of our income comes from publishing, not production, and between 75% and 80% of our earning repertoire is non-German in origin."

Chappell-Intersong, whose songwriting roster includes the phenomenally successful Dieter Bohlen of Modern Talking, will be getting more and more into record production.

"Already," says Kiso, "our record production budget is as high as that of some small record companies."

Independent production is a high priority, too, for Peter Ende, of Francis Day & Hunter. "But with good copyrights we can still carry on the traditional role of the publisher by servicing singers with 'A' sides."

The general consensus among publishers in Germany is that, as for the record industry, 1987 should prove to be a prosperous year, particularly with the mushrooming growth of private radio stations supplying additional revenue in performance fees.

## WEST GERMANY CHART SHARE

First Quarter, 1987 (1986 figures in brackets) Figures courtesy of "Musikmarkt."

### TOP 75 SINGLES

Label—No. of titles—percentage of market

Ariola-Eurodisc—39—20.53 (18.88%)  
PolyGram—24—17.88 (10.82)  
CBS—22—16.80 (14.38)  
EMI Electrola—21—12.59 (18.14)  
WEA—17—11.33 (12.00)  
Intercord—5—6.19 (2.16)  
Mikulski—7—6.16 (1.54)  
Teldec—8—5.44 (11.42)  
RCA—5—1.87 (6.81)

### TOP 75 LPs

Label—No. of titles—percentage of market

Ariola-Eurodisc—32—23.72 (21.58)  
PolyGram—33—20.21 (12.21)  
WEA—18—15.67 (10.50)  
EMI Electrola—25—15.65 (17.90)  
CBS—19—11.81 (17.61)  
Teldec—7—5.60 (6.33)  
RCA—4—3.02 (3.30)  
Intercord—4—2.24 (2.95)  
Dino—5—1.60 (3.03)



(Continued from page G-18)

### REMMLER'S RUNAWAY SUCCESS

keting and promotion support resulted in an amazing 50% chart success on album releases and around 20% of singles. The "Musikmarkt" chart survey for the first quarter of 1987 sees Phonogram with an 11% share of the singles action and 7% of the album sector.

### CMP DEBUTS IN U.S.

CMP is a small independent German label specializing in contemporary instrumental music, basically a catalog mix of jazz with modern classical and ethnic music. The firm celebrates its 10th anniversary this year, having been founded in 1977 by Kurt Renker, still the owner and aged 28.

Vera Brandes of VeraBra Music in Cologne coordinated the label's earliest recordings from 1980 through to 1986 when CMP opened its own office in Duesseldorf, building its own 32-track digital studio.

When the label was formed it was called Contemp Records, and the slogan "Creative Music Productions" was devised to back the shortened name CMP. Since last fall, CMP has added new distribution in the following territories: Norway (Musik Distribution), Italy (IRD), Austria (Extraplatte), Switzerland C.O.D., and Benelux (Dureco).

The label is now being introduced in the U.S. via three distributors, Rounder, Rick Ballard Imports and Master Takes. Ex-Cream bassist Jack Bruce has been using the CMP studios recently and the company plans to record the Repercussion Unit this year.

### METRONOME BOOSTS MARKET SHARE

Last year, Metronome managed to break a succession of "stagnant" years by gaining a substantial, but as yet unspecified, market share increase. The new structure within PolyGram, a new management team (Klaus Ebert started as managing director in 1986) and a new trading concept were at the heart of the success.

There were fewer releases and high-energy marketing campaigns so that the label established newer acts like Trio Rio, Phil Carmen, Fancy, the Communards, Bananarama and many others, some of the domestic acts winning big sales abroad. The Metronome policy is to adjust domestic activities to international standards in a bid to compete fully with the U.K. and U.S.

Being a subsidiary of PolyGram provides the company with the benefits of PMV Distribution, probably the biggest record sales organization in Europe.

### HANSA EXPECTS HOT SUMMER

Hansa's big money-spinner act this year has again been Modern Talking, with the rush release of the single "Avenue To A Jet Airliner" followed by the group's fifth album, "Romantic Warriors," out to hit the summer season and confidently tipped to be another platinum winner.

Additionally there is more product coming from Dieter Bohlen, leading European producer, a new single "Are You Man Enough?" from C.C. Catch and a single "Ebony Eyes" from U.K. singer John Christian, who was booked for the Montreux Golden Rose Festival this year.

New acts lined-up for showcase releases: Ellis Island, with "So Long Suzanne" and Thinking Orange with "Don't Go To Parties In The Night." In the disco field Hansa is also parading new talent, including the Radio Pirates with "What Shall We Do With The Drunken D.J." and White Star on "S.O.S. Titanic."

Hansa executives see this as potentially a very "hot" summer, especially at international level.

### ARIOLA: THREE TIMES NO. 1

For Ariola, 1986 was the most successful year yet. For the first time ever, the company hit top spot in all three German chart analysis categories: singles, albums and compilations. And in the first quarter of 1987, Ariola increased its share in the "Musikmarkt" chart analysis to 20.53% in the singles category and 23.72% in the album sector.

Top-selling artists in the album category in the past six months have been: Modern Talking, Engelbert, Whitney Houston, Frankie Goes To Hollywood, Huey Lewis & the News, Genesis, Peter Gabriel, Rondo Veneziano, Billy Idol, and Alan Parsons Project. Top singles acts: the Housemartins, Frankie Goes To Hollywood, 16 Bit, MC Miker G & Deejay Sven, Peter Gabriel, Genesis, and Modern Talking.

Ariola last year established two new divisions: Ariola-Express, a budget line for cassettes, which quickly challenged for a top place in the field; and it expanded its import di-

(Continued on page G-23)



**THE 1<sup>ST</sup> FESTIVAL IN THE SWISS ALPS!**



Organised by Veyryx Show Production S.A.



16, rue Sismondi - 1201 Geneva - Switzerland - Tel. 022/32 41 62 - Telex 289 579 VSP CH - Telefax 022/325571





MAXI VERSIONS ON CD

MIX NATIONAL

Short Romans

ROSE ROYCE  
FRESH CUT

MANDY

TELDEC Schallplatten GmbH, Postfach 20 12 51, 2000 Hamburg 20  
BILLBOARD COMPANY  
attn.: Ron Betist  
Stadhouderskade 35  
NL - 1007 DB Amsterdam  
NETHERLANDS

TELDEC  
SCHALLPLATTEN GMBH  
Hauptweg 25  
2000 Hamburg 20  
Telefon: (0 40) 4 90 62 218  
Telex: 2 13 545

Sherman F. Heinig  
Head of A & R

Telefax: (0 40) 4 90 62-267 (3/a)  
Telegramme: 213545  
Advertising department/  
A & R International!  
May 6, 1987

Re.: BILLBOARD GERMAN SPECIAL

Dear Ron,

We know that we're very late with our ad.  
Nevertheless, would it be possible for you to place an ad for  
us with the following informations and photos : (?)

Our main labels:

- CARRERE
- CHIC
- CUBE
- DECCA
- DELPHINE
- HOUSE MUSIC
- JIVE
- LONDON
- P W L
- CHESS
- SUGAR HILL

Our main artists:

- FALCO
- BOLLAND & BOLLAND
- HONGKONG SYNDIKAT
- SHORT ROMANS
- RICHARD SANDERSON
- SAMANTHA FOX
- AMII STEWART
- ROSE ROYCE
- PRINCESS
- MANDY SMITH
- BILLY OCEAN
- STEPHANIE

PETER MAFFAY

As H E A D L I N E: "If you wanna get your product into the  
German Charts you have to know the right people. We are the  
right people: TELDEC Schallplatten GmbH"  
We're sure you will do your very best.  
Thanks a lot and hope to see you soon,

Sherman F. Heinig  
(Head Of A & R)

Delbrück & Co. Hamburg 72 066  
Landesbank, Kiel  
Post giro Hamburg 53 002 606  
K. Albert, Thomas M. Stein - Sitz Hamburg - Amtsgericht Hamburg HRB 5997  
BLZ 200 203 83  
BLZ 210 500 00  
BLZ 200 100 20

STEPHANIE



**ARIOLA: THREE TIMES NO. 1** (Cont'd from page G-20)  
 vision to a fully-autonomous operation called ARIS (Ariola Import Service), with warehouse facilities and offering international repertoire from foreign labels to German trade.

**1986: TOP YEAR FOR CBS:** With 1986 turning out to be the best ever for CBS Germany, highlights were major breakthroughs for the Bangles, Cock Robin, Europe and local artists Muenchener Freiheit and Rio Reiser.

The "Top Gun" soundtrack went platinum and topped the chart and major promotion and advertising for the start of the "Miami Vice" TV series led to the subsequent breakthrough of Don Johnson. Intensive CBS campaigns for disco/dance music led to chart success for Cherrelle, the SOS Band, Nicole McCloud, Oran "Juice" Jones, Spagna, and Gregory Abbott.

The Christmas season was dominated by the phenomenal success of Bruce Springsteen's "Live" box set, which introduced radio commercials in English to the German scene for the first time. And the success continues with number one spot for Jennifer Rush's third LP "Heart Over Mind," Germany's fastest platinum album achievement ever.

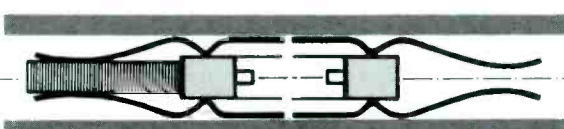
The release of the duet with Elton John, "Flames Of Paradise," ensured further Rush success worldwide. And alongside the international product, there are releases on the way from local signings, including Sally Oldfield, the Twins, Freiheit, Peter Hofmann, and Grammy award-winning Andreas Vollenweider. Campaigns are under way for the Beastie Boys, Mental As Anything, Alison Moyet, Spagna, Cock Robin and the "Over The Top" soundtrack.

**GOOD STATE OF THE UNION COMPANYY**

For over 30 years, Union Studios of Munich has been known as one of the best sound and video studio complexes. Artists like Tears For Fears, Spandau Ballet, Deep Purple, Killing The Pink, Falco, Maurice Jarre, James Horner, Giorgio Moroder, and others have recorded there.

Additionally the studios have been used for video com-  
*(Continued on page G-24)*

**help in azimuth**



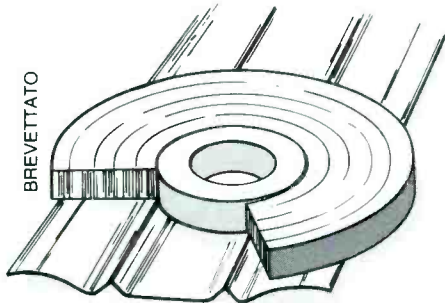
**CORRUGATED LINER: TWO DIFFERENT ELASTIC FLEXIBILITY OF WAVES**

**Inner wave: low flexibility**

- simultaneous centering of both empty hub and full reel as to the cassette middle axis
- reel total mass supported by the hub
- maximum reduction of friction torque.

**Outer wave: high flexibility**

- loop by loop parallel tape alignment
- maximum reduction of telescopic effects (crests)
- minimum additional friction torque
- possible to omit graphite coating.



That is ATB's.

For top quality results we rely on our customers' expertise.



**A.T.B. spa**  
 20030 Senago - Milano Italy  
 Via Palmiro Togliatti, 30  
 Telefono 02 9989976/7/8  
 TLX 334457 ATIBIX I  
 FAX 02 9986718

klein  
 aber  
 fine



A C C E P T  
 THE BLOW MONKEYS  
 BONFIRE · EURYTHMICS  
 JOHN FARNHAM  
 BRUCE HORNSBY  
 LATIN QUARTER  
 ULLA MEINECKE  
 MR. MISTER · PSEUDO ECHO  
 SHY · SILENCERS  
 SLADE · STARSHIP  
 RICK SPRINGFIELD

**RCA**-The  
 Rock Pop Label In Germany

BMG Ariola Hamburg GmbH  
 A Bertelsmann Music Group Company



(Continued from page G-23)

### GOOD STATE OF THE UNION COMPANY

mercials for leading companies such as BMW, Mercedes, Coca-Cola. The mix of sound studios (SSL, Studer A800) and video (Ampex 1 Zoll) on the same premises provides many options.

Union Studios is one of the first in the field in Germany to feature not only "Direct-To-Disk" systems (Opus) but also a flexible Synclavier system, with a competent programmer. So artists find a fast turnaround and high quality production environment for records, movie soundtracks, mixing, vid-clips, commercials, or dialog replacement.

The slogan of the house is "Your place to be successful." The company offers a 24-hour service seven days a week in a wonderful old villa setting. On offer now is a production package which provides international artists with studio rental along with services such as favorable flight terms, local transportation, private apartments and personalized service.

### CD BEATLE BOOM

The worldwide CD release in February this year of the first four Beatles' albums was a resounding success, not least in Germany. EMI Electrola's extensive marketing and promotion activities led to sales of 100,000 within a matter of weeks, so that the second stage, the CD release of "Help," "Revolver" and "Rubber Soul," was virtually guaranteed to be a winner.

Highlights on the international scene are Tina Turner with her "Break Every Rule" LP and the sell-out European tour of the same name, and the launch of David Bowie's LP "Never Let Me Down," plus the continuing sales success of Joe Cocker's "Cocker" album.

Coordination of releases, trade motivation, tours, TV, and chart promotion resulted in: double platinum for Tina Turner at the end of her tour, and a million copies of the album sold in Germany alone; gold for Bowie's album; and platinum looming, by mid-May, for Joe Cocker's package.

Californian rock musician Robbie Nevil had huge success with his single "C'est La Vie," from the album of the same name, and with the follow-up single "Dominoes." Glass Ti-

ger made the German charts with the single "Don't Forget Me When I'm Gone" from the LP "The Thin Red Line," and Australian newcomers Crowded House made No. 2 in the Billboard chart with the single "Don't Dream It's Over."

Helmut Fest, EMI deputy managing director, hit the jackpot with an unusual compilation of exclusive songs recorded by such stars as Joe Cocker, Tina Turner, Freddie Mercury, Talk Talk, and with recordings by German rock acts (including Klaus Lage, Wolf Maahn, Purple Schulz, Anne Haigis, Next Big Error and Mario Argandona) on the soundtrack of the detective movie "Zabou," starring Goetz George.

German band Purple Schulz charted with the album "Der Stand der Dinge," and blues singer Anne Haigis's album "Geheime Zeichen" will be released in English on the European market.

Drafi Deutscher, an old hand in the German pop business, has achieved a comeback as a solo artist, following his successes as a songwriter. His LP "Gemischte Gefuhle" went gold. He's the "guiding spirit" behind Mixed Emotions, the leading German pop duo. And Wolfgang Niedecken, lead singer with rock band BAP, has released his first solo LP "Schlagzeiten," which charted and looks set to strike gold.

### SONOPRESS:

#### ONE OF THE WORLD' BIGGEST PLANTS

Sonopress, the West German subsidiary of Bertelsmann, is one of the largest sound recording manufacturers in the world. Aside from large records and tape pressing facilities (1987 production: 90 million units), the company now operates its own compact disk plant which went on-line in October last year.

Annual capacity for CDs will exceed 23 million in 1987 and expand to 30 million the following year. In addition to the CD, Sonopress also offers LaserVision disks and data carriers, such as CD-ROM.

Through state-of-the-art equipment and on-going technological refinements, Sonopress says it is capable of meeting any future challenges and fulfilling growing demand. As for the future, the company is listing its aims as: full service, high quality, reduced turnaround time and the integration of new products into its production schedules. That, they say, "should do the trick."

### TOP SPOT FOR INTRO

Edition Intro topped the "Musikmarkt" chart survey as No. 1 publisher for the first quarter this year, a success which followed a very strong showing through 1986, a year when the firm held the No. 1 single spot for an unprecedented seven months. Artists involved in that marathon summit run included Modern Talking, Falco, Status Quo, and M.C. Miker & D.J. Sven.

Other major hits in the past year have come from ZZ Top, Prince, Bruce Hornsby, Kool & the Gang, Madonna, Journey, the Outfield, Matt Bianco, the Bangles, Bananarama (on the international side), and Modern Talking (in cooperation with Intersong), Roland Kaiser, G.G. Anderson, Stephan Remmler, Far Corporation, and Rio Reiser on the domestic front.

It all adds up to a healthy balance between original and sub-publishing interests, says George Gluck, general manager.

### DOUBLE IS NO ONE-HIT WONDER

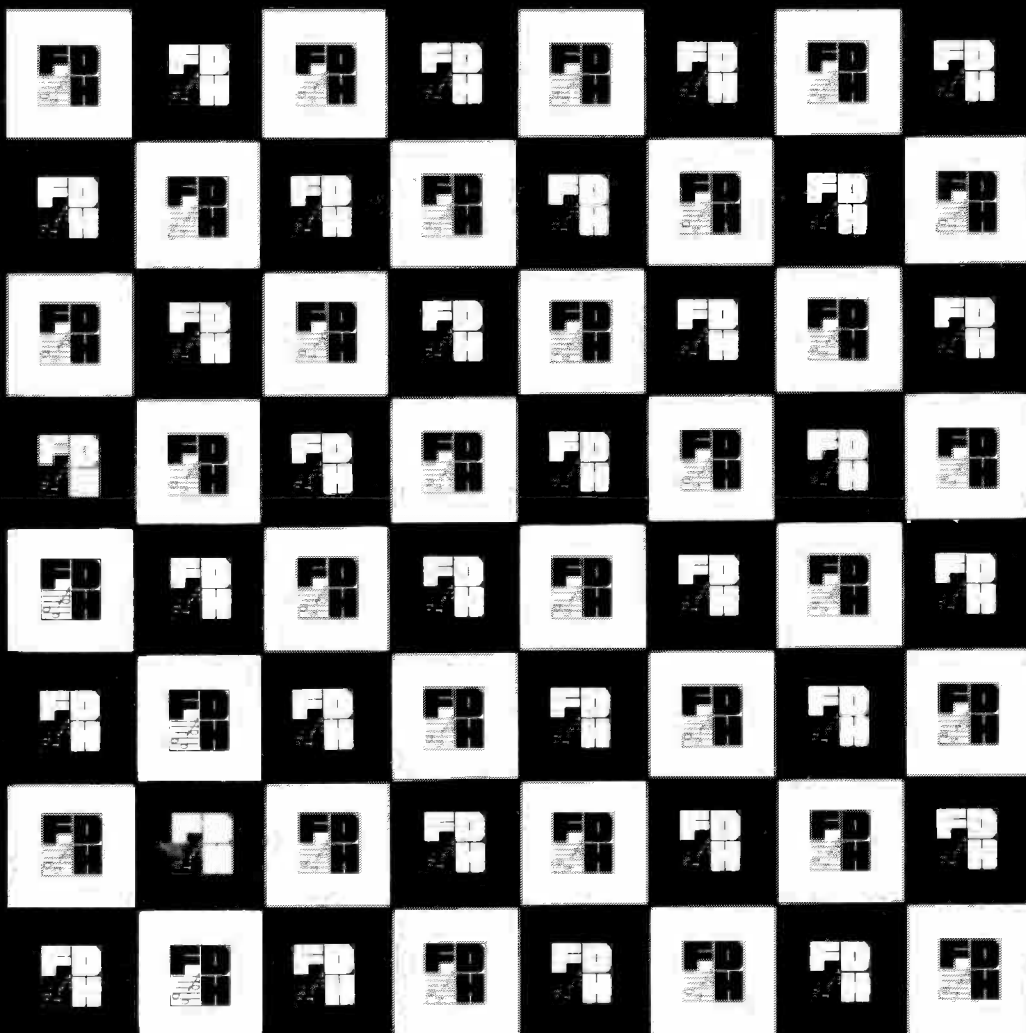
Swiss act Double first captured the attention of the music world with the catchy single "The Captain Of Her Heart." It was first released in the German-speaking countries via Metronome/PolyGram, but then attracted big sales on a full pan-European scale.

It became the first British Top 10 listing by any Swiss band, then scored major success in North America, and on to Australia, Japan and other territories. Total global sales were roughly 1.5 million units, very impressive for a band from a small country.

Double is built on songwriting talent and musical expertise, but a touch of image mystery also played a part in the success. Early photographs showed them as a foursome, but in fact Double is a duo: Kurt Maloo (guitar, vocals) and Felix Haug (drums, keyboards). They come from Zurich, Switzerland.

The duo's debut album "Blue," on which they span a wide musical range, from jazz, through gospel, to boogie, r&b and cha cha. The album went out through PolyGram/Polydor International except in the U.S. (A&M there).

# You Can't Go Wrong



the key to success

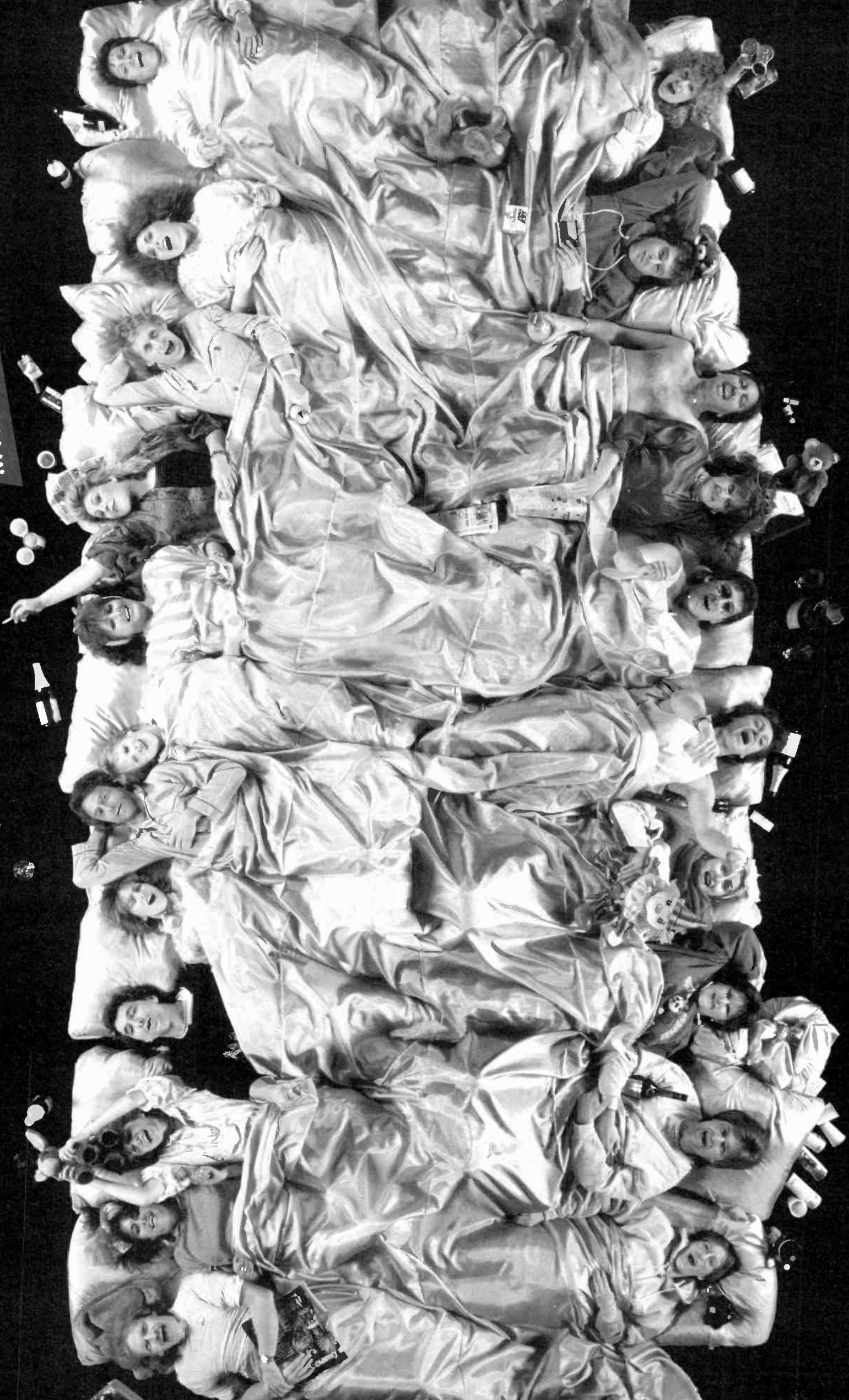
**FD** MUSIKVERLAG  
FRANCIS, DAY &  
HUNTER GMBH

Francis, Day & Hunter GmbH · P.O. Box 2663 · 2000 Hamburg 13 · Phone: 040-443 061 · Telex: 212 530 fdh d · Fax: 040-453 651

A Thorn EMI Company

METRONOME...

... Where it happens!



ALISHA · BANANARAMA · BONNIE BIANCO · BRONSKI BEAT · PHIL CARMEN · CARMEL · COMMUNARDS · THE CÛRE · DOUBLE · FANCY · FINE YOUNG CANNIBALS · DEL FUEGOS  
THE KINKS · KOOL & THE GANG · J Q · LOS LOBOS · MILVA · GIANNA NANNINI · LISA NEMZO · RUN DMC · KLAUS SCHULZE · TRIO RIO · JUST TO NAME A FEW ...

a **PolyGram** company

METRONOME MUSIK GMBH · GLOCKENGIESSESWALL 3 · D-2000 HAMBURG 1  
WEST GERMANY · PHONE: 040/30 87-323 (EXPLOITATION) · TELEX: 2 174 735





FROM



**MAINHATTAN**

PRODUCTION + PUBLISHING GMBH

TO



WATCH OUT FOR



soon to be released on Polygram



soon to be released on Epic/CBS



soon to be released on BMG/Ariola

MAINHATTAN MUSIC GMBH · MAINHATTAN PRODUCTION GMBH  
USCHI + UWE BLOCK  
D-6052 MÜHLHEIM 3 · WEST GERMANY  
TELEFAX 0 6108 - 77 446  
PHONE 0 6108/6 83 23 + 7 39 84 · TELEX 4 185 851 blok d

## SWITZERLAND

(Continued from page G-9)

mon, a-ha, and Huey Lewis.

No specific trends seem to be coming through this year. In the charts one finds disco sounds, soundtracks, Swiss dialect songs, plus the superstars. Leading dialect acts are Polo Hofer, Peach Weber and Peter Reber. But Swiss chart hits are still the exceptions, though artists who broke into the Top 40 in 1986 included Yello, Double, Bo Katzman, Krokus, Peter Reber, Andreas Vollenweider, Wild Hearts, Paganini, Polo Hofer, and Stephan Eicher.

Peter Mampell, EMI executive: "Apart from some Afro sounds influences, no real new trends seem to be coming. You can still pick up good sales from the nostalgia product of the 1960s. I'd prefer to have sales increases not because of new technology like CD but because of the creativity of our artists."

With all the emphasis on CD in Switzerland, it is no surprise that an important CD production plant operates here. ICM Ltd. produces some 750,000 units a month, and exports heavily to Germany and the U.S. It is also a major producer of blank cassettes.

As from June last year, the Assn. of Swiss Record Distributors (VSSL) was dissolved. The remaining members, Ariola-RCA, Elektromusic, Musikvertrieb, MTB, Phonag and PolyGram, agreed to co-ordinate their pricing policy (one of the major purposes of VSSL) on an informal basis. As EMI and CBS had left the trade group earlier, the Swiss price code system, aimed at maintaining orderly market conditions, started to get out of control. Today various price codes for records, cassettes and CDs are applicable. New pop releases, for instance, retail at roughly \$12. CDs cost \$21.

However the distributors generally expect prices for all soundcarriers (records, CDs and cassettes) to drop during the course of this year. This will particularly boost CD sales.

There are approximately 160 specialist Swiss record dealers. They have their own problems. As Swiss distributors sell their product on firm sales basis only, not on consignment terms, the dealers' purchase and stock keeping policy is a vital aspect of survival. The average gross margins account for 30%-35% on sales, but rental and staff cost eat up at least 50% of the gross margin. This has led to some dealers switching to direct imports, some coming from as far away as Canada.

But for many in the retail trade, there's a non-stop confrontation with a fatal margin squeeze.

Rackjobbing has attained a solid position in the Swiss marketplace, and accounts for roughly 25% of the action. Majors in this sector are EMI-NCO Division, Discorack, Interrack, Disco-Set and Dynifan. Available are around 1,000-2,000 album/cassette titles and some 1,500 CD titles. They offer a gross margin between 20%-25%, still an attractive deal considering their customers don't have to take any stock risks. Most supermarkets here use rackjobbers.

In the past, the Swiss record industry has been criticized for not giving sufficient support to local artists and their product. EMI's a&r director Teddy Meier feels that the lack of live concert venues for Swiss acts offers one key explanation why domestic acts don't sell albums in big numbers.

Many local bands spend fortunes on producing albums and are often not prepared to play for low fees in clubs. Meier says: "We expect our artists to gain local chart success before we are ready to submit their product to international partners. I don't claim Swiss artists are in an unfavorable situation compared with foreign acts, but they do have to have talent, exceptional song material and be willing to work very hard to succeed. Acts like Yello, Krokus, Double, and Andreas Vollenweider won international acclaim because their work met required international standards."

However this year, and late 1986, Swiss-flavored product had a good spell in the charts. In the December top 12 chart positions, PolyGram had five Swiss productions from acts on its domestic roster: two from Peter Reber, one each from Peach Weber, Polo Hofer and Klibi & Caroline. The company has done well internationally with Yello, Double and Phil Carmen, and looks for success from Flame Dream, Daniela Simons (both PolyGram) and Peter E. Mueller (Ariola).

EMI opts for a "few but strong" products to push for in-

ternational status, and is currently working hard on Bo Katzman and Sara Sahara & the Dunes, popular acts with strong material. But smaller companies like Disctrade also go for local talent, not least for the girl trio the Vyllies. Disctrade's Alec von Tavel: "Swiss musicians have a fair chance of finding success, but they must be prepared to give up their usually high living standards during the start-up period of their careers."

Tobacco company Marlboro produces a platform for young Swiss acts with its national talent contest, "Marlboro Rock-In," organized by the Good News agency. It's estimated that Marlboro's expenses for the contest run at around \$800,000. For last year's event, the second in the series, 172 acts entered.

There are many who feel that the municipalities should support rock/pop music as well as classical events. The city of Zurich showed a progressive attitude by handing out payments for practice room rentals and concerts by rock acts. This year some \$700,000 will be fed into popular music. But Zurich is very much the exception.

The irony is that Switzerland offers an interesting concert scene for international acts, while Swiss acts seldom get the opportunity to appear in the big venues. Good News has virtually a monopoly of the concert market, operating regularly in Zurich, Basel, Berne and Lausanne. Only the Hallenstadion Zurich offers a 10,000 capacity. Generally, major event tickets cost between \$17-\$30.

A new development is that Good News tickets will, from October, be available only from the Bankverein's computerized sales system. The link between major concert promoter and one of Switzerland's biggest banks opens up new marketing prospects for the bank to attract young people into their premises.

Second in the concert business is Free & Virgin Agency, specializing in heavy metal and r&b. Concerts for alternative Swiss acts are organized by Rote Fabrik or Lobby in Zurich. Clubs like the Atlantis in Basel, the Z 33 in Zurich or the Sud des Alpes in Geneva, regularly featuring jazz or mainstream rock are still few and far between. Entrance fee is usually \$10, plus drinks—for many that is seen as too expensive.

Open-air festivals suffer because of Switzerland's unstable weather. But there are international reputations for the International Montreux Jazz Festival, the Paleo Folk Festival of Nyon or the Lucerne classical festival. Certainly name artists are attracted: in April this year visitors included Roy Buchanan, Burning Spear, Dr. Feelgood, Alison Moyet, John Mayall, Gary Moore, Lionel Richie, Santana, Tina Turner, and Spandau Ballet. And acts "from the past," like Barclay James Harvest or Status Quo can still pack the Hallenstadion.

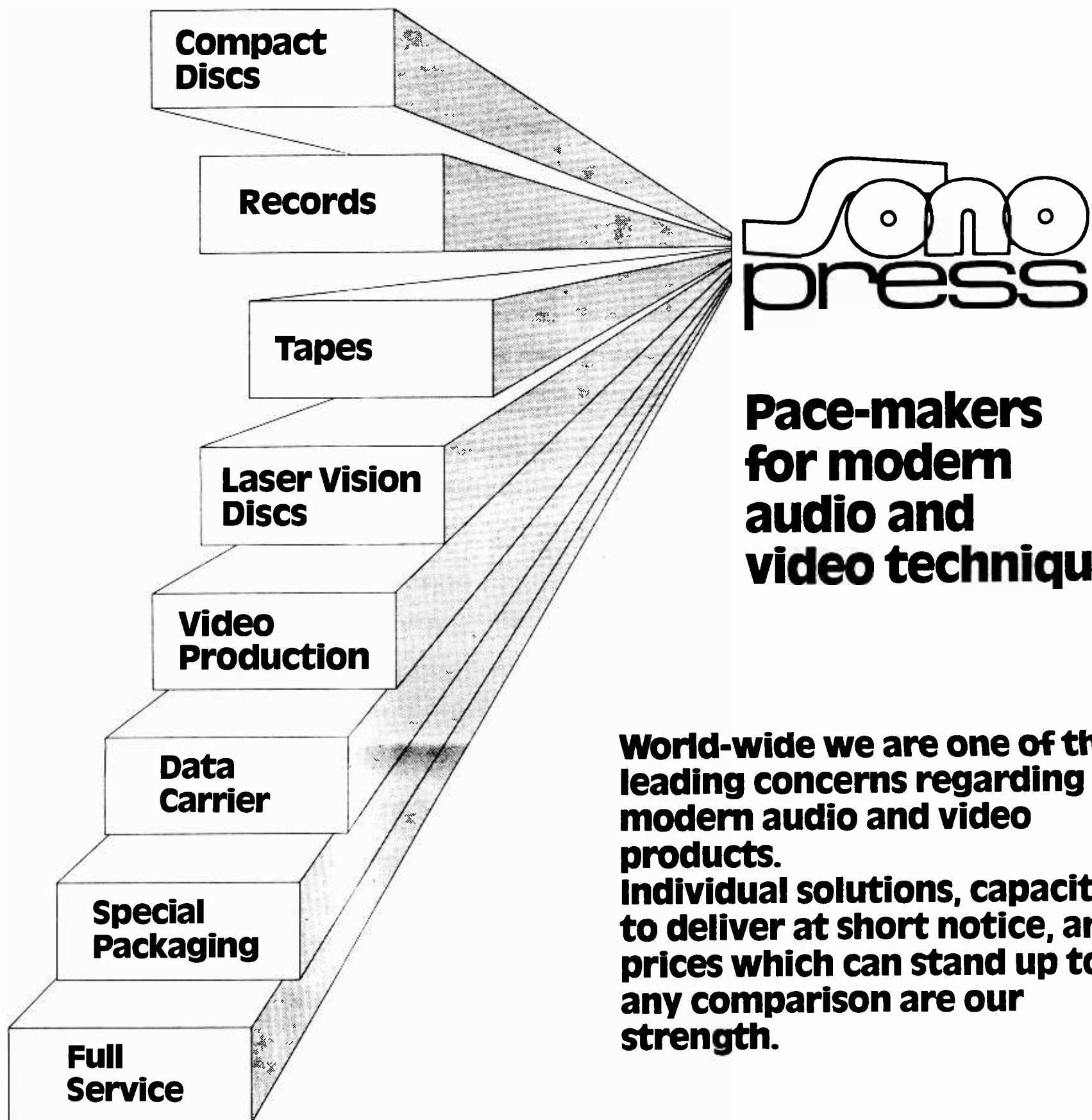
Private broadcasting here was introduced in 1983. But nearly four years later experts estimate that only three private stations, of the 30 which originally started operating, are successful and on a sound financial footing: Radio 24 (Zurich), Radio Basilik (Basel) and Radio Matterhorn. The private stations have found it hard to persuade the music business that they can offer marketing potential.

One third of approximately 2.8 million television sets are connected to cable in Switzerland. But Swiss TV music programs are often criticized for their "conservative" presentation. But programmers are now prepared to rely less on imported music videos and plan to produce more features with Swiss artists.

Coming this year in the new wave of TV pop shows are "Down Town," "Back Stage" and "Saturday Night Music." The hope is that it will hold Swiss fans' interest and persuade them not to turn to German and Austrian programs. Music videos have little impact in the Swiss market. The total video market totals around \$27 million in sales and rentals. Peter Mampell, of EMI, believes the reason for the slow acceptance of music video here has been high prices and wide availability of cable television. EMI has cut its music video retail price to \$25.

But still executives like CBS's Norman Block seem convinced that music videos will be important only for discotheques and TV programming not for selling.

**CREDITS:** *International Editorial Director, Mike Hennessey; International Editor, Peter Jones; West German Coordinator, Wolfgang Spahr; Editorial by Billboard correspondents; Cover & Design, Anne Richardson-Daniel.*



**Sonopress**  
**Pace-makers  
 for modern  
 audio and  
 video technique**

**World-wide we are one of the leading concerns regarding all modern audio and video products. Individual solutions, capacity to deliver at short notice, and prices which can stand up to any comparison are our strength.**

**Give us a call, and we will be happy to send you further information.**

**Sonopress  
 Bertelsmann AG**  
 Carl-Bertelsmann-Str. 161  
 D-4830 Gütersloh  
 Tel. (05241) 801  
 Telex 933822 sono d  
 Telefax (05241) 75863

**Teletronic/Paris**  
 Tel. (1) 5636707  
 Telex 642141

**Telemedia/Zürich**  
 Tel. (411) 3919317  
 Telex 56603

**M. Presky/London**  
 Tel. (0044) 72756806

**Telemedia/Stockholm**  
 Tel. (08) 218800  
 Telex 12050

**Mediatronic, Norcross, GA.**  
 Tel. (404) 242-1388

Tel. (212) 245-5770  
 Fax. 245 61 67



R E M E M B E R

# DOUBLE

I S

# DOUBLE



MANAGEMENT & DIRECTION: PETER ZUMSTEG



# Lower-Cost Animation Debuts

## N.Y.C. Firm Uses Polaroid Technology

BY JIM BESSMAN

NEW YORK Thanks to a helping hand from Polaroid, Manic/Tango Productions here has devised a fresh, new animation technique, while simultaneously saving on postproduction costs.

The small East Village music video production house is using the new Polaroid FreezeFrame Video Image recorder to animate its video for the song "Perspective" by Market Sounds recording act Barkmarket. The recorder can electronically replicate a video image onto a film print or slide.

Polaroid provided the machine, which costs about \$2,000, free of charge to Manic/Tango, along with approximately \$1,000 worth of film.

"Polaroid has traditionally been supportive of creative visual artists," notes Tal Yarden of Manic/Tango, which specializes in shoe-string budgets and which recently united with two other small firms to form the Reigning Images resource-pooling group (Billboard, March 14).

Yarden procured the FreezeFrame unit after convincing Polaroid that the new device has artistic capabilities beyond its intended uses and could thus be exposed to a new market.

According to Polaroid's Jeff Seideman, the FreezeFrame's primary applications involve making "instant" prints or slides of videotaped images, either for proofing tapes prior to completing production or for presenting samples of the finished work.

Seideman, who notes that a still camera can't photograph such electronic imagery as accurately or conveniently as the FreezeFrame, says that music video producers might also use the unit for lifting publicity stills from videotapes.

Yarden is making "Perspective" with his company partner, Abigail Simon. Together, they are using the FreezeFrame for anima-

tion through a "rephotographic" process that is geared to obtain a texture beyond the grainy one that is present in current videos using variants of the technique.

**'It shortens  
the time you  
spend in  
expensive  
postproduction'**

While the team's process also yields a grainy print, Polaroid's machine "lets us do freezes and other effects like simulated Ultimattes and Paintbox, but without the costs and communications barriers associated with the typical postproduction, on-line editing situation," says Yarden.

Manic/Tango has added the FreezeFrame to its simple off-line editing setup, placing it between separate player and recorder VCR decks. According to Yarden, the machine can freeze a frame in the raw playback tape, which can then be color-manipulated and recorded directly onto the recorder tape as a transition to animation. The animation, he adds, is then created by taking Polaroid snapshots of succeeding frozen frames.

In "Perspective," the animation involves images containing Barkmarket's sole musician, David Sardy. These have been lifted out of the tape via snapshots timed well enough apart to cause rhythm with the music when rephotographed frame-by-frame with a film camera.

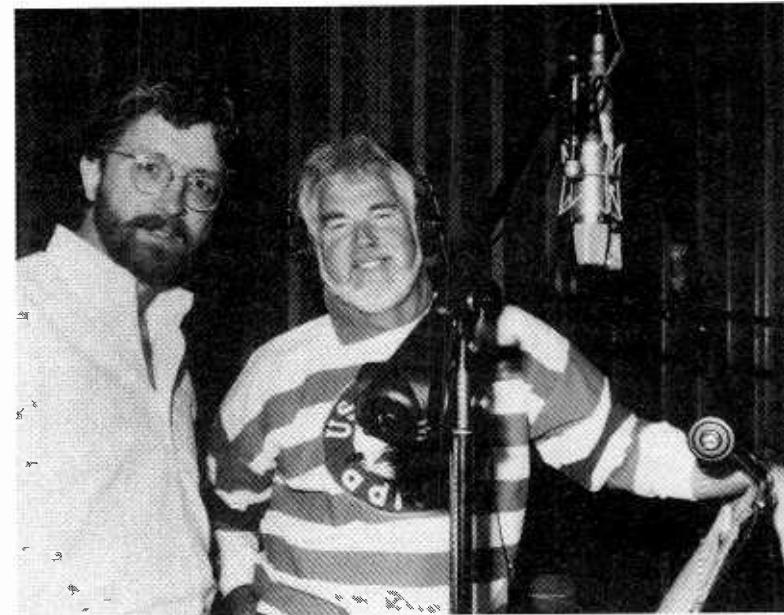
The figure of Sardy is then cut out of each photo, and placed on different textural backgrounds. Thus, a mattelike effect is achieved, resulting in a series of collages appropriate to the song lyrics.

In a variation of the procedure, Yarden has peeled off the snap-

shot's chemical backing, then washed off its coating, creating a slidelike transparency of Barkmarket.

"When you have a budget of \$30,000 or less, it's great to have leading-edge technology like this in your off-line studio, because it adds to the range of things you can preprogram into your video," says Simon. "It also shortens the time you spend in expensive postproduction, which is certainly an issue when you're making a \$5,000 video."

Simon says "Perspective" will cost \$5,000-\$6,000. Without the use of the FreezeFrame, the cost would be at least \$5,000 higher.



**Mr. Rogers Goes Digital.** Kenny Rogers recently tracked several tunes at Nashville's new all-digital studios, Sixteenth Avenue Sound. Rogers, at right, is shown with producer Brown Bannister.

## Audio Track

NEW YORK

**MUSIC OF A&M'S SQUEEZE** was captured live at the Ritz, where band members recently gathered for a live reunion album. **Steven Remote** recorded and engineered the project aboard **Aura Sonic's ASL Mobile Audio Unit**. Crew members on board were **Scott MacAuley, Jim Murphy, and Andy Bigan**.

**Questar Welsh and Omar Santana** were in at **I.N.S. Recording** to mix "Get Off" by the **Shakes** for **Select Records**. **Welsh** engineered with the assistance of **Dan Sheehan**.

**Chrysalis Records' V Corp** was in at **D&D Recording** with producers **Michael Baker and Axel "Axman" Kroll** to put down tracks for its debut album release. **Bashari Johnson** handled percussion tracks, **Ira Siegal** did guitar overdubs, and the horn section included **Lenny Pickett, Ray Anderson, Laurie Frick, Nelson Bogart, and Steve Elson**. **Douglas Grama** steered the board and **Michael Rogers, John Leposa, and Kiren Walsh** assisted. Also in the studio was **Seth "Doc" Zimmerman** of **Younger Brother Productions**, who worked on tracks for the rock band **Archer**. **Grama** engineered and was assisted by **Walsh**. Additionally, artist/producer **Michael Goldfinger** worked on tracks for an upcoming album. Working with programmer **Mac Quayle**, **Goldfinger** made use of the studio's **MIDI** setup, with **Rogers** engineering and **Walsh** assisting.

**MCA/Zebra's** newly signed jazz artist **Onaje Allen Gumbs** stopped by **Kampo Cultural Center Audio Video** to do some work on his upcoming album. **Gumbs** produced, with **Tim Williams** at the board and **George Petit** assisting.

**Drummer Jerry Marotta** (of **Peter Gabriel** and **Paul McCartney** fame) dropped in at **Dreamland Recording** to produce tracks on singer/pianist **Gil Silverbird** for **Mystical Rose Productions**. **Mark Mandelbaum** and **David Cook** handled the board.

LOS ANGELES

**KENNY RANKIN** was in **Smoke-tree Studios** with producer **Mike Post** to record his first album for **Cypress Records**.

**Otis Stokes** was in at **Studio Masters** to produce South American artist **Jeronimo**. They were putting down tracks for his first English album. Engineering the project was **Tim Jacquette**.

NASHVILLE

**THE OAK RIDGE BOYS**, including new **Oak Steve Sanders**, were at **Emerald Sound** rolling out tracks for their latest **MCA LP**. **Jimmy Bowen** produced, with **Bob Bullock** and **Chip Hardy** running the board.

**Mike Daniel** and **Denny Knight** produced and engineered sessions for a single and LP by **Air/PolyGram** act **Shurfire**. **Mick Lloyd** was in to produce track sessions on **Durelle Ames** for **Advantage/PolyGram**. **Daniel** and **Bernie Vaughn** engineered.

**The Music Mill** recently played host to several country acts. **Roy Orbison** was in working on a self-produced project for **Virgin Records**. **Jim Cotton** manned the controls. **Tanya Tucker** dropped in with producer **Jerry Crutchfield** to roll out product for **Capitol Records**. **Cotton** also engineered this project. **RCA** group **Alabama** was also in the studio, working on its 10th album with producer **Harold Shedd**. **Joe Scaife, Paul Goldberg, and Cotton** steered the board.

OTHER CITIES

**THE MONROES** RECORDED material at **House Of Music**, West Orange, N.J., for a project co-produced by **John Rollo** and **E Street Band** keyboardist **Roy Bitten**.

**Valerie Ford** was in at **T.C. Records**, Somerville, N.J., to put the finishing touches on "Keep This Feeling Alive," due for release this month. **Doug Wain** worked on his soon-to-be-released "How Is Your Head." **The G-Men** set tracks for

their "Everybody's A Star" release. Engineering all three **TC/Sutra Records** projects were **Steve DeAcutis** and **Chuck Tirrell**.

**Backstage Productions' Tom Roberts** paid a visit to Detroit's **Selah Studio** with producer **Loris Holland** to record tracks for the new **Vanessa Bell Armstrong** **RCA/Jive LP**.

**The New City Rockers** rolled into **Blackbeard Studios** in Lincoln, R.I., to cut "Rev It Up," the follow-up to the band's debut single, "Black Dog." **Gregg Winter**, co-writer of the new single, sang background vocals.

At **Studio A** in Dearborn Heights, Mich., **Ronnie McNeir** produced tracks on the **Dramatics** for **High C Productions**. **Eric Morgeson** and **John Jaszcz** were behind the console. Also, rap group **Casanovia Saints** cut its first single with producers **Steve** and **Sheila Washington** for **Yellow Rose Productions**. **Morgeson** manned the controls assisted by **Randy Poole**. New wave group the **Shake** digitally mixed a single with producer/engineer **Jaszcz**. **Peter Prout** assisted.

**Bias Recording Co.**, Springfield, Va., saw visits from **Robert Cray**; his band, **B-Time**; and **John McCutcheon**. **Cray** was in to lay tracks for a **Michelob Beer** commercial. (Continued on page 51)



**Start Me Up.** Stanton Magnetics calls this its DJ Starter Kit. Included are two antistatic 12-inch disco slip mats, three 680EL phono cartridges and three DP6800 styluses, and the disco model 30M/SR headphone. And for the complete DJ, the kit also comes with Stanton record care products so all that scratchin' doesn't mess with your disks.

**A SINGER'S DREAM!**

**REMOVES VOCALS FROM RECORDS!**  
Now You can sing with the world's best bands!  
The Thompson Vocal Eliminator can remove most or virtually all of a lead vocal from a standard stereo record and leave the background!

Write or call for a free brochure and demo record.

**LT Sound, Dept. B.** P.O. Box 338,  
Stone Mountain, GA 30086 (404) 493-1258  
For 24 hour Phone Demo call  
(404) 493-4879

**For a Free Brochure and Demo Record call: (404)-493-1258**



## Sound Investment

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

**TAPING UNCLE SAM:** Maxell's Professional/Industrial division reports a rapidly rising increase in the amount of bulk tape consumed by Washington, D.C. The division says it has been making daily shipments to major federal agencies, both military and civilian. Uses for the Maxell product range from the sneaky to the sublime: law enforcement investigations and undercover surveillance (all those government wiretappers use plenty of tape), training cassettes and videos, and documentation for government archives. Maxell says it is fairly new to the government business, having supplied it for only the past three years. But, adds a spokesman, the massive consumer recognition factor of the firm's name and logo hasn't hurt business either.

**VALLEY HITS PEAK:** Norman Baker, president of Nashville-based Valley International (formerly Valley People), reports that his firm is having one of its best years ever, particularly in overseas markets—which explains the name change. Valley makes a variety of products, including console automation systems and signal processors. "During the past 18 months, we've upgraded all existing products, both electronically and mechanically," says Baker. The firm has also recently released nine new products.

**STARDUST SCORES A FIRST:** With its installation of the new Trident Series 24 console, Stardust Studio of Upper Montclair, N.J., becomes the first U.S. facility to get one of the new boards on line. According to owner George Louvis, the 24-track room "handles a lot of hard rock sessions," but also does a fair amount of MIDI work. "With EQ and five aux sends on all 24 tape returns, this board is perfect for the work we do," Louvis says. "Even if we've recorded all 24 tracks, we still have 28 inputs for drum machines, synths, and samplers."

**POSTPRODUCE ME, SCOTTY:** Unitel/Hollywood scores a coup by landing the postproduction contract for Paramount Television's new series "Star Trek: The Next Generation." Unitel/Hollywood president Newt Bellis says the facility will handle all aspects of the post work, including film-to-tape transfer, electronic special effects, and off-line and on-line editing. The project is slated to last 10 months. Paramount is offering the show in first-run syndication, starting with a two-hour pilot, which will be followed by 24 one-hour episodes.

**DIGITAL TIMES TWO:** Royal Recorders, the studio based in Lake Geneva, Wis., has acquired a sec-  
*(Continued on page 52)*

# "I tried it. I'



## ITS Opens 1st Foreign Chapter, In Canada

NEW YORK The 1½-year-old International Teleproduction Society is now living up to its name, with the establishment of its first foreign chapter, in Canada.

The Toronto chapter of ITS was formed at a May 15 meeting of 18 teleproduction executives representing 13 firms. Named to head the chapter, which now has 14 members, was Ted Rouse, president of Toronto's Mobile Image. Other officers are Doug McKenzie of Masters Workshop, vice president, and Brett Davis of Alndon, secretary/treasurer.

Calling Toronto the "third largest production center in North America," Rouse says: "It is extremely important for us to join an organization like the ITS, with its strong contacts on the international level."

The Toronto chapter has already started on its first order of business. A committee chaired by Davis is preparing a proposal to challenge a plan by the Canadian government to create a large-scale video facility within the Canadian Broadcasting Co. An ITS spokesman says it will show the legislators "how the work can be better handled through the private sector."

The ITS, which recently announced plans to hold its first convention/exhibition, was formed at the 1986 National Assn. of Broadcasters show. The ITS is composed of companies that had previously made up two separate organizations—the Videotape Producers Assn. and the Videotape Facilities Organization.

In its first year, ITS has added chapters in Chicago and Michigan, in addition to Toronto. Chapters are being planned for San Francisco, Miami, Denver, Dallas, Mexico City, Melbourne, Amsterdam, and several other cities. **STEVEN DUPLER**

### AUDIO TRACK

(Continued from page 49)

cial for DDB Needham Advertising. The **Tower Of Power Horns** joined him on the session, which was engineered by **Justin Niebank**. **Rob Schnapf** assisted. B-Time completed its debut release, "Taking Trains," for **Top Records**. That LP project was recorded and co-produced by Schnapf. McCutcheon finished tracks and mixed his latest release on **Rounder Records**, "Water From Another Time." His sessions were engineered by **Bill McElroy**.

At **Erny Recordings-Southside** in Pittsburgh, **Henwae** and manager/executive producer **Ron Baird** worked with producer **Jim Sutton** on an upcoming LP.

Happenings at **Seagrape** in Chicago included the '50s rockers **Hi-Fi & the Roadburners** tracking seven songs. **Eric Kish** was featured on vocals. **Mike Konopka** engineered. **Charmer** began work on four songs with producer **Dan Lavorini**. The band features **Pat Tenneriello** on lead guitar and vocals, **Leonel Torrejon** on percussion, **Sandy Lavorini** on keyboards, and **Alan Hart** on bass.

# 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.

**SONY**  
**PRO AUDIO**



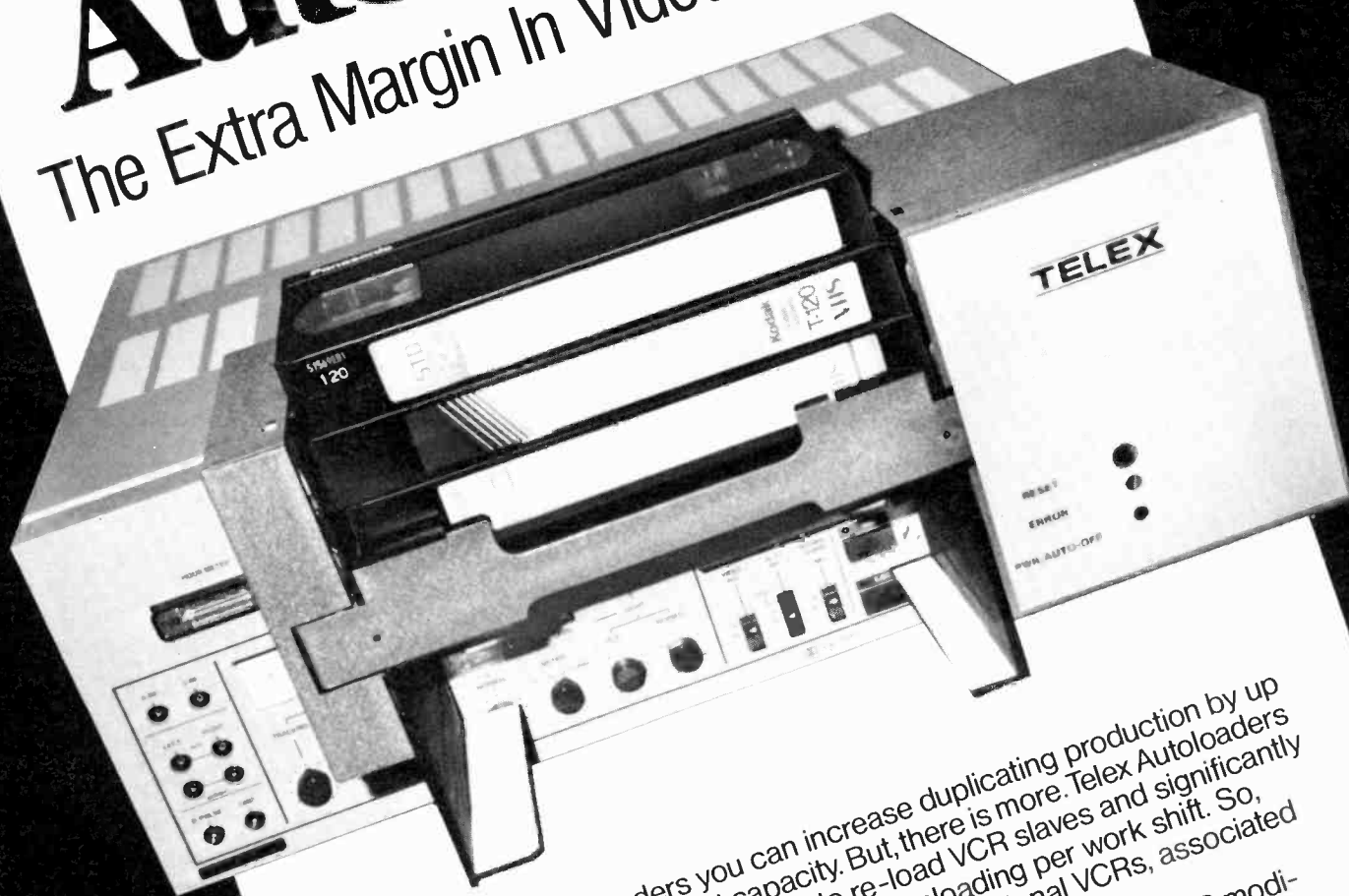
Sony Communications Products Company, Professional Audio Division,  
1600 Queen Anne Rd., Teaneck NJ 07666. © 1987 Sony Corporation of America.  
Sony is a registered trademark of Sony Corporation.

**DIGITAL**  
AUDIO RECORDER PCM-3324



# Telex Autoloader

The Extra Margin In Video Duplicating



With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex Autoloaders also reduce the manpower required to re-load VCR slaves and significantly reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or racks.

To install Telex Autoloaders, you don't have to make any VCR modifications. In fact, you don't even need tools. The VCR controls and meters remain accessible. And, Autoloaders are so compact they fit the majority of aisles or change layouts. In most cases there's no need to widen the access or operate off the VCR power supply and interface with the master command station via remote connectors on the VCR slaves. In other words, the Autoloaders operate via remote connectors on the VCR slaves. In other words, the Autoloaders operate via remote connectors on the VCR slaves. In other words, the Autoloaders operate via remote connectors on the VCR slaves.

Microprocessor controlled with built-in diagnostics, the Autoloaders operate off the VCR power supply and interface with the master command station via remote connectors on the VCR slaves. In other words, the Autoloaders operate via remote connectors on the VCR slaves. In other words, the Autoloaders operate via remote connectors on the VCR slaves. In other words, the Autoloaders operate via remote connectors on the VCR slaves.

Telex Autoloader models are available for Panasonic models 6200, 6800 and 6810 or JVC model BR 7000UR video cassette recorders. For complete information, please contact Gary Bosiacki, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

**TELEX**<sup>®</sup>  
TELEX COMMUNICATIONS, INC.

Panasonic is a registered trademark of Matsushita Denki Sangyo Kabushiki Kaisha  
JVC is a registered trademark of JVC Company of America

## SOUND INVESTMENT

(Continued from page 50)

ond Mitsubishi X-850 32-track digital recorder, giving the facility 64-track digital capability. According to chief engineer **Phil Bonanno**, the size of Royal's **Solid State Logic** desk (80 inputs, with 64 mono channels and eight stereo channels), made it "almost mandatory" to have 64 tracks of digital on hand. The two X-850s lock in sync together for either 32-to-32-track transfers or 64-track master recording." Royal has also installed eight **Rupert Neve Focusrite** ISA 110 equalizer modules in its main control room. The high-grade modules are designed specifically to work with the SSL console.

**GATE GETS SYNCED:** Gate Five Studios in Sausalito, Calif., has installed MIDI and SMPTE equipment with full synchronization capability in order to gear up for its latest assignment—producing a series of original music soundtracks for the nationally broadcast "Max Headroom" television series. Gate's upgrades include the installation of a new **Soundtracs** MIDI PC audio console, which works with either its own on-board computer or an externally linked **Apple** Macintosh, and a full range of MIDI keyboards, including the **Kurzweil** MIDI board controller; **Roland** MKS-70, S-50, and MKS-20; and **Yamaha** TX-7 FM synth module.

**MIDIED UP:** New York's **Evergreen Recording** has opened a new computer/MIDI room to complement its 24-track main room. Featured are the **Kurzweil** MIDI board; an **Akai** S900s sampler; the new **Yamaha** DX-7IIFD; hard-disk-fied **IBM** AT and **Apple** Mac Plus computers; and much more.

## S. Africa Pay-TV Uses Decoder

**JOHANNESBURG** South Africa's first pay-television station, given the go-ahead at the end of last year, already has some 15,000 subscribers. Transmitting to Johannesburg and Pretoria, it is available only to multidweller units but should soon be fed into single homes.

M-Net uses a decoder for picture and sound, which are individually scrambled. Use is made of secure encryption techniques, with keys changed every few seconds, so that it is impossible to track.

The retail price of the decoder is about \$300, with a monthly subscription fee of \$15. At the time of purchase, the decoder is marked with the customer's address and an electronic number linked to the station's data base, preventing it from being used if the subscriber falls behind with payments or if it is stolen.

According to government regulations, the station may broadcast only 70 hours a week and may not transmit any news or current-affairs material.

The government is allowing M-Net to broadcast for one hour a day on national TV until the end of the year or until the network has 150,000 subscribers. **JOHN MILLER**



## Radio Show Provides Promotion Outlet 90-Second Program Airs In 85 Markets

BY CHRIS MORRIS

LOS ANGELES An Oregon-based company is syndicating a radio show that allows video stores to promote their wares on their local airwaves.

Since 1983, Cinema Spotlight Inc. of Corvallis, Ore., has been creating a 90-second prerecorded program, with a different format for each of the six days it runs each week, designed to highlight new video releases and entertain the prospective consumer. The "Cinema Spotlight" show airs in 85 markets, according to Skip Turner, national sales manager for Cinema Spotlight.

Turner says the show had its genesis when Tony Arlyn, who operates five Video Circle stores in Oregon's Willamette Valley, found he would no longer be able to use another pre-taped program in his local market.

"Tony had been sponsoring a show, and it went belly up," Turner says. "We brainstormed an idea to do our own show for his store, and it kind of snowballed. We're not stupid—we realized we had something people wanted, and we provided it for them."

"Cinema Spotlight" is designed to be aired Monday through Saturday. Monday's program is a review of a film recently released on videocassette; Arlyn hosts this segment. Thursday's program consists of man-on-the-street interviews re-

corded in video stores around the country by writer-producer Mark Townshend; consumers offer their own opinions of the movie reviewed on Monday.

The Tuesday and Wednesday broadcasts are tongue-in-cheek. "Hooray For Hollywood," airing on Tuesday, is described by Turner as a "cheap and sleazy gossip show." Wednesday's "Talk To The Stars" uses a comedic technique similar to Steve Martin's "Dead Men Don't Wear Plaid": A mock interview with a film personality is created by splicing Townshend's newly recorded questions to dialog from past movies.

On Friday, "Hollywood Hotline" presents entertainment and home video news. Saturday's program is a countdown of the top five national movie rentals.

Each "Cinema Spotlight" tape contains a 30-second doughnut that allows a local station to drop in the sponsor's half-minute commercial spot.

Turner says that "Cinema Spotlight" provides local video outlets with an additional promotional advantage in local markets.

"The video market has really flattened in the last couple of years," he says. "There's a lot of competition out there. This gives the video store a bit of an edge over the competition."

The programs cost \$20 a week; if a station commits to 13 weeks, it receives five weeks for free. After the initial contract, renewals are on a week-to-week basis. Market exclusivity and right of first refusal are guaranteed.

While the Oregon company originally dealt directly with video stores to syndicate "Cinema Spotlight," it now negotiates directly with radio stations in various markets. It maintains a toll-free number (800-HOT-SHOW) for potential subscribers.

## Video Plus

BY EDWARD MORRIS

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

VIDEO MOVIE BUFFS need no longer deprive themselves of the full cinema experience, thanks to the sweet designs of **Movie Time Candies** (615-373-5313). The company supplies video rental stores with a basic budget of popular, theater-sized

packages of such items as M&Ms, Milk Duds, and Sweet Tarts, all priced to allow stores a gross margin of over 50% when they retail the sweets at prices comparable to those charged in regular movie houses.

Movie Time offers retailers a free display kit that occupies slightly more than a square foot of counter space. The recommended startup order costs about \$50 and contains 90-100 boxes of candy, enough to fill the display about three times. There is free shipping on orders of \$25 or more, and merchants have full return privilege on undamaged goods after

(Continued on page 55)

FOR WEEK ENDING JUNE 13, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# 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	33	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	89	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	5	52	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
4	7	84	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
5	NEW ▶		HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
6	3	61	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
7	12	52	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	NEW ▶		HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
9	4	52	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
10	8	89	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
11	11	14	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
12	NEW ▶		DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
13	9	26	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
14	6	51	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
15	NEW ▶		THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
16	21	31	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
17	10	14	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
18	NEW ▶		WINNIE THE POOH AND A DAY FOR EYYORE	Walt Disney Home Video 65	1983	14.95
19	NEW ▶		SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
20	16	35	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
21	NEW ▶		HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
22	15	22	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
23	18	14	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
24	13	13	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
25	24	47	POUND PUPPIES	Family Home Entertainment F1193	1985	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.

### A BILLBOARD SPOTLIGHT



**ISSUE DATE: JULY 25**

**AD CLOSING: JUNE 30**

**BIG AND STRONG!**

FOR AD DETAILS PLEASE CONTACT:

**NEW YORK**  
 Ron Willman, Director of Sales, Video/Sound  
 (212) 764-7350  
 Karen O'Callaghan (212) 764-7446

**LOS ANGELES**  
 Mickey Grennan (213) 859-5313  
 Michele Gambardella (213) 859-5312

OR CONTACT ANY BILLBOARD SALES OFFICE



**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.

**THE MORNING AFTER**

Jane Fonda, Jeff Bridges

♠ ♣ Karl-Lorimar 419/\$79.95

**THE MOSQUITO COAST**

Harrison Ford, Helen Mirren, River Phoenix

♠ ♥ Warner 11711/\$89.95  
♣ 11711/\$39.98

**VIDEO ASPIRIN**

Dr. Barbara Cheresnick-Rosenbaum, Ph.D.

♠ ♥ Prism 5701/\$11.95

**MURDER IN SPACE**

Wilford Brimley, Martin Balsam, Michael Ironside

♠ ♥ Vidmark 3601/\$79.95

**EYES OF FIRE**

Dennis Lipscomb, Rebecca Stanley, Fran Ryan

♠ ♥ Vestron VA5205/\$79.98

**THE MALIBU BIKINI SHOP**

Michael David Wright, Barbara Horan, Debra Blee

♠ ♥ Key/\$79.98

**RAINBOW BRITE: INVASION OF RAINBOW LAND**

Animated

♠ ♥ Childrens Video Library CA1554/\$29.98

**LIES**

Ann Dusenberry, Gail Strickland

♠ ♥ Key/\$79.98

**FISHING WITH ROLAND MARTIN VOL. 4: MORE FLORIDA BASS**

Roland Martin, Steve Bartkowski

♠ ♥ United/\$29.95

**CLASSICAL IMAGES**

Conceptual

♠ ♥ Kultur 1153/\$29.95

**JANIS**

Janis Joplin

♠ ♥ MCA 80080/\$29.95

**NIGHT, MOTHER**

Sissy Spacek, Anne Bancroft

♠ ♥ MCA 80542/\$79.95

**SGT. PEPPER'S LONELY HEARTS CLUB BAND**

Peter Frampton, Bee Gees

♣ MCA/\$29.98

**THE ADVENTURES OF MR. MEN**

Animated

♠ ♥ MCA 80590/\$14.95

**THE DECLINE OF THE AMERICAN EMPIRE**

Dominique Michel, Dorothy Berryman

♠ ♥ MCA 80586/\$79.95

**BLOOD TIES**

Brad Davis, Tony Lo Bianco

♠ ♥ Trans World 10150/SBI/\$69.95

**THE NINJA SQUAD**

Richard Harrison, Dave Wheeler

♠ ♥ Trans World 39022/SBI/\$59.95

**THE HISTORY OF THE INTERCONTINENTAL BELT**

Ricky Steamboat, Randy Savage

♠ ♥ Coliseum Video 5150/SBI/\$29.98

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

**DO YOU HAVE YOUR OWN COPY OF BILLBOARD'S 1987 INTERNATIONAL BUYER'S GUIDE?**

\$60 (Includes postage and handling). Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

**Call TOLL-FREE 800-223-7524**

[In New York State: 212 764-7579]



"A real thriller, it sizzles with excitement and terror."

Jeffrey Lyons, Sneak Previews/INN

"As nerve-tingling as it is terrifying."

Judith Crist, WOR-TV

"A chilling shocker with a breath-stopping climax... keeps an audience riveted."

Bruce Williamson, PLAYBOY

THE ALL-AMERICAN FAMILY...  
**HE'D KILL FOR IT.**

**THE STEP FATHER**

Available on videocassette and laser videodisc August 26, 1987

ITC PRODUCTIONS PRESENTS THE STEPFATHER

STARRING TERRY O'QUINN JILL SCHOELEN AND SHELLEY HACK AS "SUSAN"

PRODUCED BY JAY BENSON MUSIC COMPOSED AND PERFORMED BY PATRICK MORAZ

PRODUCTION DESIGNER JAMES WILLIAM NEWPORT SCREENPLAY BY DONALD E. WESTLAKE

STORY BY CAROLYN LEFCOURT & BRIAN GARFIELD AND DONALD E. WESTLAKE

DIRECTED BY JOSEPH RUBEN

Released by

New Century/Vista Film Co.

hi-fi

STEREO

DIGITALLY REPRODUCED

MONO COMPATIBLE

Classified captioned by the National Captioning Institute



© 1986 ITC Productions, Inc. All Rights Reserved.



EMBASSY HOME ENTERTAINMENT

A NELSON ENTERTAINMENT COMPANY

# TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
1	3	3	<b>THE COLOR OF MONEY</b>	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
2	1	5	<b>PEGGY SUE GOT MARRIED</b>	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
3	2	7	<b>FERRIS BUELLER'S DAY OFF</b>	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
4	6	3	<b>CHILDREN OF A LESSER GOD</b>	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
5	4	7	<b>LEGAL EAGLES</b>	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
6	5	12	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
7	7	10	<b>STAND BY ME</b>	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
8	29	2	<b>HEARTBREAK RIDGE</b>	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
9	9	8	<b>BLUE VELVET</b>	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
10	10	9	<b>THE FLY</b>	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
11	8	5	<b>NOTHING IN COMMON</b>	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
12	11	7	<b>SOUL MAN</b>	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
13	12	3	<b>FIREWALKER</b>	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
14	13	14	<b>RUTHLESS PEOPLE</b>	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
15	16	9	<b>TOUGH GUYS</b>	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
16	14	13	<b>ALIENS</b>	CBS-Fox Video 1504	Sigourney Weaver	1986	R
17	15	9	<b>A ROOM WITH A VIEW</b>	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
18	18	3	<b>MONA LISA</b>	HBO Video TVR9955	Bob Hoskins	1986	R
19	17	4	<b>SID AND NANCY</b>	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
20	19	18	<b>BACK TO SCHOOL</b>	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
21	22	3	<b>TAI-PAN</b>	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
22	21	15	<b>RUNNING SCARED</b>	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
23	23	9	<b>THE NAME OF THE ROSE</b>	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
24	24	11	<b>52 PICK-UP</b>	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
25	20	14	<b>ABOUT LAST NIGHT . . .</b>	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
26	<b>NEW ▶</b>		<b>STREETS OF GOLD</b>	Roadhouse Productions, Inc. Vestron Video 5199	Klaus Maria Brandauer	1986	R
27	25	17	<b>THE KARATE KID PART II</b>	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
28	27	6	<b>TRUE STORIES</b>	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
29	26	6	<b>FROM BEYOND</b>	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
30	30	26	<b>SHORT CIRCUIT</b>	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
31	28	11	<b>SHE'S GOTTA HAVE IT</b>	Island Pictures Key Video 3860	Spike Lee	1986	R
32	<b>NEW ▶</b>		<b>DANGEROUSLY CLOSE</b>	Cannon Films Inc. Media Home Entertainment M848	John Stockwell Carey Lowell	1986	R
33	34	14	<b>HEARTBURN</b>	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
34	32	2	<b>QUIET COOL</b>	New Line Cinema RCA/Columbia Home Video 6-22768	James Remar	1986	R
35	37	2	<b>WRESTLEMANIA III</b>	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR
36	39	8	<b>HAUNTED HONEYMOON</b>	HBO Video TVA3911	Gene Wilder Gilda Radner	1986	PG
37	33	9	<b>ONE CRAZY SUMMER</b>	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
38	31	13	<b>MANHUNTER</b>	DEG Inc. Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
39	35	13	<b>HALF MOON STREET</b>	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
40	40	17	<b>FLIGHT OF THE NAVIGATOR</b>	Walt Disney Home Video 499	Joey Cramer	1986	PG

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

## VIDEO RETAILING



**High-Flying Display.** Applause Video's flagship store in Omaha, Neb., took a 3-D approach in this conspicuous display, built to support the Paramount sell-through hit "Top Gun." The chain says the display—co-designed by Heartland Scenic Studios of Omaha—is visible to some 85,000 motorists who pass the store each day.

### VIDEO PLUS

(Continued from page 53)

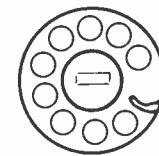
30 days. Orders are filled within 48 to 72 hours, the company says, plus normal UPS shipping time.

Orders may be placed by mail via the forms enclosed with the initial buy or placed through Ingram Video by toll-free numbers (800-468-9464 in Tennessee, 800-423-2260 elsewhere).

Movie Time Candy also leases the Cretors Gold Rush corn popping machine, which can create an 80% profit margin, according to the company. While the leasing price varies, the promotional literature says it is available for "as little as \$2 per day."

### TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

# VSDA

Billboard®  
WILL BE THERE

**BIG  
BIGGER  
BIGGER YET!**

- ISSUE DATE: AUGUST 22
- AD CLOSINGS:  
VSDA SECTION: JULY 28  
VSDA ISSUE: AUGUST 12

● FOR AD DETAILS PLEASE CALL:

**NEW YORK**  
Ron Willman, Director of Sales:  
Video/Sound (212) 764-7350

**LOS ANGELES**  
Mickey Grennan (213) 859-5313



## Mailer Designed To Restore System's Credibility Macrovision Tries To Mend Image

BY KEN JOY

NEW YORK Hoping to improve Macrovision's image, whose credibility among store owners and software producers has been diminished, company president Victor Farrow fired off a special mailing recently to the video community to combat the negative press that has dogged the company.

The process, an encoded signal designed to prevent the unauthorized duplication of prerecorded tapes, is being applied to cassettes with greater frequency as suppliers step up their antipiracy efforts. Yet, while the system is regarded by some video suppliers as an effective means of stopping back-to-back home copying, reports have surfaced charging that the Macrovision process adversely affects a video-cassette's picture quality.

In an effort to overcome such charges, a mailer called "14 Ways Your VCR Can Tick You Off" was sent to more than 30,000 retailers in late April, describing in "easy-to-understand terms" the various problems encountered by many VCR

**'The real playability problems are so small that they are imperceptible'**

owners as well as possible causes. Farrow has high hopes for the mailer: "It's just the first of a number of steps we plan to take to dispel rumors and misconceptions by informing the public of the facts.

"Macrovision is automatically blamed for every problem," says Farrow. "Our position is clear and strong: The real playability problems that can be attributed to Macrovision are so small as to be imperceptible."

Farrow claims that in a majority of cases the problems with Macrovision begin at the duplicator level and not with the process itself. "We give detailed instructions to duplicators on how to encode the tapes. A lot of times the automatic gain control switches are not in the right position on the slave machines, and that causes problems with Macrovision," Farrow says, adding that maintenance people at duplication houses are "low-paid and not very careful."

Nevertheless, there are retailers who emphatically reject Farrow's view. Among them, Allan Caplan, CEO of Nebraska-based Applause Video: "Farrow said there were less than 50 logged complaints on 'Back To The Future,' but I gave out over 500 free rentals on that title in my store alone because of Macrovision-related problems. I don't think the Macrovision people have made enough effort to refine their system."

Farrow counters that Caplan and other retailers "don't know what

they're talking about" when it comes to picture degradation caused by Macrovision. "I would like to make Mr. Caplan a friendly wager, to benefit the VSDA antipiracy fund, that less than 2% of all playability problems are Macrovision-related," Farrow says.

Even so, industry observers assert that even 2% is an unacceptable number. "Two percent still comes to 1 million complaints a year," says American Video Assn. president John Power.

An AVA survey revealed that more than 65% of retailers polled said they average six Macrovision-related complaints each week from their customers. A third of the complaints were lodged in regard to "Back To The Future."

Power adds that even if the complaints were for problems that, in reality, had no relation to Macrovision, "retailers don't have the time to inspect every tape that is returned with a complaint to find out if Macrovision is causing a problem. All they want to do is make their customer happy, and often that means a free rental. Disgruntled retailers, for the most part, are looking for someone to blame and Macrovision seems to be a prime target."

"I think it's a retailer problem," offers Frank Barnako, owner of The Video Place in Herndon, Va., a Washington, D.C., suburb. "The only problems we've ever had with [Macrovision] have been with customers brash enough to tell us they couldn't copy certain movies. I'm aware that other dealers are having problems, but it's not affecting our business in the least."

The retail camp also appears divided as to the effectiveness of Macrovision's mailer. Applause's Caplan thinks "the tent card idea is an excellent step. We might reproduce it and send it out with every cassette that goes out."

AVA's Power, however, says the card is "too complicated for the average VCR owner to understand or do anything about. How is someone really going to know if their problems are related to worn tape guides and not Macrovision? Are they going to take it in for service every time they have trouble with a rented title?"

According to Gary Messenger, president of North Carolina-based North American Video, it doesn't matter that much. "We haven't even approached the real issue here, which is what are we really doing to alleviate tape piracy?" Messenger asks. "Macrovision is too easy to defeat to be an industry standard for antipiracy measures," says Messenger, who notes that he receives few complaints from his customers about Macrovision. "We've banned the dual-well VCR, but we haven't banned the copyguard-defeating devices—the black boxes—that shoot down Macrovision every time."

Messenger is a proponent of a color-coded system designed to stop commercial pirates. The industry, he says, should adopt a single color cassette system with colored hubs for all commercial videocassettes.

Under such a system, the dye lot would be owned by one manufacturer and impossible to duplicate by pirates. "We could mount a major campaign that would tell retail customers that any cassette they rent or buy that is not the official color is a bootleg copy," Messenger says.

In the meantime, Macrovision has its hands full trying to convince chief video software players—among them Paramount and RCA/Columbia—that its antipiracy system is viable. "Paramount and RCA/Columbia approached us several months ago and asked us to consider their joint purchasing power," Messenger says.

(Continued on page 60)



**Fit To Be Taped.** Fitness expert Kathy Smith inks an exclusive, three-year agreement to produce and star in home video programs slated for release by Fox Hills. With Smith is Jack Bernstein, president of Fox Hills.

## Macrovision Charges ANS With Patent Infringement Suit Filed Over Anticopying System

NEW YORK While critics have argued that Macrovision is responsible for numerous consumer gripes about VCR picture quality, the company is leveling a charge of its own.

The company filed suit April 22 in the U.S. District Court for the Southern District of New York against the New York firm ANS International, claiming patent infringement. The suit claims that ANS is involved in the manufacture and sale of an anticopying technology that infringes on Macrovision's patent.

Victor Farrow, chief executive officer of Macrovision, says that ANS

representatives visited his Torrance, Calif., offices in January to "encourage us to buy from them a process they said they had developed that was superior to Macrovision."

Farrow says his staff analyzed the ANS process and found it to be "a poor copy of our own technology that existed three years ago and wasn't even salable at that time."

According to ANS marketing director Ahmed Tahir, the System-Five technology the company is now marketing is superior to Macrovision and is not the same technology Macrovision based its suit on.

Tahir admits to similarities between Macrovision and System-Five because they both encode on the tape's vertical blanking interval to confuse the automatic gain control on the recording VCR. Still, he says the suit is like "Chrysler saying you can't make cars because it has control over all vehicles with four wheels."

Farrow says that the suit was triggered in part by his fear that the "inferior ANS technology will add to the claims of playability problems against Macrovision and further harm our ability to do business in the marketplace."

FOR WEEK ENDING JUNE 13, 1987

Billboard®

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
1	3	3	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	Laser	44.95
2	1	9	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	Laser	29.95
3	6	7	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
4	2	5	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	Laser	34.95
5	9	3	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	Laser	34.98
6	5	7	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R	Laser	39.95
7	7	5	SOUL MAN	New World Pictures Image Entertainment 5100	C. Thomas Howell Rae Dawn Chong	1986	13	Laser	36.95
8	NEW	▶	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	Laser	34.95
9	8	3	FLIGHT OF THE NAGIVATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG	Laser	34.95
10	4	9	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	29.95

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

## Ex-Coliseum Exec Joins Vending Firm Kesselman Moves To NVT

BY JIM McCULLAUGH

LOS ANGELES Marcia Kesselman, who recently stepped down from her senior vice president and general manager post at Coliseum Video, has been named vice president of Nelson Vending Technology, a Canadian-based company positioning itself to tackle the home video vending-machine market.

The move dovetails with the opening of a New York office for NVT and the addition of vice president/ chief financial officer, business development director, and controller positions.

In her new post, Kesselman will oversee all phases of the company's vending-machine rollout in the U.S., Canada, and other foreign territories. She reports to John Lack, president and chief executive officer of NVT.

Nelson Videovend recently began field-testing 45 credit-card-operated machines in Toronto. A New York test is planned for the fall.

Several other competing companies—Group One Entertainment, Vertx, and Kiosk among them—are also poised to roll out video vending technology in the U.S., in what many believe could be a potentially lucrative extension of home video merchandising.

Formerly Pacific Vending Technology, Nelson Videovend is the market-

ing wing of Nelson Vending Technology Inc., itself the U.S. arm of Nelson Vending Technology Ltd.

Parent Nelson Holdings International Ltd. also controls Nelson Entertainment Inc., a Los Angeles subsidiary that produces and co-finances motion pictures. The video supplier Embassy Home Entertainment is a Nelson Entertainment subsidiary.

Nelson holds all international manufacturing and marketing rights to the unit, dubbed the Amazing Video Machine. The machine, which accepts VISA and MasterCard, holds up to 400 cassettes and 108 titles.

Toronto locations are primarily high-traffic convenience outlets, such as the city's Shopper's Drug Mart, but NVT is negotiating to place the machines in a wider variety of locales, including work environments.

The company claims that it is too early to reveal numbers on the test-site machines, but it says preliminary indications point to increasing consumer usage. NVT was formally launched in Toronto April 2.

Other NVT appointments include Fred W. Pustay as vice president/ chief financial officer; Joan Garry as director, business development; Karen Kohl as controller; and Pam Fekett as executive assistant to the president.



**Video Moguls.** MCA Home Video executives surround psychologist and author Dr. Charles Garfield, second right, at the company's recent national sales convention in Miami. Garfield spoke on peak performance. Pictured with Garfield, from left, are Ted Schmitt, senior vice president, acquisitions and programming; Jerry Sharell, senior vice president, marketing; and Louis Feola, vice president, video distribution, MCA Distributing Corp.

*This column offers a critical look at recent nontheatrical video releases. Suppliers interested in having their cassettes reviewed should send VHS copies to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Include the running time and suggested retail price.*

**"Cruisin' Thru The '50s Vol. 2,"** Simitar Entertainment, 30 minutes, \$11.95.

This modest, quite enjoyable romp through the Eisenhower era is subtitled "A Rockumentary" because, as might be expected, it features a handful of vintage '50s tunes. The songs are used imaginatively, however; they form the soundtrack for the tape's often hilarious montages of period newsreel footage and television clips. "Blue Suede Shoes," for example, underscores a shoe drive for the Koreans, among other things; "Great Balls Of Fire" is set off by shots of atomic-bomb tests and civil defense drills. Plus, you get Humphrey Bogart hawking savings bonds and a tragically ironic commercial with James Dean advising America's youth to drive safely. Cleverly edited, breezily presented, tons o' fun.

MOIRA McCORMICK

**"Tune-up And Maintenance, Part 1,"** Morris Video, 30 minutes, \$19.95.

This unique how-to tape introduces novice home auto mechanics to the tools they'll need to tune up their cars. And maybe what follows during the tape's 30 minutes is enough to give the complete autophobic enough confidence to

open the hood, unsnap the distributor cap, and inspect the points. Maybe. But don't pull those points out! Learning what to do with them will cost another \$19.95. This tape is OK as a rental, we suppose—for basic inspiration. It's a good idea that doesn't, for the money, go far enough. Your car's maintenance manual is a whole lot cheaper, a whole lot more comprehensive, and a whole lot easier to lug out to the garage. JEFF NISBET

**"A Giants History: The Tale of Two Cities,"** 60 minutes; **"Forever Fenway: 75 Years Of Red Sox Baseball,"** 73 minutes; **"Chicago And The Cubs: A Life Long Love Affair,"** 60 minutes; **"A's All-Star Almanac,"** 30 minutes; 3M, \$19.95 each.

Each of these tapes is chock-full of nostalgia, though the heavy reliance on recent footage is somewhat disappointing. The Giants tape is the most glorious, with a good taste of Mel Ott and a heavy dose of the two Willies—Mays and McCovey. The Red Sox tape is more a homage to Fenway Park than the team, though Curt Gowdy does a great job narrating the various Boston World Series heartbreakers. The Cubs tape dwells on the fans rather than the players; it's best for its glimpse of Ernie Banks. As for A's fans, they might resent that tape's inexplicable focus on opposing All-Stars. Other new releases in the series focus on the Pirates, the Phillies, the White Sox, and the Dodgers.

KEN SCHLAGER

## Video Reviews

**"The Amazing Marsupials,"** Sony Video Software Co., 80 minutes, \$19.95.

This documentary, part of the Australian Ark Nature series, covers every conceivable topic in the world of pouched mammals: their evolution, development, habitat, nutritional needs, mating habits, etc. The thoroughness with which the title covers its subject matter makes it an ideal tool for teaching youngsters.

The tape may not appeal to casual nature-documentary viewers, however, who are accustomed to breathtaking scenery and rare footage. ("Amazing Marsupials"

does include one extraordinary piece of the latter—scenes from the film "The Birth Of The Red Kangaroo" showing the embryo crawling unaided from the birth canal to its mother's pouch.) The footage was filmed in 1976, and the video's picture is more than a bit grainy at times.

JEAN ROSENBLUTH

**"Bigfoot: The Original Monster Truck,"** JCI Video, 29 minutes, \$19.95.

Everything anybody ever wanted to know—and more—about Bob Chandler's mutant 4x4x4 Ford truck, the hearty off-road vehicle

that has attracted a following largely on the strength of its ability to climb over—and in the process crunch—a row of cars. Bigfoot, we're informed, rolls on either 66-inch- or 10-foot-high tires. In addition to car-crushing feats, the tape also shows the 13,000-pound truck race through mud bogs, climb steep hills, and swim through water. We also hear from the vehicle's fans: "I love its tires, the way it looks, and everything," says one.

This title isn't for everybody, and it may sell better at alternative outlets, such as truck-parts stores, than in conventional video outlets. Best bet would be on-site sales at one of the truck's numer-  
(Continued on next page)

# Billboard®

Every Monday morning we give you video business.

We reach the video store.

We know the video insider.



## VIDEO REVIEWS

(Continued from preceding page)

ous stadium appearances: Thousands of flash bulbs greet Big-foot's car-smashing scenes, and the owners of those Instamatics are likely candidates to enjoy this shot-on-video documentary.

GEOFF MAYFIELD

"Billy Casper—Golf Like A Pro," Morris Video, 51 minutes, \$24.95.

Golf great Casper runs through the fundamentals, and even though he's not the smoothest talker, he makes his points simply and clearly with a minimum of technical confusion. His common-man style and the fact that he's now middle-age make him less threatening than other pros on tape. Besides plenty of practical, "makeable" tips, he demonstrates a water-skipping shot that may lead to nightmares if attempted with money on the line.

JIM BESSMAN

"Basic Guide To Shotguns With John Satterwhite," Morris Video, 45 minutes, \$24.95.

The amiable U.S. skeet shooting champ goes inside the gun shop to show-and-tell about the different types of shotguns and discourse about their nomenclature, cleaning and storage, transportation, fitting, and corresponding apparel. Class then adjourns to the shooting range, where Satterwhite demonstrates proper mounting, sight-

ing, and firing and explains his concept of "dynamic tension" in minimizing recoil. This informative Sports Series entry concludes with a dazzling display of the ace instructor's skill, showcasing his good-natured sense of humor. J.B.

"Otis Day & The Knights: Otis, My Man," MCA Home Video, 53 minutes, \$29.95.

In the movie "Animal House," a pseudo band called Otis Day & the Knights serves up an authentic taste of rocking '60s r&b acts like the Isley Brothers. That flavor is missed completely here, on what is little more than an unworthy sequel to National Lampoon's frat-house comedy. Day is the only returning member. Gone, too, are the horns, acoustic piano, and Hammond B-3 organ. Instead, this too-slick mixture of rock guitar, modern-funk bass, and synthesizers fails to stir that original, soulful recipe.

A room full of toga-clad USC students—who look too young to appreciate "Animal House," let alone know these '60s classics—run through a practiced routine of dances from the era (as if John Landis directed "American Bandstand"). Anyone who aches for Otis Day is better off coping his first film appearance—with the humor of Belushi, Matheson, Hulce, et al., thrown in. G.M.

FOR WEEK ENDING JUNE 13, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	12	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	34	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	21	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	84	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	7	32	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
6	8	36	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
7	5	98	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	6	51	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	10	30	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
10	9	9	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
11	12	7	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
12	30	2	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
13	13	2	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
14	22	3	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Marvin Hagler Sugar Ray Leonard	1987	NR	19.95
15	21	132	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
16	25	77	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
17	29	4	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13	89.98
18	14	2	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR	39.95
19	27	80	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
20	11	82	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
21	24	31	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
22	37	61	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
23	20	26	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
24	15	2	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	89.95
25	26	22	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
26	17	151	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
27	31	115	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
28	36	97	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
29	16	2	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	NR	79.95
30	19	10	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
31	28	16	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
32	35	27	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
33	23	68	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
34	NEW ▶		STREETS OF GOLD	Roadhouse Productions, Inc. Vestron Video 5199	Klaus Maria Brandauer	1986	R	79.98
35	18	80	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
36	32	17	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
37	39	13	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
38	40	20	PLAYBOY VIDEO CALENDAR	Lorimar Home Video 510	Various Artists	1986	NR	19.95
39	33	47	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
40	34	3	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG	79.95

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

Watch for

## BILLBOARD SPOTLIGHTS

### JUNE

- U.K.
- BLACK MUSIC'S GREATEST HITS
- JAZZ

### JULY

- DANCE MUSIC
- NEW TALENT
- CHILDREN'S VIDEO

BILLBOARD COVERS IT ALL!



# At \$24.95\*, we're bringing down the house.

"'House' is an unexpectedly ambitious, refreshingly unpredictable horror comedy. The special effects are imaginative and impressive. 'House' is fun to visit."  
—LOS ANGELES TIMES

## HOUSE

It's a small price to pay for the macabre mansion that's become a monster hit. The house that's been grossing out fans for a total gross of \$20 million to date.

You'll clearly see why stars William Katt ("Carrie"), George Wendt ("Cheers"), Richard Moll ("Night Court") and Kay Lenz ("American Graffiti") all feel this house is tough to walk away from.

Now, one year after its initial video release, this death-defying videocassette has been reduced almost 70%. But this offer won't last long. So contact your distributor soon. And let him know you want to invest in some killer property.

At the bare bones price of \$24.95,

\*suggested retail price.

### DING DONG. YOU'RE DEAD

Starring WILLIAM KATT ("Carrie," "First Wives Club")  
GEORGE WENDT ("Cheers") RICHARD MOLL ("Night Court")  
KAY LENZ ("White Line Fever," "American Graffiti")

NEW WORLD VIDEO



NEW WORLD VIDEO

NEW WORLD PICTURES Presents A SEAN S. CUNNINGHAM Production  
A STEVE MINER Film HOUSE Starring WILLIAM KATT • GEORGE WENDT • RICHARD MOLL • KAY LENZ  
Production Designer GREGG FONSECA Director of Photography MAC AHLBERG Associate Producer  
PATRICK MARKEY Music by FERRY MANFREDINI Story by FRED DEKKER Screenplay by ETHAN WILEY  
Produced by SEAN S. CUNNINGHAM Directed by STEVE MINER



© 1987 New World Video



## MACROVISION

(Continued from page 56)

er [both studios duplicate product through Bell & Howell] and give them a reduced rate," says Farrow, noting that he is concerned about the precedent such a discount would set.

"After we declined the offer, we heard Paramount said it wasn't using Macrovision because of playability problems, not cost," says Farrow.

Paramount's director of antipiracy operations, Robin Goold, cited playability problems as the "major reason" Paramount declined to employ the system. "The home video people aren't satisfied that Macrovision doesn't degrade picture quality," Goold says.

Goold says Paramount has

**'The home video people aren't satisfied that Macrovision doesn't degrade picture quality'**

achieved some success in thwarting video piracy by a process that embeds a serial number imperceptible to the human eye in theatrical prints. "If a bootleg video is made from one of our prints, we're able to track where that print has been through a computer, which tells us every theater where a print has run," he says.

As for home copying of prerecorded cassettes, like many industry executives, Goold sees it as a major problem with no immediate solutions. "If we felt there was a system like Macrovision that really prevented home taping," says Goold, "we would go for it."

**CALL NOW...  
to order the  
1987 edition of  
Billboard's  
INTERNATIONAL  
BUYER'S GUIDE**

The Worldwide Music and Video Business to Business Directory Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. \$60 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

**CALL TOLL-FREE  
800-223-7524**

(In New York State: 212 764-7579)

H

**THIS TIME  
THE LUNATICS  
HAVE TAKEN OVER  
THE ACADEMY!**

PREBOOK DATE: JUNE 30, 1987  
ON SALE DATE: JULY 14, 1987



TRANS WORLD ENTERTAINMENT Presents  
A ROSE AND RUBY PRODUCTION  
**COLLEEN CAMP**

In

# SCREWBALL ACADEMY

Starring: KEN WELSH • CHRISTINE CATTELL • CHARLES DENNIS

ANGUS MACINNES • DAMIAN LEE • PETER SPENCE • WENDY BUSHELL

Music By: CHARLES BARNETT • Additional Music By: BRIAN BELL

Edited By: GARY ZUBEK • MAIRIN WILKINSON • MIKE ROBISON

Director of Photography: LUDVIK BOGNER

Screenplay By: DAVID MITCHELL • CHARLES DENNIS AND MICHAEL PASEORNEK

Produced By: DAMIAN LEE AND DAVID MITCHELL • Directed By: REUBEN ROSE

LICENSED FOR HOME VIDEO USE BY AMERICAN CINEMA MARKETING

**R** RESTRICTED  
UNDER 17 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN



© MCMLXXXV LOOSE ENDS FILM PRODUCTIONS LTD

TRANS WORLD ENTERTAINMENT (USA)

6464 Sunset Blvd., Penthouse Suite, Hollywood, CA 90028

COLOR 90 MINUTES  
#46002 \$69.95

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
<b>HEALTH AND FITNESS™</b>						
★ ★ NO. 1 ★ ★						
1	1	23	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	2	23	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	23	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	7	23	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
5	4	23	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
6	6	23	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	8	23	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
8	5	9	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
9	11	23	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
10	13	23	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
11	14	11	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
12	10	23	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
13	12	23	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
14	9	23	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
15	RE-ENTRY		GET STARTED	Lorimar Home Video 066	Richard Simmons combines nutrition with exercise to get into shape.	24.95
16	17	13	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
17	18	17	JAZZERCISE	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
18	16	13	STOMACH FORMULA	Lorimar Home Video 053	Richard Simmons leads a tough routine of intensive abdominal exercises.	19.95
19	19	19	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
20	20	3	THE ACUPRESSURE FACE-LIFT	Lorimar Home Video 101	Lindsay Wagner reveals her natural approach to health and beauty.	19.95
<b>BUSINESS AND EDUCATION™</b>						
★ ★ NO. 1 ★ ★						
1	2	23	LIVING LANGUAGE SPANISH LESSONS	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
2	4	23	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
3	7	17	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
4	5	21	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
5	10	13	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
6	3	19	LIVING LANGUAGE FRENCH LESSONS	Crown Video	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
7	6	23	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
8	11	23	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
9	1	21	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
10	13	5	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
11	8	21	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
12	RE-ENTRY		SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
13	14	7	YOUR NEWBORN BABY WITH JOAN LUNDEN	J2 Communications	Joan Lunden hosts this comprehensive guide to new baby care.	29.95
14	NEW ▶		INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
15	12	7	BEHIND THE WHEEL WITH JACKIE STEWART	Lorimar Home Video 008	Tips on braking skills, proper acceleration and driving finesse.	59.95

◆ 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.

## RCA/Columbia, Coke Link 350,000 Prizes To Be Awarded

LOS ANGELES RCA/Columbia Pictures Home Video has become a key player in a massive Coca-Cola summer promotion that will see the home video company trumpeted on millions of cups as well as hundreds of thousands of pieces of point-of-purchase material (Billboard, May 30).

America's Summer Cup Game, co-sponsored by radio syndicator Westwood One, is designed to boost soft drink sales for fountain retailers. It runs from May 22 to Sept. 7. A heavy radio promotional push is scheduled.

More than 350,000 prizes will be offered, including 30 Jeep Wranglers, Panasonic home electronics equipment, videocassettes from RCA/Columbia, free travel in the continental U.S. on American Airlines, and 2-liter bottles of Coca-Cola soft drinks.

Consumers will have the opportunity to pull a tab on specially marked cups to discover their prize.

RCA/Columbia, which is partially owned by Coke, will offer the titles "Ghostbusters," "The Karate Kid," "Starman," and "Real Genius" as prizes during the promotion.

A companion promotion called America's Summer Hits Sweepstakes will run on Westwood One Radio Networks. Listeners who send in their favorite top hits will be eligible to receive one of 100 prizes. One hundred prizes will be awarded each day for 100 days. RCA/Columbia titles in that phase of the campaign include "Tommy," "Close Encounters Of The Third Kind: The Special Edition," and "Tootsie."

The promotion is expected to be heard on more than 5,000 radio stations by 20 million listeners each week.

## Campaign Has Three Phases IVE Begins Summer Promo

LOS ANGELES A three-pronged summer price promotion has been launched by International Video Entertainment.

The first phase, which will run until the end of August, offers retailers a \$5 rebate on the company's leading titles. In August, IVE will slash the price on five A titles from \$79.95 to \$19.84. That month, it will also offer the trade 30% off or 30 days extra dating on 30 action titles ranging in price from \$24.95 to \$39.95.

Titles included in the rebate program are "Welcome To 18," \$69.95, June; "Meatballs III," \$79.95, July; "Free Ride," \$69.95, July; and "Happy Hour," \$69.95, August. Rebate coupons will be available to retailers in distributor mailers as well as in trade magazine.

Titles in the under-\$20 category are "1984," "Bolero," "Pirates,"

"Supergirl," and "In The Shadow Of Kilimanjaro."

Titles in the 30/30 phase of the promotion are "Starvengers," "Spaceketeers," "Ms. 45," "Executioner's Song," "Forbidden," "Hawk The Slayer," "Never Pick Up A Stranger," "Prime Suspect," "Rumor Of War," "Assault With A Deadly Weapon," "One Shot Makes It Murder," "Mysterious Island Of Beautiful Women," "Look To The Rainbow," "Stranger Within," "Bad Guys," "Triangle Factory Fire Scandal," "Master Class," "Rambo: Exercise In Terror," "Rambo: The Rescue," "Green Horizon," "Grandizer," "Hockey Night," "Dangard Ace," "Gaiking," "Little Lord Fauntleroy," "I Crave The Waves," "The Woman Who Killed A Miracle," "Pleasure Palace" "Pajama Tops," and "Boom In The Moon."

## newslines...

**ADVANTAGE VIDEO** bagged three summer Consumer Electronics Show innovative-packaging awards with "Footbag Basics," "Travel Gym Video Workout," and "Spiderman Super-Fit," with the latter also being cited for most original children's video program packaging. The titles are part of the company's Video+ series. Since last CES, according to company president Chuck Sleichter, Advantage has shipped more than \$300,000 worth of Video+ product, primarily into nontraditional channels. Retail price has also been shaved, down to \$19.95 from \$29.95.

**THERE WILL BE** no colorized video for the 1967 sci-fi classic "Gamera" from Noel Bloom's new Celebrity Home Entertainment. Science fiction/fantasy fans as well as members of the Academy of Science Fiction, Fantasy and Horror Films were polled as to their preference. The result: The prehistoric turtle who ate Tokyo stays as is.

**TWO FREE HULK HOGAN VIDEOS** are being offered to dealers who buy three other wrestling tapes from Coliseum Video. The three tapes being offered for sale in the promotion—"History Of The Intercontinental Belt," "Hart Foundation," and "Best Of The WWF, Vol. II"—have a list price of \$79.95 each and a street date of June 24. The offer expires on June 16.

**VISTA HOME VIDEO** has moved. Its new address: 1370 Ave. of the Americas, New York, N.Y. 10019.  
JIM McCULLAUGH & AL STEWART



**COUPON**

# Billboard CLASSIFIED ACTION MART

Count 8 words for our Box Number and address. Add \$6.50 for handling. Only regular mail forwarded—tapes not acceptable.

**Check the heading you want . . .**

- For Sale    Help Wanted    Positions Wanted    Tapes
- Business Opportunities    Investors Wanted
- Real Estate/For Sale/Lease    Songwriters    Talent
- Accessories    Golden Oldies    Novelties/Merchandise
- Services/Supplies/Equipment    Wanted To Buy
- Comedy Material    Computer    Schools & Instructions
- Video    Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

**Need to get your ad in fast? Call Jeff Serrette . . . In NY State phone 212/764-7388 . . . Outside N.Y. State phone toll free**

Your Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Telephone \_\_\_\_\_  
*Please fill in the information below if you wish to charge the cost of your classified advertising.*  
 American Express    Diners Club    Visa    Master Charge  
 Credit Card # \_\_\_\_\_ Exp. Date: \_\_\_\_\_  
 Bank # \_\_\_\_\_  
 Your signature \_\_\_\_\_

## 800/223-7524.

**To order an ad . . . check the type of ad you want . . .**

- Regular classified (ads without borders): \$2.55 per word, per insertion. Minimum ad order, \$51.00.
- Display classified (all ads with borders): \$83.00 per column per inch, per insertion; 4 insertions \$77.00 per; 12 insertions \$71.00 per; 26 insertions \$68.00 per; 52 insertions \$55.00 per. Price discounts are based on insertions in consecutive issues.
- REVERSE AD \$10.00 ADDITIONAL CHARGE

**FOR SALE**

**ROCK & SOUL ELECTRONICS**  
 470 7th Ave. (bet. 35th & 36th Str.)  
 New York, N.Y. 10018

**WE HAVE THE LOWEST PRICES IN TOWN!**

LP's ..... \$4.99—\$5.77  
 12 inch ..... \$2.99—\$3.29

also  
**LARGEST SELECTION OF IMPORT 12 INCH RECORDS**

\*\*\*COMPACT DISC \$10.99 to \$12.99  
 SONY—60min..... \$ .77  
 TDK—60min..... \$ .88  
 MAXELL XLII 60min..... \$1.69  
 FAMOUS BRANDS T-120..... \$2.99  
 DURACELL AA (pk of 4)..... \$1.39  
 SONY T-120, PANASONIC, JVC, KODAK, MEMOREX T-120's ALL FOR ONLY \$3.99—\$4.29 each  
 We accept mail orders—\$100.00 minimum—add 12% shipping and handling

**OUTSTANDING SELECTION AT BARGAIN PRICES!**  
 Budget/Midline/Cutouts  
 LP's/CASSETTES/CD's  
 Gospel, Blues, Jazz, MOR, etc.  
 Free Catalog - Dealers only!  
 A.B.A. Record Dist.  
 5 Lawrence St., Bloomfield, NJ 07003  
 (201) 429 7797

**FOR SALE**  
**1985 Dodge Maxi Wagon**  
 PERFECT FOR SMALL BAND  
 SEATS 8 INCL. DRIVER  
 PLUS ALL EQUIPMENT  
**CALL:**  
**(212) 869 2700**

**WE EXPORT TO ALL COUNTRIES**  
 12" / LP'S / CD'S  
**BEST STOCK—BEST SERVICE—BEST INFORMATION**  
 We specialize in 12" Dance Records all small and major labels  
**TRY US!!**  
**EXPORT-O-DISC**  
 110 Denton Avenue  
 New Hyde Park, N.Y. 11040  
 Tele # (516) 294-5900  
 Telex: 4758254

**FOR SALE**

**CUT OUTS & OVER STOCKS**  
 LP's Tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.  
**Performance**  
 P.O. Box 156  
 New Brunswick NJ 08901  
 (201) 545-3004 Telex: 5 1060083 16

**BUDGET & MIDLINE CASSETTES**  
 Catering to flea market vendors and independent record stores only. No cut-outs. \$50 minimum. Write or call for free catalog  
**The Tape Box, Inc.**  
 2801 West Reynolds St.  
 Plant City, FL 33566  
 (813) 754 3896

**DON'T BUY CUTOUTS!**  
 Until You See Our Catalog  
 Of Great Cassettes and LP's  
**TARGET MUSIC DISTRIBUTORS**  
 2628 N.W. 72nd Ave., Miami, FL 33122  
 (305) 591-2188

**CUT OUTS & IMPORTS**  
 LP's, cassettes, 8 tracks and 45's, Rock, Country R & B and Gospel.  
 Write for free catalog. Trade only  
**MARNEL DIST.**  
 P.O. Box 953  
 Piscataway, NJ 08854

While Other People are raising their prices, we are slashing ours. Major Label LP's as low as 50¢. Your choice of the most extensive listings available.  
 For free catalog call (609) 890 6000 or write  
**Scorpio Music Inc**  
 Post Office Box A  
 Trenton NJ 08691 0020

**DISK MASTERING EQUIPMENT SALE**  
**COMPLETE WESTREX/SCULLY TURNKEY SYSTEMS**  
**UNBELIEVABLE LOW PRICES!**  
**CALL:**  
**(212) 265 5563**

**CD'S AVAILABLE**  
 Along with 1 000's of cassette and LP titles. Dealers only. Write or call for free catalog  
**Record-Wide Distributors, Inc.**  
 P.O. # 8100  
 Fenton, MO 63026  
 (314) 343-7100

**FOR SALE**

**ALL DISC TRADING**  
 The one stop for all your CD needs  
**ATTENTION RETAILERS**  
 • Personalized Service  
 • Thousands of Titles in Stock  
 • CD Accessories  
 • Competitive Pricing  
 • Same or Next Day Shipment  
 • Volume Discounts Available  
**1-800-255-3472**  
 In CT CALL 452 0203  
 41 MONROE TPK TRUMBULL CT 06611 (203) 452 0203

**VIDEO**

**OPENING A NEW VIDEO STORE?**  
 WANT TO INCREASE PRESENT INVENTORY?  
 WANT TO ROTATE OLD INVENTORY? WANT TO SELL DEAD INVENTORY?  
**CALL**  
**TRADE-A-FLICK**  
**1 800 654 5390**

**SELL US MOVIES**  
 BETA/VHS—TOP DOLLAR PAID—WE HAVE 1,000's OF MOVIES FOR SALE!  
**VIDEO SHUTTLE, INC.**  
 445 8th Ave. N.W.  
 St. Paul, MN 55112  
 (612) 639 0622

**MISCELLANEOUS**  
 RELEASING PERSONAL JIMI HENDRIX photograph to generate support behind 60's Hollywood music project. Send \$12.95: Third Stone, P.O. Box 6382, Champaign, IL 61821.

**GOLDEN OLDIES**

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.  
**HAVEMEYER PARK RECORDS**  
 P.O. BOX 32B  
 OLD GREENWICH, CT 06870  
 Satisfaction guaranteed

**ALBUMS — 45's**  
 OVER 10,000 out of print titles, catalog \$3.00.  
 Marketing Enterprises  
 8863 Burlington  
 Brookfield, Ill. 60513

**TAPES**

**BLANK AUDIO & VIDEO CASSETTES**  
 22ND ANNIVERSARY  
 LOWEST PRICES IN TOWN  
 • Audio Cassettes • Video Cassettes  
 • Mastering Tapes • 8 Tracks  
 Don't Delay—Call Today! For More Information  
**Andol Audio Products, Inc.**  
 4212 14th Ave., Brooklyn, NY 11219  
 Call Toll Free—(800) 221-6578  
 N.Y. Res.  
 (718) 435-7322

BULK BLANK LOADED audio cassettes direct from manufacturer. Highest quality, lowest prices, custom lengths, fast service. American Magnetics, P.O. Box 862, Harrisburg, PA 17108. (717) 652-8000.

**SOFTWARE**

**ATT: MUSIC STORE RETAILERS**  
**MUSIC RETAILERS POINT-OF-SALE/INVENTORY/ACCOUNTING COMPUTER SYSTEM FOR THE IBM/PC AND COMPATIBLES**  
 • Daily control of sales/inventory  
 • Automatic vendor ordering  
 • Full store accounting GL/AP/AR etc.  
 • Flexible point-of-sale register  
 • Utilize Bar codes and credit card scanners  
 • Auto end-of-day feed to accounting  
 • Affordable/low maintenance system  
**MusicWare™, P.O. Box 792365, Dallas, Tx 75379, (214) 739-4215**

**SERVICES/SUPPLIES/EQUIPMENT**


**iskmakers DOES IT ALL**  
**CALL FOR OUR PRICE LIST**  
  
**RECORD PRESSING   JACKET DESIGN & PRINTING   CASSETTE DUPLICATION**  
**CALL NOW TOLL FREE 1-800-468-9353**  
 153 W. 46th Street • NY, NY 10036  
 in NYC • 212-302-4140

**Sound Off Two Ways**  
 Ideal For Studio Demos or Retail Sales  
**AUDIO CASSETTES** Send for your free "Cassette Talk" newsletter complete with latest prices  
**SOUNDSHEETS** Inexpensive flexible vinyl discs sound great won't break!  
**EVA-TONE** Toll Free 1 800 EVA TONE  
 P.O. Box 1020 B Clearwater FL 33518

\*\*\*\*\*  
**DISCO & STAGE LIGHTING/AUDIO**  
 Mirror Balls Pin Spots Rain Lights  
 Chasers Portable DJ Gear Club Lighting etc  
 \*\*\*\*\*  
 WHOLESALE PRICING AVAILABLE  
 \*\*\*\*\*  
**Farralane Enterprises, Inc.**  
 166 Central Ave.  
 Farmingdale, N.Y. 11735  
 \*\*\*\*\*  
 (516) 752-9824 \*\*\*\*\*

**EUROPADISK, LTD.**  
**Direct Metal Mastering**  
**DMM** U.S. Only Complete DMM Facility—  
 • Disk Mastering Suite  
 • Hi-Definition Plating  
 • State-Of-The-Art Pressing  
 For brochure & pricing, call or write  
**EUROPADISK, LTD.**  
 75 Varick St. N.Y. 10013  
 (212) 226-4401

## NOVELTIES/ MERCHANDISE



**Norman James Co.**  
"Mrs. of Posters"  
Looking For Distributors  
Call:  
(604) 985 3999

**POSTERS  
POSTERS  
POSTERS**

1000 titles to choose from: Music • Personality • Beefcake • Cheesecake • Flocked • Door • Giant • Movies • Cars • Sports • Nostalgia.

Plus wide variety of accessory items.  
**87 Color Catalog Now Available**  
Toll Free  
1 (800) 544 0900 (In MI) (313) 674 4691  
NATIONAL TRENDS  
2260 Scott Lake Road Pontiac MI 48054

**LICENSED  
T-SHIRTS  
BUCK WHEAT  
HARLEY  
-DAVIDSON  
TATTOO  
SUNGLASSES  
1-800-822-RAGS**

\*\*\*\*\*  
**LOOK**  
\*\*\*\*\*

- POSTERS
- BUTTONS
- SUNGLASSES
- and
- NOVELTIES

**ORION DISTRIBUTING**  
(216) 881-1500  
\*\*\*\*\*

**POSTERS  
ZAP ENTERPRISES**  
1251-3 Irolo St.  
Los Angeles, Calif. 90006  
(213) 732-3781  
**DEALERS ONLY**  
Sales Reps Wanted

## BUSINESS OPPORTUNITIES

RECORDING STUDIO—LOCATED in Northwest Alabama next door to the Muscle Shoals Airport. Asking \$189,000. Nesse Real Estate (205) 767 7000.

EARNINGS UNLIMITED! MAIL our burglar alarm advertisements from home! RBM Merchandising, Box 59314, Chicago IL 60659

## SONGWRITERS

**THE FINEST QUALITY  
IN DEMOS**

Your songs fully produced on cassette on reel SPECIAL RATE FOR A LIMITED TIME ONLY! Call or write for FREE brochure

**Easton One Productions**  
P.O. Box 30682, Bethesda, MD 20814  
(301) 493 6440  
Also, Cassette copying/Labeling/Editing

## HELP WANTED

**WANTED  
EXPERIENCED**

- Receiving/Shipping Clerks
- Returns Specialists
- Order Pullers & Packers

WE NEED GOOD LONG TERM HELP — WE USE NO TEMPORARIES — EXCELLENT SALARY — PROFIT SHARING PROGRAM — INSURANCE BENEFITS — WORK IN THE SUNNY SOUTH — FRIENDLY ATMOSPHERE — 5 DAY WEEK.

Box # 7719  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

**THE PROGRAMMING CONSULTANTS, INC.** Has a position available for a Regional Manager. THE PROGRAMMING CONSULTANTS, INC., the Albuquerque-based programming syndicator/consulting firm, requires a self-starter with at least a three-year, provable track record in National Sales to Radio Broadcasters. Programming background helpful. If you want a life of growth and excitement, come share our beautiful Southwest. Call Sharon at (800) 843-7807 (or) send a resume to:

**THE PROGRAMMING CONSULTANTS, INC.**  
2000 Randolph Road S.E.—Suite 2000  
Albuquerque, NM 87106-4267

**EXPERIENCED PUBLICIST  
WANTED FOR LA BASED  
RECORD LABEL**

LOOKING FOR TEAM PLAYER WITH CREATIVE MIND, STRONG WRITING SKILLS. ALL REPLIES CONFIDENTIAL. SALARY NEGOTIABLE.

BOX # 7720  
BILLBOARD MAGAZINE  
1515 Broadway  
New York, NY 10036

WANTED 4 MUSICIANS to play in nightclub—Mexican old and new folk music. Thursday through Sunday, 5 hours nightly, \$200 per person, weekly. Contact: Fred Dutchover, 1302 West Sherer, Fort Stockton, TX 79735.

IMMEDIATE OPENINGS FOR creative radio copywriter at San Diego's new Q-106, tapes/copy/resumes to: Tom Watts, KKLQ, 8665 Gibbs Drive, Suite 201, San Diego CA 92123.

**HELP WANTED**

Billboard Special Project Sales Group is looking for highly motivated and organized salespeople. MUST be good on the phone. Send resume to:  
Box SPS  
Billboard Publ., Inc.  
1515 Broadway  
New York, NY 10036

PRODUCTION PRO NEEDED for San Diego's new Q-106, keyboard or midi experience a must, tapes and resumes to: Tom Watts, Q-106, 8665 Gibbs Drive, Suite 201, San Diego CA 92123.

**SALES REPRESENTATIVE WANTED**  
for wholesale/rack jobber. Full time sales person for New Jersey. Some experience helpful. Send resume to:  
Box # 7721  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

## BUSINESS FOR SALE

**RECORDS/TAPES AND CD'S  
BUSINESS FOR SALE**

Two locations in West Palm Beach, Florida. Both locations have BASS ticket outlets. Gross without Bass 250K, net 82k plus. Asking 195K with 70K down. Owner financing available with good terms.

Call or write:  
Jeff Cognato  
V.R. Business Brokers  
2000 Palm Beach Lake Blvd.  
West Palm Beach, FL 33409  
(305) 689 5551

## MISCELLANEOUS

**TOLL  
FREE  
CLASSIFIED  
ADS  
HOT  
LINE!**

CALL  
NOW

TO  
PLACE  
YOUR  
AD!

**800-223-7524**  
(212 764 7388  
in NY State)

## SCHOOLS & INSTRUCTIONS

**MUSIC/VIDEO BUSINESS**

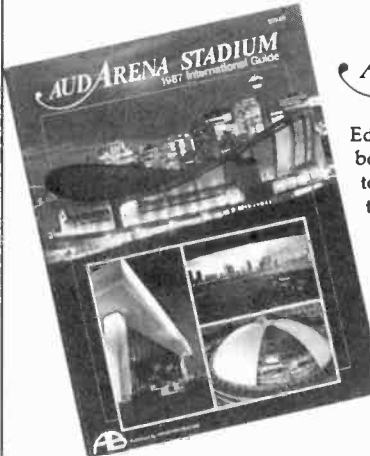
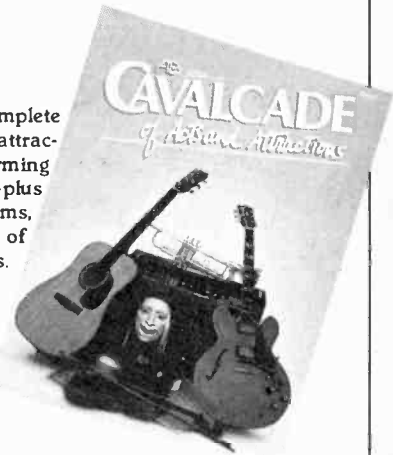
Get started on a career in the music/video business. Five locations: Atlanta, Dallas, Denver, Ft. Lauderdale or Seattle. Learn fascinating behind-the-scenes techniques: play a key roll backstage or at the controls. Top pro training in studio/concert/video production, artist representation/management, retail/wholesale promotion/marketing, copyright law, publishing much more. Employment assistance. Financial aid available. For information: Atlanta, 800-554-3346; Dallas, 800-441-1577; Denver, 800-525-6556; Ft. Lauderdale in Florida 800-821-9145, outside Florida 800-327-7603; Seattle in Washington 800-352-1110, outside Washington 800-345-0987, or write MB, Dept. 23, 3376 Peachtree Road, N.E., Atlanta, GA 30326. Specify city.

# THESE TWO BOOKS WILL SAVE YOU TIME AND MONEY

published by  
**AB**  
AMUSEMENT BUSINESS

## CAVALCADE *of Acts and Attractions*

Cavalcade is recognized as the most complete directory of talent, touring shows and attractions. Listings include musical performing artists—from rock to classical to country—plus rodeos, carnivals, circuses, fireworks firms, comedians and more, along with names of booking agents and management contacts.  
PRICE-\$40



## AUDARENA STADIUM 1987 International Guide & Directory

Edited for use by promoters, producers, booking agents, performers, and other touring shows. AudArena contains more than 5,000 listings of arenas, auditoriums, stadiums, theatres, performing arts centers, exhibit halls and grandstands in the U.S., Canada and most foreign countries. Listings contain contact names, addresses and phone numbers with specific information on floor space, capacity, parking, etc.  
PRICE-\$50

## BUY BOTH BOOKS AND SAVE \$10

Or buy separately at regular price

Order today! Fill out coupon below.

Send both books for just \$80

Send \_\_\_\_\_ copies of Cavalcade for \$40 ea.

Send \_\_\_\_\_ copies of AudArena for \$50 ea.

Total Order \$ \_\_\_\_\_

Payment enclosed. Check or money order payable to Amusement Business.

Charge to: \_\_\_\_\_ Visa \_\_\_\_\_ MasterCard \_\_\_\_\_ Am. Express

Card # \_\_\_\_\_

Exp. \_\_\_\_\_ MC Bank # \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State \_\_\_\_\_

Zip \_\_\_\_\_

Phone \_\_\_\_\_

Nature of Business \_\_\_\_\_

**PAYMENT MUST  
ACCOMPANY ORDER!**

Send to: Single Copy Dept.  
Amusement Business  
Box 24970  
Nashville, TN 37202

Please allow 4-6 weeks for delivery or add \$3 per book for 1st Class postage.



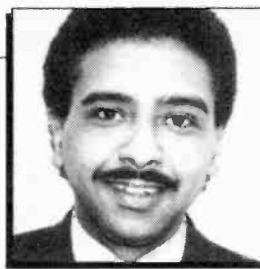
©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# 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	14	3	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
②	4	3	15	AMANDA MIGUEL PROFONO	EL PECADO
3	2	1	20	BRAULIO CBS	EN BANCARROTA
4	6	4	15	LOS BUKIS FONOVISA	TU CARCEL
5	3	2	24	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
6	8	5	16	LORENZO ANTONIO MUSART	DOCE ROSAS
7	5	7	17	LUCIA MENDEZ ARIOLA	CASTIGAME
8	9	8	14	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
⑨	14	18	7	JORGE MUNIZ RCA	AMIGO MIO
10	10	9	10	DYANGO EMI	GOLPES BAJOS
⑪	15	13	12	LUNNA A&M	SI VIVIR CONTIGO
12	17	23	9	SONORA DINAMITA FUENTES	CAPULLO Y SORULLO
13	7	12	16	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
14	19	15	11	FRANCO PEERLESS	SOY
15	18	6	23	EMMANUEL RCA	ES MI MUJER
16	22	30	6	BONNY CEPEDA RCA	LA FOTOGRAFIA
⑬	30	21	17	BRAULIO CBS	NOCHE DE BODA
18	21	25	12	YURI EMI	CORAZON HERIDO
19	12	16	12	FRANKY RUIZ TH	QUIERO LLENARTE
				★★★ POWER PICK ★★★	
⑳	27	45	3	LA PATRULLA 15 TTH	TE QUIERO, TE QUIERO
21	23	39	5	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
22	16	29	5	ROCIO DURCAL ARIOLA	SIEMPRE
23	28	31	6	EMMANUEL RCA	SOLO
24	32	26	4	YOLANDITA MONGE CBS	AHORA AHORA
25	20	19	34	DANIELA ROMO EMI	DE MI ENAMORATE
26	29	34	7	MARISELA PROFONO	PORQUE TENGO GANAS
⑳	39	—	2	TATIANA ODEON	BAILA CON MIGO
28	11	10	18	JOSE JOSE ARIOLA	CORRE Y VE CON EL
29	24	22	22	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
30	13	11	25	VERONICA CASTRO PROFONO	MACUMBA
31	25	33	12	MARISELA PROFONO	ARREPENTIDA
32	36	17	8	MECANO CBS	HAY QUE PESADO
⑳	44	38	6	BERTIN OSBORNE EMI	OJOS DE COLOR CAFE
34	33	36	16	YURI EMI	ES ELLA MAS QUE YO
35	26	24	32	EDNITA NAZARIO MELODY	TU SIN MI
36	37	47	7	WILLIE ROSARIO BRONCO	ME VAS A ECHAR DE MENOS
37	47	43	4	FLANS FONOVISA	HOY POR TI MANANA POR MI
38	31	20	31	MARISELA PROFONO	TU DAMA DE HIERRO
39	40	—	2	BASILIO BMS	SI TE PREGUNTAN
40	48	40	7	JOCHY HERNANDEZ CBS	TE QUIERO TANTO
41	45	37	9	ALEJANDRO JAEN SONOTONE	PACIENCIA
42	38	35	21	JOSE FELICIANO RCA	TE AMARE
43	RE-ENTRY			LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
44	35	28	6	MANOELLA TORRES Y LOS DIABLOS CBS	NO ME MIRES ASI
45	42	—	2	CARLOS ALFREDO TH	TE PROMETO
				★★★ HOT SHOT DEBUT ★★★	
④⑥	NEW ▶		1	FRANKY RUIZ TH	DESNUDATE MUJER
47	43	—	2	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
48	46	32	7	CARLA A&M	NÓ ME TOQUES
④⑨	NEW ▶		1	JORGE RIGO TH-RODVEN	LADRONA DE AMOR
50	NEW ▶		1	DYANGO EMI	A FALTA DE TI

○ Products with the greatest airplay gains this week.

## Latin Notas



by Tony Sabournin

THE ONE WORD ECHOING throughout the WEA Latina offices is "rush." The reason behind the hurry is Luis Miguel's first promotional single, "Ahora Te Puedes Marchar," recently introduced at Raúl Velasco's *Siempre en Domingo* Sunday standard. "Luis Miguel '87," the album produced by Juan Carlos Calderón from which the single was extracted, also includes Spanish versions of such standards as "I'll Be There," "Only You," "All By Myself," and "Sunny." In addition, Calderón authored two songs interpreted by Miguel in duets with WEA colleagues: "No Me Puedo Escapar De Ti," with Rocio Banquells, and "Sin Hablar," with Laura Branigan.

Second in importance to the rush-rush of the final preparations for the single and album releases is the hush-hush surrounding Miguel's forthcoming network TV series, "Tropix," a show in the *caliente* style made popular by "Miami Vice." Perhaps not coincidentally, it is directed by John Nicolella, one of the directors most frequently used by Michael Mann Productions for its successful NBC-TV series. What has seeped through the security shroud is that Miguel was ardently sought for the leading role of a tropical entertainer, described as possessing a personality "hot enough to match the Caribbean sun." The intense production schedule, tightly interspersed with promotional trips and other performing activities, forced Miguel to cancel his appearance at Banquells' state-of-the-art performance at Mexico City's Metrópolis Club.

Watch for word in the next few months that Miguel has been signed as spokesman for a major soft drink. All speculations indicate that Pepsi-Cola has beaten *la pausa que refresca* in the bidding war.

*Bochinche* coming out of Puerto Rico has WEA Latina luring Wilkins, one of *La Isla's* most gifted

young entertainers, into its fold. Although not confirmed by the label itself, this-rumor-considered-fact might be WEA Latina's profit coup of the century, since Wilkins' potential lacks only a multinational promotional push to go all the way. Within his modest, albeit independent, means, Wilkins has managed to produce the most artistically advanced albums and provoking stage performances exported by Puerto Rico.

THE FEARS SURROUNDING the illness that felled Iberian superhunk Bertin Osborne during his recent promotional tour of Puerto Rico have finally been put to rest. An extensive series of tests diagnosed an acute pneumonic congestion, and Bertin has since departed to Venezuela, to return later to Miami and

### WEA Latina puts its energies into Luis Miguel

Puerto Rico to fulfill his promotional obligations. Hollywood is the next port of call, where Osborne will test for various film producers.

A COAST-TO-COAST album-wrap party has been announced for the group Havana. Produced by the dean of salsa promotions, Ralph Mercado, and Samm Peña, mastermind of the network TV show "Bravísimo," Havana will perform June 23 at Hollywood's The Lingerie Club and June 25 at New York's Palladium. The logic behind this unusual strategy, according to Peña, who took two years off to work exclusively on this project, is that "normally producers pour all their money and energies into the vinyl, practically disregarding the live performance aspect. My faith in this band is such that these live performances will serve as an opportunity for record executives and the public to judge the band on its own performing merit," he says.

## LA RADIO LATINA



by Carlos Agudelo

THE LONG-AWAITED RESULTS of the pilot study performed by the firm Information & Analysis in the Chicago area—part of the quest for a credible methodology for measuring Hispanic radio audiences—are out. The conclusion seems to be contained in the last sentence of the document: "Information & Analysis believes that, from a research standpoint, the advantages of using a telephone methodology outweigh the advantages of using a door-to-door methodology." This has left the sponsors and organizers of the idea, grouped under the Spanish Radio Advisory Council, somewhat stunned as to what will be the next step to take in the process of creating an independent rating system for Spanish-language broadcasting in the country.

A close look at the results of the study, however, reveal a much more ambiguous situation. In fact, had it not been for the above one-sentence conclusion, it would have been just as easy to assert that the study shows that the door-to-door methodology works better than telephone calls to measure Hispanic radio audiences. Household response rates, for example, were 55% for door-to-door interviewing and 50% for telephone, but the rate of completion was almost twice as high in the door-to-door method, 83%, than in telephone, 42%. The study also shows that "the methodology used appears to have a significant effect on the share of audience to Spanish radio stations, and to a lesser extent, the PUR (Persons Using Radio) levels." That share is 87% for in-home interviews, compared with 56% for telephone interviews. "This difference does not appear to be related to ownership of a tele-

phone," the study says.

Nevertheless, the company says, "Based on Information & Analysis' extensive experience in conducting door-to-door research among Hispanics, apparent interviewer bias ("vote-casting") has been a recurrent problem. That is, we often find that respondents are very likely to tell the Hispanic interviewer what they think they want to hear (i.e., favorable attitudes or high levels of Spanish media usage). In order to determine whether "true" audience levels are closer to those obtained by the in-home interview or those obtained by telephone, Information & Analysis proposes yet another pilot study.

But the energy is running low in the SRAC, made

### SRAC in a quandary over methodology study

up of representatives from advertising agencies, their clients, radio stations, and radio reps. So far, there are three possibilities: to do more studies to determine a methodology, which SRAC members don't seem very willing to do; to scrap the whole thing and go back to counting the Arbitron figures; or to go ahead and choose a methodology and start working with it. At press time, a meeting was being held to decide which option to take.

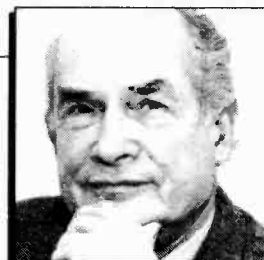
OUR RECORD STORE has been getting a lot of requests for Latin music, especially salsa," reads a letter received recently by this column. "The problem we are encountering is locating the distributors of the labels, or, if most labels are independent, finding addresses for them. I read your article in Billboard and am hoping you can help me." It is a symptomatic letter from one of what could be hundreds of stores out there not being serviced by Latin record companies. A hidden market? This letter comes from Stefania Baron, Sam's Jams Discount Records, Tapes, Etc., 279 W. Nine Mile, Ferndale, Mich. 48220.

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# 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	1	<b>JULIO IGLESIAS</b>	UN HOMBRE SOLO	CBS 50337
	2	1	29	<b>BRAULIO</b>	LO BELLO Y LO PROHIBIDO	CBS 10452
	3	2	23	<b>EMMANUEL</b>	SOLO	RCA 5919
	4	4	31	<b>JOSE JOSE</b>	SIEMPRE CONTIGO	ARIOLA 5732
	5	3	43	<b>JUAN GABRIEL</b>	PENSAMIENTOS	ARIOLA 6078
	6	8	5	<b>AMANDA MIGUEL</b>	AMANDA MIGUEL	TELEDISCOS 102
	7	6	43	<b>ISABEL PANTOJA</b>	MARINERO DE LUCES	RCA 7432
	8	7	25	<b>DYANGO</b>	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	9	5	29	<b>DANIELA ROMO</b>	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	10	25	3	<b>YOLANDITA MONGE</b>	LABERINTO DE AMOR	CBS 10382
	11	10	33	<b>JOSE FELICIANO</b>	TE AMARE	RCA 56109
	12	9	31	<b>EDNITA NAZARIO</b>	TU SIN MI	MELODY 094
	13	24	5	<b>FRANCO DE VITA</b>	FANTASIA	SONOTONE 1405
	14	11	33	<b>BASILIO</b>	SERA QUE ESTOY SONANDO	BMS 701
	15	13	43	<b>ROCIO DURCAL</b>	SIEMPRE	ARIOLA 6075
	16	19	5	<b>LUNNA</b>	LUNNA	A&M 37022
	17	14	7	<b>ROCIO JURADO</b>	DONDE ESTAS AMOR	EMI 6301
	18	—	1	<b>ESTELA NUNEZ</b>	CORAZON ERRANTE	ARIOLA 6229
	19	16	7	<b>MIGUEL GALLARDO</b>	DEDICADO	RCA 5737
	20	12	21	<b>MARISELA</b>	PORQUE TENGO GANAS	PROFONO 90502
	21	23	7	<b>LORENZO ANTONIO</b>	DOCE ROSAS	MUSART 6019
	22	18	9	<b>LUPITA D'ALESSIO</b>	SOY AUTENTICA Y PUNTO	DK 001
	23	17	7	<b>FRANCO</b>	SOY	PEERLESS 4010-8
	24	22	39	<b>BEATRIZ ADRIANA</b>	A PUNTO DE ...	PROFONO 90484
	25	15	15	<b>ANGELICA MARIA</b>	EL HOMBRE DE MI VIDA	RCA 5906
TROPICAL/SALSA	1	1	11	<b>FRANKY RUIZ</b>	VOY PA' ENCIMA	TH 2453
	2	2	35	<b>EDDIE SANTIAGO</b>	ATREVIDO Y DIFERENTE	TH 2424
	3	3	27	<b>ANDY MONTANEZ</b>	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	4	4	9	<b>WILFRIDO VARGAS</b>	LA MUSICA	SONOTONE 1406
	5	5	69	<b>EL GRAN COMBO</b>	NUESTRA MUSICA, Y SU PUEBLO	COMBO 2045
	6	6	5	<b>WILLIE ROSARIO</b>	MAN OF MUSIC	TH 145
	7	13	17	<b>SONORA PONCENA</b>	BACK TO WORK	INCA 1083
	8	15	11	<b>OSCAR D'LEON</b>	RIQUITIN	TH 2456
	9	11	15	<b>RUBEN BLADES</b>	AGUA DE LUNA	ELEKTRA 960721-1
	10	7	35	<b>JOHNNY VENTURA</b>	EL SENOR DEL MERENGUE	CBS 10440
	11	8	51	<b>ROBERTO TORRES</b>	ELEGANTEMENTE CRIOLLO	SAR 1043
	12	12	37	<b>BONNY CEPEDA Y SU ORQUESTA</b>	DANCE IT!/ BAILALO	RCA 7541
	13	9	11	<b>CHARANGA DE LA 4</b>	SE PEGO	SAR 1044
	14	10	27	<b>LA PATRULLA 15</b>	ACARICIAME	TH 1912
	15	14	5	<b>RAY BARRETTO</b>	AQUI SE PUEDE	FANIA 642
	16	—	1	<b>CHEO FELICIANO</b>	SABOR Y SENTIMIENTO	COCHE 356
	17	23	27	<b>GILBERTO SANTAROSA</b>	GOOD VIBRATIONS	COMBO 2049
	18	18	33	<b>HANSEL Y RAUL</b>	TROPICAL	RCA 5701
	19	17	11	<b>ORO NEGRO</b>	EL BRILLO DE	SALSOSO 1013
	20	16	15	<b>BINOMIO DE ORO</b>	LA CANDELOSA	SONOTONE 1403
	21	25	5	<b>RICHIE RAY Y BOBBY CRUZ</b>	INCONFUNDIBLES	VAYA 108
	22	21	21	<b>JOSE MEDINA Y SU ORQUESTA</b>	DECIDIDO	RINGO 005
	23	20	15	<b>PAQUITO GUZMAN</b>	CHAMPANA Y RON	TH 2411
	24	22	3	<b>ORQUESTA INTERNACIONAL</b>	DE QUE ME SIRVIO QUERERTE	SONO-RODVEN 1104
	25	—	1	<b>LUIS "PERICO" ORTIZ</b>	BREAKING THE RULES	PERICO 370
REGIONAL MEXICAN	1	1	25	<b>LOS BUKIS</b>	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	5	11	<b>SONORA DINAMITA</b>	CAPULLO Y SORULLO	FUENTES 1612
	3	2	23	<b>VICENTE FERNANDEZ</b>	HOY PLATIQUE CON MI GALLO	CBS 163
	4	3	25	<b>LITTLE JOE</b>	TIMELESS	CBS 10458
	5	6	25	<b>LOS TIGRES DEL NORTE</b>	GRACIAS AMERICA	PROFONO 90499
	6	7	25	<b>LOS YONICS</b>	CORAZON VACIO	CBS 90489
	7	9	17	<b>JOAN SEBASTIAN</b>	OIGA	MUSART 6015
	8	4	15	<b>TROPICALISIMO APACHE</b>	REGRESO LA MEDALLITA	CARRUSEL 5202
	9	8	13	<b>LOS RAYOS</b>	CRUZ DE MADERA	ECCO 26159
	10	15	25	<b>FITO OLIVARES</b>	LA PURA SABORSURA	GIL 1031
	11	22	55	<b>LOS BONDADOSOS</b>	17 SUPEREXITOS	PROFONO 90465
	12	12	21	<b>GRUPO MAZZ</b>	NUMERO 16 PARTE 2	CBS 84333
	13	10	35	<b>LOS CAMINANTES</b>	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	14	11	5	<b>RAMON AYALA</b>	HASTA QUE TE PERDI	FREDDIE 1385
	15	13	39	<b>ANTONIO AGUILAR</b>	LA TAMBORA	MUSART 2021
	16	17	7	<b>LOS HURACANES DEL NORTE</b>	CRUZ DE MADERA	GARMEX 1014
	17	14	25	<b>GRUPO EL TIEMPO</b>	TU EX-AMOR	LUNA 1122
	18	—	1	<b>JOAN SEBASTIAN</b>	RANCHERO VOL. 2	MUSART 11034
	19	19	7	<b>LOS BARON DE APODACA</b>	ACA ENTRE NOS	FREDDIE 1377
	20	20	7	<b>FLACO JIMENEZ</b>	AY TE DEJO EN SAN ANTONIO	ARIOLA 3021
	21	—	33	<b>LOS TAM Y TEX</b>	LA SUAVECITA	RAMEX 1159
	22	—	11	<b>LA MAFIA</b>	A TODO COLOR	CBS 84335
	23	16	55	<b>LOS BUKIS</b>	16 SUPEREXITOS	PROFONO 90464
	24	21	27	<b>LOS BONDADOSOS</b>	REALIDADES	PROFONO 90492
	25	—	1	<b>LAURA LEON</b>	CON SABOR A	MELODY 317

## Classical KEEPING SCORE



by Is Horowitz

**BANDS ACROSS THE SEA:** Broadcasting live from dealer premises is rare but not unique. But WQXR New York goes previous efforts several steps further. All music and commentary on the station Monday through Friday (8-12) from 1-5 p.m. will originate from the Tower Records Piccadilly Circus store in London, with the station's Steve Sullivan as host.

Music aired will be predominantly English, and a number of interviews will be conducted with active British recording artists. Among these are the **King's Singers**, **Christopher Hogwood**, **Barry Douglas**, and **Jeffrey Tate**, says **Loren Toolajian**, WQXR operations director and producer of the Sullivan show who will among several execs participating in the programming special. They may publicly eavesdrop on some London recording sessions, he adds.

Unlike most other live remote overseas broadcasts, this series will bounce a 15-kilohertz digital stereo signal off a satellite, says Toolajian, offering a new quality standard for overseas transmissions. Listener prizes in related promotions include round-trip flights to London and a shopping spree at the London Tower store. Radio and print ads have already spread the word.

**SPEAKING OF ORCHESTRAS:** More than 1,000 orchestra managers, conductors, artist managers, music publishers, and others concerned with the operation of orchestras in this country will descend on New York Tuesday-Friday (9-12) for the 42nd national conference of the American Symphony Orchestra League. A series of seminars at the Waldorf-Astoria Hotel will examine the current state of health of orchestras across the country and face up to problems of financ-

ing, promotion, and audience-building. The **New York Philharmonic** is host orchestra, and conferees will be attending several programs by the orchestra at Avery Fisher Hall. In addition to a Bruckner program with **Zubin Mehta**, there will be an evening of readings of new music and a concert presenting conductors in training.

Awards handed out during the run of the confab will include the league's traditional Golden Baton for "distinguished service to music" as well as formal presentations recognizing management and volunteer accomplishments. Golden Batons this year go to **Isaac Stern** and **Betty Freeman**, the latter for her support of many contemporary composers.

## WQXR New York goes live from London Tower outlet

out special awards to 24 orchestras for "adventurous programming of contemporary music." Top award here will go to **Riccardo Muti** and the Philadelphia Orchestra. Other conductors and major ensembles to be honored are **André Previn** and the Los Angeles, **Zubin Mehta** and the New York, **Pinchas Zukerman** and the St. Paul Chamber Orchestra, and **Leonard Slatkin** and the St. Louis. In addition, the Baltimore Symphony and **David Zinman** will be honored by ASCAP for programming American music on a foreign tour.

**DELLOS RECORDS** has reduced the price of its 1000 CD series to midline. Programs are generally shorter than the label's top-of-the-line product, and many come from analog rather than digital sources. **Bob Lampkin**, head of sales and marketing, puts dealer base price at \$7.50, less for distributors. There are 14 titles in the initial midline release, with another 20 due by the end of the year, says Lampkin. In the same price category, Delos has just introduced the Facet series, also from older analog material.

## Indie GRASS ROUTE



by Linda Moleski

**TWO STRONG RELEASES** have emerged from **Roadrunner Records**: Boston-based rock group the **Neighborhoods'** "Reptile Men" (**Emergo**) and Scandinavian metal outfit **King Diamond's** "Abigail" (**Road-racer**).

The former is getting a lot of college radio airplay, says label spokeswoman **Regina Joskow**. In addition, the band—whose first album was on the **Enigma/Restless** logo—was recently picked up by Miller's Genuine Draft Band Network for 1987 and has committed to recording a radio spot for the brewing company. "Pure And Easy," a track off the album, will be featured on an upcoming compilation that Miller is putting out.

As for "Abigail," advance orders on the just-shipped release totaled 40,000, says Joskow. The group's last album sold some 75,000 copies and received strong support from college radio. To back this release, King Diamond is scheduled to do an in-store at Tower Records' downtown Manhattan store July 8, to be followed by a showcase at the Ritz with **Trouble**. A U.S. club tour kicks off July 9 in Hartford, Conn.

**SEEDS & SPROUTS:** Despite reports that **Dave Mason** was just signed to the newly formed, MCA-distributed label **Voyager**, **Grudge Records** co-founder **Chuck Gregory** says plans for a summer release from the veteran artist will go on as scheduled. It seems that under the Grudge deal, the label acquired a master from which it will release the new Mason title ... **JFL's** **Jerry Suarez** reports that **Secret Society's** debut release, "Too Blind To See," is proving to be an out-of-the-box hit. Miami's pop/urban **Power 96**

(WPOW) has jumped on the album's title track, which Suarez describes as a "cross between Wham! and Spandau Ballet" ... **Big State's Noble Womble** is gearing up for his seventh annual big Texas bash in Dallas June 13. Past partygoers say the event's definitely not to be missed ... One of this year's most promising rock'n'roll records is **Scruffy The Cat's** "High Octane Revival" on **Relativity**. The Boston-based band has been attracting a good deal of press and college radio airplay ... **Profile** has signed rock'n'rollers the **Accelerators**. An album is expected sometime in August ... **Alligator** exec **Mindy Giles** is departing the label to work full time with **Lonnie**

## Roadrunner races on with two new hot albums

**Mack's** management team. We wish her the best ... **JDC Records** of Los Angeles has picked up **M.C. Miker "G" & Dee Jay Sven's** "Holiday Rap" for U.S. distribution. The record is getting airplay in such markets as Los Angeles, Sacramento, and Boston ... Heavy metal act **Chastain**, fronted by guitarist **Dave Chastain**, recently kicked off a series of U.S. club dates in support of its third album, "The 7th Of Never." The release is on **Leviathan Records**, distributed by **Important** ... **TVT Records** is in the process of putting together "Tee Vee Toons: Vol. III." Other activity for the logo includes a 30-city **Saints** tour ... **Finchley Road's** 12-inch "Infectious" marks the third release for **Quark Records**. It was co-produced by **James Bratton**, whose credits include **Sybil's** "Falling In Love," on **Next Plateau** ... Manhattan-based **Valhalla Records** just shipped "Carolina," a 7-inch single by Long Island pop/rock outfit the **Pop Flies**. Check it out ... **Target Entertainment's** latest release is by rock group **Sacred Child**, not Sacred Heart, as stated in the May 23 column. Our apologies.

(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.



©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## 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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	<b>AL GREEN</b> A&M SP 5150	5 weeks at No. One SOUL SURVIVOR
2	2	17	<b>EDWIN HAWKINS/MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
3	5	5	<b>NICHOLAS</b> COMMAND CRN 1006	A LOVE LIKE THIS
4	3	45	<b>MINISTER THOMAS A. WHITFIELD &amp; COMPANY</b> SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
5	8	25	<b>VANESSA BELL ARMSTRONG</b> MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
6	17	5	<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b> SAVOY SAV 14780	FROM THE SHIP
7	4	21	<b>THE NEW JERSEY MASS CHOIR</b> LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
8	11	9	<b>THE RICHARD SMALLWOOD SINGERS</b> REJOICE WR 8355/A&M	TEXTURES
9	7	45	<b>THE WILLIAMS BROTHERS</b> MALACO 4409	HAND AND HAND
10	6	61	<b>REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR</b> REJOICE WR 8324/A&M	THERE IS HOPE
11	14	21	<b>THE JACKSON SOUTHERNAIRES</b> MALACO MAL 4417	HEAR OUR PRAYERS O LORD
12	13	37	<b>REV. CHARLES NICKS JR.</b> SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
13	10	25	<b>THE CLARK SISTERS</b> REJOICE WR8346/A&M	HEART AND SOUL
14	9	9	<b>LYNETTE HAWKINS</b> BIRTHRIGHT 70301/CAPITOL	BABY SIS
15	12	29	<b>COMMISSIONED</b> LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
16	15	41	<b>JAMES CLEVELAND PRESENTS: G.M.W.</b> KING JAMES 288504	LIVE AT MADISON SQUARE GARDEN
17	20	109	<b>DOUGLAS MILLER</b> LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
18	28	5	<b>LUTHER BARNES &amp; THE RED BUDD GOSPEL CHOIR</b> ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
19	NEW		<b>MIGHTY CLOUDS OF JOY</b> REJOICE WR8366/A&M	CATCHING ON
20	24	9	<b>DONALD VAILS &amp; THE SALVATION COOPERATION</b> SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
21	16	41	<b>CANDI STATON</b> BERACAH BRI-2001	SING A SONG
22	22	9	<b>SHIRLEY CAESAR</b> REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
23	19	45	<b>CALVIN BRIDGES</b> I AM 5896/LEXICON	RENEW MY SPIRIT
24	21	77	<b>THE WINANS</b> QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
25	18	33	<b>REV. B.W. SMITH JR.</b> PASTOR PR 75000	WATCH THEM DOGS
26	23	45	<b>JAMES CLEVELAND &amp; THE CLEVELAND SINGERS</b> KING JAMES KJ 8503	ESPECIALLY FOR YOU
27	25	21	<b>MAE GATEWOOD</b> KAB'N-D 829	HOLD ON CHILDREN EVERYDAY
28	31	25	<b>WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES</b> MALACO MAL 4416	SATAN IS ON THE LOOSE
29	35	5	<b>CANDI STATON</b> BERACAH BRI-1010	THE ANOINTING
30	NEW		<b>REV. ANDRE WOODS &amp; CHOSEN</b> SOUND OF GOSPEL SOG-153	CHOSEN
31	29	57	<b>LOUISE CANDY DAVIS</b> MALACO 4405	BETTER THAN BLESSED
32	NEW		<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
33	NEW		<b>FLORIDA MASS CHOIR</b> MALACO 6001	LIVE IN MIAMI FLORIDA
34	26	97	<b>NICHOLAS</b> COMMAND CRN 1003	DEDICATED
35	33	61	<b>DARYL COLEY</b> PLUMBLINE 7012	JUST DARYL
36	37	33	<b>ANGELIC GOSPEL SINGERS</b> MALACO 4407	I'VE GOT VICTORY
37	38	13	<b>ESTHER SMITH</b> SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
38	27	25	<b>JANET LYNN SKINNER</b> WORD WR 8337/A&M	ONE PRAYER AWAY
39	32	41	<b>DERRICK BRINKLEY</b> TYSOTI TR-86715	GLORIOUS DAY
40	30	33	<b>JESSY DIXON &amp; WORLD OF PENTECOST CHOIR</b> I AM 7-90061-001-4	SONGS OF PENTECOST

(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

**MY ALL-TOO-SHORT ENGLISH FORAY** draws to a close in the next week or so. So much to see and do, so little time. The most pleasant surprise has been the discovery of the feisty Christian music underground, a growing body of believers who are much like Christian musicians and audiences in the U.S. on the eve of the Jesus Movement in the late '60s. The past nine months have been an education process like no other in my career.

On a more practical plane, my return means that all press releases, review copies, and correspondence should be sent to Bob Darden, Gospel LECTERN, 118 N. 30th St., Waco, Texas 76710. Send all unsigned poison pen letters to my Bristol, England, address after June 30!

Allow me a few memories of the religious music scene in England. I was watching the late, lamented music program the "Tube" to catch a hot new English band called the Bible do its hit single "Mahalia," which opened with a long clip of **Mahalia Jackson** at the 1958 Newport Jazz Festival, where she was billed as the "world's greatest gospel singer."

But before the Bible, I saw performances by the Mission and the Christians and a duet of gospel great **Aretha Franklin & George Michael**.

Then, there was the time one of the more sensational daily newspapers said it was gospel/country star **George Hamilton IV**—not the very tan George Hamilton—who was going to marry Liz Taylor.

**NEWS NOTES:** Grammy nominees **BeBe & CeCe Winans** have signed with **Sparrow Records**. The brother-sister duo's first album for the label should be put out in a month or so. . . . As reported earlier in this column, former Word PR chief **Scott Pelking** has joined the new **Gospel Music Network**. Address: Box 70, Albuquerque, N.M. 87103; 800-522-5131. . . . **Clyde Davis** has joined black gospel giant **WTHE** in Mineola,

Long Island. His new program **Open Arms** has hosted everybody from **Edwin Hawkins** to **Darryl Strawberry** (516-742-1520) . . . The **Christine Wyrzten Ministry** has expanded to include the **Critter Country** line of stuffed animals, storybooks, games, and videos. **Standard Publishing** is utilizing the concept in its **Vacation Bible School** and **Kids Club** programs (513-575-1177).

**Sparrow-Star Song Distribution** has debuted both the **Première Magazine** and the **Première Audio Magazine** in selected retail outlets. The magazine is a 16-page quarterly on Christian musicians. **Audio Magazine** is a 60-minute cassette that will introduce new

## Recalling fond memories of my stay in England

and upcoming releases. The cassette is \$1.99, or free with the purchase of any two Sparrow-Star Song releases. For more information, call 1-800-423-5052 (or 818-709-6900 in California).

Lots of stuff happening at Sparrow Records to report on these days. The label has just released "Let There Be Praise," a collection of 12 contemporary inspirational songs selected by ace producer **Greg Nelson**, orchestrated by **David T. Clydesdale**, arranged by **Phil Perkins**, and performed by the **Let There Be Praise Chorus** and the **National Philharmonic Orchestra** of London. All selections are available on performance tracks for solo and choral performers and have accompanying songbooks.

Sparrow, incidentally, has 29 CDs available, ranging from the instrumental **Meadowlark** line to fine rock albums from **Steve Taylor** and **White Heart**. My favorite is **Jeff Johnson's** glowing "Fallen Splendor."

Sparrow has also recently released "No Apology," a collection of choral music by **Steve Camp**, **Deniece Williams**, **Debbie Boone**, **White Heart**, **Steve Fry**, and **Steve Camp**. It is arranged and produced by **Steve V. Taylor**.



by Peter Keepnews

**JAZZ HAS TAKEN TO THE WATER** again this summer in the New York area, and two local radio stations are—no pun intended—deeply involved.

Newark's high-profile public station, **WBGO**, is co-sponsoring two series of jazz cruises—one on the Hudson River, the other on the East River. The former, **Musicruise '87**, began on June 5 with **Stanley Turrentine** and **Freddie Hubbard** and will include the likes of **Sonny Rollins**, **Tania Maria**, and the **Count Basie Orchestra**. **WBGO** is also backing a series of Sunday East River cruises in conjunction with the **South Street Seaport Line**. That series began on May 31 with **Hank Crawford** and **Jimmy McGriff**. In addition, the Seaport Line, on its own, is presenting a summer-long series of **Monday jazz cruises**. **Larry Coryell** kicked that one off on June 1, with **Dizzy Gillespie** among the other artists on the schedule.

Meanwhile, another aggressive jazz station, **WJAZ** Stamford, Conn., is teaming with the Long Island-based **International Art of Jazz** and **Long Island Sound America** to sponsor a two-hour "Jazz Sail" on Long Island Sound Thursday (18). The bands of **Ray Alexander** and **Joyce DiCamillo** are featured on this cruise. Among the members of DiCamillo's quartet, incidentally, is **Rick Petrone**—better known as the program director who has done so much to establish **WJAZ** (formerly **WYRS**) as a marketplace force.

**TRUMPETER Byron Stripling** will play the part of

**Louis Armstrong** in "Satchmo . . . America's Musical Legend," a musical about Armstrong's life that is set for a Southern tour and a five-week run at the **Kennedy Center** in Washington this summer. **Stripling**, 25, has played lead trumpet in the **Count Basie Orchestra** for the past three years.

"Satchmo" was written and directed by **Jerry Bilik** and produced by **Kenneth Feld**. Its score features, not surprisingly, a number of the songs that were an integral part of Armstrong's repertoire. The show is scheduled to open in Armstrong's birthplace, **New Orleans**, on July 14, with subsequent engagements set for **Atlanta** and **Charlotte, N.C.**, prior to the **Kennedy Center** stint. There are no current plans to bring "Satchmo" to Broadway.

**THE THEME OF** the sixth **JazzTimes Convention**,

## Two Gotham-area stations chart a musical course

set for Oct. 14-17 in New York, is "Jazz And The Media: Past, Present And Future." Panels will focus on the print media, television, and especially radio, which will be the subject of several different panels, including one on network and syndicated radio programming with **Marian McPartland** and **Ben Sidran**.

This year's **JazzTimes** event—directed, as always, by the magazine of the same name and its tireless publisher, **Ira Sabin**—will also feature a record number of luncheons and receptions hosted by record labels. **Joe Williams** will be the convention's guest of honor, and **Billy Taylor** will deliver the keynote address for the third successive year. For information on registration (which is 10% cheaper through July 8) and other aspects of the convention, call 301-588-4114.

# DON'T BE MEESE-LED.

**The Meese Commission Exposed** is must reading for everyone concerned about creeping censorship in our society. Literary, artistic, social, religious, intellectual and political freedom of thought is being threatened.

The biases and abuses of the Attorney General's Commission on Pornography, appointed with the charge of "controlling" what our laws do not even define, have aroused the concern of many Americans.

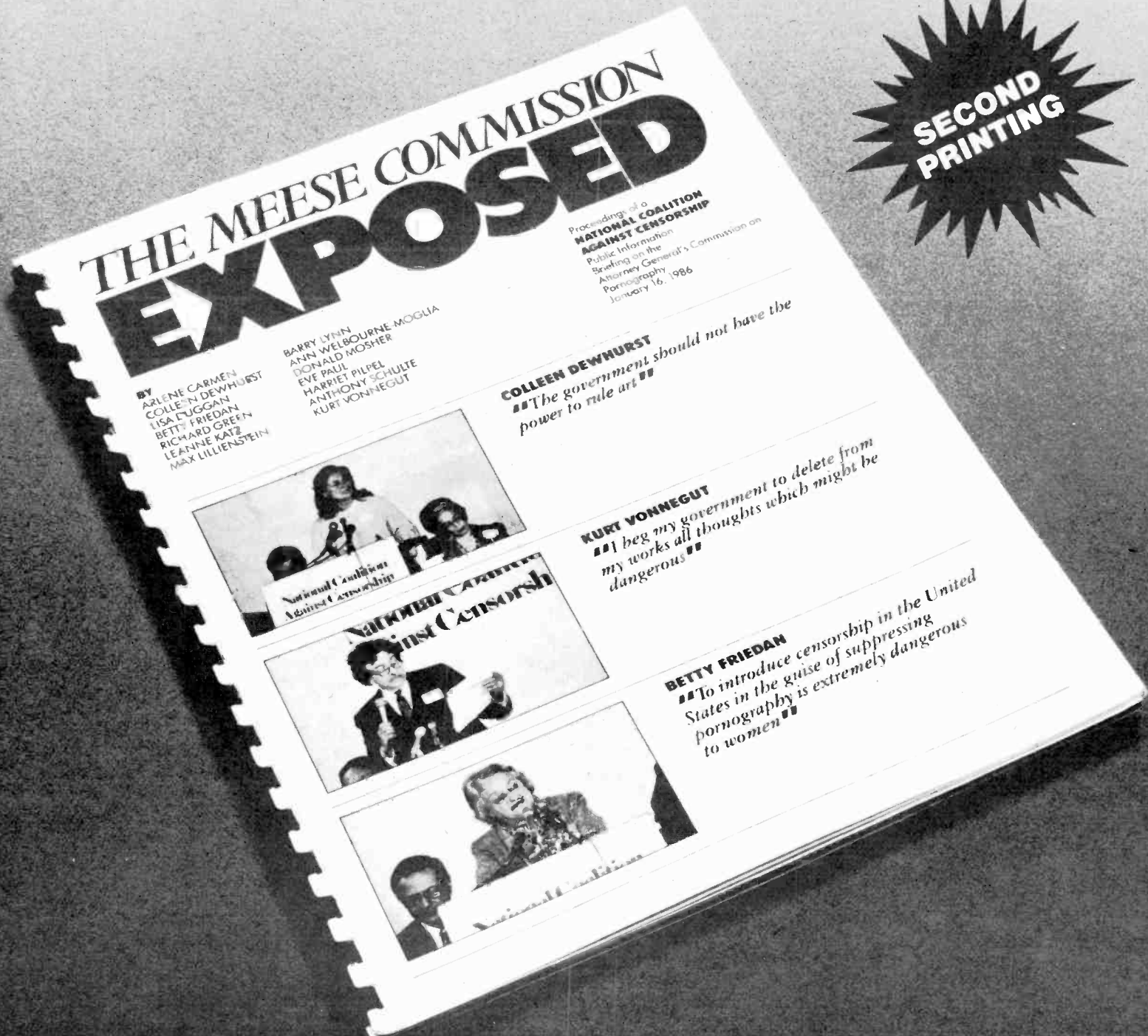
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state

and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

To order **The Meese Commission Exposed**, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are \$6. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.






# THAT'S IT!

**Union Studios**  
YOUR PLACE TO BE SUCCESSFUL!

**Union Studios**  
OF COURSE: 48 TRACK SOLID STATE  
TECHNICAL PERFECTION, ANALOG &  
DIGITAL, EXCELLENT SERVICE



# No. 1

DEEP PURPLE  
THE HOUSE OF THE B. LIGHT  
THE NAME OF THE ROSE  
SOUNDTRACK  
SPANDAU BALLET  
TROUGH THE BARRICADES

**union studios**  
Al escherstraße 16  
8000 Munich  
West-Germany  
☎ (0 10 49) 89/79 83 14

## EEC Commission To Study Indonesian Piracy Illicit Tapes Cost European Market \$150 Mil A Year

BY PETER JONES

LONDON The European Economic Community Commission is set to undertake a full-scale investigation into music piracy in Indonesia, an illicit trade that is estimated to cost European music companies about \$150 million a year in lost sales.

The commission decision was announced from its headquarters in Brussels, Belgium, following a formal complaint lodged by IFPI, the industry trade body.

The complaint alleges that Indonesia fails to provide the EEC record industry with effective protection against piracy of sound recordings and that it therefore "encourages the production of pi-

rate copies on a massive scale for commercial purposes." Illicit Indonesian tapes are believed to be sold widely in Asia and the Middle East.

In filing its complaint in March under a 3-year-old regulation, IFPI requested that the EEC Commission to intervene with the Indonesian government. It also asked that the commission deny customs duty preferences to certain Indonesian imports if Indonesia is not prepared to curb piracy.

The regulation was designed to allow tougher and faster action against unfair trade practices that are not already banned by other EEC rules.

At this stage, the commission has announced that it will open an ex-

amination procedure that will entail an in-depth study of the legal and factual issues set out in the IFPI complaint. This is likely to take some five to seven months, and the

### Pirate Indonesian tapes are said to be sold in Asia and the Mideast

commission will then decide what action is necessary.

Meanwhile, the Indonesian government has announced that it is considering amending its 1982

Copyright Act. The new proposals would extend protection to foreign copyright owners, but only under certain conditions.

Under the conditions, the work must first be published in Indonesia or the country of origin of the copyright owner must have either a bilateral copyright agreement with Indonesia or be a member of an international convention to which Indonesia is also a party.

At present there are no bilateral agreements, and Indonesia is not a member of any relevant conventions.

## WWI's Chief Talks On Radio Syndication

BY NICK ROBERTSHAW

MONTREUX A spirited keynote speech by Westwood One president Norm Pattiz at the International Music & Media Conference here May 14 started with a brief history of U.S. syndication over the last 30 years.

Until the '50s, he said, U.S. radio was a nationally sponsored medium. But then national advertisers deserted to television, and radio became more local and specific, a medium of narrowly defined and targeted formats.

"The role of the producer or syndicator was to supply programs that fitted a particular musical style and appealed to a particular audience," he said.

At the time Westwood One was established, local programs were rarely sold to national advertisers, and syndication was largely confined in the U.S. to top 40. "We saw an opportunity to tap into the na-

tional advertisers," said Pattiz, whose first project was "The Sound Of Motown." "We got three national advertisers for that. It was quite successful, and we went on to produce three or four others to show the advertisers what it was like to be on a continuous program."

Since then, Westwood One has hardly looked back, producing a string of major radio series, handling BBC rock output, sponsoring concert tours, establishing offices around the world, and acquiring its own broadcasting service. Today, it is a \$200 million company servicing 5,000 radio stations.

In the U.S., network syndication is worth \$400 million annually, the fastest-growing area of the \$7 billion radio business that is itself increasing its revenues by about 18% a year.

"Advertisers have discovered syndication in a big way just at the time that TV advertising costs are soaring while TV audiences de-

cline," he said. "Program quality has to be excellent. Don't pay cash for a program you don't think is terrific."

On the subject of barter syndication he also had words of warning. "Many stations think they can save cash that way and give the DJ a little time off. But if you don't think it will increase your audience don't do it. What we offer should enhance your output."

On the deregulation of European broadcast markets, Pattiz noted: "The public will make the choice, and, while I don't say it's the death

knell for public or state-sponsored radio, it is going to have to adapt or die.

"Commercial broadcasters will cut off a segment of the audience, say the 18- to 24-year-olds, and they will lose them. Before they turn around little bits and pieces are going to be gone. They have to counter-format if they want to stop that."

Advertising-supported programming will become the rule rather than the exception, Pattiz predicted, with advertisers becoming more and more deeply involved.

## 30,000 Venues Signed Up By JASRAC Japan Gets Karaoke Fees

TOKYO JASRAC, the Japanese copyright society, which started collecting performance fees from *karaoke*, or sing-along, venues nationwide here April 1, had signed contracts with 30,000 hotels, snack bars, and other places by mid-May. That represents 20% of the estimated 150,000 public users of *karaoke* equipment.

Sadao Funamoto, JASRAC's executive director, says the society sent leaflets to venues where *karaoke* equipment was believed to be in use, informing managers of the law, formally passed in August, requiring registration and payment of a fee for music use.

Also, 250 meetings, attended by a total of 35,000 people, were arranged. Of the 90,000 responding to the JASRAC leaflet, 60,000 said their venues were smaller than the designated minimum of 16.5 square meters or did not have *karaoke* equipment. The remainder registered.

Funamoto says the response has been better than expected and that the society hopes to have firm contracts with 60,000 venues by year's end. The company estimates that will produce revenue of some \$1.6 million for the year ending March 1988.

## Taiwanese Government Crushes Piracy—Literally

TAIPEI, Taiwan More than 20,000 illicit and pirated videocassettes were publicly crushed by a steamroller here as a gesture by the authorities to show Taiwan's determination in cracking down on piracy.

A government information office executive told reporters, "This isn't the best way to destroy pirated tapes, but we wanted to take this opportunity to show the government's sense of urgency in protecting intellectual property. We're urging all citizens to join our efforts in fighting against piracy."

The tape-crushing ceremony was staged near the Taipei World Center and was sponsored by the information office and the National Anti-Counterfeiting Committee, a non-profit group organized by local businessmen to propagate information about intellectual copyright matters and to handle complaints about piracy.

The tapes included unauthorized copies of copyright films and musical packages and were confiscated during the past year by government watchdogs, with the help of police. Taiwan is concerned that its reputation as a "haven of counterfeiters" has tarnished its image abroad. The territory revised trademark and patent laws four years ago to provide heavier penalties for manufacturers and sellers of illicit goods.

In mid-1985, the island further revised its copyright law to extend protection of intellectual property, including records, movies, designs, and computer software.

Police here have prosecuted 2,357 copyright violation cases since late 1985. In 1985, more than 600 people were convicted of copyright infringement and trademark/patent violations. The number dipped to 430 last year, according to official statistics.

## Russians To Rock In U.K.

LONDON Two Soviet rock groups will be among the performers at this year's fifth annual Capital Music Festival, to be held here during June and July. Siberian rock act Dialogue and Moscow-based heavy metal band Aria will headline a Russian Rock Gala set for July 10 at the Hammersmith Odeon.

The policy of cultural *glasnost* introduced by Soviet leader Mikhail Gorbachev is credited with making the breakthrough possible. Says festival director John Burrows, "I

tried two years ago to get Soviet bands, but the authorities would not let them out. This time it was totally different. Everybody was very cooperative. It was as if they had been told to help us."

The monthlong festival, considered Europe's largest, is sponsored by independent broadcaster Capital Radio and beer company Castlemaine. Other artists appearing include Chick Corea, Go West, and Los Lobos.

## Record & Radio Industries Lock Horns At IMMC

BY NICK ROBERTSHAW

**MONTREUX** The memory of King Canute, who demonstrated the limits of temporal power by commanding the tides to recede, was invoked at the International Music & Media Conference here May 16 by U.K. radio producer Tony Hale to remind industryites that they must live in the real world.

He said that although record companies might feel that their music is given too cheaply to radio stations, they should realize that broadcasters have their own problems to consider. In a seminar titled "Is Music Too Expensive?" Hale said that from the viewpoint of U.K. broadcasters, in particular, the answer to this question is a resounding yes.

Hale said that over the years stations like Capital Radio, where he was formerly head of music, have paid millions for music. Despite this situation, airplay restrictions have still governed their choices and have prevented them from being able to play all the records they want to play. Moreover, he claimed, the money paid did not even fall into the right hands. Hale said that collection societies charge too much and that it is wrong to deduct nearly 20% before distribution to composers.

Nevertheless, Hale admitted, music is the most powerful and evocative of art forms. Therefore, he said, it is worth whatever price anyone is prepared to pay for it—but only, he added, if the payment goes to its creators.

Setting forth the opposite case, IFPI legal adviser Trevor Pearcy insisted it is right that broadcasters should pay for music. He said that more than 50 national laws allow the record industry to require payment for broadcast use. Further, he asserted, this right is enshrined in the Rome Convention to which 31 countries are bound, the U.S. being the most notable exception.

According to Pearcy, these rights are not being recognized by the broadcast industry, which has offered powerful opposition to them.

In 1985, worldwide income from broadcast rights topped \$40 million, more than half coming from Britain and West Germany. The royalty is usually calculated as a

percentage of new advertising revenue, which is 4.5% in Germany and 4%-7% in the U.K. These rates are not imposed, but freely negotiated.

In Britain, the commercial radio sector had referred the question of the value of broadcast rights to the Performing Right Tribunal in the hope of securing lower payments. However, the Performing Right Tribunal has supported the record industry view. While ac-

**'Radio doesn't  
create hits,  
but it certainly  
lives off them'**

cepting there is some promotional value in airplay, it has argued that this benefit is often canceled out by home taping. It also concluded that even if there were a net benefit to the record companies, this does not affect the principle of royalty payment. Additionally, Phonographic Performance Ltd. has stated that radio is more a consumer than an advertising medium. It upholds the argument that radio is only one of many possible avenues of exposure and that by the time records are played, public interest in them is usually well-established.

"Airplay concentrates on established records," said Pearcy. "Radio doesn't always create hits but it certainly lives off them. It can increase the sales of one record, but only at the expense of others: It doesn't increase overall volumes. And, of course, it encourages home taping: Most private copying is done off air."

Records provide cheap and highly popular programming, and advertising rates are highest when radio is most reliant on music, Pearcy concluded.

The record industry also feels that it is inappropriate that broadcasters should pay more to composers and publishers than to labels and artists, said Pearcy. "We are not saying the composer should get less, but we don't accept that he has the major right and the artist only a minor, ancillary right."

Hubert Terheggen of Radio Tele Luxembourg said that the music business is a lottery in which it is useless to expect equal rights. He said, "We are a sweepstake business, and of course the winner thinks it was cheap." Terheggen added that whenever music is too expensive, it is the local artist who suffers first. "The broadcaster does not need a developing or local artist like he needs Stevie Wonder," he said.

### ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

### FOR THE RECORD

In the story headed "Pirates Take \$50 Million in 1986," dated Singapore (Billboard, March 21), the statement that pirate tapes "most of the time sound better and last longer than product released by majors like CBS" was wrongly attributed to Kassim Cha Tong, deputy director of IFPI's Asia/Pacific region. The observation was, in fact, made by a Kuala Lumpur shop-keeper involved in music software trade.

## New LP Has Right Chemistry Rock & Hyde Hit Stride

BY KIRK LaPOINTE

**OTTAWA** "I think we've come back with a vengeance," says Paul Hyde.

Radio, retail, and his established audience seem to agree: After an ill-fated record with producer David Foster that lost his band some ground, Hyde has resurfaced in fighting trim.

Formerly Paul Hyde & the Payolas, now Rock & Hyde (after principals Bob Rock and himself), these four-time Juno winners are back in full flight and aiming for another international shot with "Under The Volcano" on EMI.

Backed by manager Bruce Allen (Bryan Adams, Loverboy) and inked to a unique arrangement between EMI England and Canada, this may just be the year Rock & Hyde capture the success many believe has long been owed them.

A year ago, however, some were writing them off. Their fourth A&M album, "Here's The World For Ya," had fizzled despite enormous advance billing. The band had come off its Juno-winning year and latched on to Allen as manager and Foster as a producer when both were sizzling commodities. Somehow, the combination didn't click; the full-blooded music, admits Hyde, "was compromised somewhat artistically" in the hopes that it might attract a wider audience abroad. To that point, the band had only a minor success with the 1983 single "Eyes Of A Stranger."

Dropped by A&M, Hyde returned to his native England with Rock to do some writing and met up with Capitol-EMI's David

Munns, who had regrets about letting the Payolas slip through his fingers when he worked for Capitol-EMI Canada during the late '70s and early '80s.

Munns contacted Capitol Canada's a&r chief, Deane Cameron, and arranged a joint deal for Rock & Hyde.

"From our point of view, that was ideal," Hyde says. "We never really got a decent push in Europe, and this will help. And while we compromised intentionally last time because we needed a big record, this is really a fresh start for us, with no real pressure."

In their corner this time, too, is producer Bruce Fairbairn, who came to the project following Bon Jovi's "Slippery When Wet." An old Vancouver cohort, he returned Rock & Hyde to their rock roots while embellishing their music with a contemporary luster.

"I'd like to think his name on the record will help," Hyde says. "His addition is just what we needed."

Very quickly, album rock and top 40 radio latched on to "Dirty Water," a rock anthem that is as mature as Rock & Hyde have been on record. A&M Canada, anticipating further success for the band, is preparing a greatest-hits package for domestic release later this year.

In the short term, as Rock & Hyde wait for foreign markets to show interest, a new touring outfit is being readied for Canadian dates.

"We have obligations in England to tour there," Hyde says. "Beyond that, we're waiting to see who wants us where first."

## Maple Briefs

**HEARINGS BEGIN** July 20 in Hull, Quebec, on applications for changes in specialty TV services. Among the proposals are those by the MuchMusic and MusiquePlus networks to move from pay-TV to free TV on cable. Such a bid, if approved, would expand the subscriber base of each service enormously.

**CILQ-FM** celebrated its 10th year as Toronto's hardest-core rock station on the dial last week with an industry bash that featured performances by Honeymoon Suite and the Partland Brothers plus an all-star Canadian band made up of the likes of Gowan and Kim Mitchell. Station manager Gary Slight is headed off to run Standard Broadcasting Ltd.'s radio division.

**DAVID FOSTER** and John Parr performed the "St. Elmo's Fire" theme April 23 before nearly 60,000 people packed into B.C. Place in Vancouver for a tribute to wheelchair athlete Rick Hansen, who had, the day before, completed a round-the-world odyssey. Foster and Parr were inspired to write the song by Hansen and were constant support-

ers during the 26-month trek by the Canadian. Bryan Adams and Anne Murray sent video messages, and Rita MacNeill interrupted her Canadian tour to play at the show.


**THE JUNO MUSIC AWARDS** this year will feature for the first time a best-classical-composition category. Like the existing classical awards, for best album by soloists or ensembles, it will be judged by a select expert panel. The Nov. 2 ceremonies will be televised live across the country from the O'Keefe Centre in Toronto.

**"WAITING FOR A MIRACLE,"** the two-record anthology by Bruce Cockburn, is the first double set by a Canadian to be pressed on compact disk.

**BRYAN ADAMS'** "Into The Fire" leaped to the top spot on the Canadian chart after only three weeks, breaking the record for a domestic album. Despite all his album success, the singer/songwriter hasn't had a No. 1 single. "In The Heat Of The Night" moved into the top 10 but not to the top rung.

# THAT'S IT!

OF COURSE:  
Union Studios  
YOUR PLACE TO BE SUCCESSFUL!  
Union Studios  
SOUND & VIDEO  
ANALOG & DIGITAL  
DAY & NIGHT  
3 SOUND STUDIOS  
VIDEO STUDIO  
SSL CONSOLES  
AMPEX VTR'S  
LEXICON OPUS



# No 1

DEEP PURPLE  
THE HOUSE OF THE B. LIGHT  
THE NAME OF THE ROSE  
SOUNDTRACK  
SPANDAU BALLET  
TROUGH THE BARRICADES

union studios

Allescherstraße 16  
8000 Munich  
West-Germany  
☎ (0 10 49) 89/79 83 14



# HITS of the WORLD

© Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## CANADA (Courtesy The Record) As of 5/28/87

1	2	SINGLES
1	2	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
2	1	LEAN ON ME CLUB NOUVEAU WEA
3	4	LA ISLA BONITA MADONNA SIRE/WEA
4	3	WITH OR WITHOUT YOU U2 ISLAND/MCA
5	7	LOOKING FOR A NEW LOVE JODY WATLEY MCA
6	8	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
7	6	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
8	5	NOTHING'S GONNA STOP US NOW STARSHIP RCA
9	NEW	YOU KEEP ME HANGIN' ON KIM WILDE MCA
10	NEW	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
11	10	MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
12	12	BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
13	11	EVERYTHING I OWN BOY GEORGE VIRGIN/A&M
14	14	LESSONS IN LOVE LEVEL 42 POLYGRAM
15	9	SIGN 'O' THE TIMES PRINCE PAISLEY PARK/WEA
16	17	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
17	16	DAY-IN DAY-OUT DAVID BOWIE CAPITOL
18	20	WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
19	15	HEAT OF THE NIGHT BRYAN ADAMS A&M
20	NEW	CLOSER TOGETHER THE BOX ALERT/POLYGRAM

1	2	ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND/MCA
2	2	BRYAN ADAMS INTO THE FIRE A&M
3	3	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
4	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
5	5	PAUL SIMON GRACELAND WARNER BROS./WEA
6	6	CROWDED HOUSE CAPITOL
7	7	THE CULT ELECTRIC SIRE/WEA
8	8	GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
9	4	DAVID BOWIE NEVER LET ME DOWN CAPITOL
10	10	CUTTING CREW BROADCAST VIRGIN/A&M
11	11	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
12	NEW	MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA
13	14	POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL
14	NEW	THE BOX CLOSER TOGETHER ALERT/POLYGRAM
15	15	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
16	16	BARBRA STREISAND ONE VOICE COLUMBIA/CBS
17	17	TOM PETTY & THE HEARTBREAKERS LET ME UP (I'VE HAD ENOUGH) MCA
18	12	MADONNA TRUE BLUE SIRE/WEA
19	19	WHITESNAKE WARNER BROS./WEA
20	13	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO WARNER BROS./WEA

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/6/87

1	2	HOT 100 SINGLES
1	2	WITH OR WITHOUT YOU U2 ISLAND
2	9	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
3	1	LA ISLA BONITA MADONNA SIRE
4	3	LET IT BE FERRY AID THE SUN/CBS
5	4	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
6	6	STRANGELOVE DEPECHE MODE MUTE
7	NEW	HOLD ME NOW JOHNNY LOGAN EPIC
8	7	BIG LOVE FLEETWOOD MAC WARNER
9	8	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
10	5	RESPECTABLE MEL & KIM SUPREME
11	10	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
12	12	YOU'RE THE SPAGNA JOHN FARNHAM WHEATLEY/RCA
13	11	CALL ME SPAGNA CBS
14	18	WHY CAN'T I BE YOU THE CURE FICTION/POLYDOR
15	14	TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
16	13	STAND BY ME BEN E KING ATLANTIC
17	NEW	CARRIE EUROPE CBS
18	17	I LOVE TO LOVE TINA CHARLES BLACK SCORPIO/CBS
19	NEW	SERIOUS DONNA ALLEN PORTRAIT
20	NEW	LOOKING FOR A NEW LOVE JODY WATLEY MCA

1	2	HOT 100 ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND
2	2	SIMPLY RED MEN AND WOMEN WEA
3	3	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
4	4	PAUL SIMON GRACELAND WARNER
5	5	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
6	7	PRINCE SIGN OF THE TIMES PAISLEY PARK
7	6	MADONNA TRUE BLUE SIRE
8	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
9	8	ALISON MOYET RAINDANCING CBS
10	11	MEL & KIM F L M SUPREME
11	16	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
12	10	BRYAN ADAMS INTO THE FIRE A&M
13	18	SUZANNE VEGA SOLITUDE STANDING A&M
14	13	BON JOVI SLIPPERY WHEN WET VERTIGO
15	NEW	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
16	20	TINA TURNER BREAK EVERY RULE CAPITOL
17	14	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
18	15	GENESIS INVISIBLE TOUCH VIRGIN
19	19	CARLY SIMON COMING AROUND AGAIN ARISTA
20	12	EUROPE THE FINAL COUNTDOWN EPIC

## BRITAIN (Courtesy Music Week/Gallup) As of 6/6/87

This Week	Last Week	SINGLES
1	2	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	1	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
3	3	HOLD ME NOW JOHNNY LOGAN EPIC
4	7	JACK MIX II MIRAGE DEBUT
5	5	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN
6	10	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
7	23	VICTIM OF LOVE ERASURE MUTE
8	15	SERIOUS DONNA ALLEN PORTRAIT
9	4	A BOY FROM NOWHERE TOM JONES EPIC
10	27	GOODBYE STRANGER PEPSI & SHIRLIE POLYDOR
11	13	FIVE GET OVER EXCITED HOUSEMARTINS GO! DISCS
12	6	INCOMMUNICADO MARILLION EMI
13	NEW	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND
14	8	CAN'T BE WITH YOU TONIGHT JUDY BOUCHER ORBITONE
15	9	(SOMETHING INSIDE) SO STRONG LABI SIFFRE CHINA
16	35	NO SLEEP TILL BROOKLYN BEASTIE BOYS DEF JAM/CBS
17	11	BACK AND FORTH CAMEO CLUB
18	37	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
19	12	BIG LOVE FLEETWOOD MAC WARNER
20	14	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
21	16	BORN TO RUN (LIVE) BRUCE SPRINGSTEEN CBS
22	28	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
23	33	LUKA SUZANNE VEGA A&M
24	31	LOOKING FOR A NEW LOVE JODY WATLEY MCA
25	22	THE SLIGHTEST TOUCH FIVE STAR TENT
26	17	ANOTHER STEP (CLOSER TO YOU) KIM WILDE & JUNIOR MCA
27	NEW	IT'S TRICKY RUN DMC LONDON
28	19	BOOPS (HERE TO GO) SLY & ROBBIE FOURTH & BROADWAY
29	26	FRIDAY ON MY MIND GARY MOORE 10 RECORDS
30	NEW	IS THIS LOVE WHITESNAKE EMI
31	34	INFIDELITY SIMPLY RED ELEKTRA
32	20	LIL' DEVIL THE CULT BEGGARS BANQUET
33	18	PRIME MOVER ZODIAC MINDWARP MERCURY
34	NEW	IT'S NOT UNUSUAL TOM JONES DECCA
35	24	LA ISLA BONITA MADONNA SIRE
36	NEW	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
37	NEW	WHEN SMOKEY SINGS ABC NEUTRON
38	21	NEVER TAKE ME ALIVE SPEAR OF DESTINY 10 RECORDS/VIRGIN
39	NEW	LET'S DANCE CHRIS REA MAGNET
40	NEW	KEEP ME IN MIND BOY GEORGE VIRGIN

1	2	ALBUMS
1	NEW	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
2	2	SUZANNE VEGA SOLITUDE STANDING A&M
3	1	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
4	5	U2 THE JOSHUA TREE ISLAND
5	3	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
6	NEW	CURE KISS ME KISS ME KISS ME FICTION
7	4	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
8	7	ALISON MOYET RAINDANCING CBS
9	8	MEL & KIM F L M SUPREME
10	6	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
11	18	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
12	9	SIMPLY RED MEN AND WOMEN ELEKTRA
13	10	PETER GABRIEL SO VIRGIN
14	13	MADONNA TRUE BLUE SIRE
15	12	GENESIS INVISIBLE TOUCH VIRGIN
16	11	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
17	15	FIVE STAR SILK AND STEEL TENT
18	20	ERASURE THE CIRCUS MUTE
19	NEW	GO WEST DANCING ON THE COUCH CHRYSALIS
20	19	TOM JONES HIS GREATEST HITS TELSTAR
21	16	PAUL SIMON GRACELAND WARNER
22	17	THE CULT ELECTRIC BEGGARS BANQUET
23	NEW	HEART BAD ANIMALS CAPITOL
24	22	JANET JACKSON CONTROL A&M
25	NEW	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
26	14	MOTLEY CRUE GIRLS GIRLS GIRLS ELEKTRA
27	35	WHITNEY HOUSTON ARISTA
28	30	LIVING IN A BOX CHRYSALIS
29	31	ROGER WHITTAKER HIS FINEST COLLECTION CBS
30	27	BARBRA STREISAND ONE VOICE CBS
31	21	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
32	25	EUROPE THE FINAL COUNTDOWN EPIC
33	32	DIRE STRAITS BROTHERS IN ARMS VERTIGO
34	29	BON JOVI SLIPPERY WHEN WET VERTIGO
35	36	SIMPLY RED PICTURE BOOK ELEKTRA
36	24	SPEAR OF DESTINY OUTLAND 10 RECORDS
37	26	VARIOUS MOVE CLOSER CBS
38	28	CARLY SIMON COMING AROUND AGAIN ARISTA
39	34	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
40	40	CAMEO WORD UP CLUB

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/1/87

1	2	SINGLES
1	1	LA ISLA BONITA MADONNA SIRE
2	2	STRANGELOVE DEPECHE MODE MUTE/INTERCORD
3	NEW	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
4	6	DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
5	8	CROCKETT'S THEME JAN HAMMER MCA/WEA
6	11	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
7	3	LET IT BE FERRY AID CBS
8	7	WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
9	4	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
10	9	LEAN ON ME CLUB NOUVEAU WARNER BROS./WEA
11	5	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
12	10	LIVE IT UP MENTAL AS ANYTHING EPIC/CBS
13	12	MISS YOU SO BONNIE BIANCO METRONOME/PMV
14	NEW	SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
15	NEW	HOLD ME NOW JOHNNY LOGAN EPIC/CBS
16	14	EVERY ONE'S A WINNER HOT CHOCOLATE EMI
17	15	YOU SEXY THING HOT CHOCOLATE RAK/EMI
18	20	BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
19	19	CHANGING MINDS 16 BIT ARIOLA
20	NEW	LASS DIE SONNE IN DEIN HERZ WIND JUPITER-DGG/PMV

1	2	ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND/ARIOLA
2	2	JENNIFER RUSH HEART OVER MIND CBS
3	4	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
4	6	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
5	3	ALISON MOYET RAINDANCING CBS
6	10	MIXED EMOTIONS DEEP FROM THE HEART EMI
7	7	SIMPLY RED MEN AND WOMEN WARNER/WEA
8	5	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
9	9	PAUL SIMON GRACELAND WARNER/WEA
10	11	JOHN FARNHAM WHISPERING JACK RCA
11	8	WOLFGANG NIEDECKEN & COMPLIZEN SCHLAGZEITEN PLIZEN/EMI
12	13	YELLOW ONE SECOND MERCURY/PHONOGRAM/PMV
13	19	DEN HARROW DAY BY DAY BAB/ARIOLA
14	12	BARRY WHITE & LOVE UNLIMITED BARRY'S GOLD POLYSTAR
15	14	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
16	16	DAVID BOWIE NEVER LET ME DOWN EMI
17	17	MADONNA TRUE BLUE SIRE/WEA
18	15	BRYAN ADAMS INTO THE FIRE A&M/DG
19	NEW	PRINCE SIGN OF THE TIMES PAISLEY PARK/WEA
20	NEW	VIKTOR LAZLO POLYDOR/DGG PMV

## AUSTRALIA (Courtesy Kent Music Report) As of 6/1/87

1	2	SINGLES
1	1	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
2	13	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
3	4	NOTHING'S GONNA STOP US NOW STARSHIP RCA
4	2	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
5	3	WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
6	5	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
7	8	LEAN ON ME CLUB NOUVEAU WARNER/WEA
8	7	LA ISLA BONITA MADONNA SIRE/WEA
9	18	SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL
10	10	HYMN TO HER THE PRETENDERS REAL/WEA
11	6	THE FINAL COUNTDOWN EUROPE EPIC/CBS
12	11	WITH OR WITHOUT YOU U2 ISLAND/FESTIVAL
13	12	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
14	15	LET'S GO WANG CHUNG WEA
15	17	AT THIS MOMENT BILLY VERA & THE BEATERS RCA
16	9	MIDNIGHT BLUE LOU GRAMM ATLANTIC/WEA
17	19	HOLIDAY RAP M C MIKER 'G' AND DEE JAY SVEN CBS
18	NEW	LOVE AND DEVOTION MICHAEL BOW CBS
19	NEW	ONE AND ONE (AIN'T I GOOD ENOUGH) WA WA NEE CBS
20	20	SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL

1	2	ALBUMS
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	2	CROWDED HOUSE CAPITOL/EMI
3	4	HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
4	3	PAUL SIMON GRACELAND WARNER/WEA
5	10	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
6	6	U2 THE JOSHUA TREE ISLAND/FESTIVAL
7	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
8	7	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
9	5	VARIOUS 87 HITS OUT RCA
10	8	VARIOUS 1987-INTO THE GROOVE EMI
11	11	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
12	12	CHRIS DE BURGH THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL
13	13	EUROPE THE FINAL COUNTDOWN EPIC/CBS
14	17	BRYAN ADAMS INTO THE FIRE A&M/FESTIVAL
15	18	BARBRA STREISAND ONE VOICE CBS
16	14	GET CLOSE PRETENDERS REAL/WEA
17	15	ALISON MOYET RAINDANCING CBS
18	16	DOLLY PARTON, LINDA RONSTADT & EMMYLOU HARRIS TRIO WARNER/WEA
19	19	EURYTHMICS REVENGE RCA
20	NEW	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM

## ITALY (Courtesy Germano Ruscitto) As of 5/22/87

1	2	ALBUMS
1	1	VASCO ROSSI C'E' CHI DICE NO RICORDI
2	3	U2 THE JOSHUA TREE RICORDI
3	2	SIMPLY RED MEN AND WOMEN WEA
4	4	EUROPE THE FINAL COUNTDOWN CBS
5	11	FAUSTO LEALI IO AMO CBS
6	5	NICK KAMEN WEA
7	10	DAVID BOWIE NEVER LET ME DOWN EMI
8	8	EDOARDO BENNATO OK ITALIA VIRGIN/EMI
9	6	WHITNEY HOUSTON RCA
10	20	UMBERTO TOZZI MINUTI DI UNA ETERNITA' CGDMM
11	NEW	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE POLYGRAM
12	12	POOH GOODBYE CGDMM
13	9	CULTURE CLUB THE FIRST 4 YEARS VIRGIN/EMI
14	NEW	ENRICO RUGGERI VAI RROUGHE! CGDMM
15	15	PRINCE SIGN OF THE TIMES WEA
16	14	PAUL SIMON GRACELAND WEA
17	7	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
18	NEW	MANGO ADESSO FONIT-CETRA
19	13	GIANNI MORANDI LE ITALIANE SONO BELLE RCA
20	19	SPANDAU BALLET THROUGH THE BARRICADES CBS

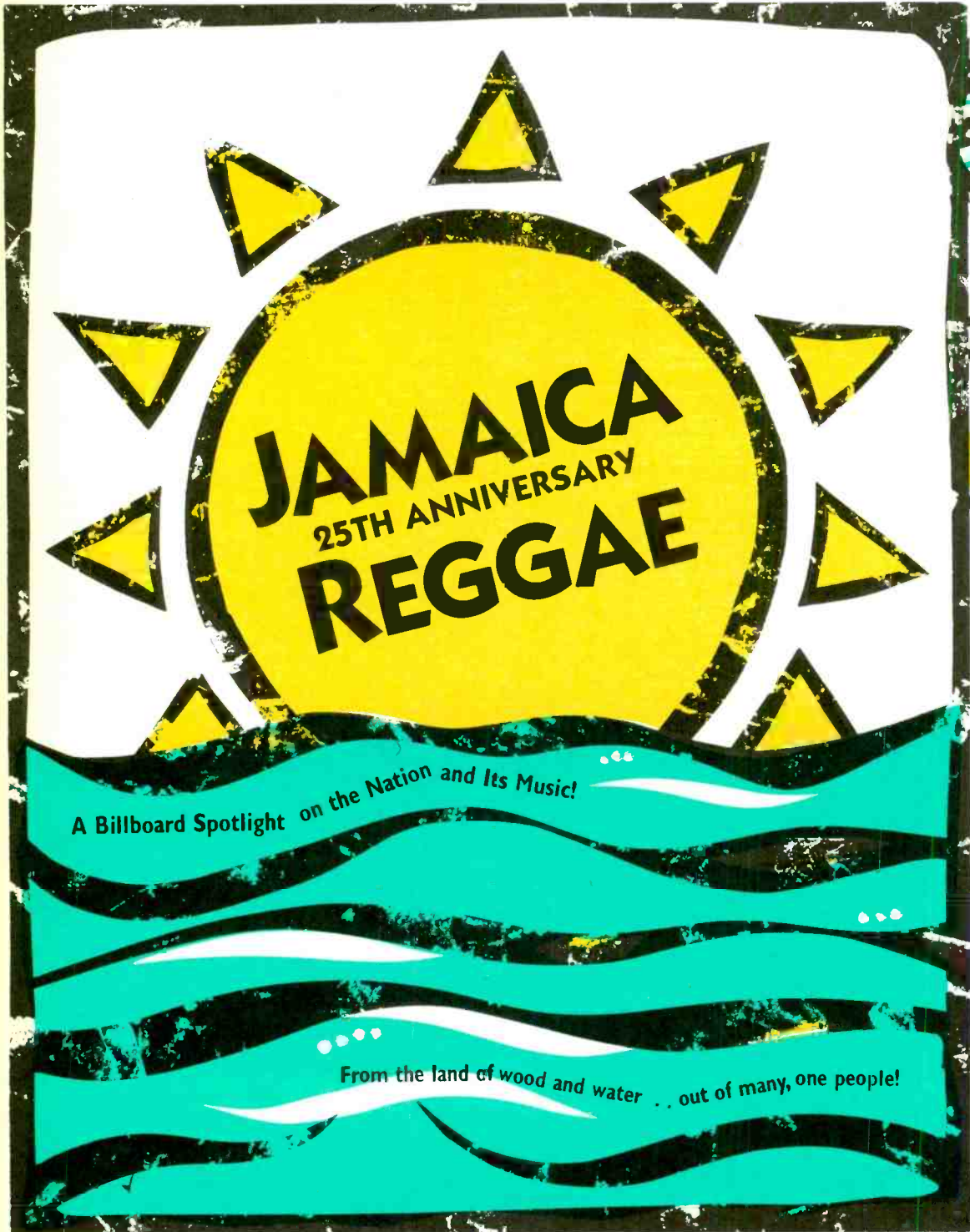
## FRANCE (Courtesy Europe 1) As of 5/30/87

1	2	SINGLES
1	1	VIENS BOIRE UN P'TIT COUP A LA MAISON LICENSE IV CTALAR/EMI
2	2	I LOVE TO LOVE TINA CHARLES SCORPIO MUSIC
3	3	IL FAUDRA LEUR DIRE FRANCIS CABREL CBS
4	4	THAINANA KAZERO GUINOCHET/RCA
5	7	CALL ME SPAGNA CBS
6	9	PULL OVER BLANC GRAZIELA DE MICHEL VIRGIN
7	5	RIEN QUE TOI POUR M'ENDORMIR EMMANUELLE AB PRODUCTIONS
8	6	ELECTRICA SALSA OFF CARRERE
9	8	CHANGE OF HEART CYNDI LAUPER CBS
10	10	J'OUBLIERAI TON NOM JOHNNY HALLYDAY/CARMEL BARCLAY

1	2	ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND/RCA
2	3	FRANCE GALL BABACAR WEA
3	2	PAUL SIMON GRACELAND WEA
4	4	JULIEN CLERC LES AVENTURES A L'EAU VIRGIN
5	5	PRINCE SIGN OF THE TIMES WEA
6	NEW	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
7	9	MADONNA TRUE BLUE WEA
8	7	ETIENNE DAHO POP SATORI VIRGIN
9	NEW	RITA MITSOUKO THE NO COMPRENDO VIRGIN
10	8	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA



JOIN BILLBOARD'S TRIBUTE  
TO JAMAICA AND REGGAE!



PHOTOS: JAMAICA TOURIST BOARD

ISSUE DATE: AUGUST 1 AD CLOSING: JULY 7

Behind the beat of Reggae, the ethnic pride of its music and its tropical sensuality, lies a hypnotic sound that's capturing the international music scene. That scene is the focal point of Billboard's Spotlight on Jamaica & Reggae.

Billboard also focuses international attention on Reggae artists, producers and arrangers, labels (both majors and indies) and global acceptance from Kingston to London . . . Tokyo to Toronto . . . New York to LA . . . Miami to Austin . . . Amsterdam to Sydney.

**BE PART OF THIS TRIBUTE!**

Don't miss this chance to tell Billboard's more than 200,000 worldwide readers *the part you are playing in the Jamaica and Reggae success story.* Advertise in this image-building issue. Benefit from instant exposure to people you want to reach on this milestone occasion.

FOR AD DETAILS CONTACT:

NEW YORK • Gene Smith, Associate Publisher (212) 764-7356

LOS ANGELES • Marv Fisher (213) 273-7040

MIAMI • Geoffrey Chung (305) 285-9570 Angela Rodríguez (305) 448-2011

HAPPY 25TH ANNIVERSARY  
TO JAMAICA!



HAPPY 10TH ANNIVERSARY  
TO REGGAE SUNSPASH!





**Perfect Host.** Chappell/Intersong president Irwin Z. Robinson points out that his company is No. 1 during a recent party celebrating its new offices in Los Angeles. Industry supporters look on.



**Getting Charged Up.** Comedian Jackie Mason, left, attempts to tell one of his better jokes to Sutra recording artist High Voltage and label chief Art Kass during a recent reception in New York. The party was celebrating High Voltage's debut release, "Flex Appeal."



**Special Recognition.** Friends congratulate Ravi Shankar on his Private Music debut album, "Tana Mana," during a reception at the Indian consulate in New York, where he was honored by the musical and Indian communities. From left are artist Philip Glass, Private Music owner Peter Baumann, Shankar, and Private Music president Ron Goldstein.



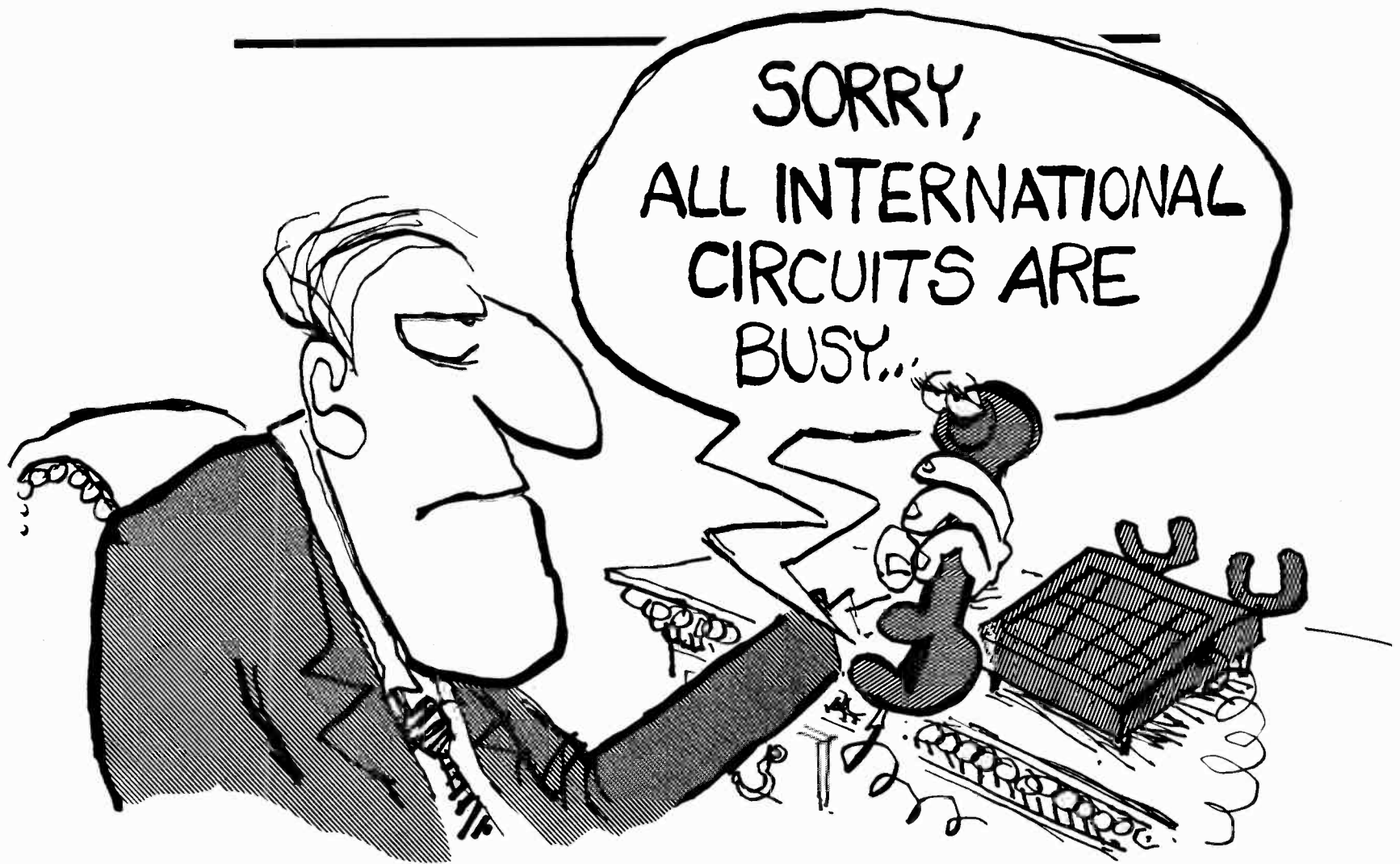
**A Night Of Rock'N'Roll.** Chrysalis Records executives greet members of Vigil following their recent performance at Manhattan's Ritz, where they played material from their eponymous debut album. Shown are, from left, drummer X-Factor, national director of marketing development Chris Tobey, bassist Gregg Maizel, director of East Coast a&r Bruce Dickinson, guitarist Andy R., group manager Sam Prager, vocalist Jo Connor, and label president Jack Craig.



**Progressive Venture.** Capitol Records executives meet with Cinema Records principals to discuss plans for the newly formed label's upcoming releases. Initial product includes titles from rock artists Patrick Moraz and Pete Bardens. Pictured are, from left, David Berman, president of Capitol Industries-EMI; Larry Mazer, vice president and corporate director of Cinema; Denny Somach, president of Cinema; Don Zimmermann, president of Capitol; Lee Abrams, conceptual and musical adviser for Cinema; Joe Smith, vice chairman and chief executive officer for Capitol Industries-EMI; and Kevin Breen, director of business affairs for Capitol.



**New Deal.** Members of the Oak Ridge Boys meet with Lorimar Productions executives to close the sale of their publishing company, Silverline-Goldline Music. Pictured are, from left, group member Duane Allen, Lorimar Music Division's Sam Trust, group members Richard Sterban and Joe Bonsall, and Silverline-Goldline's Noel Fox.



## ON ESI STREET YOU'RE NEVER LEFT HOLDING THE PHONE

That's right, with Esi Street (Easy Street) and your phone you can turn any P.C., laptop computer or word processor into an instant communications and information system. Esi Street does it. It's an Electronic Mail (Email) network designed specially for entertainment professionals around the world!

Make a local phone call — wherever\* you are — and you can send and receive Email communications, telex, mailgrams, cablegrams, lettergrams... or just chat person-to-person on-line!

Esi Street is perfect for booking travel, transmitting accounting data (spreadsheets), issuing orders, receiving vital information and keeping on top of it all, when and where it's convenient for you. Esi Street also eliminates retyping because it comes to your word processor electronically!

It's far less expensive than telephone, telex or fax. It's portable and it's immediate. No more telephone tag. No busy signals. No time zone problems. And no restrictions — because the service works around the clock.

And there's more. Esi Street gives you information too. Use Esi Street to plug into vital data from the Album Network, Billboard, The Hollywood Reporter, Pollstar and others — up to five days before it hits the newsstands!

Thousands of entertainment professionals are building their business on Esi Street. You can join them. Or you can keep on holding the phone.

Put your business on Esi Street! Call now:

New York	212-757-0320
Los Angeles	213-937-0347
London	01-221-2749

*esi*

S T R E E T  
Everything All The Time

An IMC Network

\*Most places in North America, the UK, Europe, Scandinavia, Australasia and Japan.



# Indies Rediscover A Time-Tested Art Storytelling Gets Labels' Attention

BY FRED GOODMAN

NEW YORK Storytelling, one of the oldest forms of entertainment, is undergoing a rediscovery by independent recording labels.

Recordings aimed primarily at children—and formerly the exclusive province of libraries—are beginning to work their way into the commercial record market on imprints like Earwig, High Windy, NAPPS, and Folkways Records. But the labels blazing the marketing trail say it will be a long road.

"The fastest-growing portion of sales for storytelling recordings is through alternative book and record stores," says Michael Frank, head of the Chicago-based Earwig. "But mainstream record stores still don't know much about children's recordings."

Frank's label has released four albums by U.S. storyteller Jackie Torrence and recently signed actor/storyteller Bobby Norfolk. Along with the artists on Earwig, Frank points to recordings by David Holt and Jay O'Callan on the Fairview, N.C.-based High Windy label, Ella Jenkins on Folkways, and the Folk Tellers on Jonesborough, Tenn.'s NAPPS label as indications of the genre's health. "A lot of storytellers put out their own albums as well," Frank adds.

Frank says he became aware of the market when he met Torrence following a performance at a folk

festival in Vancouver, British Columbia. "She was working all over the country and looking for a label," says Frank. "When she told me about what she does, I was kind of incredulous."

But Torrence—who will be on "Late Night With David Letterman" in June and has appeared on "Good Morning America" and the "Today" show—eventually made Frank a believer and recorded several albums for Earwig six weeks after meeting him.

Library and school sales remain the backbone of storytelling's orders, but performances are becoming increasingly important as storytellers widen their following.

Says Frank: "Jackie tours so much—a lot of storytellers do—that a lot of sales are now coming directly from parents at the shows." He adds that enthusiasm among independent distributors is growing for children's records in general; he points to Richman Brothers, Ladyslipper, Mill City, Silo, and Zango as being among the genre's best distributors.

Ginny Callaway, who founded the High Windy label last year to market storytelling recordings by her husband, David Holt, says she is interested in getting the recordings into the national market. "We saw that most of the recordings were coming out on vanity labels, and our initial idea was to be a distributor for these records,"

Callaway says.

High Windy is concentrating its initial efforts on penetrating the book rather than record market. That means an emphasis on cassettes and custom packaging. "Record stores are down the line," she says.

Still, some labels carrying storytelling recordings will only sell direct to consumers or institutions. The Weston, Conn.-based Weston Woods, a leading catalog label of children's recordings, including storytelling, continues to eschew distributors in favor of a direct sales business that concentrates on schools.

Also offering product through a catalog are the NAPPS and National Storytelling Press imprints, both operated by the National Assn. for the Preservation and Perpetuation of Storytelling, based in Jonesborough, Tenn. The organization claims nearly 2,700 members in 50 states, sponsors a yearly storytelling festival in October, and acts as a resource center on storytelling.

The association's Jimmy Neil Smith says that aside from offering information and selling storytelling material through its catalog, NAPPS has set up an institute to "give information on storytelling's use in education, therapy, and religion."

## TIMMER'S MOVE TO PHILIPS

(Continued from page 4)

are scheduled at the Berlin Funkaustellung in August and the Tokyo Audio Fair in September.

PolyGram chiefs see the timing of the move as precisely right because the name of the game is "system marketing," and from his new position Timmer will be able to oversee the operations of all the component operations in the CD mix—hardware production, software production, and programming. Furthermore, with his known flair for cutting through red tape and his direct style of management, Timmer is expected to inject new vitality into the Philips consumer electronic division, which has the reputation of being somewhat

## Name of the game: 'system marketing'

conservative and bureaucratic.

Timmer, "the defying Dutchman," as one of his colleagues is seen as the man who can really help Philips, the sole major European survivor in the consumer electronics field, defend itself against the relentless challenge from Southeast Asia.

The elevation of David Fine to replace Timmer as PolyGram chief is testimony to the high esteem in which Fine is held in Eindhoven. It is generally agreed that there are two main factors in PolyGram's success story of the last two years—one has been Timmer's CD crusade, the other the systematic and pur-

poseful streamlining of the company carried out by "organization man" Fine, who, in a no-nonsense, low-profile way, has made a major contribution to PolyGram's return to prosperity. It is extremely rare for Philips to appoint someone other than a Dutch national to a position of such importance.

Not least among the achievements of the Timmer-Fine axis has been the transformation of PolyGram U.S., which for the first time in its history turned in a profit—and a pretty substantial one—in 1986, on a turnover of \$160 million.

Philips made it known at the end of last year that it was committed to strengthening its resources in terms of finance, research and development, and manpower, and it will be Timmer's primary responsibility to implement this program. At the same time, PolyGram will continue to look to Timmer to preserve the group's much-valued independence from the parent company—an independence that is not the least of Timmer's achievements since he became president and chief executive officer in October 1982.

There will be no new appointment to fill the gap created by Fine's promotion. The senior management team is thus reduced to four—Fine and executive vice presidents Aart Dalhuisen (pop a&r), Tim Harrold (classical), and Jan Cook (finance). There is a strong possibility, however, that the next tier of management will be strengthened by the appointment of one or more new senior vice presidents.

**"Deafness is something you put beside you not in front of you."**

LINDA BOVE / ACTRESS

Linda Bove performed with The National Theatre of the Deaf for nine years. She has also starred in the Tony Award winning show, *Children of a Lesser God*.



PHOTO: HELEN WESLOR

**Believe in them. Break the barriers.**

PRESIDENT'S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

PRODUCED BY THE SCHOOL OF VISUAL ARTS PRESS, LTD.

# Trans World A Retail Success Story Sets Stock Split On Record Earnings

BY FRED GOODMAN

NEW YORK Trans World Music Corp. (NASDAQ/TWMC), the Albany, N.Y.-based home entertainment retailer operating 212 stores, continues to be the sweetheart in an otherwise dowdy group of entertainment retailers. The firm has just announced a stock split on record first-quarter results.

Closely held Trans World—which reported just under 200 shareholders of record on March 17 with 6 million shares outstanding—has seen the value of its stock more than double since going public in July. And the strong performance comes at a time when other publicly held entertainment retailers are floundering in the market (Billboard, June 6).

Results for the first quarter, ended May 2, show earnings rising 81% to \$1.5 million, or 25 cents per share, compared with \$814,000, or 16 cents per share, for the same period in 1986. Sales were up 48% to \$34.8 million, with comparable store sales contributing 15% of the increase for the quarter.

Trans World also says a 3-for-2 stock split will be paid July 17 to shareholders of record as of the close of business on June 16, the day of the company's annual shareholders' meeting. The recent rise in price of the company's common stock—Trans World closed June 1 at 32, off 3/4—and the continued

strong performance of Trans World's financial results were termed "significant factors" in the stock split.

Compact disk and prerecorded video sales were cited as strong contributors to the sales results. Gross margins improved from \$8.5 million

## Earnings in the first quarter rose 81%, to \$1.5 million

to \$12.7 million while administrative and general expenses rose from \$6.5 million to \$9.6 million, a hike proportionate to the increase in sales.

The company also saw the benefit of the new federal tax law, as its effective tax rate dropped from 49% to 46%.

Net income during the quarter increased to 4.2% of sales compared to 3.5% in the first quarter of the previous year.

During the quarter, the company continued to open new outlets at an aggressive pace, gaining 11. New territories include forays into Alabama and North Carolina (the company's outlets are concentrated in the Northeast and in the Great Lakes region). The pace of openings

is expected to increase, with 60 new stores slated for the fiscal year, which ends Jan. 30.

Trans World is looking to beat a strong performance from last year. During the last fiscal year—ended Jan. 31—Trans World posted net income of \$6.76 million on sales of \$130.4 million. Gross profits were \$49.4 million, but general and administrative expenses were nearly \$35 million.

The \$6.76 million in net income was an 81% increase over the \$3.7 million posted in the preceding fiscal year.

Trans World also recently entered into a new \$15 million revolving credit agreement with Manufacturers Hanover Trust Co., replacing a credit line from the Patriot Bank. The new line was unused as of the end of the fiscal year.

Trans World stock hit its historic low of 14 last year after opening at around 16 in July. The company's stock fortunes have improved dramatically since January, when it was trading at 21 1/4.

# newsline...

**MARKET SPEC-ULATORS:** Net earnings for Florida-based retailer Spec's Music Inc. (NASDAQ/SPEK) for the third quarter, ended April 30, were up by 35% to \$264,000, or 10 cents per share, compared with \$195,000, or 7 cents per share, posted during the same quarter in 1986. Revenues during the third quarter increased 47%, to \$6.4 million, from \$4.3 million in 1986. Same-store revenues were 20% higher in the current quarter. For the first nine months of fiscal 1987, Spec's revenues rose 48% to nearly \$20 million, producing net earnings of \$965,000, or 36 cents per share. For the first three quarters of fiscal 1986, Spec's posted revenues of \$13.4 million and \$716,000 or 29 cents per share on 239,000 additional outstanding shares.

**TURNING ON THE VIDEO JUKEBOX:** Miami's Video Jukebox Network Inc. says it has signed a letter of intent for the purchase of 3.5 million of the 4 million shares of the company's common stock owned by its founder and president, Steven A. Peters. The purchaser is Louis Wolfson III, on behalf of Venture W. Inc., National Brands Inc., J. Patrick Michaels Jr., and CEA Investors Partnership II. The company, which operates an automated, computerized interactive music video station on Miami's TCI cable system, currently has 7.5 million shares outstanding. The company is listed on the pink sheets.

**FEDERAL BENEDECTION:** The Federal Communications Commission recently consented to the transfer of control of Viacom International Inc. to National Amusements Inc. The agency's consent was required because Viacom is the licensee of five television and nine radio stations and holds other FCC licenses. A final shareholder vote on the merger was slated for June 3.

## Offering Unsecured Loans For The First Time Banks See Indie Vid Shops As Viable

BY EARL PAIGE

LOS ANGELES Despite often gloomy forecasts for the financial viability of independent home video stores, banks are offering store operators unsecured loans for the first time.

That was one of the revelations at 1987's initial round of regional Video Software Dealers Assn. Financial Planning & Inventory Management seminars.

Leader of the seminar series, now in its second year, is Harry Landsburg, senior manager with the Philadelphia office of accounting giant Laventhol & Horwath.

The seminar's purpose is to walk retailers through preparation of a business plan. Inevitably, topics surface that take the daylong sessions into protracted discussions.

A highlight of the current series has been the keen interest in depreciation guidelines under the new tax code. Landsburg slotted this hot potato as a luncheon topic (Billboard, May 30).

As delegates at the West Coast regional meet here at the Sheraton La Reina related recent experiences with loan departments, Landsburg reacted to the good news for retailers by admitting surprise.

Typifying the turnaround in the reception video retailers are getting from bankers was one store owner who said he "went from begging for \$10,000 in 1981" to the point where he has now negotiated three successive loans.

Most delegates said they are receiving loan rates at 1%-1.5% over prime but said bankers are still reluctant to fix rates for long periods.

Anecdotes pointed to how established video stores are now known by local bankers and the increasing competition among banks for loan

business with the retailers.

One delegate said his bank "saw no collateral in the business," but made the loan because "they had been seeing our advertising and the bank manager was a customer."

Landsburg indicated even better prospects are in store now that VSDA is initiating a cost-of-operations-survey mailing of 3,000 questionnaires that will yield "more broad-based data." A similar survey last year, he said, was "too judgmental."

Positive factors Landsburg sees influencing the financial community are the continuing involvement in home video by major studios, a growing network of financially solvent distributors "despite some fallout," and the longevity of the industry. "Ten years is 10 years," he said.

Although mom-and-pop video retailers moan about increasing competition from supermarkets and convenience stores, Landsburg described it as a plus. He said the financial community is impressed "that major retailers are coming in—Alpha Beta, Skaggs, Seven-11,

and so on."

Of the many steps in preparing to negotiate a loan, Landsburg stressed attention to the "intangibles, such as how you present yourself, your background, your education, and one other intangible—inviting the bank officer to look over your store.

"Don't arrange this on Thursday," he said. "Have him or her come by on a busy Friday night."

Considerable time was spent on pricing trends. Landsburg urged "a periodic evaluation of rental rate," noting that too few retailers raise rates. "Some people have been in business five or six years and have never changed rates. What's the sense of that? Cost do go up."

When advised that discount competition prevents raising rates, Landsburg said, "Stores using loss leader rates will come to see that at some point the financial fundamentals have to be faced."

Several delegates agreed with Landsburg that price is overstated as a factor impacting competition.

## Crazy Eddie Has New Suitor Houston Firm Offers \$8 A Share

NEW YORK A new bidder has made the proposed buyout of retailer Crazy Eddie (NASDAQ/CRZY) a contest.

Elias Zinn, chairman of the Houston-based electronics wholesaler Entertainment Marketing, says his firm is ready to offer \$8 per share for outstanding shares of the New York-area home entertainment hardware and software chain. Company founder Eddie Antar had previously offered \$7 a

share (Billboard, June 6).

Entertainment Marketing, which specializes in buying discontinued electronics accessories for discount sale, already holds 1.4 million shares, or a 4.3% stake, in Crazy Eddie.

Crazy Eddie stock moved up with the news, to close June 2 at 8 3/8, up 3/8. The move suggests traders believe there will be continued bidding on the stock.

# 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 5/26	Close 6/1	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	1699.7	38 1/2	42 1/4	+3 3/4
CBS Inc.	242	157 3/4	160 3/4	+2 3/4
Cannon Group	331.1	4 3/4	4 1/2	-1/4
Capital Cities Communications	199	333 1/2	357	+23 1/2
Coca Cola	4308.6	39 3/4	43	+3 1/4
Walt Disney	1370.6	61 1/4	63 3/4	+2 1/4
Eastman Kodak	3474.6	79	78 1/4	-1/4
Gulf & Western	1043.8	82	83	+1
Handelman	126.9	25	26	+1
MCA Inc.	2005.8	43 1/2	47 1/4	+3 3/4
MGM/UA	156	10 1/2	12 1/4	+1 3/4
Musiland	77.2	25 3/4	28 1/4	+2 1/4
Orion Pictures Corp.	392.4	12 1/4	14 1/4	+1 3/4
Sony Corp.	681.3	20 3/4	21 1/4	+1 1/4
TDK	21.1	43 1/2	47	+3 1/2
Taft Broadcasting	38.6	149 3/4	150 3/4	+1 1/4
Vestron Inc.	254.8	5 1/4	5	-1/4
Viacom	1017.8	53 1/4	54 1/4	+1/4
Warner Communications Inc.	3042.6	32	32 3/4	+1/4
Westinghouse	2006.6	58 3/4	59 3/4	+1 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	15.1	6 1/4	5 1/4	-1/4
Electrosound Group, Inc.	7.7	12 1/4	12 1/4	-1/4
Lorimar/Telepictures	1839.1	13 3/4	16 3/4	+3 1/4
New World Pictures	90.9	11 1/4	11 1/4	-1/4
Price Communications	82.2	12	12	.....
Prism Entertainment	9.8	5 3/4	6 1/4	+1/4
Turner Broadcasting System	68.9	21	21 1/4	+1/4
Unitel Video	5.1	11 1/4	10 3/4	-1/4
Wherehouse Entertainment	91.5	7 3/4	7 1/4	-1/4
<b>OVER THE COUNTER</b>				
Crazy Eddie	8	8 3/4	8 3/4	+1/4
Dick Clark Productions	4 1/4	5 1/2	5 1/2	+1/4
Infinity Broadcasting	16	16	16	.....
Josephson Intl.	14 3/4	14 3/4	14 3/4	.....
LIN Broadcasting	39 1/2	39 1/2	39	-1/2
Lieberman Enterprises	17 1/2	19 1/2	19 1/2	+2 1/4
Malrite Communications Group	10	10	10	.....
Recoton Corporation	6	6	6	.....
Reeves Communications	10 3/4	10 3/4	10 3/4	-1/4
Satellite Music Network Inc.	3 3/4	3 3/4	3 3/4	-1/4
Scripps Howard Broadcasting	80	80	80	.....
Shorewood Packaging	16	15 1/4	15 1/4	-1/4
Sound Warehouse	7 3/4	7 3/4	7 3/4	+1/4
Spec's Music	9 3/4	9 3/4	9 3/4	.....
Stars To Go Video	13	11 1/2	11 1/2	-1 1/2
Trans World Music Corp.	32 3/4	32 3/4	32	-3/4
Tri-Star Pictures	10 1/4	10 1/4	10 1/4	+1/4
Wall To Wall Sound & Video Inc.	4 1/4	4 1/4	4 1/4	.....
Westwood One	23 1/2	23 3/4	23 3/4	+1/4



## POP

### PICKS

#### THE CURE

**Kiss Me, Kiss Me, Kiss Me**  
PRODUCERS: Dave Allen, Robert Smith  
Elektra 60737

With a hits collection still charting, Brit band's two-LP effort should prove to be its well-deserved breakthrough. Jam-packed with material accessible and characteristically extreme, set will attract many new fans and disappoint few old-timers. With "Why Can't I Be You" breaking at clubs and on video and a summer tour set, band looks likely to go all the way.

#### JENNIFER RUSH

**Heart Over Mind**  
PRODUCERS: Various  
Epic FE 40825

American singer made her mark all over Europe; now she's come home to face the final frontier. Savvy choice of "Flames Of Paradise," a duet with Elton John, as first single—it's making steady Hot 100 progress. "I Come Undone," with Bon Jovi's Richie Sambora on guitar, is a better showcase of her knockout, tremolo-laden voice.

#### L.L. COOL J

**Bigger And Deffer**  
PRODUCERS: L.L. Cool J, Darryl Pierce, Dwayne Simon, Bobby Erving  
Def Jam/Columbia FC 40793

Rap original, whose bare-bones debut album scored gold, proves the first time was no fluke. Although tracks like "Go Cut Creator Go" and "The Do Wop" show fatigue, the majority of the material is up to snuff, especially "The Bristol Hotel." Rough stuff, so radio beware.

#### JOHN HIATT

**Bring The Family**  
PRODUCER: John Chelew  
A&M SP 5158

Massively talented but a commercial bridesmaid at MCA and Geffen, Hiatt takes his best shot with this superb collection. All-star band—Ry Cooder, Nick Lowe, and Jim Keltner—belts things along; soulful tunes, including single "Thank You Girl," are killers all. Already collecting album rock spins.

#### ALISON MOYET

**Raindancing**  
PRODUCER: Jimmy Iovine  
Columbia BFC 40653

English soulstress won plaudits and some radio attention with her solo debut; new disk, laced with a high-gloss sheen by Iovine, may produce the knockout for her. Silken single, "Is This Love?" shows off her robust pipes well, but radio should also pounce on "When I Say (No Giveaway)" and "Weak In The Presence Of Beauty."

#### RICHARD MARX

PRODUCERS: Various  
Manhattan ST-53049

The Eagles have landed—or at least Timothy B. Schmidt, Joe Walsh, and Randy Meisner—on slick debut from top songwriter/session singer. "Don't Mean Nothing" is a certified album rock hit; "Hold On To The Nights" has wider appeal still. Consistently commercial.

#### MARSHALL CRENSHAW

**Mary Jean & 9 Others**  
PRODUCER: Don Dixon  
Warner Bros. 25583

New York-based rocker keeps turning out classically composed albums filled with lilting rockers. "This Is Easy," "Calling Out For Love (At Crying Time)," and title cut may light a fire

under programmers favoring strong roots-pop.

#### OMAR & THE HOWLERS

**Hard Times In The Land Of Plenty**  
PRODUCER: Richard Muller  
Columbia BFC 40815

Latest offering from the Austin, Texas, scene is a gritty, bar-busting trio showcasing singer/guitarist Omar Dykes. Band's label debut lacks the commercial hooks of circuit mates Stevie Ray Vaughan and Fabulous Thunderbirds, but these guys can shake like a Texas twister.

#### ROY ORBISON

**In Dreams/The Greatest Hits**  
PRODUCERS: Various  
Virgin 90604

Though it may be sacrilegious to say so, many of these rerecorded hits sound as good—perhaps even better—than the originals. Title cut was co-produced by Orbison, T Bone Burnett, and David "Blue Velvet" Lynch; scuttlebutt has Lynch directing a video for it. Double LP carries a list price of \$12.98.

#### ORIGINAL BROADWAY CAST RECORDING

**Les Miserables**  
PRODUCERS: Alain Boublil, Claude-Michel Schonberg  
Geffen GHS 24151

The Victor Hugo classic has been spinning its tale in musical terms with great success in Paris, London, and now New York. The "popera" score, with more than a touch of Andrew Lloyd Webber and Stephen Sondheim, is performed by U.K. and U.S. performers. A London cast version, available here months ago, did well; show-music enthusiasts will demand this accounting, too.

#### PARTLAND BROTHERS

**Electric Honey**  
PRODUCER: Vini Poncia  
Manhattan ST-53050

Canadian brothers' "Soul City" hit the AC chart, but album addresses a wider audience. Title track and "Walk With Me" could find top 40 acceptance; "The Reason," album rock radio.

#### ENVY

**Ain't It A Sin**  
PRODUCER: Dee Snider  
Atco 90605

Stile sisters' vocals pack wallop of Benatar, and Twisted Sister's Snider makes the most of them. Standouts among uniformly solid tracks: "Ain't It A Sin," "I Believe In You," "I'm Not Your Lover."

#### DEVO

**E-Z Listening Disc**  
PRODUCERS: Devo  
Rykodisc RCD 20031

Seventy minutes of Devo hits, Muzak-style. Once available as mail-order cassettes (part of the material in 1981, the rest in '84), these versions—which used to play before the group's concerts—are now available only on CD. Disk's unique humor could extend appeal beyond Devotees.

#### TSOL

**Hit And Run**  
PRODUCER: Howard Benson  
Enigma ST-73263

Hardcore group has lost none of its edge in evolution to a more accessible sound. Could well be the next act in Enigma's recent string of chart-toppers. Best: "The Name Is Love."

#### BILLY BRAGG

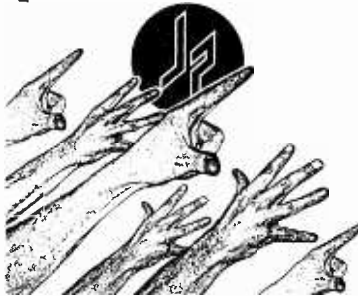
**Back To Basics**  
PRODUCER: Oliver Hitch  
Elektra 60726

U.K. leftie folkie, who comes off like a busking member of the Clash, sees his early English releases collected on 21-cut two-LP set. Invigorating and tuneful song/tracks will capture attention at liberal radio outlets.

#### JOHN JARVIS

**Something Constructive**  
PRODUCER: John Jarvis

## SPOTLIGHT priest...live!



#### JUDAS PRIEST

**Priest...Live!**  
PRODUCER: Tom Allom  
Columbia C2 40794

Much-anticipated double live set from the godfathers of heavy metal will stage quite a coup on the retail front—especially since the genre seems to be in vogue again. Material was recorded during the group's 1986 world tour; comprehensive package contains classics "The Sentinel," "You've Got Another Thing Comin'," and "Some Heads Are Gonna Roll" as well as tracks taken from the group's last album, "Turbo." Simultaneously released 95-minute concert video from CBS/Fox Music will help sales.

## NEW AND NOTEWORTHY

#### THE ROLLING STONES

**Got Live If You Want It!**  
PRODUCER: Andrew Loog Oldham  
Abkco CD493

**More Hot Rocks (Big Hits & Fazed Cookies)**  
PRODUCERS: Andrew Loog Oldham, the Rolling Stones, Jimmy Miller  
Abkco 2CD 626/7

Another two CD packages digitally remastered from the original master recordings. No complaints about the sound on "More Hot Rocks," a double set of studio nuggets, but it's "Got Live" (recorded at London's Royal Albert Hall) that particularly benefits from the advances in technology.

#### JANE'S ADDICTION

PRODUCERS: Jane's Addiction, Mark Linett  
Triple X/Important XXX 1004

Underground L.A. club band, recently subject of mammoth bidding war won by Warners, makes vinyl debut on management's label. Live set recorded at the Roxy showcases Jane's freewheeling, unclassifiable metal/funk hybrid. Lyrics are often rough; radio should select with care. Will loom large among neometal fans.

#### MCA Master Series MCA-5963

Composer/studio musician/ex-Rod Stewart band member John Jarvis' second effort fits firmly into the new age genre despite past flirtations with country, jazz, and rock. Solo piano pieces "Two Moods" and title track offer a glimpse of the musician's classical influences as well. Jazz chart presence in '86 should push sales.

#### NICK RONDI

**Pure Silk**  
PRODUCER: Richard Rome  
Rex 506

The swingin' Rondi vocal style is an infrequent occurrence on new recordings these days, as is the appearance of such sturdy songs as "I Should Care," "My Shining Hour," and "Always In My Heart." Rome has some smart full orchestra arrangements; MOR with today's bright recording sound.

## BLACK

### PICKS

#### THE ISLEY BROTHERS

**Smooth Sailin'**  
PRODUCERS: Isley Brothers, Angela L. Winbush  
Warner Bros. 9 25586

Legendary Isleys, now just Ronald and Rudolph, can crank out ferocious pop/funk and fine ballads as fetching as "Twist And Shout" was in 1962. "Smooth Sailin' Tonight" is cruising toward the top 10; thumping bass and winding vocals lift "Everything Is Alright" and "Send A Message."

#### THE O'JAYS

**Let Me Touch You**  
PRODUCERS: Various  
Philadelphia International/Manhattan ST-53036

One of Philadelphia's great soul groups makes a first-rate bid to return. Production is classic Philly soul, handled by Gamble & Huff, Eddie Levert, Thom Bell, and others. Virtually any track is suitable for radio, especially quiet storm and programming aimed at older demographics.

## COUNTRY

### PICKS

#### RAY STEVENS

**Crackin' Up**  
PRODUCER: Ray Stevens  
MCA 42020

Stevens' humor has seldom been so timely as in "Would Jesus Wear A Rolex," this album's first hit single, which asks pointed questions about TV evangelists. Weatherman Willard Scott gets a lighter but equally effective treatment, and Stevens resuscitates the chestnut "I'm My Own Grandpaw" with a wonderfully perplexed vocal. Overall, a strong effort from the master of musical comedy.

#### IAN TYSON

**Cowboyography**  
PRODUCER: Adrian Chornowal  
Sugar Hill 1021

Tyson's brand of cowboy music is northern, poetic, and miles ahead of singing-cowboy stereotypes. He sings about Alberta ("Rockies Turn Rose") instead of Texas, Indians ("The Gift") instead of cowboys, and fidelity ("Cowboy Pride") instead of cheating.

#### SUSAN MARSHALL

**Don't Play Innocent With Me**  
PRODUCER: Scott Tull  
Reptile RR-2020

Though some of the songs provide too formidable a challenge for Marshall's voice, she delivers convincingly on gospel-oriented "He's My Friend" and the country-style "Why Can't You Tell Me Why." The latter cut is one of three spiced by Duane Eddy's distinctive guitar. Contact: 615-329-0856.

## JAZZ

### PICKS

#### THE MODERN JAZZ QUARTET WITH THE NEW YORK CHAMBER SYMPHONY

**Three Windows**  
PRODUCER: Nesuhi Ertegun  
Atlantic 81761

MJQ's reunion with Ertegun and label—and band's 35th anniversary—finds John Lewis in a triple threat as performer, composer, and conductor: New charts for band chestnuts "Django" and title cut plus other repertoire indulge his love of classics

but don't forsake the blues. An elegant ensemble effort.

### RECOMMENDED

#### BOBBY HUTCHERSON

**In The Vanguard**  
PRODUCER: Orrin Keepnews  
Landmark LLP-1513

Vibist Hutcherson continues the noble tradition of fine live sets recorded at Max Gordon's Village Vanguard. Solid LP, mostly standards, boasts adept playing by pianist Kenny Barron, bassist Buster Williams, and skinman Al Foster.

#### THE BENNY CARTER GROUP

**Wonderland**  
PRODUCER: Norman Ganz  
Pablo 2310-922

All-star date cut in '76 featuring altoist Carter, tenorist "Lockjaw" Davis, and trumpeter "Sweets" Edison is a bit too typical of standard Pablo blowing sessions but includes some pleasant, relaxed soloing.

#### CHET ATKINS

**Sails**  
PRODUCERS: David Hungate, Chet Atkins  
Columbia FC 40593

Stellar country guitarist on another jazzy voyage. Earl Klugh guests and probably felt much at home in this quiet fusion context. Also on board is Dire Straits' Mark Knopfler, whose "Why Wait" is a strong candidate for airplay beyond jazz outlets.

## CLASSICAL

### RECOMMENDED

#### MAHLER: SYMPHONY NO. 3;

**KINDERTOTENLIEDER**  
Baltsa, Vienna Philharmonic, Maazel  
CBS M2K 42403

There's no shortage of fine-sounding Mahler Thirds, and here's yet another. Audio attributes aside, the performance finds Maazel at his most convincing in a sprawling work that often leads interpreters astray. The song cycle, also uncommonly effective, puts the package at well over two hours. Most of the competition offers the symphony alone.

#### MAHLER: DES KNABEN WUNDERHORN

Baker, Evans, London Philharmonic, Morris  
Nimbus NI 5084

A choice collector's item now returned to currency in a digital transfer that demonstrates the sonic treasure preserved on the 20-year-old Delyse tapes. A companion disk from the same trove (NI 5085) offers "Das Klagende Lied," also conducted by Wyn Morris and just as impressive.

#### BEETHOVEN: TRIPLE CONCERTO; CHORAL

**FANTASY**  
Rosel, Funke, Timm, Dresden Philharmonic, Kegel  
Capriccio 10-15

Impressive showings that convey the urgency of live performance. Soloists in the concerto are little known in this market but worthy of enthusiastic recommendation.

**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.



HAPPY

17<sup>th</sup>

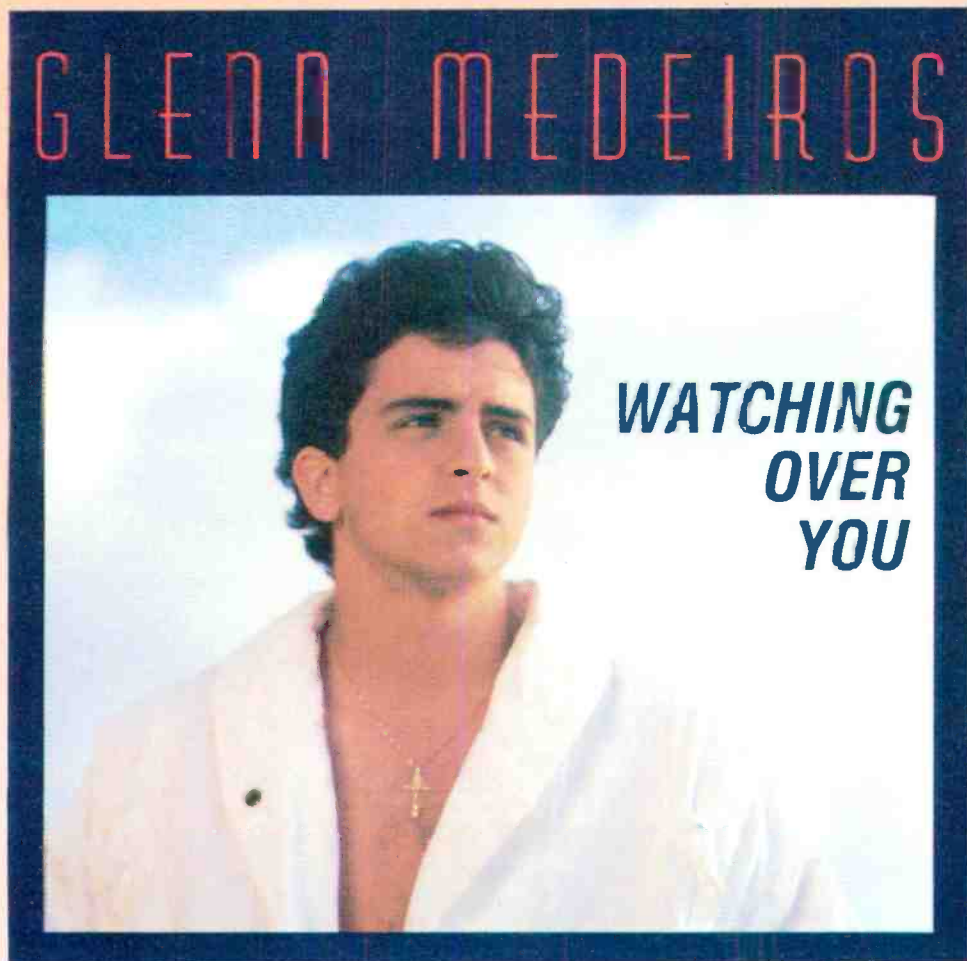
BIRTHDAY

June 24<sup>th</sup>, 1987

# GLENN MEDEIROS

CONGRATULATIONS ON HAVING  
RADIO'S #1 MOST REQUESTED RECORD:

**"NOTHING'S GONNA CHANGE  
MY LOVE FOR YOU"**

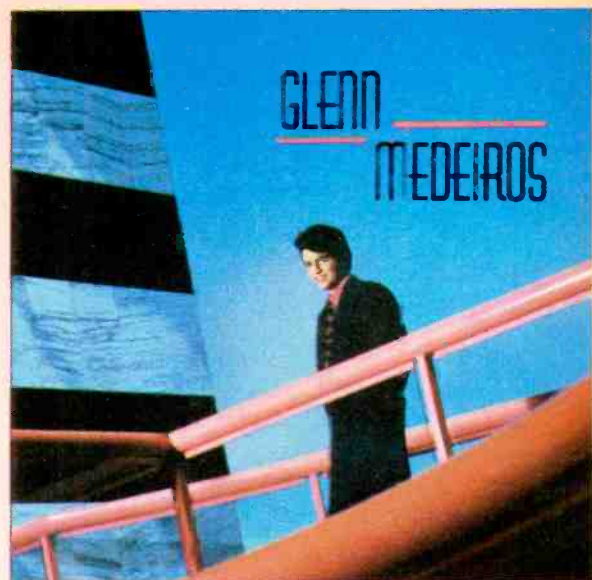


NEWEST 45 RPM SINGLE:

**"WATCHING OVER YOU"** AM 314

FROM THE ALBUM:  
**GLENN MEDEIROS**

ALBUM: AMH 3313  
CASSETTE: AMH 53313  
COMPACT DISC: AMH 93313



ALBUMS SHIPPED...

~~1/4 MILLION~~

~~300,000~~

**400,000**



DISTRIBUTED IN THE U.S. BY

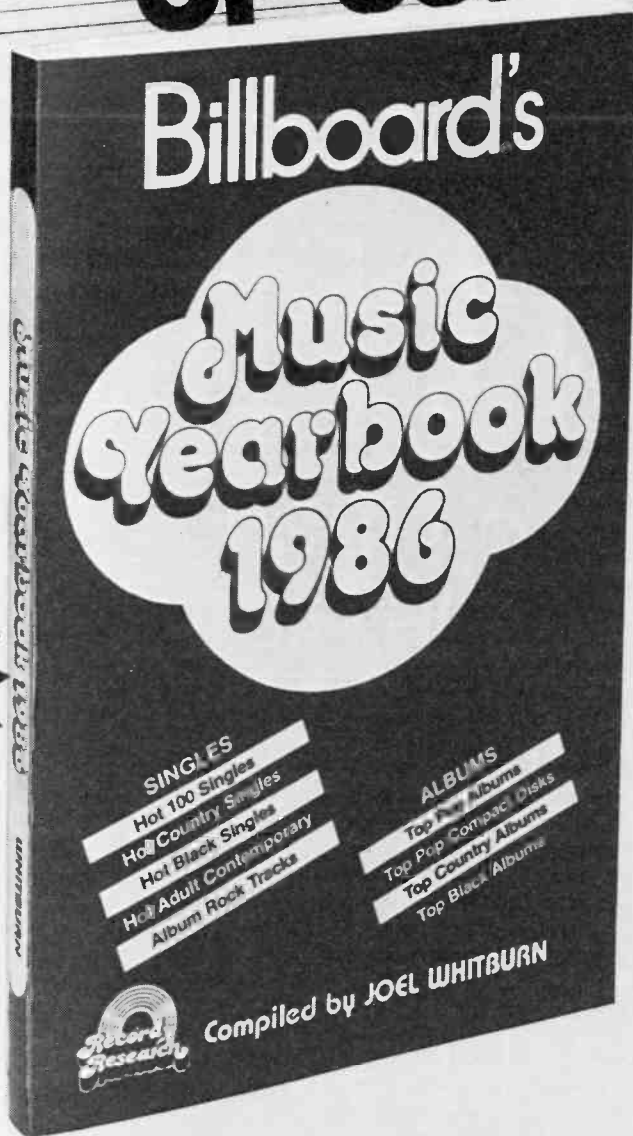
amherst records • 1800 MAIN ST. • BUFFALO, N.Y. 14208 • 716-883-9520

DISTRIBUTED BY A&M RECORDS IN CANADA & POLYGRAM INTERNATIONAL OUTSIDE THE U.S. AND CANADA. MANAGED BY CAREFREE MANAGEMENT, BUFFALO, N.Y.



# THE CHARTED HITS OF '86.

Complete Statistics & Data On Every 1986 Charted Single & Album, From Billboard's 9 Hottest Charts.



**INCLUDES CDs!**

**1ST TIME EVER!**  
"Album Rock Tracks"  
"Time Capsule" Of The Year's Events

## 11 COMPLETE SECTIONS

### BILLBOARD'S SINGLES CHARTS

- Hot 100 Singles
- Hot Country Singles
- Hot Black Singles
- Hot Adult Contemporary
- Album Rock Tracks

### BILLBOARD'S ALBUM AND COMPACT DISK CHARTS

- Top Pop Albums
- Top Pop Compact Disks
- Top Country Albums
- Top Black Albums

Nine individual chart sections, each arranged by artist, listing complete data and statistics (highest position, date charted, weeks charted and more) for every single and album that debuted on Billboard's '86 charts\*. Also includes the year's Top 10 Artists and a chronological listing of all #1 Records for each chart section.

### POP ANNUAL SECTION

Lists all singles that peaked on the "Hot 100" throughout the year, ranked in numerical order according to chart performance, with significant data (highest position, peak date, total weeks in Top 10, Top 40, "Hot 100" and more), including playing times.

### COMPLETE SONG TITLE SECTION

An all-inclusive, alphabetically arranged listing of every song title to appear in the 5 Singles Sections and the Album Rock Tracks Section.

\*Also includes all singles that debuted in 1985 but which peaked in 1986.

Softcover. Over 200 pages.



A brief look back at the year's important events in sports, films, television, the news and other areas.



The World's Leading Authority On Recorded Entertainment  
P.O. Box 200 Menomonee Falls, WI 53051

### RELIVE A RECORD YEAR.

Music Yearbook 1986 ..... \$25.00

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> Music Yearbook 1985 ..... \$25.00                 | <input type="checkbox"/> Pop Annual 1955-1986 Hardcover ..... \$60.00   | <input type="checkbox"/> Top Pop Albums 1955-1985 ..... \$40.00             |
| <input type="checkbox"/> Music Yearbook 1984 ..... \$25.00                 | <input type="checkbox"/> Pop Annual 1955-1986 Softcover ..... \$50.00   | <input type="checkbox"/> Top 2000 1955-1985 ..... \$25.00                   |
| <input type="checkbox"/> Music Yearbook 1983 ..... \$25.00                 | <b>NEW REVISED EDITIONS!</b>  | <input type="checkbox"/> Bubbling Under The Hot 100 1959-1981 ..... \$25.00 |
| <input type="checkbox"/> Top Pop Singles 1955-1986 Hardcover ..... \$60.00 | <input type="checkbox"/> Pop Memories 1890-1954 Hardcover ..... \$50.00 | Sub-Total \$ _____  |
| <input type="checkbox"/> Top Pop Singles 1955-1986 Softcover ..... \$50.00 | <input type="checkbox"/> Pop Memories 1890-1954 Softcover ..... \$40.00 | Credit Card Processing Fee --- \$2.00 .. \$ _____                           |
| <b>NEW REVISED EDITIONS!</b>   |   | Shipping & Handling ..... \$ 4.00   |
|  |   | (All Canadian and foreign orders must be paid in U.S. dollars.)             |

I'd like more information before ordering. Please send me a free brochure.

Payment Method  Check  Money Order  MasterCard  VISA

MasterCard or VISA Number \_\_\_\_\_ Name \_\_\_\_\_

Signature \_\_\_\_\_ (Please print clearly) \_\_\_\_\_ Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Exp. Date \_\_\_\_\_ Total Payment \$ \_\_\_\_\_

Mail to: Record Research Inc., Dept. 883 P.O. Box 200, Menomonee Falls, WI 53051

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**ATLANTIC STARR'S "ALWAYS"** (Warner Bros.) hits No. 1 on the Hot 100 Singles chart this week, ousting **Kim Wilde's** "You Keep Me Hangin' On" (MCA) by a small margin. Radio points give Atlantic Starr the edge, particularly the add at No. 7 by Platinum reporter KIIS-FM Los Angeles. (It's the first Warner Bros. record officially added at KIIS since the **Prince** dispute.) **Whitney Houston's** "I Wanna Dance With Somebody (Who Loves Me)" (Arista) is the biggest point gainer on the chart in both sales and airplay, surging five positions to No. 5.

**THIS WEEK'S POWER PICK/AIRPLAY**, "Cross My Broken Heart" by the **Jets** (MCA), is only the second record to nab the honor while at No. 50 or below. (The first, "Human" by the **Human League**, went on to reach No. 1). The 100 pop radio reporters not yet on the tune should take note: The Jets single has an 88% chance of reaching the top five—based on the Airplay Power Picks' track record. Early radio jumps for the record include 30-21 at KITY San Antonio, 23-19 at WHYT Detroit, and 30-17 at KLUC Las Vegas, where PD **Jerry Dean** says, "It's been consistently one of our top five requested songs for the last month." Right behind the Jets at No. 51 is this week's Hot Shot Debut, "I Still Haven't Found What I'm Looking For" by **U2** (Island). It leads a parade of 11 new debuts, including Hot 100 bows for three new artists: rocker **Richard Marx** (Manhattan), teenage crooners **4 by Four** (Capitol), and English group **KTP** (Mercury). Last week's Hot Shot Debut, the controversial "I Want Your Sex" by **George Michael** (Columbia), moves four places to No. 47, with 17 adds but also five drops from smaller markets. It's a hit where it's being played, with moves of 30-19 at WNCI Columbus, Ohio, and 23-18 at B-96 Chicago and Z-100 New York.

**TWO RECORDS CROSSING** over to the pop chart lose their bullets by not spreading to more radio stations, but they are top 10 hits in many markets. The dance hit "Fascinated" by **Company B** (Atlantic), which moves up three places to No. 21, is top 10 at 17 pop radio reporters and top five at four stations. Country crossover "I'll Still Be Loving You" by **Restless Heart** (RCA), moving up four places to No. 33 nationally, has 11 top 10 radio reports, including No. 3 at WBCY Charlotte, N.C., **KIMN** Denver, and **KCPX** Salt Lake City. It jumps from 15-8 at **KZOU** Little Rock, Ark., and from 8-7 at **Q-105** Tampa, Fla.

**QUICK CUTS:** The biggest jump this week belongs to "Rock Steady" by the **Whispers** (Solar), moving 21 positions to No. 63 on the strength of 23 radio adds, early sales reports, and good jumps at **KMEL** San Francisco (24-14), **B-96** Chicago (21-16), and **WKXX** Birmingham, Ala. (12-8) . . . "Point Of No Return" by **Exposé** (Arista) is this week's Power Pick/Sales and also shows great radio action at **WTIC** Hartford, Conn. (9-5), **KRBE** Houston (11-7), and **WKQB** Charleston, S.C. (3-2).

FOR WEEK ENDING JUNE 13, 1987

**Billboard** ©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 152 REPORTERS	TOTAL ADDS 226 REPORTERS	TOTAL ON
I STILL HAVEN'T FOUND...					
U2 ISLAND	13	25	88	126	135
HEARTS ON FIRE					
BRYAN ADAMS A&M	4	15	53	72	75
DON'T MEAN NOTHING					
RICHARD MARX MANHATTAN	4	6	48	58	61
CROSS MY BROKEN HEART					
THE JETS MCA	6	17	32	55	124
ONE FOR THE MOCKINGBIRD					
CUTTING CREW VIRGIN	6	6	36	48	104
HYPNOTIZE ME					
WANG CHUNG GEFFEN	1	7	26	34	67
WOT'S IT TO YA					
ROBBIE NEVIL MANHATTAN	0	3	29	32	141
GIRLS, GIRLS, GIRLS					
MOTLEY CRUE ELEKTRA	1	5	21	27	125
BACK IN THE HIGH LIFE AGAIN					
STEVE WINWOOD ISLAND	2	5	18	25	99
LUKA					
SUZANNE VEGA A&M	2	8	14	24	46

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.





## New Companies

**The Intermark Group**, a sponsorship, marketing, and promotional consulting firm, formed by Gina DiPiero, former special projects manager with Amusement Business. Company concentrates on the design and development of marketing programs for the park, fair, venue, and entertainment industries. 1111 Draughon Ave., Nashville, Tenn. 37204; 615-298-4539.

**New England Artists Records**, formed by Linda S. Cullum. First release is "Sisters Of The Earth" by Cullum. P.O. Box 1528, Orleans, Mass. 02653; 617-349-6687.

**Show Stopper Management**, formed by Kay Gilmer. Company

handles artist management and development and produces and supervises music video projects. First clients are MCA/Zebra recording artist Randy Bernsen, jazz group DUOS, and rock acts E.S.P. and Double Exposure. 15123 Sherman Way, Suite 202, Van Nuys, Calif. 91405; 818-780-7936.

**JBX Communications**, formed by Jim Bajor, Kim Thiele, and Gwen Thiele. Company records, promotes, and distributes digitally recorded acoustic music. First release is "Awakening" by Bajor. 726 N. Wilcox St., Rochester, Mich. 48063; 313-651-1221.

**Hawkshaw Talent**, a talent agency,

formed by Screamin' Jay Hawkins. 833 N. Orange Grove Ave., Los Angeles, Calif. 90046; 213-653-8358.

**Drivin' Record Co.**, formed by Richard Garvey and Ron Johnston. Company produces and records rock music. First release is "Desert Cookin'" by Dieglo's Diner. P.O. Box 3343, Glendale, Calif. 91201; 818-764-6490.

**Jerry "DJ" 's Professional Audio Division**, formed by Jerry "DJ" Strothers. Company handles sound reinforcement needs of both radio and television stations as well as testing and sales of various lines of professional audio equipment. 460 Flamingo Ave., Pittsburgh, Pa. 15235-1752; 412-244-9521.

## Lifelines

### BIRTHS

Boy, Vincent James, to **Vincent and Judy Castellucci**, April 23 in New York. He is supervising coordinator of OPUS at Chappell Intersong Music Publishers there.

Girl, Hilary MacNeill, to **Don and Charlene Johnson**, April 23 in Boston. He is editor of Musical Merchandise Review. She was advertising coordinator for Music/Video Retailer.

Girl, LeAllison, to **Robin and David Lynn Jones**, May 5 in Salem, Ark. He is a recording artist on Mercury/PolyGram.

Girl, Gracie Morgan, to **Chris Silagyi and Nikki Heber**, May 5 in Los Angeles. He is a record producer and was a member of 20/20. She is a marketing representative at Image Consultants.

Boy, Trevor Lee, to **Steve and Marie Lukather**, May 6 in Los Angeles. He is a songwriter, vocalist, and lead guitarist for the CBS group Toto. She was a member of the Runaways.

Girl, Stephanie Grace, to **Steve and Sharon Glassmeyer**, May 17 in Nashville. He is the keyboardist with

Kenny Rogers' band and produces Dorothy Moore. She is a music publicist.

Boy, Anthony Kalani, to **Dana and Cyndi Rego**, May 24 in Vancouver, Wash. He is the manager for Musicland in Portland, Ore.

Boy, Michael Ross, to **Hank Bordowitz and Caren Pichel**, May 25 in New York. He is editor of Rock Fever and Focalpoint and a free-lance music journalist.

Girl, Joanna Morgan, to **Charles and Donna Ryan**, May 27 in Burbank, Calif. He is vice president/partner at Bart-Milander Associates Inc., a film-music agency.

### MARRIAGES

**Patrick Thrall to Cynthia Hoffmaster**, May 23 in New Albany, Ind. He is lead guitarist for Little Steven. She is a singer/choreographer.

## 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.*

### 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, **Women's Jazz Festival**, Jazz Center Of New York, New York. 212-505-5660.

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 20, **10th Annual Texas World Music Festival '87**, Cotton Bowl, Dallas. Robin Mendell, 713-621-8600.

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, Ken-

sington, 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, 212-662-4442.

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 19-21, **Compact & Video Disk Systems And Applications**, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

July 26-29, **National Record Mart Convention**, Seven Springs Resort, Champion, Pa. 412-441-4100.

### AUGUST

Aug. 13-16, **Jack The Rapper's Family Affair '87 Convention**, Atlanta Airport Marriott, Billye Love, 305-423-2328.

Aug. 16-20, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center. 609-596-8500.

FOR WEEK ENDING JUNE 13, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
					★★ NO. 1 ★★	
1	1	3	4	BOB SEGER MCA		SHAKEDOWN
2	2	2	12	U2 ISLAND		I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
3	4	4	5	HEART CAPITOL		ALONE
4	5	5	8	FLEETWOOD MAC WARNER BROS.		SEVEN WONDERS
5	9	12	4	RICHARD MARX MANHATTAN		DON'T MEAN NOTHING
6	3	1	9	TOM PETTY & THE HEARTBREAKERS MCA		JAMMIN' ME
7	7	9	7	DAVID BOWIE EMI-AMERICA		TIME WILL CRAWL
8	10	15	6	TOM PETTY & THE HEARTBREAKERS MCA		RUNAWAY TRAINS
9	8	7	9	THE TRUTH I.R.S.		WEAPONS OF LOVE
10	6	8	9	BRYAN ADAMS A&M		INTO THE FIRE
11	11	14	7	CROWDED HOUSE CAPITOL		SOMETHING SO STRONG
12	18	34	3	WARREN ZEVON VIRGIN		SENTIMENTAL HYGIENE
13	24	38	3	BRYAN ADAMS A&M		HEARTS ON FIRE
14	16	17	11	U2 ISLAND		BULLET THE BLUE SKY
15	15	20	5	MASON RUFFNER CBS ASSOCIATED		GYPSY BLOOD
16	NEW ▶		1	SAMMY HAGAR Geffen	★★★ FLASHMAKER ★★★	GIVE TO LIVE
17	13	18	4	DAN FOGELBERG EPIC		SHE DON'T LOOK BACK
18	20	32	4	SUZANNE VEGA A&M		LUKA
19	30	—	2	ROGER WATERS COLUMBIA		RADIO WAVES
20	46	—	2	HEART CAPITOL	★★★ POWER TRACK ★★★	WHO WILL YOU RUN TO
21	38	—	2	THE OUTFIELD COLUMBIA		SINCE YOU'VE BEEN GONE
22	23	26	3	MOTLEY CRUE ELEKTRA		GIRLS, GIRLS, GIRLS
23	14	10	10	LITTLE AMERICA Geffen		WALK ON FIRE
24	12	6	9	GREGG ALLMAN EPIC		ANYTHING GOES
25	27	35	3	JON BUTCHER CAPITOL		HOLY WAR
26	37	45	3	WHITESNAKE Geffen		HERE I GO AGAIN
27	34	—	2	OMAR AND THE HOWLERS COLUMBIA		HARD TIMES IN THE LAND...
28	NEW ▶		1	JOHN WAITE EMI-AMERICA		THESE TIMES ARE HARD FOR LOVERS
29	26	28	25	BON JOVI MERCURY		WANTED DEAD OR ALIVE
30	28	33	7	FLEETWOOD MAC WARNER BROS.		TANGO IN THE NIGHT
31	29	30	5	LITTLE STEVEN MANHATTAN		TRAIL OF BROKEN TREATIES
32	22	22	8	TESLA Geffen		LITTLE SUZI
33	42	48	3	ACE FREHLEY ATLANTIC		INTO THE NIGHT
34	NEW ▶		1	CUTTING CREW VIRGIN		ONE FOR THE MOCKINGBIRD
35	31	36	6	MONDO ROCK COLUMBIA		PRIMITIVE LOVE RITES
36	RE-ENTRY			U2 ISLAND		WHERE THE STREETS HAVE NO NAME
37	25	25	17	GENESIS ATLANTIC		IN TOO DEEP
38	21	16	9	PETER WOLF EMI-AMERICA		CAN'T GET STARTED
39	44	44	7	FLEETWOOD MAC WARNER BROS.		ISN'T IT MIDNIGHT
40	32	23	13	WHITESNAKE Geffen		STILL OF THE NIGHT
41	45	47	4	DAVID BOWIE EMI-AMERICA		BANG BANG
42	47	—	2	ANDY TAYLOR MCA		DON'T LET ME DIE YOUNG
43	19	13	14	FROZEN GHOST ATLANTIC		SHOULD I SEE
44	17	11	10	ROCK AND HYDE CAPITOL		DIRTY WATER
45	RE-ENTRY			TOM PETTY & THE HEARTBREAKERS MCA		THINK ABOUT ME
46	40	40	4	PATTY SMYTH COLUMBIA		DOWNTOWN TRAIN
47	NEW ▶		1	LOU GRAMM ATLANTIC		HEARTACHE
48	36	24	13	U2 ISLAND		WITH OR WITHOUT YOU
49	39	29	16	LOU GRAMM ATLANTIC		READY OR NOT
50	33	31	6	ROBERT CRAY MERCURY		RIGHT NEXT DOOR

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.

## 'SGT. PEPPER' LEADS MAJOR SALES WEEK AT RETAIL

(Continued from page 1)

ties by the likes of Miami Sound Machine, Whitesnake, the Cure, Heart, Randy Travis, L.L. Cool J, Fleetwood Mac, Ace Frehley, Suzanne Vega, and Ozzy Osbourne.

Retailers say Paul Simon's concert on cable's Showtime helped continue his post-Grammy surge. But several other albums continue to show long legs, including titles by U2, Anita Baker, Madonna, Genesis, Steve Winwood, Bruce Hornsby, and Bon Jovi.

Obviously, the release of "Sgt. Pepper" stirred a swirl of media attention from radio, newspapers, magazines, and TV news broadcasts. In New York City, for example, the CD was a topic addressed by all six local news programs on June 1, and the following night, it received attention nationally when Capitol chief Joe Smith was interviewed courtside during the broad-

cast of the first Lakers/Celtics playoff. "The Lakers and 'Sgt. Pepper' are the big winners tonight," said a beaming Smith, and dealers are echoing his assessment of the CD's first-week sales.

According to Gary Ross, senior vice president of marketing and merchandising for the 540-store Musicland Group, the title was "for our company, the most significant compact disk introduction ever," outpacing any previous CD release. He adds that it also picked up sales for the seven previous Beatles CDs, particularly the three that were released in April.

"We're smokin' it out the doors—we're burnin' it," says Jimmy Heikala, assistant buyer for the 23-store, San Francisco-based Rainbow Records chain, of "Sgt. Pepper" sales.

Howard Applebaum, vice presi-

dent of Kemp Mill Records, says its opening-day volume pushed the 30-store, Washington, D.C., chain to 50% increases over a typical Monday's business and that the title's sales were "practically double" those of any of the Fab Four's prior CDs.

Steve Lerner, director of purchasing for the 68-store, Long Island-based Record World web, says the chain did brisk business on "Sgt. Pepper"—he estimates that chain-wide, first-day sales approached 3,000 units—although he notes that "we were a little leery after what happened with the last seven. We had an inventory problem because we didn't sell through on those as much as we thought we would."

Lerner and most other buyers expect "Sgt. Pepper" to hit the same sales spike that marked the earlier Beatles CDs, with most of its sales

coming within the first two or three weeks. "It could die just as fast as the others, although it will sell more," says Lerner.

While the Beatles' CD was the industry's most conspicuous release, it was by no means the retailer's only cause for celebration. Among the many success stories:

• Confidence in Whitney Houston's "Whitney" is high. Kemp Mill's Applebaum notes that at least four radio stations in the D.C. market are "playing it several cuts deep." Musicland's Ross agrees that "there are a number of significant cuts on it that we think will make strong singles." Says Record World's Lerner, "I'll go out on a limb and say if this thing doesn't sell, I'll resign."

• Initial shipments for Motley Crue's "Girls, Girls, Girls" were 1.23 million, according to Mike Bone, senior vice president of marketing and promotion for Elektra, making the title WEA's biggest pre-order since Prince's "Purple Rain." (See story, page 31.) In Crue's first

week, it topped sales for Musicland, Camelot Music (196 stores), Record Bar (130 stores), Budget Tapes & Records (84 stores), and Streetside Records & Tapes (10 stores).

• Motley Crue was not the only hard rock winner for Budget. President Evan Lasky reports Whitesnake and Osbourne rang up strong numbers for the franchise, as did ex-Kiss member Frehley. "We were really caught short on that one," he says. Lasky attributes Budget's metal boom to strong sales in rural outposts: "The kids in those towns are real metal-heads."

• Greg Marshall, head buyer for St. Louis-based Streetside, says "Bigger And Deffer" by L.L. Cool J has jumped right out of the box and "may be the hottest thing this year, and I'm not exaggerating. We had people requesting it 3-1 over 'Sgt. Pepper,' and this is not just the stores that do well with r&b—this is all of our stores." The album also gets strong reports from Musicland and Rainbow.

## LABEL SEES BIG FUTURE FOR CDV

(Continued from page 3)

sentation, PolyGram International president and CEO Jan Timmer called for a moratorium on discussions and articles about digital audiotape which, he said, damage consumer confidence and could slow down the progress of the CD system. He hailed CDV as "a weapon in the fight to make the optical disk the preferred home entertainment carrier of the future." Never before, he said, had a system won such unanimous support from all the major players in the game.

Mathieu Vansweevelt, vice president of PolyGram's popular music division, said PolyGram will have 40-50 CDV titles ready for the U.S. launch in September, including releases by Bon Jovi, Bananarama, Kool & the Gang, Level 42, and Tears For Fears. The company's CD plant estimates a 15-day turnaround time for CDV from receipt of all production parts.

The acquisition of the 40-title Uni-

tel catalog has made it possible for PolyGram to include a number of prestige ballet and opera productions in its long-format CDV program. These will be available on double-sided 12-inch CDVs and sell for \$40-\$50.

Guest speaker Russ Solomon, president of Tower Records and of NARM, said the potential for the growth of the CDV market is "staggering." He said sell-through video has a big future.

"The reason Laser Vision failed was because the software was being sold by the hardware dealers," Solomon said.

Tracing the growth of CD business in his stores, Solomon said that from selling "a couple of hundred" CDs in 1984, the sales were now running at 6 million a year (worth \$80 million).

He said that sell-through is a more realistic proposition in the CDV format because CD owners

buy more CDs per machine than VCR owners buy cassettes. He also supported Kuhn's point, saying that rental is declining and sales are increasing.

Solomon said, "In 1985 our income from prerecorded videocassettes was \$3 million, with \$2.5 million coming from laserdiscs. And this year I expect the figures to be \$9 million and \$3.5 million, respectively."

Solomon said the music video market is set to grow. "We're selling \$750,000 worth of music videotapes at present, but if we could sell music videos at the British price of 7.50 pounds [\$12], I'm sure we could build the business substantially."

He said that in the beginning, the CDV market will be driven by classical repertoire.

Answering a question about the probable cost of a CDV player, Timmer said, "The price will be around \$750."

## IVE SEEKS CONTROL OF LIEBERMAN

(Continued from page 1)

berman as saying his company is "about to conclude a successful year and can remain independent and profitable." However, his statement concluded that the IVE offer represents "a premium to recent market prices for Lieberman shares and offers other business benefits to customers and employees which we should carefully evaluate." Lieberman's stock has been trading

listlessly in the 17-17½ range since January.

Present management is expected to continue running the rackjobber at the conclusion of any agreement.

Carolco Pictures, best known for producing the "Rambo" films, acquired IVE last year from its founder, Noel Bloom. IVE is headed by former RCA/Ariola Records executive Jose Menendez. The compa-

ny, whose 800 prerecorded titles emphasize children's video, releases product on the Family Home Entertainment and USA Home Video imprints. Additionally, IVE operates video duplicator Creative Video Services and distributor Video Station/Coast Video.

IVE also recently entered into a pact under which its product would be distributed via MCA Distributing Corp.

For the first three quarters of this fiscal year, Lieberman posted earnings of \$5.3 million, or \$1.20 per share, compared with just under \$5 million, or \$1.12 per share, during the first nine months of the previous year. Revenues were \$243.7 million, compared with \$193.7 million in the preceding year's first three quarters.

The third largest buyer of prerecorded music in the U.S., Lieberman has seen its video business grow steadily over the last two years. During its most recently completed quarter, Lieberman saw video distribution and sales account for one-third of its business. Two years ago, video accounted for 5% of its business.

## DAT PANEL

(Continued from page 3)

Assessment study of the impact of home taping on the recording industry.

Bates, however, said the economic state of the record industry is irrelevant to the DAT question. "It is not a proper concern whether the [record companies] make money or don't make money," said Bates. He pointed out that many small busi-

nesses fail each year without prompting legislation to increase their profitability.

**The Album Rock Tracks chart can be found on page 82**

# NARADA MICHAEL WALDEN ASCAP Songwriter of the Year

*also wishes to thank:*

**My cats:**

**Randy Jackson**

**Corrado Rustici**

**Walter "Baby Love" Afanasieff**

**and**

**Guru Sri Chinmoy**

## EXECUTIVE TURNTABLE

(Continued from page 4)

east area.

**Ken Horowitz** is promoted to director of business analysis and forecast for CBS/Fox Video in New York. He was a senior financial analyst.

**PUBLISHING.** **Bill Green** is promoted to vice president of music publishing for Columbia Pictures Music Group in Burbank, Calif. He was professional manager.

Screen Gems-Colgems in New York makes the following promotions: **Don Paccione** as general manager, East Coast; **Chuck Rue**, international manager; and **John Titta**, professional manager. Paccione was East Coast creative manager and head of the New York office. Rue was professional manager. Titta was tape-room operator.

**PRO AUDIO/VIDEO.** Editel in New York appoints **Rita Sitnick** vice president and general manager and **Ron Soodalter** vice president of commercial sales. Sitnick was upped from vice president of editorial services. Soodalter joined the company in 1985.



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★ ★ NO. 1 ★ ★</b>					
1	1	1	11	<b>U2</b> ▲ <sup>2</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE 8 weeks at No. One
(2)	3	4	9	<b>WHITESNAKE</b> GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
3	2	2	40	<b>BON JOVI</b> ▲ <sup>7</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
4	4	3	46	<b>POISON</b> ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
(5)	<b>NEW</b> ▶		1	<b>MOTLEY CRUE</b> ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
(6)	8	8	6	<b>OZZY OSBOURNE/RANDY RHOADS</b> CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
7	5	5	40	<b>PAUL SIMON</b> ▲ <sup>2</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
8	7	7	7	<b>FLEETWOOD MAC</b> WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
(9)	9	10	6	<b>BARBRA STREISAND</b> COLUMBIA OC 40788 (CD)	ONE VOICE
(10)	12	15	6	<b>LISA LISA &amp; CULT JAM</b> COLUMBIA FC 40477	SPANISH FLY
11	6	6	29	<b>BEASTIE BOYS</b> ▲ <sup>3</sup> DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
12	10	9	9	<b>BRYAN ADAMS</b> A&M 3907 (9.98) (CD)	INTO THE FIRE
(13)	16	22	41	<b>KENNY G.</b> ● ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
14	11	11	13	<b>JODY WATLEY</b> ● MCA 5898 (8.98) (CD)	JODY WATLEY
15	13	14	19	<b>CROWDED HOUSE</b> ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
16	14	12	9	<b>PRINCE PAISLEY PARK</b> 25577 (15.98) (CD)	SIGN 'O' THE TIMES
17	15	13	12	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 25491 (9.98) (CD)	TRIO
(18)	23	25	13	<b>HERB ALPERT</b> A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
19	19	19	51	<b>GENESIS</b> ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
20	17	17	33	<b>EUROPE</b> ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
(21)	24	28	8	<b>ATLANTIC STARR</b> WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
22	22	21	67	<b>JANET JACKSON</b> ▲ <sup>4</sup> A&M SP-5106 (9.98) (CD)	CONTROL
(23)	28	29	6	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
24	21	20	48	<b>CINDERELLA</b> ▲ <sup>2</sup> MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
25	20	16	13	<b>CUTTING CREW</b> VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
26	18	24	61	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
27	25	18	26	<b>CLUB NOUVEAU</b> ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
28	29	27	48	<b>STEVE WINWOOD</b> ▲ <sup>2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
(29)	<b>NEW</b> ▶		1	<b>HEART</b> CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
30	30	35	12	<b>SMOKEY ROBINSON</b> MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
31	31	33	18	<b>CHRIS DE BURGH</b> A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
32	26	26	52	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ <sup>2</sup> RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
33	27	23	26	<b>THE ROBERT CRAY BAND</b> ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
34	32	30	48	<b>MADONNA</b> ▲ <sup>4</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
35	33	31	40	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
36	35	34	4	<b>DAVID BOWIE</b> EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
(37)	39	58	3	<b>RANDY TRAVIS</b> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
38	34	32	35	<b>LUTHER VANDROSS</b> ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
39	38	39	17	<b>EXPOSE</b> ARISTA AL 8441 (8.98) (CD)	EXPOSURE
(40)	42	44	11	<b>KIM WILDE</b> MCA 5903 (8.98) (CD)	ANOTHER STEP
(41)	48	48	10	<b>LEVEL 42</b> POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
42	37	36	15	<b>GREGG ALLMAN</b> EPIC FE 40531 (CD)	I'M NO ANGEL
43	43	50	12	<b>THE BREAKFAST CLUB</b> MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
(44)	46	56	4	<b>ACE FREHLEY</b> MEGAFORCE 81749/ATLANTIC (8.98)	FREHLEY'S COMET
45	36	37	15	<b>PSYCHEDELIC FURS</b> COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
46	40	38	8	<b>THE CULT</b> BEGGAR'S BANQUET/SIRE-25555/WARNER BROS. (8.98) (CD)	ELECTRIC
47	41	41	8	<b>CARLY SIMON</b> ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
48	45	43	31	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
(49)	52	57	5	<b>SUZANNE VEGA</b> A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
50	44	42	12	<b>SIMPLY RED</b> ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
51	49	51	20	<b>TESLA</b> GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
52	53	54	5	<b>R.E.M.</b> I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
53	54	49	38	<b>CAMEO</b> ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
54	47	45	42	<b>LIONEL RICHIE</b> ▲ <sup>3</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(55)	58	64	5	<b>DWIGHT YOAKAM</b> REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
(56)	60	65	116	<b>WHITNEY HOUSTON</b> ▲ <sup>8</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
57	50	40	72	<b>BANGLES</b> ▲ <sup>2</sup> COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
58	57	52	53	<b>PETER GABRIEL</b> ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
59	56	47	53	<b>RUN-D.M.C.</b> ▲ <sup>3</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
(60)	<b>NEW</b> ▶		1	<b>SOUNDTRACK</b> MCA 6205 (9.98) (CD)	BEVERLY HILLS COP II
61	61	61	32	<b>BILLY IDOL</b> ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
(62)	71	72	42	<b>EDDIE MONEY</b> ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
(63)	87	102	3	<b>SURFACE</b> COLUMBIA BFC 40374	SURFACE
64	55	55	16	<b>LOU GRAMM</b> ATLANTIC 81728 (8.98) (CD)	READY OR NOT
65	51	46	12	<b>ANDY TAYLOR</b> MCA 5837 (8.98) (CD)	THUNDER
66	64	60	16	<b>NAJEE</b> EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
(67)	93	88	13	<b>PSEUDO ECHO</b> RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
68	68	77	9	<b>THE SYSTEM</b> ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
69	59	59	30	<b>STRYPER</b> ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
70	70	74	21	<b>XTC</b> GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
71	62	62	10	<b>ANTHRAX</b> MEGAFORCE 90584/ISLAND (8.98)	AMONG THE LIVING
72	63	66	16	<b>REO SPEEDWAGON</b> EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
73	73	90	10	<b>RESTLESS HEART</b> RCA 5648-1-R (8.98) (CD)	WHEELS
(74)	78	94	3	<b>THE WHISPERS</b> SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME
75	69	70	54	<b>SOUNDTRACK</b> ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
(76)	103	137	3	<b>DIANA ROSS</b> RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
77	77	78	11	<b>JON BUTCHER</b> CAPITOL ST-12542 (8.98) (CD)	WISHES
78	66	67	9	<b>PETER WOLF</b> EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
79	79	80	118	<b>U2</b> ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
80	84	79	18	<b>SHIRLEY MURDOCK</b> ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
81	82	73	27	<b>VANGELIS</b> POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
82	81	84	165	<b>U2</b> ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
83	83	87	9	<b>KOOL MOE DEE</b> JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
84	67	53	10	<b>NIGHT RANGER</b> MCA 5839 (8.98) (CD)	BIG LIFE
85	74	71	25	<b>ERIC CLAPTON</b> ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
86	76	69	18	<b>BRUCE WILLIS</b> ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
87	80	68	33	<b>GEORGIA SATELLITES</b> ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
88	75	81	166	<b>U2</b> ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
89	92	89	29	<b>ROBBIE NEVIL</b> MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
90	90	83	35	<b>BOSTON</b> ▲ <sup>4</sup> MCA 6188 (9.98) (CD)	THIRD STAGE
91	72	76	31	<b>ARETHA FRANKLIN</b> ● ARISTA AL-8442 (9.98) (CD)	ARETHA
(92)	<b>NEW</b> ▶		1	<b>THE FAT BOYS</b> TIN PAN APPLE 831 948 1/POLYDOR	CRUSHIN'
93	86	92	11	<b>THE JUDDS</b> ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
94	97	97	7	<b>ROCK AND HYDE</b> CAPITOL RNLP 70830 (8.98) (CD)	UNDER THE VOLCANO
95	88	86	38	<b>TINA TURNER</b> ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
96	65	63	28	<b>KOOL &amp; THE GANG</b> ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
97	85	75	8	<b>THE SMITHS</b> SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
98	98	99	8	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
99	89	85	58	<b>JOURNEY</b> ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
100	105	110	4	<b>TNT</b> MERCURY 830 979 1/POLYGRAM	TELL NO TALES
(101)	119	125	4	<b>NONA HENDRYX</b> EMI-AMERICA ST17248 (8.98) (CD)	FEMALE TROUBLE
102	102	114	8	<b>LITTLE AMERICA</b> GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
103	99	93	25	<b>WORLD PARTY</b> ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
104	100	113	9	<b>U2</b> ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
105	115	95	18	<b>DAVID SANBORN</b> WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
(106)	131	189	3	<b>JONATHAN BUTLER</b> RCA 1032-1-J (8.98) (CD)	JONATHAN BUTLER
107	111	116	33	<b>U2</b> ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
108	96	98	88	<b>BON JOVI</b> ▲ MERCURY 824.509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
109	91	82	35	<b>CHICAGO</b> ● WARNER BROS. 25509 (9.98) (CD)	18

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.



# AMERICA'S EATING IT UP "HEAD TO TOE"!

A single taste of "Spanish Fly" just stimulated more than a half-million album sales in less than four weeks! Gold record? Lisa Lisa flew past Gold on her way to Platinum! In one week alone, more than 100,000 albums were shipped as "Spanish Fly" streaked into *Billboard's* Top-15.

"Head To Toe," the country's No. 1 <sup>38-07008</sup> 7" and <sup>44-06757</sup> 12" R&B single, is absolutely unstoppable! The 7" is already into *Billboard's* Top-10! From radio to retail, Lisa Lisa is exploding all across America. Baby, it's more than a Cult Jam now!

## LISA LISA AND CULT JAM. "SPANISH FLY."

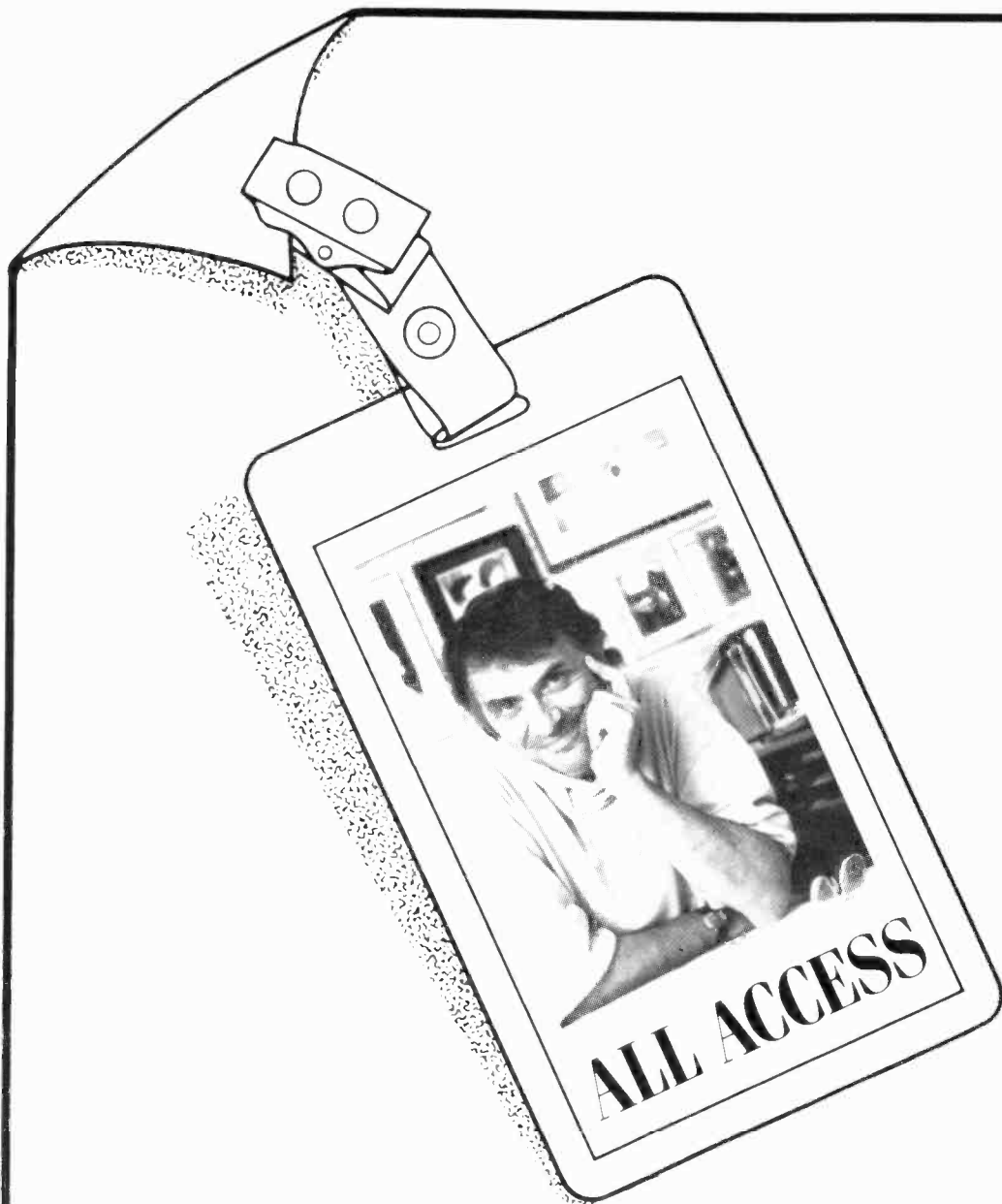
The smash single, "Head To Toe," is just the beginning.  
On Columbia Records, Cassettes and Compact Discs.

Produced by FULL FORCE. Management—FULL FORCE Productions and "Easy" Steve Salem.



\*Columbia,\* are trademarks of CBS Inc. © 1987 CBS Inc.





A TRIBUTE TO  
**BILL GRAHAM**  
 MUSIC INDUSTRY FOR THE CITY OF HOPE



**THURSDAY  
 EVENING  
 JULY 9  
 1987**

**CENTURY  
 PLAZA  
 HOTEL  
 LOS ANGELES  
 CALIFORNIA**

**NATIONAL CAMPAIGN CHAIRMAN**  
 Jerry Sharell • MCA Home Video

**DINNER CO-CHAIRMEN**  
 Joe Smith • Capitol Industries/EMI, Inc.  
 Tom Ross • Creative Artists Agency

**HONORARY CHAIRMAN**  
 Walter R. Yetnikoff • CBS Records

**INTERNATIONAL CHAIRMAN**  
 Lou Cook • MCA Records

**CORPORATE GIFTS CHAIRMAN**  
 John Frankenheimer • Loeb & Loeb

**MAJOR GIFTS CHAIRMAN**  
 Zach Horowitz • MCA Records, Inc.

**BANQUET CHAIRMAN**  
 Nicholas Clainos • Bill Graham Enterprises

**JOURNAL CHAIRMAN**  
 Tim Neece • Tim Neece Management

**VICE CHAIRMEN**  
 Harold Berkman • Music Express  
 Janis Gardner • Panacea Entertainment  
 Management  
 Irwin Goldstein • Warner/Elektra/Atlantic  
 Corp.

**MEDIA CHAIRPERSON**  
 Ruth A. Robinson • The Siege Company

**PROCEEDS TO BE USED FOR CAPITAL PROJECTS AT THE  
 CITY OF HOPE NATIONAL PILOT MEDICAL CENTER**

**How You Can Contribute To The Journal**

Please check appropriate selection

- |  |   |
|--|---|
| <input type="checkbox"/> Back Cover ..... \$15,000.00    | <input type="checkbox"/> White Page ..... \$1,000.00      |
| <input type="checkbox"/> Inside Covers ..... \$10,000.00 | <input type="checkbox"/> One-Half Page ..... \$ 800.00    |
| <input type="checkbox"/> Platinum Page ..... \$ 5,000.00 | <input type="checkbox"/> 8½" x 5½" (vertical)             |
| <input type="checkbox"/> Gold Page ..... \$ 2,500.00     | <input type="checkbox"/> One-Quarter Page ..... \$ 500.00 |
| <input type="checkbox"/> Silver Page ..... \$ 1,500.00   | <input type="checkbox"/> 4½" x 5½" (vertical)             |

Printer's deadline for AD COPY — June 13, 1987. IMPORTANT: Finished page size is 8½" wide (horizontal) by 11" high (vertical). Add ¼ inch for bleed areas.

Please Print or Type \_\_\_\_\_ Date \_\_\_\_\_

Company \_\_\_\_\_

Person \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Authorized by \_\_\_\_\_ Title \_\_\_\_\_ Telephone No. \_\_\_\_\_

Solicited by \_\_\_\_\_

Check Enclosed

Please Send Bill

My Ad Copy Should Read:

Make checks payable to City of Hope.  
 MAIL TO: Bill Graham Tribute, c/o City of Hope, 208 West 8th Street, Los Angeles, California 90014

**How You Can Contribute To The Dinner**

Please reserve \_\_\_\_\_ table(s). (10 persons to a table) or \_\_\_\_\_ places for the dinner honoring: BILL GRAHAM.

Establishing the  
**BILL GRAHAM**  
 Music Industry Research  
 Fellowship at the  
 City of Hope

**INNER CIRCLE**

(Preferred Seating).

Contribution: \$500 per person — \$5,000 per table of ten

**GENERAL RESERVATIONS**

Contribution: \$300 per person — \$2,500 per table of ten

I cannot attend the Dinner, but please list me as a contributor.  
 (Check one)  Founder (\$1,000)  Patron (\$500)  Sponsor (\$300)

ENCLOSED PLEASE FIND A CHECK FOR: \$ \_\_\_\_\_  
(PLEASE PRINT OR TYPE)

Company \_\_\_\_\_

Person \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Invited by \_\_\_\_\_

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE.  
 MAIL TO: Bill Graham Tribute, c/o City of Hope, 208 West 8th Street, Los Angeles, California 90014

# 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	107	117	11	<b>U2</b> ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
111	110	115	26	<b>DURAN DURAN</b> ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
112	104	101	13	<b>PATTY SMYTH</b> COLUMBIA FC 40182 (CD)	NEVER ENOUGH
113	117	126	4	<b>THE NYLONS</b> OPEN AIR/WINDHAM HILL OAO306/A&M (9.98) (CD)	HAPPY TOGETHER
114	114	96	18	<b>LOS LOBOS</b> SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
(115)	127	145	3	<b>THE TRUTH</b> (I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
116	121	109	37	<b>CYNDI LAUPER</b> ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
117	94	91	33	<b>GREGORY ABBOTT</b> ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
118	118	124	48	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
119	123	108	10	<b>AUTOGRAPH</b> RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
120	120	120	7	<b>HOODOO GURUS</b> BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
121	95	100	70	<b>BON JOVI</b> ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
122	101	104	8	<b>THOMPSON TWINS</b> ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
123	124	121	82	<b>ROBERT PALMER</b> ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
124	108	105	12	<b>PATRICE RUSHEN</b> ARISTA 8401 (8.98) (CD)	WATCH OUT
(125)	<b>NEW</b> ▶		1	<b>LITTLE STEVEN</b> MANHATTAN ST 53048/EMI-AMERICA (8.98) (CD)	FREEDOM NO COMPROMISE
126	126	135	13	<b>BOBBY MCFERRIN</b> BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
127	116	106	18	<b>JENNIFER WARNES</b> CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
128	128	148	46	<b>WHITESNAKE</b> GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
(129)	133	140	4	<b>SUICIDAL TENDENCIES</b> CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
130	106	112	44	<b>BILLY JOEL</b> ▲ <sup>2</sup> COLUMBIA OC 40402 (CD)	THE BRIDGE
131	132	136	7	<b>AL GREEN</b> A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
132	113	111	58	<b>THE JETS</b> ● MCA 5667 (8.98) (CD)	THE JETS
133	122	118	44	<b>THE SMITHEREENS</b> ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
134	138	142	34	<b>MEGADETH</b> CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
135	142	128	11	<b>LOOSE ENDS</b> MCA 5745 (8.98) (CD)	THE ZAGORA
(136)	<b>NEW</b> ▶		1	<b>GLENN MEDEIROS</b> AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
137	125	119	48	<b>GLASS TIGER</b> ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
138	129	122	20	<b>DEEP PURPLE</b> MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
139	139	150	5	<b>THE OTHER ONES</b> VIRGIN 90576/ATLANTIC (8.98) (CD)	THE OTHER ONES
140	109	107	10	<b>FROZEN GHOST</b> ATLANTIC 81736 (8.98) (CD)	FROZEN GHOST
141	141	139	35	<b>PHYLLIS HYMAN</b> P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
142	144	156	4	<b>ORIGINAL CAST</b> POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
143	137	133	13	<b>OINGO BOINGO</b> MCA 5811 (8.98) (CD)	BOI-NGO
144	136	130	24	<b>MELBA MOORE</b> CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
145	112	103	17	<b>HIPSWAY</b> COLUMBIA BFC 40522 (CD)	HIPSWAY
(146)	151	181	3	<b>THE REPLACEMENTS</b> SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
147	148	144	18	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
148	158	154	18	<b>GEORGE STRAIT</b> ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
149	143	132	8	<b>GEORGIO</b> MOTOWN 6229ML (8.98)	SEXAPPEAL
150	162	161	680	<b>PINK FLOYD</b> ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
151	145	141	15	<b>THE MISSION U.K.</b> MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
(152)	<b>NEW</b> ▶		1	<b>SOUNDTRACK</b> MCA 6205 (9.98)	THE SECRET OF MY SUCCESS
153	130	123	11	<b>SOUNDTRACK</b> ATLANTIC 81742 (9.98) (CD)	PLATOON
(154)	173	—	2	<b>REBA MCENTIRE</b> MCA 5979 (8.98) (CD)	GREATEST HITS
155	134	129	10	<b>ORIGINAL LONDON CAST</b> RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	135	127	25	<b>ROBIN TROWER</b> GNP CRESCENDO GNP 2187/GNP (8.98) (CD)	PASSION
(157)	186	—	2	<b>T'PAU</b> VIRGIN 90595/ATLANTIC (8.98) (CD)	BRIDGE OF SPIES
(158)	<b>NEW</b> ▶		1	<b>MASON RUFFNER</b> CBS ASSOCIATED BF2 40601	GYPSY BLOOD
159	140	138	13	<b>STARPOINT</b> ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
160	147	147	46	<b>BARBRA STREISAND</b> ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
(161)	<b>NEW</b> ▶		1	<b>STEVE EARLE</b> MCA 5998 (8.98)	EXIT 0
(162)	184	185	4	<b>GINO VANNELLI</b> CBS ASSOCIATED BF240337 (CD)	BIG DREAMERS NEVER SLEEP
163	169	176	34	<b>RATT</b> ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
164	149	153	36	<b>IRON MAIDEN</b> ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
165	165	194	3	<b>MONTROSE</b> ENIGMA ST 73264/CAPITOL (8.98) (CD)	MEAN
166	156	131	7	<b>JOE JACKSON</b> A&M SP 3908 (9.98) (CD)	WILL POWER
167	171	169	53	<b>BOB JAMES/DAVID SANBORN</b> ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
168	153	143	29	<b>LONE JUSTICE</b> GEFEN GHS 24122 (9.98) (CD)	SHELTER
169	177	183	53	<b>THE CURE</b> ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
170	159	174	61	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
171	155	149	25	<b>DEAD OR ALIVE</b> EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
172	166	158	9	<b>JEFFERSON AIRPLANE</b> RCA 5724-1-R (12.98) (CD)	2400 FULTON ST.
173	146	152	11	<b>DONNA ALLEN</b> 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
174	164	177	38	<b>STACEY Q</b> ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
175	175	187	3	<b>RED 7</b> MCA 5792 (8.98)	RED 7
176	178	178	3	<b>WAR</b> PRIORITY SL 9467 (8.98) (CD)	THE BEST OF WAR
177	180	166	10	<b>2 LIVE CREW</b> LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
178	152	146	9	<b>STYLE COUNCIL</b> POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
179	154	134	8	<b>THE BLOW MONKEYS</b> RCA 6246-1-R (8.98) (CD)	SHE WAS ONLY THE GROCER'S DAUGHTER
180	189	186	64	<b>METALLICA</b> ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
181	161	160	25	<b>GEORGE HOWARD</b> MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
182	168	157	26	<b>KATE BUSH</b> EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
183	179	180	6	<b>FARRENHEIT</b> WARNER BROS. 25564 (8.98) (CD)	FARRENHEIT
184	188	191	132	<b>BOSTON</b> ▲ <sup>9</sup> EPIC JE 34188 (CD)	BOSTON
185	185	—	16	<b>HOWARD HEWETT</b> ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
186	170	163	18	<b>STANLEY JORDAN</b> BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
187	187	193	3	<b>THE MANHATTAN TRANSFER</b> ATLANTIC 81723 (9.98) (CD)	THE MANHATTAN TRANSFER LIVE
188	138	172	5	<b>GARY MOORE</b> VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
189	163	165	39	<b>SOUNDTRACK</b> ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
190	160	182	7	<b>JACK WAGNER</b> QWEST 25562/WARNER BROS. (8.98) (CD)	DON'T GIVE UP YOUR DAY JOB
(191)	<b>NEW</b> ▶		1	<b>EZO</b> GEFEN GHS 24143/WARNER BROS. (8.98)	EZO
192	190	188	62	<b>VAN HALEN</b> ▲ <sup>3</sup> WARNER BROS. 25394 (8.98) (CD)	5150
193	150	151	11	<b>JULIAN COPE</b> ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
194	172	164	33	<b>WANG CHUNG</b> GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
195	195	—	2	<b>VARIOUS ARTISTS</b> A&M 3906 (9.98) (CD)	PRINCE'S TRUST
196	167	170	119	<b>PHIL COLLINS</b> ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
197	157	155	7	<b>THE NEVILLE BROTHERS</b> EMI-AMERICA ST 17249 (8.98)	UPTOWN
198	192	168	18	<b>THE THE</b> EPIC BFE 40471 (CD)	INFECTED
199	183	184	61	<b>BOB SEGER</b> ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
200	181	179	13	<b>SOUNDTRACK</b> MCA 6200 (9.98) (CD)	SOME KIND OF WONDERFUL

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 Live Crew 177	Phil Collins 196	Peter Gabriel 58	The Jets 132	Gary Moore 188	R.E.M. 52	Stand By Me 189	Luther Vandross 38
Gregory Abbott 117	Julian Cope 193	Genesis 19	Billy Joel 130	Motley Crue 5	REO Speedwagon 72	Top Gun 75	Vangelis 81
Bryan Adams 12	The Robert Cray Band 33	Georgina 19	Stanley Jordan 186	Shirley Murdoch 80	Ratt 163	Stacey Q 174	Gino Vannelli 162
Donna Allen 173	Crowded House 15	Georgia Satellites 87	Journey 99		Red 7 175	Starpoint 159	VARIOUS ARTISTS
Gregg Allman 42	The Cult 46	Georgio 149	The Judds 93	Najee 65	The Replacements 146	Little Steven 125	Prince's Trust 195
Herb Alpert 18	The Cure 169	Glass Tiger 137	Kool & The Gang 96	Robbie Nevil 89	Restless Heart 73	George Strait 148	Suzanne Vega 49
Anthrax 71	Cutting Crew 25	Lou Gramm 64	Cyndi Lauper 116	The Neville Brothers 197	Lionel Richie 54	Barbra Streisand 160.9	Jack Wagner 190
Atlantic Starr 21	Chris De Burgh 31	Al Green 131	Level 42 41	Night Ranger 84	Smokey Robinson 30	Stryper 69	Wang Chung 194
Autograph 119	Dead or Alive 171		Huey Lewis & The News 35	The Nylons 113	Rock And Hyde 94	Style Council 178	War 176
Anita Baker 26	Kool Moe Dee 83	Heart 29	Lisa Lisa & Cult Jam 10	Oingo Boingo 143	Diana Ross 76	Suicidal Tendencies 129	Jennifer Warnes 127
Bangles 57	Deep Purple 138	Nona Hendryx 101	Little America 102	Original London Cast 155	Mason Ruffner 158	Surfage 63	Jody Watley 14
Beastie Boys 11	Duran Duran 111	Howard Hewett 185	Lone Justice 168	ORIGINAL CAST	Run-D.M.C. 59	The System 68	The Whispers 74
The Blow Monkeys 179	EZO 191	Hipsway 145	Loose Ends 135	Phantom Of The Opera 142	Patrice Rushen 124	T'Pau 157	White Snake 128.2
Bon Jovi 108, 121, 3	Steve Earle 161	Hoodoo Gurus 120	Los Lobos 114	Ozzy Osbourne/Randy Rhoads 6	David Sanborn 105	TNT 100	Kim Wilde 40
Boston 184, 90	Europe 20	Bruce Hornsby & The Range 32	Madonna 34	The Other Ones 139	Bob Seger 199	Andy Taylor 65	Hank Williams, Jr. 147
David Bowie 36	Expose 39	Whitney Houston 56	Megadeth 134	Robert Palmer 123	Carly Simon 47	Tesla 51	Bruce Willis 86
The Breakfast Club 43	Farrenheit 183	George Howard 181	The Manhattan Transfer 187	Dolly Parton, Linda Ronstadt, Emmylou Harris 17	Paul Simon 7	The The 198	Steve Winwood 28
Kate Bush 182	Fleetwood Mac 8	Phyllis Hyman 141	Reba McEntire 154	Tom Petty & The Heartbreakers 23	Simply Red 50	Thompson Twins 122	Peter Wolf 78
Jon Butcher 77	Aretha Franklin 91	Billy Idol 61	Bobby McFerrin 126	Pink Floyd 150	The Smithereens 133	Randy Travis 37.118	World Party 103
Jonathan Butler 106	Ace Frehley 44	Iron Maiden 164	Glenn Medeiros 136	Poison 4	Patty Smyth 112	Robin Trower 156	XTC 70
Cameo 53	Frezy Frost 140	Janet Jackson 22	Metallica 180	Prince 16	SOUNDTRACKS	The Truth 115	Dwight Yoakam 170, 55
Chicago 109	Kenny G. 13	Freddie Jackson 48	The Mission U.K. 151	Pseudo Echo 67	Beverly Hills Cop II 60	Tina Turner 95	
Cinderella 24		Joe Jackson 166	Eddie Money 62	Psychedeic Furs 45	Platoon 153	U2 107, 1, 110, 88, 79, 82, 104	
Eric Clapton 85		Bob James/David Sanborn 167	Montrose 165		The Secret Of My Success 152	Van Halen 192	
Club Nouveau 27		D.J. Jazzy Jeff & The Fresh Prince 98	Meiba Moore 144		Some Kind Of Wonderful 200		



## MARANTZ SETS DAT SHIP DATE

(Continued from page 1)

would not "wait for any decisions by the EIAJ or Congress."

Proponents of the House and Senate bills requiring incorporation of the CBS Copycode spoiler system in the DAT hardware were not pleased by the announcements. Said a staffer involved with the pending bills: "I don't think [the bills' supporters] are all that happy that this company has decided to thumb its nose at the Congress."

Jay Berman, president of the RIAA, said, "We have agreed to submit the Copycode system to an independent evaluation by the National Bureau of Standards at the request of congressional committees. While our legislation is pending before those committees, we intend to abide by the congressional timetable. I would hope that manufacturers of DAT would do the same."

A spokesman for the Home Recording Rights Coalition, which represents hardware manufacturers and other opponents of the bills, disagreed. "The manufacturers are not obligated here," said the spokesman. "What Marantz is doing is not illegal. We're pleased because we've been hearing from consumers that they want to buy the machines now."

Marantz officials said they hoped their announcement will help "take the wind out of the sails of the legislation" by spurring other firms to move on DAT introductions.

Michael Thompson, high-end component product manager for Marantz, noted: "There's safety in numbers. The more machines out there in consumers' hands, the less likely it is the legislation will pass."

The Marantz machine will have a suggested retail price of \$2,000, with the unit likely going out the door for about \$1,500, according to Thompson.

The DT 84 records at a sampling rate of 48 kilohertz and plays back at both 48 and 44.1 kHz. Thus, direct digital-to-digital copying from CDs

is not possible. There are no plans to incorporate any anticopying chip.

Meanwhile, such giant mass-market Japanese electronics firms as Technics, Sony, Casio, and others remained unmoved by the smaller hi-fi maker's statement. Most said they would continue to study the marketplace and wait for a decision on Copycode technology from Washington.

"We're still showing prototype product only," said Bill Delaney, general manager of Casio's audio/video division. "When we're fully aware of what is going to happen in Washington, we'll make a decision about production model deliveries."

Paul Foschino of Technics said he was not surprised by the Marantz announcement. "We anticipated that one of the smaller manufacturers would be the first to go," he said (Billboard, June 6).

"It's significant that someone has said he will deliver," Foschino continued. "I'm sure more manufacturers will follow. But the nature of our organization is that it won't happen that quickly."

Foschino said that immediately following CES, Technics executives will meet with officials from its parent company, Matsushita Electric Co., to discuss DAT plans.

A spokesman for Sony said the company has no firm plans on DAT delivery, noting only that "it will be interesting to us to watch and see what happens."

A handful of other manufacturers showed DAT recorders but were cagey about delivery dates and prices. JVC prominently displayed its Z1100 series, along with prerecorded product by GRP Records, and Toshiba and Mitsubishi both showed prototypes.

Sharp Electronics and Onkyo Corp. also showed prototype decks, and there were rumors flying near the end of the show that both firms would join Marantz in announcing delivery dates. No such announcements were made, however.

Bob Garcia, Sharp's audio marketing manager, said he "would like to begin sales before Christmas. We'll do it when the time is right."

TEAC, on the other hand, which showed a DAT machine at the winter CES in Las Vegas, did not display the unit here. Said a spokesman: "There's no reason to anger the record companies."

One area in which the software and hardware firms were in agreement was CDV. The two camps cooperated on the giant display for the new system, but comments solicited on the show floor showed some doubt among dealers and other show attendees.

"I think consumers are going to start to get angry if they think that every couple of years, they're going to be told, 'OK, the CD player you bought for \$500 last year is now obsolete. Here's the next thing you've got to go out and buy,'" said one dealer.

"I don't really see the big attraction," said another. "I mean, these videos can all be seen on MTV. Is

anyone really going to want to spend \$700 on a new CD player to be able to watch them?"

Todd Chambers of Take Two Video, Charleston, W.Va., echoed the comments. "Many of my customers have sunk a lot of money in hi-fi, VHS, and regular CD players, so I don't see them buying CDV players. Maybe they will when the price goes down."

Even so, he says, there is the matter of CDV software, in particular the 5-inch audio-video singles. "Five minutes isn't a lot of video time when you can turn to MTV and see the same thing for free."

One dealer even speculated that the introduction of the CDV system could be an effort to revitalize the relatively lifeless laserdisk trade.

The public will soon have a chance to show manufacturers whether there is indeed a market for CDV: Pioneer's "combiplayer," which plays 5-, 8-, and 12-inch disks, began shipping June 5 at a suggested retail price of \$800.

Magnavox says it will follow with

a \$750 player by the end of the summer. The first 5-inch CDVs from PolyGram will be available around the same time. Forty titles are expected in the initial release.

As for the show itself, most attendees polled said traffic on the show floor was down, but deal-making was thriving. Software retailers in particular seemed interested in the multitude of audio and video accessories on display.

But at least one retailer said the show was leaving the small store behind. Leonard Mack, of four-store Video Village in Greenville, S.C., said, "If you're not buying 2,000 or more units, the manufacturer doesn't want to talk to you. Now since so much of the consumer electronics has gone to the mass merchants, it's a totally different ball game. The buzzword around here is 'power retailer.'"

*Assistance in preparing this story was provided by Ken Schlager and Moira McCormick in Chicago and Bill Holland in Washington, D.C.*

## CANADA ASSESSES PROPOSED COPYRIGHT LAW

(Continued from page 4)

"Our laws on piracy are the laughing stock of the world," says Earl Rosen, executive director of the Canadian Independent Record Production Assn., another key lobby group on the copyright issue in recent years.

The other key area of the proposed law affecting the music industry is the abolition of the current 2-cents-a-song compulsory mechanical rate. Years of pressure and a last-minute plea by many of the country's top songwriters prompted the government to include this area in the first package of copyright reforms. A second package is scheduled to be introduced in the fall, by which time it is expected that the first batch of amendments will be in the home stretch toward enactment into law.

Paul Berry, president of the Canadian Mechanical Reproduction Rights Agency Ltd., is concerned about the new powers the government intends

to bestow on the Copyright Appeal Board, whose name will be changed to the Copyright Board when Bill C-60 is passed. The board will be allowed to settle disputes between composers' and publishers' collectives and the record industry, but Berry is worried that this measure could prove troublesome.

"What was intended to be a safety net could turn out to be a trap," Berry says. "If we go to the board once for our dispute to be settled, it seems to me that we'll always be going there. Once you go to them, it looks like you're caught in a cycle that goes on and on."

Last year, composers, publishers, and the industry appeared to have worked out a new rate structure after being guided to do so by the federal government. However, federal antitrust lawyers stepped in once a tentative deal had been struck and

said that signing a pact on a new rate would constitute price-fixing.

Now, however, such concerns are likely not to be expressed by antitrust officials. If collectives and the industry submit their deal to the board, they will be able to seek from that board an exemption under combines laws to allow the deal to proceed.

"I don't see anything that could stop us from completing negotiations once the bill is passed," says Robertson. It is expected that the rate would increase over a period of years to more than 5 cents a song and that record companies would be given some concessions in the area of ceilings on the mechanicals payable per album.

Berry is also concerned about a clause in the proposed bill that allows the board to effectively serve as a licensing agency when copyright owners can't be located. He thinks that will serve as an incentive for owners to make themselves scarce.

What drew the strongest approval from the artists, however, is the prospect of a higher mechanical rate. Writing in Canada for Canadians can be "financially ruinous," says Eddie Schwartz, a Toronto writer whose work has been recorded by such artists as Pat Benatar, Carly Simon, and Jeffrey Osborne.

"What we need in this country is a vibrant, well-financed songwriting brigade," says Liona Boyd, a classically trained guitarist whose most recent album is a new age release.

Singer/songwriter Dan Hill says of the new mechanical rate, "You'll probably see more Canadians stay at home, and you'll see a lot more Canadians write for their fellow citizens."

Still unclear, however, is how swiftly the bill will pass. With a federal election a year or so away, the Conservative government is increasingly spending time in the House of Commons discussing and passing legislation that portrays it favorably. While the proposed measures have received bipartisan treatment in the media, copyright is not considered a vote-getter.

## POLYGRAM MEET CALLS FOR CD PUSH

(Continued from page 4)

leases, the Hanover-based division had shipped 1.36 million units, all selling at around 70% of full price.

New titles will be added to the mid-price line during the summer, and there will be another batch of previously available CDs. It is also hoped that A&M repertoire will be included in the series this summer, Vanswevelt said.

With a batch of 20 jazz releases and a further 20 to come, the mid-price CD catalog will be boosted to a total of 150 pieces by the end of the year.

PolyGram's classical chief, Tim Harrold, said a similar exercise has been undertaken with some of the most popular classical repertoire, with 2.5 million units shipped from Hanover. The catalog includes 20 titles from Decca (the Ovation series), 20 from Philips (Silver Line) and 20 from Deutsche Grammophon (Galleria).

Harrold noted that Tower Records in London has bought 10,000 of the midprice classical CDs and has made a television commercial for the series.

"Within one month they had sold 45% of the stock," Harrold said. "People were buying four or five CDs at a time. And the good thing is that it did not affect the sales of full-price CDs."

Richard Busch, head of PolyGram Germany, reviewed the three-month marketing test of CD maxisingles and said that such a campaign was especially suited to the German market, where one single out of every three sold is a maxisingle. The CD maxisingles retail at 17 marks (\$9.30), which is approximately the same price as an LP.

The campaign, launched in February, has been a qualified success, with the best sales coming in situations in which the CD maxisingle was released at the same time as the conventional single and maxisingle. Level 42, for example, sold 8,000 CD maxisingles compared with vinyl maxisingle sales of 40,000.

Busch said that PolyGram would continue the experiment but perhaps reduce the price by one or two marks.

MIKE HENNESSEY

## ADVERTISING DIRECTOR

RECORD BAR, INC., a national record retail chain with corporate headquarters in Durham, North Carolina, seeks a person to direct all facets of our in-house advertising and promotions department.

Must have progressive experience in Advertising/Marketing/Sales and/or Public Relations and excellent management and business skills, as well as, proven negotiating abilities. Preference will be given to candidates with retail awareness; industry knowledge would be helpful.

Send confidential letter and resume, which MUST include salary history/requirements by June 29th to:

V.P. Marketing

**Record Bar**

P.O. Box 8744

Durham, North Carolina 27707

An Equal Opportunity Employer M/F

# Super-VHS Debuts To Curiosity, Doubts

BY AL STEWART

CHICAGO Super-VHS was touted extensively at the Consumer Electronics Show here May 30-June 2, but even as the new format pioneered by JVC had suppliers buzzing, it left many retailers puzzled. While



no one questioned the enhanced picture quality rendered by S-VHS, dealers wondered how many consumers are prepared to spend

more than \$1,200 for a new VCR and as much as \$20 for blank tape.

Also, with no prerecorded video supplier announcing plans to ship product on S-VHS, camcorders will likely be the pivotal S-VHS product in the initial stages.

Reactions from retailers crowding around JVC's S-VHS display

ranged from curiosity to resentment. "Every time we turn around they are trying to cram another format down our throat," said Dave Ballstadt, owner of Adventures in Video in Fridley, Minn. Ballstadt suggested that the product is more a marketing ploy than a technological breakthrough.

Some retailers also suggested the format was an effort to counter the renewed emphasis on laserdisk in the face of CD video's rollout. "It's

## The format is for the audiophile

another case of the video tech manufacturers bucking laser's advancements with a head-to-head introduction," said Leonard Mack of Video Village in Greenville, S.C. "Still, I believe that S-VHS's recordability

will eventually cause it to win out over the laserdisk."

At a news conference on the eve of the show, Bob Burnett, marketing director for 3M's magnetic media division, heralded the product as a "significant advance in consumer video technology."

He said the customer for the format is the audiophile—"the affluent, knowledgeable, discriminating consumer." He noted that this "customer" is "prepared to pay more to get more in a product."

Indeed, purchasers of S-VHS probably want to invest in a state-of-the-art video monitor.

Hardware makers quietly acknowledged that a high-end monitor is needed to optimize the technology. Zenith president Gerald McCarthy said S-VHS "can provide an improved picture with [most] TVs," but added that a high-end digital TV should be used for "optimum performance."

The price tag notwithstanding, manufacturers banking on S-VHS to drive replacement sales insisted that the up-scale market will soon rally behind the format. According to Burnett, by the end of the decade S-VHS will account for 80% of all VCR sales. And that, he added, is good news to a blank-tape market beleaguered by price slashing.

"As consumer preference grows, videocassette volume will go straight through the roof. We're expecting a [global] market for 25 million [cassettes] next year as people start experiencing the difference in quality first hand. From there, we think the market should triple in 1989 and double that volume in the next three years."

Assistance in preparing this story was provided by Moira McCormick.

## CONVENTION CAPSULES

(Continued from page 3)

in his store. Not even "Top Gun." When one of the panelists advised the retailer to get a new salesman, the dealer replied to the amusement of all, "I am the salesman."

**THERE WERE PLENTY** of DAT car player prototypes at CES, although none were being played. In fact, all the units we saw were sealed inside Plexiglas cases, away from inquisitive fingers. It wouldn't be the first time a "gutless wonder" was assembled to be shown—but not played—at a trade show.

**MONSTER BASH:** Hottest party of the long CES weekend was tossed by Monster Cable Products Inc., the San Francisco-based cable manufacturer. The party at the Chicago BLUES club featured two spirited sets by Alligator artist Son Seals and a finger-lickin'-good barbecue of chicken and ribs.

**TEAC DID NOT** have its DAT prototype on display at CES, but it did show three compact disk/cassette player/recorder combo units priced from \$499-\$999. A spokesman said there are no plans to market a CD-DAT combo unit.

**AT JANUARY'S CES,** the show halted sales off the floor of X-rated videos, while continuing to tolerate such audiophile CD labels as Telarc, Sheffield Labs, and American Gramophone, which have marketed titles at the show for as low as \$9. Now, apparently in the interest of consistency, the show is threatening to stop the CD sales as well. In response, Sheffield Labs was collecting signatures on a petition asking for continued CD sales at the show. Andrew Teton, manager of Sheffield Labs, said the discount CDs had become "the most popular souvenir from the show." He said his label expected to do \$20,000-\$35,000 business at the show.

**THOUGH THE COMPANY** has yet to release a single piece of product, Orion Home Video's effort to make a splash at CES was a resounding success. The company hired a yacht and hosted a party for reporters anxious for a cruise on Lake Michigan. But the boat, the Ri-

enzi II, was quickly filled beyond capacity, creating a dilemma for company president Len White. Rather than asking some passengers to abandon ship, the Orion people simply called for another yacht and split the party in two. The second yacht, the Rienzi, is the same boat White used for a party last year at CES when he was president of CBS/Fox Home Video.

**TIRED OF WRENCHING** your CDs out of their jewel boxes? Shape, the Maine-based packaging specialist, displayed a Lift/Lock jewel box storage case that incorporates a lever to serve up the disk as you open the box. Works like a charm. Also from Shape comes a plastic Flip File that holds 20 CDs. The file, which is the length and width of a CD long box, can be packaged with a CD and sold as a premium for the price of the CD alone.

## WCI/CHAPPELL DEAL

(Continued from page 6)

ests late last year for \$125 million in cash. The WCI/Chappell arrangement has not been spelled out, but it is believed to be in exchange for WCI stock and payment of \$1 million in Chappell debts.

Sources indicate that recent communications among WCI and Chappell executives at the highest levels have been "positive," but not quite indicative of smooth sailing ahead. One element in favor of eventual finalization, others say, is that legal and financial paperwork is complete, and the deal merely awaits proper signatures on an existing final document.

## SEGOVIA DEAD AT 94

(Continued from page 4)

near present: A multirecord Decca album, "Golden Jubilee," commemorating the 50th anniversary of Segovia's first concert, won a Grammy in 1958.

Among other labels he recorded for were English Columbia, Musicraft, Discos Columbia, and RCA.

Burial was to be June 4 in Madrid. A memorial service is scheduled there on June 11. He is survived by his wife, Emilia, and two sons, Andrés and Carlos-Andrés.

Newport Classic, Rykodisc, and Rounder are already marketing titles with the premium.

**A BYTE OUT OF HISTORY:** On May 31, almost five years to the day that U.S. radio listeners first heard a CD audio broadcast on WFMT Chicago, that same station beamed DAT music via cable and satellite to Chicago-area listeners and a nationwide audience. The audio program was provided by GRP Records and Telarc; the hardware was a Sony prototype DAT deck.

**LARRY KIEVES,** president and CEO of Congress Video Group, is an unpretentious kind of a guy. During the New York International Home Video Market in April he rode his bicycle to the show from his Manhattan apartment each day. During CES he set an example for his staff by taking the shuttle bus from his

hotel to the convention center each day. As it happened, he was rewarded for his frugality when he met a distributor who was unaware of Congress' line of sell-through-priced videocassettes. By the time the bus reached McCormick East, the distributor had committed to an order. "Now I tell my staff: Take the bus, the only one you'll meet in a cab is a cab driver," says Kieves.

**MORE THAN 1,900** reporters attended the show, and if they found walking the floor tiresome, they could pick up one of the more than 50,000 press releases dropped off for them at the pressroom.

Capsules were compiled by Ken Schlager, with assistance from Steve Dupler and Al Stewart.

In the U.S., the acquisition is subject to sanction by the Federal Trade Commission through a legislative fiat known as the Hart-Rodino-Scott Act. The FTC is charged with monitoring proposed mergers that may not be in the public's interest. The commission will not comment on its deliberations in such matters unless it raises a question of violation of law.

After months of speculation that Chappell's owners intended to sell the company, WCI emerged as the buyer after its board voted April 13 to approve the deal. The board consists of nine members loyal to WCI chairman Steve Ross and six members loyal to Herbert Siegel, chief of Chris-Craft, the second-largest shareholder in WCI. The vote, along "party lines," is said to have been 9-6 in favor of the deal. Siegel is said to have fought approval in belief that the stock transfer would dilute his company's holdings. Interestingly, there has been talk that WCI is prepared to float a stock issue on a corporate entity consisting of Chappell Music/Warner Bros. Music.

WCI met with severe opposition from government authorities abroad, especially in West Germany, in its attempts to merge with PolyGram's re-

cording interests. The deal, vigorously challenged in U.S. courts, was eventually called off. In an ironic note, the contemplated WCI/PolyGram ties did not include PolyGram's ownership at the time of Chappell Music. PolyGram sold Chappell in 1984 to the group of investors now dealing with WCI.



## Diskmakers

**MAKES THE RECORD BUSINESS EASY FOR YOU...**

**DISKMAKERS DOES IT ALL!**



we handle the jacket printing

and color seps...



we handle the pressing along with mastering, plating and record labels...



we handle the cassette duplication...

and give you the complete job..it's that easy!

For complete record production or tape duplication at an affordable price...

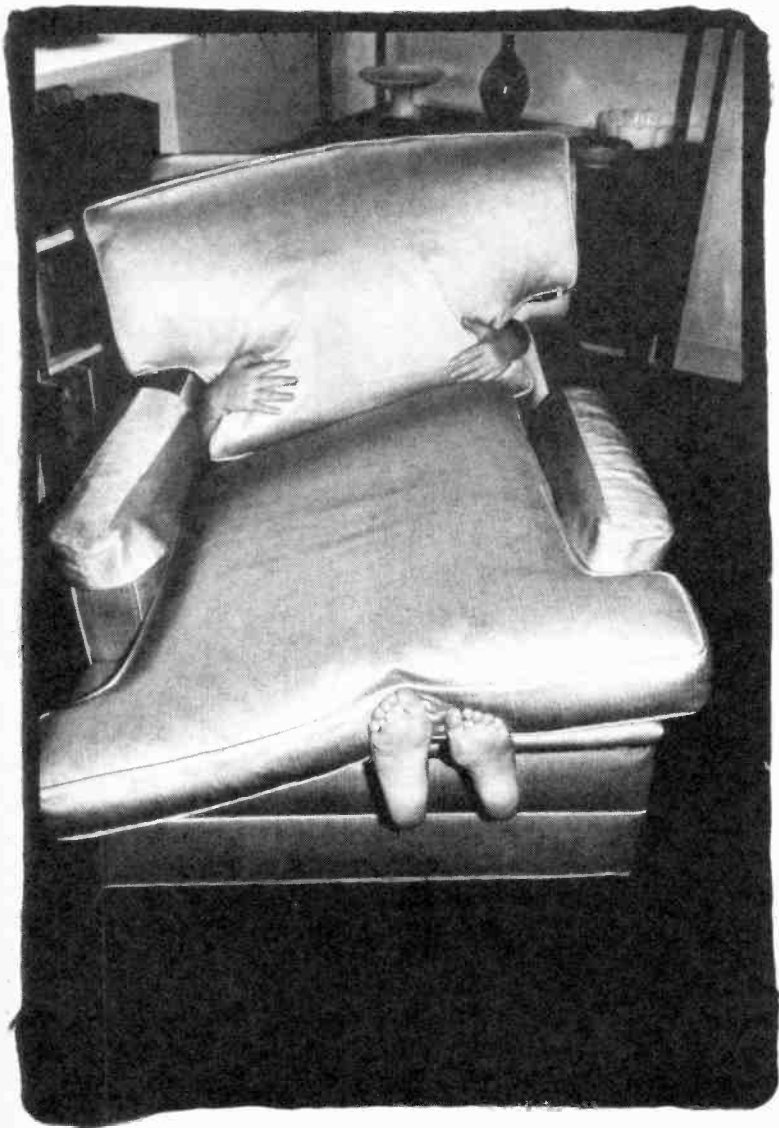
JUST CALL ONE NUMBER  
TOLL FREE  
**800-468-9353**  
IN N.Y.C.  
(212) 302-4140

## Diskmakers

153 W. 46th Street  
NY, NY 10036



# Warren Zevon



*Sentimental Hygiene*

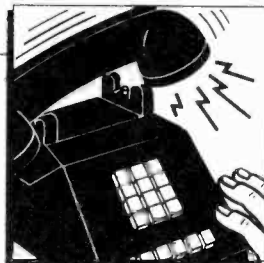
*Produced by Warren Zevon,*

*Andrew Slater,*

*and Niko Bolas.*

*Mixed by  
Niko Bolas and  
Shelly Yakus*

## INSIDE TRACK



*Edited by Irv Lichtman*

**E.T., PHONE HOME VIDEO:** Recent rumors in Hollywood indicate the possibility of **Stephen Spielberg's** "E.T." arriving in stores later this year in time for the holidays—priced, incredibly, at \$29.95. One source says Spielberg had a meeting with **MCA Home Video** officials to discuss the matter and laid down a series of stipulations. He insisted, the source said, the video be priced under \$30, and that there be no commercial tie-in—a la "Top Gun"—whatsoever. In the past, Spielberg has gone on record saying the film would never be available on commercial video and would be shown exclusively at theaters. Sources at MCA would not confirm the rumored meeting.

**MAJOR CHANGES** at **PolyGram's** black music department: Following the recent departure of vice president of promotion **Leroy Little**, Track hears that **Jerome Gasper**, vice president of a&r, is no longer at the label. Replacements have yet to be found... Scuttlebutt has been rife on both coasts this week as to the future of **EMI America**, with rumors flying once again that the label may soon be merging with **Manhattan**... At least five positions are open in **Epic's** a&r department (see One To One, page 31).

**NO GO FOR AN SRO:** Officials at New York's **Madison Square Garden** were forced to cancel a June 2 **Billy Idol/Cult** sold-out concert due to asbestos problems in the ceiling above the stage. Promoter **John Scher** managed to organize a last-minute show that same night at the **Ritz** for the **Cult**. At press time, **Idol** was looking to reschedule a Manhattan date as soon as possible to placate ticket-holders for the **Garden** show.

**DINNER PARTIES:** At the dinner on the final day of **PolyGram's** international managing directors' conference May 29 in Palm Springs, Calif., **Nana Mouskouri**, 25 years with PolyGram, paid a gracious tribute to **Jan Timmer** and his team and then, unaccompanied and with no microphone, moved among the tables singing a Greek folk song... **Timmer** made a valedictory speech to the troops, assuring them that he would be keeping a most attentive eye on PolyGram's progress after August from his new office in Eindhoven, where he will work for parent **Philips** (see story, page 4)... "President-elect" **David Fine** paid a warm tribute to **Timmer** for his "tremendous achievement" in turning PolyGram around and achieving "No. 3" status for the group among the world's majors... Special guest at the dinner was **Oliver Berliner**, music publisher and grandson of **Emil Berliner**, inventor of the disk record a century ago, who, with his brother **Joseph**, founded the **Deutsche Grammophon** company in Hanover in 1898. On the subject of an '80s innovation, the compact disk, **Berliner** quipped, "The acoustic disk has done pretty well for a hundred years. Maybe it was time we moved to a new format."

**PAYOLA PANELS:** Less than two months after Congress dropped its probe into payola practices within the music industry, the story has moved from the news desk to the funny pages. In case you haven't been reading the comics during the last couple of weeks, detective **Dick Tracy** and his cronies have started an investigation into such scandals. In the May 26 edition, a thug was portrayed reading a copy of **Billboard** with the headline "Boss Is Boss"—which, judging from the context, we assume was a reference to someone other than **Bruce Springsteen**.

**EVERYTHING NEW IS OLD AGAIN:** **MTV Networks** press and public affairs chief **Sue Binford** is leaving her post for a new one at corporate public relations specialist **Robinson, Lake & Lerer**. In her new role, **Binford** may be handling pr for some old friends who now are talking business with **RL&L**—**Bob Pittman** and **Les Garland**, who run **Quantum Media**. No replacement has been named for **Binford** at **MTVN**.

**COLUMBIA RECORDS** HAS formed a film and special projects unit in Los Angeles, with veteran music

publisher **Jay Landers** named as director... **Landers'** boss, **Mickey Eichner**, senior vice president of a&r, has a son who's started on an a&r career, too. **Mark Eichner** has joined **RCA's** a&r department in New York... **Maxyne Lang**, vice president of special projects at **Chappell/Intersong**, is the guest speaker June 19 for the Special Committee On Entertainment Law of the New York State Bar Assn. The topic is legal and business aspects of the video industry... **Chris Spinosa's One World Records** is expanding its operation from just label repping to include a distribution service. The firm reps such labels as **Discos CBS**, **Caedmon/Arabesque**, **Newport Classics**, and **Berlitz**. **Spinosa** and his son **Tony**, a VP at the company, have moved to new Manhattan quarters, at 1350 Avenue of the Americas... Author/teacher **Sheila Davis** conducts a six-hour seminar June 20 in New York on the lyrics of **Stephen Sondheim**. Tuition is \$75. For more info, call **Songcraft Seminars**, 212-674-1143.

**GETTING TO THE SOURCE?** The big **Wolf Trap** salute June 3 to **ASCAP** and **American Music**—with celebs and a televised PBS followup—was another reminder, as was the recent **BMI Kennedy Center** event with **Ray Charles**, that the music community can speak softly (about the source licensing bill) but carry a big stick (of performing talent). Forty stars were on hand, from **Tony Bennett** to the **Oak Ridge Boys** to **Ashford & Simpson**.

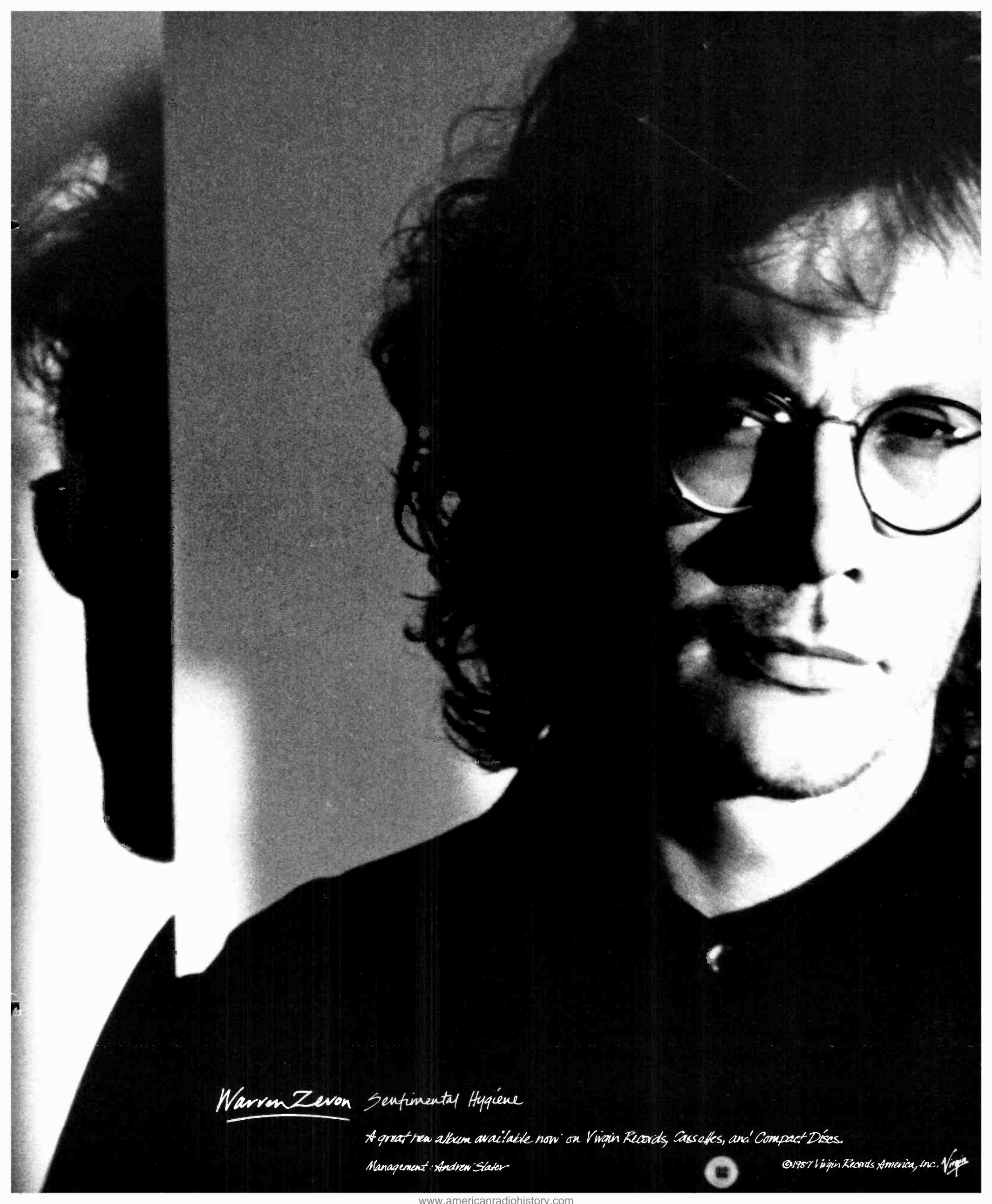
**NEW GOAL:** Composer **Bernie** ("Blue Velvet") **Wayne** says he's writing a football musical with coaching great **George Allen**. More than a dozen songs are already written. **Wayne** says he met **Allen** at a dinner in California, where **Allen** told **Wayne** he admired his craft. **Wayne** told him about a musical he had in mind about football, and the rest could be Broadway history... **RIAA** president **Jay Berman** speaks Monday (8) to the monthly gathering of the music and performing arts unit of **B'nai B'rith** at the **Sutton Place Synagogue** in Manhattan. Meeting starts at 6:30 p.m.

**POSTSCRIPT TO GREATNESS:** On Tuesday (9)—the 53rd anniversary of his birth—a mausoleum will be placed on **Jackie Wilson's** unmarked grave in Detroit. Over \$18,000 was raised by trade magazine publisher **Jack Gibson** to mark the resting place of one of pop music's greatest performers. At 1 p.m. there will be a formal interment ceremony at Detroit's **Westland Cemetery**. **Gibson** says money came in from as far away as Australia and Scotland, though he is disappointed in the response from performers who were **Wilson's** contemporaries.

**ORION'S SCHOLARSHIP STAR:** **Mickey Granberg**, as an exec at **NARM** and **VSDA** for many years, has had the rewarding task of helping to establish college scholarships through both dealer/wholesaler trade groups. Now, **Granberg**, executive vice president of **VSDA**, has one of her own, established by **Orion Home Video**. The \$6,000 grant will be administered by the **VSDA Scholarship Foundation**. Winner, along with others, will be named at the 1987 **VSDA Convention** Aug. 16-20 in Las Vegas... **VSDA** confab pr this year is being handled by Los Angeles-based **Bender, Goldman & Helper**.

**LONGEVITY:** **Perry Como** is celebrating his 75th birthday this year, 43 of them as an artist for **RCA Records**. His recording career continues with a new album, his 80th, called "Today," featuring production by **Nick Perito**, **Como's** musical director/concert pianist/conductor for the past 25 years... **Les Paul** is honored Tuesday (9) on his 72nd birthday at the **Hard Rock Cafe** in Manhattan. Hosts are **Hard Rock Cafe** and **Gibson Guitars**... **Milt Diamond**, record buyer for **Foley's** department store in Houston, has retired after a 36-year career there.

**PRICE-FIXING CASE SNAG:** Chicago Federal County Judge **Nicholas Bua** last week heard motions for inclusion of two new plaintiffs—and defense counter-motions to disallow such inclusion—in action surrounding the protracted \$26.1 million antitrust suit against seven labels (**Billboard**, May 30). Moving for inclusion were counsels representing the interests of **Pickwick International** and **Sam Goody**. The case, filed in 1982, covers a 12-year period.



Warren Zevon *Sentimental Hygiene*

*A great new album available now on Virgin Records, Cassettes, and Compact Discs.*

*Management: Andrew Sater*

©1987 Virgin Records America, Inc. *Virgin*



THE NEW  
**TRADITION**  
IS THE WINNING  
**TRADITION**

**RANDY TRAVIS**  
**ALWAYS & FOREVER**  
(1/4/2-25568)

**HANK WILLIAMS, JR.**  
**HANK "LIVE"**  
(1/4/2-25538)

**DWIGHT YOAKAM**  
**HILLBILLY DELUXE**  
(1/4/2-25567)

**DOLLY PARTON**  
**LINDA RONSTADT**  
**EMMYLOU HARRIS**  
**TRIO**  
(1/4/2-25491)

**NITTY GRITTY DIRT BAND**  
**HOLD ON**  
(1/4/2-25573)

**MICHAEL MARTIN MURPHEY**  
**AMERICANA**  
(1/4-25500)

ON WARNER BROS. & REPRIS RECORDS,  
CASSETTES AND COMPACT DISCS

**CURB**  
RECORDS



**WARNER NASHVILLE.**  
**"The Talk Of The Town."**

© 1987 WARNER BROS. RECORDS INC.

