

Billboard

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Spotlight On
MUSIC
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VOLUME 99 NO. 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 21, 1987/\$3.95 (U.S.), \$5 (CAN.)

Majors Give Green Light To Cassette Single Rollout

BY GEOFF MAYFIELD

NEW YORK In response to the 45's vanishing market share, major labels are aligned for a spring launch of cassette singles to gauge whether the configuration is a viable alternative.

By June 1, as many as 50 such tapes from all the majors should be in stores. The rollout begins Tuesday (17) with the A&M release of Bryan Adams' "Heat Of The Night," to be released on both cassette and 7-inch vinyl.

Although cassette single sales in a sample of 200-400 stores will be monitored for 45-60 days from the beginning of June, Jim Fishel, executive vice president of the Record-

ing Industry Assn. of America (RIAA), says, "This is not a test—it's a go."

"All the major labels are giving this the green light. Everybody said, 'We're not going to call this a test.'"

Details of the campaign were ironed out at two RIAA marketing committee meetings: one on Feb. 13 in Miami Beach during the National Assn. of Recording Merchandisers (NARM) convention, the other on Feb. 24 at WEA's headquarters in Burbank, Calif., the day of the Grammy Awards show in Los Angeles (Billboard, Feb. 28).

Arista Records, represented at the RIAA meetings by vice president of sales Jim Cawley, has volunteered to coordinate the launch

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A&R EXECES VOW TO HOLD LINE Won't Let Superstars Hike Talent Prices

BY FRED GOODMAN

NEW YORK A spate of recent and soon-to-be-announced megabuck recording contracts for established artists could exert an influence on the price of new signings for both established and unknown artists. But a&r executives, who uniformly decry any return to the free-spending ways of the late '70s, say the new contracts are a ripple rather than a tidal wave on the talent price pool.

The market for high-price talent has been unusually active in recent weeks: Sources say EMI is set to announce an extension of its worldwide arrangement with David Bowie, and several labels admit they are currently bidding for the services of vocalist Robert Palmer, who owes

Island one more album. Those deals would come right on the heels of the big plunge by Virgin Records in America into the marketplace with Steve Winwood. While Virgin would not comment on that contract, sources put its value at \$12 million for three albums, with a multi-million-dollar cash advance.

Yet executives and attorneys surveyed by Billboard say they can and will hold a lid on spending.

"When there's a competitor prepared to overspend I'll have to pass [on established talent] more often," says Paul Atkinson, senior vice president of a&r for RCA Records.

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Company Expands Home Video Role Sony To Feature Features

BY AL STEWART

NEW YORK Sony Video Software will sharply increase its involvement in the prerecorded video market and will participate in the theat-

rical distribution of certain titles, company officials say.

The company, which has until now dealt almost exclusively in music video and children's product, plans to become a major marketer of feature films—mostly B movies—through a series of acquisitions bankrolled by its parent, Sony Corp. of America.

Two top Sony officials recently returned from a multimillion-dollar shopping spree at the American Film Market (AFM) in Beverly Hills, Calif. Their goal was to sort through the myriad product being peddled at AFM and negotiate the video and, when possible, theatrical rights to feature films.

John O'Donnell, president of Sony Video Software, will not reveal what titles were acquired at AFM, but he says that they will be priced for the rental market and supported with dealer incentives and p-o-p material.

"It's a radical departure for us," says O'Donnell. "We've been known primarily for our music videos, and that's been a good niche business for us. But the linchpin came last January when we began worldwide distribution."

O'Donnell adds that the company

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Dollar Decline Boosts Exports; Importers Suffer

BY LINDA MOLESKI

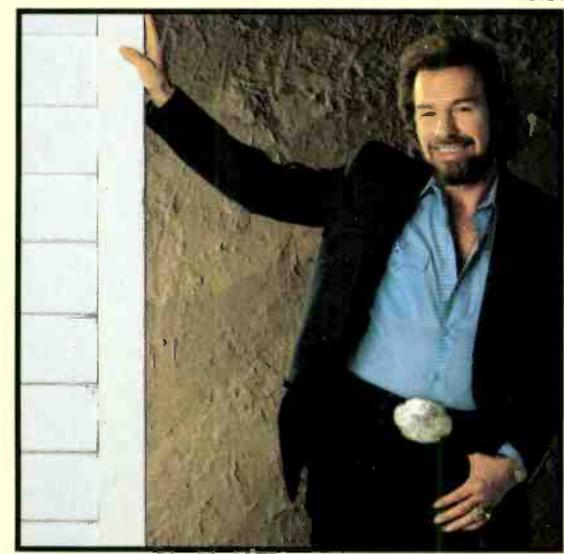
NEW YORK The tables have turned for international record and tape buyers.

Because of a sharp drop in the value of the U.S. dollar against European and Japanese currencies, business has gone up some 50% during the past year for some exporters, while many importers have hit their lowest period in years. And, despite a sharp decline in import sales, importer/exporters agree that the loss is more than being made up for in increased export sales, primarily generated by new customers.

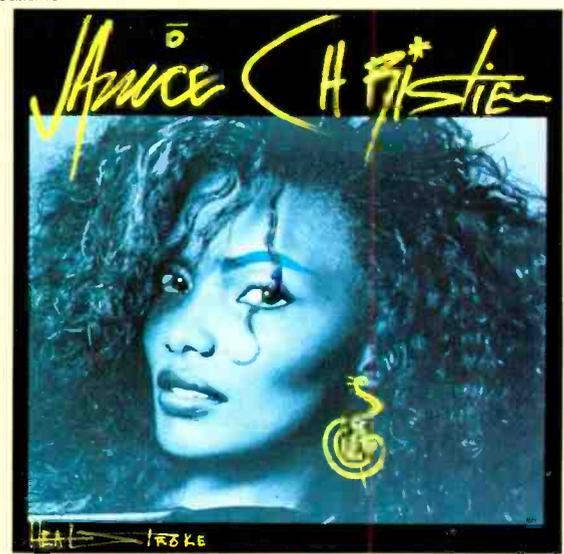
"Our export business has never been better," says Sam Weiss, pres-

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The debut album release from Supertronic is "HeatStroke" (SPA-100) Janice Christie's debut album. The title track's success was just the beginning. Soon to follow the uptempo "He Turned Me Out" and "Candy Love" and the sensuous ballad "Foolish Heart".



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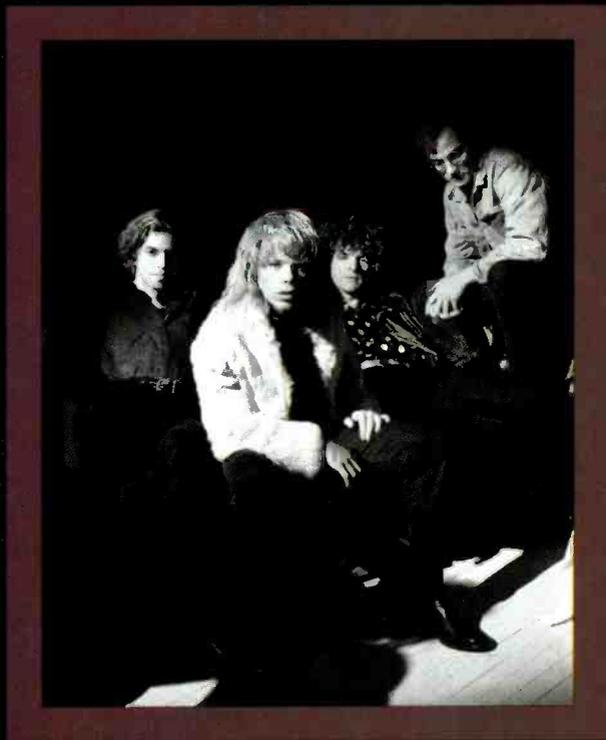
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VOLUME 99 NO. 12

MARCH 21, 1987

ROBERT CRAY LEADS BLUES REVIVAL

The blues is definitely alive and well, with Robert Cray's success being only the most obvious example. The genre is at its most prosperous in years. Billboard's Dave DiMartino examines the phenomenon. **Page 4**

WXKS PD White: 'Formats Killed Radio Stars'

WXKS-FM Boston's Sunny Joe White, the programming director for the highly rated top 40/urban station, says that formats "have killed radio personalities." Kiss 108, he says, tries "to keep things open" to give DJs an opportunity to develop. Billboard's PD Of The Week sounds off to radio editor Kim Freeman on this and other issues. **Page 17**

BOSTON GEARS UP FOR TOUR

Boston's album "Third Stage" rocketed to No. 1 at the end of 1986, and the group is getting set for its first tour since 1980. In an interview with Billboard's talent editor Steve Gett, bandleader Tom Scholz discusses a variety of topics, including Boston's new deal with MCA. **Page 20**

Spotlight On Music Publishing

Wall Street continues to look toward music publishing empires as strong investments, as pop songs prove that pennies add up to millions in a hot music marketplace. Deputy editor Irv Lichtman reports.

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Karl-Lorimar Exec Team Resigns Trio Under Conflict-Of-Interest Cloud

BY JIM McCULLAUGH

LOS ANGELES The home video industry was startled last week when the senior management team from powerhouse independent Karl-Lorimar Home Video resigned from the company following disclosure of a possible conflict of interest.

Parent company Lorimar-Telepictures confirmed that on March 11 it accepted resignations from Stuart Karl, founder/president and chief executive officer; Court Shannon, executive vice president; and Gary Hunt, vice president of sales.

According to informed sources, Lorimar was alerted to a possible conflict of interest involving the three executives' alleged ownership of an outside p-o-p fulfillment house—Continental Marketing Distributors of Torrance, Calif.—that has been doing business with Karl-Lorimar.

Lorimar received information that the three executives had started the p-o-p company last summer. When confronted about their involvement, the three voluntarily resigned, sources say.

"Lorimar-Telepictures has a strict code about conflict of interest—and at stake was the possible breaching of that code," says one source, adding that Lorimar will "expect full restitution of any money [the three executives] derived from involvement with the outside company and, apparently, that will be forthcoming." The p-o-p company's profits will be examined through an audit to determine the amount of the restitution.

A press statement issued by the company indicates that "amounts involved are not material to Lorimar-Telepictures," implying that they were not large enough to merit criminal consideration. Lorimar-Telepictures, a publicly held company,

"considers the matter settled," the statement says.

Lorimar says that under terms of a settlement reached with Karl, Karl's employment contract will be settled; he will also assist in an orderly transition to a new management team. Shannon and Hunt did not have employment contracts. None of the three were available for

comment.

Jerry Gottlieb, senior vice president of Lorimar-Telepictures Corp., will step in as acting chief executive officer of Karl-Lorimar Home Video. Lorimar-Telepictures' sales, marketing, and production resources will also be made available to Gottlieb and Karl-Lorimar Home *(Continued on page 88)*

Billboard Has New Data On Pop Panel's 'Most Added'

NEW YORK Effective with this issue of Billboard, the Hot 100 Singles Action box is expanded to provide more complete and exclusive information on the most-added new records on pop radio. The changes are part of Billboard's ongoing efforts to make its radio information more useful to radio programmers.

The Hot 100 Singles Action box (see page 80) now lists the 10 most-added records of the 225 Billboard Hot 100 radio reporting stations. The box formerly listed the five top radio adds and five retail breakouts.

In an exclusive new feature, the 10 most-added records in the box are broken down to show how many of the adds are on the largest stations (platinum and gold categories), the medium-sized stations (silver), and the smaller stations (bronze and secondary). This allows radio programmers and other interested readers to see not only the quantity of adds a record receives, but also the impact of those adds—information that has been frequently requested.

With this new indicator, the reader can see at a glance which records are being added most by major stations and which have the most activity at smaller stations. No other trade publication presents this information in such a concise form, and only Billboard uses Arbitron's weekly cume audience data—the broadcast industry's most reliable information—to weigh radio stations. The same improvement will soon be introduced to the Black Singles Action feature.

Here are the five radio categories used for the Singles Action box as well as the Hot 100 Singles chart:

- Platinum—1 million or more weekly cume (there are five stations in this category).
- Gold—500,000-999,999 weekly cume (16 stations).
- Silver—250,000-499,999 weekly cume (49 stations).
- Bronze—100,000-249,999 weekly cume (112 stations).
- Secondary—50,000-99,999 weekly cume (43 stations).

Timmer: Many Labels Plan Software By End Of Year World Majors Enthusiastic About CD Video

BY MIKE HENNESSEY

LONDON There has been a chorus of approval from the world's major record companies over the advent of CD Video, according to PolyGram international president Jan Timmer.

Noting that most major labels plan to have music video titles available for the market launch of the system later this year, Timmer says: "The 5-inch CD Video is destined to transform music video into a popularly priced, truly salable product, and we are pleased that these leading record companies have joined us in what we believe will be an exciting and profitable new business opportunity."

Signaling approval of CD Video on behalf of their companies are Jerry Moss (A&M), Bhaskar Menon (Capitol, EMI, Manhattan, Angel), Chris Wright (Chrysalis), Al Teller (CBS), Chris Blackwell (Island), Irving Azoff (MCA), Rudi Gassner (RCA/Ariola), Richard Branson (Virgin), and Bob Morgado (Warner Communications Inc.).

"Wholehearted endorsement and enthusiasm" for the new system has also been expressed by Russ

Solomon, new president of the National Assn. of Recording Merchandisers in the U.S. "I can't wait to get this product into our stores," Solomon says. "I think the demand for CD Video software will be tremendous, and I see the system as an effective antidote to all the rumblings and rumors in our industry about digital audiotape."

Says Timmer: "The reaction has been the same as we experienced during the final demonstrations of CD audio five years ago. There has not only been a good reaction from software companies but also from the Japanese hardware makers."

"This means we have software support, hardware support, and retail support. The final test now will be whether we get public support—and my instinctive feeling is that we will. The more we all work together to this end, the more rapid will be the public acceptance."

Emphasizing the "enormous importance of the youth market in our business," Timmer says that CD Video is a system that can capture the imagination of young people, creating excitement and drawing them to the optical disk medium.

"Also, the CD Video can help solve our industry's problem with declining single sales. The cassingle has not been spectacularly successful, but the CD Video could more than compensate for the slump in 45 rpm disk sales. By combining the music video, which has strong youth appeal, with the single concept on a 5-inch CD, we think that we have developed the youth-market configuration of the future. The beauty of the CD Video is that the audio part can also be played on a normal CD player."

On the subject of the mini-CD (Billboard, Feb. 21), Timmer says that the configuration is a long way from being a fait accompli. "It is simply that Philips has agreed with Sony to investigate the possibility of producing an economically viable mini-CD as an audio-only-style format."

He says that talks between Philips and Sony on the subject will have to be extensive, but before the new format can be agreed to, there will have to be support from the record industry and the retail trade.

Timmer says that it has to be re- *(Continued on page 88)*

525-Store Chain Won't Carry Configuration In Near Future Musicland Seeks Delay Of DAT Debut

BY GEOFF MAYFIELD

NEW YORK The 525-store Musicland Group has quietly initiated a campaign to delay the introduction of prerecorded digital audiotape.

Sharing major labels' stated concerns that home taping on DAT hardware could lead to lost sales, the world's largest music chain is telling labels that might be more inclined to launch albums on DAT that Musicland opposes the configuration's imminent introduction. Further, the chain, which includes stores operating under the Musicland, Sam Goody, Licorice Pizza, and Discount Records logos, says it has no plans at this time to carry DAT inventory.

Telarc Records, which does the bulk of its business in compact disks and maintains a catalog solely composed of digitally recorded product, received a letter from Musicland president Jack Eugster, stating the chain's opposition to a prerecorded DAT rollout in the immediate future.

Jack Renner, Telarc chairman and chief executive officer, will not divulge the specific contents of the letter, but says, "I was surprised by the letter. I certainly had not been that aware of Musicland's strong feelings."

Eugster declines comment, saying, "Our communications with the labels are private."

A rumor has been circulating through some specialty labels that the chain threatened to boycott LPs,

cassettes, and CDs of labels that do release DAT, but Renner says that "nothing in the letter or any conversation" hints that Musicland's response will be that drastic. Says Eugster, "We've never boycotted a label, as far as I'm aware."

But Musicland's chief makes it clear that he thinks a commercial

rollout of the configuration at this time is not in the music industry's best interest. "I hope we, as an industry, deal with DAT properly," says Eugster. "I personally find [Sen.] Albert Gore's legislation interesting and feasible. And I think record companies have a right to

(Continued on page 89)

Video Connection Is Sold To Florida Computer Firm

BY CHRIS MORRIS

LOS ANGELES Video Connection, one of the oldest video franchisers in the country, has been sold.

A controlling interest in the 7-year-old company was purchased on Feb. 6 by Allen J. Kaufman, the principal of a Miami Beach-based computer sales firm. Further details were unavailable.

Since the deal was closed, Video Connection's operations have been moved to Miami Beach, and the firm's Malibu, Calif., offices have been shuttered. Bert Tenzer, Video Connection's founder and former principal stockholder, could not be contacted at presstime.

Tenzer announced the sale of Video Connection in a Feb. 6 letter

to franchisees.

Noting the encroachment of mass merchandisers into the video rental field, Tenzer said, "For some time, we have felt that the best expertise to meet the new directions could come from other related industries outside of video involved in products and programs compatible with the video store. For this reason, we have searched for what we felt was the best match for Video Connection."

Citing Kaufman's background in hi-tech marketing, Tenzer continued, "I have sold to [Kaufman] a major portion of my shares of Video Connection of America Inc. together with the working control of the company. Present management has resigned from

(Continued on page 89)



Taking It On The Road. Elektra Records executives gear up for their cross-country road-show tour to introduce some of the label's new records for 1987. Pictured in Los Angeles are, from left, WEA president Henry Droz, senior vice president of marketing & promotion Mike Bone, and Elektra/Asylum senior vice president Aaron Levy.

Executive Turntable

RECORD COMPANIES. A&M Records in Los Angeles promotes **John McClain** to the dual post of senior vice president of a&r and executive vice president/general manager of urban music. He was vice president of a&r.

Paul Atkinson is appointed senior vice president of a&r for RCA Records, based in Los Angeles. He was promoted from vice president of a&r, West Coast.

Dawn Atkinson is elevated to vice president of a&r at Windham Hill Records in Palo Alto, Calif. She was director of that area.



McCLAIN



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ATKINSON



HASLAM

PolyGram Records in New York names **Pam Haslam** vice president of communications. She was with CBS, where she served as director of communications.

Elektra/Asylum Records in New York names **Larry Braverman** national director of new music marketing. He was promoted from director of production. **Mark Cohen** is promoted to manager of national alternative promotion. He was an assistant in alternative marketing.

CBS Records in New York promotes **Fred Ehrlich** and **Michele Block** to director and manager of college marketing, respectively. Ehrlich was the label's college marketing representative in the Washington, D.C., area. Block was manager of top 40 promotion/secondary markets for Epic/Portrait/Associated Labels.

Discos CBS International makes the following appointments: **Angel Carrasco** as director of a&r; **George Zamora**, director of national sales and promotion; and **Tony Rico**, controller. Carrasco was with Sonotone Rec-



BRAVERMAN



ROGERS



DENINO



SAGE

ords. Zamora was with RCA Records.

Living Music Records in New York appoints **Suzan Jo Walworth** assistant to the president. She was with Lawson-Guild Music Publishers.

Metal Blade Records in Los Angeles makes the following appointments: **Mike Faley** as label manager and artist representative; **Jon Sutherland**, national director of promotions and publicity; **Bill Metoyer**, vice president of recording; **William Howell**, director of a&r; **Mike Pirro**, director of East Coast operations; and **Laurie Adler**, executive assistant.

Hyman Katz becomes general manager for Sonic Atmospheres, a Los Angeles-based label. He was Boston promotion manager for the company.

RETAILING/DISTRIBUTION. Camelot Enterprises in North Canton, Ohio, promotes the following to vice president: **Jack Rogers**, finance; **Dan Denino**, administration; **Jim Sage**, management information systems; **Vern Benke**, Southern division; and **Larry Hodgson**, Northern division. In addition, Rogers has been elected to serve on the company's board of directors. Rogers was chief financial officer. Denino was director of human resources. Sage was director of management information systems. Benke was Southern regional director. Hodgson was Northern divisional manager.

WEA in Burbank, Calif., promotes **Rhonda Lynch** to director of account-

(Continued on page 77)

Robert Cray's Success Is The Most Persuasive Case Blues Is Definitely Alive And Well

BY DAVE DIMARTINO

LOS ANGELES As Robert Cray's "Strong Persuader" album rapidly approaches gold certification, the blues appears to be alive, well, and thriving in 1987.

Singer/guitarist Cray's success—

his album is bulleted at No. 15 on the Top Pop Albums chart—marks a year in which the blues has become more visible and, in several cases, more prosperous as a music form than it has been in years.

The recent Grammy Awards show featured a stellar blues per-

formance by a lineup that included Cray, B.B. and Albert King, and Koko Taylor, among others. Successful blues reissues by Atlantic and Chess via MCA have also given the music form increased exposure. But to those at the smaller, independent labels, for whom blues records are less a matter of prestige and more one of bottom-line finances, the apparent boom has much greater ramifications.

Spokesmen for at least three of those independent labels all cite Cray's success as being indicative of an even larger trend: a return to roots music.

Cray's producer, Bruce Bromberg—a partner in Hightone Records, the guitarist's label since 1983's "Bad Influence" album—points to album radio's acceptance of certain "roots" musicians as a major factor in this trend. "The Fabulous Thunderbirds, Stevie Ray Vaughan, Los Lobos, John Fogerty, Timbuk 3—those kinds of acts are all on the charts, where they didn't used to be, other than Fogerty," says Bromberg. "I'm not saying it's a tidal wave, but at least a lot of it is getting through."

Bruce Iglauer, president of Alligator Records, also sees a roots revival. His label's "Showdown!" album, a collaboration by blues guitarists Albert Collins, Cray, and Johnny Copeland, won a Grammy Award this year in the best traditional blues category. Iglauer says

(Continued on page 88)

nedys' Jello Biafra, Bob Guccione Jr., and members of the PMRC and national PTA, among others.

Performances by Chris Isaak and the Golden Palominos had already been scheduled for the event at presstime.

Director Gladstone emphasizes that the Music Business Symposium is not a West Coast version of New York's annual New Music Seminar.

"The New Music Seminar is, I think, a very successful event that's doing a great job with new music, alternative markets, college radio, and hip-edged stuff," says Gladstone. "Our event is becoming more and more mainstream. What we are becoming and will ultimately become is more professional-oriented."

Registration fees are \$225 through April 1, \$250 on the day of the event. Interested parties should contact the Music Business Symposium at 1544 Sixth St., Suite 204, Santa Monica, Calif. 90401.

DAVE DIMARTINO

L.A. Music Meet Upbeat Pattiz, Pittman Are Featured

LOS ANGELES Business is good for the third annual Music Business Symposium, scheduled to take place here April 2-5.

Between 1,300 and 1,500 people have already registered, with many more expected, says William Gladstone, director of the annual confab.

"You do half your business in the two weeks prior and another 25% walk-up at the door," he adds.

The three-day event, set for Los Angeles' Ambassador Hotel, will be highlighted by keynote speaker Norm Pattiz, chairman and chief executive officer of Westwood One Radio Networks, and featured speaker Bob Pittman, former president and CEO of MTV and current president and CEO of Quantum Media Inc.

Twenty-two panels are already set, with topics including a&r, music retailing, press and publicity, and much more. "Rock Music's Influence On Our Society," an added panel, will feature Frank Zappa, the Dead Ken-

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'87 Output Could Top 400 Million Units CD Supply Closing In On Demand?

BY NICK ROBERTSHAW

LONDON Available pressing capacity for compact disks could exceed 400 million units worldwide, according to the latest industry figures (see production chart, page 89).

Statistics on manufacturing output are elusive and notoriously unreliable. Available data indicate that while CD supply will boom in 1987, it still could trail demand.

Since its introduction in 1982, CD has presented a scenario of a dog chasing its tail: ever-expanding production capacity to meet ever-growing demand.

At what point manufacturing output will catch up with sales is uncertain. Estimates from the Interna-

tional Federation of Phonogram & Videogram Producers (IFPI) place worldwide unit sales in 1986 at about 180 million. If anything like the 200% annual increases of the last two years are maintained, 1987 demand may top 500 million units—thus exceeding the most optimistic supply projections.

For manufacturers, output remains a moving target, increasing on a weekly basis as new plants begin operation and new presses are installed.

Figures calculated by manufacturers rarely take rejection rates into account, which at the most quality-conscious factories may still go as high as 30% or more, and projections for future output may be subject to an overabundance of commercially motivated optimism. Indeed, if the past and present production estimates of CD plants around the world were totaled, it

would be hard to see why any dealer ever had to wait three months for a modest CD order to be filled.

In broad terms, global CD manufacturing is divided more or less equally between Europe, Japan, and the U.S., each likely to produce in excess of 100 million disks this year. Among plants in operation, the Hannover, West Germany, site of Philips & Du Pont's Optical Co. (PDO) is the first in the world, remains the most massively productive anywhere, and is expected to turn out at least 70 millions CDs in 1987, compared with 53 million last year.

If the new stateside facility at King's Mountain, N.C., and the former LaserVision site at Blackburn, England, are taken into account,

(Continued on page 89)



Private Screening. Carlos Alomar, left, guitarist for David Bowie, celebrates the completion of his debut solo album, "Dream Generator" on Private Music. The project is slated for an April release. Also pictured is Ron Goldstein, president and chief executive officer of Private Music.

A SPECIAL BILLBOARD ANALYSIS

'Ultradisk' CDs Offered Maker Claims Better Reflectivity

BY JIM McCULLAUGH

LOS ANGELES As good as the compact disk is, Mobile Fidelity Sound Lab thinks there is room for improvement. Enter the "gold" CD, which the label is positioning as an "ultradisk" audiophile CD.

The advantages, claims Herb Belkin, label president, are that these 24-karat disks offer better reflectivity than aluminum CDs, the industry standard; the need for error correction is dramatically reduced; and longevity and durability are improved. The caveat is the higher price point: Retail cost is \$30, roughly three times that of conventional CDs.

Already being offered is a gold jazz CD sampler featuring tracks from the Zoot Sims Quartet, Steve Brown, the Maynard Ferguson Band, the Shelley Manne Trio, the Max Roach-Clifford Brown Quintet, and others. Available at the end of this month is a similarly priced Melodiya sampler. Availability is limited to 2,000 copies of each.

It was Mobile Fidelity Sound Lab, now Petaluma, Calif.-based, which carved out a substantial market niche for itself as an audiophile record label in the late '70s and early '80s with half-speed-mastered, high-grade vinyl reissues. The situation for gold CDs is somewhat analo-

(Continued on page 82)

CBS Refutes Rumors Of New Latin Distribution Deal

NEW YORK "Categorically, CBS is in the Latin market to stay," says Robert Summer, president of CBS International, seeking to put to rest recent rumors regarding a return of Discos CBS distribution to Caytronics Records.

The rumors were fueled by the hiring of former Discos CBS executive Ron Chaimowitz by Caytronics and the recent personnel changes at the home offices of Discos CBS Miami, Fla. (See Latin Notas, page 66.)

CBS terminated its licensing agreement with Caytronics, owned by Joe Cayre, and began operations in the U.S. Hispanic market under the name Discos CBS in 1980. Chaimowitz became the new operation's first vice president and general manager and almost immediately led Discos CBS to a controlling position in the market, based on the international reputation of such artists as Julio Iglesias and Roberto Carlos as well as the development of current label stars like Miami Sound Machine and Yolanda Monge.

Although Sergio Rozenblat, Dis-

cos CBS' a&r and East Coast promotion manager, had denied the rumored return to independent distribution prior to the recent executive changes, many observers had wondered whether CBS would change its tune in the wake of its restaffing.

Chaimowitz says his new role with Caytronics is strictly to act as a consultant, adding that there is no hidden agenda involving CBS product. "I'm with Caytronics in a consultant capacity for sales and marketing of video product," he says.

Nonetheless, sources maintain that CBS had indeed held extensive talks regarding a return to a distribution agreement with Cayre, who is widely considered to be one of the shrewdest and most knowledgeable operators in the U.S. Latin market. These negotiations, however, are said to have come to a halt when several of the labels distributed by Discos CBS said their agreements do not give CBS the right to sublicense their product to another distributor.

TONY SABOURNIN

'Lean On Me' Hits No. 1 For The 2nd Time; 'Graceland' Tops Its Previous Peak

CLUB NOUVEAU'S "Lean On Me" jumps to No. 1 on this week's Hot 100, nearly 15 years after Bill Withers' original version topped the chart. It's the fifth song in the rock era to hit No. 1 by two different artists. It follows "Go Away Little Girl" (Steve Lawrence and Donny Osmond), "The Loco-Motion" (Little Eva and Grand Funk), "Please Mr. Postman" (Marvelettes and Carpenters), and "Venus" (Shocking Blue and Bananarama).

The first three titles were remakes of songs from the early '60s, but the last two have been remakes of songs from the early '70s. Several other current hits are also remakes of songs from that period. Bruce Willis' "Respect Yourself" was first a hit in 1971 for the Staple Singers; Cyndi Lauper's "What's Going On" was a smash that same year for Marvin Gaye; and Boy George's "Everything I Own"—a top 10 hit in Britain—was a fast riser in 1972 for Bread. Which means in about 10 years we'll be bombarded with covers of songs from the early '80s. Forewarned is forearmed.

"Lean On Me" raced to No. 1 in just six weeks, making it one of the fastest-climbing No. 1 hits of the '80s. But all of the other singles to reach the summit in six weeks were by acknowledged superstars, whereas this is Club Nouveau's first Hot 100 hit. That makes it the first act to hit No. 1 in just six weeks with its first chart hit since America did the trick in 1972 with "A Horse With No Name."

For the record, the other '80s hits to top the chart in six weeks were Diana Ross & Lionel Richie's "Endless Love," Paul McCartney & Stevie Wonder's "Ebony And Ivory," the Police's "Every Breath You Take," Prince & the New Power Generation's "When Doves Cry," and Madonna's "Like A Virgin." In addition, one very special hit from the '80s climbed to No. 1 in just four weeks: USA For Africa's "We Are The World."

Club Nouveau's "Life, Love And Pain" album is also a smash, climbing to No. 7 on this week's Top Pop Albums chart. It's one of six debut collections in this week's top 10, joining first-time releases by the Beastie Boys, Bruce Hornsby & the Range, Georgia Satellites, Cinderella, and Europe.

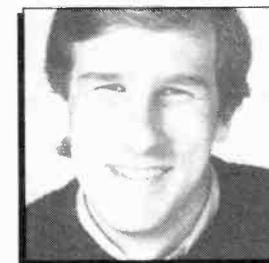
PAUL SIMON'S "Graceland" jumps to No. 4 on the Top Pop Albums chart, surpassing its initial peak of No. 6 last fall. The album's resurgence comes three weeks after Simon won a Grammy for album of the year.

Simon first cracked the top five on the album chart

in December 1966 with Simon & Garfunkel's "Parsley, Sage, Rosemary, And Thyme." That gives him a span of 20 years and three months between his first and most recent top five albums. That span is topped by only five artists in the 42-year history of the album chart: Barbra Streisand (22 years and five months), Stevie Wonder (22 years and three months), Elvis Presley (21 years and six months), the Rolling Stones (21 years and five months), and Frank Sinatra (20 years and six months).

Simon isn't the only key Grammy winner to be racing back up the album chart. Steve Winwood's "Back In The High Life" leaps seven points to No. 12.

FAST FACTS: Madonna's "La Isla Bonita" is the top new entry on this week's Hot 100 at No. 49. It's Madonna's 11th consecutive single to be the week's top new entry, a



by Paul Grein

streak that dates back to 1984's "Lucky Star." Jody Watley's "Looking For A New Love" jumps to No. 1 on this week's Hot Black Singles chart, making her the first former member of Shalamar to hit No. 1 solo. Howard Hewitt reached No. 2 on the black chart in October with "I'm For Real." Shalamar topped the black chart in 1980 with "The Second Time Around."

WE GET LETTERS: Jon Bream, music critic for the Minneapolis Star & Tribune, notes that five of the top six records on this week's Hot Black Singles chart were produced by Minneapolis-based producers. Hits by Jody Watley, Sheila E., and the Jets were co-produced by David Rivkin; Janet Jackson's "Let's Wait Awhile" was produced by Jimmy Jam & Terry Lewis; and Madhouse's "6" was produced by an uncredited Prince.

James Geoghan of Manhasset, N.Y., notes that the Beastie Boys' "(You Gotta) Fight For Your Right (To Party!)" is only the second song in the rock era to crack the Hot 100 with a title that includes parentheses at its beginning and end. The first was Elvis Presley's "(There'll Be) Peace In The Valley (For Me)." Geoghan adds that one title has cracked the Hot 100 with parentheses in the middle: Donny & Marie Osmond's "I'm Leaving It (All) Up To You." Those renegades!

And we noted a few weeks ago that Bruce Springsteen & the E Street Band's "Incident On 57th Street," the B side of "Fire," topped Simple Minds' "(Don't You) Forget About Me," the B side of "All The Things She Said," as the longest flip side in chart history.

CHART BEAT

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has got to be illegal.*

*The new album by
Lillo Thomas*

Lillo

*includes:
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Tel Aviv-born Itzhak Perlman captures the true Jewish spirit with this collection of traditional melodies, including "Doyna," "Raisins and Almonds," "A Yiddishe Mamme," accompanied by the Israel Philharmonic Orchestra, conducted by Dov Seltzer.

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**GREAT ARTISTS,
GREAT ART**

Charges Rebutted

A DISTORTED IMAGE OF RECORD RETAILING

The speech at the National Assn. of Recording Merchandisers (NARM) by marketing consultant Peter Glen blasting large retailers for sloppy management and inadequate employees may have won a standing ovation (Billboard, Feb. 28), but it also hit below the belt, according to some targets of the criticism.

We present two dissenting views here, the first from a store manager and the second from an employee.

A STORE MANAGER RESPONDS

I take particular exception to two statements attributed to Peter Glen in the Billboard story:

- "What do you do to your people? They are the most depressed salespersons imaginable."

- "Rest rooms and lunchrooms are a plague center."

Just as objectionable is Glen's conclusion that the typical employee in a retail store is "sullen, embalmed, drugged, indifferent, and hate-filled" as a direct result of treatment by management.

I have 150 people on my payroll, Mr. Glen. At any given time I have no more than two or three problem cases, and those cases are quickly improved upon or asked to leave my employment.

And yes, Mr. Glen, it's true that some of my employees have hair colors that were not given to them by Mother Nature. Some of them do wear a bit too much make-up at times and dress in black from head to toe.

However, my employees are clean, polite, and hard-working. They're not depressed, sullen, or drugged. In my opinion, one false picture has never been worth 1,000 words.

I have worked long and hard at management at Tower Records to achieve the employer/employee/

customer relationship that exists in my store. And I'm damn proud of it. True, there are occasional customer complaints about employee attitudes. But they are few and far between, and they are dealt with immediately.

Of course, I realize that mine is not a problem-free store, but my employees and I do what we can to make it an enjoyable experience for everyone involved.

Our lunchrooms and rest rooms are spotless 99% of the time. I have a four-man maintenance crew who tends to such matters constantly. I can't help it if an employee occasionally neglects to discard a sandwich bag or if someone drops a paper towel on the restroom floor and

work and the willingness to learn the business and stay with the company.

In fact, Mr. Glen, may I point out that while the problem clerk does not last very long in my store, most others quickly leave the \$3.80 pay rate behind them as they are promoted to buyer, supervisor, or possibly even to top management. On that last point, I speak from personal experience and am proud of it.

Sullen? Depressed? Hate-filled? I have always been of the opinion, Mr. Glen, that those who live in glass houses might be better off shopping via mail-order catalogs.

Kenny Altman
Assistant Manager
Tower Records (Downtown store)
New York

'My employees are clean, polite, and hard-working... I'm damn proud'

THE EMPLOYEE VIEW

Peter Glen speaks of retail employees as being "indifferent about cleanliness and order," as being "sloppy, surly, and disinterested." I just can't believe these comments.

I can speak for my fellow employees and myself in saying, first of all, that we all take pride in the way we look. We come to work in neat, respectable clothes. One of the reasons I like working in my store is that I can come to work dressed in a shirt and tie and nice pants. I don't have to wear an apron and a funny hat.

We do not walk around like slobs, and we really try to keep our store clean. This is not just for the benefit of our customers, but also for our own sake because it makes our job easier and much more pleasant.

We are not disinterested in our work. If we were, we would work at McDonald's.

All of us work in a record store because we are interested in and love music. And we like to share this enthusiasm with our customers. Some of us, like myself, want to

make the music business our career, and we find working in retail a useful experience.

We take pride in our relations with customers. I enjoy helping them, and over the years many of them have become my "regulars"—customers who ask for and value my advice on purchases.

I'd like to know how Mr. Glen can describe retail employees as "sullen, embalmed, drugged, indifferent, and hate-filled." They're not the people I work with. My fellow employees are some of the nicest I know. They are hard-working, and many, like myself, attend college while working. We all socialize with each other away from work. I'm honored to call them my friends.

'There are no sullen, hate-filled, embalmed people in my store'

I was also upset at the poor report that Mr. Glen gave store management. That certainly isn't the case here. Many times management bends over backward to deal with our personal problems while running a busy store. My store runs very smoothly and happily because the working crew interacts well with each other and with management.

I wanted to have my say because I don't want Billboard readers to think that retail employees are sloppy, drugged-out zombies. If Mr. Glen had visited more stores in his survey, he would have gotten a more representative picture of the retail record store.

Eric Lowenhar
Record World employee
Dix Hills, N.Y.

fails to pick it up.

Still, Mr. Glen, you are more than welcome to use my rest rooms and/or lunchroom at any time, and should a tetanus shot be necessary later (another of your charges), I will gladly spring for the cost out of my own pocket.

I know that my employees are not well-paid (\$3.80 an hour to start), but I am satisfied that I provide all that I can to make working conditions as pleasant as possible: clean facilities, unlimited promos, and free tickets to almost any live show in town. Most importantly, I provide an office and a pair of ears that are wide open throughout the day to help with work-related or personal problems.

In return, my employees give me what I need most—an honest day's

thought of laughing at them is beyond me. Big radio stations, however, garner little of my respect.

I speak not only for myself but for frustrated customers as well when I say that stations do not always announce what is being played. It's fun playing "name that tune" once in a while. But to do it nearly every day gets a little tiresome.

Neil Hubbard
Manager, Musicland 499
Lynwood, Wash.

BUCK STOPS HERE

I can't believe that the record industry is going to introduce a cassette single. The cassette album was bad enough—bad fidelity, bad hiss, and just a plain bad idea for those of us who appreciate the superior sound a good vinyl pressing can bring to a quality stereo system.

My collection of thousands of vinyl singles (and albums) still sounds great after more than 25 years of heavy use. However, the cassettes some of my friends have bought usually aren't around a year after purchase. They're not built to last.

The day the vinyl single is replaced

by the cassette single is the day this collector stops buying singles.

Tom Buck
West Sacramento, Calif.

JUVENILE HUMOR

David Bolger's commentary (March 7) on the recent emergence of "shock radio" and its implications was nothing more than an excuse to deliver a drooling, starry-eyed tribute to his hero, Howard Stern.

Like most disciples of Stern, Bolger credits him with everything from inventing the style to sparking a "new revolution" in the radio industry.

Sorry, Dave. Stern's no innovator; he merely substitutes shock for creativity. Besides, other guys have been doing the same shtick longer and better, most notably Steve Dahl and Garry Meier in Chicago. And Stern's "revelations about human nature" are nothing more than tired racial stereotypes and painfully juvenile remarks about body parts and functions.

Let's face it. Stern isn't going to revolutionize anything, and Bolger's dream of a national Howard Stern si-

mulcast ain't going to happen. Too many of us outgrew his brand of so-called humor when we graduated from junior high.

Derek Johnson
WTRK Philadelphia

IDENTIFYING THE SPAN

Your review of the Crosby, Stills, Nash & Young concert in Santa Barbara, Calif. (Billboard, Feb. 28), referred to a San Francisco Bridge benefit performed by Neil Young last fall. That show was actually a benefit for The Bridge, a nonprofit group supporting handicapped children. However, there is a music event for the Golden Gate Bridge scheduled for May 24.

Peter C. Fields
Capitola, Calif.

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.

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NAME THAT TUNE

KOST music director Liz Kiley's pet peeve, as reported in Kim Freeman's Pros In Profile column (Billboard, Feb. 28), is "the treatment her adult listeners receive at some retail stores... big chains... who should know better."

Kiley claims adults get laughed at by record store clerks and that her listeners are frustrated because "nobody knows what [song] they're talking about." She asks, "Can't one person in a record store have at least a vague knowledge of songs other than what's on the Hot 100?"

Ignoring that insult to dedicated store clerks, Kiley would know, if she ever worked in a record store, that a majority of the adult customers who heard a song on the radio were never told the title or artist by the DJ.

I have been in record retailing for almost nine years, and this is not a new problem. I have respect for my customers, regardless of age. The

Y-95's Gladiators Boldly Enter The Radio Wars

BY KIM FREEMAN

NEW YORK KHYI "Y-95" Dallas is disturbing the peace. And that goes beyond the citation Y-95's Hot Wire Van was threatened with recently when it turned up its 5,000-watt sound system during a local appearance.

Born of the ashes of Christian outlet KLTU in September, H&G Communications' Y-95's hit fare and "gladiator" approach are adding a new meaning to the concept of radio wars. "We try to express the radio station as an attitude," says H&G VP/programming Mark Driscoll, adding that liners like

"Push away the wimps" and "Kickin' the wimp" reflect Y-95's approach.

In its first book, Y-95 debuted with a 2.5 overall Arbitron share, and it has logged steady gains in subsequent monthly ratings.

As H&G's group PD Buzz Bennett explained at the Gavin Seminar (Billboard, March 7), gladiators are defined as professional fighters who often had to kill their friends in the arena.

The gladiator concept "sets us up a little differently than any other station," says Driscoll, and he calls it a product of H&G's concept of "outside-in marketing." The

concept involves investigating things from the viewpoint of the consumer and viewer, rather than station people determining the burnout factor on certain programming elements or the effectiveness of efforts to create desired perceptions among listeners.

"We've probably done every kind of research available, all as tools to give us more of a total picture," says Driscoll. "Being a baby station, it's difficult to hang a 100%, across-the-board ID on ourselves. Too much focus-group interviewing would be detrimental to image-building because a station should change its glow and perceptive qualities over 10 or 20 days.

"In a nonvisual medium such as radio, you've got to give listeners a visual connection to help them in the continual process of developing imagination. I never appreciated the line 'music station.' It's so generic. Calling our jocks and our listeners gladiators, there's no way we could be seen as generic."

Like a lot of programmers, "We

play the hits" is as close as Driscoll will get to describing Y-95's format in traditional terms. While upper and lower demos may relate to industry format tags, Driscoll says, "The middle ground—25-34—doesn't have time for labels.

There's a great bunch of people who aren't looking to label the kind of radio they listen to." In some focus groups, Driscoll says, he's been amazed by the amount of prodding it took to get one partici-

(Continued on page 83)



Hay—Where's Jack? WUHA Dover, N.J., staffers join Columbia artist Colin James Hay in the ongoing search for "Jack," as urged by Hay's solo album "Looking For Jack." Searching high and low are, from left, WUHA's air talents Kevin Cottrell and Kathy Millar, Hay, the album rocker's PD Mike Boyle, and Columbia's Jerry Lembo.

Reward For Info On Rapist Who Posed As DJ

WASHINGTON WAVA-FM "Power 105," the Emmis Broadcasting outlet here, is offering a \$10,000 reward for information leading to the arrest of a man who posed as one of the station's disk jockeys and raped a 14-year-old girl.

According to police, the assailant called the victim at home March 6 and told her she had a chance to win a free trip to Hawaii. He identified himself as Don Geronimo of WBMW-FM "B-106," a station in nearby Fairfax, Va. The girl agreed to meet the assailant in the B-106 parking lot. When she showed up, the man took her into his car, pulled a pistol, drove her to a secluded location, and raped her.

At the time of the attack, the real Geronimo, who works for WAVA, was on an airplane with his family returning from Tulsa, Okla. He is not a suspect in the case.

Geronimo was very upset about the incident, and on March 10 admonished other stations on the air for not broadcasting descriptions of the assailant. At the time, Geronimo did not realize that WAVA GM Alan Goodman had called several stations the day before to "not let the incident get out of hand or to at least mention that Geronimo had nothing to do with the case." At the end of his morning zoo shift that day, Geronimo apologized for his brusqueness, explaining that his intention had simply been to get the other stations to run the description. By that time, several stations, including cross-town competitor WRQX-FM "Q-107," had called Geronimo and his partner, Mike O'Meara, to discuss the matter on air and to warn listeners to watch out for bogus contests.

BILL HOLLAND

OUTA THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"Poison's 'Talk Dirty To Me' [Enigma/Capitol] is hotter than hell for teens here," says KTKS Dallas MD Joey Crockett. Those teens, he says, are "burning down the phones for this at night," acting like Poison is "the new Rolling Stones or Beatles." Obviously, Crockett recommends it for any top 40 that leans rock, and, on a personal note, says, "It's in hot rotation at H-O-M-E." Serving the upper demos with a softer touch is Chris DeBurgh's "The Lady In Red" (A&M). "It's a real soft ballad, and it just kills females," Crockett says.

BLACK/URBAN

Tommy Marshall, PD of WKXI Jackson, Miss., says Anita Baker may have spawned another star: Najee, the saxophone player on her smash "Sweet Love." Najee's "Feel So Good To Me" (EMI America) is an instrumental getting a strong reception in all dayparts, Marshall reports. Chuck Stanley's "Day By Day" (Epic) is a "smooth, up-tempo ballad with strong female appeal," the PD says. And, speaking of females, Marshall predicts Miki Howard will "establish herself as one of the premiere female artists this year." The key to that prediction is her second single, "Imagination" (Atlantic), which Marshall calls a great follow-up to her first hit, "Come Share My Love."

ALBUM ROCK

The positive hunch KROQ Los Angeles PD Rick Carroll had about Pseudo Echo when he was consulting 2SM Sydney a few years back has borne fruit. The Australian group's "Living In A Dream" (RCA) jumped from No. 8 to No. 4 on KROQ's list last week, and Carroll says the track falls right down the middle between top 40 and album rock. Moving 11-8 is Siouxsie & the Banshees' "Wheels On Fire" (Geffen). "She's been a regular with our audience for the last eight or nine years," he says, urging colleagues with less progressive audiences to take note of this track because it's more accessible than past Banshees efforts. Local rockers Felony may get themselves a record deal with their hand-delivered "Gladiator School" cut. Killing Joke's "Sanity" (Virgin) is getting a hot reception after one week of play, the PD says, and the Pet Shop Boys continue their KROQ reign as Carroll moves on to their "Paninaro" (EMI) cut.

CROSSOVER

WQHT "Hot 103" New York PD Joel Salkowitz says Kim Wilde's remake of "You Keep Me Hangin' On" (MCA) is "testing like a champ, looks like a smash," and has attained top 10 12-inch sales. A less obvious but equally strong recommendation is Sheila E.'s "Hold Me" (Warner Bros.), a ballad that Salkowitz says has generated requests from upper-end females, a group that typically doesn't file requests. "I hope Warner Bros. doesn't give up on this one," the PD says. Atlantic continues to polish its dance steps with stong Hot 103 prospects in Nancy Martinez' "Move Out," Debbie Gibson's "Only In My Dreams," and Sinitta's "Feels Like The First Time" (Omni/Atlantic).

ADULT HITS

KFMB-FM "B-100" San Diego MD Gene Knight says Glen Medeiros' ballad "Nothing's Gonna Change My Love For You" (Amherst) could be the next "At This Moment." From an Arista love-song sampler, Knight picks the Jermaine Jackson/Whitney Houston duet "If You Say My Eyes Are Beautiful," another highly recommended ballad. B-100's listeners finally had their way on Madonna's "La Isla Bonita" (Sire) after "bugging me for a long time," Knight says. Other hot adds at the very contemporary adult outlet include Atlantic Starr's "Al-ways" (Warner Bros.) and Anita Baker's "Same Old Love" (Elektra).

KIM FREEMAN

newsline...

SCONNIX BROADCASTING, Charleston, S.C., has finalized negotiations to purchase John Blair & Co.'s eight stations for \$152 million. Still pending FCC approval, the deal would bring Sconnix's property roster to 16 outlets. The Blair stations involved are KVIL-AM-FM Dallas, WHDH/WZOU Boston, WIBC/WEAG Indianapolis, and WFLA/WPDS Tampa. Sconnix already owns WBOS Boston; WMJX Miami; KCKM/KFKF Kansas City; WMRZ/WLLR Moline, Ill./Davenport, Iowa (Quad Cities); and WMRS/WLNH Laconia, N.H. The deal gives Sconnix two Boston FMs, so either country outlet WBOS or hit outlet WZOU will have to be sold. In addition, there is talk that Sconnix may choose to sell AC combo KVIL-AM-FM Dallas, one of the country's most respected and valuable outlets.

DICK WILLIAMS is promoted to VP/GM of Heritage Communications' WIL-AM-FM St. Louis. He had been GSM at Heritage's WEMP/WMYX Milwaukee.

WHB/KUOL Kansas City GM Bob Zuroweste and KABL-AM-FM San Francisco GM Mike Grinsell have been made VPs of Burbank-based Shamrock Broadcasting, parent company of both stations.

KATHY DUNLAP is promoted to operations manager of WCFL Chicago. She was the station's business manager.

RICHARD WASHER is named VP/GM of Multimedia's WEZW Milwaukee. He was GM of KRVR Davenport, Iowa.

MALRITE has finalized its \$13.8 million purchase of WTRK Philadelphia from Cox Broadcasting.

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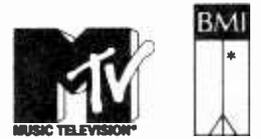


NEW YORK POST

PRESENTS



ALSO



RON DELSENER
ENTERPRISES

THE 1987 NEW YORK MUSIC AWARDS

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KURTIS BLOW
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DAVID BYRNE
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CELIA CRUZ
DANCING HOODS
MILES DAVIS
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RICK DERRINGER
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JUDY GORMAN-JACOBS
KIT HAIN
JOHN HAMMOND, JR.
LIONEL HAMPTON &
HIS ORCHESTRA
DEBBY HARRY
"HAVE I GOT A GIRL FOR YOU"
"HOME OF THE BRAVE"
CISSY HOUSTON
WHITNEY HOUSTON
BILLY IDOL
FREDDIE JACKSON
JOE JACKSON
JET BLACK BERRIES
BILLY JOEL
GRACE JONES
ORAN "JUICE" JONES
STANLEY JORDAN
JOSIE KUHN
"LADY DAY AT
THE EMERSON BAR & GRILL"

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

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

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

PRESENTERS INCLUDE:

GREGORY ABBOTT, CAMEO, THE DEL-LORDS,
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GARLAND JEFFRIES, ORAN "JUICE" JONES, LISA LISA,
JOHN LURIE, MEATLOAF, YOKO ONO, THE RAMONES,
KRISTI ROSE, RUN-D.M.C., JULES SHEAR

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MEG GRIFFIN,
MARC "THE COPE" COPPOLA,
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RUMBLE WINNER,
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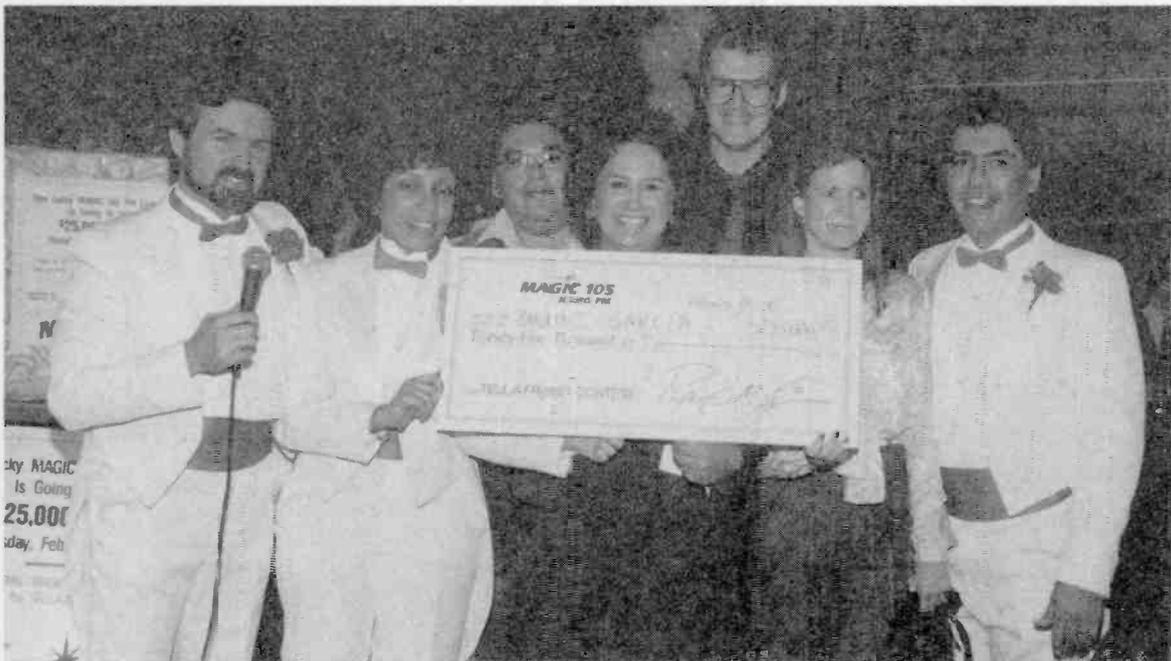
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Waking Up With Walsh. No one at KISW-FM Seattle is thanking God it's Friday as the station caps a week of having Joe Walsh as morning DJ. Walsh spent the week with the morning drive team and joined it in the live Friday morning broadcast from a local nightclub. In back, from left, are KISW air talent Jan Williams, Walsh, weekender Tami Hagar, assistant MD/morning driver Mike Jones, GM Beau Phillips, and air personality Rick Rosas. In front, from left, are all-nighter Dean Carlson and account exec Chris Ackerman.



Phone Pals. KSMG-FM San Antonio, Texas, listener Pauline Garcia gets a little help from her friends, as she collects the largest cash giveaway in San Antonio. The \$25,000 check went to the winner of KSMG's Tell-A-Friend Contest. From left are KSMG air talents Jack Diamond and Tequila Duru, Garcia's husband, Ruben, Garcia, the couple's friends David and Sharon Kilcrease, and station news director Stan Kelly.



Midas Touch. KCBQ San Diego listener Dick Shumway is asked for his secret as KCBQ air talent John Forsyth hands him a \$1,000 check. Shumway, left, is a self-made millionaire, and he put his Midas touch on the phone to be the winning caller. Shumway, who has never won a contest, was just as excited as anyone to win the money.



Real Live Radio Days. NBC's Don Pardo takes a break from his "Saturday Night Live" duties to give an NBC tour group a slice of live radio life on WNBC-AM New York's Joey Reynolds' show. Prominent in the foreground, from left, are Pardo and Reynolds.



As WEAL Lay. Shirley Murdock makes a layover at WEAL-AM Greensboro, N.C., as she travels on a promotional tour for her Elektra chart-holder "As We Lay." From left are WEAL promotion director Jo E. Marino, Murdock, and WEAL MD Jay Holidae.



Bone-Crushing Support. WDKS-FM Fayetteville, N.C., is on hand to honor heavyweight boxer James "Bonecrusher" Smith, left, as he accepts an award for his contributions to the performing arts. The award came from Fayetteville State Univ., where Smith was training. Smith gets additional support from Melba Moore and WDKS station manager Gilbert Baez.

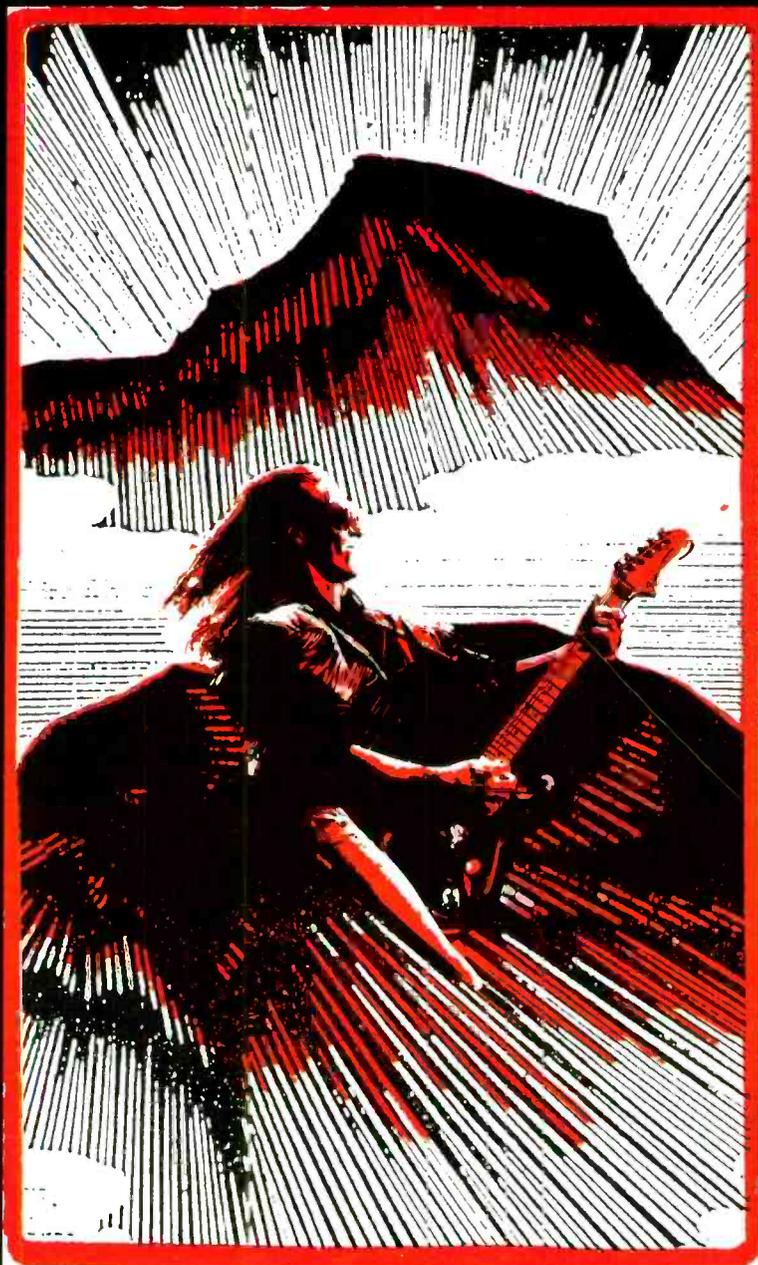


Truly Special. WZFM White Plains, N.Y., truly has something special on its "Saturday Night Special" show, as Ben E. King stops in for a live, hourlong interview. Flanking King are WZFM air talents Gary Theroux, left, and Kerin McCue.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	2	6	GREGG ALLMAN EPIC	I'M NO ANGEL
2	4	9	4	PETER WOLF EMI-AMERICA	COME AS YOU ARE
3	1	1	8	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
4	3	3	7	SAMMY HAGAR COLUMBIA	WINNER TAKES IT ALL
5	6	8	7	STEVE WINWOOD ISLAND	THE FINER THINGS
6	7	14	4	PATTY SMYTH COLUMBIA	NEVER ENOUGH
7	13	21	4	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
8	5	5	8	REO SPEEDWAGON EPIC	THAT AIN'T LOVE
9	9	12	9	ERIC CLAPTON WARNER BROS.	MISS YOU
10	NEW		1	U2 ISLAND	WITH OR WITHOUT YOU
11	16	24	6	CROWDED HOUSE CAPITOL	DON'T DREAM IT'S OVER
12	20	30	3	JON BUTCHER CAPITOL	GOODBYE SAVING GRACE
13	17	20	5	THE BARBUSTERS CBS ASSOCIATED	LIGHT OF DAY
14	11	11	9	GEORGIA SATELLITES ELEKTRA	BATTLESHIP CHAINS
15	15	17	5	DEEP PURPLE MERCURY	CALL OF THE WILD
16	8	4	10	LOS LOBOS SLASH	SHAKIN' SHAKIN' SHAKES
17	22	31	5	PAUL SIMON WARNER BROS.	THE BOY IN THE BUBBLE
18	10	6	9	ALAN PARSONS PROJECT ARISTA	STANDING ON HIGHER GROUND
19	12	10	9	BRUCE HORNSBY RCA	MANDOLIN RAIN
20	28	32	5	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
21	21	23	6	SANTANA COLUMBIA	VERA CRUZ
22	14	7	8	BOSTON MCA	CAN'TCHA SAY/STILL IN LOVE
23	18	13	14	WORLD PARTY CHRYSALIS	SHIP OF FOOLS
24	19	19	6	STEVIE RAY VAUGHAN EPIC	WILLIE THE WIMP
25	30	35	4	LOU GRAMM ATLANTIC	READY OR NOT
26	36	—	2	BON JOVI MERCURY	NEVER SAY GOODBYE
27	33	47	3	ANDY TAYLOR MCA	I MIGHT LIE
28	23	18	17	THE ROBERT CRAY BAND MERCURY	SMOKING GUN
29	25	25	9	ROBIN TROWER GNP CRESCENDO	NO TIME
30	46	—	2	FROZEN GHOST ATLANTIC	SHOULD I SEE
31	31	43	13	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE
32	NEW		1	NIGHT RANGER MCA	THE SECRET OF MY SUCCESS
33	24	16	7	STARSHIP GRUNT	NOTHING'S GONNA STOP US NOW
34	26	22	14	EDDIE MONEY COLUMBIA	I WANNA GO BACK
35	35	38	5	TESLA GEFLEN	MODERN DAY COWBOY
36	40	—	2	DOKKEN ELEKTRA	DREAM WARRIORS
37	37	45	4	THE KINKS MCA	LOST AND FOUND
38	29	27	7	JULIAN COPE ISLAND	WORLD SHUT YOUR MOUTH
39	27	15	13	GENESIS ATLANTIC	TONIGHT, TONIGHT, TONIGHT
40	NEW		1	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
41	NEW		1	WHITESNAKE GEFLEN	STILL OF THE NIGHT
42	42	44	4	CONCRETE BLONDE I.R.S.	TRUE
43	32	29	13	EUROPE EPIC	THE FINAL COUNTDOWN
44	44	—	2	PSEUDO ECHO RCA	LIVING IN A DREAM
45	NEW		1	GLASS TIGER MANHATTAN	I WILL BE THERE
46	38	26	15	BON JOVI MERCURY	LIVIN' ON A PRAYER
47	NEW		1	CINDERELLA MERCURY	SOMEBODY SAVE ME
48	34	28	8	BENJAMIN ORR ELEKTRA	TOO HOT TO STOP
49	39	34	15	ERIC CLAPTON WARNER BROS.	TEARING US APART
50	41	41	6	COLIN JAMES HAY COLUMBIA	HOLD ME

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.

KKLQ San Diego Goes With The Odds; Joey Crockett Is New MD At KTKS Dallas

KKLQ "Q-106" San Diego was born March 5 and, as was predicted a zillion times, the Edens outlet dropped classics for an all-hits program. PD Garry Wall balks at any traditional format description, so it sounds like another musically broad, mass-appeal top 40, which is exactly what Gannett's KSDO "KS-103" sounded like the last time we visited. Looks like a good battle brewing.

JOEY CROCKETT gets the nod as music director for Gannett's KTKS Dallas. Most recently he was MD at KISR Fort Smith, Ariz., where he was known as Rick Hayes... More movement at KZEW Dallas, where longtime talent John Dillon was dropped from his evening shift after making his complaints with the new ownership public in local papers.

Tom Scott is upped to operations manager at WKXX Birmingham, Ala. A five-year station veteran, Scott had been interim PD since Chris O'Kelly left for the PD-ship at EZ's KYKY St. Louis. And, Jim Prewitt is elevated to PD for WKXX. He was the top 40's MD, and he retains his morning shift.

JOHN CLAY will assume the PD duties at leading hit outlet KGGI San Bernardino, Calif., on March 23, leaving the PD/MD/afternoon man post at KHTZ Reno/Lake Tahoe, Nev., to do so. At KGGI, Clay replaces Cliff Roberts. Station manager Steve Virisfimo says he hopes Roberts will stay on. "We're No. 1 in all key demos, so it's not that I have any problems with the product," Virisfimo explains. "It's more a matter of communication and leadership skills."

Top 40 WKHI Ocean City, Md., makes two air-staff changes. PD J.J. "Hitman" McKay takes on morning drive, while former a.m. driver Jay Sparks will now be flyin' 7 p.m.-midnight... Dusty Street is back in full time during evenings on hip rocker KROQ Los Angeles, where former MTV jock J.J. Jackson can also be heard on weekends. By the by, KROQ's new address is 3500 W. Olive, Burbank, Calif. 91505.

Soupy Sales and afternoon man Joey Reynolds will soon be out as midday and afternoon personalities, respectively, at WNBC New York. Newly arrived WNBC overnight man Alan Colmes will assume afternoon drive and will be doing double duty on overnights for a few weeks.

DANA WEBB joins SunGroup as PD of its country outlet KYKX Longview, Texas, and as VP/programming for RadioSunGroup of Texas, the SunGroup subsidiary that owns four Big State outlets. A 10-year WIRE Indianapolis veteran, Webb was most recently PD and morning host on WBHP Huntsville, Ala.

At another country stronghold, Dorrie Hummel is named MD at KTTS-AM-FM Springfield, Mo., where she has worked on air for five years. Hummel replaces Tony Michaels, who assumes assistant PD duties on KTTS-AM... Gary DeMaroney leaves his PD post at country outlet KROW Reno to take over the programming reins at AC outlet KHOP-FM Stockton/Modesto, Calif. Filling his shoes at KROW is Reno veteran Rickey Randell... Johnny Knox can now be found doing a Sunday shift and fill-in work at WHN New York. Most recently, he hosted "Sunday Morning Sinatra" for WFAS White Plains, N.Y.

COUNTRY QUIPS: We asked a couple of friends to play Vox Jox reporter at the Country Radio Seminar last month, as we were out doing Gavin:

Tony Thomas, PD of new country outlet KIIQ Reno, issues this report: "We enjoyed watching WHN's Dan Taylor drooling over the \$200,000-plus Synclavier keyboard system in SESAC's suite, where he showed production tricks to an attentive crowd. Going home with a great station liner as a result was KTFX Tulsa, Okla.'s Shotgun, while KFRE Fresno, Calif.'s Bob Mitchell went home with a highly coveted photo of himself with

David Allan Coe.

"Meanwhile WUBE Cincinnati PD Mike Chapman was frequently overheard talking numbers—mostly sports scores. And, WSIX Nashville's Eddie Edwards was great as a 'typical country jock' in the 'reel-unfortunate' spoof on radio TV spots. And WSOC Charlotte, N.C., GM Gregg Lindhal had a nice return to his old Nashville hometown, the first time he's been back since leaving WSM there. Finally, we believe KEBC Oklahoma City's Ray Randall and Susan Hart and MJI Broadcasting's Laurie Sayres set the record for wee-hours suite hopping."

And, from the aforementioned Chapman: "I enjoyed the impromptu roast of [indie promoter] Stan Byrd and the status of being the only station that had some listeners come in for the New Faces Show. They brought Cincinnati local beer—Hudy

Gold—to help us toast. Meanwhile, the joke of the seminar was, 'We found Jimmy Hoffa—he's on Mercury.'"

SPEEDY RECOVERY wishes to Island VP/pop promotion Bob Catania, who was suffering from writer's cramp March 10 after scribbling down 110 adds for U2's "With Or Without You," and the day was only half over when we called!... Meanwhile, PolyGram's director of singles sales/alternative marketing/video promotion Randy Roberts (an ungodly title!) was suffering from ear cramps after a lengthy lunch with KAOS Eagles Nest, Idaho, PD Mel Maxwell. Maxwell was in a quandary over whether he should take the station back to a top 40 format. Roberts did his best to talk Maxwell out of it, even threatening to personally remove KAOS' Bon Jovi picture disk if Maxwell abandoned rock. No word yet on Maxwell's decision.

RADIO—the medium that reaches "1 million people, one at a time," reached out and touched at least that many people during the March 1 edition of "Pepsi's Hitline USA" program. With Duran Duran as the show's guests, Hitline's 800 number drew 1 million calls, according to AT&T, which can only register that many rings. Fortunately, Pepsi CEO Roger Enrico did get through with a congratulations, to which we say "ditto"... Bumper Morgan leaves KTFM San Antonio, Texas, to become production director and 9 p.m.-noon air talent at WYHY "Y-107" Nashville. Always active in KTFM's production department, Morgan will continue running his independent firm, Bumper Productions, out of Nashville.

OUTTA LEFT FIELD: Our sympathies to you music researchers responsible for tracking the whereabouts of offbeat records. We just spent an hour locating the source for "Bam Bam (I Came To Jam)," a novelty response to Paul Lekakis' "Boom Boom (Let's Go Back To My Room)." Some programmers are having fun with it, and you can find it through Hot Productions, 305-887-0279. WQHT "Hot 103" New York, for example, has mixed both tracks together as one song. "I don't think we could play 'Bam Bam' by itself," says Hot 103 PD Joel Salkowitz. "I mean, it's a novelty of a novelty!" Hot Productions also has a hip-hop/freestyle remake of Smokey Robinson's "Tears Of A Clown" out by Bassix.

Speaking of remakes—leave it to Profile group Menage to speed out a cover of Billy Vera's "At This Moment." Done here at about 140 bpm, the hi-NRG single can be had by calling Profile at 212-529-2600... Meanwhile, WHTZ "Z-100" New York PD/morning man Scott Shannon had some unexpected success with the tune "Celestial Soda-Pop." "I didn't know it was new age when I played it," says Shannon, who spun the track a couple times in the mornings and was surprised by the number of women who called to request a repeat. The track is off of Ray Lynch's "Deep Breakfast" album on New West Records, 415-459-6000.



by Kim Freeman

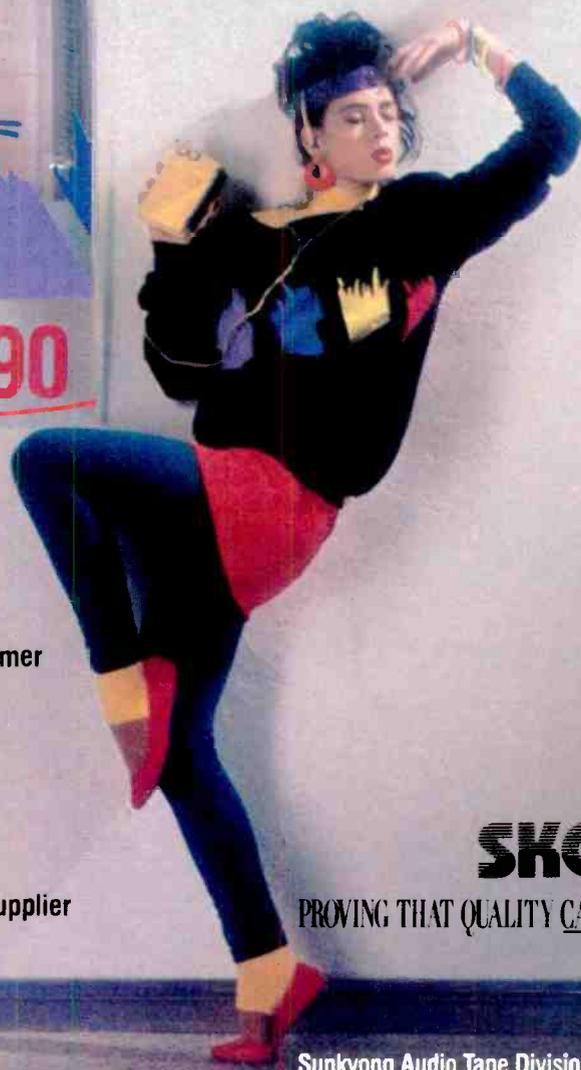
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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 The Jets, You Got It All
- 2 Club Nouveau, Lean On Me
- 3 Bon Jovi, Livin' On A Prayer
- 4 L.Ronstadt/J.Ingram, Somewhere Out Th
- 5 Expose, Come Go With Me
- 6 Bruce Willis, Respect Yourself
- 7 Georgia Satellites, Keep Your Hands T
- 8 Huey Lewis & The News, Jacob's Ladder
- 9 Bruce Willis, Respect Yourself
- 10 Genesis, Tonight, Tonight, Tonight
- 11 Beasle Boys, (You Gotta) Fight For Y
- 12 Billy Vera & The Beaters, At This Mom
- 13 Starship, Nothing's Gonna Stop Us Now
- 14 The Cover Girls, Show Me
- 15 Shirley Murdock, As We Lay
- 16 Paul Lekakis, Boom Boom (Let's Go Bac
- 17 Janet Jackson, Let's Wait Awhile
- 18 Aretha Franklin & George Michael, I K
- 19 Peter Gabriel, Big Time
- 20 Dead Or Alive, Brand New Lover
- 21 Prince, Sign 'O' The Times
- 22 Madonna, Open Your Heart
- 23 Giggs, Love Letter
- 24 Samantha Fox, Touch Me (I Want You B
- 25 Stacey Q, We Connect
- A27 Lou Gramm, Midnight Blue
- 28 EX Madonna, La Isla Bonita
- A Kool & The Gang, Stone Love

PLATINUM

KIIS 102.7
AM 1580

Los Angeles P.D.: Steve Rivers

- 1 Beasle Boys, (You Gotta) Fight For Y
- 2 Janet Jackson, Let's Wait Awhile
- 3 Expose, Come Go With Me
- 4 L.Ronstadt/J.Ingram, Somewhere Out Th
- 5 Eddie Money, I Wanna Go Back
- 6 Janet Jackson, Let's Wait Awhile
- 7 Glenn Medeiros, Nothing's Gonna Chang
- 8 The Jets, You Got It All
- 9 Bruce Hornsby & The Range, Mandolin R
- 10 Starship, Nothing's Gonna Stop Us Now
- 11 Starship, Nothing's Gonna Stop Us Now
- 12 George, Sexappeal
- 13 Wang Chung, Let's Go!
- 14 Janet Jackson, Let's Wait Awhile
- 15 Shirley Murdock, As We Lay
- 16 Aretha Franklin & George Michael, I K
- 17 Peter Gabriel, Big Time
- 18 Duran Duran, Skin Trade
- 19 Crowded House, Don't Dream It's Over
- 20 Duran Duran, Skin Trade
- 21 Dead Or Alive, Brand New Lover
- 22 Europe, The Final Countdown
- 23 Bon Jovi, Livin' On A Prayer
- 24 Bangles, Walking Down Your Street
- 25 Jody Watley, Looking For A New Love
- 26 Huey Lewis & The News, Jacob's Ladder
- 27 Psychedelic Furs, Heartbreak Beat
- 28 Madonna, Open Your Heart
- 29 Kool & The Gang, Stone Love
- 30 Bruce Willis, Respect Yourself
- 31 Lou Gramm, Midnight Blue
- 32 Hipsway, The Honeythief
- 33 Cyndi Lauper, What's Going On
- 34 Lionel Richie, Ballerina Girl
- 35 Tina Turner, What You Get Is What You
- 36 Chicago, Will You Still Love Me?
- A34 — Chris DeBurgh, The Lady In Red
- 35 Samantha Fox, Touch Me (I Want Your B
- 36 Boston, Can'tcha Say (You Believe In
- A — Cutting Crew, (I Just) Died In Your A
- EX — Robbie Nevil, Dominoes

PLATINUM

98.1
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Expose, Come Go With Me
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Club Nouveau, Lean On Me
- 5 The Final Countdown
- 6 Bruce Hornsby & The Range, Mandolin R
- 7 Janet Jackson, Let's Wait Awhile
- 8 Georgia Satellites, Keep Your Hands T
- 9 Genesis, Tonight, Tonight, Tonight
- 10 Huey Lewis & The News, Jacob's Ladder
- 11 Kool & The Gang, Stone Love
- 12 Peter Gabriel, Big Time
- 13 Wang Chung, Let's Go!
- 14 Janet Jackson, Let's Wait Awhile
- 15 Aretha Franklin & George Michael, I K
- 16 Robbie Nevil, Dominoes
- 17 Lou Gramm, Midnight Blue
- 18 The Barabusters (Joan Jett),
- 19 Cameo, Candy
- 20 Sammy Hagar, Winner Takes It All
- 21 Jody Watley, Looking For A New Love
- 22 Prince, Sign 'O' The Times
- 23 RED Speedwagon, That Ain't Love
- 24 George, Sexappeal
- 25 Peter Wolf, Come As You Are
- 26 Cutting Crew, (I Just) Died In Your A
- 27 The Cover Girls, Show Me
- 28 Ratt, Dance
- 29 Steve Winwood, The Finer Things
- 30 Boston, Can'tcha Say (You Believe In
- A — The Robert Cray Band, Smoking Gun
- A — Breakfast Club, Right On Track
- A — Chicago, If She Would Have Been Faith
- A — U2, With Or Without You
- EX — Poison, Talk Dirty To Me
- EX — Madonna, La Isla Bonita
- EX — Benjamin Orr, Too Hot To Stop
- EX — Spandau Ballet, How Many Lies
- EX — Survivor, How Much Love
- EX — The Venetians, So Much For Love
- EX — Ratt, Dance
- EX — Julian Cope, World Shut Your Mouth
- EX — Georgia Satellites, Battleship Chains
- EX — Pseudo Echo, Living On A Dream
- EX — Kenny Loggins, Meet Me Half Way
- EX — A-Ha, Cry Wolf
- EX — Paul Young, Why Does A Man Have To Be

PLATINUM

Z 93
Atlanta's Hit Radio

Atlanta P.D.: Bob Case

- 1 Club Nouveau, Lean On Me
- 2 Bruce Hornsby & The Range, Mandolin R
- 3 Janet Jackson, Let's Wait Awhile
- 4 L.Ronstadt/J.Ingram, Somewhere Out Th
- 5 Stacey Q, We Connect
- 6 Starship, Nothing's Gonna Stop Us Now
- 7 Genesis, Tonight, Tonight, Tonight
- 8 Europe, The Final Countdown
- 9 Dead Or Alive, Brand New Lover
- 10 Wang Chung, Let's Go!
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- 13 Expose, Come Go With Me
- 14 Hipsway, The Honeythief
- 15 REO Speedwagon, That Ain't Love
- 16 Cameo, Candy
- 17 Aretha Franklin & George Michael, I K
- 18 Steve Winwood, The Finer Things
- 19 Bangles, Walking Down Your Street
- 20 Chns DeBurgh, The Lady In Red
- 21 Prince, Sign 'O' The Times
- 22 Peter Wolf, Come As You Are
- 23 Patty Smyth, Never Enough
- 24 Cutting Crew, (I Just) Died In Your A
- 25 Ratt, Dance
- 26 Robbie Nevil, Dominoes
- 27 Simply Red, The Right Thing
- 28 Foreign Heat, Fool In Love
- 29 Boston, Can'tcha Say (You Believe In
- 30 Poison, Talk Dirty To Me
- 31 Jody Watley, Looking For A New Love
- 32 Breakfast Club, Right On Track
- 33 Julian Cope, World Shut Your Mouth
- 34 Shirley Murdock, As We Lay
- 35 Cyndi Lauper, What's Going On
- EX — Georgia, Sexappeal
- A — Psychedelic Furs, Heartbreak Beat
- A — U2, With Or Without You
- A — Chicago, If She Would Have Been Faith
- A — Madonna, La Isla Bonita

PLATINUM

WMMR
100.7 FM

Cleveland P.D.: Brian Phillips

- 1 Crowded House, Don't Dream It's Over
- 2 Bruce Hornsby & The Range, Mandolin R
- 3 Club Nouveau, Lean On Me
- 4 Lou Gramm, Midnight Blue
- 5 Starship, Nothing's Gonna Stop Us Now
- 6 Genesis, Tonight, Tonight, Tonight
- 7 Huey Lewis & The News, Jacob's Ladder
- 8 Wang Chung, Let's Go!
- 9 Europe, The Final Countdown
- 10 Hipsway, The Honeythief
- 11 REO Speedwagon, That Ain't Love
- 12 Tina Turner, What You Get Is What You
- 13 The Barabusters (Joan Jett),
- 14 Eddie Money, I Wanna Go Back
- 15 The Robert Cray Band, Smoking Gun
- 16 Janet Jackson, Let's Wait Awhile
- 17 World Party, Ship Of Fools (Save Me F
- 18 Peter Wolf, Come As You Are
- 19 Bangles, Walking Down Your Street
- 20 Steve Winwood, The Finer Things
- 21 Aretha Franklin & George Michael, I K
- 22 Glass Tiger, I Will Be There
- 23 World Party, Ship Of Fools (Save Me F
- 24 Bruce Springsteen & The E Street Band
- 25 Bon Jovi, Livin' On A Prayer
- 26 Robbie Nevil, Dominoes
- 27 Lone Justice, Shelter
- 28 Boston, Can'tcha Say (You Believe In
- 29 Kool & The Gang, Stone Love
- 30 Iggy Pop, Real Wild Child
- 31 Prince, Sign 'O' The Times
- 32 Cyndi Lauper, What's Going On
- 33 Patty Smyth, Never Enough
- 34 Kool & The Gang, Stone Love
- 35 Psychedelic Furs, Heartbreak Beat
- 36 Sammy Hagar, Winner Takes It All
- 37 Simply Red, The Right Thing
- 38 Cutting Crew, (I Just) Died In Your A
- 39 Stabilizers, One Simple Thing
- 40 Peter Simon, The Boy In The Bubble
- A — Wang Chung, Let's Go!
- A — Beasle Boys, Brass Monkey
- A — Night Ranger, The Secret Of My Succes
- A — Poison, Talk Dirty To Me
- A — Madonna, La Isla Bonita
- A — Breakfast Club, Right On Track
- A — Benjamin Orr, Too Hot To Stop
- A — Spandau Ballet, How Many Lies
- EX — Survivor, How Much Love
- EX — The Venetians, So Much For Love
- EX — Ratt, Dance
- EX — Julian Cope, World Shut Your Mouth
- EX — Georgia Satellites, Battleship Chains
- EX — Pseudo Echo, Living On A Dream
- EX — Kenny Loggins, Meet Me Half Way
- EX — A-Ha, Cry Wolf
- EX — Paul Young, Why Does A Man Have To Be

PLATINUM

POWER 104
KRBE-FM

Houston P.D.: Paul Christy

- 1 Club Nouveau, Lean On Me
- 2 Janet Jackson, Let's Wait Awhile
- 3 Ready For The World, Love You Down
- 4 Donna Allen, Serious
- 5 L.Ronstadt/J.Ingram, Somewhere Out Th
- 6 Genesis, Tonight, Tonight, Tonight
- 7 Bruce Hornsby & The Range, Mandolin R
- 8 Stacey Q, We Connect
- 9 Starship, Nothing's Gonna Stop Us Now
- 10 Starship, Sexappeal
- 11 Chicago, Will You Still Love Me?
- 12 Genesis, Tonight, Tonight, Tonight
- 13 Stacey Q, We Connect
- 14 Bon Jovi, Livin' On A Prayer
- 15 Peter Gabriel, Big Time
- 16 Wang Chung, Let's Go!
- 17 Bruce Willis, Respect Yourself
- 18 Beasle Boys, (You Gotta) Fight For Y
- 19 Kim Wilde, You Keep Me Hanging
- 20 Europe, The Final Countdown
- 21 Book Of Love, I Touch Roses
- 22 Prince, Sign 'O' The Times
- 23 Run-D.M.C., It's Tricky
- 24 Bangles, Walking Down Your Street
- 25 Aretha Franklin & George Michael, I K
- 26 Peter Wolf, Come As You Are
- 27 Jody Watley, Looking For A New Love
- 28 RED Speedwagon, That Ain't Love
- 29 Tina Turner, What You Get Is What You
- 30 Robbie Nevil, Dominoes
- 31 Lone Justice, Shelter
- 32 Kool & The Gang, Stone Love
- 33 Cutting Crew, (I Just) Died In Your A
- 34 Hipsway, The Honeythief
- 35 Boston, Can'tcha Say (You Believe In
- 36 Glass Tiger, I Will Be There
- 37 Cyndi Lauper, What's Going On
- EX — Lou Gramm, Midnight Blue
- A38 — Ready For The World, Mary Goes 'Round
- A40 — Survivor, How Much Love
- EX — Simply Red, The Right Thing
- A — U2, With Or Without You
- EX — The Cover Girls, Show Me
- EX — Sammy Hagar, Winner Takes It All
- EX — The Robert Cray Band, Smoking Gun
- EX — Samantha Fox, Do Ya, Do Ya (Wanna Ple
- EX — The Barabusters (Joan Jett),
- EX — Ratt, Dance
- EX — Psychedelic Furs, Heartbreak Beat
- EX — Herb Alpert, Keep Your Eye On Me
- EX — Julian Cope, World Shut Your Mouth
- EX — Breakfast Club, Right On Track

GOLD

400
WHTZ FM

New York P.D.: Scott Shannon

- 1 The Jets, You Got It All
- 2 Club Nouveau, Lean On Me
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Bon Jovi, Livin' On A Prayer
- 5 Bruce Willis, Respect Yourself
- 6 Beasle Boys, (You Gotta) Fight For Y
- 7 Janet Jackson, Let's Wait Awhile
- 8 Georgia Satellites, Keep Your Hands T
- 9 Shirley Murdock, As We Lay
- 10 Huey Lewis & The News, Jacob's Ladder
- 11 Paul Lekakis, Boom Boom (Let's Go Bac
- 12 Expose, Come Go With Me
- 13 Janet Jackson, Let's Wait Awhile
- 14 Dead Or Alive, Brand New Lover
- 15 The Cover Girls, Show Me
- 16 Starship, Nothing's Gonna Stop Us Now
- 17 Genesis, Tonight, Tonight, Tonight
- 18 Europe, The Final Countdown
- 19 Billy Vera & The Beaters, At This Mom
- 20 Bruce Hornsby & The Range, Mandolin R
- 21 Aretha Franklin & George Michael, I K
- 22 Lionel Richie, Ballerina Girl
- 23 EX Prince, Sign 'O' The Times
- 24 Cameo, Candy
- 25 Robbie Nevil, Dominoes
- 26 Cinderella, Nobody's Fool
- 27 Madonna, La Isla Bonita
- A27 — Wang Chung, Let's Go!
- A28 — Beasle Boys, Brass Monkey
- 30 EX Psychedelic Furs, Heartbreak Beat
- A — U2, With Or Without You

GOLD

108 FM

Boston P.D.: Sunny Joe White

- 1 Janet Jackson, Let's Wait Awhile
- 2 Club Nouveau, Lean On Me
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Starship, Nothing's Gonna Stop Us Now
- 5 Tina Turner, What You Get Is What You
- 6 Aretha Franklin & George Michael, I K
- 7 Lone Justice, Shelter
- 8 Europe, The Final Countdown
- 9 Crowded House, Don't Dream It's Over
- 10 Chris DeBurgh, The Lady In Red
- 11 Hipsway, The Honeythief
- 12 Expose, Come Go With Me
- 13 Bruce Hornsby & The Range, Mandolin R
- 14 Paul Lekakis, Boom Boom (Let's Go Bac
- 15 Janet Jackson, Let's Wait Awhile
- 16 Wang Chung, Let's Go!
- 17 Kool & The Gang, Stone Love
- 18 Shriekback, Gunning For The Buddha
- 19 World Party, Ship Of Fools (Save Me F
- 20 Lou Gramm, Midnight Blue
- 21 Duran Duran, Skin Trade
- 22 Peter Wolf, Come As You Are
- 23 The Burn Sisters' Band, Listen To The
- 24 Herb Alpert, Keep Your Eye On Me
- 25 Donna Allen, Serious
- 26 The Barabusters (Joan Jett),
- 27 Eight Seconds, Kiss You (When It's Da
- 28 Jody Watley, Looking For A New Love
- 29 Robbie Nevil, Dominoes
- 30 Steve Winwood, The Finer Things
- 31 RED Speedwagon, That Ain't Love
- 32 Bangles, Walking Down Your Street
- 33 Glass Tiger, I Will Be There
- 34 Gregory Abbott, I Got The Feelin' (It
- 35 Corey Hart, Dancing With My Mirror
- EX — Chicago, If She Would Have Been Faith
- A — U2, With Or Without You
- A — Poison, Talk Dirty To Me
- A — The Robert Cray Band, Smoking Gun
- EX — Breakfast Club, Right On Track
- EX — Chicago, If She Would Have Been Faith
- EX — Night Ranger, The Secret Of My Succes
- EX — Corey Hart, Dancing With My Mirror

GOLD

98.1
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Expose, Come Go With Me
- 3 L.Ronstadt/J.Ingram, Somewhere Out Th
- 4 Club Nouveau, Lean On Me
- 5 The Final Countdown
- 6 Bruce Hornsby & The Range, Mandolin R
- 7 Janet Jackson, Let's Wait Awhile
- 8 Georgia Satellites, Keep Your Hands T
- 9 Genesis, Tonight, Tonight, Tonight
- 10 Huey Lewis & The News, Jacob's Ladder
- 11 Kool & The Gang, Stone Love
- 12 Peter Gabriel, Big Time
- 13 Wang Chung, Let's Go!
- 14 Janet Jackson, Let's Wait Awhile
- 15 Aretha Franklin & George Michael, I K
- 16 Robbie Nevil, Dominoes
- 17 Lou Gramm, Midnight Blue
- 18 The Barabusters (Joan Jett),
- 19 Cameo, Candy
- 20 Sammy Hagar, Winner Takes It All
- 21 Jody Watley, Looking For A New Love
- 22 Prince, Sign 'O' The Times
- 23 RED Speedwagon, That Ain't Love
- 24 George, Sexappeal
- 25 Peter Wolf, Come As You Are
- 26 Cutting Crew, (I Just) Died In Your A
- 27 The Cover Girls, Show Me
- 28 Ratt, Dance
- 29 Steve Winwood, The Finer Things
- 30 Boston, Can'tcha Say (You Believe In
- A — The Robert Cray Band, Smoking Gun
- A — Breakfast Club, Right On Track
- A — Chicago, If She Would Have Been Faith
- A — U2, With Or Without You
- EX — Poison, Talk Dirty To Me
- EX — Madonna, La Isla Bonita
- EX — Benjamin Orr, Too Hot To Stop
- EX — Spandau Ballet, How Many Lies
- EX — Survivor, How Much Love
- EX — The Venetians, So Much For Love
- EX — Ratt, Dance
- EX — Julian Cope, World Shut Your Mouth
- EX — Georgia Satellites, Battleship Chains
- EX — Pseudo Echo, Living On A Dream
- EX — Kenny Loggins, Meet Me Half Way
- EX — A-Ha, Cry Wolf
- EX — Paul Young, Why Does A Man Have To Be

GOLD

Q103
Tampa Bay

Tampa P.D.: Mason Dixon

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Bruce Hornsby & The Range, Mandolin R
- 3 Bon Jovi, Livin' On A Prayer
- 4 Beasle Boys, (You Gotta) Fight For Y
- 5 Janet Jackson, Let's Wait Awhile
- 6 Club Nouveau, Lean On Me
- 7 L.Ronstadt/J.Ingram, Somewhere Out Th
- 8 Eddie Money, I Wanna Go Back
- 9 The Final Countdown
- 10 Expose, Come Go With Me
- 11 Genesis, Tonight, Tonight, Tonight
- 12 Peter Gabriel, Big Time
- 13 The Jets, You Got It All
- 14 Communards, Don't Leave Me This Way
- 15 Tina Turner, What You Get Is What You
- 16 Kool & The Gang, Stone Love
- 17 Huey Lewis & The News, Jacob's Ladder
- 18 The Robert Cray Band, Smoking Gun
- 19 Aretha Franklin & George Michael, I K
- 20 Cutting Crew, (I Just) Died In Your A
- 21 Hipsway, The Honeythief
- 22 Peter Wolf, Come As You Are
- 23 Cyndi Lauper, What's Going On
- 24 Boston, Can'tcha Say (You Believe In
- 25 Pat Burrell, Boom Boom (Let's Go Bac
- A27 — Wang Chung, Let's Go!
- A28 — Beasle Boys, Brass Monkey
- EX — Kenny Loggins, Meet Me Half Way
- EX — U2, With Or Without You
- EX — Poison, Talk Dirty To Me
- EX — Cameo, Candy
- EX — Jody Watley, Looking For A New Love

GOLD

WHTZ
power 96 fm

Detroit P.D.: Rick Gillette

- 1 Shirley Murdock, As We Lay
- 2 L.Ronstadt/J.Ingram, Somewhere Out Th
- 3 Beasle Boys, (You Gotta) Fight For Y
- 4 Genesis, Tonight, Tonight, Tonight
- 5 Janet Jackson, Let's Wait Awhile
- 6 Club Nouveau, Lean On Me
- 7 Peter Gabriel, Big Time
- 8 Freddie Jackson, Have You Ever Loved
- 9 Luther Vandross, Stop To Love
- 10 Prince, Sign 'O' The Times
- 11 Expose, Come Go With Me
- 12 Aretha Franklin & George Michael, I K
- 13 The Jets, You Got It All
- 14 Anita Baker, Caught Up In The Rapture
- 15 Huey Lewis & The News, Jacob's Ladder
- 16 Melissa Moore, Falling
- 17 Sheila E., Hold Me
- 18 Starship, Nothing's Gonna Stop Us Now
- 19 Peter Gabriel, Big Time
- 20 Madonna, La Isla Bonita
- 21 Survivor, How Much Love
- 22 Bangles, Walking Down Your Street
- 23 Donna Allen, Serious
- 24 Bruce Hornsby & The Range, Mandolin R
- 25 Cyndi Lauper, What's Going On
- 26 Jody Watley, Looking For A New Love
- 27 Beasle Boys, Brass Monkey
- 28 Glenn Medeiros, Nothing's Gonna Chang
- 29 Ready For The World, Mary Goes 'Round
- 30 Gregory Abbott, I Got The Feelin' (It
- EX — Wang Chung, Let's Go!
- EX — Paul Lekakis, Boom Boom (Let's Go Bac
- EX — George, Sexappeal
- EX — Herb Alpert, Keep Your Eye On Me

GOLD

93Q
HOFF MEETS

Houston P.D.: John Lander

- 1 Beasle Boys, (You Gotta) Fight For Y
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 Europe, The Final Countdown
- 4 Genesis, Tonight, Tonight, Tonight
- 5 Peter Gabriel, Big Time
- 6 Bruce Hornsby & The Range, Mandolin R
- 7 Huey Lewis & The News, Jacob's Ladder
- 8 Janet Jackson, Let's Wait Awhile
- 9 Bon Jovi, Livin' On A Prayer
- 10 Luther Vandross, Stop To Love
- 11 Prince, Sign 'O' The Times
- 12 Expose, Come Go With Me
- 13 Aretha Franklin & George Michael, I K
- 14 Crowded House, Don't Dream It's Over
- 15 Wang Chung, Let's Go!
- 16 Shirley Murdock, As We Lay
- 17 Georgia Satellites, Keep Your Hands T
- 18 Cinderella, Nobody's Fool
- 19 The Jets, You Got It All
- 20 Dead Or Alive, Brand New Lover
- 21 Survivor, How Much Love
- 22 Lionel Richie, Ballerina Girl
- 23 Eight Seconds, Kiss You (When It's Da
- 24 Cyndi Lauper, What's Going On
- 25 Bangles, Walking Down Your Street
- 26 Lou Gramm, Midnight Blue
- 27 Cameo, Candy
- 28 Hipsway, The Honeythief
- 29 Billy Vera & The Beaters, At This Mom
- 30 Cutting Crew, (I Just) Died In Your A
- 31 Psychedelic Furs, Heartbreak Beat
- EX — Donna Allen, Serious
- A — Beasle Boys, Brass Monkey
- A — Glass Tiger, I Will Be There
- EX — RED Speedwagon, That Ain't Love

GOLD

WLS
AM 89

Chicago P.D.: John Gehron

- 1 Crowded House, Don't Dream It's Over
- 2 L.Ronstadt/J.Ingram, Somewhere Out Th
- 3 Genesis, Tonight, Tonight, Tonight
- 4 Starship, Nothing's Gonna Stop Us Now
- 5 Bruce Hornsby & The Range, Mandolin R
- 6 Huey Lewis & The News, Jacob's Ladder
- 7 Anita Baker, Caught Up In The Rapture
- 8 Madonna, Open Your Heart
- 9 Steve Winwood, The Finer Things
- 10 Journey, I'll Be Alright Without You
- 11 Tina Turner, What You Get Is What You
- 12 Peter Gabriel, Big Time
- 13 Lou Gramm, Midnight Blue
- 14 RED Speedwagon, That Ain't Love
- 15 The Pretenders, My Baby
- 16 Lionel Richie, Ballerina Girl
- 17 Aretha Franklin & George Michael, I K
- 18 Wang Chung, Let's Go!
- 19 Chicago, Will You Still Love Me?
- 20 Bruce Willis, Respect Yourself
- 21 Lone Justice, Shelter
- 22 Billy Vera & The Beaters, At This Mom
- 23 Gregory Abbott, Shake You Down
- 24 Aretha Franklin, Someday
- 25 Chicago, If She Would Have Been Faith
- 26 Survivor, How Much Love
- A27 — Brian Adams, Heat Of The Night
- 28 Billy Joel, This Is The Time
- A29 — Huey Lewis & The News, I Know What I
- 30 Benjamin Orr, Stay The Night

GOLD

96 TIC-FM

Hartford P.D.: Lyndon Abell

- 1 Club Nouveau, Lean On Me
- 2 Dead Or Alive, Brand New Lover
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 Expose, Come Go With Me
- 5 Janet Jackson, Let's Wait Awhile
- 6 Beasle Boys, (You Gotta) Fight For Y
- 7 Shirley Murdock, As We Lay
- 8 Genesis, Tonight, Tonight, Tonight
- 9 Paul Lekakis, Boom Boom (Let's Go Bac
- 10 Stacey Q, We Connect
- 11 Donna Allen, Serious
- 12 Bruce Hornsby & The Range, Mandolin R
- 13 Aretha Franklin & George Michael, I K
- 14 Bruce Willis, Respect Yourself
- 15 Tina Turner, What You Get Is What You
- 16 Wang Chung, Let's Go!
- 17 Madonna, La Isla Bonita
- 18 Ready For The World, Love You Down
- 19 Jody Watley, Looking For A New Love
- 20 Huey Lewis & The News, Jacob's Ladder
- 21 Tina Turner, What You Get Is What You
- 22 Donna Allen, Serious
- 23 Robbie Nevil, Dominoes
- 24 Prince, Sign 'O' The Times
- 25 Kool & The Gang, Stone Love
- 26 Bangles, Walking Down Your Street
- 27 Simply Red, The Right Thing
- 28 Steve Winwood, The Finer Things
- 29 Lou Gramm, Midnight Blue
- 30 Company B, Facinated
- 31 Herb Alpert, Keep Your Eye On Me
- 32 Madonna, Open Your Heart

GOLD

Power Hits
B94 FM

Pittsburgh P.D.: Jim Richards

- 1 Club Nouveau, Lean On Me
- 2 Genesis, Tonight, Tonight, Tonight
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 L.Ronstadt/J.Ingram, Somewhere Out Th
- 5 Bruce Hornsby & The Range, Mandolin R
- 6 Europe, The Final Countdown
- 7 Eddie Money, I Wanna Go Back
- 8 Stacey Q, We Connect
- 9 Aretha Franklin & George Michael, I K
- 10 Expose, Come Go With Me
- 11 Janet Jackson, Let's Wait Awhile
- 12 Bruce Willis, Respect Yourself
- 13 Lou Gramm, Midnight Blue
- 14 Wang Chung, Let's Go!
- 15 Bon Jovi, Livin' On A Prayer
- 16 Steve Winwood, The Finer Things
- 17 Cameo, Candy
- 18 Huey Lewis & The News, Jacob's Ladder
- 19 Peter Gabriel, Big Time
- 20 Journey, I'll Be Alright Without You
- 21 Chicago, Will You Still Love Me?
- 22 Bangles, Walking Down Your Street
- 23 Crowded House, Don't Dream It's Over
- 24 Run-D.M.C., It's Tricky
- 25 EX — Crowded House, Don't Dream It's Over
- 26 EX — Luther Vandross, Stop To Love
- A26 — Madonna, La Isla Bonita
- 27 Survivor, How Much Love
- 28 The Jets, You Got It All
- 29 Prince, Sign 'O' The Times
- A30 — Paul Lekakis, Boom Boom (Let's Go Bac
- A — Jody Watley, Looking For A New Love

GOLD

F-100
MIAMI STATION

Miami P.D.: Rick Stacy

- 1 Club Nouveau, Lean On Me
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 Janet Jackson, Let's Wait Awhile
- 4 Expose, Come Go With Me
- 5 Shirley Murdock, As We Lay
- 6 The Cover Girls, Show Me
- 7 Genesis, Tonight, Tonight, Tonight
- 8 George, Sexappeal
- 9 Cameo, Candy
- 10 Bruce Hornsby & The Range, Mandolin R
- 11 L.Ronstadt/J.Ingram, Somewhere Out Th
- 12 Prince, Sign 'O' The Times
- 13 Bruce Willis, Respect Yourself
- 14 Aretha Franklin & George Michael, I K
- 15 Crowded House, Don't Dream It's Over
- 16 Wang Chung, Let's Go!
- 17 Company B, Facinated
- 18 Hipsway, The Honeythief
- 19 Kool & The Gang, Stone Love
- 20 Bangles, Walking Down Your Street
- 21 Ready For The World, Mary Goes 'Round
- A22 — The Jets, You Got It All
- 23 Bon Jovi, Livin' On A Prayer
- 24 Mel & Kim, Showing Out (Get Fresh At
- A25 — Cyndi Lauper, What's Going On
- 26 EX — Steve Winwood, The Finer Things
- A27 — The System, Don't Disturb This Goove
- 28 Poison, Talk Dirty To Me
- 29 Expose, Come Go With Me
- 30 Tina Turner, What You Get Is What You
- 31 Ratt, Dance
- 32 Peter Wolf, Come As You Are
- 33 Robbie Nevil, Dominoes
- 34 Survivor, How Much Love
- 35 EX — Survivor, How Much Love
- EX — Bunny DeBarge, Save The Best For Me
- EX — U2, With Or Without You
- EX — The Robert Cray Band, Smoking Gun
- EX — Madonnahouse, Let's Go!
- EX — Gregory Abbott, I Got The Feelin' (It
- EX — Herb Alpert, Keep Your Eye On Me

GOLD

WHTZ
power 96 fm

Detroit P.D.: Rick Gillette

- 1 Shirley Murdock, As We Lay
- 2 L.Ronstadt/J.Ingram, Somewhere Out Th
- 3 Beasle Boys, (You Gotta) Fight For Y
- 4 Genesis, Tonight, Tonight, Tonight
- 5 Janet Jackson, Let's Wait Awhile
- 6 Club Nouveau, Lean On Me
- 7 Peter Gabriel, Big Time
- 8 Freddie Jackson, Have You Ever Loved
- 9 Luther Vandross, Stop To Love
- 10 Prince, Sign 'O' The Times
- 11 Expose, Come Go With Me
- 12 Aretha Franklin & George Michael, I K
- 13 The Jets, You Got It All
- 14 Anita Baker, Caught Up In The Rapture
- 15 Huey Lewis & The News, Jacob's Ladder
- 16 Melissa Moore, Falling
- 17 Sheila E., Hold Me
- 18 Starship, Nothing's Gonna Stop Us Now
- 19 Peter Gabriel, Big Time
- 20 Madonna, La Isla Bonita
- 21 Survivor, How Much Love
- 22 Bangles, Walking Down Your Street
- 23 Donna Allen, Serious
- 24 Bruce Hornsby & The Range, Mandolin R
- 25 Cyndi Lauper, What's Going On
- 26 Jody Watley, Looking For A New Love</

WXKS PD White: 'Formats Killed The Radio Star'

BY DAVID WYKOFF

"I THINK FORMATS have killed radio personalities. It looks like they might make a comeback, though it might be too late. DJs need to be given the opportunity to communicate, to put across a sense



of warmth and uniqueness. Radio formats haven't offered them that opportunity," says Sunny Joe White.

"That's why we try to keep things open here at Kiss 108, to give the DJs the opportunity to develop and really project themselves. Most PDs don't want their jocks to get too big. I'd love mine to be huge," says White—who, as one of the most recognized voices and faces in Boston, needn't worry about being upstaged by one of his own jocks.

In addition to holding down WXKS's late morning weekday shift, White serves as the highly rated top 40/urban station's PD. And, along with WXKS owner Richie Balsbaugh, he heads the growing Pyramid Broadcasting web, which has outlets in Rochester, Buffalo, Pittsburgh, and Philadelphia, and will soon own WRXR Chicago pending FCC approval (Billboard, March 14).

White worked his way from WGIV ("It was known as 'We Grow In Value'") in his native Charlotte

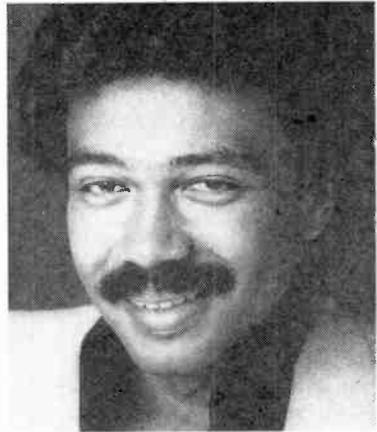
to stations in St. Louis and Philadelphia before taking over as music director at Boston's WILD in the mid-'70s. He left WILD in 1978, where he ascended to PD, to help run the new WXKS, which had just bought the license of a beautiful music station at the top end of the FM dial.

"DISCO was the happening format at the time, and that's where the station started," White recalls. "But my heart's been in top 40 radio, and I kept a close ear on what was going on around us. When we realized that Boston had no real top 40 stations—WRKO, the area leader, wouldn't play the country's No. 1 record then—we made the decision to work our way into top 40.

"And our disco programming at the time was doing well, so we had to work carefully and slowly at changing our sound so as not to alienate our old listeners. That's what Kiss has evolved into today: an urban-flavored top 40 station. And I mean top 40 in the classic sense. The top 40 hottest records around, not the hottest kids' records or rock records or whatever.

"Our mix of music gives us a hipper, more diverse sound than either straight urban or straight top 40, which is usually well behind what's going on around here, and it appeals to a very wide audience.

"It's like the 'Moonlighting' syndrome. If something's really hip, it appeals to all groups. We're the top station for females age 35-44 in the latest book. That's not your usual



Sunny Joe White. WXKS-FM Boston PD, Pyramid Broadcasting executive, and Billboard PD of the week.

top 40 rating." White cites his love of music and the entertainment value of radio as the two major factors in his programming success. "I like a lot of different kinds of music, and that's very important for pulling a station like this together. There are a lot of programmers who really don't like the music, and however smart they are it puts them at a real disadvantage. Without a feel for it, they just can't do as good a job. We're fortunate in that everyone here at WXKS, from top to bottom, loves music. And that's the way it should be.

"RADIO SHOULD BE show business. I grew up thinking that DJs

should be stars, and that's very much what I push my jocks to be. When the DJ's mike is on, I want them to entertain me. If they don't then I turn the station. It's as simple as that. That's what we work on here at Kiss, and I'm only interested in working with people who want to be a real big deal."

Like crosstown ratings rival Oedipus at WBCN, White prefers to hire fresh, young talent for WXKS. "There are lots of people who love to hang out in radio—interns, phone answers, or whatever. And that's where we find much of our talent. You meet them, you can usually tell right away whether they have it. Then, of course, you have to work closely with them, but they love it and are willing to work as hard as possible to make it work."

White has seen the radio business change significantly over the years he's been involved. "Radio in an industry sense is much less fun than it used to be. It doesn't have to be that way. You can find a creative, enjoyable way to work at most any kind of station or format. It's just that the bottom line, and what people seem to think the bottom line is about, does its best to discourage that, though it shouldn't.

"I myself can't think of a station in the country I'd like to work at other than this. To me, this is the station that best represents what you get into radio to do. And the only reason that WXKS is the way it is is because we're all committed."

White also does a significant

amount of video work. He was a Saturday night VJ on Boston's short-lived video music channel V66, an experience he says he found frustrating.

WHITE SAYS he's greatly encouraged by recent developments in his programming and consulting career. "Pyramid seems to be moving along very well. It's a young company and definitely on the way up. As chief owner, Richie Balsbaugh is doing a great job. I'm fortunate to be working with some very talented people and the individual stations, and they're doing a good enough job that, as chief programming officer for the corporation, I'm only needed to supervise and oversee the stations' programming. And it's fun to be working with some different kinds of formats—top 40, classical, religious, and AC. A pretty wide range." White also consults on a personal basis for stations in Hartford and Charlotte.

He's also spent the past year beginning to pursue a long-time interest: a recording and performing career (Billboard, Dec. 20, 1986). Last year, White recorded a six-song demo (some of it produced by Michael Jonzun) in hopes of securing a contract with a major label, and he's just finished recording a new three-song set.

"Sooner or later we all dream about something like this, and now is a good time to give it a try. The important thing is that I'm having fun. I'll quit if that stops."

6	17	Bon Jovi, Never Say Goodbye
7	4	Huey Lewis & The News, Jacob's Ladder
8	10	Poison, Talk Dirty To Me
9	10	Jonas Mekler, Don't Dream It's Over
10	12	Crowded House, Don't Dream It's Over
11	20	Boston, Can'tcha Say (You Believe In)
12	9	Benjamin Orr, Stay The Night
13	25	Bruce Hornsby & The Range, Mandolin R
14	7	Glass Tiger, I Will Be There
15	EX	Cutting Crew, (I Just) Died In Your A
16	11	Bon Jovi, Livin' On A Prayer
17	36	Kenny Loggins, Meet Me Half Way
18	19	Survivor, How Much Love
19	13	Dead Or Alive, Brand New Lover
20	21	The Barabusters (Joan Jett),
21	22	Billy Idol, Don't Need A Gun
22	33	REO Speedwagon, That Ain't Love
23	31	Wang Chung, Let's Go!
24	27	Europe, The Final Countdown
25	EX	Book Of Love, I Touch Roses
26	16	Beastie Boys, Brass Monkey
27	14	Boston, We're Ready
28	30	Patty Smyth, Never Enough
29	15	Kansas, All I Wanted
30	EX	Steve Winwood, The Finer Things
31	33	Peter Wolf, Come As You Are
32	18	Billy Joel, This Is The Time
33	EX	Huey Lewis & The News, I Know What I
34	EX	Chris Clapton, It's In The Way That You
35	EX	Glass Tiger, I Will Be There
A	—	The Robert Cray Band, Smoking Gun
A	—	U2, With Or Without You
A	—	Genesis, Tonight, Tonight, Tonight
A	—	Bangles, Walking Down Your Street
A	—	Benjamin Orr, Too Hot To Step
A	—	Genesis, In The Deep

34	9	Mel & Kim, Showing Out (Get Fresh At
35	EX	Robbie Nevil, Dominoes
A	—	Cyndi Lauper, What's Going On
A	—	The System, Don't Disturb This Groove
A	—	Rainy Davis, Low Down
A	—	U2, With Or Without You
A	—	Glenn Medeiros, Nothing's Gonna Chang
EX	EX	Breakfast Club, Right On Track

Baltimore P.D.: Steve Kingston

1	2	Club Nouveau, Lean On Me
2	1	Bon Jovi, Livin' On A Prayer
3	5	Janet Jackson, Let's Wait Awhile
4	4	The Jets, You Got It All
5	4	Beastie Boys, (You Gotta) Fight For Y
6	3	Genesis, Tonight, Tonight, Tonight
7	8	Georgia Satellites, Keep Your Hands T
8	10	Huey Lewis & The News, Jacob's Ladder
9	17	Bruce Hornsby & The Range, Mandolin R
10	9	L.Ronstadt/J.Ingram, Somewhere Out Th
11	12	Lameo, Candy
12	13	Peter Gabriel, Big Time
13	14	Expose, Come Go With Me
14	16	Glenn Medeiros, Nothing's Gonna Chang
15	11	Chico DeBarge, Talk To Me
16	22	Starship, Nothing's Gonna Stop Us Now
17	6	Chicago, Will You Still Love Me?
18	18	Dead Or Alive, Brand New Lover
19	15	Duran Duran, Skin Trade
20	21	Aretha Franklin & George Michael, I K
21	19	Lonnie Riche, Ballerina Girl
22	23	Bangles, Walking Down Your Street
23	24	Journey, I'll Be Alright Without You
24	26	Hipsway, The Honeythief
25	25	Prince, Sign 'O' The Times
26	29	Jody Watley, Looking For A New Love
27	30	Cutting Crew, (I Just) Died In Your A
28	EX	Wang Chung, Let's Go!
29	EX	Glass Tiger, I Will Be There
30	27	Eddie Money, I Wanna Go Back
31	EX	Chris DeBurch, The Lady In Red
A	—	U2, With Or Without You
A	—	Madonna, La Isla Bonita

Boston P.D.: Harry Nelson

1	2	Club Nouveau, Lean On Me
2	4	Beastie Boys, (You Gotta) Fight For Y
3	1	Huey Lewis & The News, Jacob's Ladder
4	3	'Til Tuesday, Coming Up Close
5	8	Wang Chung, Let's Go!
6	12	Crowded House, Don't Dream It's Over
7	9	Dead Or Alive, Brand New Lover
8	10	Janet Jackson, Let's Wait Awhile
9	14	Genesis, Tonight, Tonight, Tonight
10	13	Starship, Nothing's Gonna Stop Us Now
11	15	Hipsway, The Honeythief
12	16	Aretha Franklin & George Michael, I K
13	17	Steve Winwood, The Finer Things
14	19	Lone Justice, Shelter
15	20	Peter Wolf, Come As You Are
16	19	Paul Lekakis, Boom Boom (Let's Go Bac
17	21	Tina Turner, What You Get Is What You
18	23	Prince, Sign 'O' The Times
19	22	Lou Gramm, Midnight Blue
20	24	REO Speedwagon, That Ain't Love
21	28	Bruce Hornsby & The Range, Mandolin R
22	26	Paul Simon, The Boy In The Bubble
23	27	L.Ronstadt/J.Ingram, Somewhere Out Th
24	30	Europe, The Final Countdown
25	29	Bangles, Walking Down Your Street
26	31	Cutting Crew, (I Just) Died In Your A
27	34	Robbie Nevil, Dominoes
28	32	Cameo, Candy
29	33	Sammy Hagar, Winner Takes It All
30	33	Simply Red, The Right Thing
31	EX	Cyndi Lauper, What's Going On
32	EX	The Barabusters (Joan Jett),
33	EX	Glass Tiger, I Will Be There
34	EX	Ratt, Dance
A	—	World Party, Ship Of Fools (Save Me F
A	—	Survivor, How Much Love
A	—	Expose, Come Go With Me
A	—	Poison, Talk Dirty To Me
A	—	Chris DeBurch, The Lady In Red
A	—	Bon Jovi, Wanted Dead Or Alive
A	—	Georgia Satellites, BattleShip Bangs
A	—	U2, With Or Without You
EX	EX	Boston, Can'tcha Say (You Believe In)
EX	EX	Psychedelic Furs, Heartbreak Beat
EX	EX	Billy Vera & The Beaters, I Can Take
EX	EX	Foreign Heat, Fool In Love
EX	EX	Kool & The Gang, Stone Love
EX	EX	Cutting Crew, (I Just) Died In Your A
EX	EX	Madhouse, 6
EX	EX	Georgia, Sexappeal
EX	EX	Europe, The Final Countdown
EX	EX	Sheila E., Hold Me
EX	EX	Steve Winwood, The Finer Things
EX	EX	Prince, Sign 'O' The Times
EX	EX	Herb Alpert, Keep Your Eye On Me
EX	EX	Peter Gabriel, Big Time
EX	EX	Madonna, La Isla Bonita
EX	EX	Anita Baker, Same Old Love
A32	—	Psychedelic Furs, Heartbreak Beat

BIO4
MEANS MUSIC

94-9
P.D.: Jim Morrison

Atlanta

1	1	L.Ronstadt/J.Ingram, Somewhere Out Th
2	2	Bruce Hornsby & The Range, Mandolin R
3	6	Genesis, Tonight, Tonight, Tonight
4	8	The Robert Cray Band, Smoking Gun
5	4	Huey Lewis & The News, Jacob's Ladder
6	5	The Jets, You Got It All
7	EX	Starship, Nothing's Gonna Stop Us Now
8	13	Crowded House, Don't Dream It's Over
9	11	Duran Duran, Skin Trade
10	10	Steve Winwood, The Finer Things
11	7	Peter Gabriel, Big Time
12	9	Georgia Satellites, Keep Your Hands T
13	23	Lou Gramm, Midnight Blue
14	16	Wang Chung, Let's Go!
A15	—	David & David, Ain't So Easy
16	21	Aretha Franklin & George Michael, I K
17	13	Chicago, Will You Still Love Me?
18	15	Lonnie Riche, Ballerina Girl
19	14	Journey, I'll Be Alright Without You
20	19	Luther Vandross, Stop To Love
21	25	Prince, Sign 'O' The Times
22	28	Boston, Can'tcha Say (You Believe In)
23	26	Hipsway, The Honeythief
24	17	Billy Vera & The Beaters, At This Mom
25	30	Cutting Crew, (I Just) Died In Your A
26	20	Anita Baker, Caught Up In The Rapture
27	18	REO Speedwagon, That Ain't Love
28	24	Lone Justice, Shelter
29	20	Eddie Money, I Wanna Go Back
A30	—	U2, With Or Without You
A	—	Huey Lewis & The News, I Know What I
A	—	Smoky Robinson, Just To See Her
A	—	Billy Joel & Ray Charles, Baby Grand
EX	EX	Cyndi Lauper, What's Going On
EX	EX	Breakfast Club, Right On Track
EX	EX	World Party, Ship Of Fools (Save Me F
EX	EX	Simply Red, The Right Thing
EX	EX	Patty Smyth, Never Enough
EX	EX	Chris DeBurch, The Lady In Red
EX	EX	Glenn Medeiros, Nothing's Gonna Chang
EX	EX	Rouby, I'll Be Alright
EX	EX	Gregory Abbott, I Got The Feelin' (I

WAVA
PRESENTS

Washington P.D.: Mark St. John

1	1	Club Nouveau, Lean On Me
2	2	Beastie Boys, (You Gotta) Fight For Y
3	6	Glenn Medeiros, Nothing's Gonna Chang
4	4	Huey Lewis & The News, Jacob's Ladder
5	5	L.Ronstadt/J.Ingram, Somewhere Out Th
6	7	Starship, Nothing's Gonna Stop Us Now
7	12	Starship, Nothing's Gonna Stop Us Now
8	8	Georgia Satellites, Keep Your Hands T
9	11	Janet Jackson, Let's Wait Awhile
10	10	Benjamin Orr, Stay The Night
11	13	Bon Jovi, Livin' On A Prayer
12	13	Eddie Money, I Wanna Go Back
13	15	Bruce Hornsby & The Range, Mandolin R
14	16	Aretha Franklin & George Michael, I K
15	17	Peter Gabriel, Big Time
16	9	Billy Joel, This Is The Time
17	18	Duran Duran, Skin Trade
18	21	Bangles, Walking Down Your Street
19	22	Jody Watley, Looking For A New Love
20	29	Madonna, La Isla Bonita
21	14	Madonna, Open Your Heart
22	2	Cameo, Candy
23	25	Herb Alpert, Keep Your Eye On Me
24	30	Prince, Sign 'O' The Times
25	26	Run-D.M.C., It's Tricky
26	27	Crowded House, Don't Dream It's Over

94-9
P.D.: David Anthony

St. Paul

1	2	Club Nouveau, Lean On Me
2	5	Starship, Nothing's Gonna Stop Us Now
3	31	Crowded House, Don't Dream It's Over
4	8	Genesis, Tonight, Tonight, Tonight
5	3	Bon Jovi, Livin' On A Prayer
6	6	Dead Or Alive, Brand New Lover
7	7	Europe, The Final Countdown
8	10	Ready For The World, Love You Down
9	4	Cyndi Lauper, Change Of Heart
10	12	Bruce Hornsby & The Range, Mandolin R
11	14	David & David, Ain't So Easy
12	9	Chico DeBarge, Talk To Me
13	16	Triumph, Just One Night
14	17	A-Ha, Cry Wolf
15	20	L.Ronstadt/J.Ingram, Somewhere Out Th
16	18	Communards, Don't Leave Me This Way
17	23	Janet Jackson, Let's Wait Awhile
18	13	Jeff Lorber Featuring Karyn White, Fa
19	21	Darryl Hall, Someone Like You
20	26	Sammy Hagar, Winner Takes It All
21	26	REO Speedwagon, That Ain't Love
22	25	Hipsway, The Honeythief
23	11	Eddie Money, I Wanna Go Back
24	30	Steve Winwood, The Finer Things
25	31	Eight Seconds, Kiss You (When It's Da
26	29	Chris DeBurch, The Lady In Red
27	28	Billy Idol, Don't Need A Gun
28	34	Robbie Nevil, Dominoes
29	35	Berlin, You Don't Know
30	32	Wang Chung, Let's Go!
31	39	Glass Tiger, I Will Be There
32	40	Kenny Loggins, Meet Me Half Way

W101 99%

Minneapolis P.D.: Gregg Swedberg

1	1	Crowded House, Don't Dream It's Over
2	3	Club Nouveau, Lean On Me
3	4	Starship, Nothing's Gonna Stop Us Now
4	5	Bruce Hornsby & The Range, Mandolin R
5	6	Genesis, Tonight, Tonight, Tonight
6	12	Bon Jovi, Livin' On A Prayer
7	18	Lou Gramm, Midnight Blue

KDWB
101

San Francisco P.D.: Richard Sands

1	3	Psychedelic Furs, Heartbreak Beat
2	2	Club Nouveau, Lean On Me
3	1	Crowded House, Don't Dream It's Over
4	7	Bruce Hornsby & The Range, Mandolin R
5	4	Huey Lewis & The News, Jacob's Ladder
6	9	Genesis, Tonight, Tonight, Tonight
7	1	Expose, Come Go With Me
8	11	World Party, Ship Of Fools (Save Me F
9	12	World Party, Ship Of Fools (Save Me F
10	5	Georgia Satellites, Keep Your Hands T
11	13	Hipsway, The Honeythief
12	17	Steve Winwood, The Finer Things
13	24	Prince, Sign 'O' The Times
14	11	Wang Chung, Let's Go!
15	22	Bangles, Walking Down Your Street
16	13	Bob Geldof, Love Like A Rocket
17	32	Simply Red, The Right Thing
18	35	Peter Wolf, Come As You Are
19	19	Eight Seconds, Kiss You (When It's Da
A20	—	U2, With Or Without You
21	25	China Crisis, Arizona Sky
22	26	The Stranglers, Always The Sun
23	27	Pseudo Echo, Living On A Bram
24	21	Tina Turner, What You Get Is What You
25	30	Paul Lekakis, Boom Boom (Let's Go Bac
26	34	Cutting Crew, (I Just) Died In Your A
27	EX	XXG, Dear God
28	33	Robbie Nevil, Dominoes
29	EX	The Vanellios, So Much For Love
A30	—	Don Dixon, Praying Mantis
31	31	Dead Or Alive, Brand New Lover
A32	—	Spandau Ballet, How Many Lies

KMEL
100

San Francisco P.D.: Lee Michaels

1	1	Club Nouveau, Lean On Me
2	3	Crowded House, Don't Dream It's Over
3	3	Janet Jackson, Let's Wait Awhile
4	15	Genesis, Tonight, Tonight, Tonight
5	2	Expose, Come Go With Me
6	2	Donna Allen, Serious
7	12	Freddie Jackson, Have You Ever Loved
8	10	Starship, Nothing's Gonna Stop Us Now
9	13	The Cover Girls, Show Me
10	20	Jody Watley, Looking For A New Love
11	11	L.Ronstadt/J.Ingram, Somewhere Out Th
12	14	Wang Chung, Let's Go!
13	23	Shirley Murdock, As We Lay
14	17	Aretha Franklin & George Michael, I K
15	18	Company B, Fascinated
16	21	Bangles, Walking Down Your Street
17	19	Hipsway, The Honeythief
18	22	Chris DeBurch, The Lady In Red
19	24	Starport, He Wants My Body
20	5	Cameo, Candy
21	25	Kool & The Gang, Stone Love
22	29	Cutting Crew, (I Just) Died In Your A
23	26	Madhouse, 6
24	28	Georgia, Sexappeal
25	27	Europe, The Final Countdown</

Promotions

GOING FOR THE GREEN

Forget the imitations—WOOD-AM Grand Rapids, Mich., is going for the real thing Tuesday (17) with a live remote broadcast direct from the St. Patrick's Day Parade in Dublin, Ireland. Morning man Gary Bazner will host the event from home, while two Dublin natives will provide the foreign feed. WOOD's Mark Roberts and Gary Allen will distribute 5,000 green bagels during Grand Rapid's parade, and the station will top off the day by giving away a trip for two to Ireland.

In Sacramento, we hear that KZAP PD Tom Cale was busy filling hot tubs with green beer so that listeners could dunk for green apples on St. Patrick's Day.

BACK TO SCHOOL

The latest stop on WDTX Detroit's "Morning Express" show was the WDTX Detroit College Tour. Every day for a week, morning leader Jim Harper and company broadcast live from the student union of five area colleges. For a few months beforehand, students were asked to send attention-getters to WDTX to qualify as a broadcast site. During each remote, students participated in bits and got a chance to display school spirit, while the hit-oriented AC got the opportunity to display its spirit for the students.

Meanwhile, WBAB Babylon, N.Y., borrowed an old WABC New York idea: the Principal Of The Year contest. The contemporary twist is the award of a Joan Jett & the Blackhearts concert performed at the high school that submits the most votes for its principal.

(Continued on next page)

FOR WEEK ENDING MARCH 21, 1987

Billboard

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HOT CROSSOVER 30™

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

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Rich Girl, Daryl Hall & John Oates, RCA
2. Love Theme From "A Star Is Born" (Evergreen), Barbra Streisand, COLUMBIA
3. Dancing Queen, Abba, ATLANTIC
4. Don't Give Up On Us, David Soul, PRIVATE STOCK
5. Don't Leave Me This Way, Thelma Houston, TAMLA
6. Fly Like An Eagle, Steve Miller Band, CAPITOL
7. Night Moves, Bob Seger & the Silver Bullet Band, CAPITOL
8. The Things We Do For Love, 10 CC, MERCURY
9. I Like Dreamin', Kenny Nolan, 20TH CENTURY
10. Torn Between Two Lovers, Mary MacGregor, ARIOLA AMERICA

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. Hotel California, Eagles, ASYLUM
2. Rumours, Fleetwood Mac, WARNER BROS.
3. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, COLUMBIA
4. Songs In The Key Of Life, Stevie Wonder, TAMLA
5. Fly Like An Eagle, Steve Miller Band, CAPITOL
6. Boston, EPIC
7. John Denver's Greatest Hits, Vol. 2, RCA
8. Leftovers, Kansas, KIRSHNER
9. In Flight, George Benson, WARNER BROS.
10. Animals, Pink Floyd, COLUMBIA

TOP ALBUMS—20 Years Ago

1. More Of The Monkees, COLGEMS
2. Between The Buttons, Rolling Stones, LONDON
3. The Monkees, COLGEMS
4. Dr. Zhivago (Soundtrack), MGM
5. S.R.O., Herb Alpert & the Tijuana Brass, A&M
6. Supremes Sing Holland-Dozier-Holland, MOTOWN
7. The Sound Of Music (Soundtrack), RCA/VICTOR
8. The Temptations Greatest Hits, GORDY
9. That's Life, Frank Sinatra, REPRISE
10. Spirit Of '67, Paul Revere & the Raiders, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Southern Nights, Glen Campbell, CAPITOL
2. Lucille, Kenny Rogers, UNITED ARTISTS
3. It Couldn't Have Been Any Better, Johnny Duncan, COLUMBIA
4. Adios Amigo, Marty Robbins, COLUMBIA
5. She's Just An Old Love Turned Memory, Charley Pride, RCA
6. Don't Throw It All Away, Dave & Sugar, RCA
7. Paper Rosie, Gene Watson, CAPITOL
8. She's Pulling Me Back Again, Mickey Gilley, PLAYBOY
9. You're Free To Go, Sonny James, COLUMBIA
10. She's Got You, Loretta Lynn, MCA

SOUL SINGLES—10 Years Ago

1. I've Got Love On My Mind, Natalie Cole, CAPITOL
2. Trying To Love Two, William Bell, MERCURY
3. At Midnight (My Love Will Lift You Up), Rufus featuring Chaka Khan, ABC
4. Love Is Better In The A.M., Johnnie Taylor, COLUMBIA
5. Sometimes, Facts Of Life, KAYVETTE
6. Reaching For The World, Harold Melvin & the Blue Notes, ABC
7. I Wanna Get Next To You, Rose Royce, MCA
8. Too Hot To Stop, Bar-Kays, MERCURY
9. There Will Come A Day (I'm Gonna Happen To You), Smokey Robinson, TAMLA
10. I'm Your Boogie Man, K.C. & the Sunshine Band, TK

FOR WEEK ENDING MARCH 21, 1987

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	2	9	MANDOLIN RAIN RCA 5087 1 week at No. One	◆ BRUCE HORNSBY & THE RANGE
2	1	1	13	YOU GOT IT ALL MCA 52968	◆ THE JETS
3	4	5	8	LET'S WAIT AWHILE A&M 2906	◆ JANET JACKSON
4	7	12	6	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	◆ STARSHIP
5	3	3	15	BALLERINA GIRL MOTOWN 1873	◆ LIONEL RICHIE
6	5	4	17	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
7	8	10	10	STOP TO LOVE EPIC 34-06523	◆ LUTHER VANDROSS
8	6	6	19	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
9	10	8	13	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	◆ JOURNEY
10	12	14	7	ONLY LOVE REMAINS CAPITOL 5672	PAUL MCCARTNEY
11	15	18	7	SOMEONE LIKE YOU RCA 5105	◆ DARYL HALL
12	9	7	10	WITHOUT YOUR LOVE COLUMBIA 38-06570	◆ TOTO
13	19	27	5	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
14	23	29	3	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
15	11	9	14	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
16	18	26	4	TONIGHT, TONIGHT, TONIGHT ATLANTIC 7-89290	◆ GENESIS
17	17	19	8	JACOB'S LADDER CHRYSALIS 43097	◆ HUEY LEWIS & THE NEWS
18	24	32	3	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
19	25	28	5	STONE LOVE MERCURY 888 292-7/POLYGRAM	◆ KOOL & THE GANG
20	16	15	8	TWENTY YEARS AGO RCA 5078	KENNY ROGERS
21	14	11	15	AT THIS MOMENT RHINO 74403	◆ BILLY VERA & THE BEATERS
22	13	13	18	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
23	22	22	7	RESPECT YOURSELF MOTOWN 1876	◆ BRUCE WILLIS
24	29	31	4	LISTEN TO THE BEAT OF A HEART COLUMBIA 38-06641	THE BURNS SISTERS BAND
25	40	—	2	JUST TO SEE HER MOTOWN 6226	◆ SMOKEY ROBINSON
26	31	35	3	AS WE LAY ELEKTRA 7-69518	SHIRLEY MURDOCK
27	20	16	13	OPEN YOUR HEART SIRE 7-28508/WARNER BROS.	◆ MADONNA
28	21	17	19	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
29	34	—	2	WHAT DO WE MEAN TO EACH OTHER A&M 2917	SERGIO MENDES
30	NEW	▶	1	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
31	27	20	14	ALL I WANTED MCA 52958	◆ KANSAS
32	28	24	6	LOVE YOU DOWN MCA 52947	◆ READY FOR THE WORLD
33	33	37	3	I WANNA GO BACK COLUMBIA 38-06569	◆ EDDIE MONEY
34	26	21	18	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	◆ ANITA BAKER
35	NEW	▶	1	I GOT THE FEELIN' (IT'S OVER) COLUMBIA 38-06632	◆ GREGORY ABBOTT
36	30	25	21	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
37	NEW	▶	1	BABY GRAND COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
38	32	23	20	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
39	NEW	▶	1	HOLD ME PAISLEY PARK 7-28580/WARNER BROS.	SHEILA E.
40	36	39	4	ALL I KNOW IS THE WAY I FEEL RCA 5112	THE POINTER SISTERS

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

Featured Programming



Button-Fly-Over. Radio International gets things off to a sound start as it gives the two Levi's 501 Button-Fly-Away contest winners a tour of the "Rock Over London" studios. The lucky listeners won the grand prize of a weeklong trip to London. From left are "Rock Over London" host Graham Dene, contest winner Lisa Massie, Sally Stratton, Paul Sexton of "Rock Over London," and winner Lisa Sands.

CBS RADIO PROGRAMS has enlisted the aid of **Denny Somach Productions** and **Lee Abrams** to create "The New Age Show." The two-hour weekly program, which will bow on March 30, is the first effort by a major syndicator to produce a new age music show. Consultant Abrams will be generating the show's playlist from his soon-to-bow 24-hour new age format.

There are currently two commercially syndicated new age programs available, and yet the term "new age" itself is still subject to vigorous debate. For CBS's "The New Age Show," the umbrella term will apply to progressive acoustic, melodic synthesizer, and light modern jazz music. The approach is to have an uncluttered format without interviews, teasers, or conversation from the host.

Host **Michael Tozzi**, air personality on **WIOQ** Philadelphia, will be doing little more than announcing the name of the show, the artists, and the tracks. Label identification, however, will be included for each track.

Initially, very few vocal tracks will find their way onto the playlist. Production will extend to commercial messages to maintain the sound atmosphere that, at this point, seems mandatory in capturing the targeted upscale demographics. No clearance information is available yet from CBS.

CBS Radio Programs was formed last summer to explore new programming opportunities outside the scope of CBS's other programming divisions. It's also responsible for "Tom Joyner's On The Move."

The other two new age shows currently available are "Musical Starstreams" from **Frank Forest Productions** in Mill Valley, Calif., and "Portraits In Sound" from **Tom Reinstein Productions** in Modesto, Calif. Like "The New Age Show," they are offered on a barter basis.

"Starstreams" has been slowly evolving since its inception in 1981. The two-hour weekly show went into full-time syndication in August, 1984, and is now clearing in eight of the top 30 markets, with a total clearance of 36 stations. Frank Forest hosts the show, which has a larger proportion of acoustic music than either "Portraits" or the new CBS offering. The latter two shows rely on tracks with a deep groove in an effort to capture the mature album rock listener.

"Portraits" has been on the air for 65 weeks and counts seven of its 15 clearances in the top 30 markets. The one-hour show features exclusive interviews, conducted by Tom Reinstein, with artists active in the genre. As host, Reinstein keeps the talk to a minimum; interview segments are kept under two minutes.

Four stations currently run "Starstreams" and "Portraits"

back to back, and it's anyone's guess if there's room for another "sound environment" show. With these three shows and the recent debut of **KTWV** Los Angeles, new age music appears ready to come out of the fern bars and face the mass market.

PETER LUDWIG

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

March 21, Freddie Jackson/Little Richard, Radioscope, Lee Bailey Productions, one hour.

March 21, the Forester Sisters, The American Eagle, DIR Broadcasting, 90 minutes.

March 21-22, Steve Earle/John Schneider, Country Close-Up, ProMedia, one hour.

March 21-22, the Christians, Rock Over London, Radio International, one hour.

March 21-22, George Howard, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

March 21-22, the Bangles, On The Radio, NSBA Radio Network, one hour.

March 22, Bruce Hornsby, The King Biscuit Flower Hour, DIR Broadcasting, one hour.

March 22, Bryan Adams/Fleetwood Mac, Powercuts, Global Satellite/ABC Radio Network, two hours.

March 22, John Michael Talbot, Musical Starstreams, Frank Forest Productions, two hours.

March 22, Cameo, Hitline USA, James Paul Brown Entertainment, one hour.

PROMOTIONS

(Continued from preceding page)

WBAB's rock'n'roll air staff will host the event.

FAVORITE STUFF

We loved WNEW-FM New York morning man **Dave Herman's** spontaneous-sounding T-shirt giveaway.

Having done his spring closet cleaning a little early, Herman brought a grab bag of rock'n'roll T's into work, and gave them away as prizes to those who answered trivia questions. Just goes to show how one man's junk can be another man's gems!

KIM FREEMAN

RUSSELL SHAW

8th October 1944 — 28th February 1987

Russ, you will be so sadly missed by us all

Billy Gaff and all at the Gaff/Riva Group of Companies

Boston's Scholz Looks Ahead To Tour, Video

When Boston's "Third Stage" album finally surfaced toward the end of 1986, it rocketed to No. 1 on the Top Pop Albums chart. Now the group is gearing up for its first live dates since the 1979-80 tour to promote its second album, "Don't Look Back." During a recent interview with *Billboard* talent editor Steve Gett, bandleader Tom Scholz spoke at length about a variety of topics, including Boston's new deal with MCA and its ongoing legal battles with CBS. For its part, CBS had no comment on the issue.

Q: How on earth does anyone spend six years making an album?

A: Well, the first one took me seven years to get together, and this one only took six. So I see it like I cut a year off. What do people expect? I actually had to do this one in the face of a lawsuit. I had to make money on the side to make the record, so this one was actually tougher.

Q: Did a lot of the recording funds end up coming from your Rockman amplifier company?

A: Yes. There was a point in 1982 when CBS—Walter Yetnikoff, I guess—pulled the rug out from under me and withheld all the royalties. I was using that to make a record. I didn't have an advance or any-

thing. It costs plenty of money to record an album, not to mention staying alive for all those years. When he pulled the plug on the royalty money, I ran out of finances. So I had to go into this company, SRD [Scholz Research & Development], that makes the Rockman, on a full-time basis. I did that in 1982, right after I got wind of what was going on. I knew these guys weren't going to play fair and square with me, and I knew I was gonna need a source of cash, just to do the record. It turns out I also needed a lot of cash to continue to fight their lawsuit.

Q: How much of the album was recorded at that stage?

A: One-half was in existence. The first side was complete, right

'When it comes to his artists, Azoff's word is good as gold'

through. And there wasn't anything that would stop me from completing that record. Nothing was going to make me compromise and do a half-baked job.

Q: But you were forced to throw yourself into SRD for a while?

A: Yes. At first there was a major, major push, where for three to four months I spent most of my time working on the company trying to get it set up. It wasn't something I had a lot of experience at. My expertise was in the design, the engineering part of it, not the business end. So that was very difficult. I still recorded, but I had to do it on a greatly reduced time budget for several months. Then I was able to get back into the recording more heavily.

Q: For the record, what is the status of your legal battle with CBS?

A: It looks to me like we're in very good shape. CBS has, of course, failed at everything they tried to do. They filed this big lawsuit, but I was still able to finish the record. They failed to keep the other record companies away from it. Even though I guess some letters were sent out, they failed to stop it from being released by somebody. They failed at so many different motions in court, it's been a very one-sided battle, and I'm extremely confident that in the end we're going to win this thing. I think they don't want this to go to court. If they could hold it off to 1988, when people will have sort of forgotten about "Third Stage" a little, then I think they wouldn't mind too much. Because I don't think they want to lose. They've already lost so big. They lost an album that's going to sell maybe 5-6 million copies, and that's the big loss. They let that go. It would have been in their hands, and it wasn't costing a dime. I was doing the thing out of my pocket, primarily. I should say they actually paid a couple of little bills for a thousand or two, or something like that.

Q: What did it end up costing?

A: Roughly \$1 million. It took about 10,000 hours, and it couldn't have been done, of course, in a normal, commercial studio because there's

nobody that would sell you six years of lock-out for a million dollars, not even a year for a million dollars. So the only solution was to have somebody who knew how to build and put together a studio, which fortunately, was me.

Q: Once you signed with MCA, did you still retain artistic freedom?

A: Yes, there was no question about it. Irving Azoff, despite the fact that he's known as a hard-nosed businessman, when it comes to his artists his word is as good as gold. I guarantee that when he says some-

thing to an artist, he means it. And he stuck to it in the most impossible circumstances. MCA had advanced some money to pay for legal fees and to pay primarily for the production of the rest of the record. Azoff could have gotten that back; he could have done anything he wanted, but he never, ever, so much as asked how it was going. He never said a word—and he was dying to know. MCA didn't try to stop anything or change anything. We had total control.

Q: According to Larry Solters

[MCA senior vice president of artist development and creative services] the no-video policy came down to retaining Boston's mystique. Is that true?

A: Yes, there was a lot of concern, and I felt the same way. I haven't heard a lot of good things said of the videos that appear on MTV regularly, and we heard of lots of people who didn't like some of the videos, or who didn't like the band because of what they saw, or had a different impression of the music

(Continued on page 26)

The Life Of Bryan: New Adams LP, Tour; Waite Readies Return With New Mgmt.

NEW YORK Bryan Adams is embarking on a marathon world tour to support his new A&M album, "Into The Fire." The record, co-produced by Adams and Bob Clearmountain, is due March 24.

The Canadian rocker kicks off the North American leg of his tour May 7 in Biloxi, Miss., with dates booked through September. Adams will probably be playing multiple nights at indoor arenas, including five nights at New York's Madison Square Garden in June. Tentative plans call for him to perform a series of European concerts from October to December.

At presstime, Adams was set to film a video for the album's leadoff single, "Heat Of The Night," in Los Angeles. Directing the clip is Wayne Isham, who worked on Bon Jovi's "Livin' On A Prayer."

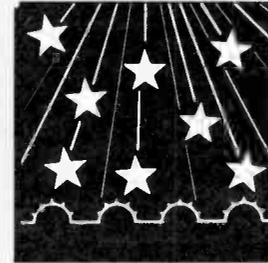
MAJOR MOVE: John Waite has switched management and is now being represented by the heavy-weight L.A.-based Frontline/Trudy Green organization. Previously connected with the Gotham-based AMI company, the ex-Babys vocalist is currently completing his new EMI America album, which has the working title "Rover's Return" and is set for May release. A single is due in April.

According to new manager Green, Waite's album is basically finished, save for one tune he has been working on with Desmond Child. On The Beat has been given a sneak preview of two of the album's cuts—"Don't Lose Any Sleep" and "Act Of Love"—and was most impressed. Plans call for Waite to hit the road shortly after the album's release.

SHORT TAKES I: REO Speedwagon's North American tour, which starts Saturday (21) in Kalamazoo, Mich., is being co-sponsored by Westwood One and Milky Way. More than 100 dates are scheduled through early 1988. . . . During a recent appearance on Joan Rivers' "The Late Show," Duran Duran performed two songs from its "Notorious" album—"Meet El Presidente" and "Skin Trade." Keyboardist Nick Rhodes informed Rivers that World Party's Chrysalis single, "Ship Of Fools," is one of his current faves. . . . Virgin has issued Genesis' "Tonight, Tonight, Tonight" as a commercial CD single in Britain. The band is set for June 26-July 2 concerts there. Strangely enough, former Genesis vocalist Peter Gabriel will be touring the U.K. at the same time. . . . "Close To The Bone" is the title of the Thompson Twins' new Arista album, due next month. . . . The Stranglers are set for an extensive spring U.S. tour to promote their Epic album "Dreamtime." . . . Forget the Beastie Boys and their "rainbow assortment of condoms": Wang Chung has put a rider in its touring contract that promoters serve no Chinese food backstage on the group's current U.S. tour. In the past, many

promoters provided such fare as egg rolls and wonton soup thinking it tied in well with the group's name. "That got old mighty quickly," says lead singer Jack Hues.

LIKE'S PARTY: Columbia threw a lively soiree March 9 at the trendy midtown Manhattan eatery B. Smith's in celebration of Black History Month. Special guest was Isaac Hayes, who was winding up a national promo tour. Midway through the evening, Hayes performed an entertaining vocal/piano medley that featured brief passages from "Never Can Say Goodbye," "Walk On By," and, of course, "By The Time I Get To Phoenix."



by Steve Gett

SHORT TAKES II: RCA is preparing promo-only CDs for Bruce Hornsby & the Range and John Farnham, says vice president of communications Dennis Fine. The Hornsby set features seven live recordings, including "The Way It Is" and "Mandolin Rain" . . . Atlantic has serviced a promo Bob Geldof interview album, assembled by label execs Perry Cooper and Judy Libow. . . . Check out "Learn To Say No," George Michael's duet with Jody Watley from her MCA debut album. . . . Sandy Robertson, head of the London-based Worlds End Management organization, has set up a New York office. The company's clients include producers Phil Thornalley, Ian Ritchie, Tim Palmer, Zeus B Held, Adrian Lee, Ian Broudie, and the Quick. . . . Billy Idol has contributed vocals to "Dancing Clown," a song from Joni Mitchell's upcoming album. . . . New projects for songwriter Franne Golde, who recently scored two back-to-back No. 1 black singles—"Goin' To The Bank" by the Commodores and "Falling" by Melba Moore—include collaborations with Feargal Sharkey and Maurice White. . . . The 1987 New York Music Awards are being held April 4 at Manhattan's Beacon Theatre. Among those set to perform are Lou Reed, the Smithereens, and Regina.

ZOO TIME: Heart has just completed its new album, "Bad Animals," set for May release. A single (probably a song called "Alone") is due in April. The Wilson sisters will be touring through the summer, starting in late June or early July.

LATE BREAKER: News just in—David Bowie is holding a press conference Wednesday (18) in New York to announce his upcoming activities. Word has it he is set for a major global tour to promote his new EMI America album, "Never Let Me Down," due the last week in April. Look for U.S. dates to start in July. Sources reveal that Peter Frampton will be playing guitar in Bowie's band.

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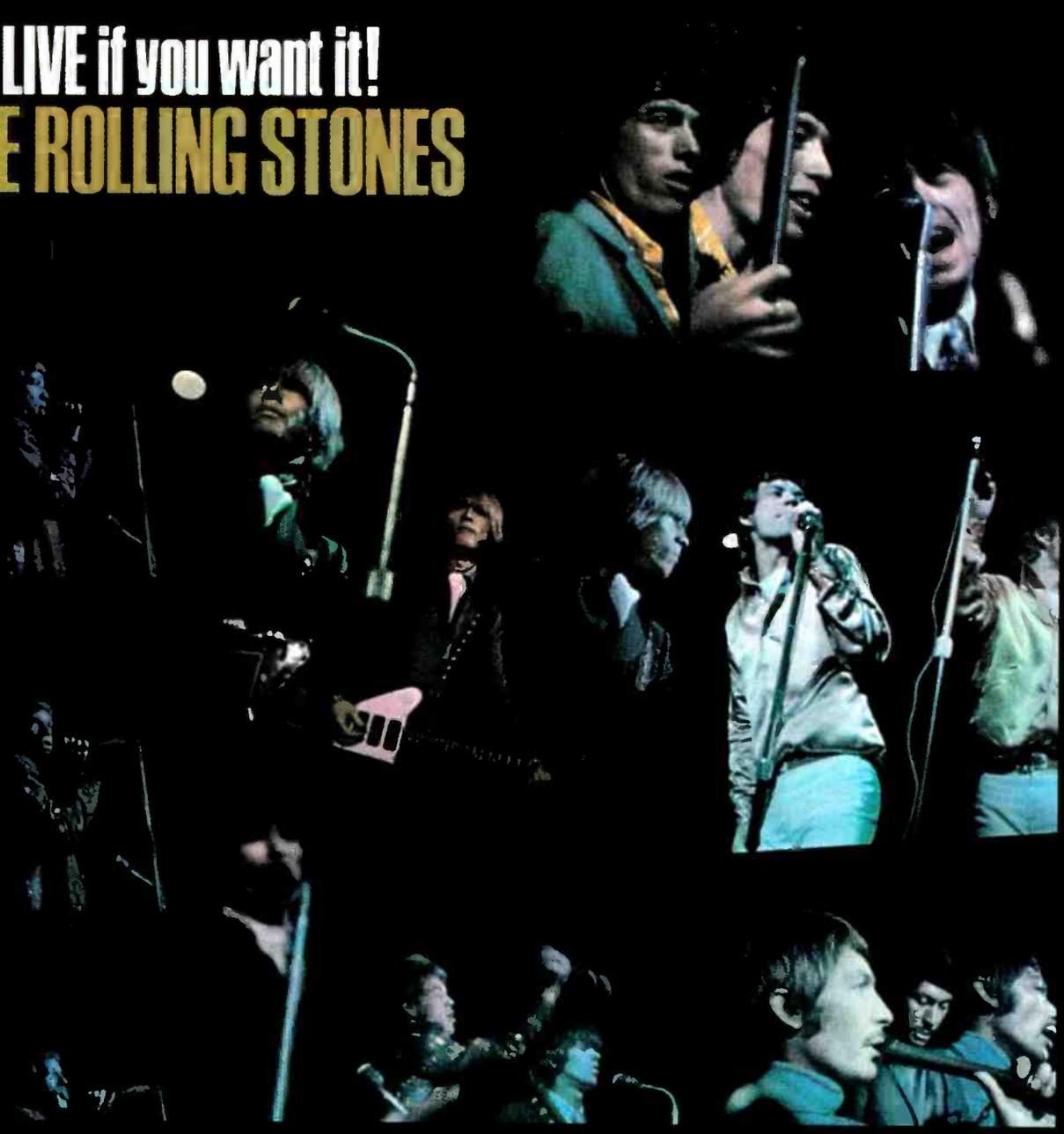
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HEAVY METAL

ILLUSTRATION: RICHARD ALAYA

*From underground to mainstream,
Heavy Metal's back, rocking
the airways and topping the charts.*

Talent in Action

PAUL SIMON

*Universal Amphitheatre
Universal City, Calif.
Tickets: \$22.50, \$20*

SELF-EFFACING TO a fault, Paul Simon graciously shared the spotlight with an electrifying cavalcade of South African performers in a riveting and joyous two-hour performance.

While the singer-songwriter served up the majority of his Grammy-winning smash "Graceland" to an enthralled audience, he spent equal time showcasing his remarkable guests, many of whom appear on the best-selling album.

The ensemble nature of the show was hammered home in the evening's first number. Simon almost appeared a supernumerary, surrounded by a crack 10-piece South African band. Chanting "township jive!" (the name for the rumbling Soweto style immortalized on "Graceland"), the capering 10-piece a cappella group Ladysmith Black Mambazo nearly stole Simon's thunder.

Backed by the silky yet pungent pulse of his accompanists (anchored by guitarist-arranger, Ray Phiri, bassist Baghiti Kumalo and drummer Isaac Mtshali), Simon was the focal point, performing nine warmly received songs from "Graceland" and elastic covers of "The Boxer" and "Mother And Child Reunion." But his guests supplied many of the night's brightest sparks.

Ladysmith Black Mambazo, fronted by ebullient Joseph Shabalala, won the night's first standing ovation with two songs performed in the Zulu dialect, embellished with theatrical gestures and dance steps. It returned later to prance through "Diamonds On The Soles Of Her Shoes" and stopped the show, in tandem with Simon, with a moving "Amazing Grace."

Two better-known South African exiles provided their share of thrills. Hugh Masekela, blowing flugelhorn in his staccato style, raised the roof with his tribute to Nelson Mandela, "Bring Him Back Home," from his new Warner Bros. album, "Tomorrow." Miriam Makeba, who introduced South African music to U.S. folk audiences over two decades ago, was luminous on two native numbers; she also teamed with Si-

mon on a rewritten "Under African Skies."

This generous and exciting evening climaxed with all 24 members of the troupe singing "God Bless Africa," accompanied by Masekela's horn alone. It was a fitting and powerful conclusion to a revelatory show.

CHRIS MORRIS

THE KINKS

*Wang Center for the
Performing Arts
Boston, Mass.
Tickets: \$18, \$17*

LONGING FOR MORE intimate settings, the Kinks recently embarked on a brief 11-date tour of theaters. On this, the third stop, the band (now composed of brothers Ray and Dave Davies, drummer Bob Henrit, bassist Jim Rodford, and keyboardist Ian Gibbons) eschewed the usual broad-stroke, theatrical moves that mark its arena shows.

Instead, lighthearted humor and sing-alongs were mixed with sharp, rousing renditions of material spanning the band's entire career. More recent favorites like "Come Dancing" and "State Of Confusion" were lined up alongside such long-discarded gems as "David Watts" and "20th Century Man," lending a historical note to the musical proceedings.

Still, the Kinks, and Ray Davies in particular, fell into some of the usual big-hall maneuvers: tirelessly encouraging clap-alongs, which nearly destroyed the raw-edge poignancy of Dave Davies' "Livin' On A Thin Line"; serving up a five-song volley from their debut MCA album, "Think Visual"; and repeatedly teasing the wildly devoted, SRO audience with the opening chords of "Lola."

Nevertheless, the show's real deciding point came after two minutes of deafening applause that followed "Lola," when the Kinks blasted through a six-song string of up-tempo oldies and two sets of encores, climaxing with their most visceral rocker, "You Really Got Me." On this portion alone, one couldn't help but see how the band has earned the respect of the rock world.

DAVID WYKOFF

(Continued on next page)



European Success. Swedish rock quintet Europe, riding high on the Hot 100 Singles chart with its debut Epic single, "The Final Countdown," recently enjoyed an SRO seven-date British tour. Epic U.K. presented the band with gold disks after the London show. Pictured, from left, are manager Eugen Wikstrom, bassist John Leven, producer Kevin Elson, guitarist Kee Marcello, CBS managing director (U.K.) Paul Russell, vocalist Joey Tempest, keyboardist Mic Michaeli, and drummer Ian Haugland. (Photo: Terry Lott)

Gottlieb Bows TVT Label With The Saints TeeVee Toons Head Starts Artist Roster

BY JEFF TAMARKIN

NEW YORK With the release of "All Fools Day" by the Australian band the Saints, Steven Gottlieb's TeeVee Toons company moves into the rock arena. The album, licensed from Australia's Mushroom Records, appears on the new TVT label, which Gottlieb expects to become the dominant rubric under which he'll operate.

Gottlieb was responsible for the two recent "Television's Greatest Hits" volumes, both of which made it onto the Top Pop Albums chart and established his company as an independent force to be reckoned with. But signing artists to the firm's roster was one of Gottlieb's initial goals.

"I was in a position to do it a year ago," he says. "We turned down a lot of offers because we had to establish our credibility. Because we do our own distribution, we couldn't afford to throw out a lot of product and see if it stuck. So I was looking for talent that I could make a major commitment to."

Gottlieb was impressed by the import of "All Fools Day," the Saints' eighth album since the late

'70s. The original group, of which vocalist/songwriter Chris Bailey and drummer Ivor Hay are the only remaining members, released two albums on Sire in the U.S. in 1977-78 but was never able to establish a base here.

"I really believe the Saints' music can have greater appeal here

'I could have done it a year ago, but I wanted to establish our credibility first'

than it does even back home, where they're huge," says Gottlieb. The group recently took part in Australian Made, a festival tour of outdoor venues in Australia featuring eight homegrown bands.

"We're dealing with a band that has name recognition, but this is brand new music," Gottlieb says. "They're fresh, but at the same time there's a great sense of tradition behind it, and they've never really had a shot at the American

market."

The Saints' Bailey says an up-and-coming indie label is the best way to approach the U.S. "The recording industry is very slick, and I don't know that much about it," says Bailey. "I wanted to approach America the same way we did Europe, which is to start off small and work our way up through the ranks."

"Steve's approach to the business is one I really like. I consider this to be the first Saints album as far as America is concerned, because in the old Sire days I had no contact with America whatsoever. We never toured there and, in fact, I only recently came to America for the first time."

That visit was for the taping of a video for the album's first single, "Just Like Fire Would," which has been put into rotation on MTV. Gottlieb reports action on the record at album rock and college radio and hopes to cross it over to top 40.

The Saints' first U.S. tour will commence in early April. "I can't wait," says Bailey. "I'm looking forward to spending the better part of this year in a minibus going from town to town."

Lone Justice Evolves Beyond Country-Tinged Rock

NEW YORK Jimmy Iovine, manager of Lone Justice and co-producer (with Little Steven Van Zandt and the band) of its recently released second Geffen album, "Shelter," understands the difficulties of breaking a new act with such far-reaching potential.

"Any time you have a new artist that's slightly different, you find intense believers and some resistance," says Iovine. "If it falls right into the mold and sounds like something you already know, it's that much easier to get started. When you want to do things on your own terms—the way we do—it can be very hard."

In his managerial capacity, Iovine has decided it's his duty to guarantee that lead singer/songwriter Maria McKee and her group "basically do what they want to musically." Lone Justice has made a dramatic shift from the country-tinged rock of its eponymous, Iovine-produced debut album, to the ethereal, gospellike passion of "Shelter."

"It's important that a band take time to grow and make the best record they can," says Iovine.

Growth both as a person and artist is also McKee's primary concern. Though heavily influenced by country music at the time of the

"Lone Justice" album, she says she drifted from the genre when recording it.

"I'm only 22," says McKee, who first began singing in bands six

'It's important that a band take time to grow'

years ago. "I experiment a lot and change my mind a lot, which gets kind of risky."

McKee, who has a fundamentalist religious background, says

"Shelter" shows much spiritual commitment and faith. But she shies away from any religious label. "I'm just more in tune with myself in what I want to say as a writer," she says. "Although, obviously, I'm a very young writer."

But she looks forward to continued development and change as she evolves with Lone Justice, which in the 18 months since the release of the first album has changed personnel entirely.

"We're just getting to know each other," says McKee of the new lineup, which includes guitarist Shane Fontayne and bassist Gregg Sutton, both of whom earn

co-writing credits on the new album. "The chemistry is amazing," adds McKee. "And the next record will be like a live show."

The group recently embarked on a six-week European tour following two months of U.S. dates. McKee expects the band to return to the U.S. for extensive touring prior to writing and recording another album.

Iovine is adamant that live performances will break Lone Justice. To encourage the group's growth through change, he says he won't be producing the next album and will leave that role to someone new.

JIM BESSMAN

TALENT IN ACTION

(Continued from preceding page)

YMA SUMAC

The Ballroom, New York
Admission: \$15



Bowie On Wheels. During a recent Los Angeles video shoot for his new single, "Day In, Day Out"—the leadoff track from his upcoming EMI America album, "Never Let Me Down"—David Bowie was spotted roller-skating on Hollywood Boulevard. (Photo: Vinnie Zuffante/Starfile)

SOME OF THE people who flocked to Yma Sumac's sold-out Feb. 17 show at the Ballroom—which kicked off a three-week engagement that marked her first New York appearance in 13 years—must have been there for the music. But the glittery crowd seemed dominated by thrill-seekers lured by Sumac's exotic reputation as a flamboyant diva and a self-styled Inca princess. Everyone, however, was probably disappointed.

Despite her fabled garishness as a performer, Sumac's most distinctive feature has always been her remarkable five-octave range. At the Ballroom, it appeared that age had shrunk that range slightly (Sumac also said a cold was affecting her voice), although it was still impressive to hear her dip down into its booming depths and swoop up into its eerie, birdlike heights.

There were three main problems with Sumac's show: the general tackiness of presentation; the distressing lack of musical communication between the singer and her six-piece band, led by keyboardist Stephen Gaboury, which suggested there had been insufficient rehearsal time; and—most surprising, and most damaging, of all—the material she chose to sing.

When Sumac rose to fame in the '50s with a series of concert appearances and Capitol albums, the haunting, other-worldly songs she sang were as much a part of her appeal as the way she sang them. But at the Ballroom, her set was dominated by new tunes she has written herself, apparently in a misguided attempt to reach a contemporary audience.

These did little to showcase her range, which may have been a practical consideration. They also had English lyrics, most of them rather awkward, and bland, middle-of-the-road pop melodies—at least one of which would have been more at home in Nashville than in Sumac's native Peru.

Yma Sumac's desire to remain up-to-date is understandable. But she was a far more formidable artist when she was timeless.

PETER KEEPNEWS

BOSTON

(Continued from page 20)

because of something they saw. There are some videos that I would like to get together. But they're difficult, and, because of the time-consuming part of it, they won't be promotional tools for singles. That's unfortunate. I wish I could give that to MCA because I feel they deserve to get everything they can in terms of my help in promoting the thing after what they did. We will have something, though. I'd really like to do a video documentary. This six-year story is a real interesting one.

Q: What's the latest on your planned tour?

A: We are in the preliminary stages of putting the show together; there aren't any firm plans. As you might imagine, there are an awful lot of offers, and we are considering the possibility of going out in June.



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	Joe Louis Arena Detroit, Mich.	Feb. 24-25, 27, March 1, 3-4, 8	\$2,088,441 \$17.50	121,148 sellout	The Building Group
GENESIS	Florida Citrus Bowl Orlando, Fla.	Feb. 28	\$854,130 \$17.75	48,120 sellout	Cellar Door Prods.
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	Richfield Coliseum Richfield, Ohio	Feb. 19-20	\$548,964 \$17	32,292 sellout	Belkin Prods.
NEIL DIAMOND	Sportatorium Hollywood, Fla.	Feb. 27-28	\$471,880 \$17.50/\$15	28,089 sellout	Cellar Door Prods.
BILLY JOEL	Sportatorium Hollywood, Fla.	Feb. 23-24	\$435,451 \$16.50	26,376 sellout	Cellar Door Prods.
BON JOVI CINDERELLA	Kemper Arena, American Royal Center Kansas City, Mo.	Feb. 26	\$255,533 \$15.50	16,748 sellout	Contemporary Prods. New West Presentations
ANITA BAKER DURRELL COLEMAN	Front Row Theatre Cleveland, Ohio	March 5-8	\$248,553 \$19.75	12,585 12,784	Front Row Prods.
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	Riverfront Coliseum Cincinnati, Ohio	Feb. 17	\$234,158 \$17	13,774 sellout	Belkin Prods.
BILLY JOEL	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	March 7	\$232,221 \$16.50	14,074 sellout	New Era Prods.
BON JOVI CINDERELLA	Market Square Arena Indianapolis, Ind.	March 2	\$228,230 \$14.50	15,740 sellout	Sunshine Promotions
BILLY JOEL	Sportatorium Hollywood, Fla.	March 4	\$209,055 \$16.50	12,670 13,000	Cellar Door Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Charleston Civic Center Charleston, W.Va.	Feb. 14	\$191,747 \$16.50	11,621 13,202	Belkin Prods.
IRON MAIDEN VINNIE VINCENT INVASION	Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz.	Feb. 25	\$163,423 \$15.50/\$14.50	11,099 12,000	Evening Star Prods.
BON JOVI CINDERELLA	The Kiel St. Louis, Mo.	Feb. 27	\$152,700 \$15	10,522 sellout	Contemporary Prods.
ALICE COOPER MEGADETH	Providence Civic Center Providence, R.I.	Feb. 19	\$122,131 \$14.50/\$13.50	8,495 sellout	Michael Striar Presents
ANITA BAKER DURRELL COLEMAN GEORGE HOWARD	Dallas Convention Center Dallas, Texas	Feb. 22	\$119,000 \$19.50	7,600 9,816	Turning Point Prods. (John Ray)
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Littlejohn Coliseum Clemson Univ. Clemson, S.C.	March 6	\$108,450 \$15	7,230 10,000	Kaleidoscope Prods.
IRON MAIDEN VINNIE VINCENT INVASION	Tucson Community Center Tucson, Ariz.	Feb. 26	\$106,538 \$15.50/\$14.50	7,230 9,753	Evening Star Prods.
WILLIE NELSON	Celebrity Theatre Phoenix, Ariz.	Feb. 25-26	\$105,390 \$22.50	4,927 5,402	Avalon Attractions Fey Concert Co.
CHICAGO	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Feb. 28	\$105,044 \$15.50	6,860 9,800	Contemporary Presentations
RATT JOAN JETT & THE BLACKHEARTS POISON	Municipal Auditorium Arena, Kansas City Convention Center Kansas City, Mo.	Feb. 14	\$104,038 \$14.50	7,175 8,820	Contemporary Prods. New West Presentations
WILLIE NELSON	Tucson Community Center Tucson, Ariz.	Feb. 28	\$95,436 \$16.50	6,059 9,264	Avalon Attractions Fey Concert Co.
ALICE COOPER SWORD	Victor K. Copps Trade Center Hamilton, Ontario	March 4	\$91,050 (\$126,560 Canadian) \$17.50	7,232 7,500	Concert Prods. International Donald K. Donald Prods.
IRON MAIDEN WAYSTED	Memorial Coliseum, Dane County Expo Center Madison, Wis.	March 9	\$79,282 \$14.50	5,353 10,100	Stardate Prods.
CARNIVAL AT THE CATHEDRAL: PAUL WINTER PE DE BOI ON THE LAMB	Cathedral of St. John the Divine New York, N.Y.	Feb. 27-28	\$78,905 \$17.50	6,120 6,900	in-house
SAM KINISON CARL LABOVE	The Music Hall, Omaha Civic Auditorium Omaha, Neb.	Feb. 28	\$69,885 \$15	4,753 sellout	Contemporary Presentations
CONWAY TWITTY RANDY TRAVIS	LSU Assembly Center Louisiana State Univ. Baton Rouge, La.	March 8	\$66,555 \$13.50	4,530 7,000	Jayson Promotions
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Reed Green Coliseum Univ. of Southern Mississippi Hattiesburg, Miss.	Feb. 28	\$65,517 \$15.50/\$14.50/\$13	4,642 7,000	Kaleidoscope Prods.
BEASTIE BOYS MURPHY'S LAW FISHBONE	Sunrise Musical Theatre Sunrise, Fla.	Feb. 26	\$63,326 \$16.25	4,086 sellout	Fantasma Prods.
DAVID COPPERFIELD	Clowes Memorial Hall Butler Univ. Indianapolis, Ind.	March 3	\$62,651 \$16.50/\$14.50	4,164 sellout	Sunshine Promotions
FREDDIE JACKSON RAY, GOODMAN, & BROWN NAJEE	Greenville Memorial Auditorium Greenville, S.C.	Feb. 22	\$61,912 \$14.25/\$12.25	5,285 sellout	PACE Concerts
BEASTIE BOYS MURPHY'S LAW FISHBONE	Arena, Bayfront Center St. Petersburg, Fla.	Feb. 25	\$61,730 \$14/\$13	4,797 sellout	Fantasma Prods.
ANITA BAKER	The O'Keefe Centre for the Performing Arts Toronto, Ontario	March 3	\$59,848 (\$83,189 Canadian) \$28/\$25	3,059 sellout	Concert Prods. International in-house
READY FOR THE WORLD BOBBY BROWN CLUB NOUVEAU	Augusta/Richmond County Civic Center Augusta, Ga.	Feb. 28	\$55,680 \$12	5,060 9,000	Lewis Grey Attractions Concert Entertainment
RATT POISON	Tallahassee-Leon County Civic Center Tallahassee, Fla.	March 8	\$54,955 \$14.50	4,038 5,542	Fantasma Prods.
BEASTIE BOYS MURPHY'S LAW FISHBONE	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Feb. 27	\$54,098 \$14/\$13	4,360 5,000	Fantasma Prods.
RATT POISON	Dothan Civic Center Dothan, Ala.	Feb. 27	\$53,603 \$14.50/\$13.50	3,932 4,640	Southern Promotions Concert Promotions

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	LEAN ON ME	CLUB NOUVEAU	2
2	6	LOOKING FOR A NEW LOVE	JODY WATLEY	1
3	2	YOU GOT IT ALL	THE JETS	5
4	4	LET'S WAIT AWHILE	JANET JACKSON	3
5	1	SLOW DOWN	LOOSE ENDS	11
6	7	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	7
7	5	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	20
8	9	COME GO WITH ME	EXPOSE	14
9	17	LIVING ALL ALONE	PHYLLIS HYMAN	19
10	8	HOW DO YOU STOP	JAMES BROWN	10
11	19	HOLD ME	SHEILA E.	4
12	20	6	MADHOUSE	6
13	11	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	24
14	14	AS WE LAY	SHIRLEY MURDOCK	32
15	22	SHOWING OUT (GET FRESH AT THE WEEKEND)	MEL & KIM	23
16	13	RESPECT YOURSELF	BRUCE WILLIS	29
17	25	JUMP INTO MY LIFE	STACY LATTISAW	13
18	28	STONE LOVE	KOOL & THE GANG	8
19	26	YOU BETTER QUIT	ONE WAY	9
20	16	HOLD ON	R.J.'S LATEST ARRIVAL	28
21	31	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	17
22	12	FALLING	MELBA MOORE	52
23	27	KEEP YOUR EYE ON ME	HERB ALPERT	12
24	10	SERIOUS	DONNA ALLEN	39
25	35	HE WANTS MY BODY	STARPOINT	15
26	23	STAY	HOWARD HEWETT	37
27	15	CANDY	CAMEO	57
28	24	ENGINE NO. 9	MIDNIGHT STAR	38
29	—	HERE I GO AGAIN	ORAN "JUICE" JONES	60
30	29	LOWDOWN SO AND SO	RAINY DAVIS	18
31	33	EVERY LITTLE BIT	MILLIE SCOTT	16
32	39	DON'T DISTURB THIS GROOVE	THE SYSTEM	22
33	37	ZERO IN JULY	FOCUS	53
34	—	IT'S TRICKY	RUN-D.M.C.	34
35	18	BALLERINA GIRL	LIONEL RICHIE	63
36	—	MARY GOES ROUND	READY FOR THE WORLD	30
37	—	SIGN 'O' THE TIMES	PRINCE	21
38	—	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	26
39	21	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	70
40	—	SEXAPPEAL	GEORGIO	44

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	LOOKING FOR A NEW LOVE	JODY WATLEY	1
2	3	LEAN ON ME	CLUB NOUVEAU	2
3	4	HOLD ME	SHEILA E.	4
4	6	STONE LOVE	KOOL & THE GANG	8
5	7	6	MADHOUSE	6
6	9	YOU BETTER QUIT	ONE WAY	9
7	2	LET'S WAIT AWHILE	JANET JACKSON	3
8	12	KEEP YOUR EYE ON ME	HERB ALPERT	12
9	27	SIGN 'O' THE TIMES	PRINCE	21
10	16	EVERY LITTLE BIT	MILLIE SCOTT	16
11	14	HE WANTS MY BODY	STARPOINT	15
12	13	LOWDOWN SO AND SO	RAINY DAVIS	18
13	11	JUMP INTO MY LIFE	STACY LATTISAW	13
14	18	DON'T DISTURB THIS GROOVE	THE SYSTEM	22
15	15	HOW DO YOU STOP	JAMES BROWN	10
16	20	SAVE THE BEST FOR ME	BUNNY DEBARGE	25
17	25	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	17
18	32	THERE'S NOTHING BETTER THAN LOVE	LUTHER VANDROSS	33
19	5	YOU GOT IT ALL	THE JETS	5
20	21	FASCINATION	LEVERT	27
21	29	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	26
22	8	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	7
23	26	OLD FLAMES NEVER DIE	FULL FORCE	36
24	33	JUST TO SEE HER	SMOKEY ROBINSON	31
25	38	SEXY GIRL	LILLO THOMAS	35
26	34	I'D STILL SAY YES	KLYMAXX	40
27	28	COME GO WITH ME	EXPOSE	14
28	10	SLOW DOWN	LOOSE ENDS	11
29	36	MARY GOES ROUND	READY FOR THE WORLD	30
30	—	ALWAYS	ATLANTIC STARR	41
31	—	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	45
32	35	TOGETHER	GENOBIA JETER AND GLENN JONES	42
33	37	THING FOR YOU	ISAAC HAYES	43
34	31	TAKE IT FROM ME	COMMODORES	47
35	—	WATCH OUT	PATRICE RUSHEN	48
36	22	SHOWING OUT (GET FRESH AT THE WEEKEND)	MEL & KIM	23
37	—	NEW DRESS	CHERYL LYNN	49
38	—	NO LIES	THE S.O.S. BAND	51
39	40	SOMETHING ABOUT YOU	VESTA WILLIAMS	46
40	—	GIRL NEXT DOOR	BOBBY BROWN	50

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
MCA (10)	12
Constellation (1)	
Magnolia Sound (1)	
COLUMBIA (7)	9
Def Jam (2)	
WARNER BROS. (4)	9
Paisley Park (3)	
Jellybean (1)	
Megatone (1)	
MOTOWN	8
ATLANTIC (5)	7
21 Records (1)	
Omni (1)	
ELEKTRA (6)	7
Solar (1)	
RCA (2)	6
Jive (2)	
A&M (1)	
Total Experience (1)	
CAPITOL	5
POLYGRAM	5
Atlanta Artists (2)	
Polydor (2)	
Mercury (1)	
A&M	3
ARISTA	3
E.P.A.	3
Epic (1)	
Scotti Bros. (1)	
Tabu (1)	
EMI-AMERICA	3
MANHATTAN (2)	3
P.I.R. (1)	
PROFILE	3
FANTASY (1)	2
Danya (1)	
SUPERSTAR INTERNATIONAL	2
ASIANA	1
CHRYSALIS	1
Cooltempo (1)	
ISLAND	1
4th & B'Way (1)	
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
RENDEZVOUS	1
SLEEPING BAG	1
SUTRA	1
Fever (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
6	(Parsons, ASCAP)	6
86	AIN'T NOTHING BUT A HOUSE PARTY (Jamie, BMI)	52
74	ALL I KNOW IS THE WAY I FEEL (Tune Room, ASCAP/American Wordways, ASCAP)	27
41	ALWAYS (Jodaway, ASCAP)	92
32	AS WE LAY (Troutman's, BMI/Saja, BMI)	50
85	BACK AND FORTH (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	68
72	BADROCK CITY (Big Audio Dynamics, BMI)	88
63	BALLERINA GIRL (Brockman, ASCAP)	54
76	BRENDA (Larchris, BMI)	20
57	CANDY (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	15
71	CLUMB THE WALLS (Skeeterman, BMI/Lil' Tad, BMI/Jewels From The Heart, BMI)	60
14	COME GO WITH ME (Panchin, BMI) CPP	4
78	COME SHARE MY LOVE (Warner-Tamerlane, BMI)	28
62	DAY BY DAY (Mardix, BMI/Bon-Jose, BMI)	87
79	DELANCEY STREET (Protoons, ASCAP/Turn Out Brothers, ASCAP)	10
22	DON'T DISTURB THIS GROOVE (Science Lab, ASCAP)	90
65	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)	26
75	DRIVING FORCE (Big Train, ASCAP)	17
95	EARTH TO MICKY (Irving, BMI) CPP/ALM	84
96	EASY LOVE (Muscle Shoals, BMI/Jalew, BMI) CPP/ABP	40
58	EGO MANIAC (Huemar, BMI/Blackwood, BMI/Mom's Back Porch, BMI) CPP/ABP	55
38	ENGINE NO. 9 (Hip Trip, BMI/Midstar, BMI) CPP/ABP	59
16	EVERY LITTLE BIT	66
	(Beezer, ASCAP/Frustration, BMI)	
	(Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP	
	(Trycet, BMI/Fernclyff, BMI)	
	(Tpyge, BMI)	
	(PolyGram, ASCAP/Better Nights, ASCAP)	
	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
	(Troutman's, BMI/Saja, BMI)	
	(Brampton, ASCAP) CPP	
	(Zomba, ASCAP/Willesden, BMI)	
	(Glass House, BMI/Irving, BMI) CPP/ALM	
	(Jobete, ASCAP)	
	(Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
	(Arrival, BMI)	
	(Mafundi, BMI/Probe II, ASCAP)	
	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
	(Magnolia, BMI/Aruba, ASCAP)	
	(Charles Family, BMI/Alli Bee, BMI/Grabitt, BMI)	
	(Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP	
	(Hookology, ASCAP)	
	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP	
	(Bourne, ASCAP/Music Sales, ASCAP)	
	(Minding, ASCAP/Skeeterman, BMI/Lil' Tad, BMI/Spirit Marlon, BMI)	
	(Jobete, ASCAP) CPP	
	(Music Corp. Of America, BMI/Gunhouse, BMI)	
	(Protoons, ASCAP/Rush-Groove)	
	(Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI)	
	(Unicity, ASCAP/Lucky Break, ASCAP/Lars, ASCAP)	
	(Flyte Tyme, ASCAP)	
	(Interior, BMI)	
	(Flyte Tyme, ASCAP/Crush Club, BMI)	
	(Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)	
	(Sloopus, BMI/Gold Horizon, BMI) CPP	
	(April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP	
	(Zomba, ASCAP/Willesden, BMI)	
	(Warner-Tamerlane, BMI/Advansu, BMI/W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)	
	(Willesden, BMI)	
	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP/Off Backstreet, BMI/Music Corp. Of America, BMI/Moonwalk, ASCAP)	
	(Malaco, BMI/Caraljo, BMI)	
	(Next Plateau, ASCAP/Turnabout, ASCAP)	
	(Spectrum VII, ASCAP/Slap Me 1, ASCAP) CPP	
	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
	(Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI)	
	(Forceful, BMI/Willesden, BMI)	
	(East Memphis, BMI/Irving, BMI/Klondike, BMI) CPP/ALM	
	(Jobete, ASCAP) CPP	
	(Almo, ASCAP/Crimisco, ASCAP/Ziggurat, BMI) CPP/ALM	
	(Off Backstreet, BMI/Streamline Moderne, BMI/Lauren Wood, BMI)	
	(Triage, BMI/Living Disc, BMI)	
	(Georgio, BMI/Stone Diamond, BMI)	
	(Bush Burnin', ASCAP/Johannie Mae, BMI)	
	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
	(Darwall, BMI/It's Mine/Electric Doll, BMI)	
	(Amber Pass, ASCAP/Andy Panda Music/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)	
	(Terrace, ASCAP) CPP	
	(Controversy, ASCAP)	
	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
	(Philly World, BMI)	
	(Wiz Kid, BMI/Irving, BMI) CPP	
	(Delightful, BMI) CPP	
	(Tuneworks, BMI/Careers, BMI/Reydon, BMI/Franne Gee, BMI/Rightsong, BMI) CPP	
	(Bush Burnin', ASCAP/Khari International, ASCAP)	
	(Intersong, ASCAP)	
	(April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	
	(Jac, ASCAP/Blue Seas, ASCAP) CPP/ABP	
	(Music Specialists, BMI)	
	(Warner-Tamerlane, BMI/Deertrack, BMI/Martin Page, ASCAP)	
	(Grandmaster Flash, ASCAP)	
	(Baby Fingers, ASCAP/Shown Brere, ASCAP)	
	(Darwall, BMI/It's Mine/Electric Doll, BMI)	
	(Beach House, ASCAP)	
	(One To One, ASCAP)	
	(Perk's, BMI/Duchess, BMI)	
	(Holmes Line, ASCAP) CPP	
	(Crystal Isle, BMI/Mark Bynum, BMI/Electric Apple, BMI)	
	(Temp Co., BMI)	

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



Freddie Fries. Capitol's Freddie Jackson sings passionately during the first of three recent sold-out performances at New York's Radio City Music Hall. (Photo: Chuck Pulin)

RHYTHM & BLUES

(Continued from page 27)

Taylor & the Slack Band ("Depression Blues"), singer/guitarist/tenor saxophonist Maurice John Vaughn ("Nothing Left To Believe"), ex-Bob Marley session guitarist Donald Kinsey & the Kinsey Report ("Corner Of The Blanket"), and classically trained vocalist Valerie Wellington ("A Fool For You") stand out. In the liner notes, Alligator's president notes that this generation is hardly traditionalist: "The influence of both rock and black radio can be heard in new rhythms, new instruments (synthesizers are common on the scene now, and many a guitarist has his array of effects pads), and an increased em-

phasis on instrumental technique and flash." Maybe blues will be the next trend in black music... How much did Paul Simon's Grammy-winning "Graceland" open up the ears of U.S. audiences to African music? The release of Ladysmith Black Mambazo's "Inala" on Shanachie will supply some of the answer. The 12 songs, performed in Zulu and English, have beautifully complex vocal harmonies more ambitious than those on "Graceland"... Step Johnson is leaving his position as head of A&M's black promotion department to move over to Capitol... Smokey Robinson's new album, "One Heartbeat," was

produced by Peter Bunetta & Rick Chudacoff but apparently had considerable creative input from executive producer Berry Gordy. The album contains one song, "Why Do Happy Memories Hurt So Bad," from the historic writing team of Robinson and guitarist Marv Tarplin... Gene McFadden produced and co-wrote "I Don't Want To Lose Your Love," the sultry new single from Freddie Jackson's "Just Like The First Time." McFadden penned Melba Moore's No. 1 black single, "Falling"... John "Jellybean" Benitez is, as always, "gettin' busy." In addition to finishing work on his Chrysalis album "Just Visit-

ing This Planet," the 'Bean has cut a song for Whitney Houston called "Love Will Save The Day," is serving as music supervisor for the Tri-Star feature "The Principal," and produced a song for Stacy Lattisaw, "Dancing Up A Storm," for "Police Academy IV."

Billy Preston plays at Ashford & Simpson's New York restaurant... For a review, see page 26

FOR WEEK ENDING MARCH 21, 1987

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	20	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME 16 weeks at No. One
2	2	2	17	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
3	4	5	14	CLUB NOUVEAU WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
4	3	3	22	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
5	6	7	56	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
6	5	4	26	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
7	7	8	50	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
8	10	10	22	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
9	9	9	30	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
10	11	11	33	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
11	8	6	17	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
12	12	14	19	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
13	16	15	28	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
14	13	13	25	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
15	14	12	28	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
16	15	16	16	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
17	17	22	19	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
18	18	18	13	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
19	19	21	14	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
20	21	28	54	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
21	20	17	14	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
22	25	26	9	ROBERT CRAY HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
23	24	20	41	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
24	22	23	37	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
25	27	54	3	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
26	23	19	17	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
27	31	49	4	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
28	29	24	14	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
29	34	35	16	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
30	30	40	4	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
31	28	29	9	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
32	26	27	28	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
33	38	39	6	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING
34	32	25	13	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
35	35	38	103	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
36	39	73	3	DJ JAZZY JEFF & FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
37	42	31	27	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
38	33	43	19	ONE WAY MCA 5823 (8.98)	ONE WAY XI

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	47	22	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A	GRAVITY
40	37	55	6	EGYPTIAN LOVER EGYPTIAN EMPIRE/MACOLA DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
41	41	42	21	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
42	44	45	16	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
43	58	51	6	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
44	45	—	2	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
45	36	30	11	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
46	49	33	35	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
47	50	32	13	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
48	48	34	24	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
49	68	—	2	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE
50	51	53	5	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
51	52	69	3	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
52	46	52	31	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
53	57	60	23	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
54	43	44	26	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
55	66	—	2	STEADY B JIVE 1020-J/RCA (8.98)	BRING THE BEAT BACK
56	47	48	18	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
57	53	41	19	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
58	62	64	3	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
59	60	62	17	ISAAC HAYES COLUMBIA FC 40316	U-TURN
60	56	37	10	ROBBIE NEVIL MANHATTAN ST-53006 (8.98) (CD)	ROBBIE NEVIL
61	NEW ▶		1	LUTHER INGRAM PROFILE PRO 1226 (8.98)	LUTHER INGRAM
62	54	57	19	JEFF LORBER WARNER BROS. 1-25492 (8.98) (CD)	PRIVATE PASSION
63	67	66	26	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
64	55	46	7	SYLVESTER MEGATONE/WARNER BROS. 25527/WARNER BROS. (8.98)	MUTUAL ATTRACTION
65	69	63	38	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
66	63	67	18	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
67	61	36	22	JESSE JOHNSON A&M SP-5122 (8.98) (CD)	SHOCKADELICA
68	64	58	27	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98) (CD)	WHILE THE CITY SLEEPS...
69	NEW ▶		1	VARIOUS ARTISTS MCA 5815 (8.98)	UPTOWN IS KICKING IT
70	65	68	7	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
71	71	59	14	GRACE JONES MANHATTAN ST-53038 (8.98) (CD)	INSIDE STORY
72	59	56	27	FIVE STAR RCA AFL1-9501 (8.98) (CD)	SILK & STEEL
73	72	61	34	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98) (CD)	ALWAYS IN THE MOOD
74	73	70	32	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
75	74	72	23	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER

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.

Gospel LECTERN



by Bob Darden

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

GARTH HEWITT WAS COMBINING music and social responsibility long before it was popular—or fashionable. He first visited Haiti and the Dominican Republic in early 1978 on behalf of the Tear Fund (an interdenominational relief and development agency) to write songs as part of the International Year of the Child.

Hewitt's actually been recording contemporary Christian music in Britain since 1973. Although he's one of the best-known religious artists in Europe, he's never quite had the same impact in the U.S., despite a series of fine albums for **Word Inc.**

He's just completed a tour of the U.K. with **Steve Camp**—his first with a band in six years—on behalf of the giant Greenbelt Festival and the Tear Fund. His new album and recent live concerts are, as always, filled with songs that talk about the things he's seen in Uganda, Haiti, India, and the rest of the Third World.

"This is something I came to quite young," Hewitt says. "When I was 16 I went to St. Paul's Cathedral in London to hear Dr. Martin Luther King—and was immediately struck that you have to *live* out the Gospel as well as believe it. That thought's never left me.

"On my first album, in 1973, I included a song titled 'Walk In His Shoes' that was based on a poem by Mother Teresa. Since then, I've been to Uganda, India, South Africa [where he visited Soweto and Crossroads], Kenya, and Sudan."

Hewitt incorporated videos of his visits to some of those countries in a nationwide tour he made two years ago, once again on behalf of the Tear Fund. The multimedia presentation, *A Candle In The Darkness*, was built around the theme of "How do you celebrate Christmas in a world like this?"

"We got an amazing response," he says. "I think a lot of people hit on to the fact that Jesus Christ was himself born of poverty—and was a refugee.

"Although it was actually a solo performance, we used a set, backdrop screen, and lights. Some of the songs I performed live, some I performed on the screen in the countries we visited. It just went back

Hewitt has combined music, social conscience for years

and forth, and I think it just hit at the right time to touch people."

An indication of the impact of *A Candle In The Darkness* came at Greenbelt '86. Not only did Hewitt receive one of the largest responses from the huge crowd, many people sang along with the songs from the tour.

One of the songs they knew by heart was "Litany For Africa."

"It originally came from a prayer I saw in a cathedral in Uganda," Hewitt says. "It was by Bishop Trevor Huddleston, the antiapartheid activist who gave Hugh Masekela his first horn. This was the man who always raised his hat to black women when he passed them on the street. One young boy once said it was the first time he'd ever seen that happen, and it changed his life. That young boy was [to become] the Archbishop Desmond Tutu. Anyway, the song is a prayer for justice in South Africa."

Jazz BLUE NOTES



by Peter Keepnews

NEW ORLEANS AND DETROIT have joined New York and Los Angeles as host cities for the third annual **Hennessy Cognac Jazz Search**. Semifinal competitions will be held in all four cities for this year's talent contest, sponsored by Hennessy in conjunction with **Festival Productions**.

Each group selected for the May 6 semifinals will receive \$500. The winning act from each city will get an additional \$1,000 plus accommodations and air fare to Los Angeles, where the finals will be held on June 11. The winning group will perform three days later at the Hollywood Bowl as part of the **Playboy Jazz Festival** and will also be given a demo recording session—and possibly a contract—by the world's tallest record executive, **Kareem Abdul-Jabbar** of the MCA-distributed **Cranberry** label. (Last year's winning act, the vocal group **Terra Nova**, is currently signed to **Cranberry**.)

Anyone interested in participating should get a 20-minute tape together and send it out no later than April 1. For the word on exactly how to register, write to the Hennessy Cognac Jazz Search, Suite JAZZ, 2801B Ocean Park Blvd., Santa Monica, Calif. 90405.

CONCERT NOTES: After a long layoff, the jazz program at New York's **Public Theater** is returning to action in a big way with concerts by **David Murray**, **Dave Holland**, and **Don Pullen**. All three concerts will consist entirely of compositions commissioned by **New Jazz At The Public**, a forward-looking enterprise directed by the tireless **Nancy Weiss Hanrahan**.

Murray's concert, featuring the saxophonist with a string ensemble, takes place Monday (16). Bassist Holland will lead a 12-piece group on March 23. Pullen, best known as a pianist, will play organ with a quartet

and an 11-piece "Organorchestra" on April 6.

And speaking of showcases for iconoclastic composers, New York's Weill (formerly Carnegie) Recital Hall is the site of an **Ornette Coleman** chamber music festival this weekend. Coleman's compositions, including "Time Design" for amplified string quartet and electric drum set, will be performed on Saturday (14) and Sunday (15). Friday's concert will feature the **Kronos Quartet**.

ALSO NOTED: **Herb Wong**, the noted jazz authority and record producer, is no longer the president of **BlackHawk**, the prolific San Francisco-based jazz label launched last year by entrepreneur **Richard Bull-ock**. **BlackHawk** says that Wong resigned and that he

Hennessy's talent search stakes out new territory

may continue to do some producing for the label. Wong says he'll tell his side of the story shortly. His position will not be filled; Bullock, who is chairman of **BlackHawk** and its sister labels **Aspen** and **Blue Heron**, will run the label. **BlackHawk's** most recent release includes two live albums by **Gil Evans** and a date co-led by **McCoy Tyner** and **Elvin Jones**... Speaking of Evans, a man who deserves all the accolades he can get, the influential arranger/bandleader was recently honored by **Yale Univ.** Evans brought his 14-piece band to Yale for a Feb. 27 concert, prior to which he was given the **Ellington Medal** by the university's **Duke Ellington Fellowship**... Seven more **Impulse** reissues have hit the stores, courtesy of **MCA**. Included in the release are four classic **John Coltrane** titles ("Coltrane," "Ballads," "Impressions," and "Crescent") as well as albums by **Art Blakey**, **Pharoah Sanders**, and **Oliver Nelson**... The busy **GRP** label has added saxophonist **Tom Scott** to its roster of high-profile fusioners. Scott, whose association with label honcho **Dave Grusin** dates back to the late '60s, is currently at work on his self-produced **GRP** debut.

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	7	9	THE NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE 1 week at No. One
2	1	49	REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE
3	2	17	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
4	36	5	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT ST-70900	GIVE US PEACE
5	5	33	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
6	4	13	THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
7	3	33	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
8	8	21	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
9	6	13	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
10	9	29	CANDI STATON BERACAH BRI-2001	SING A SONG
11	10	9	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
12	19	33	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
13	12	97	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
14	33	9	MAE GATEWOOD KAB'N-D 829	HOLD ON CHILDREN EVERYDAY
15	13	29	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 2B8504	LIVE AT MADISON SQUARE GARDEN
16	15	25	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
17	16	13	WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES MALACO MAL 4416	SATAN IS ON THE LOOSE
18	18	85	NICHOLAS COMMAND CRN 1003	DEDICATED
19	17	33	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
20	11	17	SHIRLEY MILLER LIGHT 7-115-70944-0/LEXICON	I MUST GO ON
21	14	65	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
22	25	77	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
23	20	73	SANDRA CROUCH LIGHT LS5855/LEXICON	WE'RE WAITING
24	26	21	JESSY DIXON & WORLD OF PENTECOST CHOIR I AM 7-90061-001-4	SONGS OF PENTECOST
25	31	29	DERRICK BRINKLEY TYSOCOT TR-86715	GLORIOUS DAY
26	27	49	DARYL COLEY PLUMBLINE 7012	JUST DARYL
27	28	21	ANGELIC GOSPEL SINGERS MALACO 4407	I'VE GOT VICTORY
28	40	37	DOROTHY MOORE REJOICE WR 8326/A&M	GIVING IT STRAIGHT TO YOU
29	21	49	TRAMAINÉ A&M SP 65110	THE SEARCH IS OVER
30	24	29	KING JAMES VERSION LIGHT 7-115-70898-3/LEXICON	GRATEFUL FOR YOUR LOVE
31	37	33	DOROTHY NORWOOD ATLANTA INT'L AIR 10111	DOROTHY NORWOOD & FRIENDS
32	23	45	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
33	22	65	SHIRLEY CAESAR WORD WR 8299/A&M	CELEBRATION
34	32	197	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
35	34	37	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
36	29	13	J.E.T.R.E.C. TYSOCOT TR-85815	EVERYBODY DON'T KNOW WHO JESUS IS
37	NEW ▶		ESTHER SMITH SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
38	NEW ▶		ANDRAE CROUCH LIGHT 7-115-71074-0/LEXICON	AUTOGRAPH
39	30	17	ALBERTINA WALKER REJOICE WR 8339/A&M	SPIRIT
40	35	13	LECREZIA CAMPBELL PLUMBLINE 7015	DRAW ME NEAR

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

HOT DANCE/DISCO

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	6	FASCINATED ATLANTIC 0-86731 3 weeks at No. One	COMPANY B
2	3	8	5	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY
3	6	7	6	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
4	2	3	8	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
5	8	9	5	EGO MANIAC (REMIX) WARNER BROS. 0-20469	◆ JOCELYN BROWN
6	9	12	5	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
7	11	29	4	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
8	18	37	3	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
9	13	18	6	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
10	23	36	3	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17
11	15	21	5	THE HONEYTHIEF (REMIX) COLUMBIA 44-05988	◆ HIPSWAY
12	4	2	9	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
13	17	23	5	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
14	12	13	8	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
15	19	30	4	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
16	14	16	6	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
17	5	5	10	TURN ME LOOSE CRIMINAL CRIM 00006 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
18	7	4	10	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
19	20	31	4	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	◆ PSYCHEDELIC FURS
20	21	24	5	DO THE DANCE (REMIX) EPIC 49-06746	TRANCE-DANCE
21	28	33	4	SOMETHING ABOUT YOU (REMIX) A&M SP-12221	VESTA WILLIAMS
22	25	34	4	WHATCHA GONNA DO QUARK QK-001	BLAZE
23	10	10	8	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	◆ PATTI LABELLE
24	33	—	2	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
25	27	35	4	SO COLD THE NIGHT (REMIX) MCA 23715	◆ COMMUNARDS
26	36	—	2	NEVER GONNA LEAVE YOU POW WOW PW 420	SUBJECT
27	24	26	6	LICENSED TO ILL (LP CUTS) DEF JAM BFC 40238/COLUMBIA	BEASTIE BOYS
28	22	20	9	INFECTED (REMIX) EPIC 49-05982	◆ THE THE
29	35	—	2	IOU (THE '87 REMIXES) CRIMINAL CRIM 00007 FREEEZ FEATURING JOHN ROCCA	
30	40	—	2	RIGHT ON TRACK (REMIX) MCA 23687	◆ BREAKFAST CLUB
31	30	27	18	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
32	38	49	3	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
33	44	—	2	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
34	46	47	3	SEXAPPEAL PICTURE PERFECT PPR-3563/MACOLA	GEORGIO ALLENTINI
35	37	—	2	CROSS THAT BRIDGE (REMIX) A&M PROMO	WARD BROTHERS
36	NEW	▶	1	WHO IS IT (REMIX) SLEEPING BAG SKL-0025	MANTRONIX
37	29	17	7	WE LOVE YOU (REMIX) A&M SP-12215 ◆ ORCHESTRAL MANOEUVRES IN THE DARK	
38	43	—	2	SOMETHING IN MY HOUSE EPIC 49-06750	DEAD OR ALIVE
39	NEW	▶	1	SHOWDOWN (REMIX) GEFEN 0-20599/WARNER BROS.	NO SOVEREIGN
40	42	50	3	LET'S GET BRUTAL CUTTING CR-210	NITRO DELUXE
41	NEW	▶	1	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
42	45	—	2	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
43	41	43	3	LET'S GO! (REMIX) GEFEN 0-20602/WARNER BROS.	◆ WANG CHUNG
44	26	15	10	DESIRE (COME AND GET IT) (REMIX) GEFFEN 0-20568/WARNER BROS. ◆ GENE LOVES JEZEBEL	
45	NEW	▶	1	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE
46	16	6	10	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
47	47	—	2	AIN'T NOTHING BUT A HOUSE PARTY (REMIX) CHRYSALIS 4V9-43096	PHIL FEARON
48	NEW	▶	1	YOU BETTER QUIT (REMIX) MCA 23716	ONE WAY
49	NEW	▶	1	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK
50	NEW	▶	1	ZERO IN JULY (REMIX) EMI-AMERICA V-19227	FOCUS
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. BACK AND FORTH (REMIX) CAMEO ATLANTA ARTISTS
					2. GONNA PUT UP A FIGHT BARBARA ROY RCA
					3. ONLY IN THE NIGHT THE VOICE IN FASHION ATLANTIC
					4. IT'S TRICKY (AND MORE) (EP) RUN-D.M.C. PROFILE
					5. PARTY TRAIN LOVE TRACTOR BIG TIME
					6. CRUSH (REMIX) GRACE JONES MANHATTAN
					7. WATCH OUT (REMIX) PATRICE RUSHEN ARISTA
					8. LIVING IN A DREAM PSEUDO ECHO RCA
					9. MR. RIGHT ELEANOR MILLS VINYLMANIA

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	3	9	FASCINATED ATLANTIC 0-86731 2 weeks at No. One	COMPANY B
2	5	5	4	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
3	4	7	5	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY
4	2	2	15	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
5	3	1	15	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
6	8	11	8	BOOM BOOM ZYX 5571	PAUL LEKAKIS
7	9	17	3	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
8	7	4	9	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
9	6	6	10	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
10	10	14	7	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
11	21	28	4	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
12	13	21	6	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
13	16	25	5	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
14	19	36	4	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
15	14	18	6	DO THE DANCE (REMIX) EPIC 49-06746	TRANCE-DANCE
16	18	26	5	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
17	22	32	4	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN
18	NEW	▶	1	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
19	17	20	5	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
20	11	16	9	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
21	29	37	4	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
22	12	13	7	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
23	33	24	6	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	◆ MADHOUSE
24	37	38	4	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
25	31	43	4	HOLD ME PAISLEY PARK 0-20579/WARNER BROS.	SHEILA E.
26	26	22	8	TURN ME LOOSE CRIMINAL CRIM 00006 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
27	50	—	2	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE
28	28	29	7	LOVE LETTER CUTTING CR-211	GIGGLES
29	38	—	2	THEY'RE PLAYING OUR SONG JAM PACKED JPI-2007	TRINERE
30	27	27	6	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
31	32	33	5	WHATCHA GONNA DO QUARK QK-001	BLAZE
32	35	31	13	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047 C-BANK FEATURING DIAMOND EYES	
33	20	8	18	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
34	25	23	17	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
35	40	49	3	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
36	24	19	11	KNOCK ME SENSELESS VINYLMANIA VMR 006	EASTBOUND EXPRESSWAY
37	NEW	▶	1	IOU (87 REMIXES) CRIMINAL CRIM 00007	FREEEZ FEATURING JOHN ROCCA
38	36	34	7	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
39	NEW	▶	1	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
40	39	30	15	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	◆ DONNA ALLEN
41	NEW	▶	1	EV'RY LITTLE BIT (REMIX) 4TH & B'WAY BWAY-432/ISLAND	MILLIE SCOTT
42	NEW	▶	1	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	◆ PSYCHEDELIC FURS
43	46	—	2	SAVE THE BEST FOR ME (BEST OF YOUR LOVIN') (REMIX) MOTOWN 4575MG	BUNNY DEBARGE
44	45	42	3	LET'S GO! (REMIX) GEFEN 0-20602/WARNER BROS.	WANG CHUNG
45	48	—	3	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	◆ PATTI LABELLE
46	30	15	11	PICK IT UP KLUB KR 511	SOFONDA C
47	NEW	▶	1	YOU BETTER QUIT MCA 23716	ONE WAY
48	42	48	3	SOMETHING ABOUT YOU (REMIX) A&M SP-12221	VESTA WILLIAMS
49	34	9	15	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
50	44	41	6	(I KNOW) I'M LOSING YOU OAK LAWN OLR 121	UPTOWN
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. CAN'T GET ENOUGH LIZ TORRES STATE STREET
					2. WITHOUT YOU TOUCH SUPERTRONICS
					3. CAN'T YOU FEEL MY HEART BEAT CLAUDJA BARRY EPIC
					4. MY MIKE SOUNDS NICE SALT-N-PEPA NEXT PLATEAU
					5. I'VE GOT THE NIGHT OFF KATHY KOSINS CARRERE
					6. L.O.V.E. EROTIC EXOTIC ATLANTIC
					7. MARY GOES ROUND READY FOR THE WORLD MCA
					8. U KNOW WHAT TIME IT IS GRAND MASTER FLASH ELEKTRA
					9. IT'S TRICKY (AND MORE) (EP) RUN-D.M.C. PROFILE
					10. GONNA PUT UP A FIGHT BARBARA ROY RCA

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

Everything Old Is New Again (& Again)

WE'VE HEARD a couple of very insightful comments lately: Arthur Baker, quoted in the U.K. press, calls house "disco made raw," and at the recent Winter Music Conference, another producer/remixer, Sergio Munzibai, shrugged his shoulders at observers who count Nancy Martinez's pop hit as some sort of hardcore Latin record. His point was that crossover necessarily involves some sort of accommodation of commercial reality, or even "selling out," and that the cultish aspects of dance are fine symbols of its integrity—but those underground sounds don't necessarily achieve mass appeal. Our corollary to that is the following: Crossover or not, the random combination of sounds—whether respectful or irreverent—is how dance maintains the spirit of youth after all these years and winds up at the cutting edge of pop whenever the megastars default by making safe (all right, even safer) records.

NEW SINGLES: Wild Mary's "No One Knows" (Atlantic) is a true fusion record as well as a gem of production and postproduction. It's a rare boy-group record from Miami, with a more mainstream orientation than the Latino B-boy styling of The Voice In Fashion. And Shep Pettibone's additional production/remix (edits by Junior Vasquez) adds the New York-style heft that's absent



by Brian Chin

from many Miami-sound records (as well as neat references to "Set It Off," "I.O.U.," and "Love Can't Turn Around").

Jeanne Harris' "Just Another Man" (Studio, 301-839-6567), another successful fusion, makes its strongest reference to the Marshall Jefferson piano riff, but its clean vocals, rhythm arrangement, and string line bring back the dawn-of-disco New York/Philly disco-soul sides. Cutest moment: a diva's endlessly held high note.

BRIEFLY: The rest of this week's divas—Sybil's "Let Yourself Go" (Next Plateau) follows up the long-lived "Falling In Love" in smooth and mellow dance/r&b style; not frantic but really grooving. Keith Dumpson edited... Olga's "Play Another Song For Me" (Top Hit, 10124 N.W. 80th Ave., Hialeah Gardens, Fla. 33016) is from Exposé producer Lewis A. Martinee and is smoother-than-usual Miami sound... Leslie Parks' "Body Heat" (Society), still a local release, is impressive and stylish, with techno-pop

bumping up against disco; Bill Kelly co-mixed... Carol Williams' "Queen Of Hearts" (New Image/Profile) is Shannon-style, with a big-room boom provided in the mix by Claudia Cuseta and Danny Krivit.

REMIXES: J.M. Silk's "Let The Music Take Control" (RCA promo) is rereleased in a more Chicagolike version than the comparatively tame club mix... Steady B.'s "Surprise" (Jive), remixed by Bryan "Chuck" New, comes out clean-sounding enough for pop radio, but you know where that's at... Public Enemy's "Public Enemy No. 1" (Def Jam) is very abrasive and violent, and it features a short-circuit electronic buzz throughout. Good, bad, and ugly... Point Blank M.C.s' "Hard To The Body" (Beauty And The Beat) is one of the busier raps out there, with the typically murky Fats Comet touch.

NOTES: We've recorded here the increasingly regular phenomenon of former (and current) DJs as top 40 producers. This time, the twist is that remix veteran Steve Thompson and longtime engineer/team-mate Michael Barbiero have made the top 40 albums (and album rock tracks) with Tesla's "Mechanical Resonance" on Geffen. Now that's crossover for you... And just to be complete, let's note that three former DJs were in the top 15 as of last week: Pete Waterman, who DJed in the north of England early in the '70s, with Dead Or Alive's "Brand New Lover"; Lewis Martinee, a charter member of the South East Deejay Assn. (SEDA), with Exposé's "Come Go With Me"; and, from Minneapolis, the former DJ at

Fox Trappe and Studio 96 whose string of hits needs no introduction: Jimmy Jam. By the way, the producers of the year (we all knew it) recently picked their best work of 1986 for us: Jimmy's proudest moments were "Tender Love" by Force M.D.'s—proof that Flyte Tyme songs can be stripped down to a piano—and "The Finest," which Jam reheard in a club over New Year's and decided it had come out exactly as conceived. Terry Lewis' faves: "The Heat Of Heat" for its lush orchestral arrangement, and "Nasty," for exactly the opposite reason—it was produced with two keyboards and a drum machine.

Some additional random notes from the Winter Music Conference, covered further in other stories in this and the previous two issues of Billboard: PolyGram's revival of the Wing label will be highlighted by street music; Vanessa Williams is among the roster signings. But the expected revival of the Casablanca label won't happen... The flip side of Miami-sound pop has to be the huge local rap scene, which has made a 250,000-seller of the album by Two Live Crew (Luke Skywalker, 305-756-8820), whose scandalous highlight is the Run-D.M.C.-style "We Want Some..."

We're more than grateful to everyone for all the encouragement and good input we got while in Florida. As usual, our very favorite comment was a left-fielder, from an indie-label owner: "You're much nicer than I thought you'd be." Thanks, good buddy: See you in the funny papers.

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New Labels! Send your Cassettes & Test Pressings

Cooltempo Comes To U.S. Chrysalis Sub Big In Europe

BY BRIAN CHIN

NEW YORK Chrysalis subsidiary label Cooltempo, well-known throughout Europe for its distribution of American black music, is being launched here with a combination of U.S. and British acts on its roster.

Among Cooltempo's artists is Phil Fearon, who came to the label through Chrysalis' acquisition of Ensign Records. Fearon's two singles, "I Can Prove It" and "Ain't Nothin' But A House Party," were the first U.S. Cooltempo releases.

Peter Edge, Cooltempo a&r manager, says the label's signings will lean toward the "hipper" end of black music, as befits the U.K. marketplace. But, he adds, Cooltempo will not avoid signing product that may be suited to one territory and not the other. U.S. independent product will also be signed for broader distribution here through Chrysalis.

Recent signings include Living In A Box, whose upcoming debut single is described by Edge as a "real dance record, in a Rocker's Revenge groove." The Richard James Burgess production was remixed extensively by Gotham-based Arthur Baker. In addition, British vocalist Steven Dante, whose first single, "Give It Up For Love," gathered

some import play early last year, has been teamed with Brooklyn-based top 10 producers Full Force for "Why Can't You Sit Still." The Taurus Boys, another U.K. act, have released a single modeled after the Chicago house style of disco and funk.

In Europe, Cooltempo has made major pop successes since 1985 of such street-oriented U.S. acts as Doug E. Fresh & the Get Fresh Crew, the Real Roxanne with Hitman Howie Tee, Lamar Thomas & Judy Taylor, and Timex Social Club. Cooltempo also has European rights for Soul Club, an act that will be released here by MCA.

Competition among U.K. labels for licensed U.S. product has recently intensified from already fierce 1986 levels because of the reactivation of Fourth and Broadway; the continued high profile of such stalwarts as 10 Records and Phonogram's London, Boiling Point, and Club imprints; and new dance department setups by A&M and the independent labels Champion, Rhythm King, and Serious. Streetwave, a pioneer and market leader in compilation albums, was put into liquidation early this month, having been tapped out by the unsuccessful 1985 launch of a weekly paper devoted to dance music.

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Lets Play House—Gangsters Of House	Love & Desire—Gina Desire
Aggression—Charlene Davies	Breathless—Gina Desire
Crash Bam Boom—Dressed To Kill	Too Many Promises—Nancy Dean
Love Addict—Girls Have Fun	Pedal To The Floor—Bubba & Jack Attack
Frustration—Lilly & The Pink	Love Allowance—Condo
Silent Scream—Banana Republic	Double Trouble—Lola
Get Your Way—The Look	Call My Number—Oh Romeo
Desperate & Dangerous—Tony Caso	Gotta Jack—Dexter D.
Love Attack—Tony Caso	Spooky—Joy Toy
Motorcycle Madness—Tony Caso	Lonely Too Long—Banana Republic

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NSAI Honors Paul Overstreet With Its Songwriter Of The Year Award

NASHVILLE Paul Overstreet, who recently left the hit country act SKO to pursue a career in Christian music, was named songwriter of the year by the Nashville Songwriters Assn. International (NSAI) at its March 7 awards banquet here. Overstreet—whose “On The Other

In New Orleans,” “Lonely Mound Of Clay,” “I Can’t Tell My Heart That,” and “Unloved And Unclaimed.”

Last week, MTM Records’ SKO registered its first No. 1 country hit, “Baby’s Got A New Baby.”

The other songwriters earning NSAI recognition at the banquet were James Blackmon and Carl J. Vipperman Jr., for “1982”; Holly S. Dunn, “Daddy’s Hands”; Lionel Richie, “Deep River Woman”; Overstreet and Albert L. Gore, “Diggin’ Up Bones”; Dan Seals and Bob McDill, “Everything That Glitters (Is Not Gold)”; Don Schlitz and Rhonda Fleming, “Give Me Wings”; Jamie O’Hara, “Grandpa (Tell Me ‘Bout The Good Old Days).”

Also honored were Dwight Yoakam, “Guitars, Cadillacs”; T. Graham Brown and Alex Harvey, “Hell And High Water”; Rafe Van Hoy, Curly Putman, and Don Cook, “I Wish That I Could Hurt That Way Again”; Roger Murrah and Richard Leigh, “Life’s Highway”; Nanci Griffith, “Love At The Five And

Dime”; Dean Dillon, “Nobody In His Right Mind Would’ve Left Her”; Overstreet and Don Schlitz, “On The Other Hand”; Schlitz and Brent Maher, “Rockin’ With The Rhythm Of The Rain”; Timothy P. O’Brien, “Walk The Way The Wind Blows”; Douglas Gilmore, Robert Simon, and Joe Allison, “What Am I Gonna Do About You”; Kendal Franceschi and Quentin Powers, “Whoever’s In New England”; and Dan Seals, “You Still Move Me.”

“Other Hand” is named top song

Hand,” co-written by Don Schlitz, was voted song of the year—beat Dean Dillon, Dan Seals, Jamie O’Hara, and Schlitz for the honor.

The awards ceremony was a part of the NSAI’s ninth annual symposium, held at the Vanderbilt Plaza Hotel March 6-8.

Songwriter Jim Anglin, who died Jan. 21, was cited with a special career achievement award for writing such standards as “Ashes Of Love,” “As Long As I Live,” “Down South



Session Break. Stella Parton, right, takes a break with The Nashville Network’s Roxanne Russell during a videotaping session at Nashville’s LSI Recording Studio.

Procter & Gamble Tour

NASHVILLE Folgers coffee and Citrus Hill orange juice, both Procter & Gamble products, are sponsoring a 10-city country music concert tour. The tour features T.G. Sheppard, who also serves as spokesman for the Folgers Racing Team.

The Wakin’ Up Concert Tour began at the Pensacola (Fla.) Civic Center on March 8, with performances by Sheppard and George Strait. It will

end on June 21 in Dallas, at a venue to be selected, with a concert by Sheppard, George Jones, and Earl Thomas Conley.

Folgers works through regular concert promoters to set up the shows and, in return for a prominent tie-in of product names with the events, helps underwrite the costs of staging and advertising. A spokesman for the tour declined to give specific money figures.

Throughout the tour, concertgoers who bring a Folgers or Citrus Hill container to the venue box office or other ticket outlet will get \$3 off the regular ticket price.

Other dates on the tour, and the featured artists, are: Mid South Coliseum, Memphis, Saturday (14), Sheppard, George Jones, and Sawyer Brown; Memorial Auditorium, Chattanooga, March 27, Sheppard, Jones, and Sweethearts Of The Rodeo; Hampton (Va.) Coliseum, May 2, George Strait; Myriad, Oklahoma City, May 22, Sheppard, Jones, and Conley.

Barton Coliseum, Little Rock, May 30, Sheppard and Jones; Greenville, S.C. (place and date not yet selected), Sheppard and Strait; Freeman Coliseum, San Antonio, June 19, Jones, Conley, and Sheppard; and Southern Star Amphitheatre, Houston, June 20, Jones, Sheppard, and Conley.

Don King Catches Music Row’s Ear

NASHVILLE For singer/songwriter Don King, opening a new publishing office on competitive Music Row was an occasion worth whimpering about. Instead of throwing a big-bang party to mark the event, King distributed cassette copies of a song that captures the hopes and horrors of Nashville’s tunesmiths.

Written and sung by Don King Music Group staffer Jackson Leap, “A Single A Year” unreels the tale of a songwriter who has it all going for him—except for his inability to get one of his songs turned into a chart-topping—and lucrative—single.

Although the songwriter in question has “a Billboard subscription,” can “get in to see [MCA Records chief] Jimmy Bowen,” and has “the respect of [his] peers,” he vows he’d “trade it all in to be in the top 10 and just have a single a year.”

“We did it in a lighthearted way to show we were serious,” says King’s professional manager, Troy Tomlinson, who adds that about 50 copies of the lament were distributed to strategic offices on the Row. EDWARD MORRIS

Publisher/Producer/Performer Don Gant Is Dead At Age 44 Nashville Loses A Special Friend

A FRIEND HAS DIED. Don Gant.

He could always be counted on for a smile. Sometimes that’s a rare commodity in today’s music business.

He could often be counted on for a hit record, too. Likewise, that’s a rare commodity.

He could seldom be counted on to contribute downer opinions or pessimistic projections about the business he grew up in, succeeded in, and excelled in.

Sometimes we look around at overweight, overstressed, hard-drinking, hard-smoking friends and worry about them making it to the next morning’s sunrise. Gant did not fit that category, and that makes the shock of his death even greater. He was lean, trim, handsome, ever-smiling, and ever-loving. And, at age 44, he is dead.

Nashville, and the music business, will miss this wonderful man, a gentle, unobtrusive creative genius. Head of

Don Gant Enterprises in Nashville after publishing stints at Acuff-Rose and Tree International, Gant saw his company land cuts by such acts as Mickey Gilley, Ray Price, Millie Jackson, and the Oak Ridge Boys. While at Tree he sparked the development of the pub-bery’s 24-track studio. A past president of the Nashville chapter of the National Academy of Recording Arts & Sciences, Gant also served as a board member of the Country Music Foundation.

Gant’s career was multifaceted. He was once a partner, with producer/writer Norro Wilson, in a teeny-bop twosome. He produced the Newbeats, the Nashville rock act that scorched the pop charts with “Bread And Butter.” The song peaked at No. 2 on Sept. 26, 1964, held out of the top spot by Roy Orbison’s smash “Oh, Pretty Woman.” Ironically, Orbison later collaborated with Gant on the 1967 hit “Cry Softly, Lonely One.” While at Acuff-Rose, Gant worked with such writer/performers as John D. Loudermilk, Mickey Newbury, and Don Gibson.

Most of his singing was in the background, but he was once a Colpix recording artist and joined with

Tupper Saussy in forming the Neon Philharmonic. Gant’s haunting vocal on “Morning Girl” took the Philharmonic to No. 17 on the pop chart in 1969. It remains one of the best records ever to come out of Nashville.

As director of ABC/Dunhill Records, Gant lured such acts as Delbert McClinton and the Amazing Rhythm Aces and produced hits for Eddy Raven, Lefty Frizzell, and Ferlin Husky. He was one of the early believers in the talent of Jimmy Buffett, and he produced the album that ignited the career of the Nashville-turned-Key West singer/songwriter. The song that did it was “Come Monday,” Buffett’s first appearance on the pop charts; it hit No. 30 in 1974. More than a dozen years have gone by, but to this day, “Come Monday” still sounds perfectly produced and performed.

Some of Buffett’s most memorable songs came on Gant-produced albums: “Living And Dying In ¾ Time,” “A White Sport Coat And A Pink Crustacean,” “A1A,” and “Havana Daydreamin’.” He allowed Buffett to stretch the boundaries, lyrically and musically, of Nashville-recorded music—and that’s no easy task, especially when one considers the conservative mood of the mid-’70s Nashville music business.

Our sympathies go to Don’s wife, Linda; his sons, Kerry and David; two grandchildren; his mother, Eva; and brothers, Ronnie and Kenny. It was Don Gant’s kindness and caring, not the immense achievements in his musical career, that make this loss so piercing and penetrating to so many.

My wish and prayer is that Don Gant has found a home such as the one described in a Buffett song he produced, “I Have Found Me A Home”:

The days drift by/They don’t have names/And none of the streets here look the same/And there aren’t many reasons I would leave/Yes I have found me some peace/Yes I have found me a home.

Godspeed, Don Gant.



by Gerry Wood

FOR WEEK ENDING MARCH 21, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED			NEW	TOTAL
137 REPORTERS			ADDS	ON
CHARLEY PRIDE	HAVE I GOT SOME BLUES . . .	16TH AVENUE	36	45
KEITH WHITLEY	HARD LIVIN’	RCA	33	68
THE FORESTER SISTERS	TOO MANY RIVERS	WARNER BROS.	31	96
SOUTHERN PACIFIC	DON’T LET GO OF MY HEART	WARNER BROS.	28	29
JOHN CONLEE	DOMESTIC LIFE	COLUMBIA	28	112

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

RETAIL BREAKOUTS			NUMBER
43 REPORTERS			REPORTING
PARTON, RONSTADT, HARRIS	TO KNOW HIM IS TO . . .	W.B.	8
M. MARTIN MURPHY/H. DUNN	A FACE IN THE CROWD	W.B.	7
REBA MCENTIRE	LET THE MUSIC LIFT YOU UP	MCA	6
WAYLON JENNINGS	ROSE IN PARADISE	MCA	6
THE JUDDS	DON’T BE CRUEL	RCA/CURB	6

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Gold Seals. Capitol Records' Dan Seals receives a gold album for "Won't Be Blue Anymore" prior to the welcoming reception at the recent Country Radio Seminar in Nashville. Pictured are, from left, Paul Lovelace, vice president of national country promotion for Capitol/EMI America, Nashville; Jim Mazza, president of EMI America Records, Los Angeles; Seals; Jim Foglesong, president of Capitol/EMI America, Nashville; and Lynn Shults, vice president of a&r for Capitol/EMI America, Nashville.

Dirt Band, Stroh Are A Winning Combo 'Country Express' Show On 163 PBS Stations

BY ANDREW ROBLIN

NASHVILLE The Nitty Gritty Dirt Band and the Stroh Brewing Co. have proved themselves a winning combination for "The Country Express," a Public Broadcasting Service video program now carried by 163 stations, including outlets in New York City, San Francisco, and Miami.

The Dirt Band began hosting "The Country Express" in October, after the show got a grant of \$250,000—more than half of its annual production cost—from Stroh. The grant allows WTVS-TV in De-

'The program managers knew the group wouldn't alienate anybody'

troit, where the program originates, to offer it at no charge to other PBS stations. Prior to the grant, 41 stations carried the show.

"I think a lot of them found getting the show for free enticing," says Megan Mainguth, producer of "The Country Express." "But the Dirt Band really helped sell the show to program managers. They knew the Dirt Band for 'Mr. Bojangles,' and they knew the group wouldn't alienate anybody."

When it comes to hosting "The Country Express," the Dirt Band's pivotal member is singer and guitarist Jimmy Ibbotson. Other members of the band join Ibbotson on the show's set, the Plain Dirt Diner, on a rotating basis.

Although the Dirt band has appeared on "The Tonight Show" and "Saturday Night Live," the group had never before hosted a TV program, according to their manager, Chuck Morris. So far, the Dirt Band's appearances on "The Country Express" haven't had a notice-

able impact on sales of the group's records or concert tickets, but Morris says the exposure has helped.

"I think the Dirt Band has grown into different audiences through the years," Morris says, citing the group's current string of country hits. "Historically, they've had a big audience in the public-television market: for lack of a better term, yuppies age 30-50."

The show has also given exposure to many other country acts—includ-

ing the Oak Ridge Boys, the Osmond Brothers, Randy Travis, the Judds, Earl Thomas Conley, Gary Morris, Exile, and T. Graham Brown—who have appeared as guests.

An episode with guest host Pinkard & Bowden was recently chosen by PBS to compete in the Golden Rose International Program Competition, which will be held in Montreux, Switzerland, in May.

EMI To Release TV Star's First Album Wopat Moves To Music

BY EDWARD MORRIS

NASHVILLE The pace of life has slowed down for Tom Wopat since he crawled out of the General Lee back in Hazzard Country to start his long walk toward a career in country music. But the "Dukes Of Hazzard" star is finally getting there. He has broken into the top 20 with his current single, "The Rock And Roll Of Love," and EMI America will release his first album May 15.

Like John Schneider, who played his television brother, Bo Duke, Wopat has broken into country music purely on the merits of his singing. In 1983, Wopat released a couple of singles on Columbia, but nothing happened. When he signed with EMI America in 1985, the label immediately paired him with prize-winning producer Jerry Crutchfield. Since then, it has been a steady upward climb.

In February, Wopat was one of the acts featured in the New Faces Show at the Country Radio Seminar. "I think radio is starting to believe us," Wopat says, alluding to his early difficulty in making it to the playlists. "I don't have any resentment toward stations that thought of me as an actor doing

singing."

Wopat admits he was at first impatient to do an album: "When I first got signed over there and we started working on single material, I kept bugging them about my doing an album. Then, after the first two singles, I sort of decided that it'll happen when it happens."

The singles—"True Love Never Did Run Smooth" and "I Won't Let

(Continued on page 40)

Volunteer Pressing Files Chapter 11

NASHVILLE Volunteer Record Pressing here has filed for a Chapter 11 bankruptcy, listing debts of \$213,688.46 against assets of \$109,500.

In a petition filed Jan. 21, Volunteer stated that its three major secured creditors are Third National Bank, Nashville, \$67,000; First American Bank, Waverly, Tenn., \$24,385.15; and Nashville City Bank, \$34,482.88. The major unsecured creditor, according to the document, is Vitec of Santa Anna, Calif., which is owed \$10,305.75.

James M. Lenahan is Volunteer's president.

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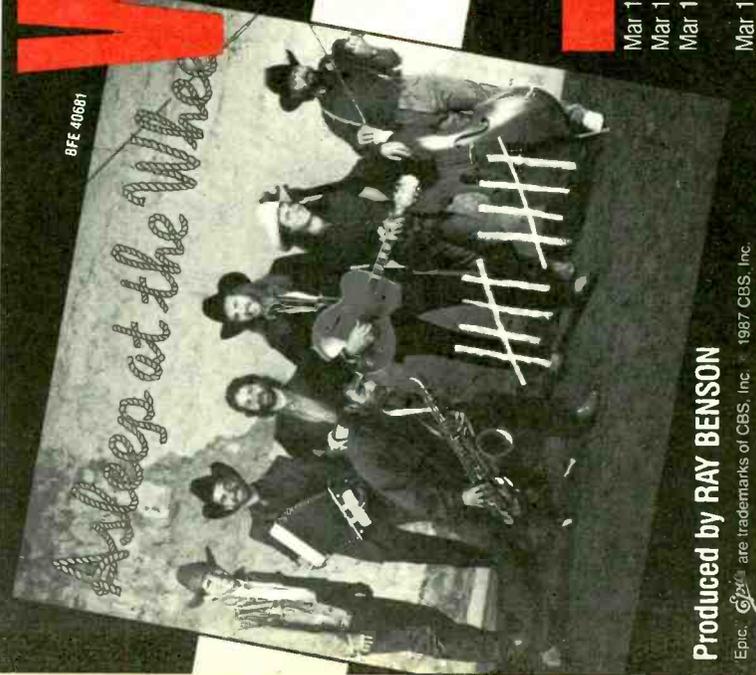
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- Mar 20 - Uptown Theatre, Kansas City, MO
- Mar 21 - Casa-Loma Ballroom, St. Louis, MO
- Mar 24 - Music Row Showcase, Nashville, TN
- Mar 25 - Johnny B. Goods, Charlotte, NC
- Mar 28 - Musical Moon, Tallahassee, FL
- April 1 - Miss Kittys, Marietta, GA



Produced by RAY BENSON

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Sweet Surprise. RCA artist Michael Johnson is surprised on The Nashville Network's "Nashville Now" with a No. 1 award from RCA Records for his single "Give Me Wings." Pictured, from left, are Brent Maher, Johnson's producer; Rhonda Fleming, the song's co-writer; Ralph Emery, "Nashville Now" host; Johnson; and Woody Bowles, Johnson's manager.

Tom T. Hall To Be Honored By South Plains College In Texas

NASHVILLE Mercury Records artist Tom T. Hall will be honored during a ceremony at South Plains College in Levelland, Texas, on March 26. The school's new recording and production studio will be named in recognition of Hall.

Hall used the junior college in 1979 as the site of his PBS special "Bluegrass Spectacular," and he was instrumental in convincing the college to award an honorary degree to bluegrass music pioneer Bill Monroe. South Plains is one of the few colleges in the U.S. to of-

fer a degree in country and bluegrass music.

In addition to the dedication ceremony, the day of celebration will include a country and bluegrass festival and open house (1-5 p.m.), a performance by "the world's largest bluegrass band" (4 p.m.), and a concert by Hall (8:30 p.m.).

A college spokesman says that anyone who can play an acoustic instrument is invited to perform with Hall in the bluegrass-band feature. The event will be taped by The Nashville Network.

FOR WEEK ENDING MARCH 21, 1987

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	2	2	4	THE JUDDS RCA/CURB 5916-1/RCA (CD) 1 week at No. One	HEART LAND
2	1	1	6	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY
3	4	3	22	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
4	5	5	6	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (CD)	HANK "LIVE"
5	3	4	39	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
6	8	10	15	RESTLESS HEART RCA 5648 (CD)	WHEELS
7	6	7	49	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
8	9	8	20	GEORGE JONES EPIC 40413	WINE COLORED ROSES
9	10	9	22	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
10	11	11	46	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
11	12	12	22	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
12	13	15	31	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
13	7	6	22	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
14	15	13	17	THE O'KANES COLUMBIA BL 40459	THE O'KANES
15	16	16	19	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
16	14	14	24	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
17	17	18	20	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
18	18	22	18	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
19	21	23	9	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
20	22	29	5	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
21	23	28	5	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
22	19	19	15	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
23	20	17	41	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
24	24	26	39	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
25	27	36	5	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
26	25	20	70	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
27	29	24	26	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
28	36	44	3	THE OAK RIDGE BOYS MCA 5945	WHERE THE FAST LANE ENDS
29	30	30	43	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
30	26	21	35	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
31	33	31	56	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
32	31	27	22	DAN SEALS EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
33	32	32	15	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
34	28	25	21	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
35	34	33	20	WILLIE NELSON COLUMBIA FC 39894	PARTNERS
36	35	35	34	EXILE EPIC FE 40401	GREATEST HITS
37	47	48	5	PATTY LOVELESS MCA 5915	PATTY LOVELESS
38	46	47	41	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	34	23	MICHAEL JOHNSON RCA AEL1-9501	WINGS
40	37	39	29	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
41	41	46	8	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
42	43	40	41	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
43	40	42	73	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
44	48	59	3	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
45	44	38	55	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
46	50	45	36	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
47	49	37	21	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
48	42	43	29	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
49	38	51	34	JANIE FRICKIE COLUMBIA FC 40383	BLACK & WHITE
50	64	68	3	THE WHITES MCA/CURB 5820/MCA	AIN'T NO BINDS
51	45	41	19	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
52	52	63	3	RAY STEVENS MCA 5918 (CD)	GREATEST HITS
53	58	62	26	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
54	59	55	287	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
55	51	52	51	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
56	53	49	463	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
57	63	50	104	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	54	54	28	JOHN SCHNEIDER MCA 5789 (CD)	TAKE THE LONG WAY HOME
59	61	66	13	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	55	53	29	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
61	67	61	50	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
62	RE-ENTRY			THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
63	70	—	2	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
64	66	—	2	MOE BANDY MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
65	60	67	8	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
66	56	57	122	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
67	65	58	40	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
68	73	71	68	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
69	62	56	54	JOHN CONLEE COLUMBIA FC-40257	HARMONY
70	NEW ▶			MICKEY GILLEY EPIC 40670	BACK TO BASICS
71	71	—	95	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (CD)	PARDNERS IN RHYME
72	57	60	36	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
73	69	72	123	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
74	68	64	20	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
75	75	73	7	PATSY CLINE MCA 4038	THE PATSY CLINE STORY

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

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	14	★★ NO. 1 ★★ I'LL STILL BE LOVING YOU T.DUBOIS,S.HENDRICKS,RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.ROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
2	4	6	13	SMALL TOWN GIRL T.BROWN,J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
3	5	7	13	TWENTY YEARS AGO J.GRAYDON,K.MIMS (M.SPRIGGS, W.NEWTON, D.TYLER, M.NOBLE)	◆ KENNY ROGERS RCA 5078-7
4	6	10	13	TALKIN' TO THE MOON C.YOUNG (L.GATLIN)	◆ LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06592
5	8	12	10	OCEAN FRONT PROPERTY J.BOWEN,G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 53021
6	9	15	9	"YOU'VE GOT" THE TOUCH H.SHEDD,ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
7	11	16	9	KIDS OF THE BABY BOOM E.GORDY,JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
8	7	8	15	FOREVER J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
9	13	18	11	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
10	12	17	10	THE RIGHT LEFT HAND B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
11	14	20	8	ROSE IN PARADISE J.BOWEN,W.JENNINGS (S.HARRIS, J.MCBRIDE)	WAYLON JENNINGS MCA 53009
12	17	21	8	DON'T GO TO STRANGERS B.LOGAN (J.D.MARTIN, R.SMITH)	T GRAHAM BROWN CAPITOL 5664
13	18	23	7	LET THE MUSIC LIFT YOU UP J.BOWEN,R.MCINTIRE (T.SEALS, E.SETSER)	REBA MCENTIRE MCA 52990
14	1	3	16	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
15	20	25	8	THE MOON IS STILL OVER HER SHOULDER B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 5091-7
16	23	26	7	A FACE IN THE CROWD S.GIBSON,J.E.NORMAN (K.S.TALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
17	24	27	6	DON'T BE CRUEL B.MAHER (E.PRESLEY, O.BLACKWELL)	THE JUDDS RCA/CURB 5094-7/RCA
18	2	2	15	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
19	10	11	14	TAKE THE LONG WAY HOME J.BOWEN,J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
20	26	30	5	TO KNOW HIM IS TO LOVE HIM G.MASSENBURG (P.SPECTOR)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
21	27	29	7	YOU'RE THE POWER A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
22	28	32	7	CAN'T STOP MY HEART FROM LOVING YOU K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
23	29	31	7	SEÑORITA D.WILLIAMS,G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
24	32	37	5	IT TAKES A LITTLE RAIN J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
25	31	34	9	THEY ONLY COME OUT AT NIGHT W.ALDRIDGE (W.ALDRIDGE, L.PALAS, J.JARRARD)	THE SHOOTERS EPIC 34-06623
26	33	38	6	GOODBYE'S ALL WE'VE GOT LEFT E.GORDY,JR.,T.BROWN (S.EARLE)	STEVE EARLE MCA 53011
27	16	19	14	THE ROCK AND ROLL OF LOVE J.CRUTCHFIELD (B.MCDILL, C.BLACK)	TOM WOPAT EMI-AMERICA 8364
28	35	44	5	GIRLS RIDE HORSES TOO T.WEST (A.RANDALL, M.D.SANDERS)	JUDY RODMAN MTM 70283/CAPITOL
29	36	40	7	OLD BRIDGES BURN SLOW N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
30	34	39	6	I WONDER IF I CARE AS MUCH R.SKAGGS (D.EVERLY)	RICKY SKAGGS EPIC 34-06650
31	39	45	5	HEART VS. HEART M.WRIGHT (D.HENRY, M.PARKER)	PAKE MCENTIRE RCA 5092-7
32	38	42	7	WALK ME IN THE RAIN T.WEST (T.ROMEO)	GIRLS NEXT DOOR MTM 72084/CAPITOL
33	15	1	17	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEEL)	LEE GREENWOOD MCA 52984
34	43	57	3	JULIA J.BOWEN,C.TWITTY,D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
35	45	53	4	◆◆◆ POWER PICK/AIRPLAY ◆◆◆ DOMESTIC LIFE B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
36	19	9	15	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
37	41	46	5	WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE) H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28452/WARNER BROS.
38	47	73	3	I WILL BE THERE K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
39	46	56	4	PLAIN BROWN WRAPPER G.MORRIS,B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
40	42	47	6	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR B.SHERRILL (B.KEEL, D.A.COE, L.LATIMER)	DAVID ALLAN COE COLUMBIA 38-06661
41	44	50	5	GOD WILL T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53030/MCA
42	25	28	10	GYPSIES ON PARADE R.L.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
43	22	14	13	I ONLY WANTED YOU P.WORLEY (SHAPIRO, GARVIN, JONES)	◆ MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
44	21	4	17	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
45	51	71	3	TOO MANY RIVERS J.L.WALLACE,T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
46	30	13	17	I CAN'T WIN FOR LOSIN' YOU N.LARKIN,E.T.CONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
47	53	60	4	TIL' I'M TOO OLD TO DIE YOUNG J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
48	54	61	4	DO I HAVE TO SAY GOODBYE H.SHEDD,M.WRIGHT (P.MCCANN, J.MCBRIDE)	LOUISE MANDRELL RCA 5115-7
49	55	62	4	WAY DOWN TEXAS WAY R.BENSON (B.J.SHAYER)	◆ ASLEEP AT THE WHEEL EPIC 34-06671
50	57	67	3	DON'T TOUCH ME THERE SNEED BROTHERS,W.MASSEY (M.PHEENEY)	CHARLEY MCCLAIN EPIC 34-06980

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	37	22	19	RIGHT HAND MAN D.GANT,E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
52	68	—	2	HARD LIVIN' B.MEVIS (D.HALLEY)	KEITH WHITLEY RCA 5116-7
53	48	43	9	AT THIS MOMENT J.BAXTER (B.VERA)	◆ BILLY VERA & THE BEATERS RHINO 74403
54	59	65	6	WHEN I'M OVER YOU (WHAT YOU GONNA DO) T.RICHARDS (M.GERMINO, C.KEUNING)	MICKEY CLARK EVERGREEN 1051
55	62	—	2	ARE YOU SATISFIED N.WILSON (S.WOOLEY, H.ESCAMILLA)	JANIE FRICKIE COLUMBIA 38-06985
56	64	74	4	COME TO ME S.CORNELIUS (H.CORNELIUS)	JOHNNY PAYCHECK MERCURY 888 341-7/POLYGRAM
57	49	36	10	LONE STAR STATE OF MIND T.BROWN,N.GRIFFITH (P.ALGER, G.LEVINE, F.KOLLER)	NANCI GRIFFITH MCA 53008
58	65	76	3	THERE AIN'T NO BINDS L.BUTLER (B.NELSON)	THE WHITES MCA/CURB 53038/MCA
59	NEW ▶	1	1	◆◆◆ HOT SHOT DEBUT ◆◆◆ HAVE I GOT SOME BLUES FOR YOU R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
60	69	—	2	HONKY TONK CRAZY B.SHERRILL (H.HOWARD, R.PETERSON)	GENE WATSON EPIC 34-06987
61	40	24	14	WILD-EYED DREAM S.BUCKINGHAM (A.RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
62	74	—	2	MANDOLIN RAIN B.HORNSBY,E.SCHEINER (B.R.HORNSBY, J.HORNSBY)	◆ BRUCE HORNSBY & THE RANGE RCA 5087-7
63	70	84	3	WHAT'S SO DIFFERENT ABOUT YOU J.ANDERSON,J.E.NORMAN (J.ANDERSON, F.CARTER,JR.)	JOHN ANDERSON WARNER BROS. 7-28433
64	75	81	3	COLORADO MOON J.RUTENSCHROER,T.MALCHAK (T.MALCHAK)	◆ TIM MALCHAK ALPINE 006
65	71	—	2	TURN THE MUSIC ON A.DIMARTINO (O.B.MCCLINTON)	O.B. MCCLINTON EPIC 34-6682
66	52	33	18	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
67	67	77	4	THEY KILLED HIM C.MOMAN (K.KRISTOFFERSON)	KRIS KRISTOFFERSON MERCURY 888 345-7/POLYGRAM
68	84	—	2	I DID E.GORDY,JR.,T.BROWN (P.LOVELESS)	PATTY LOVELESS MCA 53040
69	NEW ▶	1	1	HEART OF GOLD C.MOMAN (N.YOUNG)	WILLIE NELSON COLUMBIA 38-07007
70	50	35	13	ON AND ON J.WHITE (J.BUCKNER)	ANNE MURRAY CAPITOL 5655
71	NEW ▶	1	1	BACK IN THE SWING OF THINGS AGAIN R.BAKER (D.WILLS, B.MOULD)	LARRY BOONE MERCURY 888 427-7/POLYGRAM
72	78	—	2	I'D RATHER BE CRAZY J.STROUD,M.HUMPHRIES (B.BRADDOCK)	DANA MCVICKER EMI-AMERICA 8371/CAPITOL
73	NEW ▶	1	1	YOU'RE MY FIRST LADY R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
74	NEW ▶	1	1	DON'T LET GO OF MY HEART SOUTHERN PACIFIC,J.E.NORMAN (K.HOWELL, H.MASLIN)	SOUTHERN PACIFIC WARNER BROS. 7-28408
75	80	—	2	I DON'T WANT TO SET THE WORLD ON FIRE B.MEVIS (BENJAMIN, MARCUS, SEILER, DURHAM)	SUZY BOGGOSS CAPITOL 5669
76	61	41	18	HOW DO I TURN YOU ON R.MILSAP,T.COLLINS,R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
77	83	—	2	YOU'VE GOT THAT LEAVING LOOK IN YOUR EYE T.JENNINGS (J.GROPP, S.MILETE)	MARCIA LYNN SOUNDWAVES 4784/NSD
78	66	51	20	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	◆ KEITH WHITLEY RCA 5013-7
79	58	48	20	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
80	NEW ▶	1	1	SHE LOVES THE JERK R.CROWELL, B.T.JONES (J.HIATT)	RODNEY CROWELL COLUMBIA 38-06584
81	NEW ▶	1	1	CRAZY BLUE P.WORLEY (M.CLARK, T.DUBOIS)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28426
82	56	54	7	YOU'VE GOT A RIGHT R.OATES (K.KANE, B.CHANNEL)	ADAM BAKER AVISTA 8703/NSD
83	60	49	11	WALL OF TEARS H.SHEDD (R.LEIGH, P.MCCANN)	K.T. OSLIN RCA 5066
84	NEW ▶	1	1	WEEKEND COWBOYS B.STRANGE (M.CARROLL)	MARTY HAGGARD MTM 72085/CAPITOL
85	72	55	21	LEAVE ME LONELY G.MORRIS,B.ALBERTINE,S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
86	NEW ▶	1	1	CROSS MY HEART R.PARTON (R.DENNISON, R.PARTON, F.DYCUS)	STELLA PARTON LUV 132/NSD
87	73	63	6	JUST A LITTLE BIT B.DESTOCKI (R.COOK, B.WOOD)	THE DIAMONDS CHURCHILL 94101
88	NEW ▶	1	1	ASHES OF LOVE P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
89	82	68	5	I WISH SHE WOULDN'T TREAT YOU THAT WAY M.MORGAN (K.WELCH, W.IGLEHEART)	PAM TILLIS WARNER BROS. 7-28444
90	76	59	19	FIRE IN THE SKY J.HANNA,B.EDWARDS (J.HANNA, B.CARPENTER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
91	NEW ▶	1	1	I TAKE THE CHANCE J.GIBSON (L.LOUVIN, C.LOUVIN)	KATHY EDGE NSD 228
92	85	52	8	KEEP THE FAITH S.STONE (K.STEGALL, J.SALES)	JIMMY MURPHY ENCORE 10036/NSD
93	88	82	4	TWO NAME GIRL W.HODGE,D.RITCHIE,B.ADAMS (R.VANHOY, E.WROBBL)	THE JOHNSTONS HIDDEN VALLEY 1286
94	91	87	23	FALLIN' FOR YOU FOR YEARS C.TWITTY,D.HENRY,R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
95	86	75	24	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
96	81	64	22	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
97	63	66	5	YOU LEFT HER LOVIN' YOU M.LLOYD (N.J.TAYLOR, J.M.CUNNINGHAM)	RIDE THE RIVER ADVANTAGE/COMPLEAT 165/POLYGRAM
98	87	72	14	LET'S BE FOOLS LIKE THAT AGAIN N.LARKIN (LANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
99	92	86	4	AIN'T NO CURE FOR LOVE C.R.BECK,J.WARNES (L.COHEN)	JENNIFER WARNES CYPRESS 661 111-7/POLYGRAM
100	89	70	7	OH WHAT A NIGHT J.KENNEDY (B.MCDILL, D.LEE)	MEL MCDANIEL CAPITOL 5682

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Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	OCEAN FRONT PROPERTY	GEORGE STRAIT	5
2	7	THE RIGHT LEFT HAND	GEORGE JONES	10
3	5	I ONLY WANTED YOU	MARIE OSMOND	43
4	8	TALKIN' TO THE MOON	THE GATLIN BROTHERS	4
5	4	NO PLACE LIKE HOME	RANDY TRAVIS	18
6	1	BABY'S GOT A NEW BABY	S-K-O	14
7	3	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	44
8	11	TWENTY YEARS AGO	KENNY ROGERS	3
9	9	I'LL STILL BE LOVING YOU	RESTLESS HEART	1
10	12	"YOU'VE GOT" THE TOUCH	ALABAMA	6
11	15	DON'T GO TO STRANGERS	T GRAHAM BROWN	12
12	6	FOREVER	THE STATLER BROTHERS	8
13	13	SMALL TOWN GIRL	STEVE WARINER	2
14	17	DON'T BE CRUEL	THE JUDDS	17
15	22	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	7
16	20	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	29
17	10	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	46
18	23	THE BED YOU MADE FOR ME	HIGHWAY 101	9
19	18	RIGHT HAND MAN	EDDY RAVEN	51
20	16	TAKE THE LONG WAY HOME	JOHN SCHNEIDER	19
21	—	YOU'RE THE POWER	KATHY MATTEA	21
22	27	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	13
23	19	WHAT CAN I DO WITH MY HEART	JUICE NEWTON	36
24	—	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	22
25	26	ROSE IN PARADISE	WAYLON JENNINGS	11
26	14	MORNIN' RIDE	LEE GREENWOOD	33
27	28	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	20
28	21	GYPSIES ON PARADE	SAWYER BROWN	42
29	24	THE ROCK AND ROLL OF LOVE	TOM WOPAT	27
30	—	SENRORITA	DON WILLIAMS	23

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	I'LL STILL BE LOVING YOU	RESTLESS HEART	1
2	4	SMALL TOWN GIRL	STEVE WARINER	2
3	5	TWENTY YEARS AGO	KENNY ROGERS	3
4	6	TALKIN' TO THE MOON	THE GATLIN BROTHERS	4
5	8	OCEAN FRONT PROPERTY	GEORGE STRAIT	5
6	9	"YOU'VE GOT" THE TOUCH	ALABAMA	6
7	11	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	7
8	7	FOREVER	THE STATLER BROTHERS	8
9	13	THE BED YOU MADE FOR ME	HIGHWAY 101	9
10	12	THE RIGHT LEFT HAND	GEORGE JONES	10
11	14	ROSE IN PARADISE	WAYLON JENNINGS	11
12	17	DON'T GO TO STRANGERS	T GRAHAM BROWN	12
13	18	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	13
14	1	BABY'S GOT A NEW BABY	S-K-O	14
15	20	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	15
16	23	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	16
17	24	DON'T BE CRUEL	THE JUDDS	17
18	2	NO PLACE LIKE HOME	RANDY TRAVIS	18
19	10	TAKE THE LONG WAY HOME	JOHN SCHNEIDER	19
20	26	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	20
21	27	YOU'RE THE POWER	KATHY MATTEA	21
22	28	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	22
23	30	SENRORITA	DON WILLIAMS	23
24	—	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	24
25	—	THEY ONLY COME OUT AT NIGHT	THE SHOOTERS	25
26	—	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	26
27	15	THE ROCK AND ROLL OF LOVE	TOM WOPAT	27
28	—	GIRLS RIDE HORSES TOO	JUDY RODMAN	28
29	—	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	29
30	—	I WONDER IF I CARE AS MUCH	RICKY SKAGGS	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (11)	16
MCA/Curb (5)	
CAPITOL (6)	15
MTM (4)	
Capitol/Curb (2)	
EMI-America (2)	
16th Avenue (1)	
RCA (14)	15
RCA/Curb (1)	
WARNER BROS. (14)	15
Warner/Curb (1)	
COLUMBIA	11
POLYGRAM	8
Mercury (6)	
Advantage/Compleat (1)	
Cypress (1)	
EPIC	7
NSD (1)	5
Avista (1)	
Encore (1)	
LUV (1)	
Soundwaves (1)	
EMI-AMERICA	2
ALPINE	1
ATLANTIC	1
Atlantic/America (1)	
CHURCHILL	1
EVERGREEN	1
HIDDEN VALLEY	1
RHINO	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
99 AIN'T NO CURE FOR LOVE (Not Listed)		
55 ARE YOU SATISFIED (Channel, ASCAP)		
88 ASHES OF LOVE (Acuff-Rose, BMI/Opryland, BMI)		
53 AT THIS MOMENT (WB, ASCAP/Vera-Cruz, ASCAP)		
14 BABY'S GOT A NEW BABY (A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)		
71 BACK IN THE SWING OF THINGS AGAIN (Jobete, ASCAP/Alcorn, BMI)		
9 THE BED YOU MADE FOR ME (Warner-Tamerlane, BMI/Sportsman, BMI)		
22 CAN'T STOP MY HEART FROM LOVING YOU (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL		
64 COLORADO MOON (Life Of The Record, ASCAP/Malchak, ASCAP/Caloosa, ASCAP)		
56 COME TO ME (Denim & Lace, ASCAP)		
81 CRAZY BLUE (Warner-Tamerlane, BMI/Flying Dutchman, BMI/WB, ASCAP/Tim DuBois, ASCAP)		
86 CROSS MY HEART (Song Yard, ASCAP/Southern Gallery, ASCAP/P.D.C., SESAC)		
48 DO I HAVE TO SAY GOODBYE (April, ASCAP/New and Used, ASCAP) CPP/ABP		
35 DOMESTIC LIFE (MCA, ASCAP/Nashion, BMI) HL		
17 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL		
12 DON'T GO TO STRANGERS (MCA, ASCAP) HL		
74 DON'T LET GO OF MY HEART (WB, ASCAP/Adushka, ASCAP)		
50 DON'T TOUCH ME THERE (Songmedia, BMI/Friday Night, BMI)		
16 A FACE IN THE CROWD (AMR, ASCAP/Nashion, BMI)		
94 FALLIN' FOR YOU FOR YEARS (WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP		
90 FIRE IN THE SKY (Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)		
8 FOREVER (Statler Brothers, BMI)		
28 GIRLS RIDE HORSES TOO (Mid-Summer, ASCAP/AMR, ASCAP)		
41 GOD WILL (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)		
26 GOODBYE'S ALL WE'VE GOT LEFT (Goldline, ASCAP) HL		
42 GYPSIES ON PARADE (Zoo Crew, ASCAP)		
95 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) (Rick Hall, ASCAP) CPP		
52 HARD LIVIN' (April/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP)		
59 HAVE I GOT SOME BLUES FOR YOU (Milene, ASCAP/Opryland, BMI)		
69 HEART OF GOLD (Silver Fiddle, ASCAP)		
31 HEART VS. HEART (Cross Keys, ASCAP/Shen Hit, BMI) HL		
78 HOMECOMING '63 (Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP		
60 HONKY TONK CRAZY (Tree, BMI)		
76 HOW DO I TURN YOU ON (Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP		
46 I CAN'T WIN FOR LOSIN' YOU (Rick Hall, ASCAP) CPP		
68 I DID (Sure Fire, BMI)		
75 I DON'T WANT TO SET THE WORLD ON FIRE (Bennie Benjamin, ASCAP/Cherio, BMI)		
43 I ONLY WANTED YOU (Tree, BMI/Cross Keys, ASCAP) HL		
91 I TAKE THE CHANCE (Acuff-Rose, BMI/Opryland, BMI)		
38 I WILL BE THERE (Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)		
89 I WISH SHE WOULDN'T TREAT YOU THAT WAY (Cross Keys, ASCAP/Perfect Circle, ASCAP) HL		
30 I WONDER IF I CARE AS MUCH (Acuff-Rose Opryland, BMI) CPP		
72 I'D RATHER BE CRAZY (Tree, BMI)		
79 I'LL COME BACK AS ANOTHER WOMAN (Let There Be Music, ASCAP/Irving, BMI) CPP/ALM		
1 I'LL STILL BE LOVING YOU (Warner-Tamerlane, BMI/Heart Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound,		
ASCAP/Chappell, ASCAP) HL		
24 IT TAKES A LITTLE RAIN (Tom Collins, BMI) CPP		
34 JULIA (Tree, BMI/Cross Keys, ASCAP)		
87 JUST A LITTLE BIT (Roger Cook, BMI/Chriswood, BMI)		
92 KEEP THE FAITH (April, ASCAP/Keith Stegall, ASCAP/Hall-Clement, BMI/Weik, BMI) CPP/ABP/HL		
7 KIDS OF THE BABY BOOM (Bellamy Bros., ASCAP)		
85 LEAVE ME LONELY (WB, ASCAP/Gary Morris, ASCAP)		
13 LET THE MUSIC LIFT YOU UP (Two Sons, ASCAP/Warner-Tamerlane, BMI/WB, ASCAP)		
98 LET'S BE FOOLS LIKE THAT AGAIN (Old Friends, BMI) CPP		
57 LONE STAR STATE OF MIND (Lucrative, BMI/Bug, BMI/Bait And Beer, ASCAP)		
62 MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP)		
44 MIDNIGHT GIRL/SUNSET TOWN (Almo, ASCAP/Don Schlitz, ASCAP) CPP/ALM		
15 THE MOON IS STILL OVER HER SHOULDER (Lawyers Daughter, BMI)		
33 MORNIN' RIDE (Chappell, ASCAP/Unichappell, BMI) HL		
40 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR (Window, BMI/Goodlat, BMI/Robin Sparrow, BMI) CPP		
18 NO PLACE LIKE HOME (Writers Group, BMI/Scarlet Moon, BMI)		
5 OCEAN FRONT PROPERTY (Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) CPP/ABP/HL		
100 OH WHAT A NIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Hall-Clement, BMI/Maplehill, BMI) HL		
29 OLD BRIDGES BURN SLOW (Lowery, BMI) CPP		
70 ON AND ON (Artist Records, ASCAP)		
39 PLAIN BROWN WRAPPER (WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL		
51 RIGHT HAND MAN (Earthly Delights, BMI)		
10 THE RIGHT LEFT HAND (Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL		
27 THE ROCK AND ROLL OF LOVE (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL		
11 ROSE IN PARADISE (Blackwood, BMI/April, ASCAP) CPP		
23 SENORITA (Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM		
80 SHE LOVES THE JERK (Lilly Billy, BMI)		
2 SMALL TOWN GIRL (Tree, BMI/Cross Keys, ASCAP) HL		
66 STRAIGHT TO THE HEART (Irving, BMI/Chappell, ASCAP) CPP/ALM/HL		
19 TAKE THE LONG WAY HOME (Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)		
4 TALKIN' TO THE MOON (Larry Gatlin, BMI)		
58 THERE AIN'T NO BINDS (T.Garrett/MCA, ASCAP)		
67 THEY KILLED HIM (Resaca, BMI)		
25 THEY ONLY COME OUT AT NIGHT (Rick Hall, ASCAP/Alabama Band, ASCAP)		
47 TIL I'M TOO OLD TO DIE YOUNG (Tree, BMI/Cross Keys, ASCAP) HL		
20 TO KNOW HIM IS TO LOVE HIM (Mother Bertha, BMI)		
45 TOO MANY RIVERS (Combine, BMI)		
65 TURN THE MUSIC ON (Chatter Box, ASCAP/Drex Day, ASCAP)		
3 TWENTY YEARS AGO (Warner House of Music, BMI/WB Gold, ASCAP)		
93 TWO NAME GIRL (Unichappell, BMI/VanHoy, BMI/Distortion Unlimited, BMI) HL		
32 WALK ME IN THE RAIN (Wherefore, BMI/Lawyers Daughter, BMI)		
83 WALL OF TEARS (April, ASCAP/Lion Hearted, ASCAP/New and Used, ASCAP) CPP/ABP		
49 WAY DOWN TEXAS WAY (House Of Cash, BMI)		
84 WEEKEND COWBOYS (Crystal Southern, ASCAP/Billy Strange, ASCAP/Uncle		
Artie, ASCAP)		
36 WHAT CAN I DO WITH MY HEART (Oh The Music, BMI)		
63 WHAT'S SO DIFFERENT ABOUT YOU (John Anderson, BMI/Sweetie, BMI)		
54 WHEN I'M OVER YOU (WHAT YOU GONNA DO) (Music City, ASCAP/Combine, BMI)		
3 WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE) (Bocephus, BMI) CPP		
64 WILD-EYED DREAM (Tree, BMI) HL		
97 YOU LEFT HER LOVIN' YOU (Freaky Stan, BMI/Watch Cat, BMI/Second Serve, ASCAP)		
9 YOU STILL MOVE ME (Pink Pig, BMI)		
71 YOU'RE MY FIRST LADY (Beginner, ASCAP)		
2 YOU'RE THE POWER (Colgems-EMI, ASCAP)		
8 YOU'VE GOT A RIGHT (Cross Keys, ASCAP/Old Friends, BMI) CPP/HL		
7 YOU'VE GOT THAT LEAVING LOOK IN YOUR EYE (Tomfran, BMI/Kaycey, SESAC)		
6 "YOU'VE GOT" THE TOUCH (Alabama Band, ASCAP)		

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Academy of Country Music

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Nomination
Special**

1 9 8 7

There's hardly a country music fan in America who won't be listening eagerly for the results of one of the most prestigious awards presentations of the Year—THE ACADEMY OF COUNTRY MUSIC AWARDS.

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THE ACADEMY OF COUNTRY MUSIC AWARDS NOMINATION SPECIAL spotlights all the great music and artists that have made it to the final countdown in this year's competition. The show is set to air the weekend of April 4, the weekend before the winners are announced—a point at which the excitement will be building to its peak.

Host Gene Weed, popular radio personality and Chairman of the Board of The Academy will play the nominated tunes from all the top categories, plus exclusive interviews with many of the superstars who are vying for this year's top honors.

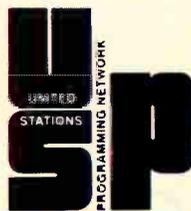
To sum it up, THE ACADEMY OF COUNTRY MUSIC AWARDS NOMINATION SPECIAL is a guaranteed blockbuster—one that will keep listeners glued to their radios for a solid three hours.

Don't miss the chance to reserve this sure-fire hit special in your market. For national sales information call our New York office at (212) 575-6100.

For station clearance information call our Washington, D.C. Affiliate Relations office at (703) 276-2900.

THE ACADEMY OF COUNTRY MUSIC AWARDS NOMINATION SPECIAL is produced by Dick Clark Productions and United Stations Programming Network.

Hosted by Gene Weed



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

Gene Autry Will Host TNN Show

NASHVILLE Cowboy legend Gene Autry and his longtime movie and television sidekick, Pat Buttram, will co-host "Melody Ranch Theater," which debuts on The Nashville Network April 6.

The weekday series will feature 65 of Autry's movies made between 1935 and 1953. The 90-minute shows, which will air Monday-Friday at 1 p.m. EST, open and close with Autry and Buttram commenting on the movie and swapping anecdotes about people and events in the industry.

Among the movies to be shown are "The Last Round-Up" (1947), "South Of The Border" (1939), "Riders In The Sky" (1949), "Melody Ranch" (1940), "Cow Town" (1950), "Sioux City Sue" (1946), "Down Mexico Way" (1941), "Mule Train" (1950), and "Pack Train" (1953).

Autry was elected to the Country Music Hall Of Fame in 1969.

Louisville Bluegrass Fest Set For Sept. 12

NASHVILLE The 15th annual Louisville Bluegrass Music Festival will be held Sept. 12-13 at the Riverfront Plaza/Belvedere downtown. Kentucky Fried Chicken has relinquished its role as sole sponsor but will be a joint underwriter of the free event.

A spokeswoman for Kentucky Fried Chicken says that sole sponsorship of the festival had gotten "very expensive"—approximately \$150,000 a year.

Others who will support the festival this year are the city of Louisville, South Central Bell, Blue Cross/Blue Shield, and Churchill Downs. The producer is Louisville Central Area Inc., a nonprofit organization formed to promote economic development in the city's central business district.

Additional information on the festival is available at 502-583-1671.

WOPAT ALBUM

(Continued from page 35)

You Down"—were well-received critically, but they didn't do especially well on the charts.

During the spring, Wopat will be playing clubs and small concert halls in Florida, Texas, Oklahoma, and Michigan. On some of the dates, he uses the group the Shoppe as his backup band. He is taking time off this month to shoot the pilot for "Blue Skies," a proposed CBS-TV series.

Bobby Roberts, whose agency books Wopat's country dates, says that Wopat is being scheduled into 1,000-2,000-seat halls at fees ranging from \$4,000-\$5,000. In the summer, he will be playing fairs in the Midwest.

Wopat has signed with MCA Music as a songwriter, and, in addition to his solo writing efforts, has written with Lisa Silver and Roger Brown.

"I'm really looking forward to putting a band together," Wopat says.

Cable TV, Vid Dealers Work Together In Boston

BY DAVID WYKOFF

BOSTON Cable television, with its movie-oriented premium channels and the growing installation of pay-per-view film channels, is often regarded as the video dealer's enemy. But New England distributor Artec has developed a campaign in which cable serves as an ally for Boston-

'It's the only program with video reviews'

area dealers.

Artec's vehicle is "Home Video Around Town," a 15- to 20-minute segment that kicks off the weekly one-hour program "Around Town" on 33 cable systems in eastern Massachusetts. Hosted by the area's best-known film critic, David Brudnoy, "Home Video Around Town" features reviews of four to seven new releases and includes an Artec-developed ad program that gives exposure to both product and to area dealers.

Each "Around Town" show is aired 42 times, six times daily over a week, and is distributed over all time slots. Richard Brody, director of special projects for Around Town Network, estimates the show reaches a potential market of 630,000 viewers per week in such cities as Boston, Brookline, and Newton and all over Cape Cod.

"We look to give the studios and retailers a strategic edge in promotion and marketing video product," says Brody of the "Around Town" video segment. "This is the only programming in the area that features video reviews and on a daily basis. Dealers can direct their advertising toward viewers who are watching to learn about home video releases. It's an opportunity that cannot be found elsewhere."

Artec, the Shelburne, Vt.-based

distributor, sponsors the home video portion of the show and works with individual dealers on the advertising particulars. Bill Perrault, Artec's director of advertising, says he is pleased with the campaign's results.

"We started with 'Around Town' when it first went on the air, about a year ago, on a six-week trial basis. The project proved very beneficial for all involved, and we look for increased success as the network airs the shows in new areas," says Perrault.

"We use co-op and key city funds to go in with the dealers on advertising. We look to feature different movies and retailers."

Advertising in the home video segment contains what Around Town Network's Brody calls "infomercials," two-minute spots that include movie clips, product information, and footage shot in the individual store that is featured in that week's advertising.

"The opening and closing portion of this longer commercial is filmed within the store, and we take our cameras out into the stores and try to capture their personalities. Production quality is very high, and we don't charge production costs for this filming," says Brody, who notes that all studio segments are filmed in Around Town's own office/studios in the Boston suburb of Watertown.

Copies of these infomercials are given to dealers for their own in-store play, and additional ads during the segment are tagged with the retailer's name or logo.

A number of manufacturers and area dealers have participated. Phyllis Eisenstock, owner of the Video 13 store in Brookline, can be counted among Around Town's contented customers.

"We started with them about six months ago, and we're now in one week a month," says Eisenstock. "Our ads bring in new business every time they're on. Two days of

shows resulted in 75 to 100 phone calls inquiring about when that week Sylvester Stallone's 'Cobra' was going to come in. Also, they run contests for free rentals, and those bring a lot of people into the store."

The titles that Brudnoy reviews on "Home Video Around Town" are often determined by discussions with participating retailers and manufacturers, according to Brody. He adds that, whenever possible, that segment's ads focus on videos that are priced for sell-through.

Brody has helped coordinate a number of "Around Town" promo-

tions, including fund-raisers, giveaways, and in-store appearances. "One of our most successful promotions brought David Brudnoy to a Video Revolution store to sign autographs and talk with fans. The event benefited the New England Home For Little Wanderers, as the store made a dollar-for-dollar contribution on all children's video rentals made during the day," says Brody.

In addition to the home video segment, "Around Town" covers rock, jazz, classical, sports, cultural, and dining segments, along with quiz game spots. Brody says the net-

work strives to use well-known area personalities presenting information in an upbeat and entertaining manner. Larry Bird, Dave Cowens, and coach K.C. Jones—past and present heroes of basketball's Boston Celtics—were featured in a promotion that benefited the New England Sports Museum.

Brody says Around Town expanded its viewership from 22 to 33 community cable systems over the last year and looks for continued expansion to another 15 to 20 systems, including those in such affluent Boston-area suburbs as Wellesley.

FOR WEEK ENDING MARCH 21, 1987

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	21	SLEEPING BEAUTY ★★ NO. 1 ★★	Walt Disney Home Video 476	1959	29.95
2	2	77	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	3	72	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
4	4	40	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
5	5	77	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
6	6	49	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
7	16	2	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
8	9	39	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
9	11	35	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
10	7	23	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
11	21	64	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
12	NEW		THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
13	12	40	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
14	8	14	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
15	10	40	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
16	22	2	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
17	20	22	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
18	24	2	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
19	18	27	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
20	17	11	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
21	13	18	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
22	19	9	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
23	15	10	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
24	14	15	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
25	23	19	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95

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

Maitland Draws Public To Private Eye TV Actress Ruris Tape Store

BY JIM McCULLAUGH

LOS ANGELES One day Beth Maitland may have the novel distinction of personally renting a videotape that she stars in to her customers—that is, if episodes of "The Young And The Restless," one of television's hottest soap operas, ever become available on home video.

For the time being, however, the Emmy-winning actress who plays the neurosis-driven Traci Abbott, is content to help run Private Eye Video, the retail store she began last fall with partner Chris Banninger (Billboard, Feb. 7), and sign autographs there on Saturdays.

Maitland says she didn't set out to be a video retail entrepreneur, but that a combination of circumstances—including her friendship with Banninger—led to her partnership involvement. Originally, Banninger was called in by the store's

first owner to be a co-partner, program computer software, and design the store's interior. When the owner bailed out of the deal, Maitland jumped in.

Now that she is involved, the actress says the experience so far has been "fun, educational, and time-consuming. I've never been in business before." She also finds that balancing two careers has not been very difficult.

"I'm there almost daily," she says. "One day this week I had to work only one morning on the series. Later that day I was at the store." Of course, she adds, it's not always that easy, depending on production schedules. The store keeps noon-10 p.m. hours seven days a week.

Because the store is located in suburban Valencia, about 34 miles from the downtown hub of Los Angeles, the South Dakota-born, Ariz. (Continued on next page)

VIDEO RETAILING



Beth Maitland, right, star of the CBS-TV soap "The Young And The Restless" welcomes fans to the grand opening of Private Eye Video. Maitland is co-owner of the Valencia, Calif., store.

TV ACTRESS RUNS STORE

(Continued from preceding page)

zona-raised actress says she finds the experience particularly rewarding because the locale still allows room for an old-fashioned, personal approach to retailing.

There is a Music Plus outlet several cities away, but the behemoth presences of Wherehouse, Tower, and other large chains have yet to invade Maitland's territory. The immediate competition, which she characterizes as "friendly," is all mom-and-pop stores.

Private Eye's clientele are all "neighborhood people," reflective of the family community. "We get to know our customers and their kids, who are also put on the accounts. Our customers are very nice. We've had very few problems so far. About 85% of customers are returns," says Maitland.

She adds that the store attempts to reciprocate that community support by concentrating first and foremost on customer service, which is an element that has proved to be the most potent competitive weapon.

In order to implement that approach, she says, the store has a computerized system that profiles consumers' renting habits. This system—which shows what a customer has rented so far—enables the partners to be able to "make recommendations by genre or favorite star."

Maitland says she also interacts with customers as much as possible because she has seen so many films and can summarize what they are about.

The store does not charge membership fees, and there are "no cards you have to carry around in your wallet," she says. Once a family opens up an account, Maitland says, even the children can come in on their own to rent movies. Rental fees are \$2.50 per day for a single cassette or \$2 per day for two or more cassettes.

The store has 1,500 titles but is "constantly refurbishing" and adding classics, she says.

Maitland notes, "We have a very sizable classics collection because we have a lot of people in the area

who are film buffs." California Institute of the Arts is nearby, as is College of the Canyons. Teachers and students from these institutions are drawn to the store for classics and vintage animation titles from Disney. Additionally, the teachers are fueling an expanding art and foreign film inventory, says Maitland.

Every weekend, listeners in the area can hear a radio ad that says, "Hi, this is Beth Maitland, Traci Abbott on CBS television's 'The Young And The Restless.' Come and visit me at my new video store."

Another promotional tool is a second "Molson Golden-like, humorous boy-girl" radio ad. Maitland says that local newspaper ads are also utilized, but the radio ads draw the most response.

Although new to retailing, Maitland says she has already formulated some strong opinions about the business.

"The movies are almost prohibitively expensive for the little retailers," she says. "Some are as high as \$66.95 now. We have to be real clear we're going to rent it out enough times to make our money back. Buying titles to beef up tape stock won't make some of them rent enough times to make up their value. That's what makes the 'Top Gun' promotion so important to the rental stores. It makes such an impact on the smaller retailer. It generates interest, rentals, and sales. The little mom-and-pop shops can play off that promotion to offer something to combat the big chains."

On the other hand, says Maitland, an HBO/Cannon scratch-card promotion to win a free "Back To School" rental was "dismal." She says, "It took us three weeks after the release of the movie to rent it to our regular customers. They were disgusted. Even if we had a copy in the store, we had to wait for someone to come in for that tape who was next in line and couldn't rent it to that person who was in the store—ready, willing, and able to take it."

FOR WEEK ENDING MARCH 21, 1987

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★ NO. 1 ★★							
1	1	6	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
2	2	5	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
3	3	3	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
4	NEW ▶		ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
5	29	2	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
6	4	6	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farrah Fawcett James Russo	1986	R
7	6	5	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
8	13	2	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
9	7	5	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
10	9	14	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
11	8	5	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
12	5	5	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
13	10	4	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R
14	17	2	ABOUT LAST NIGHT	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
15	19	2	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
16	12	7	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
17	14	3	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
18	11	7	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
19	15	5	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
20	16	7	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
21	18	24	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
22	20	15	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
23	NEW ▶		HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
24	23	18	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
25	NEW ▶		MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
26	32	16	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
27	34	41	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
28	21	11	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
29	26	24	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
30	27	16	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
31	25	21	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
32	28	15	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
33	24	21	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
34	33	2	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
35	22	10	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
36	31	26	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
37	39	17	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
38	38	3	REFORM SCHOOL GIRLS	New World Pictures New World Video 86160	Sybil Danning Wendy O. Williams	1986	R
39	37	22	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
40	30	8	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R

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AVA Poll Reveals No. 1 Concern Dealers Fear 'A' Price Hikes

BY GEOFF MAYFIELD

NEW YORK A higher price point for A rental titles is the No. 1 issue facing members of the American Video Assn. (AVA), according to a telephone survey conducted by the trade group's research division.

Composed of some 2,000 independent dealers, the Mesa, Ariz.-based AVA recently polled 197 members, 86.8% of whom are involved with rental. When asked what their greatest concern about the future of rentals is, 31.6% of those respondents cited the price increases recently implemented by four video manufacturers.

Thus far, CBS/Fox Home Video, MCA Home Video, RCA/Columbia Home Video, and HBO/Cannon have implemented \$10 list-price hikes on key titles, from \$79.95 to \$89.95.

AVA members who cited the higher prices as their biggest concern said that the increase will force them to buy fewer copies of each title. They also complained that the price adjustments will make it more difficult for dealers to recoup their investment.

The survey asked members their reaction to the vendors' hikes. Three of the five possible responses were

negative: "extremely angry," "very angry," and "somewhat angry." Only 4.7% of the polled dealers said they were "pleased" with the hikes, while 12.3% found the adjustments "acceptable." The other 83% chose one of the negative responses.

The dealers were asked how they might respond to the higher product costs and were allowed to choose more than one option. Some 77.2% said they will buy fewer copies of A titles, 68.4% will complain to distributors, 57.3% will buy fewer B titles from vendors that raised their A prices, 44.5% will write letters of protest, and 43.2% plan no action.

Dealers cited the need for more rental turns per tape as the rationale for reducing purchases, which may account for why the percentage of those who plan to reduce buys on A titles is greater than the percentage of those who plan any action at all.

Behind price hikes, 27.5% of the poll cited competition—the No. 1 concern in an AVA survey conducted a year ago—as their biggest concern. Other issues cited were rental rate erosion (14.6%) and longterm viability of the rental business (7%).

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.

NEW FROM Kyocera (201-560-0060): the Finemovie 8 AF 8mm camcorder (KD-1100U). Weighing in at just 3 pounds 12 ounces (with battery and cassette), the tiny unit features auto focus, zoom lens, electronic view finder, and in-camera playback. Suggested retail price is \$1,500.

F.R.E.D.—the saga continues. **Recoton** (718-392-6442), the folks who gave us the F.R.E.D. family of MTS speaker and decoder products, has debuted two new self-powered speakers in the series. The F.R.E.D. S.P. 1/V632 and S.P. 11/V633 are designed for use with the consumer's home video system.

The V632 is a bass reflex system with a 5-inch driver, a 12-watt-RMS-per-channel built-in amplifier, and a separate volume control. The AC-powered speakers are in matte-black-finish cabinets with mesh grilles. The unit measures 17 inches

Video Plus



There are numerous VHS and Beta head cleaners on the market. Now, from Geneva, comes a wet-system unit designed for VHS-C camcorders.

by 7 inches by 10 inches and sells for a suggested price of \$169.95.

Slightly larger (19-by-8-by-15), the V633 speaker is an air-suspension two-way system with a 5 1/4-inch woofer and a 2 1/2-inch tweeter. V633, which also features a 12-watt integrated amplifier, has separate volume, bass, and treble controls; a compact disk input; and a cloth grille. Suggested price is \$199.95.

Geneva (612-829-1724) is servicing dealers with a wet-type video head cleaner made especially for VHS-C camcorders. The PF-360 uses full-width, shed-free cleaning material and a nonalcohol cleaning spray. The cleaner is packaged with an easy-to-read description of its function on the outside. Suggested price for the unit is \$29.95.

New Releases

HOME VIDEO

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

AMERICAN JUSTICE
Jameson Parker, Gerald McRaney
♠♥ Lightning 9956/SBI/\$79.95

ANGEL'S BRIGADE
Jack Palance, Peter Lawford, Jim Backus
♠♥ Lightning 9600/SBI/\$69.95

ARMED RESPONSE
David Carradine, Lee Van Cleef, Mako
♠♥ RCA/Columbia 0758/SBI/\$79.95

BERSERK
Joan Crawford, Ty Hardin, Diana Dors
♠♥ RCA/Columbia 0670/SBI/\$69.95

THE BEST OF GUMBY
Animated
♠♥ Family Home Entertainment 22503/SBI/\$19.95

COCAINE BLUES
Frank Zappa, Paul Krassner, Eugene "Mercury" Morris
♠♥ Lightning 9075/SBI/\$59.95

AN EARLY FROST
Aidan Quinn, Gena Rowlands, Ben Gazzara
♠♥ RCA/Columbia 0760/SBI/\$69.95

THE FOURTH WISEMAN
Martin Sheen, Eileen Brennan, Alan Arkin
♠♥ Lightning 9602/SBI/\$69.95

HOW TO USE SOFT PLASTIC LURES
Roger Moore, Bud Riser, Stu Tinney
♠♥ Warburton Productions/\$29.95

THE MOVIE MAKER
Zsa Zsa Gabor, Orson Bean, Antony Alda
♠♥ Lightning 9954/SBI/\$79.95

POISON IVY
Michael J. Fox, Nancy McKeon, Robert Klein

♠♥ RCA/Columbia 0759/SBI/\$69.95

PRINCE'S TRUST ALL-STAR ROCK CONCERT
Elton John, Paul McCartney, Tina Turner, Paul Young

♠♥ MGM/UA 1089/SBI/\$29.95

THE PRINCE'S TRUST ROCK GALA
Pete Townshend, Ian Anderson, Robert Plant

♠♥ MGM/UA 0179/SBI/\$19.95

RACHEL'S MAN
Mickey Rooney, Leonard Whiting
♠♥ Lightning 9069/\$59.95

SHOCKWAVE
Black Lace, Venom, Crossfire
♠♥ Vestron 1042/\$29.95

SON OF PALEFACE
Bob Hope, Jane Russell, Roy Rogers
♠♥ RCA/Columbia 0742/SBI/\$69.95

SPANDAU BALLET: OVER BRITAIN
Tony Hadley, Gary Kemp, Martin Kemp, Steve Norman, John Keeble
♠♥ Vestron 1072/\$29.95

STAND BY ME
Wil Wheaton, River Phoenix, Corey Feldman
♠♥ RCA/Columbia 0736/SBI/\$89.95

TOUCH OF EVIL
Orson Welles, Charlton Heston, Janet Leigh
♠ MCA/\$29.98

IL TROVATORE
Rosalind Plowright, Franco Bonisolli, Giorgio Zancanaro
♠♥ Home Vision/\$39.95

THE TUSH AND TUMMY TONER Exercise
♠♥ Prism/AFAA/no list

THE ULTIMATE IMPOSTER
Joseph Hacker, Keith Andes, Macon McCalman
♠♥ MCA 45025/\$39.95

WETHERBY
Vanessa Redgrave, Ian Holm, Judi Dench
♠♥ MGM/UA 0874/SBI/\$79.95

WIZARDS
Animated
♠♥ CBS Fox/Playhouse/\$79.98

WOMEN IN FURY
Suzanne Carvalho, Gloria Cristal, Zeni Pereira
♠♥ Lightning 9601/SBI/\$69.95

WOMEN'S PRISON MASSACRE
Laura Gemser, Loraine De Selle,

Francoise Perrot

♠♥ Vestron 4495/\$69.95

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

Adventureland Cancels 1987 Convention

LOS ANGELES Adventureland International Corp. has canceled its annual convention for this year.

In lieu of the convention, originally scheduled for April 12-15 in Phoenix, the Salt Lake City-based franchiser has held seven regional meetings across the country, according to Mike Manning, director of administration. Additional regional meetings are planned for June.

"Some restructuring at this time is taking place in the organization," Manning says, explaining the company's decision to postpone its confab until 1988.

Manning declines to comment on whether the decision to postpone the convention has anything specific to do with rumored staff attrition at Adventureland.

CHRIS MORRIS

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... see page 47

TNN Embarks On Ad Campaign

Special Programming Planned For April

BY JIM BESSMAN

NEW YORK The Nashville Network (TNN) is kicking off a \$1 million ad campaign next month to celebrate its fourth anniversary.

The ad program, which coincides with National Cable Month in April, will be accompanied by extensive special programming on the country channel, says David Hall, TNN's vice president and general manager.

In other remarks made here on March 4 before the New York chapter of National Academy of Television Arts & Sciences, Hall said that the country lifestyle entertainment cable service will experience "substantial" subscriber growth this year when it becomes a basic cable service in key markets. At this point, it is still a premium-priced programming service.

Hall further projected that 1987 would be TNN's first full year in the black, following 1986's profitable fourth quarter.

Hall noted that April is traditionally a strong month for both TNN and the cable industry as a whole, because the month falls between the broadcast networks' February and May sweeps. The networks tend to rely on reruns during this period, he said, as opposed to the first-run fare offered by cable stations. Previous April ratings books indicate increased cable viewing during the month, he said.

To attract and hold these seasonal viewers, Hall said that TNN will run 21 special programs in April and will start four new series:

- "Melody Ranch Theater" reunites Gene Autry and sidekick Pat Buttram in an original weekday se-

ries premiering April 6. The 90-minute program will feature 65 Autry westerns made from 1935-1953, along with reminiscences by the two stars.

- "Grand Ole Opry Live Backstage" is a live, half-hour weekly se-

'Significant subscriber gains will come in key markets'

ries beginning April 4 in the Saturday evening slot following "Grand Ole Opry Live." Both shows are hosted by Keith Bilbrey. The new show will include interviews and features with Opry stars in the hall's backstage area and will be conducted while the Opry show is in progress.

- "Outdoor News Network" joins the channel's "Sports Sunday" programming schedule on April 5. The show will feature family-oriented fishing adventures as well as instructional material.

- "This Week In Country Music," hosted by Lorianne Crook and Charlie Chase, will begin an exclusive run on TNN on April 4. The half-hour weekly series, which includes country music news and features, had been syndicated in more than 117 markets prior to its move to TNN.

In addition to these series, April programming is marked by a number of concert specials, featuring Loretta Lynn, Barbara Mandrell, Gary Morris, Charlie Daniels, Hank Williams Jr., and Ronnie Milsap.

Other April specials include off-stage portraits of Willie Nelson and Tom T. Hall and a lifestyle program called "Superstars At Home."

Hall noted that the second quarter is traditionally the second-largest in terms of advertiser spending. He said that TNN has joined a consortium of cable programmers, which is backing National Cable Month with more than \$23 million in advertising, with TNN's share amounting to \$1 million for ads in TV Guide and various cable magazines. The program will also invest in radio, daily newspapers, and Sunday supplements in 56 target markets.

Hall also said that last April TNN was the highest-rated cable network, with a 1.7 Nielsen rating. In January, Hall said, TNN surpassed 30 million subscribers. Because of cable deregulation, he predicted, significant subscriber gains will come this year, when "tier melt-down in several key markets" drops TNN down from a higher-priced cable service status to a new place among lower-priced, basic cable programming.

Hall would not give specifics regarding TNN's recent profitability. However, he said that the network had been "in the hole a lot over the past four years" and characterized past losses as "significant."

In other comments, Hall stressed the need for cable stations to carry exclusive programming not available on home video or via syndication. He also predicted that TNN will begin scrambling its signal sometime in the future, when an "organized mechanism" is in place for proper distribution to owners of satellite dishes.



Liar's Debut. Atlantic artist Martee LeBow is shown on the set of her first music video, "Love's A Liar." The single is from the artist's album of the same name, released Feb. 16. Pictured are, from left, LeBow, keyboardist Danny Stein, producer Joe Napolitano, and guitarist Bobby Messano.

Video Track

NEW YORK

CYNDI LAUPER'S video for "What's Goin' On," a remake of the **Marvin Gaye** classic, is a striking performance piece that incorporates black-and-white film with color footage. It was directed by **Andy Morahan**, whose production credits include clips for "The Right Thing" by **Simply Red** and "I Knew You Were Waiting" by **Aretha Franklin & George Michael**. The video supports the latest single from Lauper's Portrait/Epic album "True Colors."

Rockers **Deep Purple** created a video for "Call Of The Wild," now playing on MTV. It's a conceptual piece that centers on a zany casting call. It was directed by **Wayne Isham**, who was also responsible for **Bon Jovi's** smash clips. The piece supports the second single off the group's latest Mercury/PolyGram release, "The House Of Blue Light."

Speaking of **Bon Jovi**, that group was recently featured in an interview on "Nick Rocks," the music video segment of MTV's Nickelodeon youth network.

LOS ANGELES

JIM YUKICH directed **Genesis'** video for "Tonight, Tonight, Tonight," the newest single off "Invisible Touch," the band's Atlantic album. It was filmed on location at the historic Bradbury building and the old Ford warehouse in Kansas City, Mo. **Paul Flattery** produced for **Split Screen Production**. Tom

Grubbs served as director of photography.

Yukich and **Flattery** also teamed up for **Kansas'** video for "I Can't Cry Anymore," the second single off the band's comeback album, "Power," on MCA. **David Lewis** served as director of photography.

The **System** recently wrapped a clip for "Don't Disturb This Groove" with director **Jim Hershleder**, who was also behind the cameras for **Lou Gramm's** video for "Midnight Blue." It was filmed at the famed Tropicana Motel as well as locations in Joshua Tree, Calif. **Karen Bellone** produced for **Bell One Productions**. **Michael Mayers** was cinematographer.

Japanese artist **Osamu Kitajima** created a video for "Thru Cosmic Doors," the first single off his debut CBS Masterworks album, "The Source." It's a performance piece that is said to illustrate the artist's musical expertise in various traditional Japanese instruments. **Todd Darling** directed. **Ry Wartz** produced. **Michael Gross** edited. **Bill Traut** served as executive producer. **Mark Reshovsky** was director of photography. The clip is being distributed by **VisAbility**.

OTHER CITIES

CHAMPAGNE PICTURES of Toronto, Ontario, just wrapped a video for "Should I See," the debut single from **Frozen Ghost**. Directed by **Stephen Surjik**, it's a performance clip that is said to address the issues of freedom of thought, expression, and speech. **Philip Mellows** produced. **Phil Kates** edited. The single supports the group's eponymous WEA Canada album, distributed by Atlantic in the U.S.

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.

L.A. Choreographer Enters The Spotlight

Sarah Elgart Gives Dance A New Dimension

BY JIM McCULLAUGH

LOS ANGELES In most cases, it is the musicians who grab the music video spotlight. And while directors and producers have recently been getting into the limelight as well, choreographers—like other behind-the-scenes production personnel—have had to content themselves with lesser recognition.

Sarah Elgart, a prominent Los Angeles-based avant-garde dancer, says the music video and film media do not fully appreciate the importance of the integration of music and movement.

Elgart has choreographed more than 30 music videoclips, working with such acts as the **Bangles**, **Pointer Sisters**, **Santana**, **Toto**, **Alabama**, **Diana Ross**, **Kenny Rogers**, and **Bob Seger**.

Devoting more attention to choreography, she says, could help lift video music out of its current creative doldrums. Elgart hopes to eventually direct a clip, thus bringing her own concepts of characterization through movement and gesture to the foreground. One of her trademarks, she says, is creating

edgy, subtle personal and political gestures.

"Dance is still thought of as a special effect or a frill," she says. "But it's more than that. It can be a much more integral part of the story line and present a powerful experience."

Elgart was the general choreographer for **Don Johnson's** "Heartbeat" longform video, which recently aired on HBO and is due shortly on home video from CBS/Fox Video Music. In addition to serving as the actor-turned-singer's personal choreographer, she also appears on screen for a brief solo stint.

Elgart is also quite active in film choreography, with such credits as "Howard The Duck," "Fire With Fire," "Strangers In Paradise," "Modern Girls," and the more recent "Rented Lips" and "Cutting Loose," in which she also acts. She was also called in recently for an episode of "L.A. Law."

Her primary artistic focus, though, is working with her dance troupe on original material.

"I would be very interested in directing music videos," she says. When I am involved in choreograph-

ing, I have a lot of interaction with the production team. I get involved in more ways than just designing moves for music. I try to work integrally with the camera operator, production designer, and director."

Elgart says she likes to set up her choreography behind the camera, a preference many directors or camera operators don't like or understand.

"What's happened to music video," she says, "is that the medium started out initially as a real exciting form with lots of possibilities. But in no time flat, it became very formulaized. The major music video stations have descended and spoon-fed their audience."

"Boy meets girl, boy loses girl, boy gets girl back, and it all happens in three minutes," she says. "The audience has been underestimated. No wonder they're bored. Why not ask the audience to work and think? That will get them involved and perhaps even fulfilled. Dance can do that."

Yet, she notes, there are still artists who are "working behind the mainstream and not getting the big (Continued on next page)

The video for the first single from the new Saints album is in rotation on MTV ... see page 25



PROGRAMMING

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

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK			
AUTOGRAPH	LOUD AND CLEAR	RCA	BREAKOUT
JON BUTCHER	GOODBYE SAVING GRACE	Capitol	SNEAK PREVIEW
CULT	LOVE REMOVAL MACHINE	Warner Bros.	BREAKOUT
FARRENHEIT	FOOL IN LOVE	Warner Bros.	BREAKOUT
IDLE TEARS	TAKE ME HOME	MCA	BREAKOUT
KILLING JOKE	SANITY	Virgin	BREAKOUT
KENNY LOGGINS	MEET ME HALFWAY	Columbia	BREAKOUT
LONE JUSTICE	I FOUND LOVE	Geffen	MEDIUM
STEVE MILLER BAND	I WANNA BE LOVED	Capitol	SNEAK PREVIEW
NEW CITY ROCKERS	BLACK DOG	Independent	BREAKOUT
RANK AND FILE	BLACK BOOK	Rhino	BREAKOUT
RECKLESS	NITTY GRITTY	Atco	BREAKOUT
PATTY SMYTH	NEVER ENOUGH	Columbia	ACTIVE
U2	WITH OR WITHOUT YOU	Island	SNEAK PREVIEW
WORLD PARTY	PRIVATE REVOLUTION	Chrysalis	MEDIUM
SNEAK PREVIEW VIDEOS			
CINDERELLA	SOMEBODY SAVE ME	Mercury/PolyGram	4
DEEP PURPLE	CALL OF THE WILD	Mercury/PolyGram	2
GEORGIA SATELLITES	BATTLESHIP CHAINS	Elektra	3
GLASS TIGER	I WILL BE THERE	Manhattan	4
LOU GRAMM	MIDNIGHT BLUE	Atlantic	6
BILLY IDOL	DON'T NEED A GUN	Chrysalis	4
ROBBIE NEVIL	DOMINOES	Manhattan	5
BEN ORR	TOO HOT TO STOP	Elektra	3
RUN-D.M.C.	IT'S TRICKY	Profile	4
SIMPLY RED	THE RIGHT THING	Elektra	3
PETER WOLF	COME AS YOU ARE	EMI	3
HEAVY ROTATION			
THE BARBUSTERS	LIGHT OF DAY	CBS	7
CROWDED HOUSE	DON'T DREAM IT'S OVER	Capitol	11
DAVE EDMUNDS BAND	THE WANDERER	Columbia	10
*PETER GABRIEL	BIG TIME	Geffen	13
GENESIS	TONIGHT, TONIGHT, TONIGHT	Atlantic	3
*SAMMY HAGAR	WINNER TAKES IT ALL	Columbia	6
BRUCE HORNSBY & THE RANGE	MANDOLIN RAIN	RCA	7
LOS LOBOS	SHAKIN' SHAKIN' SHAKES	Warner Bros.	7
*EDDIE MONEY	I WANNA GO BACK	Columbia	10
PRETENDERS	MY BABY	Warner Bros.	9
REO SPEEDWAGON	THAT AIN'T LOVE	Epic	6
PAUL SIMON	BOY IN THE BUBBLE	Warner Bros.	13
*STARSHIP	NOTHING'S GONNA STOP US NOW	RCA	9
*WANG CHUNG	LET'S GO	Geffen	9
STEVE WINWOOD	THE FINER THINGS	Warner Bros.	10
ACTIVE ROTATION			
GREGG ALLMAN BAND	I'M NO ANGEL	Epic	3
BANGLES	WALKING DOWN YOUR STREET	Columbia	3
CUTTING CREW	(I JUST) DIED IN YOUR ARMS	Virgin	5
DURAN DURAN	SKIN TRADE	Capitol	6
CYNDI LAUPER	WHAT'S GOIN' ON	Epic	3
PSEUDO ECHO	LIVING IN A DREAM	RCA	9
TESLA	MODERN DAY COWBOY	Geffen	13
TINA TURNER	WHAT YOU SEE IS WHAT YOU GET	Capitol	6
MEDIUM ROTATION			
CONCRETE BLONDE	TRUE	I.R.S.	3
DOKKEN	DREAM WARRIORS	Elektra	4
ARETHA FRANKLIN/GEORGE MICHAEL	I KNEW YOU WERE WAITING	Arista	5
FROZEN GHOST	SHOULD I SEE	Atlantic	2
HIPSWAY	THE HONEYTHIEF	Columbia	7
THE KINKS	LOST AND FOUND	MCA	3
LOVE AND ROCKETS	BALL OF CONFUSION	RCA	2
POISON	TALK DIRTY TO ME	Capitol/Enigma	12
PSYCHEDELIC FURS	HEARTBREAK BEAT	Columbia	7
ANDY TAYLOR	I MIGHT LIE	MCA	3
BREAKOUT ROTATION			
ARROWS	TALK TALK	Avion	5
BEAT RODEO	NEW LOVE	I.R.S.	3
BERLIN	YOU DON'T KNOW	Geffen	2
BIG DISH	SLIDE	Warner Bros.	5
BREAKFAST CLUB	RIGHT ON TRACK (HIP CLIP)	MCA	2
JULIAN COPE	WORLD SHUT YOUR MOUTH	Island	15
FLESH FOR LULU	I GO CRAZY	MCA	5
BOB GELDOF	LOVE LIKE A ROCKET	Atlantic	7
DARYL HALL	SOMEONE LIKE YOU	RCA	2
HEAVEN 17	CONTENDERS	Virgin	3
HUSKER DU	COULD YOU BE THE ONE	Warner Bros.	6
LITTLE AMERICA	WALK ON FIRE	Geffen	4
METAL CHURCH	WATCH THE CHILDREN PLAY	Elektra	3
MISSION U.K.	WASTELAND	Mercury/PolyGram	5
SAINTS	JUST LIKE FIRE WOULD	TVT	4
SMITHEREENS	IN A LONELY PLACE	Enigma	5
STRANGLERS	ALWAYS THE SUN	Epic	8
WAYSTED	HEAVEN TONIGHT	Capitol	3

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

VIDEO MUSIC

French TV Tug Of War Is Ended By CNCL Industryites Angered That TV6 Must Reduce Clips

BY PHILIPPE CROCCQ

PARIS The battle for ownership of France's fifth and sixth television channels is over.

A consortium headed by press baron Robert Hersant and Italian media mogul Silvio Berlusconi will take control of La Cinq, the country's first private TV station, while music channel TV6 will go to Metropole TV, in which CLT, parent company of Radio Tele Luxembourg, is a leading partner.

The decision was announced by new supervisory body Commission Nationale de la Communication et des Libertes (CNCL) and follows a campaign of protest by French artists and record companies aimed at preserving a national broadcast outlet for Francophone material.

During the campaign, recording artist Jean Jacques Goldman had warned, "The French people will soon have access to music TV, but it will be foreign-owned and will play nothing but Anglophone music. It will kill *la chanson française*."

In its early days, TV6 programmed up to 97% clips and other musical material. Even after a revamp designed to boost audience share, it was still screening more than 70% music programming. Under the new ownership, music content will be only 40%, half of which must be French in origin, though

there will be an additional obligation to produce at least 100 French clips a year.

Following the CNCL announcement, French Culture Minister Francois Leotard met with artists and company heads involved in the campaign. They expressed sadness at the abandonment of the broadcasting formula, which had proven popular with young people and provided a much-needed avenue of promotion for domestic performers and repertoire. The artists had supported TFM, an unsuccessful candidate for the TV6 takeover.

Patrice Blanc-Francard, TV6 program director, described the CNCL decision as "a brutal shock," while TFM's Peby Guisez

said, "It is a great pity. I am sad for the artists, for the young, for the future of the whole audiovisual landscape in France."

Spontaneous demonstrations by young viewers took place outside the CNCL headquarters in Paris.

Culture minister Leotard has told representatives of Bureau de Liaison Interprofessionnel de la Musique (BLIM) that he foresees a place in French broadcasting for a seventh, music-based channel, possibly making use of regionally allocated frequencies, and officials of the senate have urged CNCL to give priority to such a project in the coming months.

U.S. Gets 'Top Of Pops'

NEW YORK "Top Of The Pops" is coming to the States this fall. The Entertainment Network (TEN) is syndicating the 23-year-old BBC production on a barter basis, with TEN retaining five minutes of ad time and the individual station 10 minutes.

Network affiliates that have cleared the show include KABC Los Angeles, KPIX San Francisco,

WBZ Boston, and KDKA Pittsburgh. Most stations say they plan to schedule the show in their weekend/late-night time slots.

National ad sales for the series are being handled by TEN's New York-based national sales affiliate, TEN Media.

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.

BREAKFAST CLUB

Right On Track

Breakfast Club/MCA

Vivid Productions

Jeff Stein

BOBBY BROWN

Girl Next Door

King Of Stage/MCA

Giant Steps Media

Larry Blackmon

CONCRETE BLONDE

True

Concrete Blonde/I.R.S.

Tina Silvey/Silvey-Lee Productions

Jane Simpson

FROZEN GHOST

Should I See

Frozen Ghost/Atlantic

Philip Melows/Champagne Pictures

Stephen Surjik

CHOREOGRAPHER

(Continued from preceding page)

budgets," creating artful clips. She

says she has worked on a number of

those, and they tend to have "an im-

mense amount of integrity."

She recalls working for nothing,

along with other professionals, with

director David Hogan on Fishbone's

"Voices Of Modern Industry,"

which is now in the permanent col-

lection of New York's Museum Of

Modern Art.

COREY HART

Dancing With My Mirror

Fields Of Fire/EMI America

Allen Weinrib

Rob Quarty

MIKI HOWARD

Imagination

Come Share My Love/Atlantic

Jay Rowe/The Company

Peter J. Allen

JILL JONES

Mia Boca

Paisley Park

Simon Fields/Limelight Films

Jean-Baptiste Mondino

KOPPER

Speaking Japanese

Purple Passion/KMA

Guy Spells/Secret Productions

Joseph Calloway

SHIRLEY MURDOK

Go On Without You

Shirley Murdok/Elektra

Jon Small/PictureVision

Peter Israelson

RANK AND FILE

Black Book

Rank & File/Rhino

Colleen McLean, Paul Hettler

Daniel Stewart, Tony Shiff

R.E.M./FLAT DUO JETS/SQUALLS

(All I've Got To Do Is) Dream/Crazy Hazy

Kisses/Na Na Na

Atlanta, GA—Inside Out (Soundtrack)/I.R.S.

Bill Cody

Tony Gayton

TIMBUK 3

Hairstyles & Attitudes

Greetings From Timbuk 3/I.R.S.

Jessica Cooper

Carl Grasso

BILLY VERA & THE BEATERS

I Can Take Care Of Myself

By Request: Billy Vera & The Beaters/Rhino

Rocky Scheneck, Siri Aarons

Rocky Scheneck

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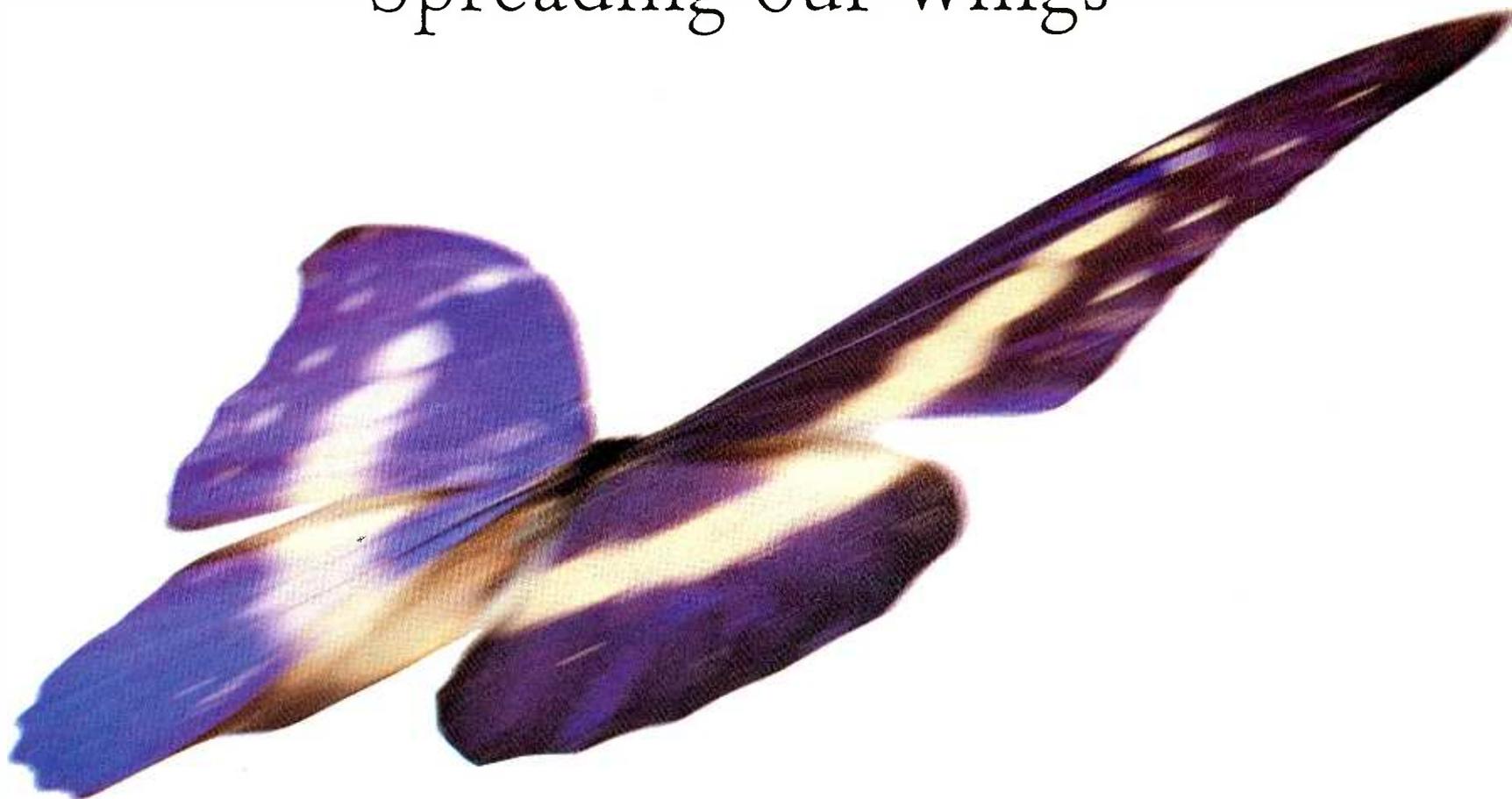
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Wall Street Puts Stock In Castles of Creativity HIT SONGS AS INVESTMENT ACHIEVE NEW LEVELS OF DOLLARS AND SENSE

By IFFV LICHTMAN

Ever since the enactment of the 1906 U.S. Copyright Act, writer/music publisher royalties earned each time a recording is sold have been expressed in cents. More than 80 years later, this mechanical royalty income is still tallied in pennies and is likely to remain so even as music publishers and record manufacturers iron out, at this writing, a new mechanical royalty rate structure.

But, 5-cents here and 5-cents there, earned with the blessings of new big hits or continuing revenues generated by established copyrights, quickly add thousands of dollars to the till. And those thousands of dollars become millions of dollars when other income sources are counted in.

Yet, the '80s have added a new level of achievement in this pennies game: a level of value where in a music publishing operation's worth can now be expressed in amounts well exceeding \$100 million.

In 1984, that \$100 million milestone was reached with the purchase of Chappell Music from

PolyGram by a group of investors led—certainly in terms of industry identity—by multinational publisher Freddie Bienstock. While the specific dollars paid are best left to accountants to debate, it's fair to say the world's biggest publishing operation went for more than \$100 million and perhaps as high as \$110 million.

If records are meant to be broken, that cliché from the world of sports certainly applies to music publishing acquisitions as well. Three years after the Chappell deal, the music publishing interests of CBS Inc. went for \$125 million to a trio composed of Stephen Swid, Marty Bandier and Charles Koppelman known corporately as SBK Entertainment. Remarkably, only a few years before, CBS and three life insurance companies acquired the key element of those interests, the MGM/UA catalogs (later renamed the CBS Partnership Catalogue) for around \$65 million.

Last year, the Beatles-laden song catalog of ATV Music went to Michael Jackson for around \$47 million. Please note that the MGM/UA firms, although no slouch in terms of their holdings of major copyrights, is no Chappell. Nor is ATV Mu-

sic in the same rank as MGM/UA.

To put this all in financial perspective, Chappell Music, considered the single largest music publishing company, was originally acquired by PolyGram in the early '70s for about \$43 million, a record price paid for a music publisher at the time.

And Chappell today? Well, its investment group, it's said, might be interested in moving on if the price is right—something on the order of \$200

(Continued on page M-10)

**A
Billboard
SPOTLIGHT**

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In the Billboard year end 1986 survey, Zomba Enterprises Incorporated was No.2 Pop Singles Publisher and No. 2 Black Singles Publisher.
Willesden Music Incorporated was No. 5 Black Music Singles Publisher.

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New York Office: Rachelle Greenblatt, Paul Katz & David Renzer
Zomba House, 1348 Lexington Avenue, NY 10128, USA.
☎ (212) 4104774 Telex: 237316 Zomba

Netherlands Office: Bert Meyer & Pauline Schmidt
Zomba Holland BV, Heuvellaan 36, 1217 JN Hilversum, Holland
☎ (35) 41419 Telex 43696 Zomba NL



Capitol Hill Agenda '87

INSIDE THE FIGHT TO STOP COPYRIGHT EROSION ON TODAY'S UNTAMED, HI-TECH BATTLEFIELDS

By BILL HOLLAND

Music publishers are in the thick of the growing battle over copyright erosion—a battle that is being played out every day on Capitol Hill, where powerful broadcasters are trying to have legislators pass a law that would mean an end to the blanket licensing of the music used in syndicated television shows and would put an \$85 million annual dent in the fees owed to songwriters and publishers—the so-called source licensing bill.

Such a bill would force songwriters and publishers to give over performance rights for that music before the marketplace value can be determined by a show's success and by reruns.

The bill stalled in the last Congress—and opponents, including publishers, are taking it as a victory that the broadcasters could not move the bill forward even in an election year, when lawmakers are usually very responsive to their local broadcaster constituents.

The 100th Congress is still settling in, and proponents of the source licensing bill have not yet reintroduced the legislation. Publisher allies at the performing rights groups have lobbied actively during the recent recess, and ASCAP, on another front, has met with the local TV broadcasters' representatives, the All Industry TV Music License Committee, four

America, (international publishers) say, is in a state of emergency in international copyright protection issues, and because it has not joined the Berne Convention in the past, U.S. negotiators say they face resentment from other countries because of perceived hypocrisy.

times in an effort to work out a settlement. The results, insiders say, have been disappointing, but they still are cautiously helpful. If, however, legislation is reintroduced, publisher officials say they will continue to fight to defeat it.

Representatives from the publishing industry have also worked on the Hill to have an audio home taping bill passed that would provide a royalty to redress financial damage done by rampant copying—an estimated \$1.5 billion annually. As part of the "Save America's Music" coalition, the publishing industry has also supported an alternative method to prevent home taping without compensation—the anti-drug chip technology. It continues to be an uphill fight—legislation stalled in the last Congress—and the manufacturers of consumer electronics are willing to spend millions to defeat a new bill. At the same time, the Reagan Administration has now taken positions that it supports a technological solution to stop unauthorized copying. While no bill has yet to be introduced, and publishing officials say at this point

Below left: *Legendary jazzman Lionel Hampton receives BMI's first One Of A Kind award from BMI president & CEO Frances W. Preston last September in N.Y.* **Below right:** *Prince, who received four Pop Awards, with ASCAP president Morton Gould & ASCAP managing director Gloria Messinger, at ASCAP Pop Awards, L.A.*



Above left: *At ASCAP's Pop Awards in Los Angeles last May, from left: Stevie Wonder, Barbra Streisand, ASCAP president Morton Gould and Lionel Richie.*

Above right: *Frances Preston presents Curt Smith of Tears For Fears with Pop award for "Everybody Wants To Rule The World" at BMI Pop Awards dinner, N.Y.*

Synchronizing Home Video Rights

PRODUCERS AND PUBLISHERS NEGOTIATE TO IMPROVE WIDENING PROFIT PICTURE

By STEVEN DUPLER

When publishers wish to use a song in a specifically-timed, or "synchronized" relationship to a visual image, a synchronization license is called for. These licenses generally apply for three types of usage: standard, or "free" television; pay, cable, and subscription television, and motion pictures.

Negotiations between publishers and motion picture or television producers generally center on the producers wishing to obtain the broadest possible range of rights in the songs being licensed, while the publishers either want to limit those rights, or else charge independently for each right granted. Other contentious areas include the duration of the license(s), and the territories for which they will be granted.

One particularly controversial area has been the "videogram license," which determines whether or not, and to what extent film producers may hold rights to using a licensed song in videocassette copies of a particular movie.

Film producers generally wish to have home video rights to songs granted in the original contract, while publishers want to be paid a royalty on a per-videocassette basis, or an additional fee over and

they're not sure the best way to appeal to the new Democratic Congress on this issue, they're pledged to continue support.

On trade issues involving overseas piracy and counterfeiting of American music, the publishing industry continues to support copyright and intellectual protection legislation.

Publishers are also among those in the music industry calling for U.S. participation and adherence to the international Berne Convention, which provides the highest level of copyright protection throughout the world. The U.S. now belongs to the Universal Copyright Convention (UCC), which publishers and others say has less clout than the Berne. America, they say, is in a state of emergency in international copyright protection issues, and because it has not joined Berne in the past, U.S. negotiators say they face resentment from other countries because of perceived hypocrisy. Further, the U.S. has resigned from UNESCO, which administers the UCC, and publishing officials have told Congress that our country has now lost any direct influence in overseas copyright matters.

Another matter—mechanical licensing—may bring publishers to Washington, not to Capitol Hill but at the beleaguered Copyright Royalty Tribunal. It may not happen: both publishers and the record companies are continuing to negotiate to produce a new mechanical royalty schedule to supercede the present 5 cents-per-song rate. Both sides remember the endless and expensive CRT hearings in the early '80s, and the court battles that followed.

If, however, an agreement cannot be hammered out—publishers and record companies have until December 1987 to continue negotiations—then either side can petition that CRT after April 1.

Source licensing, home taping, piracy and counterfeiting overseas, adherence to the Berne Copyright Convention and mechanical licensing—these are the big issues on the legislative front in '87. With increasing technology, the publishing community will continue to work against not only the traditional threats to the survival of American music—a national resource which must be protected—but the new ones that chip away at the incentives to bring music into the lives of people here and all over the world.

above the original license fees for the use of the song in the videocassettes.

If a producer agrees to pay this additional fee, he will generally try to set a one time payment, called a "buyout fee." Sometimes the publisher will go for what is called a "modified buyout fee," which is a payment that covers a fixed number of units; once that number of units is sold, the fee becomes payable once more.

Buyout fees range typically anywhere from
(Continued on page M-8)



NASHVILLE NEXUS: WHERE HAVE ALL THE INDIES GONE?

By EDWARD MORRIS

Nashville is losing its local independent music publishers at a rapid rate. They are being bought up by companies with national and international bases. These buyouts, however, seem to demonstrate that even in these economically tepid times on Music Row, investors still see country catalogs as potential money-makers.

The local dominoes really started tumbling in 1985 when **Opryland USA**, a division of Gaylord Broadcasting, purchased the revered and pioneering **Acuff-Rose** companies. Established in 1942, Acuff-Rose was Nashville's first significant country music publisher. It gained stature and influence by publishing the songs of Hank Williams, Don Gibson, the Louvin Brothers, Roy Orbison, and many other top singer/songwriters. And it sold to Opryland for a reported \$22 million.

In 1986, the sales accelerated. **Combine Music**—a financially healthy victim of the Monument Record bankruptcy—was sold to **Entertainment Music Co.** of New York for around \$7.5 million. The **MTM Music Group**, an early bidder for Combine, succeeded recently in buying the **Debdave/Briarpatch**



Left: BMI's Frances Preston presents the Robert J. Burton Award to Dean Pitchford, center, and Tom Snow for "Don't Call It Love" at annual BMI Country Awards dinner in Nashville.

Left: James Taylor, left, receives Million-Air award for "Fire And Rain" following a concert in Nashville. From left: Taylor; BMI's Nashville v.p. Roger Sovine; manager Peter Asher; CBS Nashville senior v.p. Rick Blackburn; and CBS south-ern v.p. Jimmy Gilmer.

Nashville publishers' most controversial ploy has been to ensure recoupment of advances to their writers by using the writers' performance income—not just the mechanical share—as collateral.

companies, which hold a rich collection of Eddie Rabbitt hits. And **Screen Gems** has since purchased the **Picalic** catalogs (although not the companies themselves).

While there have been relatively few new country hits from Acuff-Rose Opryland, the Opryland Music Group's new country record label, 16th Ave. Records, promises to rev up both current and catalog activity.

The sharp decline in country record sales several months back is now catching up with many Nashville publishers in the form of reduced mechanical income. To adjust to the dip, the publishers are signing fewer staff writers and cutting back on the cost of demos. But their most controversial ploy has been to ensure recoupment of advances to their writers by using the writers' performance income—not just the mechanical share—as collateral.

Tim Wiperman, who heads **Warner Bros. Music's** Nashville outpost, says his office has been cross-collateralizing since the performing rights societies quit giving writers advances in the early '80s, at the height of the Buffalo Broadcasting litigation. Such fiscal caution is not a new thing, he says, but was once commonplace among Nashville publishers.

Kathy Hyland, regional director of the **Songwrit-**

ers Guild Of America, says she discourages writers from signing contracts with cross-collateralization clauses but adds that the issue does not appear to be a major one within her organization's membership.

The **Welk Music Group** and **Tree International** are among the other major publishers who cross-collateralize in selected cases. Bob Kirsch, Welk's Nashville chief, says the practice is not yet a standard part of his company's songwriter contracts. "Most writers," he concedes, "don't want to give up their performance income."

In 1987, Welk will cut its staff writers by 25% or so, Kirsch estimates, a move that will put the number of Nashville writers at around 30. Publishers, Kirsch says, are not so much retrenching as they are adopting sound business practices. "Cost-cutting," he insists, "is the wrong word. It's really cost-consciousness." Welk is doing fewer 24-track demos than it used to do, electing instead to do 8-track recordings. Wiperman, who has also reduced the number of staff writers, contends that, "Demo

costs are astronomical." To reduce the cost, he continues, "We've put [small] studios in people's houses so they can do their own demos."

Warner Bros. last major publishing purchase, according to Wiperman, was **House Of Gold**, three years ago. "In the past year, we've basically concentrated on exploiting what we've got."

Tree, Nashville's largest remaining independent, recently broadened its reach by signing an agreement with **Columbia Pictures Music Group**. The deal enables Tree to get its music to the front of the line for television and movie consideration; and it allows Tree to find and develop musical acts and to serve as a clearinghouse for TV and movie scripts originating from Nashville. Songs created through Tree specifically for Columbia TV and movie projects will be copublished with Columbia.

A look at the country charts shows that the most active publishers are **MCA**, Warner Bros., Tree, Welk, **Chappell**, **Almo-Irving**, and the **Blackwood** and **April** catalogs. In the space of a few years, Tree's **Meadowgreen** division has become one of the top publishers of contemporary Christian music.

Following the sale of **Dick James Music** to PolyGram, the James family has moved its North American headquarters back to Nashville from Los Angeles and is now working its **Nashlon** and **Dejamus** collections.

Publishers are having to compete harder for profitable cuts these days—not only because there are relatively few country superacts but also because many publishers are producers who favor their own songs. In addition, there is an increase in the number of singers who are songwriters and publishers

(Continued on page M-15)

EXPLODING PORTABLE INSTRUMENT MARKET KEEPS PRINT BEFORE PUBLIC

By IRV LICHMAN

The music print market is holding its own—and then some.

Through the good offices of the National Music Publishers' Assn., Church Music Publishers' Assn. and the Music Publishers' Assn. of the U.S., an overview of the market for pop, classical and liturgical folios and single sheets has been available in recent years.

The last period of study—conducted by the prestigious firm of Arthur Young & Co.—covers the year 1985.

Sales among the participating companies increased 3.1% in 1985 over the year before. Adding this percentage on top of the 1984 retail sales figure of \$266.8 million shows an increase of more than \$10 million or \$275.1 million.

According to the study, the ratio of wholesale versus retail sales remains "relatively constant." Continuing the trend from the prior two years, the study notes, slightly more than three-fourths of the 1985 reported sales were attributed to wholesale sales, with the remainder attributed to retail sales direct to the consumer. This excludes sales from retail outlets.

As reported a year before, about 26% of the survey participants reported that another publisher(s) distributes their sheet music.

The average total billings for responding companies was \$1,288,200 in 1985. While the study notes a wide range in company



Above left: Troy Seals receives ASCAP's Country Songwriter of the Year award at ASCAP's Country Music Awards in Nashville in October.

Left: Accepting ASCAP's Country Music Award for Most Performed Country Song of the Year for "Lost In The Fifties Tonight (In The Still Of The Night)," from left: co-writer Mike Reid; Joyce Milsap; Ronnie Milsap; and Rob Galbraith of co-publisher Lodge-Hill Music.

size, there continues to be a heavy concentration of sales among a few companies:

Nine percent of the participating companies comprise more than 63% of the total reported billings. Also, about 60% of the companies reporting

(Continued on page M-6)



Behind every
great songwriter
is a
great publisher.

We've got both.

ASCAP

American Society of Composers, Authors & Publishers

PRINT

(Continued from page M-4)

the use of distributors are using only 25% of the distributing companies.

Although the 1986 figures are yet to be tallied, representatives of the Big Triumverate of pop and/or educational-oriented print firms are claiming a strong year, one that is carrying over to 1987 so far.

"Technology is creating opportunity for us," says Keith Mardak, president of Hal Leonard Publishing.

Mardak cites "exploding" instrument sales in 1986, especially in the portable keyboard market, and is particularly bullish on the continued boom in hi-tech instruments, such as synthesizers, and MIDI sequencers.

"Frankly [the Arthur Young survey notwithstanding], 1985 was a rough year. But, the January 1986 meeting of the National Assn. of Music Merchants West in Anaheim took us by surprise. Dealers were buying. At the same show this year our or-

ders far exceeded expectations." Mardak is among those music print companies, such as Cherry Lane Music, that have expanded heavily into book publication on the subject of music and their composers, and even music accessories.

Warner Bros. Publications, unique among major print firms in that much of its product is delivered via ties with its sister music publishing giant,

The music print market, buffeted by rock sounds that don't always lend themselves well to the more melodic tradition of the print market, and by the still vexing problem of photocopying, is nevertheless a vibrant one. And it shows on the bottom line.

showed a sizeable gain in 1986 over the previous year, in the 10% to 12% area.

Without a big stake in the educational market, notes Jay Morgenstern, executive vice president and general manager of Warner Bros. Music and president of the print division, the company relies heavily on its pop success. And that registers these days as an average of 35% of titles on the Hot 100

singles chart.

In Morgenstern's view, the print field is static beyond the pop market. "What happens on the pop side is what really makes the difference," he says.

At Columbia Pictures Publications, which sports print ties with such major catalogs as CBS and MGM/UA, both now under the SBK Entertainment banner, a record year in 1985 was followed by a slightly lower bottom-line showing in 1986. But, this, claims Frank Hackinson, president, was mainly due to integration of the Belwin-Mills catalog into the operation. This acquisition added greatly to the company's coverage of the music education market and costly measures, such as the creation of a state-of-the-art computer system, to keep tabs on an additional 50,000 copyrights.

The music print market, buffeted by rock sounds that don't always lend themselves well to the more melodic tradition of the print market, and by the still vexing problem of photocopying, is nevertheless a vibrant one. And it shows on the bottom line.



Bob Dylan receives the ASCAP Founders Award from former ASCAP president Hal David in Los Angeles in April.



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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	LABEL & NUMBER
1	1	3	11	LIVIN' ON A PRAYER B. FARBERMAN (J. BON JOVI, R. SAMBORA, D. CHILDS)	★ ★ NO. 1 ★ ★ 2 weeks at No. 1
2	5	7	14	KEEP YOUR HANDS TO YOURSELF J. GLIXMAN (D. BAIRD)	
3	6	9	15	WILL YOU STILL BE THERE D. FOSTER (D. FOSTER)	
4	8	15	6		
5					

MCA INTEROFFICE MEMORANDUM

DATE: FEBRUARY 20, 1987
 TO: ALL MCA MUSIC PUBLISHING PERSONNEL—WORLDWIDE
 FROM: LEEDS LEVY
 SUBJECT: TOP POP SINGLES

**DURING THE WEEK OF
 FEBRUARY 21,
 MCA MUSIC PUBLISHING
 CAPTURED 10% OF
 BILLBOARD'S HOT 100
 SINGLES CHART!**

- C'EST LA VIE**—Robbie Nevil
(Nevil / Pain / Holding)
- WILL YOU STILL LOVE ME**—Chicago
(Foster / Keane / Baskin)
- LOVE YOU DOWN**—Ready For The World
(M. Riley Jr)
- SOMEWHERE OUT THERE**—Linda Ronstadt & James Ingram
(Horner / Mann / Weil)
- TALK TO ME**—Chico DeBarge
(Mundy / Golde / Fox)
- ALL I WANTED**—Kansas
(Walsh / Morse)
- DOMINOES**—Robbie Nevil
(Nevil / Eastman / Hart)
- POWER**—Kansas
(Walsh / Morse / Goodrum)
- FACTS OF LOVE**—Jeff Lorber
(Sturken / Rogers)
- SOMEONE**—El DeBarge
(Nevil / Graydon / Mueller)

MCA MUSIC PUBLISHING
 A DIVISION OF MCA INC.

ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
TINA TURNER	CAPITOL 5668
BILLY JOEL	COLUMBIA 38-06526
LONE JUSTICE	GEFFEN 7-28520/WARNER BROS.
DURAN DURAN	CAPITOL 5670
HIPSWAY	COLUMBIA 38-06579
ARETHA FRANKLIN	ARISTA 1-9546
A-HA	WARNER BROS. 7-28500
DARYL HALL	RCA 5105
DAVID & DAVID	A&M 2905
ARETHA FRANKLIN & GEORGE MICHAEL	ARISTA 1-9559
BANGLES	COLUMBIA 38-06257
PETER CETERA	WARNER BROS. 7-28507
TIL TUESDAY	EPIC 34-06571/E.P.A.
STEVE WINWOOD	ISLAND 7-28498/WARNER BROS.
SWEET SENSATION	NEXT PLATEAU 308
KOOL & THE GANG	MERCURY 888 292-7/POLYGRAM
SURVIVOR	SCOTTI BROS. 4-06381/E.P.A.
KOOL & THE GANG	CURY 888 074-7/POLYGRAM
ROBERT CRAY BAND	MERCURY 888 343-7/POLYGRAM
THE PRETENDERS	7-28496/WARNER BROS.
ROBBIE NEVIL	50053/EMI-AMERICA
BANGLES	COLUMBIA 38-06674
AMMY HAGAR	COLUMBIA 38-06647
THE SECONDS	2-7/POLYGRAM
THE JACKSON	CAPITOL 5661
LIVE STAR	RCA 5083
ALLEN	ATLANTIC
RICHELIE	1873
LA E.	BROS.
GH	48
N	D
KIM	ATLANTIC 7-89329
NANCY MARTINEZ	ATLANTIC 7-89371
WANG CHUNG	GEFFEN 7-28562/WARNER BROS.
RUN-D.M.C.	PROFILE 5119
AGAIN	ELL, R. WHITE)
MASSENBURG (C. SIMON)	
CARLY SIMON	ARISTA 1-9525

26					
27					
28					
29	2				
30	19				
31	34				
32	20				
33	24	25			
34	42	48			
35	39	43			
36	45				
37	47		2		
38	44	52	6		
39	26	13	19		
40	43	46	11		
41	38	40	9		
42	46	47	6		
43	48	51	5		
44	37	39	13		
45	51	54	4		
46	53	58	9		
47	50	59	4		
48	54	63	4		
49	31	16	17		

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VIDEO

(Continued from page M-3)

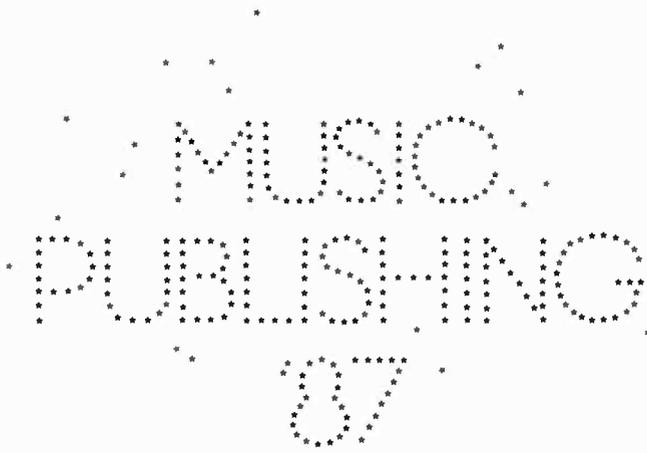
\$1,500 to \$15,000, while the initial payment of a modified buyout fee ranges from \$1,500 to \$7,500. Of course, figures can go much higher than these guidelines, depending upon the song, the artist, and the motion picture. Publishers often use a royalty rate of anywhere from six to eight cents per unit to calculate the value of the buyout figure.

What of music videos? With the advent of the music videoclip, a hybrid creation of picture and music was formed, and the copyright legislators had to take this new artform into consideration.

A music video is legally considered an "audio-visual work," and is thus copyrightable.



Composer-pianist George Shearing receives Commendation of Excellence from BMI president Frances Preston, BMI's Burt Korall, left, and Bobby Weinstein, right, onstage during JVC Jazz Festival last June in New York.



That same music video is also, however, a "derivative work" as defined in current copyright law, as it is based upon a work already in existence—that is, the song itself. But once visuals are combined with the music, the work becomes an entirely separate entity, and is therefore applicable for a separate copyright claim.

This fact has made life a bit more expensive for, say, nightclubs that play large screen music videos in addition to their standard audio jukeboxes. Such clubs have to pay 50% more than the normally applicable mechanical music rate to performing rights organizations such as ASCAP and BMI than they would if they played only audio programs.

Some clubs have been bemoaning this arrangement—albeit not too loudly. The feeling on the nightclub owners' part is that they shouldn't have to, in effect, pay twice for the same copyrighted material. But the way the law is written, the clubs would appear to have little choice in the matter.

Clips were created initially as promotional aids to help labels sell records. But in the past few years, as record companies began to investigate ways to

make money from these expensive little mini-movies, a variety of licensing arrangements have come into being.

These licensing arrangements are handled on a case by case basis, with terms dependent upon the vehicle into which the clip will be incorporated. These include video jukebox use; use in "clip compilation" videocassettes; use in "video concerts"; use on broadcast or cable TV music video shows, etc.

With quality audio and original source music becoming more and more important to TV, video, and film, this end of the publishing industry will be an increasingly profitable one. And, as new technology brings along new sound and picture carrying vehicles (compact disk/video; CD-I, etc.) publishers will need to be even more adaptable in discerning ways to stretch more profits out of licensing music for these new entertainment sources.



Film composer Alex North, left, receives the first ASCAP Golden Soundtrack Award from former ASCAP president Hal David at ASCAP Film & Television Awards in Los Angeles in April.

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#1 SINGLES

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Peter Cetera with Amy Grant—Michael Omartian

Black

GOIN' TO THE BANK
Franne Golde, Dennis Lambert* and Andy Goldmark*
The Commodores—Dennis Lambert and Jeremy Smith

FALLING

Franne Golde and Gene McFadden*
Melba Moore—Gene McFadden

Country

MIND YOUR OWN BUSINESS
Hank Williams

Hank Williams Jr.—Hank Williams Jr., Barry Beckett, Jim Ed Norman

STRAIGHT TO THE HEART

Terry Britten and Graham Lyle*
Crystal Gayle—Jim Ed Norman

MORNIN' RIDE

Steve Bogard and Jeff Tweel
Lee Greenwood—Jerry Crutchfield

A/C

THE NEXT TIME I FALL

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Lionel Richie with his Writer of the Year award at ASCAP's Pop Awards in Los Angeles in May '86.

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DIPLOMAT MUSIC CORP. — ASCAP

"A House Is Not A Home"

"The Lion In Winter"

"The Graduate"

LIVINGSTON & EVANS, INC. — ASCAP

"Bonanza" "Mister Ed"

ST. ANGELO MUSIC — ASCAP

"Tammy" "Que Sera Sera"

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HIT SONGS

(Continued from page M-10)

well together?

To Edward P. Murphy, president, CEO of the National Music Publishers' Assn., the new independent entrepreneurs represent an "infusion of new ideas, energy and capital resources into an already vital industry. Even with the most recent round of acquisitions,

business activity remains well-distributed among a wide range of music publishers of different sizes and artistic inclinations."

Murphy points to a recent study by NMPA covering the period between 1974-85 showing that the share of aggregate mechanical royalties received by the top five music publishers actually decreased from 19.5% to 14.8%. "Thus," Murphy concludes,

"no one company or group of companies has been able to capture a preponderance of the market, sustaining a healthy competitive atmosphere and allowing for the diffusion of capital throughout the music publishing industry."

Representing the writers view is George David Weiss, president of the Songwriters Guild of America. "Of course," Weiss says, "'Wall Street' buyouts of legitimate publishers can have a numbing effect on writers; the preoccupation financial minds have with expenses and bottom lines leads them light years away from comprehension of the creative process.

"The ray of hope we see is that some of these money people are beginning to let the companies fall back into the hands of 'music men and women,' the professional staffers who know songs and understand songwriters."



Film composer Jerry Goldsmith receives the first Richard Kirk Award at BMI's TV/Film Dinner in Hollywood. Kirk, center, was the first head of BMI's West Coast office who initiated steps toward the licensing and proper payment for music especially created for TV and film. Goldsmith received the award for achievement in film scoring. From left: BMI president Frances Preston, Kirk and Goldsmith.

To Weiss, the last decade has, in fact, generated "unprecedented cooperation between both sides. [We've] forged a fine working relation-

ship to address problems that we jointly face. Of course, when parochial interests are at stake, we become friendly enemies and go our own way, as witness the Mills-Snyder derivative rights case which we felt had to be pursued."

Whatever part Wall Street plays in buying or selling music publishing firms, one constant that appears necessary for the ultimate welfare of music publishers, writers and investors is the understanding that eternal vigilance against a copyright devalued by illegality protects everyone's investment, creative or otherwise, in the business.

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COUNTRY

(Continued from page M-4)

as well—a fact that further constricts the market. But Welk's Kirsch says the darkest cloud on the publishing horizon are the perennially introduced source licensing bills in Congress which, if passed, would allow one-time payment for music used in syndicated television shows instead of the continuing royalties that now apply.

After suffering through the

'Demo costs are astronomical. To reduce costs, we've put (small) studios in people's houses so they can do their own demos.'

post-Urban Cowboy slump in country record sales, though, publishers say a turnaround is taking place. Alabama, the Judds, George Strait, and Randy Travis are all selling platinum. Reba McEntire and Dwight Yoakam have gone gold. And there is a new seeding of Nashville-based recording talent that seems on the verge of blossoming into country music's lushest crop ever.

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National Record Mart Fashions New Store Plan

BY GEOFF MAYFIELD

PITTSBURGH After experimenting with several store designs during the '70s and '80s, the 75-store National Record Mart (NRM) web has finally settled on a floor plan to accommodate current and future music merchandising trends.

First used here at the chain's store in the recently opened Ross Park Mall, the design will be used as a guide for the look of both new

and remodeled stores.

Lori Harris, NRM's director of merchandising, says the Ross Park unit fulfills several goals:

- A brighter shopping atmosphere, in contrast to the brown stores the chain built in the '70s.
- Space devoted to point-of-purchase displays, a reversal of the trend seen in most mall-oriented music chains.
- An accommodation of shifts that have occurred in the chain's

movement of configurations, with more emphasis placed on cassettes and compact disks.

Indeed, one cannot help but notice that there are few "records" at the new NRM.

Harris estimates that only 18% of the store's album mix represented LPs when the store opened in October. But since then, sales patterns have dictated that LPs be pared down to an even smaller share. Harris says the album inventory now

breaks down to 14% LPs, 29% CDs, and 57% cassettes.

Reflecting the newer configurations' strength, most of the central floor space is devoted to the open display of CDs and cassettes. And CDs dominate the front of the store.

"I wanted exposure for those CDs," says Harris. "Blank video used to dominate the front of our stores. But I wanted it so that when somebody looked in the store from the mall, they would just see CDs."

NRM had new adjustable bins developed with fronts of clear Plexiglas. They can be used for LPs, cassettes, or CDs. These bins have loose side walls, which allow for easy conversion from one configuration to another.

The merchandising philosophy at the Ross Park store shows why NRM enthusiastically supports the efforts of WEA and RCA/A&M/Arista to establish the 4- by 12-inch longbox as a standard for audiocassettes. Tapes without dedicated 4-by-12s are housed here in the reusable plastic boxes, which have become common for many music chains. Thus, the CD's 6- by 12-inch packaging makes for a more colorful presentation in this store's see-through bins.

LPs are stocked in bins along the walls toward the back of the store, with pop and rock titles running along the left wall. Classical and

easy-listening LPs, which are aimed at older demographics, are positioned in the center of the back wall.

Harris says products other than albums make up 16% of the store's prerecorded inventory: 45s, music video, sell-through movies on video, and children's music. Blank tape, accessories, and a small amount of boutique items like sunglasses account for less than 10% of the unit's overall mix.

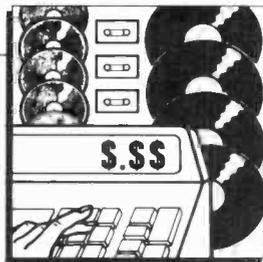
One of Harris' prime goals in the new design, she says, is to enhance the presentation of the various products that NRM carries.

She says, "One of the things that bothered me—not only in our stores but also at our competitors—was that you had all of this product lined up like it was ready to march in a parade. There was no differentiation between the product lines."

Two design elements at the Ross Park NRM work to break up that "marching" monotony. Bins toward the front are positioned at an angle, rather than on a horizontal or vertical plane, a wrinkle facilitated by the storefront being situated on a slight angle. And to help separate the various product lines, Harris had slat-board columns installed, with five sides angled at the base and three sides running from the middle of the wall to the ceiling.

She says the columns help create

(Continued on next page)



by Earl Paige

SAM GOODY GOES WEST: It's still confusing to Ma Bell's information operators, but the five Pickwick stores in Houston now fly under the prominent Sam Goody logo. The changeover handily solves a trademark hangup that parent Musicland inherited, and it also gives the behemoth web a good leg up on how consumers might react to a similar switch—when and if Musicland's L.A. Licorice Pizza stores get the Goody going-over. Aside from a store in San Diego, the Goody tag had been confined to the Northeastern U.S.

RACK RAP: Angst over the WEA adjustment continues. One rack insider says it will be felt by the centrally warehoused chains, too. ("It's going to add another layer of cost.") This line of thinking sees chains and racks caught in the same squeeze; according to the same source, "There was only a 1% difference between Handleman and Musicland." Another insider at a centrally warehoused chain acknowledges the price is now the same for racks and chains, but wonders "if it will make or break anyone when it finally levels out."

"The problem is, WEA is a little higher than the other majors," says the source. "If they were a dime less, the same policy wouldn't have caused all the uproar. CBS has had the same program for a long time, and it wasn't the end of the world." Stay tuned.

NAMES AND DATES: Retailers are talking up Trans World changing the names of its Florida stores to Coconuts—the name of an innovative small chain it acquired a year ago... The 1988 National Assn. of Recording Merchandisers (NARM) convention will be held March 11-15 at L.A.'s Century Plaza... C.D. Establishment, the two-store compact-disk-only chain in Minneapolis, changed hands on March 6. The three-unit Northern Lights chain, which houses the store-within-a-store CD shops and already held 50% ownership, bought out the remaining 50% share from partner firm East Side Digital, the CD wholesaler run by Rob Simonds.

RACKING CD: One-stops and distributors are going to be successful selling compact disks to video specialty stores, according to Terry Woodward, president of Wax Works in Owensboro, Ky. "These people have no knowledge or feeling whatsoever about music. We're developing what you almost might call a rack service. PolyGram told us in our meeting at NARM that they understand what we're doing. They're sympathetic. We'll need to have special catalogs and point-of-sale, and go in there and service them."

DECLARATION OF INDEPENDENTS: A novel sort of combo works for Euphoria Records, a store in Malibu, Calif., that offers one-hour photo developing. "Two problems are you need \$60,000 to get into it, and it's incredibly labor-intensive," says Roy MacKinnon,

the store's general manager. "Your help has to know their stuff," he adds. Euphoria, opened in 1972, is actually three stores in one, joined by interior access doors with video in the middle... What's this we hear about Sound Waves—the quiet, highly regarded Houston two-store web owned by Jeff Spirgo—looking for a third outlet? Waves is flourishing amid an ongoing economic crunch in the oil city, with one 10-year-old store near Hobby Airport and a 6-year-old unit near the Astrodome.

ONE-STOPS CIRCLING THE WAGONS? After three days of meetings during NARM's Miami Beach confab, one-stop advisory committee members are regrouping. Pricing policies of CBS and WEA drew fire at the one-stops' initial NARM huddle (Billboard, Feb. 28). Insiders feel that new NARM president Russ Solomon will soon appoint the new committee—and many expect the nucleus to remain intact. One factor enhancing that expectation is the unusually early date of NARM this year, according to NARM executive director Pam Cohen. The present members are Jason Blain, chairman, The Music People; Jeff Boyd, Vinyl Vendors; James Callon, JDC Records; David Colson, Transcontinent Record Sales; Randall Davidson, Central South; Stanley Meyers, Sound Video Unlimited; Patricia Moreland, City 1-Stop; Michael Mowers, Total Music; Bruce Ogilvie, Abbey Road Distributors; Jay Perloff, Universal Record Distributors; Jerry Richman, Richman Brothers Records; Terry Woodward, Disc Jockey/Wax Works.

VIDEO VARIABLES: It's complicated, but it works as a rental formula for Portland, Ore.'s Everybody's Records, Tapes & Video. Thursday and Sunday: two for \$5, one for \$3, and three for \$7; Friday and Saturday: two for \$6, one for \$4, and three for \$9; Monday through Wednesday: one for \$2, two for \$3, and three for \$4.50. Who worked all this out? Tom Keenan, owner of what was once a 10-store web but has been sold off here and there. "I bought this one store back and will be opening more soon," he says. Actually, he adds, the weekend price point was just reduced because the area's video market "went from seven stores within two miles to 18, most of them 7-Eleven at 99 cents and \$1.49 on weekends. They're bastardizing the business." Keenan founded Everybody's in 1971.

KEENAN KONTINUED: Innovative enough to be picked to serve on NARM's first retail advisory panel in 1982, Keenan was among the first record chain executives to realize the potential of video rental. "We have 1,200 titles we run at \$1 every day. Our computer picks out these slower renters. Then we have our family and music video and musicals at two for \$3 all the time." Keenan and five-year veteran store manager Jim Bendig both say there are definite customers for tiered pricing: people who rent only midweek, others who come in just on weekends.

Two surprises are video's portion of the total business and the Beta ratio. Video runs 40% of total volume "and is down due to all the new competition," says Keenan. Beta is a robust 31% of rental volume.

FREE RIDE: Camelot Music eliminated its standard \$5 membership fee March 1 "as a way to increase

(Continued on page 49)

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NATIONAL RECORD MART

(Continued from preceding page)

a logical traffic flow and "give a focal point to the different product categories." Harris notes that the columns are flexible: They can be moved to anywhere in the store to facilitate floor-plan modifications that might be needed later.

The columns also "frame our p-o-p displays," adds Harris, point-

or product stood out. With the white, they really stand out," she explains.

The store also uses a touch of neon, a trend established by Tower Records that has found favor with many music merchants but one that most mall music dealers have been slow to embrace. The mostly glass storefront sports a logo done in white and red neon. Inside, neon lines of blue and white run along the walls above the slat board. The white neon actually picks up the mauve trim, and Harris notes that it will reflect any color used in the background.

Harris says the Ross Park design, with some more innovations, is now being installed at the Eastern Hills Mall in Buffalo, N.Y., where NRM's preexisting store is moving to another space.

"We've already improved on what we've done here," says Harris. "We've developed a fixture specifically for music video, similar to the column, that has a video monitor built into it."

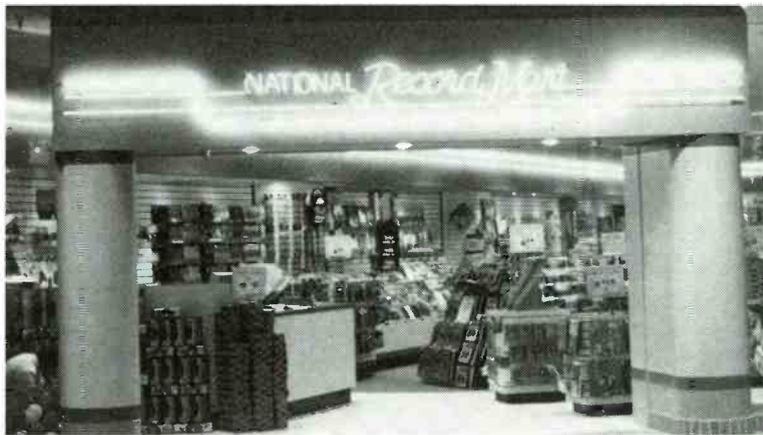
For the time being, the floor plan will also be used for any new stores that the chain opens under the NRM logo. Harris says it will also serve as a blueprint for remodelings. She hopes to convert at least 15 stores to the new look this year.

'Blank video used to dominate the front of our stores: I wanted exposure for compact disks'

ing out a visual element that is becoming quite rare among mall retailers. She says that label displays help add an element of excitement to the store.

Harris says she selected the color scheme—white walls with a mauve trim along the ceiling—not only to provide a bright environment, but also so that background colors would not fight with the displays or the merchandise.

"We did a store with cream, but it was so muted that none of the p-o-p



A neon logo and a glass front wall (top photo) welcome customers to National Record Mart's new-look store, which opened recently in Pittsburgh's Ross Park Mall. Inside, specially designed Plexiglas bins can be converted to accommodate compact disks, cassettes, or LPs (bottom photo).



Boston-Area Newbury Sets Expansion

BY DAVID WYKOFF

BOSTON With the addition of another 2,000 square feet to its 2,800-square-foot Harvard Square location in Cambridge, Newbury Comics looks to broaden its product mix and increase its areawide influence.

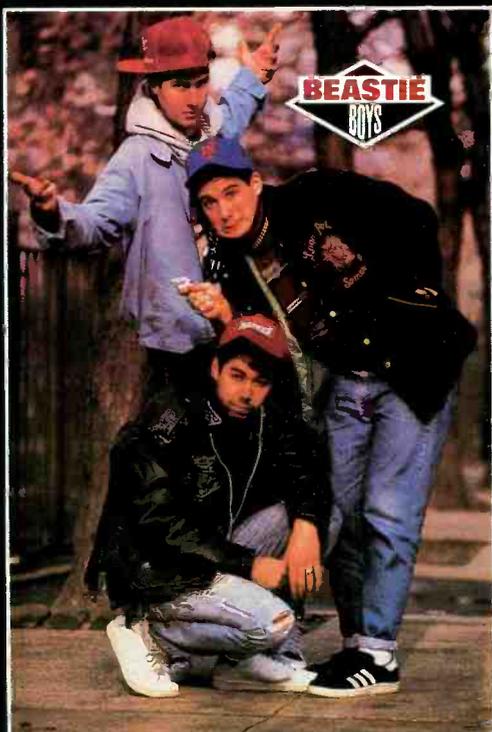
Newbury, one of the largest tenants at the Garage shopping complex of upscale retail center Harvard Square (Billboard, Jan. 24), purchased the lease of an adjacent hair salon and now occupies the entire west half of the third level in that building. It is now New England's second largest record and tape store, behind Strawberries Records & Tapes' five-floor unit at Boston's Downtown Crossing.

Company co-owner Mike Dreese views the acquisition of the additional footage as an opportunity to become the Square's dominant music dealer as well as a means to introduce greater variety to the store's product mix.

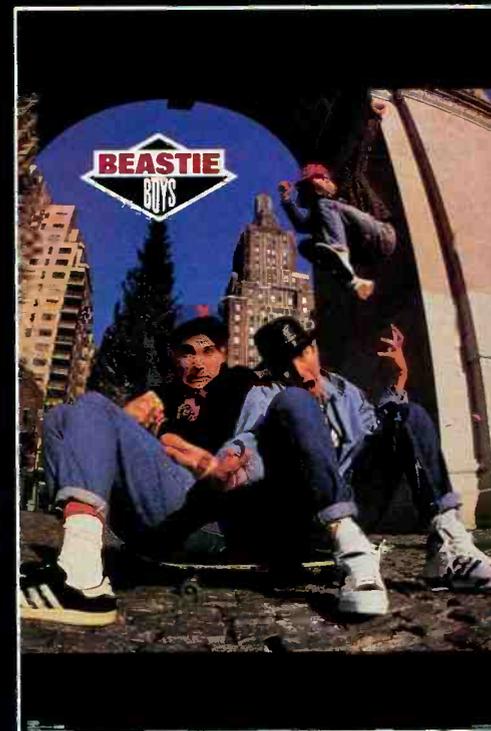
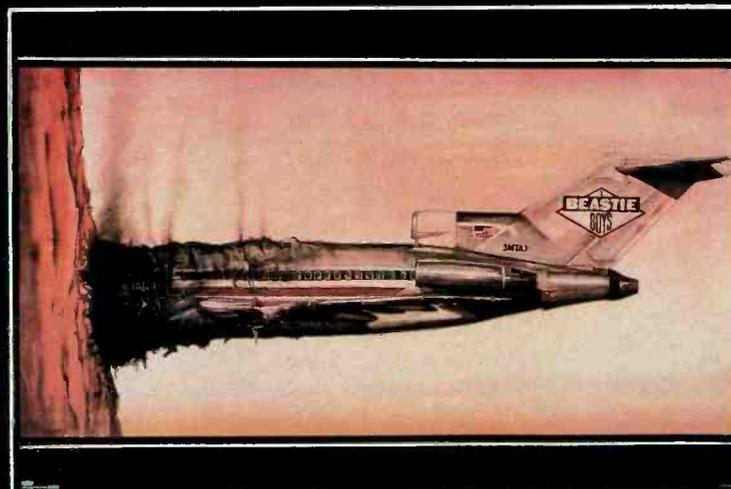
"We're planning to use most (Continued on page 52)

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RETAIL TRACK

(Continued from page 47)

traffic and build new business," says Carol Babeli, director of video sales and rental for the 193-store, mall-oriented chain, which has 94 combo locations. Babeli acknowledges that some of the thinking that led to initiating free enrollment for its basic membership plan relates to increasing competition. Camelot still retains its deluxe \$19.95 membership plan, which offers bonus features not in the basic program: \$1 a day Wednesdays on all titles, 10% daily discounts on video-related product, and regular newsletters with other special offers.

HOT WAX: The Washington, D.C.-based Waxie Maxie's Quality Music recently enjoyed a successful opening day when its 25th store (and ninth mall unit) debuted at the Marley Station mall in the Baltimore suburb Glen Burnie. At 5,000 square feet, the store is about double the size of the typical Waxie Maxie's. The larger room gives the chain a chance to test nonmusic product, including video. David Blaine, the chain's vice president and general manager, says Feb. 28 traffic at the shopping center was so great that the mall was forced to deny access to shoppers during some of the afternoon hours. Marley Station also houses a new Record World location.

For the new store's kickoff, Waxie Maxie's had a treasure chest, along with 2,500 keys that were passed out to customers. The winning key was good for an impressive prize package, including the Beatles' first four CDs, a certificate good for the rest of the Beatles CDs as they are released, a complete Beatles LP set, a CD player, and tickets good for any of Delta Airlines' U.S. locations. MTV's Mark Goodman was on hand as the sweepstakes MC.

THAT OTHER RECORD BAR: Yes, there's Record Bar of Jacksonville, a four-store outgrowth of the famous Durham, N.C., web. Completely separate, the Jacksonville Record Bar "is not standing still," according to vice president Bobby Keyser. He says that the ongoing invasion of Florida—most recently by Trans World out of Albany, with three Coconuts in town, "has us looking into expansion." The chain now has two mall units and two combo strip stores. "We've rented video for three years in one, about 15 months in the other, since it opened," he adds.

Record Bar of Jacksonville is really a family operation. Founder Paul Keyser, 70, and his wife, Muriel, who serves as president and comptroller, have three children involved. Besides Bobby, 33, there is son Eddie, 34, who runs the warehouse, and daughter Michelle, 29, who's the buyer.

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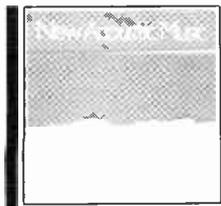
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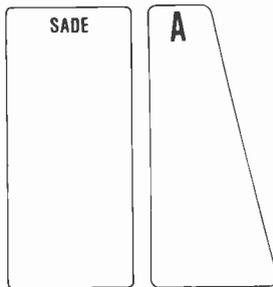
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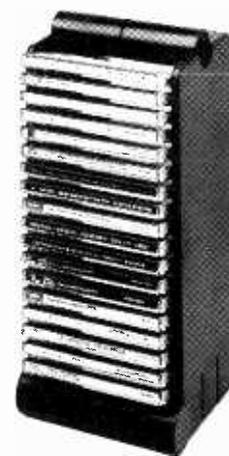
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				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
				★★ NO. 1 ★★			
1	7	—	2	THE BEATLES CAPITOL CDP 46437	A HARD DAYS NIGHT	1 week at No. One	
2	8	—	2	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME		
3	10	—	2	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE		
4	9	—	2	THE BEATLES CAPITOL CDP 46436	WITH THE BEATLES		
5	2	3	27	PAUL SIMON WARNER BROS. 2-25447	GRACELAND		
6	1	1	25	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS		
7	3	2	21	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET		
8	4	4	36	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH		
9	5	6	32	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE		
10	6	5	38	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO		
11	11	8	5	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER		
12	13	10	27	ANITA BAKER ELEKTRA 2-60444	RAPTURE		
13	14	13	7	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND		
14	12	7	24	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!		
15	26	—	2	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSED TO ILL		
16	16	18	3	GEORGIA SATELLITES ELEKTRA 2-60496	GEORGIA SATELLITES		
17	15	9	20	BOSTON MCA MCAD 6188	THIRD STAGE		
18	19	15	21	JANET JACKSON A&M CD 5106	CONTROL		
19	18	16	95	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON		
20	17	11	8	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST		
21	21	14	18	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT		
22	20	12	18	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION		
23	28	17	26	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING		
24	25	—	2	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI		
25	27	25	6	THE ALAN PARSONS PROJECT ARISTA ARCD 8448	GAUDI		
26	NEW ▶		1	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO		
27	RE-ENTRY			MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 386	FRESH AIRE # 6		
28	22	19	28	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE		
29	RE-ENTRY			ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE		
30	NEW ▶		1	LOS LOBOS SLASH 2-25523/WARNER BROS.	BY THE LIGHT OF THE MOON		

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				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
				★★ NO. 1 ★★			
1	1	1	19	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ	16 weeks at No. One	
2	2	2	30	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER		
3	5	7	28	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ		
4	3	3	52	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ		
5	4	4	33	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)		
6	10	18	4	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)		
7	6	5	20	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS		
8	8	8	40	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS		
9	9	9	18	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE		
10	7	6	59	BACHBUSTERS TELARC 80123	DON DORSEY		
11	11	12	7	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)		
12	21	27	37	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING			
13	12	10	14	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)		
14	14	13	25	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA		
15	15	14	95	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
16	16	15	95	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER		
17	13	11	19	FILMTRAX PRO ARTE CDD-280	LYN LARSEN		
18	17	16	84	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)			
19	19	19	16	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA		
20	20	21	27	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS		
21	18	17	60	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)		
22	22	20	95	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
23	25	26	3	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS		
24	24	24	95	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)		
25	28	—	2	CLASSICAL EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS		
26	23	23	5	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)		
27	27	25	6	CHOPIN: NOCTURNES RCA 5613-RC	ARTHUR RUBINSTEIN		
28	26	22	50	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)		
29	29	29	9	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)		
30	30	30	39	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS		

Firm Exchanges Close-out Goods For Ads, Promos Tradewell Creates Remarketing Niche

BY MOIRA McCORMICK

CHICAGO When Columbia Pictures Home Entertainment needed to unload 52,000 Super 8 movies four years ago, the company enlisted the aid "inventory-remarketing" specialist Tradewell Industries.

The New York-based firm took all the merchandise off Columbia's hands, paying its full wholesale value of \$800,000 to the studio in advertising time. Tradewell then proceeded to sell off the Super 8 movies in a joint venture with a catalog merchant. Says Tradewell founder/president Bill Steinberg, "Last time I looked, we had sold \$400,000 worth, and it's continuing to sell."

Steinberg founded the company in 1977. He and partner Midge Tyner have since discovered that the niche the company fills is a prof-

itable one. Steinberg distinguishes Tradewell from liquidating and media-buying services by describing it as an inventory-remarketing firm. "Liquidators offer 10 cents on the

'We offer close to or full wholesale value'

dollar," says Steinberg. "We offer close to or full wholesale value." Regular clients include Polaroid, Beatrice, Swift, Playtex, James River Corp., Bell & Howell, and Memorex. "We did a \$9 million trade in first-generation computer products with Memorex," notes

Steinberg. "Most of our transactions are in seven figures."

Tradewell is able to give full value in media time for merchandise because the company buys large portions of airtime at a discount. Often, the company is able to finance an equipment buy for a television station, taking double the equipment's value in airtime as payment. "We trade media at the local station level," says Steinberg. "Most of our clients who run spot programs run them in the top 100 markets."

When Tradewell purchases inventory, the firm that Tradewell is doing business with is free to create its ad campaign in customary fashion. Steinberg says that the firm then uses its own advertising agency to "do the creative, marketing, media, and specific buy plan. It's as

(Continued on next page)

New Releases

ALBUMS

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

POP/ROCK

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Sign 'O' The Times
LP Paisley Park 1-25577/WEA/\$15.98
CA 4-25577/\$15.98
CD 2-25577/\$24.98

THE SMITHS
Louder Than Bombs
LP Sire 1-25569/WEA/\$12.98
CA 4-25569/\$12.98

◆ **WHITESNAKE**
Whitesnake
LP Geffen GHS 24095/WEA/\$9.98
CA MSG 24099/\$9.98
CD 2-24099/\$15.98

GOSPEL

LUTHER BARNES & THE RED BUDD
GOSPEL CHOIR
See What The Lord Has Done
LP Atlanta Intl AIR 10116/\$7.98

REV. CLEOPHUS ROBINSON SR.
41 Years Of Soul
LP Atlanta Intl AIR 10115/\$7.98

JAZZ

RAY BROWN, GENE HARRIS & MICKEY
ROKER

The Red Hot Ray Brown Trio
LP Concord CJ315/no list
CA CJ315/no list

RICHE COLE
Pure Imagination
LP Concord CJ314/no list
CA CJ314/no list

SOUNDTRACK

VARIOUS ARTISTS
Three Amigos!
LP Warner Bros. 1-25558/WEA/\$9.98
CA 4-25558/\$9.98

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

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- Greg Shaver, Manager—**RASPUTINS (Pleasant Hill, CA)**
"Great fill! The airfreight service can't be beat. The weekly in-stock printouts are an invaluable buying tool for us."
- Bob Leja, Manager—**BOSTON COMPACT DISC (Boston, MA)**
"Quick overnite service—crucial in this business"
- Greg Jaffe, Buyer—**AMERICAN COMPACT DISC (Atlanta, GA)**
"We're real impressed. Great service."
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TRADEWELL

(Continued from preceding page)

precise as if the agency placed the ad themselves. Our job is to execute their media buy and deliver what they wanted in the first place."

About 5%-10% of Tradewell's business comes from the record and video industries, says Steinberg. In one case, the company bought 950,000 albums and 450,000 cassettes from a direct-response firm that wanted the airtime to support the new chain of retail stores carry-

ing its product. Another time, Tradewell took a quantity of overstocked Beta blank cassettes from Polaroid, enabling the company to reduce inventory as it desired. "It took a long time to get rid of those cassettes," notes Steinberg.

Sometimes inventory remarketed by Tradewell cannot go back into the regular domestic retail market for competitive reasons. One such instance involved the Speidel watch

company, which had run a Valentine's Day promotion with an album giveaway. Says Steinberg, "We bought 200,000 albums from Speidel, and they wanted us to come up with something that would keep the merchandise out of the market. Twenty-five percent of the albums were given away in other promos, and the rest were sold through European mass merchants."

During the 1984 Jackson "Victory" tour, Tradewell bought tickets that were not selling in each market two weeks before show date in a trade with Pepsi-Cola. Says Steinberg, "In most of our markets, we have large clients who were happy to buy the tickets and use them promotionally, such as Norelco, Crown Zellerbach, and Encyclopaedia Britannica."

Steinberg stresses, "What differentiates us from other companies is remarketing. We sell in the institutional marketplace, price clubs, warehouse stores, direct mail, and to [companies dealing in] premiums and incentives."

Not all of the inventory that comes Tradewell's way is overstock or obsolete merchandise.

"A major videocassette manufacturer is asking us to help them break into the mass-merchant field," says Steinberg. "They're offering us already successful product, and they're giving us a new line in March. The new line is full-length video versions of romance novels.

BOSTON-AREA NEWBURY EXPANDS

(Continued from page 48)

of the additional space to set up a fine arts room in the back portion of the store. We'll use the area to merchandise framed posters and museum-display prints and to house our classical, jazz, and new age product. It will have its own separate sound system, and we look to create a remarkably different ambiance for the room," he says.

The three-unit Newbury Comics chain is known for alternative rock'n'roll and related merchandise, though Dreese looks to establish a new image. "We're working toward the total home entertainment notion, though in a much more hip, cosmopolitan manner than our competitors. We introduced jazz and classical CDs to our inventory over the past two years, and they've done very, very well for us. We're looking to do the same with these

more expensive prints and framed posters," he says, noting that the chain does not carry video software and has no immediate plans to do so.

Dreese plans a "dramatic face-lift" for the original store's space and entrance. "We're building a wall across the hallway to enclose our entire end of the floor. We're also going to move the front register area and set up some new waterfall fixtures so we can merchandise pop product."

Dreese anticipates making a "strong move into hit product. We'll give it a much greater extent than we've been able to before." He looks to challenge the square's two leaders in hit product, the Harvard Cooperative Society across the street and the Strawberries unit in the basement of the Garage.

You're Invited To The 15th Annual NAIRD Convention

WHO:

Anyone interested in maintaining the autonomy of the Independent Music Industry is invited to attend. The Convention annually draws hundreds of representatives from national and international independent labels, distributors, and manufacturers, and from all the supply industries.

WHERE:

San Francisco, California, Holiday Inn-Golden Gateway, 1500 Van Ness

WHEN:

April 30-May 3, 1987

WHAT:

Some 1987 Convention highlights:

Panel discussions, presentations, and workshops will address issues facing the Independent Music Industry in the 80's.

Hundreds of retailers and media people will be invited to attend two BIG Trade Show sessions. A "Meet the Artist" event will be featured at Thursday's session.

Breakout meetings for special interest groups will provide an intimate forum for more specific dialogue and problem-solving.

Cocktail party, banquet, entertainment and the Indies Award Ceremony will highlight the Convention. Ceremony host this year will be Kate Hayes, program director of San Francisco's progressive rock station, KRCY-FM.

WHY:

Because NAIRD's commitment is to perpetuate the independent alternative. The convention provides an unequalled forum for the contacts and communication which can achieve this goal. Shouldn't you reinforce the investment you have made in Independent Music?

Exhibit space at the Trade Show and Program advertising are still available. Call 609-665-6636.

Convention registration:

\$175.00/person prior to April 1, 1987
\$210.00/person after April 1, 1987
\$225.00/person at the Convention
\$125.00 NAIRD membership fee is a pre-requisite.

For more information, contact:

NAIRD

6935 Airport Highway Lane
Pennsauken, NJ 08109 609-665-6636

newsline...

RCA/COLUMBIA inked a deal with Crown International Pictures at the American Film Market for the video rights to three films: two comedies, "Hunk" and "Jocks," and the action/adventure film "Scorpion." No word on how much RCA/Columbia paid for the three flicks, nor has the company set a date for their release on videocassette.

A BLACK-AND-WHITE AND A COLORIZED version of the original "Little Shop Of Horrors" are being marketed by Vestron Video. The company says it is not about to take sides in the ongoing controversy surrounding colorization, so it opted for the diplomatic route. Still, a question lingers: Why is the black-and-white version priced the same as the color one? Both have a suggested list of \$69.95, even though the colorization process costs about \$2,000 a minute.

THOUGH FEW MAJORS will exhibit, the New York International Home Video Market has signed up 160 companies for the April 21-23 show. At presstime, the only two major suppliers that had committed to the show were Paramount and HBO/Cannon. Show organizers were roundly criticized last year for opening the event to the public, so this year it will be trade only.

SEAGRAM AND VIDEO GEMS hope to stir up sales with "A Toast To Hosting," a 50-minute guide to bartending. The \$19.95 title, produced by the distillery, comes with a set of numbered quick-reference cards that correspond to specific portions of the tape.

INTERNATIONAL VIDEO ENTERTAINMENT moved its corporate headquarters staff from Woodland Hills, Calif., to new facilities in nearby Thousand Oaks/Newbury Park, where its postproduction/duplication firm Creative Video Services is already housed. Recently, IVE inked a distribution deal with MCA.

COLOR IT A SAVING as the Hal Roach Studios puts a March 2-April 30 spring promotion into effect. The studio's 11 colorized titles are reduced from \$29.95 to \$19.95 for the period. The promotion also applies to all preorders on the upcoming Sherlock Holmes classic "Terror By Night," which stars Basil Rathbone. **JIM McCULLAUGH** and **AL STEWART**

Hi-Tops Decreases It Will Rule Children's Tape Market

BY CHRIS MCGOWAN

LOS ANGELES Hi-Tops Video, which released its first product a scant five months ago, is taking giant steps up the children's video ladder.

"We started from nothing, but we are devoted to this category," says Wendy Moss, vice president of sales and marketing for Hi-Tops. "And we are definitely trying to position ourselves to be the No. 1 label in contemporary children's video."

Hi-Tops has already climbed a respectable distance: Three of its titles ("My Pet Monster," "Madballs," and "Inhumanoids II") have stormed the Billboard Kid Video chart this year, and three "Teddy Ruxpin" tapes (released Feb. 9) have already sold a combined 200,000-plus units, according to Moss.

Hi-Tops began because Steve Diener, chairman of Heron Communications, wanted to create a children's label to go with Heron's Home Entertainment and Fox Hills Entertainment labels.

"It was an area that he wanted to develop, that he thought would be a great sell-through market," recalls Moss.

To provide expertise for the new firm, Diener lured both Moss and Nancy Steingard (Hi-Tops vice president of programming and acquisitions) away from kid video giant

Family Home Entertainment (FHE). And with Moss came much of her FHE staff.

"I had been with FHE for five years and before that with Media Home Entertainment for two years," says Moss. "So it was kind of like coming home."

"Nancy had been at FHE for 2½ years, and before that [she was] with Disney," says Moss. She attributes part of Hi-Tops' quick success to her own and Steingard's expertise in the genre.

"Nancy and I know what to acquire and how to market and sell it once we acquire it. We love children's entertainment."

"Also, our regional managers were with us at FHE and are very experienced. They understand the product thoroughly. And they're focused: All they sell is this product—Hi-Tops."

Hi-Tops is essentially independent from the rest of the Heron labels. "We share duplicating and shipping facilities with Media as well as accounting and legal services. But we have our own sales force, creative services, acquisitions, marketing, and promotions," says Moss.

The initial six Hi-Tops releases bowed last Oct. 27, and since then the company has been releasing four to eight titles per month. There are already 30 titles in the label's

(Continued on next page)

3 Prism Tapes Are Fit For Release AFAA Provides Design, Exercise Input

BY CHRIS MCGOWAN

LOS ANGELES Three fitness tapes to be released by Prism Entertainment on March 24 will be the first exercise videos designed and choreographed by the Aerobics and Fitness Assn. of America (AFAA), which contends that many fitness videos contain insufficient warm-up sections and potentially injurious movements.

The videos—"Toning The Total Body," "The Best Fat Burners," and "Low Impact, No Stress Workout"—are priced at \$11.95 each and are all 30 minutes long. Instructors David Essel, Madeleine Lewis, and Karen Amen participate in the videos.

In 1986, the AFAA also approved Crocus Entertainment's three-tape "Body Focus" series and Karl-Lorimar's "Richard Simmons And The Silver Foxes," which adhere to the association's safety standards. The Prism releases, however, are the first tapes creatively supervised by the AFAA (for sale to the general public).

Peg Angsten, head of the AFAA publishing division and editor of the association's American Fitness magazine, says, "It's crazy. There are about 230 exercise videos out there now, and, until we began with the 'Body Focus' and Simmons tapes last year, there was nobody approving these tapes. We are now the only organization that certifies fitness videos as safe."

"[Certification] needs to be done, because many of these tapes are horrendous, very dangerous. People

in the fitness industry call them killer videos. There have been a number of lawsuits involving exercise videos, and I've been called in as an expert witness on several cases."

The AFAA was formed in 1983 and has some 14,800 members (mostly fitness instructors and health club managers). According to Angsten, it is the oldest and largest organization that educates and certifies instructors on a national level.

Since 1983, the AFAA has certified more than 7,000 instructors in the U.S., according to Angsten. She says, "When we first started, many of the instructors had no background at all in physiology or cardiopulmonary resuscitation [CPR] or things of this nature."

"So we offered a three-day program that covered the fundamentals of injury prevention, exercise physiology, CPR, nutrition, body composition, and other areas. At the end, they take a written and a practical test. That gives them a basic certification. We also have a two-week training program, and we have produced three videos in-house that teach aerobics instructors about safety."

The need for national certification in 1987 is apparent: There are more than 24 million people participating in aerobics and more than 100,000 instructors teaching them, by Angsten's estimates.

With regard to fitness videos, many share certain common problems, according to Angsten. She says, "Many videos have insufficient warm-ups. The joints, muscles,

and circulatory system are not sufficiently prepared for the rigors of exercise to follow."

"Also, many instructors are using ballistic rather than static stretching. And many videos have people lunging from side to side, which can overstretch ligaments. Another problem is rapid twisting of the back. It's supposed to work the waist, but in fact it's very harmful."

"And fancy footwork from side to side can cause ankle strain and tendonitis. Many instructors take the heart rate way up and never stop along the way to make sure that people take their pulses and are in their safe-target zones."

The AFAA fitness-safety guidelines are the result of long consultation about each facet of aerobics training with a board of doctors as well as biomechanical experts.

Says Angsten, "We now have a standard for each aspect of an aerobics class. We wish video companies would get in touch with us so that we can advise them on the fundamentals and make sure their tapes are safe. We will review videos if people in the industry come to us."

"Exercise is not without its risks. But when done in the right way, the benefits outweigh the risks."

The AFAA is based in Sherman Oaks, Calif., and headed by Linda Pfeffer, a registered nurse who started the association after she suffered a hip injury while participating in an aerobics workout.

The AFAA has two toll-free hot lines for consumer questions about fitness safety: 800-BEFIT86 and (in California) 800-3HEALTH.

FOR WEEK ENDING MARCH 21, 1987

Billboard

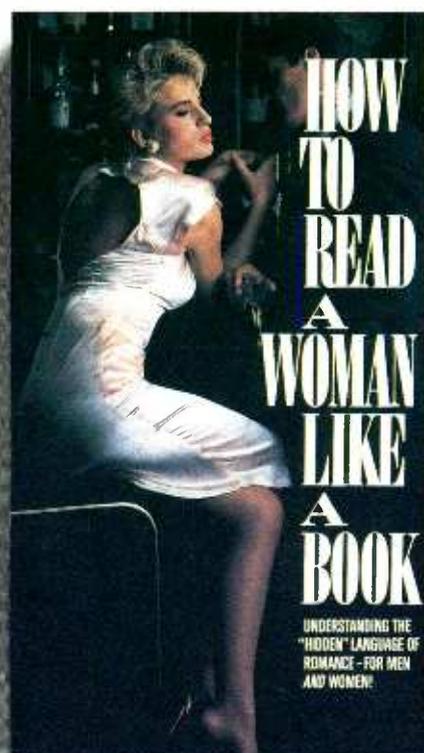
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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
				★ ★ NO. 1 ★ ★					
1	1	5	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 30717	Ralph Macchio Pat Morita	1986	PG	Laser	29.95
2	2	3	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG	Laser	34.95
3	3	13	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	Laser	39.95
4	NEW ▶		SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	Laser	34.95
5	6	3	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	13	Laser	39.95
6	4	5	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R	Laser	34.98
7	9	11	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG	Laser	34.98
8	NEW ▶		PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	Laser	34.95
9	NEW ▶		HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG	Laser	34.98
10	8	39	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98

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

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How to Read a Woman Like a Book
Approx. 30 min. FH1003 \$14.95



How to Become the Love of His Life
Approx. 30 min. FH1002 \$14.95



Bizarre Sports and Incredible Feats
Approx. 36 min. FH1001 \$19.95

Fox Hills Video presents three new titles in two of the hottest genres: Romance and Sports. Plus, they're attractively packaged and priced to sell!

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And what turns an elephant into a pro-soccer player, a dog into a ski star, and a bowling ball into a racing yacht.

Our planned consumer advertising campaign will bring you customers looking for these answers. So, help them score in the game of love and other bizarre sports. Order today!



DISTRIBUTED BY FOX HILLS VIDEO
A Division of Heron Communications, Inc.
Los Angeles, California

HI-TOPS

(Continued from preceding page)

catalog.

Hi-Tops has produced about half of its own product and has acquired the rest from such producers as Hasbro, Sunbow, World Of Wonder, and Alchemy II. Titles out include the "Land Of Pleasant Dreams" series, "The Storybook Series," and the "Little Schoolhouse" series.

Extensive marketing and advertising efforts have characterized Hi-Tops' approach from the outset. "Until January, we advertised heavily in trade publications, to make the industry aware of us. But since then we've gone into many consumer publications, such as Working Mother, Us, Parents, and Working Parents. And we have given strong support to our product," says Moss.

The Ruxpin programs are supported by colorful 5-foot-tall dump displays with facings holding up to 18 tapes. And World of Wonder television ads for the Ruxpin toys will be tagged with Hi-Tops video spots and aired in some 110 markets.

"And a special gift will be placed in each cassette," says Moss. "For example, in 'The Treasure Of Grundo' box, there will be a pocket-sized emergency calling card. And we added a special wrap on the beginning and end of the video that has Teddy Ruxpin talking about the card and relating it to the story."

The second Ruxpin tape will include a recipe for chocolate chip "friendship" cookies, and the third video will include a printed family-tree chart for children to fill in with the aid of their parents.

Says Moss, "The extra things are very important and give added value to the consumer. It's kind of like the Cracker Jack box—what was really special about it was the prize inside."

'The extra things are important'

Moss also sees low price points as being a key to Hi-Tops' success. "My Pet Monster" costs \$29.95; "Inhumanoid II" retails for \$12.95; and the three Ruxpin tapes sell for \$24.95, \$12.95, and \$12.95, respectively.

"We're really pushing the sell-through market," says Moss. "We distribute our tapes through video stores, mass merchants, toy stores, and department stores."

Moss hopes to break new ground in the contemporary video area. "We are making and acquiring new product that children can really relate to. And to do this I think you really have to have a love for the children's business. I do. And the best part of it all for me is watching kids watch videos that they really love."

Hi-Tops is based in Century City, Calif., and will move its headquarters to Santa Monica in the late spring.

RETAIL TRACK:
The new way to learn
what's in store!
... see page 47

Goodman Innovates In Tape Sales

BY JIM BESSMAN

NEW YORK When Dave Goodman produced a video for young soccer players, he didn't target video retailers. Instead, he passed the ball to a network of representatives working the sporting-goods-store circuit.

Goodman reasoned that video

'Buying targeted mailing lists will become a big part of our business'

dealers, already bombarded with videos on every imaginable subject, would show scant enthusiasm for a soccer how-to.

The strategy paid off, says Goodman, a former CBS/Fox executive who now heads his own marketing, sales, and distribution company. And now the Montclair, N.J.-based Goodman Enterprises is extending the concept in the hope of marketing other genres of product from a variety of suppliers. The company is now servicing sports- and exercise-related tapes to a dozen indie rep groups while Goodman makes the trade show rounds to research additional specialty-marketing avenues.

The soccer tapes came as the result of a joint venture between Goodman and independent producer Dana Ardi, who markets "Just For Kicks" tapes. Goodman is now marketing the \$19.98 tapes via a sponsorship campaign with General Foods, which offers marked boxes of Kix cereal.

But such sponsorship, Goodman says, doesn't guarantee commercial success. "I'm not willing to gamble everything on the back of a box," he says. "The tapes still need to be marketed further creatively."

Goodman recognized the limited appeal his tapes would have for traditional video dealers, so he sold the specialty titles to sporting-goods stores through rep firms handling soccer equipment made by the tape's sponsor, Mitre.

"Since they're going into the stores anyway, the tapes are just another item to carry at no additional cost," says Goodman, who pays the salespeople a 10% commission. He then fills orders from his office/warehouse facility and ships and bills the stores directly.

But Goodman doesn't want to limit himself to distributing only his product. He says that he has commitments from suppliers of 50 other sports and exercise titles, which he will buy at wholesale and feature in a sales brochure created for his reps' use. Then, when they submit orders, he'll ship from his warehouse, as he does with the soccer tapes.

(Continued on next page)

A FILM BY DAVID BYRNE

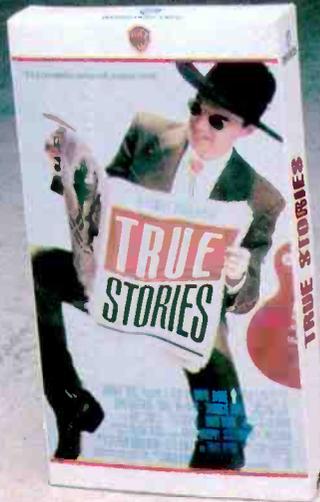
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WARNER HOME VIDEO

Publisher To Issue 'Kathy Smith's Winning Workout' Running Press Turns Tapes Into A Book

BY JIM McCULLAUGH

LOS ANGELES If a best-selling book can create programming material for a how-to video, then a successful original video concept can create a book opportunity.

That's the reasoning of Philadelphia-based publisher Running Press, which plans to test this theory on March 30, when it issues a hardcover edition of "Kathy Smith's Winning Workout" at \$14.95. The book is based on the principles of one of the best-selling series of exercise tapes to date. Smith is a recognized fitness authority.

All of Smith's JCI-distributed videos—"Ultimate Video Workout," "Body Basics," and "Tone Up"—have achieved Recording Industry Assn. of America platinum status. The first two have already surpassed the 100,000-unit level. A fourth video is set to debut in the fall.

If the idea clicks the way they think it will, Larry and Buz Teacher, founders of one of the largest independent trade-book publishers, say it will be the launching pad for an ongoing series of video-to-book translations. Children's programming and sports are only two other possible avenues. Also on the drawing boards are cassettes packaged with books. It is

even possible that certain Running Press book titles will be translated to video under the Running Press Video Group banner.

Gary Delfiner of Gary Delfiner Productions orchestrated the video link. A veteran music video producer, he says: "You don't sell 100,000 videos or even 25,000 without some interest. There must be a market. Certain material will translate well into book form, either directly or using the video as source material." He even suggests that some original videos that don't do well may have powerful book potential.

The Teachers are quick to point out that this book will not be a "literal" video translation, but rather an adaptation of Smith's concepts. The book also affords the opportunity, they say, to give readers more in-depth material than they might have received on tape.

Once the book is published, says Larry Teacher, every Smith cassette will carry an ad for it and will be cross-marketed through the book via advertisement on the back flyleaf. The brothers think the cross-selling and promotional opportunities are "enormous."

The book has already been picked as the lead fitness title by the Literary Guild, the largest book club in the U.S.

Running Press also plans to sell

the book into the video market through its special sales division.

Says Larry Teacher, "The video stores... are currently looking at outside product, such as books or compact disks, the way bookstores are."

The publishing industry, say the Teachers, has also taught them the importance of timing, and they want to get Smith's book to market while the interest in the videos is still hot. At the same time, Running Press has built a reputation on back-list titles and expects this book to have an evergreen quality.

Promotion plans are still being formulated, say the Teachers, and Smith plans to participate in as many of those plans as possible.

Running Press has become more knowledgeable of late about the home video industry and alternative merchandising because it increasingly handles more selected nonbook product through its sales division. Recently, the firm obtained the exclusive rights—except for some existing accounts—to distribute cassettes from National Football League Films to the book trade.

Booksellers, say the Teachers, are still in a learning mode about video and other nonbook product. Different price points, margin, and returns policies are the main issues, they say.



Video Sluggers. The team responsible for the shooting of CBS/Fox Video Sports' "Play Ball With Mickey Mantle: Baseball Beyond The Basics" takes a break in the Florida sun while on location. The fearsome foursome, from left, are Geoffrey Drummond, producer; New York Met Gary Carter; Ken Ross, CBS/Fox director of Sports and Music Programming; and New York Yankee legend Mantle.

Spike Jones Anthology On Paramount's Agenda

BY WOLF SCHNEIDER

LOS ANGELES Growing up as the son of the zany musician Spike Jones was a far cry from a normal childhood for Spike Jones Jr. "We had a blackboard on our backdoor where we would leave notes for each other," he recalls. "I came home one day. There was a note on it: 'Save garbage for rehearsal.' That was Dad, you know?"

The 37-year-old Jones Jr. has seen a renewed interest in his father's work. He credits syndicated radio personality Dr. Demento with setting the scene for the home video revival of Spike Jones & His City Slickers with the tape "The Best Of Spike Jones, Volume One" (Paramount Home Video, \$29.95).

The tape, which was released in January, is an hourlong anthology program culled from the irreverent musician's television shows of the '50s. It will be followed by three more volumes. Jones says Paramount Home Video is tentatively scheduled to release volume two in April.

The production of the tape was a natural for Jones Jr. After touring with Spike Jones Jr.'s Rock Casualties—a kind of musically updated

version of his dad's act—and recording an album, he turned to cable-TV producing, where he eventually picked up an Academy For Cable Excellence Award nomination for "We'll Be Right Back," a comedy compilation of TV commercials he put together for Showtime.

Then, as video music came into its own and as VCR penetration increased to 40% of the nation's TV-owning households, Jones Jr. decided the time was right to take those 56 half-hours of his father's TV show off the shelf.

"Basically, I was being astute and aware of the business as I followed the home video charts to determine when the right time to release something was. I put the hour together, knowing I had three or four more behind it. I brought it to Tim Clott [senior vice president and general manager of Paramount Home Video], who is also a Jones [Sr.] fan, and said, 'Let's have some fun with it.'"

In all, the process actually took 18 months from start to street date and cost \$40,000 for production of the first home video program, which Paramount licensed under an advance and royalty deal.

GOODMAN TAPE SALES

(Continued from preceding page)

"I've become a full-service distributor serving the sporting-goods industry," says Goodman. "But my goal is to go beyond sporting goods by making contact with rep groups serving all kinds of businesses and then reach agreements with their suppliers, whereby I become the fulfillment house."

Goodman is preparing a "Just For Kicks" mailer to be sent to 5,000 soccer coaches whose names he obtained through a list provided by the National Soccer Coaches Assn. of America, also a sponsor of the tapes. "Buying targeted mailing lists will become a big part

of our business," he says, adding that other sports videos can be similarly directed at their affiliated coaches and participants.

While Goodman says that he is working on other productions like "Just For Kicks," he says his energies will be more focused on distribution of other product through his existing and forthcoming indie rep networks.

"The key is in selling programs, not making them," he says. "Since so many others are making really good programs, I'll dedicate most of my time to marketing and selling them."

BILLBOARD SPOTLIGHTS SPECIAL INTEREST VIDEO CHARTED FOR SUCCESS!

IN THIS ISSUE: A SPECIAL GUIDE TO SPECIAL INTEREST VIDEO

The broad acceptance of Billboard's new **Special Interest Charts** has helped stimulate the growth of alternative (non-theatrical) video. And with the current emphasis on sell-through, Billboard attempts to help its readers sell these emerging categories.

- Market Overview
- Exercise/Fitness
- Sports/Recreational
- How-to
- Hobbies & Crafts
- Business & Education
- Health
- Travel & Culture
- Food/Cooking
- Documentaries
- Talent
- The Lighter Side

PLUS: SPECIAL INTEREST CHARTS

- Health & Fitness
- Business & Education
- Recreational Sports
- Hobbies & Crafts



DEAR BILLBOARD READER:

SPECIAL INTEREST VIDEO has become one of the biggest sell-through categories since our first New York International Home Video Market last year. With Billboard's assistance, we are happy to have helped stimulate this segment of the video industry.

Once again, Billboard has been designated to be the only publication to present a Show Issue at our 2nd New York International Home Video Market, April 21-23.

Billboard's sponsorship and participation is especially significant because of the magazine's

- strength in the video market
- strong international circulation
- and powerful retailer base

Billboard will be the only publication to carry our official Show Directory! It will be inserted in copies of the magazine distributed to all trade attendees at the Show entrance and from Billboard's Booth #314, April 21-23.

Billboard's editorial in this issue will highlight various segments of Special Interest Video along with its four Special Interest Charts. They are proving extremely valuable to retailers and distributors and the industry as a whole.

We hope you will join us to make Special Interest Video an even bigger success.

Sincerely,

Eliot A. Minsker
Chairman and CEO
Knowledge Industry
Publications, Inc.

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Congressional Hearings. Lou Epstein, owner of Cincinnati's 10-store Video Showplace, looks on while Donna Sayers, center, syndicated columnist and host of Congress Video's "Quick And Easy Sewing Series," explains the merits of how-to video to a customer. The Congress Video Group has been running tests for its sell-through product in 900 stores nationwide.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

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NO.	DESCRIPTION	RETAIL
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VID-25	JAZZERCISE/FIT & PHYSICAL	\$19.95
VHS-202	JAZZERCISE/THE BEST YET	\$29.95
VID-20	JOANIE GREGGAINS/LEAN LEGS	\$19.95
VID-21	JOANIE GREGGAINS/FIRM FANNIES	\$19.95
VID-22	JOANIE GREGGAINS/SUPER STOMACHS	\$19.95
VID-23	JOANIE GREGGAINS/HIGH ENERGY AEROBICS	\$19.95
VHS-201	JOANIE GREGGAINS/COMPLETE SHAPE-UP	\$29.95
VID-26	DENISE AUSTIN/ROCK AEROBICS	\$19.95
VID-27	DENISE AUSTIN/ROCK HARD TUMMIES	\$19.95
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FOR WEEK ENDING MARCH 21, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	2	11	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
2	1	11	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
3	4	11	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	3	11	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
5	6	11	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	8	11	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	5	11	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
8	9	11	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Dist. Corp. 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
9	13	11	RAQUEL, TOTAL BEAUTY AND FITNESS	HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
10	10	11	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
11	16	7	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
12	15	11	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
13	14	11	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
14	7	11	JAZZERCISE	MCA Dist. Corp. 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
15	19	3	JOANIE GREGGAINS' AEROBIC SHAPE-UP	Parade Video 201	This program is designed to firm and shape every part of the body.	29.95
16	17	5	FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
17	11	11	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
18	20	3	ESQUIRE ULTIMATE FITNESS	Esquire Video ESQUS01-2	First aerobic video for men develops strength and endurance.	29.95
19	NEW▶		JANE POWELL'S FIGHT BACK WITH FITNESS	Karl Lorimar Home Video 170	Program aids arthritis sufferers on how to minimize pain & stiffness.	24.95
20	18	5	BODY BY JAKE: DON'T QUIT!	MCA Dist. Corp. 80114	Workout combines speed and continuity to build endurance and tone muscles.	19.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	4	11	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
2	5	7	LIVING LANGUAGE FRENCH LESSONS	Karl Lorimar Home Video 059	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
3	1	9	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
4	13	9	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
5	6	11	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
6	3	11	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
7	7	5	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	2	11	CARS: CONSUMER REPORTS	Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
9	10	9	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
10	NEW▶		SAY NO TO DRUGS	Kidstuff	Advice to parents on how to teach their kids the dangers of drug abuse.	24.95
11	NEW▶		SHATTERED	MCA Dist. Corp. 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
12	8	11	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
13	12	3	TOUCHE ROSS VIDEO TAX GUIDE 1987	Mastervision	This common sense guide helps clarify the new tax laws and form 1040.	29.95
14	9	7	HOW TO PLAN A PERFECT WEDDING	Selluloid/Morningstar Assoc. Worldvision Home Video	Marion Ross leads the bride and groom through every facet of planning.	29.95
15	14	11	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95

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Next week: Recreational Sports, Hobbies And Crafts.

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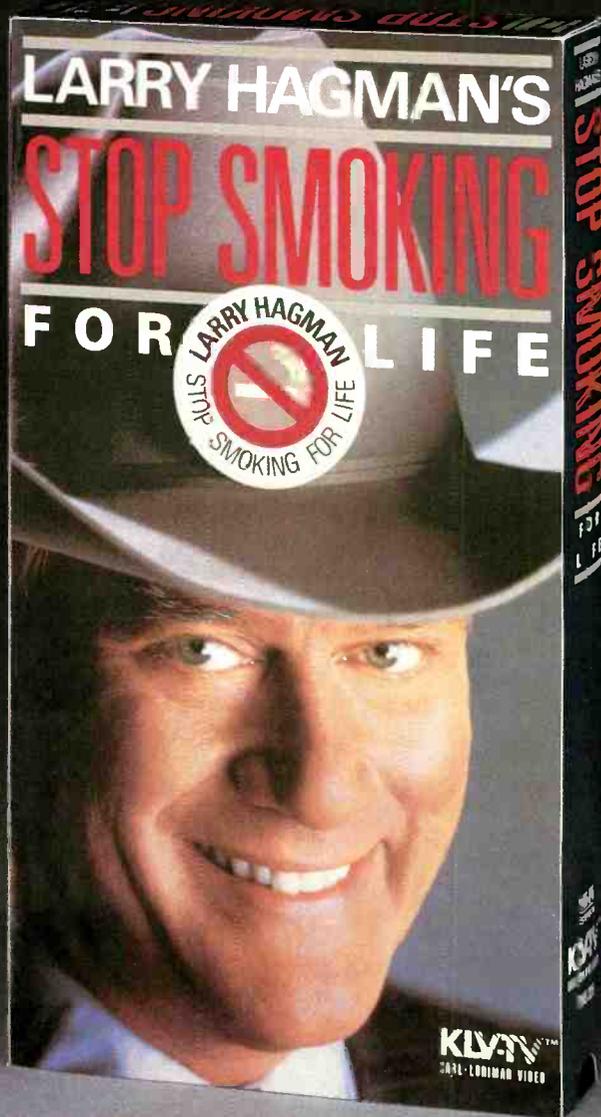
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- Jacket, sleeve, jewel box and labeling suppliers
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JUNE

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APRIL 8

DISPLAY AD MATERIAL
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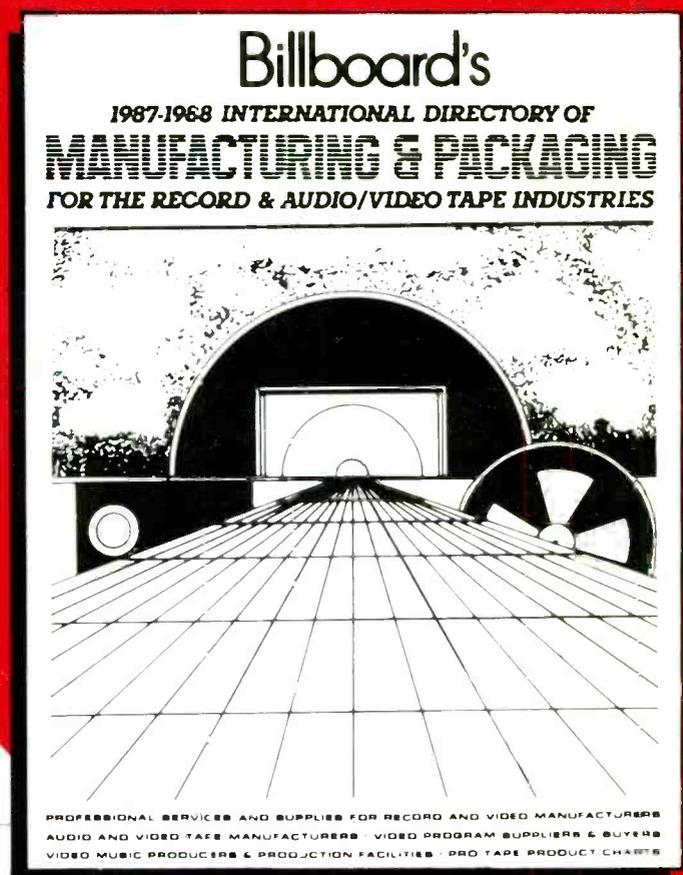
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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	22	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	2	72	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	3	20	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
4	NEW ▶		ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
5	5	9	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	24.95
6	4	10	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
7	6	65	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
8	7	19	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
9	26	85	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
10	19	2	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
11	16	70	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
12	8	39	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
13	10	14	PLAYBOY VIDEO CENTERFOLD # 4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
14	11	120	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
15	13	139	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
16	9	49	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
17	15	86	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
18	18	4	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
19	28	98	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
20	27	20	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
21	12	5	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
22	NEW ▶		FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R	79.95
23	31	2	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R	79.95
24	21	3	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	79.95
25	14	68	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
26	17	103	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
27	NEW ▶		MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R	79.95
28	20	70	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
29	35	24	PLAYBOY VIDEO CENTERFOLD # 3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
30	29	7	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
31	33	35	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
32	39	4	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R	79.95
33	34	18	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
34	24	82	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
35	38	6	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
36	23	5	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
37	40	15	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
38	37	62	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
39	25	3	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R	79.95
40	22	25	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95

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

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N.Y.C. Vid Production Firm Made \$10 Mil In '86 Innovation Key To Charlex Success

BY PAULA PARISI

NEW YORK A willingness to experiment with all kinds of equipment has been the key to the success of Charlex, the Manhattan-based video production facility.

So says Alex Weil—who, with co-owner Charlie Levy, has parlayed that hi-tech creativity into a business that billed \$10 million last year.

The Charlex look has become the focal point of TV advertising campaigns for Cherry Coke, Bubble Yum, and the National Enquirer. Other notable Charlex projects include the award-winning opening credits for the 1984-85 season of "Saturday Night Live"; special intros for a number of home video movie releases; and a host of music videos, including the award-winning Cars clip "You Might Think."

"We do a lot of customized wiring, and make the equipment do what no logical person would expect it to do," says Weil. "In this business, if you're somewhat aggressive with your hardware, you keep coming up against these walls. So we've got our own staff of engineers who wire the stuff up for us."

Weil says some manufacturers were skeptical at first when Charlex told them about some of the ways in which their products were being used. "At first the reactions were, 'Wait a minute—you can't do that!' But now some manufacturers consult us when they're designing the equipment."

The prevailing attitude at Charlex seems to be "pushing the outside of the envelope," as one engineer puts it. But Weil is quick to point out that it is ultimately the ideas behind the equipment that really count.

"At one point, Charlex had gotten a really big name, and we weren't even digital yet," he says. "We were just using multiple decks and a

switcher. People thought we were magicians for what we could do with a switcher."

But this is no longer the case. Charlex is now one of the best equipped facilities on either coast, boasting \$7 million in cutting-edge hardware.

The newly refurbished \$800,000 digital suite contains a Quantel Paintbox, an ADO-like device called the Quantel Encore, and the ultramodern Harry digital editing unit. A new development, the Harry stores 80 seconds of single frames in strips that can be scrolled and edited. The strips are then downloaded onto a video reel. The Harry can also duplicate any frame up to five times.

In addition to the digital room, the facility houses a 30- by 40-foot shooting studio and three fully equipped editing suites stocked with Ampex, Quantel, and Central Dynamics gear.

There are 10 Ampex VPR-3 and three VPR-SB video tape recorders on the premises. A CMX 3400 editing system has been code modified to interface with both models. Each VTR also has a remote button that enables it to be assigned to any room in the facility.

Despite the state-of-the-art trimmings, chief editor Bill Weber says the Charlex look results not so much from what equipment is used, but from the fact that it is all used together.

"We very intensely work with ADO, Paintbox, the Abekas [digital disk recorder], and the switcher, combining all these things and making the most of them," says Weber. "We shoot live in the studio, and combine that with a Paintbox background and four ADOs, incorporating everything at once."

Charlex manages to sidestep many electronic limitations via its practice of custom wiring in uncon-

ventional ways.

"For a while, there was nobody who could get a key as clean as we could," Weil claims. "The reason was, we modified our switchers to trick them into thinking key inputs were wipe inputs, which are much cleaner."

"So, if the matte was moving, the switcher treated it as a wipe. Nobody knew how we were doing it. Our switchers have been rewired so they can take four times as many inputs as other switchers, and do three times as many keys all at once, with four ADOs and all three Paintboxes at once."

Exclusive to Charlex is the "blur
(Continued on next page)



The Mothership Connection. The "mothership scenario" of long-distance digital recording sessions is clearly coming to pass. History was made recently at New York's Master Sound Astoria Studios, as Nile Rodgers, Stevie Wonder, and Quincy Jones participated in a session by satellite between Master Sound and Wonder's Wonderlove Studios in Los Angeles. Shown, from left, are Master co-owners Ben Rizzi and Maxine Chrein; Rodgers; and engineer Budd Tunick.

Audio Track

NEW YORK

FULL FORCE STAYS BUSY, this time in at Sigma Sound collaborating on a single with Talking Heads. Titled "Radio Head," the song's backing vocals were arranged and performed by Full Force. Assisting with the remix was Glen "G-Man" Rosenstein.

Heartbeat UK is in at Counterpoint Studios this month, working on a new project. The band includes Jon Moss, formerly with Culture Club. Lou Hahn and David Wonsley are producing and engineering, assisted by Jimmy Regan.

Run-D.M.C. was in at Secret Society/Chung King House Of Metal to work on the soundtrack album for "Tougher Than Leather." Steve Ett was at the controls. Also there, studio owner John King produced an album for comedian Richard Belzer.

MCA artist **Bobby Brown** was in at Quad Recording working on a mix of his "Girl Next Door" single. **Dave Ogrin** was mix engineer. **Cameo's Larry Blackmon** produced. Also there, MCA's **Stephanie Mills** was working on a track, "Love Triangle," for her upcoming release.

LOS ANGELES

MADONNA WAS IN at Larrabee Sound producing "Causing A Commotion," with Steven Bray. The single will be featured in the upcoming movie, "Who's That Girl." Taavi Mote was at the desk, assisted by Elmer Flores. Also there, **Chris Brooks** was in to produce cuts for the soundtrack to the recently released movie "Lethal Weapon," starring Mel Gibson and Danny Glover. **James Guthrie** was at the console. **Jeff Lorenzen** as-

sisted. Finally, **Tom Lord-Alge** was mixing **Pat Benatar's** single, "Good Guys," for Universal's new movie, "The Secret Of My Success." He was assisted by Lorenzen.

Debby Boone's upcoming album, "Friends For Life," is scheduled for release in March. The project was mixed by co-producers **Michael Omartian** and **Dan Posthuma** with **Bill Schnee** at Hollywood's Studio 55.

Warner Bros. artist **Gary Glenn** was in North Hollywood's **Sound Image Studio** to complete a single, "Winning Streak." The cut will be released on an upcoming Motown soundtrack, "Police Academy IV." **Conley Abrams** engineered. Also there, **Diane Quander** was in to cut tracks for Warner Music. Abrams was at the knobs.

OTHER CITIES

(Continued on next page)

Jerry Smith, New Sony Division VP, Is Ready For The Challenge

BY STEVEN DUPLER

NEW YORK Jerry Smith, newly named vice president of Sony's pro audio division, admits that he has his work cut out for him but says he is confident of achieving his stated goals: to get Sony digital business back on track in the U.S. and to build increased dealer and customer confidence in the Sony service and support structure (see Executive Turntable, page 4).

"Worldwide, the Sony DASH format has about 70% of the digital market," says Smith. But he says that "in the U.S. there has been a decline in the past year in our market share."

The reason? "Our competitors have a good machine, and we've not done a good enough job of promoting our machine," he says.

Smith hails from the RCA broadcast systems division, where he was division vice president of marketing, handling the international marketing of RCA television studio

equipment and transmitting systems. The experience, he says, taught him the importance of an "utterly dependable" service and support network.

"In broadcast, there's no such thing as down time," he says. "You never hear a television station announce, 'We've got to stop transmitting now for an hour because we've got some problems with the equipment.' The same should be true for a recording studio that's gone out and spent the kind of money it takes to put a state-of-the-art studio together today," he says.

One thing that should help Smith in his quest for more solid service has already occurred before his arrival at Sony: the merging of the Sony pro audio group with the Sony broadcast products group under the umbrella of the Sony professional products division.

"We now have access to the broadcast division support system," he says. "That's an enormous help. We're able to offer full

seven-day, 24-hour service support to our pro audio clients, which is something the broadcast clients have had for years."

Smith adds that the pro audio group has also significantly increased the dollar volume of parts kept in stock. These, he says, are also available on a seven-day, 24-hour basis. "It's not much good getting the advice you need if you have to wait a week for the part to be delivered," says Smith.

After only a week in his new post, Smith was off to the industry equivalent of a "Firing Line" session: a full-scale meeting of Sony pro audio dealers and digital audio reps at the company's Ft. Lauderdale, Fla., manufacturing facility.

"The meetings were extremely enlightening and productive," he says. "The message we gave to our dealers and reps was that no matter how things had been in the past, Sony considers pro audio a 'core product,' and the pro audio division is going to be run as professionally

as any other division of the company."

The approximately 30 dealers and reps on hand also talked about "some of the things that had been irritants to them and their customers" in the past, Smith says. Curiously, though, there was little discussion of product pricing. "I had expected that issue to be raised," he says. "But, apparently, pricing isn't as important as the service and reliability issue."

For the time being, Sony is not focusing on new products, but rather on enhancements and upgrades to the existing line, Smith says. For example, the company has recently added a "minor upgrade" to the two-track DASH PCM-3202 recorder.

"We've improved the setup procedure in order to provide better editing," Smith says. "In most cases, we'll be providing a technician to show owners how to perform this setup."

The PCM-3402, Sony's latest two-

track DASH machine is slated to come on the production line by the end of summer, Smith says, although he gives no firm date.

For the immediate future, Smith says he will concentrate on stressing the advantages of the 24-track PCM-3324 over its 32-track competition, not the least of which is the roughly \$70,000 difference in price.

"We'll be promoting the lock-up ability of two 3324s to offer 48 tracks," he says. "We also feel the price [about \$104,000] is especially attractive to artists who have their own small studio, with, perhaps, a Synclavier."

Smith says he's currently putting together a marketing plan for the next two quarters, going "product by product and market by market. We'll be doing more demos for dealers, reps, and potential users, more open house sessions, more intelligent advertising, and just better basic marketing of the products and services," he says.

Sound Investment

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

NEW SHORELINE: Video systems design and installation firm **Shoreline Systems Ltd.** has relocated its headquarters to one of the original Max Factor buildings in Hollywood, Calif. **Chris Baumgart**, president of the company, says he opted for the higher rent district in order to be closer to his main client base. Shoreline's new 7,000-square foot home features a fully equipped service bay for in-house systems service; three demo rooms to demonstrate equipment and train clients; and extensive parking, says Baumgart. Contact 213-461-9800.

THE MAD GET MADDER: Los Angeles-based **Mad Hatter Studios**, owned by **Chick Corea**, has upgraded to automated 48-track with its addition of a new **Studer A800** 24-track recorder, the **GML** automation system, and new out-

board gear.

FIND THE MICS: If you're watching the PBS production of the play, "House Of Blue Leaves," it won't be easy. New York rental firm **A/T Scharff** supplied hidden microphones for the production, including **Nady** wireless units, and tiny **Schoeps** mics with colette cables. Some of the Schoeps units were actually disguised as part of the set. Taping was done before a live audience at the Plymouth Theater on 45th Street in Manhattan.

BACK TO SCHOOL: The **Institute of Audio-Video Engineering** in Hollywood, Calif., is offering a summer 24-track audio recording seminar designed for music educators. The five-day program runs from July 27-31. During the first two days, a recording workshop will take place, where class members can perform and record their own material. Other topics to be covered include mic placement and selection, outboard equipment, session procedures, console and recorder opera-

tion, etc. Mixing techniques and mastering are the subject of the third day's classes; the fourth day will be spent discussing sequencers, synths, drum machines, and MIDI for audio and video. The seminar ends with a look at digital sampling on the **Fairlight CMI Series III**. Cost of the classes is \$495. Contact 1-800-551-8877 for details.

UP THE SANDBOX: The **Sandbox**, a studio based in Fairfield County, Conn., has installed a new **Neve V Series** console, equipped with 48 input channels and **NECAM 96** automation. **Spencer Taylor**, studio owner, says he opted for the board because of its ability to handle both complex MIDI setups and live work for a "very diverse clientele." In other Neve news, **Chicago's Universal Recording** has been steadily updating the **Neve 8048** in its main room, Studio A. The 20-room facility has gradually customized its console, increasing the number of faders from 24 to 32, and adding 32 additional rotary controls.

FIRST DELIVERIES: **Pinnacle Systems Inc.** has begun initial product deliveries of its new 2010 software-based digital video effects processor. First customers for the system are **Corporate Media Services** of Charlotte, N.C., **On Location Video** in Kansas City, Mo., and **Douglas Clark Associates** in Sausalito, Calif. The 2010 was introduced at last fall's SMPTE conference in New York. Contact 408-970-9787.

Edited by STEVEN DUPLER

New Products



Mitsubishi introduces the X-400/8, an eight-channel digital audio recorder in the Prologi format. The unit is designed especially for the film, video, and broadcast industries. The X-400/8 provides a total of 14 tracks on 1/2-inch tape. In addition to its eight digital audio channels, the machine has two error-correction coding tracks, two analog cue tracks, one digital auxiliary track, and one time-code track. The recorder is also fully compatible with Mitsubishi's 16-track X-400.

EXPERIMENTATION KEY TO CHARLEX SUCCESS

(Continued from preceding page)

box," developed by the same engineers who created the ADO. The device takes an image and assigns it a degree of blur. "It's not a staccato trail, like an ADO or Quantel," says Weber. "It's a very smooth, liquid trail."

Another unique Charlex feature is the time base correctors (TBC) located in each edit suite. Created by house engineer Paul Mitchell, the TBCs are keypad controls that filter video signals from all 13 tape decks, allowing an editor to adjust pitch, video luminosity, chroma gain, and phasing for any VTR from any room. This is particularly useful because the facility's patching system enables tape operators to roll all 13 decks at once.

"It's unusual to divert so much power into one room," admits Weber. "It takes a lot of crazy patching and special output control."

Only two Charlex suites interface with the Abekas, a relatively new digital record/playback system that utilizes two 50-second storage disks to allow endless layering with no degradation of image.

"You can lay something down on one disk, and you can record on the other disk—adding another layer on—and you can keep flip-flopping back and forth between each disk while still retaining first generation quality," Weber says. The \$200,000 digital recorder was one of the main reasons Kevin Godley and Lol Creme chose Charlex to produce the promotional video for the Police's "Every Breath You Take: The Singles."

The song, "Don't Stand So Close To Me," "turned out to be very appropriate," laughs one engineer, "because the three of them [the Police] couldn't stand being in the same room together. In fact, I don't think they were. They were all taped separately."

If Charlex has earned much of its reputation on the basis of elaborate-

ly layered scenes, how did the company do this kind of work before the Abekas?

"By rolling seven tape decks at once, and with multiple matte reels," says Weber. "The 'Saturday Night Live' intro is a good example of that. The master was only about three generations down, which for something that has that many layers was a real coup at the time. It took a lot of planning and careful layering of matte and field reels. With the Abekas, we don't need to do that anymore."

In video, as well as audio, the convenience of high-tech digital storage devices raises complicated copyright issues. Does a copyright for visual material extend to include the series of computer commands that result in the way the images move on screen? Is it possible to store the substitute new images within the skeletal framework of an old video?

"We've never done that," Weil says. "Of course, technology being what it is, you could conceivably store a series of moves in a Harry, but in most contexts, it just doesn't make sense. It would be as much, if not more, trouble to reprogram the old moves as it would be to start from scratch."

Sometimes, though, a client will require nothing more than just such a "command skeleton."

"We have just finished a package of 85 moves for ABC News," says Weil. "When you see Peter Jennings coming on to give a preview of 'World News Tonight,' and then they cut to Oliver North or whatever—that's just a skeleton of images we've created with ADO moves. We've actually given them a computer disk, and they drop in whatever they like."

"But a music video or commercial is the copyrighted material of the company that contracted it, and we're very careful not to infringe upon those rights."

AUDIO TRACK

(Continued from preceding page)

SOUTHSIDE JOHNNY and the **Jukes** were in at Long Branch, N.J.'s **Shore Fire**, working on a demo for "Expressway To Your Heart," which is to be included in an upcoming Disney release. **Shore Fire** staffer **Jan Topoleski** was at the knobs. Also there, **Jersey band Adrian Dodz** was in to record and mix two singles. The cuts are to be included in **Omega Picture's "Terminal Exposure,"** slated for release this summer. **Jukes** band member **Bobby Bandiera** is featured on backing vocals. Engineering the project was **Bill Berends**.

Toronto's Comfort Sound has been hired by that city's **Nemesis Productions** for a remote in Lagos, Nigeria. A complete 48-track studio will be transported to cover three nights of concerts by **King Sunny Ade** and his 22-piece band, the **African Beats**. The recordings will be featured in the soundtrack of the upcoming movie "Juju Music." **Doug McClement** and assistant engineer **Fred Gilpin** fly to Africa on March 22.

Ptolemy Five act **Rosetta Stone** was in at **Audio Communications** in Richmond, Va., to record their debut album, "A Formal Affair." **Bruce Sullivan** was producing, and **Graham Bland** was at the board.

New Motown signee **Darryl Duncan** has completed the mix for "Rock The House," another cut on the "Police Academy IV" soundtrack. Motown's executive producer **Steve Buckley** and engineer **Norman Whitfield Jr.** worked on the tune.

Starship was in at **Narada Michael Walden's San Rafael, Calif., Tarpan Studios**, working on "Nothing's Gonna Stop Us Now." The tune is featured in the recently released film, "Mannequin." **Walden** produced. Also there, **Walden** is finishing production on

Whitney Houston's second **Arista** album. His next project will be production on his solo album for **Warner Bros.** Finally, **Sheila E.** was in to work on a cut for her new album, scheduled for release this month. For all **Tarpan** projects listed, **Dave Frazer** was at the console, assisted by **Dana Chappelle**.

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

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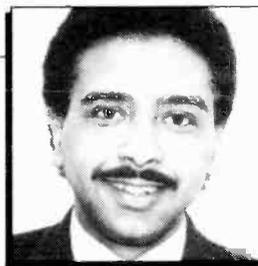
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	22	DANIELA ROMO EMI	DE MI ENAMORATE
2	2	2	11	EMMANUEL RCA	ES MI MUJER
3	3	5	13	VERÓNICA CASTRO PROFONO	MACUMBA
4	6	6	6	JOSE JOSE ARIOLA	CORRE Y VE CON EL
5	4	3	19	MARISELA PROFONO	TU DAMA DE HIERRO
6	7	10	8	BRAULIO CBS	EN BANCARROTA
7	8	8	13	ANGÉLICA MARIA RCA	EL HOMBRE DE MI VIDA
8	14	18	12	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
9	5	4	9	JOSE FELICIANO RCA	TE AMARE
10	13	12	20	FLANS FONOVISA	TIMIDO
11	10	7	16	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
12	11	13	9	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
13	18	24	6	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
14	20	29	4	LORENZO ANTONIO MUSART	DOCE ROSAS
15	15	15	10	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
16	9	9	23	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
17	23	20	5	LUCIA MENDEZ ARIOLA	CASTIGAME
18	12	11	25	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
19	28	28	3	LOS BUKIS FONOVISA	TU CARCEL
20	22	22	9	LA PATRULLA RINGO	ACARICIAME
21	21	19	6	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
22	24	30	9	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
23	16	16	20	EDNITA NAZARIO MELODY	TU SIN MI
24	31	39	5	MARIA DEL SOL RCA	UN NUEVO AMOR
25	26	21	10	PIMPINELA CBS	ME HACE FALTA UNA FLOR
26	27	34	4	YURI EMI	ES ELLA MAS QUE YO
27	30	23	21	VALERIA LYNCH RCA	FUERA DE MI VIDA
28	29	27	20	BASILIO BMS	VIVIR LO NUESTRO
29	19	17	17	LOS BUKIS FONOVISA	ESTE ADIOS
30	40	—	2	CARMIN EMI	★★★ HOT SHOT DEBUT ★★★ A PUNTO DE SERTE INFIEL
31	33	33	25	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
32	38	42	4	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
33	39	—	4	ROCIO BANQUELLS WEA	NO SOY UNA MUNECA
34	47	47	5	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
35	32	36	5	BRAULIO CBS	NOCHE DE BODA
36	17	14	16	JUAN GABRIEL ARIOLA	QUE LASTIMA
37	25	25	6	PANDORA EMI	ALGUIEN LLENA MI LUGAR
38	35	38	6	WILFRIDO VARGAS KAREN	CUANDO ESTES CON EL
39	42	46	3	AMANDA MIGUEL PROFONO	EL PECADO
40	41	37	4	JOSE MEDINA RINGO	SEÑORITA
41	37	—	2	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
42	34	32	25	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
43	NEW ▶	1	1	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	★★★ HOT SHOT DEBUT ★★★ ENTRE TU Y YO
44	NEW ▶	1	1	GILBERTO SANTAROSA COMBO	MANANA AL MEDIO DIA
45	36	26	18	BRAULIO CBS	JUGUETE DE NADIE
46	RE-ENTRY			LUPITA D'ALESSIO CBS	TE ESTAS PASANDO
47	44	31	22	LUCERITO MUSART	ERA LA PRIMERA VEZ
48	48	48	3	RUBBY HADOCK RH	SOY LO PEOR
49	NEW ▶	1	1	LOS SABROSOS DEL MERENGUE CUMBRE	TODAVIA DUELE
50	45	41	6	VIKKI CARR CBS	ESTA NOCHE VENDRAS

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Latin Notas



by Tony Sabournin

THE FLORIDA PENINSULA underwent tremors recently, and the epicenter was placed exactly at the Miami office of Discos CBS. The results were the departures of three key label executives: Sergio Rozenblat, head of East Coast promotions and a&r; national sales director Juan Estévez, and comptroller Joseph Wascura.

The shocking aspect of these actions is that they came in the midst of both the label's perceived resurgence and new rumors regarding its distribution (see story, page 6). Regarding the changes, Discos CBS vice president Frank Welzer says, "They should not be a reflection on these individuals' professional competence, but rather a manifestation of the company's new reorganizational policies."

Speculation as to the eventual replacements has been intense. One rumor had Tomás Muñoz, vice president of a&r development for CBS International, handling Discos' a&r duties, along with his second-in-command Mario Ruiz. Another had former Discos AyM executive José Béjar, currently in charge of West Coast a&r and administration for Discos CBS, coming east to take over Rozenblat's position. Other names have subsequently surfaced as more definitive contenders.

Tony Rico is almost a sure shot to fill Wascura's position in the financial department. Rozenblat's a&r duties are said to be set aside for Angel Carrasco, CBS's top gun at the now-defunct Dominican Republic office, who has a reputation for catalog knowledge. The surprise bound to drop many jaws is that Discos

will dip into the talent pool of main competitor RCA/Ariola International, in a maneuver similar to the one perpetrated by EMI-Latin several months ago, and pluck away the exciting bundle of sales nerves called George Zamora, currently the label's national director of sales. Known for his restless though humorous attitude about business, Zamora will be expected to handle both sales and promotion for Discos CBS—a first in a business that has been known to maintain inflexible boundaries between those areas.

Meanwhile, the label has announced that Rozenblat will retain an independent association with Discos CBS, working exclusively with Miami Sound Machine. Estévez has immersed himself in the logistical

Hot news from Miami: big changes at Discos CBS

preparations for Carnival Night and the Calle Ocho Festival with Miami's Kiwanis Club. Nonetheless, he is being ardently pursued by several multinationals, including one not based in the U.S. and another that's waiting to have him under contract before commencing operations. Some interested observers, banking on Estévez's extensive business savvy, are willing to bet that he will eventually wind up as Zamora's replacement at RCA/Ariola International. Others, more cynical in analysis, say that he will bring to *la casa de Nipper* the strategic insight Zamora is expected to carry into the label of the single eye. However, reliable sources have indicated that Jorge A. Pino, vice president of RCA/Ariola International, will not hurry to fill the crater created by Zamora's departure.

LA RADIO LATINA



by Carlos Agudelo

THE LATIN GRAMMY AWARDS have created much healthy controversy among the people involved in the Spanish-language music business in the U.S. The general impression seems to be that the nominees and the winners don't reflect the whole spectrum of Latin music, leaving out a great deal of high-quality work. We agree with that. Two major questions arise from the controversy: Should the Latin categories be scrapped, going back to where Latin music was before the Grammys? Or should an honest effort be made to improve the picture within the guidelines put forth by NARAS?

By establishing three Latin categories in the Grammy Awards, for the first time NARAS recognized the existence of Latin music as a genre with its own status in the American music landscape. It gave the musicians more mainstream exposure than they ever had before and established a vehicle for showing the contributions Hispanics are making to the cultural life of the country—what we like to think of as the salsa in the melting pot. And, also for the first time, it recognized Latin music with the the most prestigious honors in the music industry.

The process is far from complete, however. Many of the people involved in the Latin recording industry are not NARAS members. Only members can enter and nominate candidates as well as vote for the awards. More Latin recording industry people must join NARAS so that they can speak out for the concerns of the Latin industry. By joining, they will also have access to a number of services, including panel discussions, seminars and lectures, and cultural and social events. The more Hispanic members the academy has, the more the Latin Grammys will reflect the real situation of the Latin Music in the U.S. today. We encour-

age singers, conductors, record producers, recording engineers, songwriters and composers, musicians, music arrangers, and spoken-word, children's, and comedy record participants as well as album-jacket art directors, illustrators, photographers, and album notes writers to become members of NARAS so Latin music can be adequately judged and awarded. For information, write or call NARAS at 4444 Riverside Dr., Suite 202, Burbank, Calif. 91505; 213-843-8233.

THE PROGRAMMER'S VOICE: Carlos Nuño, from WOJO-FM Chicago, says music by West Coast pop-balada groups is overall the most-requested by listeners. He mentions Los Bukis, Los Yonics, and Los Caminantes among them. While Marisela's "Arrependida" is entering the programming schedule, "Tu

Grammy Awards give Latin music mainstream exposure

Dama De Hierro" is dropping. Among the public favorites are "Doce Rosas" by Lorenzo Antonio, "Cárcel" by Los Bukis, and, yes, Daniela Romo with "De Mi Enamorate"—a song that is setting longevity records. Also starting to perform well are "Soy" by Franco, a song composed by Willie Chirino; "Macumba" by Verónica Castro; Lucía Mendez's "Castigame"; and Prisma's "Oh Dios."

KLTN-AM Albuquerque, N.M., has a new program director. His name is Rodolfo Rangel, and he was born in Zacatecas, Mexico. Programming changes may happen in the future, pending meetings with the station managers. "I haven't had time," says Rangel. "I have been trying to fix some details in the studio."

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	19	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	2	3	17	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	3	1	11	EMMANUEL SOLO		RCA 5919
	4	6	31	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	5	9	19	EDNITA NAZARIO	TU SIN MI	MELODY 094
	6	4	17	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	7	8	21	JOSE FELICIANO	TE AMARE	RCA 56109
	8	5	31	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	9	7	31	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	10	16	21	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
	11	19	25	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
	12	11	11	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	13	13	19	YOLANDITA MONGE	MICANCION ES PREFERIDA	CBS 10433
	14	25	7	GRUPO FLANS	20 MILLAS	MELODY 099
	15	10	21	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	16	—	3	VARIOS ARTISTAS	LAS 12 MEJORES DEL AÑO	CBS 10466
	17	15	27	LISSETTE	FUGA	CBS 10409
	18	18	27	BEATRIZ ADRIANA	A PUNTO DE...	PROFONO 90484/CBS
	19	24	29	CARIDAD CANELON	ATREVETE	SONOTONE 1401
	20	23	11	JOAN SEBASTIAN Y PRISMA	OIGA	BALBOA 6015
21	12	13	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735	
22	—	1	CLAUDIA DE COLOMBIA	LA SENORA	RCA 02151	
23	14	25	FRANCO	YO CANTO	PEERLESS 2401	
24	20	3	ANGELICA MARIA	EL HOMBRE DE MI VIDA	RCA 5906	
25	—	65	EMMANUEL	EMMANUEL	RCA 7337	
TROPICAL/SALSA	1	1	23	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	2	2	33	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	3	3	15	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	4	4	73	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	5	13	5	SONORA PONCENA	BACK TO WORK	INCA 1083
	6	9	23	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	7	5	15	LA PATRULLA 15	ACARICIAME	TH 1912
	8	6	39	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	9	7	1	LOS HIJOS DEL REY	LOS HIJOS DEL REY	KAREN 102
	10	8	9	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005
	11	16	3	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1
	12	12	19	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	13	25	21	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
	14	21	3	PAQUITO GUZMAN	CHAMPANA Y RON	TH 2411
	15	10	3	BINOMIO DE ORO	LA CANDELOSA	SONOTONE 1403
	16	11	21	HANSEL Y RAUL	TROPICAL	RCA 5701
	17	—	1	WILFRIDO VARGAS	VIDA, CANCION Y SUERTE	KAREN 103
	18	22	43	OSCAR D'LEON	OSCAR 86	TH 2399
	19	18	7	EL BAILONGO CON DON FRANCISCO	EL BAILONGO	MK 2323
	20	17	7	CONJUNTO CLASICO	ASI ES MI PUEBLO	LO MEJOR 815
21	—	7	MARVIN SANTIAGO	OFICIAL Y AHORA CON TREMENDA PINTA	TH 2433	
22	—	1	ORQUESTA INTERNACIONAL	ORQUESTA INTERNACIONAL	SONOTONE 1104	
23	—	31	LAS CHICAS DEL CAN	CHICAN	KAREN 92	
24	15	23	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535	
25	—	1	JOCHY HERNANDEZ	JOCHY HERNANDEZ	CBS 10465	
REGIONAL MEXICAN	1	1	13	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	2	13	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	3	3	11	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	4	10	13	LITTLE JOE	TIMELESS	CBS 10458
	5	20	11	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	6	11	5	TROPICALISIMO APACHE	REGRESO LA MEDALLITA	CARRUSEL 5202
	7	4	13	LOS YONICS	CORAZON VACIO	CBS 90489
	8	17	17	FITO OLIVARES	LA PURA SABROSURA	GIL 1031
	9	9	5	JOAN SEBASTIAN	OIGA	MUSART 6015
	10	7	43	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	11	6	23	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	12	—	1	INDUSTRIA DEL AMOR	DONDE ESTARAS	RAMEX 1165
	13	25	9	GERARDO REYES	Y SU BANDA SINALOENSE	CBS 20790
	14	24	45	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	15	—	11	BRONCO	BRONCO	ARIOLA 56088
	16	14	7	GRUPO PEGASO	AMOR FINGIDO	REMO 1017
	17	22	27	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
	18	—	3	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	19	—	1	LOS RAYOS	CRUZ DE MADERA	ECCO 26159
	20	—	3	LOS CADETES DE LINARES	YERBA, POLVO Y PLOMO	RAMEX 1168
21	8	7	LA MAFIA	A TODO COLOR	CBS 84335	
22	13	5	GRUPO LIBERACION	LA SUAVECITA	TH 2406	
23	—	77	JOAN SEBASTIAN	RUMORES	MUSART 6005	
24	—	9	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018	
25	—	79	LOS BUKIS	ADONDE VAS	PROFONO 90425	

Classical KEEPING SCORE



by Is Horowitz

RADIO CONFAB: The "new wave" in classical programming will be the subject of one of the panel sessions the Concert Music Broadcasters Assn. (CMBA) is scheduling for its annual convention. This panel, a highlight of the meet, to be held in San Diego (Hotel de Coronado) May 13-15, will be chaired by **Jess Pollack**, consultant to rock stations as well as to K FAC Los Angeles.

Among other events already scheduled is a luncheon address by **James Duncan** of American Radio on the history of classical music ratings as compared to other formats. The now-traditional panel of record label executives—still to be named—will again be on hand, undoubtedly to field beefs about gratis service, even as it plugs forthcoming product. Experiences in sales promotion and audience building will also be exchanged.

In its most recent bulletin, the CMBA still expresses resentment at its alleged "kiss-off" treatment during last October's NAB/NRBA conference in New Orleans. A Thursday afternoon panel on the classical format was rescheduled to 8 a.m. on the Saturday the conference closed. Predictably, it drew little more than a token audience. "We ended up preaching to the converted," mourns the CMBA bulletin.

A NEW PERSPECTIVE on narrations of "Peter And The Wolf" and "The Young Person's Guide To The Orchestra" is provided by **Paul Hogan** of "Crocodile Dundee" and Australia travel commercials fame. He refers to "my mate **Igor Markevitch**" as the conductor of the orchestra in the album, being rushed out by Angel Records. Production was picked up from EMI Australia.

Heavy promotion includes a full range of dealer

aids and print and radio advertising in key markets as well as a dedicated CD display box for the package. Hogan's scheduled appearance on the Oscar telecast March 30 won't hurt either, speculate label execs.

PASSING NOTES: The folks at CBS Masterworks are claiming a triple crown for "Down To The Moon" by **Andreas Vollenweider**. Not only was the album certified gold by the RIAA, it was also cited by NARM as the year's best-selling album merchandised as a classical recording, and it won a Grammy as best new age record.

The Beethoven Symphony No. 3 recording by **Claudio Abbado** and the Vienna Philharmonic just released by Deutsche Grammophon is dedicated to its producer, the late **Rainer Brock**. A conductor himself, Brock had produced Abbado's DG recordings for almost two decades. The "Eroica" was their last project together.

Opera performances are increasing across the nation, despite a noted fall-off in subscriptions and third-party financial support. This apparent paradox will be subjected to analysis at the Central Opera Service National Conference, to be held in New York Oct. 21-24. Title of the confab is "Opera At The Crossroads."

Rizzoli Records is out with its first classical release, merchandised by the firm in its own bookstore chain

CMBA confab: 'new wave' classical programming

and distributed direct to select retailers. Two of the albums feature the **Lydian Trio** in works by Villa-Lobos and Zwilich, and with pianist **Eugenia Monacelli** in piano quartets by Dvorak and Fauré. The third is a recital of French songs by mezzo **Glenda Maurice**, with **Dalton Baldwin** at the piano. LPs and cassettes will come first, says Rizzoli general manager **John Brancati**, and CDs later.

The New York Public Library has acquired the papers of composer **William Schuman**. The collection, which spans the years 1935-85, will be available for scholarly scrutiny in about six months.

Indie GRASS ROUTE



by Linda Moleski

GNP CRESCENDO RECORDS of Los Angeles is making its mark on the rock market with "Passion," the comeback album from '70s guitar hero **Robin Trower**. The long-established logo is known primarily for its contributions to the jazz field, but a&r chief **Neil Norman** (son of label founder/president **Gene Norman**) wanted to try his hand at something different.

"I've been making a lot of esoteric records, and I wanted to be in the mainstream," says Norman. As such, Norman set his sights on Trower, signed him to the label, and served as producer on the project, which features former **Gamma** member **Davey Pattison** on vocals.

Norman's efforts are now paying off: "Passion" is steadily moving up the Top Pop Albums chart, while its first two singles, "No Time" and "Caroline," are receiving heavy airplay on several album rock outlets across the country, including **KLOS** Los Angeles.

"Our strategy is to build a base at album rock and then cross over to top 40," says Norman, who adds that the project has "five or six potential singles."

As for sales, they are "well into the five figures," he says. "The album seems to be strong everywhere except the East Coast."

Trower is currently on an extensive U.S. club tour, which is slated to hit the Northeast April 1.

SEEDS & SPROUTS: **Tommy Boy** has released a cassette single of **Club Nouveau's** latest 12-inch, "Lean On Me." Initial orders totaled more than 10,000,

while the vinyl version is approaching the 140,000-unit mark... San Rafael, Calif.-based **Music West** is, surprisingly, cracking the top 40 with **Ray Lynch's** new age release "Deep Breakfast." Apparently, "Celestial Soda Pop," a cut from the album, is attracting that all-important demo of 30-year-old females, garnering airplay on such prominent outlets as **WHTZ** New York and **KZBS** Oklahoma City. The latter even went so far as to run a Valentine's Day promotion in which 99 "Breakfast" albums were given away... **Tommy Conwell & the Young Rumlbers** are generating a lot of interest from major labels with their **Antenna Records** debut album. Atlantic recently flew staffers to Baltimore to check out the Philadelphia-based rockers in action, and Columbia is hot on the group's trail as well.

GNP rivets rock world with Robin Trower release

CALENDAR UPDATE: This year's Music Business Symposium 3 (see story, page 4), to be held in Los Angeles April 2-5, is offering a number of panels that may be of interest to indies. Topics include such concerns as marketing, distribution, a&r, charts, DAT, censorship, and music publishing. There will also be a panel on the independent community's growing relationship with major labels. Australia-based **Mushroom Records** chief **Michael Gudinski** will be featured as a guest speaker on opening night. Other activities include an open meeting with the **Independent Label Assn.** For more information, contact 213-395-2441.

U.K. Firm Benn Issues Forecasts Electronics Sales To Hit \$413 Bil

LONDON The global electronics market will be worth \$413 billion this year, up nearly 7% on the 1986 figure of \$387 billion, according to research company Benn Electronics here.

The company, whose statistics cover all electronic equipment and components and are based on constant 1985 values and exchange rates, predicts that growth during the remainder of this decade will continue at an average of 6.6% annually, with the market reaching \$500 billion by 1990.

Consumer electronics products worth \$47.1 billion will account for 11.4% of the total market in 1987. According to Benn, "The consumer equipment market improved significantly in 1986, with total estimated real growth of 3.9% as consumer expenditure in most countries increased. A similar growth rate is forecast for 1987, which will slow to an average of 1.4% annually for 1988-90 as previously high-growth products such as VCRs, CD players,

and camcorders approach maturity."

In overall production terms, the U.S. is expected to account for about 42% of world output this year; Japan, 22%; Europe, 24%; and the

'Growth will slow as high-growth products reach maturity'

rest of the world, 12%. However, the U.S. share of the world market will be 48%, with Europe taking 27%, Japan 14%, and the rest of the world 11%.

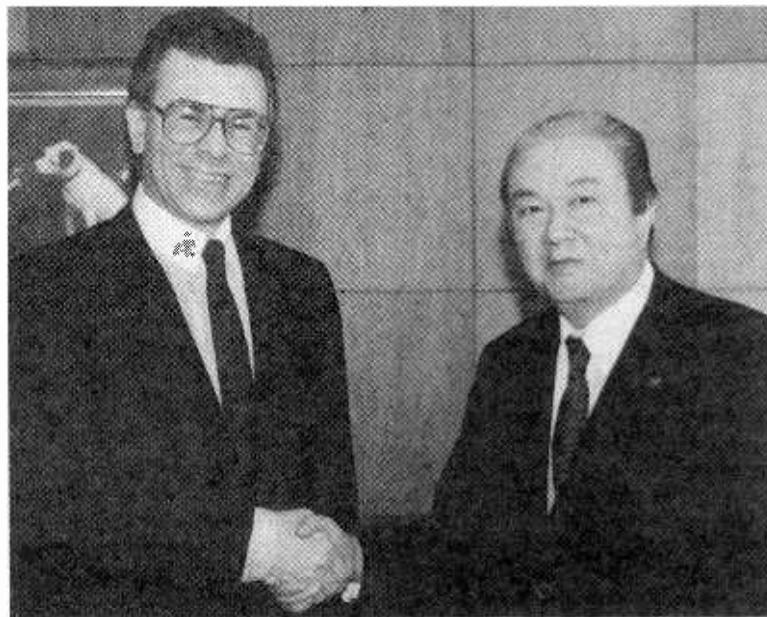
Market growth in the U.S. was under 1% last year but is likely to increase to 5.7% in 1987. But this is still significantly less than Japan, where 8.2% growth is forecast, and Europe, where 7.5% is predicted.

For other countries, Benn sees an

average increase of 9%, with India achieving the biggest advance, about 18%.

On the effect of exchange rate fluctuations, Benn says, "The appreciation of the yen severely restricted Japanese exports in 1986 and resulted in a 1.2% production drop. With the home market improving this year and the yen stabilizing, production growth of 5% is forecast, but this will still be well below overall home market growth as exports will remain depressed."

In the U.S. and Europe, the company adds, production growth will marginally exceed market growth, but the emerging Far East producers will be the main beneficiaries of Japan's difficulties, with output growth expected to top 20% in South Korea, Singapore, Malaysia, Indonesia, and the Philippines.



Territorial Agreement. GRP Records co-president Larry Rosen, left, meets with Ichizo Taguchi, president of Victor Music Industries Inc. (JVC), at JVC Records' headquarters in Tokyo, where they signed a three-year renewal of their exclusive licensing agreement for the territory of Japan.

Austria Record Industry Has '86 Gain IFPI Reports CDs Fueled Increase

BY MANFRED SCHREIBER

VIENNA Austrian record industry turnover increased by 7.4% in 1986 to some \$90 million at the retail level, according to statistics released by the national IFPI branch. The trade organization says that the upturn came as a welcome surprise but is mainly due to compact disk sales. According to IFPI, the market in general was "stagnant."

Figures for IFPI member companies, which account for more than 80% of the total industry gross, show 3.56 million singles sold at a factory value of \$8.27 million—about 100,000 fewer than in 1985. Sales of vinyl totaled 4.74 million units (\$28.78 million), against 4.95 million in 1985. Cassette sales were up from 1.47 million in 1985 to 1.5 million in 1986, with a value of \$9.1 million.

But in the CD sector, unit sales were 613,000, compared with 252,000 for the previous year, at a value of \$8.78 million, compared with \$3.54 million for 1985.

Among individual companies, PolyGram posted a gross overall 12% increase, with CD sales doubling to 330,000 units. Pop earnings were 9% up, and classical earnings were 22% ahead of the 1985 figure. Revenue totaled \$20 million. Pop had a 73% share of the total, and classical had a 27% share. A quarter of the corporate gross came from CDs, reports Wolfgang Arming, PolyGram president.

Ariola/RCA chief Stephan von Friedberg, who is also the Austrian IFPI president, says 1986 was a "very good year," with a 57% increase in unit terms. The company sold 61% more albums, 41% more cassettes, 7% more singles, and 500% more CDs.

At Musica, which had distributed RCA for more than 30 years, general manager Franz Wallner reports "stagnant" cassette sales and a 100% lift in CD volumes.

At EMI Columbia, Holger Mueller, general manager, points to

a 4% turnover increase despite declining singles and cassette sales and a fall in music video business.

WEA general manager Manfred Lappe says his company's album, cassette, and 12-inch singles business improved, while CD sales tripled, leading to an overall 14% increase in earnings.

Jaroslav Sevcik, general manager

for CBS, says the company had a 15% drop in singles last year and received 4% less revenue from albums. CDs were up 350% over 1985.

Leading market-share figures last year are as follows: PolyGram (including Amadeo), 28.2%; Ariola/RCA, 23.1%; EMI Columbia, 12.25%; CBS, 11.7%; WEA, 8.4%; and Musica 7.6%.

Bon Jovi Edges Out Ratt In Japan Magazine Poll

TOKYO Readers of Music Life, the most popular consumer rock magazine in Japan, gave Bon Jovi a narrow edge over Ratt as the best group of 1986 in the publication's 37th annual popularity poll.

Bon Jovi was in eighth position last year. Duran Duran, the first-place band in 1986, fell to fifth place.

The David Lee Roth band came in third in the new poll, and a-ha was fourth.

Top male singer was David Lee Roth, up from 15th last year, followed by Jon Bon Jovi, Morten Harket, Bryan Adams (who was the winner last year), and Charlie Sexton. Top female singer, according to readership voting, was Madonna, who also collected No. 1 ratings for "body of the year" and the best-dressed category, her second successive win in all three listings.

Cyndi Lauper came in second as

top female performer, followed by Whitney Houston, Ann Wilson, and Tina Turner.

Bon Jovi picked up top votes for best stage act and best musician of the year, and the band's "Slippery When Wet" was rated most played album and CD of 1986, with "You Give Love A Bad Name" the most played single of the year. Jon Bon Jovi was also named best lyricist/composer, followed by Daryl Hall, Sting, Prince, and Pal Waaktaar.

In the instrumental section, winners were Steve Vai (guitar), John Taylor (bass), Phil Collins (drums), and Nick Rhodes (keyboard).

Charlie Sexton was named best newcomer, and Boy George was voted the most disappointing act.

Winners in the domestic section were the Kuwata Band (top group), Keisuke Kuwara (male singer), and Nokko (girl singer).

Farnham In Big ARIA Win

BY GLENN A. BAKER

SYDNEY Veteran vocalist John Farnham made a clean sweep of the inaugural Australian Record Industry Assn. (ARIA) Awards, winning all of the six categories in which he was nominated.

Farnham took honors for best Australian adult contemporary record, best album, and highest-selling Australian album, all with "Whispering Jack." He also won for best Australian single and highest-selling Australian single with "You're The Voice." Finally, he won best Australian male artist.

Some 700 guests, representing

the widest cross-section of the Australian music industry ever gathered, rose repeatedly to honor the singer, whose triumph crowned an extraordinary six-month period in which he shook off the taint of failure surrounding his five-year-stint with the Little River Band and topped both the album and singles charts here simultaneously.

Currently five-times platinum, with almost 400,000 units sold, Farnham's "Whispering Jack" album needs only around 10,000 more sales to become the biggest-selling Australian album of all time in the domestic market, beating releases

(Continued on next page)

Malaysian Legit Sales Total \$12 Mil Pirates Take \$50 Mil In '86

BY CHRISTIE LEO

KUALA LUMPUR Despite optimistically projected reports of gains by the majors last year, estimates from IFPI here indicate that music pirates in Malaysia raked in close to \$50 million in sales in 1986, while revenue from legitimate product came to less than \$12 million.

According to a recent survey, there are approximately 50 retail outlets dealing in mostly legitimate

'Low pricing is an added attraction'

product in the capital, while hundreds of nighttime stalls thrive by selling pirated and counterfeit cassettes.

Kassim Cha Tong, deputy director of IFPI's Asia/Pacific region, reckons that these one-man stalls produce average sales of 300 tapes each per night. "The operators have the advantage of mobility, plus low overheads, making them accessible to rural areas, where there are literally no retail outlets dealing in legitimate product. Low pricing is just an added attraction."

He says that most of these pirate tapes are "quite durable, especially those that go under the Digital la-

bel, which indicates they are recordings transferred from compact disks." He says they retail for the equivalent of \$3.75 each, about \$1.75 cheaper than legitimate product.

Cha Tong says: "Most of the time they sound better and last longer than product released by majors like CBS."

Competition via these nighttime stalls clearly explains the lack of legitimate retail shops. But established record stores using space in shopping complexes gross between \$13,000 and \$30,000 per month.

Cassette sales in Malaysia account for almost 90% of the legitimate market share. With the price factor and assured sales, most retail stores dealing primarily in legitimate product also stock a limited quantity of pirate tapes and offer in-house taping services for added profits.

Currently, Malay and Chinese product take the lion's share of total cassette sales, leaving international product with around 35% of the sales market. IFPI's Cha Tong predicts that Malay repertoire will enjoy a marked sales increase this year.

"With Malay being the voice of teaching in schools, more and more non-Malays are starting to buy cassettes by Malay artists. The number of Malay recordings has increased proportionately over recent years,"

(Continued on next page)

CD Plant Set For Fall Bow In Denmark

COPENHAGEN Denmark's first compact disk pressing plant will go on line this fall, with output targeted at 1 million units a year. A factory is currently under construction in the small town of Saxkøbing, and delivery of Swiss-made pressing machinery is expected in about a month.

Chairman of the new operation is Bent Fabricius-Bjerre, head of Metronome Records, Metronome

Video, and other media-related companies. Fabricius-Bjerre is not putting any of his own money into the project, which has been financed by a group of investors here. A technical engineer to oversee production will be appointed shortly.

The plant will be the only disk manufacturing facility of any kind in Denmark.

FARNHAM SWEEPS ARIA AWARDS

(Continued from preceding page)

by Men At Work and Midnight Oil.

Modeled on Britain's annual record industry awards, the new Australian Awards were introduced by ARIA chairman Paul Turner, with a panel of 60 industry experts judging most categories. Deliberately not televised, the awards ceremony was hosted by Elton John, now a virtual resident Down Under and a self-proclaimed devotee of Australian music.

INXS, whose most recent album has sold 3.5 million copies worldwide, was named best Australian group, with former member Jenny Morris taking the award for best female artist. Crowded House picked up the best new talent trophy, and leader Neil Finn was named best songwriter.

Other winners: Kevin Bloody Wil-

son, best comedy record for "Kev's Back"; John Williamson, best country record for "Mallee Boy"; Mark Opitz, best producer; Coloured Stone, best indigenous record for "Human Love"; Alex Proyas, best video for Crowded House's "Don't Dream It's Over"; Robyn Archer, best soundtrack for "A Pack Of Women"; George Golla Orchestra, best jazz record for "Lush Life"; Oleh Witer, best cover artwork for his own "Big Pig"; Alan Wright, best engineer for Jump Inc.'s "Sex & Fame"; and Barry Conyngham, best classical record for "Southern Cross Ice Carving."

Major record company winners for the night were RCA (Farnham's distributor) and Festival, which garnered six awards each.

Singer Shorrock Considers Return To Little River Band After So-So Solo Career

BY GLENN A. BAKER

SYDNEY Five years after he walked out of one of Australia's most successful international acts, veteran vocalist Glenn Shorrock is poised to rejoin the Little River Band. He recently agreed to take part in rehearsals with the group and has recorded nine demo tracks, five of which he wrote.

Shorrock was already a major star in Australia when he fronted LRB in 1975, having sung hits with the Twilights and Axiom. Under

his leadership, the group cultivated substantial U.S. concert and chart success, enjoying a dozen hits, including the top three "Reminiscing" in 1978.

In 1981, Little River Band shared—with fellow expatriate Olivia Newton-John—the honor of being the only Australia act to have scored a top 20 Billboard hit every year for five years.

After Shorrock's departure, LRB carried on with replacement singer John Farnham, but apart from a No. 11 U.S. hit with "The Other Guy," the band's international profile dipped severely. Relationships with Capitol Records deteriorated to the point that it was suggested that Farnham's recruitment had been a mistake.

These words proved hollow upon Farnham's recent departure from LRB; he held down the No. 1 position on Australian album and singles charts for well over a month as a solo artist.

During his spell away from LRB, Shorrock scored modest solo hits and starred on stage and in top Australian national celebrations, such as the America's Cup Ball. When fellow LRB founder Graham Goble floated the idea of a return to the fold, Shorrock considered carefully.

"I'm just not interested unless

the band can be relaunched internationally," says Shorrock. "There's no doubt we can still create the original magic, but I'm not prepared to do it just for Australia."

'I'm not interested unless we'd make it internationally'

If Shorrock does resume his old role, it will be on his own terms. He is open about his negative feelings concerning LRB's move toward technopop in recent times. "I don't want to be in a hi-tech band. I want to be in a fun band," he says.

Toward that end, he has suggested the participation of singer/songwriter Brian Cadd, his partner in Axiom in the late '60s. Cadd recorded albums in the U.S. for a number of years, including "White On White" for Capitol, and has written songs for the Pointer Sisters, Glen Campbell, and Bonnie Tyler.

Shorrock is guarded in his enthusiasm for the return. He says that recording demos with your old band is "like getting back into bed with your first wife."

MALAYSIAN PIRATES

(Continued from preceding page)

he says.

Meanwhile, unlike Singapore, whose CD sales have picked up momentum over the last 15 months, Malaysia continues to perform badly in this sector, mainly because of exorbitant retail prices (around \$20 retail) within an overall gloomy economic situation.

According to Cha Tong, software prices have generally remained static while hardware prices have dropped by 10%-15%. IFPI statistics also show a continuing dip in LP sales.



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Record Gains In '85

BY KIRK LaPOINTE

OTTAWA The final word is in: 1985 was an outstanding year for Canadian music at home, even though the recording industry itself was rather flat.

Statistics Canada, the federal figures-keeper, has just compiled 1985 totals for production, content, imports, exports, and domestic manufacturing in the recording business. Overall, it found slim gains by the industry over 1984 figures, but did find a major improvement for Canadian content music.

Statistics Canada says it takes more than a year to compile the in-depth profile.

And the improvement came despite a decline in numbers of releases. There were 411 singles and 434 albums released in Canada that contained some domestic music, down from the 528 singles and 488 albums of a year earlier. Even so, wholesale-level sales of Canadian content in 1985 amounted to \$34.5 million, up nearly 25% from the \$28 million wholesale in 1984.

Sales of foreign music slipped

slightly in 1985 to \$257 million, from \$263 million in 1984. There were 1,379 singles and 2,641 albums of foreign content issued in Canada in 1985, compared with 1,446 singles and 2,503 albums a year earlier.

The newly released figures also suggest a serious increase in exported product, perhaps because of the favorable exchange rates, which made Canadian-produced material attractive to buy. Statistics Canada says exports totaled \$8.5 million, up from \$7.7 million in 1984.

The overall domestic market was \$348.2 million wholesale in 1985, up 2.5% from the \$339.2 million of 1984. Sales of recordings made in Canada jumped to \$300.4 million, from \$294.3 million. Imports totaled \$39.3 million in 1985, up from \$37.2 million one year earlier.

The year saw the lion's share of sales for releases by such artists as Bryan Adams, Corey Heart, Platinum Blonde, Gowan, Loverboy, and others in what was the best year for Canadian music at home or abroad to date.

BILLBOARD SPOTLIGHTS

West Germany Austria & Switzerland



VORSPRUNG DURCH KREATIVITÄT

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- **GERMANY '87:**
Industry leaders review the state of business; the increasing international impact of German productions and the future trends in Europe's most important record market.
 - **AUSTRIA '87:**
A round-up of the Austrian music market.
 - **SWITZERLAND '87:**
A round-up of the Swiss music market.
-
- **THE BROADCASTING EXPLOSION:**
A look at the present and future state of radio and television in Germany, Austria & Switzerland.
 - **TALENT FROM GERMANY, AUSTRIA AND SWITZERLAND:**
A survey of established and up-and-coming artists with international potential.
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Beatles CDs Sales Surge Big Effort To Avert Shortages

OTTAWA Consumer response to the Beatles on compact disk has "exceeded expectations," and efforts are being redoubled to prevent supply shortages, says Richard Lyttleton, president of Capitol Records-EMI of Canada Ltd.

Lyttleton says more than 100,000 units will have been sold in the first three weeks the four Beatles CDs have been available. Manufacturing abroad has been stepped up, and while stock won't run out, "it'll be close," he says.

The release of the four Beatles CDs drew enormous media attention in Canada. The two national television networks, CBC and CTV, each ran lengthy features on the Capitol-EMI campaign. Point-of-purchase support was strong and there was little, if any, discounting by retailers.

"There were a few discounters, but for the most part, they were available for between \$20 and

\$24," Lyttleton reports.

One small hitch was a smattering of consumer returns because of confusion on why the CDs were in mono.

"What we want to make clear is that there is a reason why they are in mono: George Martin and the Beatles agreed that was the best way for these albums to be released—in their original form," Lyttleton says.

"Capitol-EMI Canada is already looking forward to the June release of the 'Sgt. Pepper's' album, which Lyttleton says will ship more than 50,000 units, making it gold. The 'Hard Day's Night' soundtrack is the best-selling of the four current Beatles CDs, and while it isn't clear that any of the four will be certified, the first three weeks of release have already made the Beatles the best-selling act on CD for Capitol-EMI in Canada. KIRK LaPOINTE

CBC Set To Trim Budget By \$1.5 Mil English-Language Network To Eliminate 28 Jobs

OTTAWA Canadian Broadcasting Corp. (CBC), the publicly owned English-language radio network, will eliminate 28 positions and trim \$1.5 million from its roughly \$30 million (Canadian) budget in the fiscal year starting April 1.

Programming remains intact at the national AM and FM services, but network chief Michael McEwen says behind-the-scenes support for the shows will be cut con-

ment spending estimates. The announcement of the cuts came one day later. In other spending-estimate news affecting the music business, the federal Communications Department is allotting \$4.7 million and two man-years to the

Sound Recording Development Program, while the federal broadcast regulator's budget is being increased \$2 million to \$27.2 million (although two man-years are being cut).

'We're risking— in some cases— standards'

siderably. Variety specials will be curtailed, too.

"It'll mean less program travel, less ability to research a story fully, less time in the studio to rehearse and so on," McEwen said from Toronto. "Frankly, we're risking—in some cases—standards."

The overall CBC budget for its radio and television services is being increased nominally in the coming year to \$881 million, from \$869 million, in the fiscal year ending March 31. That is only a 1.3% increase, and it neither meets general inflation of about 4% or broadcast business inflation of about 15%-20%. Corporately, CBC is chopping 327 positions. But only 28 positions are being cut from the English-language radio network and 19 from the French-language radio service.

"We are generally being shielded," McEwen says. "We took a decision that we'd not alter programming, but this is the last time we'll be able to do that."

The budget figures were released Feb. 2 in the annual govern-

VLA Makes Crackdown

OTTAWA Hundreds of background-music users are the next target for the Video Licensing Agency (VLA), the recording-industry-sponsored group that is attempting to end illegal use of copyright works.

Plans call for a vigorous crackdown in coming weeks of businesses and individuals supplying and using illegally taped background music for such places as bars, restaurants, and stores. To date, only five companies have been given licenses by the agency, administered by the Canadian Recording Industry Assn. (CRIA). Having largely eliminated the illegal use of copyright work in music video clubs and DJ services, the VLA is setting its sights on unlicensed background music.

Under the VLA program, suppliers acquire their licenses and pay between about \$9 to \$16 for each 90-minute tape. So far, unlicensed operators haven't been taken to court. But CRIA president Brian Robertson says the agency and his association are ready to move on that front.

It is expected in coming weeks that changes to the 1924 Copyright Act will be unveiled that would provide for up to \$1 million in penalties for infringement. Meantime, the recording industry is pressing for last-minute changes to the legislation and continuing to prosecute however it can. On March 11, several Canadian songwriters presented

Prime Minister Brian Mulroney with an honorary song and noted he would only gain 1 cent for each copy it sold—a reference to the antiquated mechanical reproduction right fee.

VTC Buys BASS

OTTAWA Toronto-based Best Available Seating Service (BASS), the largest distributor of tickets in the Ontario market, has been sold for roughly \$2 million (Canadian) to the Vancouver Ticket Centre (VTC).

VTC takes control of the much-maligned, controversial ticket agency immediately. VTC general manager Gerry Barre says he hopes new ownership will rid BASS of such problems as computer breakdowns and service complaints. In recent years, it has been plagued by reports that consumers don't have access to the best seats.

PolyCom Systems purchased BASS four years ago from Concert Productions International, the country's largest concert promoter, for \$3 million.

BASS' annual revenues total more than \$2.5 million. Among its clients are O'Keefe Centre, the Toronto Symphony, and the Shaw Festival.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/14/87

This Week	Last Week	SINGLES
1	7	EVERYTHING I OWN BOY GEORGE VIRGIN
2	1	STAND BY ME BEN E KING ATALANTIC
3	10	I GET THE SWEETEST FEELING JACKIE WILSON SMP
4	9	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
5	3	LIVE IT UP (FROM CROCODILE DUNDEE) MENTAL AS ANYTHING EPIC
6	2	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
7	25	RESPECTABLE MEL & KIM SUPREME
8	5	CRUSH ON YOU JETS MCA
9	4	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH BOLTS
10	6	RUNNING IN THE FAMILY LEVEL 42 POLYDOR
11	29	MOONLIGHTING AL JARREAU WEA
12	11	THE RIGHT THING SIMPLY RED WEA
13	12	COMING AROUND AGAIN CARLY SIMON ARISTA
14	13	MANHATTAN SKYLINE A-HA WARNER BROS
15	8	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
16	30	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
17	20	IT DOESN'T HAVE TO BE ERASURE MUTE
18	14	SONIC BOOM BOY WESTWORLD RCA
19	18	LOVE REMOVAL MACHINE CULT BEGGARS BANQUET
20	NEW	SIGN OF THE TIMES PRINCE PAISLEY PARK
21	26	FIGHT FOR YOUR RIGHT (TO PARTY) BEASTIE BOYS DEF JAM
22	27	FORGOTTEN TOWN CHRISTIANS ISLAND
23	16	ROCK THE NIGHT EUROPE EPIC
24	NEW	TONIGHT TONIGHT TONIGHT GENESIS VIRGIN
25	39	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
26	22	SKIN TRADE DURAN DURAN EMI
27	15	HEARTACHE PEPSI & SHIRLIE POLYDOR
28	17	I KNEW YOU WERE WAITING (FOR ME) GEORGE MICHAEL/ARETHA FRANKLIN EPIC
29	23	YOU ARE MY WORLD (87) COMMUNARDS LONDON
30	19	STAY OUT OF MY LIFE FIVE STAR TENT
31	NEW	RESPECT YOURSELF BRUCE WILLIS MOTOWN
32	NEW	SEVERINA MISSION MERCURY
33	37	WATCHING THE WILDLIFE FRANKIE GOES TO HOLLYWOOD ZTT
34	32	I AM THE LAW ANTHRAX ISLAND
35	38	WILD FRONTIER GARY MOORE 10 RECORDS
36	21	BEHIND THE MASK ERIC CLAPTON DUCK
37	24	IT DOESN'T HAVE TO BE THIS WAY BLOW MONKEYS RCA
38	NEW	DON'T NEED A GUN BILLY IDOL CHRYSALIS
39	35	SOUL MAN SAM MOORE & LOU REED A&M
40	31	MISSIONARY MAN EURYTHMICS RCA
		ALBUMS
1	3	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
2	1	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
3	2	SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
4	4	PAUL SIMON GRACELAND WARNER
5	5	SIMPLY RED PICTURE BOOK ELEKTRA
6	6	FIVE STAR SILK AND STEEL TENT
7	7	ERIC CLAPTON AUGUST DUCK
8	NEW	GARY MOORE WILD FRONTIER 10 RECORDS
9	8	QUEEN LIVE MAGIC EMI
10	10	LUTHER VANDROSS GIVE ME THE REASON EPIC
11	NEW	JULIAN COPE SAINT JULIAN ISLAND
12	9	EUROPE THE FINAL COUNTDOWN EPIC
13	13	DIRE STRAITS BROTHERS IN ARMS VERTIGO
14	17	COMMUNARDS LONDON
15	NEW	SILOUSIE & THE BANSHIES THROUGH THE LOOKING GLASS WONDERLAND
16	12	EURYTHMICS REVENGE RCA
17	NEW	BEN E KING & THE DRIFTERS STAND BY ME (THE ULTIMATE COLLECTION) ATLANTIC
18	21	VARIOUS IMPRESSIONS K TEL
19	11	BANGLES DIFFERENT LIGHT CBS
20	14	KATE BUSH THE WHOLE STORY EMI
21	15	PETER GABRIEL SO VIRGIN
22	16	MADONNA TRUE BLUE SIRE
23	NEW	VARIOUS MOVE CLOSER CBS
24	23	A-HA SCOUNDREL DAYS WARNER
25	19	ANITA BAKER RAPTURE ELEKTRA
26	29	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
27	28	GENESIS INVISIBLE TOUCH VIRGIN
28	20	BON JOVI SLIPPERY WHEN WET VERTIGO
29	22	PET SHOP BOYS DISCO PARLOPHONE
30	24	WHITNEY HOUSTON ARISTA
31	26	MICHAEL MCDONALD SWEET FREEDOM WARNER
32	18	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
33	27	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
34	25	ELKIE BROOKS NO MORE THE FOOL LEGEND
35	NEW	BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
36	NEW	PERCY SLEDGE WHEN A MAN LOVES A WOMAN ATLANTIC
37	NEW	FLEETWOOD MAC RUMOURS WARNER
38	30	BEATLES A HARD DAYS NIGHT PARLOPHONE
39	NEW	QUEEN A KIND OF MAGIC EMI
40	NEW	QUEEN QUEENS GREATEST HITS EMI

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/14/87

HOT 100 SINGLES	
1	1 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC
2	5 RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
3	14 THE RIGHT THING SIMPLY RED WEA/SBK CBS SONGS
4	6 HEARTACHE PEPSI & SHIRLIE POLYDOR
5	3 ROCK THE NIGHT EUROPE EPIC
6	2 REET PETITE JACKIE WILSON SMP
7	7 SOMETIMES ERASURE MUTE
8	9 SKIN TRADE DURAN DURAN EMI
9	10 JACK YOUR BODY STEVE 'SILK' HURLEY D J INTERNATIONAL/LONDON
10	4 C'EST LA VIE ROBBIE NEVIL MANHATTAN
11	16 ELECTRIC SALSA OFF ZYX
12	13 YOU KEEP ME HANGIN' ON KIM WILDE MCA
13	12 CARAVAN OF LOVE THE HOUSEMARTINS GO! DISCS/CHRYSALIS
14	NEW STAND BY ME BEN E KING ATLANTIC
15	8 IS THIS LOVE ALISON MOYET CBS
16	11 IN THE ARMY NOW STATUS QUO VERTIGO
17	18 T'EN VA PAS ELSA GM/CARRERE
18	NEW VOYAGE VOYAGE DESIRELESS CBS
19	NEW WALK LIKE AN EGYPTIAN BANGLES CBS
20	NEW ON SE RETROUVERA FRANCIS LALANNE EMI/PATHE MARCONI
	HOT 100 ALBUMS
1	2 EUROPE THE FINAL COUNTDOWN EPIC
2	1 MADONNA TRUE BLUE SIRE
3	3 PAUL SIMON GRACELAND WARNER
4	4 COMMUNARDS LONDON
5	6 A-HA SCOUNDREL DAYS WARNER
6	5 DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
7	7 BON JOVI SLIPPERY WHEN WET VERTIGO
8	11 EURYTHMICS REVENGE RCA
9	9 PETER GABRIEL SO VIRGIN
10	8 SPANDAU BALLET THROUGH THE BARRICADES CBS
11	13 GENESIS INVISIBLE TOUCH VIRGIN
12	12 THE ALAN PARSONS PROJECT GAUDI ARISTA
13	10 TINA TURNER BREAK EVERY RULE CAPITOL
14	14 ERIC CLAPTON AUGUST DUCK RECORDS/WARNER
15	15 DIRE STRAITS BROTHERS IN ARMS VERTIGO
16	18 THE HOUSEMARTINS LONDON O HULL 4 GO! DISCS/CHRYSALIS
17	20 KATE BUSH THE WHOLE STORY EMI
18	17 PRETENDERS GET CLOSE REAL RECORDS/WEA
19	NEW BANGLES DIFFERENT LIGHT CBS
20	16 PET SHOP BOYS DISCO PARLOPHONE

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/9/87

SINGLES	
1	1 REALITY RICHARD SANDERSON CARRERE/TELDEC
2	2 CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA
3	8 ALLES HAT EIN ENDE, NUR DIE WURST HAT ZWEI STEPHAN REMMLER MERCURY/PHONOGRAM/PMV
4	6 REET PETITE JACKIE WILSON ZYX/MIKULSKI
5	7 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
6	4 ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
7	5 ELECTRIC SALSA OFF ZYX/MIKULSKI
8	18 YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
9	9 MIAMI VICE THEME JAN HAMMER MCA/WEA
10	3 C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
11	NEW STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
12	NEW I COME UNDONE JENNIFER RUSH CBS
13	NEW HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
14	20 JACK YOUR BODY STEVE 'SILK' HURLEY DJ INTERNATIONAL
15	NEW RUNNING IN THE FAMILY LEVEL 42 POLYDOR-DG/PMV
16	10 SOMETIMES ERASURE MUTE/INTERCORD
17	NEW YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
18	11 EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
19	13 LADY OF ICE FANCY METRONOME/PMV
20	NEW WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL/EMI
	ALBUMS
1	12 JENNIFER RUSH HEART OVER MIND CBS
2	1 JOE COCKER DEFINITE DINO
3	2 PAUL SIMON GRACELAND WARNER/WEA
4	6 DON JOHNSON HEARTBEAT EPIC/CBS
5	4 SOUNDTRACK MIAMI VICE 2 MCA/WEA
6	3 DEEP PURPLE THE HOUSE OF BLUE LIGHT A&M/DG/PMV
7	8 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
8	10 STEPHAN REMMLER MERCURY/PHONOGRAM/PMV
9	14 DRAFI DEUTSCHER GEMISCHTE GEFUEHLE EMI-ELECTROLA
10	5 SOUNDTRACK LA BOUM 2 CARRERE/TELDEC
11	7 SOUNDTRACK MIAMI VICE 1 MCA/WEA
12	13 BON JOVI SLIPPERY WHEN WET VERTIGO/PHONOGRAM/PMV
13	11 BARCLAY JAMES HARVEST FACE TO FACE POLYDOR/DG/PMV
14	16 ERSTE ALLGEMEINE VERUNSICHERUNG GELD ODER LEBEN EMI
15	20 THE HOUSEMARTINS LONDON O' HULL 4 CHRYSALIS/ARIOLA
16	9 THE ALAN PARSONS PROJECT GAUDI ARISTA/ARIOLA
17	18 CLOWNS & HELDEN VON BETEUERTEN GEFUEHLEN UND ANDERER KAELTE TELDEC
18	15 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
19	NEW STATUS QUO HIT ALBUM POLYSTAR
20	19 ENGELBERT TRAEUMEN MIT ENGELBERT ARIOLA

AUSTRALIA (Courtesy Kent Music Report) As of 3/16/87

SINGLES	
1	4 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
2	2 YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
3	1 I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
4	3 WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
5	5 PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
6	8 WORD UP CAMEO MERCURY/POLYGRAM
7	6 BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
8	10 THE FINAL COUNTDOWN EUROPE EPIC/CBS
9	7 WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
10	9 FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS/FESTIVAL
11	12 FUNKY TOWN PSEUDO ECHO EMI
12	13 SHAKE YOU DOWN GREGORY ABBOTT CBS
13	15 IS THIS LOVE? ALISON MOYET CBS
14	16 MIRACLE OF LOVE EURYTHMICS RCA
15	11 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL/EMI
16	NEW WE CONNECT STACEY Q ATALANTIC/WEA
17	14 GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL
18	17 EVERYBODY HAVE FUN TONIGHT WANG CHUNG WEA
19	20 DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
20	19 SOMETHING IN MY HOUSE DEAD OR ALIVE EPIC/CBS
	ALBUMS
1	1 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	3 PAUL SIMON GRACELAND WARNER/WEA
3	2 EURYTHMICS REVENGE RCA
4	4 CROWDED HOUSE CAPITOL/EMI
5	5 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
6	6 THE ANGELS HOWLING MUSHROOM/FESTIVAL
7	7 BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
8	9 JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL
9	8 RICHARD CLAYDERMAN CONCERTO WEA
10	NEW BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
11	NEW SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
12	14 GET CLOSE PRETENDERS REAL/WEA
13	10 HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
14	16 ZZ TOP CLUB WARNER/WEA
15	17 ZZ TOP AFTERBURNER WARNER/WEA
16	11 KENNY ROGERS DUETS EMI
17	12 POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
18	13 THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
19	15 NEW ORDER BROTHERHOOD FACTORY/CBS
20	NEW BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA

JAPAN (Courtesy Music Labo) As of 16/3/86

SINGLES	
1	NEW STRIPE BLUE SHONONTAI WARNER/PIONEER/JANNYS
2	NEW I LOVE YOU SAYONARA CHECKERS/CANYON/THREE STAR/YAMAHA
3	NEW WANGAN TAIYOZOKU YOKO OGINOME VICTOR/JCM/NICHION/RISING P
4	1 MIZU NO ROUGE KYOKO KOIZUMI VICTOR/VARNING P
5	NEW MARILYNE KOJI KIKAWA SMS/WATANABE
6	3 TANGO NOIR AKINA NAKAMORI WARNER/PIONEER/MC CABIN
7	2 ARACHI NO MACHO-MAN TUNNELS CANYON/FUJI/PACIFIC/A TO Z
8	6 ONEWAY GENERATION MINAKO HONDA TOSHIBA/EMI/NICHION/BOND
9	7 ITOSHIKI HIBI TAKAO HORIUCHI PHILIPS/NTV M/NOEL M/KITTY M
10	10 GIVE ME UP BABE CANYON/CHAPEL INTERSONG
	ALBUMS
1	NEW JUNICHI INAGAKI MIND NOTE FUN HOUSE
2	NEW KOJI KIKAWA A-LA-BLA LA-M-BA SMS
3	NEW KYOKO KOIZUMI HIPPIES VICTOR
4	3 TM NETWORK SELF CONTROL EPIC/SONY
5	6 SOUNDTRACK OVER THE TOP CBS/SONY
6	4 1986 OMEGA TRIBE CRYSTAL NIGHT VAP
7	1 MARINA WATANABE MARINA EPIC/SONY
8	2 ONYANKO CLUB SIDE LINE CANYON
9	5 SOUNDTRACK TOP GUN CBS/SONY
10	NEW MEIKO NAKAHARA PUZZLE TOSHIBA/EMI

FRANCE (Courtesy of Europe 1) As of 3/1/87

SINGLES	
1	2 LE PASSAGE-B O DU FILM FRANCIS LALANNE EMI/PATHE/MARCONI
2	1 T'EN VA PAS ELSA CARRERE
3	3 IN THE ARMY NOW STATUS QUO CBS
4	4 VOYAGE VOYAGE DESIRELESS CBS
5	5 SALLY CARMEL BARCLAY
6	8 FALLAIT PAS COMMENCER LIO POLYDOR
7	NEW CORPS A CORPS IMAGES FLARENASH/WEA
8	NEW C'EST LA OUATE CAROLINE LOEB BARCLAY
9	NEW LAISSEZ NOUS CHANTER GOLD WEA
10	NEW NOIR ET BLANC BERNARD LAVILLIERS BARCLAY
	ALBUMS
1	NEW MICHEL SARDOU MUSULAMANES TREMA
2	2 JEAN JACQUES GOLDMAN EN PUBLIC CBS
3	1 COLUCHE MIMI 86 LEDERMAN
4	10 BERNARD LAVILLIERS VOLEUR DE FEU BARCLAY
5	3 JEAN MICHEL JARRE RENDEZVOUS DREYFUS/POLYGRAM
6	4 COMPILATION LEDERMAN DISQUE DES RECORDS DE LA CHANSON FRANCAISE POLYGRAM
7	6 MADONNA TRUE BLUE WEA
8	8 A-HA SCOUNDREL DAYS WEA
9	NEW GOLD CALICOBA WEA
10	5 JOHNNY HALIDAY GANG PHILIPS

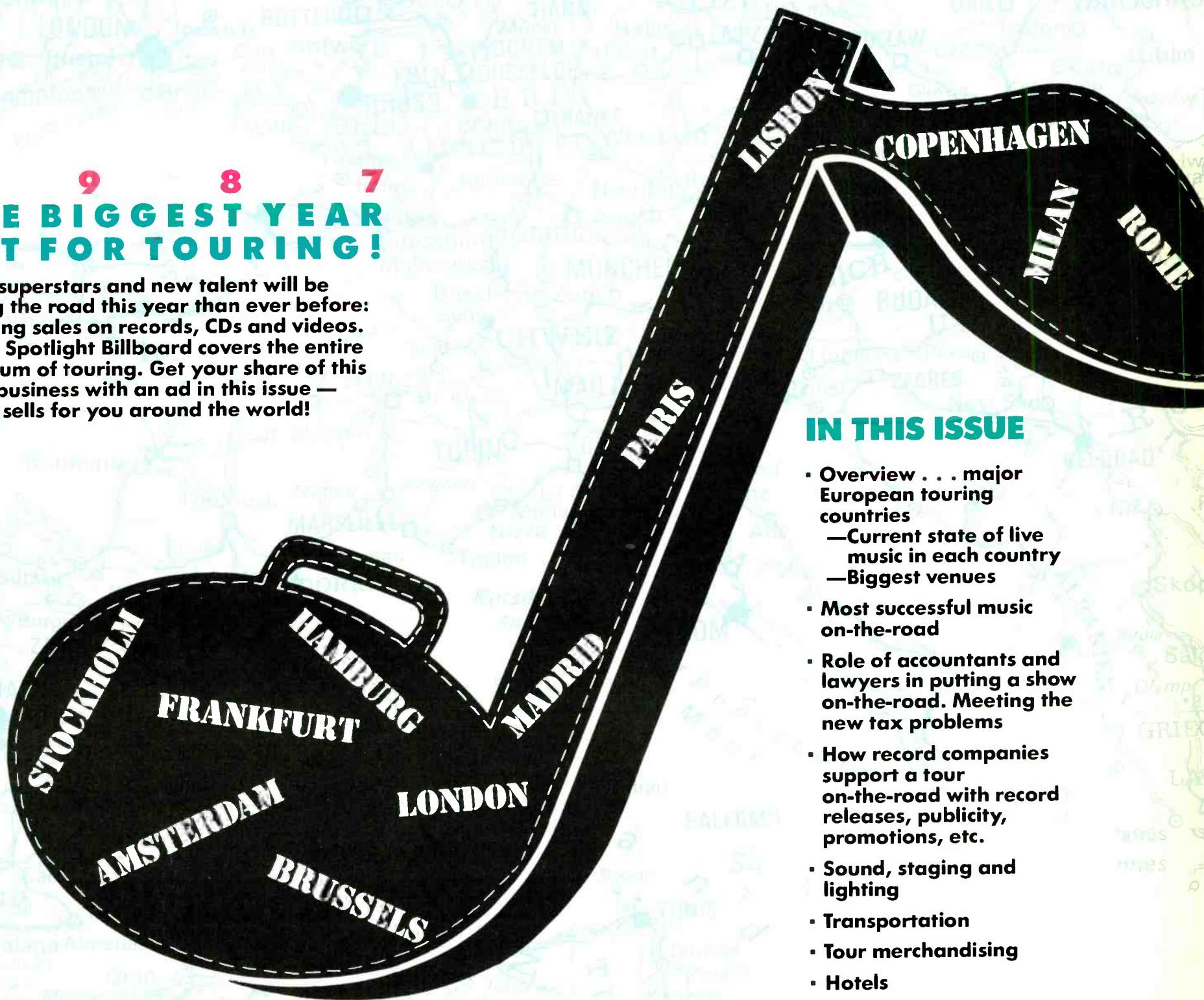
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IN THIS ISSUE

- Overview . . . major European touring countries
 - Current state of live music in each country
 - Biggest venues
- Most successful music on-the-road
- Role of accountants and lawyers in putting a show on-the-road. Meeting the new tax problems
- How record companies support a tour on-the-road with record releases, publicity, promotions, etc.
- Sound, staging and lighting
- Transportation
- Tour merchandising
- Hotels

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National Amusement Gets Viacom \$3.4 Billion Package Offer Accepted

BY FRED GOODMAN

NEW YORK Sumner Redstone's National Amusement Inc. won its battle for control of Viacom (NYSE/VIA) March 4 when his group's takeover proposal was accepted over a competing buyout plan offered by management.

A specially impaneled committee of Viacom directors voted to accept the \$3.4 billion takeover from Arsenal Holdings Inc., a unit of National Amusement.

The acceptance of the Redstone offer ends a series of offers and counteroffers that began several months ago. The National Amusement group entered the picture in February (Billboard, Feb. 14) after a management group, led by Viacom president Terrence A. Elkes, proposed a leveraged buyout of the diversified entertainment company.

The bid that was finally accepted is valued at \$3.4 billion, composed of \$42.75 per share in cash, a new issue of preferred stock valued at \$7.75 per share, and 20% equity in Arsenal Holdings.

The final rejected bid from the Elkes group was valued at \$3.3 billion and consisted of \$38.50 per share in cash, a new issue of preferred stock worth \$9.50 per share, and 45% equity in a new company.

Those proposals were a far cry from the original buyout plans laid

out by each group. The initial Elkes proposal was for \$2.35 billion, consisting of \$37 per share in cash, an exchangeable preferred stock with a face value of \$7 a share, and shareholder equity of less than 5%.

The initial countertender from the Redstone group—which already owned approximately 80% of Viacom's stock—was valued at \$2.1 billion and offered \$37.50 per share in cash and preferred stock worth \$7.25 a share. But what may have proved most attractive to the Viacom panel weighing the offers was the greater amount of equity offered by National Amusements.

Unlike the Elkes group, the Redstone proposal was not anchored by high-risk, high-yield "junk bonds." The initial Elkes proposal relied on \$1 billion in junk bond financing.

Since September, Viacom management had made five separate takeover proposals, including one that had been accepted before the final Redstone offer.

The acquisition gives National Amusement, a Massachusetts-based theater chain with several hundred venues, ownership of a company nearly five times its size. Last year Viacom had revenues of almost \$920 million. The addition of Viacom's 15% share makes National Amusement the largest shareholder in Orion Pictures Corp., with a 21.4% stake.

Despite the acrimonious battle for control of the company, Redstone and Elkes released a joint statement March 9 to the effect that they had "agreed to work together" to complete the merger. In an additional conciliatory statement, Redstone said he hoped Viacom's current management would continue to participate in the running of the company, which will continue to operate under the Viacom name.

Viacom's holdings include MTV Networks, which encompasses VH-1 and Nickelodeon. Other operations include several network-affiliated television stations, cable systems, and the cable service Showtime/The Movie Channel. The company also produces original programming and sells "The Cosby Show" and "The Honeymooners." Viacom was formed in 1971 as a spin-off of CBS Inc.

Capital Radio In U.K. Makes Public Offering

LONDON Capital Radio, Britain's largest independent local radio station, has gone public with an issue of 3.9 million shares, some 25% of its equity. The offer was oversubscribed 57 times, and successful applicants saw the value of their holdings increase by 25% in first day trading on the London stock market.

The issue price of \$1.60, valuing the company at around \$24.5 million, was seen as modest in light of Capital's 1986 profits of \$2.6 million and net advertising of \$22.8 million, and analysts had predicted a rush to buy.

Sir Richard Attenborough, chairman, had described the low-price flotation as an extension of the station's policy of encouraging listener participation, but said: "It could be a mixed blessing if it becomes too big. The last thing we want is to disappoint listeners."

In the event, a reported 134,000 applied, and allocations went to a ballot.

Capital is the fourth Independent Local Radio station to be publicly quoted, following Radio Clyde, Radio City, and Piccadilly Radio. Serving the affluent London area, it has largely escaped the financial difficulties suffered in recent years by many other commercial radio stations here.

The station is bullish on future prospects. Fixed costs, including transmitter rental, have recently been reduced and the Exchequer levy cut to nothing, moves that could lift profits by 30% or more.

Managing director Nigel Walmsley is also enthusiastic about the opportunities offered by the U.K. government's new green paper on the future of radio, which proposes liberalization of the ILR network and the introduction of a national commercial radio network.

newsline...

MUSIC TO THEIR EARS: Operating income for MCA's Music Entertainment Group rocketed by 47% in the fourth quarter of 1986. For the quarter, the group posted operating income of \$15.8 million on revenues of \$139 million, up from last year's same-quarter figures of \$10.7 million and \$110 million. For the year, the group's operating income was \$33.75 million on revenues of \$386.1 million, compared with \$25.1 million on \$326.4 million in 1985.

TURNABOUT IS FOUL PLAY: Record retail chain Sound Warehouse posted a loss of \$200,000 for its second quarter, ended Nov. 30, despite a 19% rise in revenues to \$32.25 million. During the same quarter of the previous fiscal year, the company had net income of \$1.3 million. The company laid the reversal to changes in the tax law—specifically, the loss of investment tax credits—and costs associated with new store openings. The company bowed 12 stores and closed one during the quarter. For the year to date, its sales have risen by 189% to \$69.2 million, but income has decreased nearly 50% to \$1.4 million from \$2.6 million.

MORE FROM MUSICLAND: An additional 262,500 shares of Musicland's (NYSE/TMG) stock have been sold as a result of underwriters exercising their over-allotment options on the company's initial public offering. Although parent company American Can (NYSE/AC) still controls 82% of the music retailer's shares, the extra shares bring the total number issued to 2.01 million. Net proceeds from the additional shares total nearly \$5 million.

MICKY GETS RABBIT EARS: Walt Disney Co. (NYSE/DIS) purchased its first television broadcast station March 9, picking up independent Los Angeles outlet KHJ-TV from GenCorp Inc. Purchase price was \$320 million. Under the terms of the agreement, Disney will pay the Akron, Ohio-based GenCorp \$217 million plus working capital, acquiring for \$103 million a Los Angeles-based investment group, Fidelity Television, that has been fighting for control of the station's license since the mid-'60s.

Taft Broadcasting Buyout Bid Makes Its Stock Soar

NEW YORK On the heels of an acquisition offer worth \$1.35 billion, Wall Street is expecting Taft Broadcasting to be put into play. Investors bid the stock up 19 points March 6 after vice chairman Dudley S. Taft announced he wanted to acquire the company.

The stock, tracked on Billboard's weekly Market Action chart of entertainment companies, closed March 9 at 154, up 22 points over its price a week before. That price is already \$9 more than the \$145 per share offered by the Taft-led investment group.

Aside from Taft, the group includes other members of his family—who own 12% of the company's stock—and Narragansett Capital Inc., an investment firm based in Providence, R.I.

During the last nine months, Taft Broadcasting's profits declined sharply. For the period ended Dec. 31, the company had a net loss of \$46.5 million, compared with earnings of \$33.2 million, or \$3.61 per share, during the same period a year ago. During the third quarter, the company had losses of more than \$57 million, associated with the sale of five television stations to TVX Broadcast Group Inc. of Virginia Beach, Va. Revenue during the nine-month period increased 11%.

Under the proposed buyout, the Taft family group would put up \$125 million in cash and Taft common stock, with the remainder funded by high-yield, high-risk junk

bonds and bank debt.

Aside from the Taft family, the company's major shareholders include an investment group headed by Robert Bass, which holds a 25% stake, and Carl Lindner, chairman of American Financial Corp. with 16% of Taft Broadcasting.

Narragansett, the investment group teamed with the Bass family, manages several investment funds with assets of over \$400 million.

Any transaction would be subject to the approval of the Taft Broadcasting board of directors.

Handleman Drops

NEW YORK Loss of investment tax credits under the new federal tax code was cited as the culprit in rackjobber Handleman Co.'s (NYSE/HDL) third-quarter drop in profits.

After-tax income was \$7.4 million, down 8% from the \$8 million posted in the same quarter of last year. In addition to the adverse tax climate, business proved flat: During the quarter, pretax profits rose just \$100,000 to \$14 million. The company reported that the number of outlets it services has dropped during the year by 400, to 5,400.

For the first nine months of the year, Handleman's after-tax profit dropped by nearly \$1 million, from \$18.2 million to \$17.2 million. During the same period, revenues increased from \$312.4 million to \$338.2 million.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 3/2	Close 3/9	Change
NEW YORK STOCK EXCHANGE				
American Can	918.6	102 1/2	97 3/4	-5 1/4
CBS Inc.	351.9	157 1/4	160	+2 1/4
Cannon Group	931	8 3/4	9 1/2	+3/8
Capital Cities Communications	146.9	329 1/2	327 1/4	-2 1/4
Coca Cola	6372.7	45	45 1/2	+1/2
Walt Disney	2488.3	58 1/2	61 1/2	+2 1/2
Eastman Kodak	4502.5	75 1/2	76 1/2	+1 1/2
Gulf & Western	1068.6	80 1/2	80 1/2	-1/2
Handleman	700.7	26 1/2	27 1/2	+1 1/2
MCA Inc.	1906	45 1/2	46 1/2	+1 1/2
MGM/UA	61.3	12 1/2	12 1/2	+1/2
Musicland	67.9	23 1/2	22 1/2	-1 1/2
Orion Pictures Corp.	1016.4	16 1/2	18 1/2	+1 1/2
Sony Corp.	276.7	21 1/2	21 3/4	+1/4
TDK	37.7	46 1/2	48 1/2	+2
Taft Broadcasting	734.3	132	154	+22
Vestron Inc.	122.1	6 1/2	6 1/2	-1/2
Viacom	4152.9	50 1/2	51 1/2	+1 1/2
Warner Communications Inc.	2355.7	30 1/2	31 1/2	+1 1/2
Westinghouse	1785.5	63 1/2	64 1/2	+1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	24.6	7 1/2	7 1/2	+1/2
Electrosound Group, Inc.	71.6	11 1/4	13 1/4	+2 1/4
Lorimar/Teletypes	1912.7	19 1/2	21 1/2	+1 1/2
New World Pictures	111.2	11	12 1/2	+1 1/2
Price Communications	281.2	11 1/2	11 1/2	+1/2
Prism Entertainment	41.9	6 1/2	6 1/2	+1/2
Turner Broadcasting System	23.6	18 1/2	19	+1/2
Unitel Video	22.6	9	9 1/2	+1/2
Wherehouse Entertainment	344.5	13 1/2	12 1/2	-1

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	9 1/2	9 1/2
Dick Clark Productions	7 1/2	7 1/2	-1/4
Josephson Intl.	13 1/2	12 1/2	-1 1/2
LIN Broadcasting	71 1/2	71	-1/2
Lieberman Enterprises	18 1/2	18 1/2
Malrite Communications Group	11 1/2	11 1/2	-1/2
Recoton Corporation	8	8
Reeves Communications	12	11 1/2	-1/2
Satellite Music Network Inc.	6 1/2	6 1/2	-1/2
Scripps Howard Broadcasting	82	82
Shorewood Packaging	18	17 1/2	-1/2
Sound Warehouse	13	12 1/2	-1/2
Specs Music	8 1/2	8 1/2
Trans World Music Corp.	28 1/2	27 1/2	-1 1/2
Tri-Star Pictures	13	12 1/2	-1/2
Wall To Wall Sound & Video Inc.	4 1/2	4 1/2
Westwood One	36 1/2	36 1/2

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:

Jean Rosenbluth, Billboard
1515 Broadway

New York, N.Y. 10036

and Chris Morris, Billboard
9107 Wilshire Blvd.

Beverly Hills, Calif. 90210

Country, gospel albums should go to:

Ed Morris, Billboard

14 Music Circle E.

Nashville, Tenn. 37203

POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

Platoon
EXECUTIVE PRODUCER: Budd Carr
Atlantic 81742

Does the "Big Chill" soundtrack one better in appealing to the Big Chill generation by including a few classical pieces—performed ably by the Vancouver Symphony Orchestra—in addition to vintage '60s sides. Highly decorated film should pull in buyers galore.

JON BUTCHER

Wishes
PRODUCERS: Spencer Proffer, Jon Butcher
Capitol ST-12542

Longtime guitar-hero-in-waiting Butcher finally has his big winner. Understated album boasts a brace of well-constructed songs, but ax work, in a subdued, jazzy Hendrix mode, is what has gotten album rock programmers moving on it. With serious touring to back it up, it could be a breakthrough for this hard-working journeyman.

JULIAN COPE

Saint Julian
PRODUCER: Ed Stasium, Warne Livesey
Island 90571

Ex-Teardrop Explodes leader issues first full-length solo album, which follows in the footsteps of sleeper "World Shut Your Mouth" EP. That tune is included here, along with a host of slightly psychedelic but still commercial tracks. "Trampoline" should be the next to garner radio play.

RECOMMENDED

ERIC MARTIN

I'm Only Fooling Myself
PRODUCER: Richie Zito
Capitol ST-12521

Solid, singles-deep set from well-regarded rock crooner who was reportedly offered lead-singer slot in Van Halen before Sammy Hagar. Smooth, nonthreatening material written by Neil Geraldo and Dan Hartman, among others, stretches across several formats.

ORIGINAL CAST ALBUM

Beehive
PRODUCER: Richard Cordell
Rock Dream 003

Off-Broadway smash showcasing female-sung '60s songs has been running for more than a year, receiving raves from all over. Rarely are oldies redone with such tender, loving flair, thanks in no small part to producer Cordell, veteran of such period projects as Tommy James & the Shondells.

TIM FEEHAN

PRODUCER: Tim Feehan
Scotti Brothers FZ 40592

Canadian protégé of David Foster, who produces one track, debuts here with erratic collection of middle-of-the-road rock; "Vanna" is an amusing ode to you know who. Feehan appeared in Nancy Reagan's antidrug video and wrote and sang title track to the movie "The Wraith."

THE DIG

PRODUCERS: Mark Ross, Cengiz Yaltkaya
Atlantic 81721

Debut has all the markings of success except for steady songwriting: If each cut were as compelling as "Foreign Girl," band would rocket to the top.

DOUG & THE SLUGS

PRODUCERS: Simon Kendall, Doug Bennett
Avion/Northern Entertainment AVF 4603

Established Canadian outfit, formerly on RCA's roster, sets out to expand its popularity on this side of the border with third U.S. release. Project consists of perky, middle-of-the-road rock, best in "I'm Excited" and "Waiting For You." Contact: 216-361-2650.

KATE WOLF

Gold In California
PRODUCERS: Various
Kaleidoscope F-3001

Northern California folk vocalist Wolf assembled this compilation of mainly self-composed works before her untimely death from leukemia in December. Members of Wolf's sizable cult and the uninitiated alike will appreciate these unshowy yet potent songs.

JOHN RENBOURN & STEFAN GROSSMAN

The Three Kingdoms
PRODUCER: John Paul Jones
Shanachie Records 95006

Renbourn, from the late-'60s/early-'70s act Pentangle, returns here with fellow guitarist Grossman. The pair, echoing Larry Coryell's acoustic duets with Phillip Catherine and Steve Kuhn, is hitting the concert trail soon, which should boost sales.

WEBB WILDER & THE BEATNECKS

It Came From Nashville
PRODUCERS: R.S. Field, the Beatnecks
Landslide/Racket LD-1013

Full-throttle Nashville rockers carve out a sound somewhere between the no-nonsense turf of Jason & the Scorchers and the barroom flamboyance of Commander Cody. Results are charged-up, honky-tonk rock distinguished by fine playing and strong vocals. A band to watch.

VARIOUS ARTISTS

21st Century Dub
PRODUCERS: Various
ROIR A-147

Collection of unorthodox reggae tunes featuring Japanese musicians makes for an interesting package. Make no joke about it, though—this is a serious effort. Many of the sessions were supervised by reggae master Bob Marley; other recruits include Sly Dunbar & Robbie Shakespeare and Judy Mowatt.

LONNIE MACK

The Wham Of That Memphis Man
PRODUCER: Lonnie Mack
Alligator AL3903

Socko sides originally released by tiny Fraternity Records of Cincinnati in 1963 offer raw instrumentals and blues-soaked vocals by roadhouse

king Mack. This classic should be a staple of any good retail rock'n'roll section.

PETULA CLARK

Give It A Try
PRODUCER: Bill Beasley
Jango JA-LP 779

Songstress runs down several of her '60s pop hits in direct-to-digital remakes. Clark is still in fine voice, although album, which includes two new AC-oriented numbers, is primarily of interest to collectors.

ICHABOD STOWE

The Legendary Ichabod Stowe
PRODUCER: Jim Klein
Gadfly G-102859

Catchy tunes and Stowe's distinctive vocals propel this release, which is consistent only in its above-average-ness. Acoustic folk tunes are interspersed among rockers, the best of which is "Ain't No One Gonna Stop The Rain," a somewhat belated reply to Creedence Clearwater Revival's 1970 question. Contact: 201-863-1006.

BLACK

RECOMMENDED

FOSTER SYLVERS & HY-TECH

Plain And Simple
PRODUCERS: Foster E. Sylvers, Leon F. Sylvers
EMI/America ST-17240

Former kiddie sensation grows up and goes for the funk. Vocals remain Sylvers' strong suit, although arrangements are superb, especially on "Flavour."

FDR

PRODUCERS: F.L. Pittman, Claytoven
Fantasy F-9652

Catchy soul/pop, heavily synthed. Versatile vocals are the cornerstone of this trio of brothers, and here they come across best on "Real, Real Love." Includes group's first two singles, a remake of the Jackson 5's "I'll Be There" and the engaging "Somebody Stole My Mouse."

COUNTRY

PICKS

JOHN CONLEE

American Faces
PRODUCER: Bud Logan
Columbia FC 40442

Conlee scans America's faces in a series of pronouncements that range from basic blues to blue-collar ballads. Although "Domestic Life" and "Mama's Rockin' Chair" are somewhat contrived, "Love Crazy Love" and "Living Like There's No Tomorrow (Finally Got To Me Tonight)" really hit home and are worthy of Conlee's big voice.

STEVE WARINER

It's A Crazy World
PRODUCERS: Tony Brown, Jimmy Bowen
MCA MCA-5926

The material on this album is varied enough to showcase Wariner's undervalued talents as a singer, guitar player, and songwriter. Among the stronger pieces are "Hey Alarm Clock," a populist ditty that could become a morning-drive standard; "When It Rains," a hard-driving campendium of woes; and the blithely fatalistic title cut.

ASLEEP AT THE WHEEL

10
PRODUCER: Ray Benson
Epic FE 40681

Heavy on fiddles and steel guitar, the group's first Epic release is a solid collection of mainly Western swing numbers. Spicy piano licks and Benson's vocals illuminate "House Of Blue Lights"; an unusual selection

that works is Huey Lewis' "I Want A New Drug," while "Blues Stay Away From Me" provides a smooth and subtle finale.

RECOMMENDED

BOB WILLIS & HIS TEXAS PLAYBOYS

The Golden Era
PRODUCERS: None listed
Columbia C2 40149

Another superbly researched and compiled two-record set from the Columbia Historic Edition series. All the songs are from disks recorded between 1935 and 1946—with no artificial enhancement or rechanneling. Notes by Bob Pinson of the Country Music Foundation.

JAZZ

RECOMMENDED

MARLENA SHAW

It Is Love
PRODUCERS: David Kreisberg, Miriam Cutler, Ron Bernstein
Verve/PolyGram Classics 831438

Stand-up singer does a stand-up job on this live collection made up mostly of standards. Good working trio of Buddy Montgomery, Larry Ball, and Paul Humphrey provides proper support.

MARK MURPHY

Night Mood
PRODUCERS: Richard Bock, Lupe DeLeon
Milestone M-9145

Surprisingly rich serving of Brazilian music by longtime fan and singer Murphy on his Milestone debut. Album features compositions by Ivan Lins; accompanying musicians include Azymuth and saxophonist Frank Morgan. Strong airplay possibilities.

JOHN CHIODINI

Weightless
PRODUCER: John Chiodini
MCA 5941

Talented guitarist moves effortlessly, with poise and grace, from the ethereal to the streetwise. A surprising debut, spiced with Brazilian fire, that should score well with guitar fans.

GARY BURTON QUINTET

Whiz Kids
PRODUCER: Manfred Eicher
ECM/PolyGram ECM 1329

Heralded vibraphonist and longtime ECM mainstay returns to the scene with strong quintet. Tunes are very much in Burton's trademark sound, with a fine band featuring pianist Makoto Ozone, saxophonist Steve Swallow, and drummer Martin Richards.

CAÑONEO

Desperately Seeking Fusion
PRODUCERS: Cañoneo & Russell Bond
Passport Jazz/JEM PJ 88016

Fusion with a Latin tinge proves uniformly bright and bouncy, if devoid of any individual solo voices. A breezy debut.

THE TIMELESS ALL-STARS

Essence
PRODUCERS: Richard Bock, Lupe DeLeon
Delos D/CD 4006

All-digital CD set features aptly named sextet of well-traveled pros—Bobby Hutcherson, Harold Land, Curtis Fuller, Cedar Walton, Buster Williams, and Billy Higgins—delivering the hard-bop goods on well-varied program of swingers and ballads.

LEE KONITZ QUARTET

Ideal Scene
PRODUCER: Giovanni Bonandrini
Soul Note/PolyGram Special Imports SN 1119

All-soprano date for the saxophonist finds him in capable company of pianist Harold Danko, bassist Rufus

NEW AND NOTEWORTHY

P.J. ALLMAN

Heart First
PRODUCERS: Ronny Light, Kit Johnson
Kansa KA-631

A solo plunge by Allman, founder of the disbanded Chantilly, should garner much country airplay and attention. Her straight-ahead style works best on such songs as the title cut, "I Almost Loved You Last Night," and "Ain't No Use"; the last was co-written by Randy Travis.

Reid, drummer Al Harewood. Konitz enjoys a solid audience base; should sell well.

GOSPEL

PICKS

THE IMPERIALS

This Year's Model
PRODUCER: Brown Bannister
Myrrh 7-01-683506-5

The album of the year has arrived. There's some new blood in this group, but it retains its dedication to breaking new ground in gospel and the vision to do it. Bannister has guided the group to its best effort yet—no mean feat considering that the Imperials have been recording classics for more than 20 years. This is pop at its finest, contemporary with a capital "C." Retailers, stock up!

AL GREEN

Soul Survivor
PRODUCERS: Various
A&M SP 5150

Gospel superstar's latest offering has all the great Green hallmarks: supple arrangements, strong production, and Green's unmatched vocals. Gentle touch is evident throughout, but especially on "You Know And I Know," and the duet with Billy Preston of "You've Got A Friend."

PHIL MADEIRA

Citizen Of Heaven
PRODUCER: Bubba Smith, Phil Madeira
Refuge SPCN 7 90 0600531

Madeira has made a name for himself as a writer, especially with "Do Something Now," written as an answer to "We Are The World." This is most definitely a rock'n'roll album, and it shows Madeira on the cutting edge musically, lyrically, and philosophically. Christian radio should eat this up.

CLASSICAL

RECOMMENDED

SULLIVAN: OVERTURES

Scottish Chamber Orchestra, Faris
Nimbus/A&M 5066

Nine of the 10 overtures here are from the most famous operettas Sullivan wrote with Gilbert; the other is a stand-alone concert piece. G&S aficionados will find the master melodist well served by Faris and the Nimbus engineers.

STRAVINSKY: THE FIREBIRD; SONG OF THE NIGHTINGALE

Seattle Symphony Orchestra, Schwarz
Delos D/CD 3051

The Delos recording team must share honors with Schwarz and the orchestra for a production of imposing dynamic range, clarity, and impact. More than 68 minutes of state-of-the-art music-making—a fresh breeze out of the Northwest.

SINGLES

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

PICKS *Records with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

Singles appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Billboard 14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

NIGHT RANGER

The Secret Of My Success (4:00)

PRODUCER: David Foster
WRITERS: J. Blades, D. Foster, T. Keane, M. Landau
PUBLISHERS: Music Corp. Of America/MCA/Five Storks/Warner-Tamerlane/Air Bear/Kid Bird, ASCAP/BMI
MCA/Camel 53013

Power pop stars in title theme from new Michael J. Fox film; up-tempo tune rocks out hard in the center but flirts with disco around the edges.

BRYAN ADAMS Heat Of The Night

(5:07)
PRODUCERS: Bryan Adams, Bob Clearmountain
WRITERS: Bryan Adams, Jim Vallance
PUBLISHERS: Adams Communications/Calypto Toonz, PROC/Irving, BMI
A&M AM-2921

Produced in Adams' own home (which he has converted to a multiroom recording studio); a slow stomper, all gritty power and raw energy.

THOMPSON TWINS Get That Love

(3:46)
PRODUCER: Rupert Hine
WRITERS: Tom Bailey, Alannah Currie
PUBLISHER: Zomba, ASCAP
Arista AS1-9577

Cheerful pop romp previews the duo's new album, "Close To The Bone"; seems to signal a swing back to jumpy spontaneity over hi-tech polish.

SPANDAU BALLET How Many Lies

(4:33)
PRODUCERS: Gary Langan, Spandau Ballet
WRITER: G. Kemp
PUBLISHER: Reformation, BMI
Epic 34-06664

U.K. band returns to U.S. scene after three-year hiatus; rueful rock ballad's thrumming choral production recalls the artier days of 10cc.

BEASTIE BOYS Brass Monkey

(2:38)
PRODUCERS: Rick Rubin, Beastie Boys
WRITERS: A. Yauch, M. Diamond, R. Rubin, King
PUBLISHERS: Def Jam/Brooklyn Dust, ASCAP
Def Jam 38-07020 (c/o CBS)

In which a favorite pastime is celebrated in characteristic style.

BILLY JOEL FEATURING RAY CHARLES

Baby Grand (4:00)
PRODUCER: Phil Ramone
WRITER: B. Joel
PUBLISHER: Joel, BMI
Columbia 38-06994

Ever-facile composer's latest genre piece is tongue-in-cheek but letter-perfect as the two piano men warm up to those ol' melancholy blues.

PUBLISHERS: Level 42/Chappell, ASCAP/Island Visual Arts USA, BMI
Polydor 883 956-7

From the Brit soul band's new album "Running In The Family"; rhythm track takes off at a synthesized gallop while jazz chords float ethereally.

INGO BOINGO Not My Slave

(3:55)
PRODUCERS: Danny Elfman, Steve Bartek
WRITER: D. Elfman
PUBLISHER: Little Maestro, BMI
MCA 53050

Breathlessly manic rock'n'roll, stuffed with carefully considered, socially relevant lyrics.

XTC Dear God

(3:36)
PRODUCER: Todd Rundgren
WRITER: Andy Partridge
PUBLISHER: Virgin, BMI
Geffen 7-28394 (c/o Warner Bros.) (12-inch version also available; Geffen 0-20630)

British group long renowned for intelligence and eccentricity is getting some unaccustomed pop radio play with this cry of philosophical anguish.

DIG Chances

(3:42)
PRODUCERS: Mark Ross, Cengiz Yaltkaya
WRITERS: Steve Dudas, Mark Hart
PUBLISHER: Rightsong, BMI
Atlantic 7-89285

Los Angeles quintet's up-tempo synthpop sound has an educated, Steely Dan-ish quality.

MEAT LOAF Rock 'N' Roll Mercenaries

(3:58)
PRODUCER: Frank Farian
WRITERS: Michael Danemmig, Alan Hodge
PUBLISHER: Chappell, ASCAP
Atlantic 7-89303

A hard rock indictment; John Parr shares vocals.

BILLY CHINNOCK Just A Matter Of Time

(4:06)
PRODUCER: Billy Chinnock
WRITER: B. Chinnock
PUBLISHERS: Egg Custard/Harold Bradley, ASCAP
CBS Associated ZS4-06673

Sax-draped pop/r&b in a Michael McDonald manner.

GLORIA LORING Changes Of Heart

(4:12)
PRODUCER: Jerry Ragovoy
WRITERS: R. Bruno, E. Schwartz, J. Colucci
PUBLISHERS: Rightsong/Bruno And Schwartz, BMI/Heart Street, ASCAP
Atlantic 7-89272

Midtempo rock, Eurochanteuse style.

BLACK

PICKS

CAMELO Back And Forth

(3:47)
PRODUCER: Larry Blackmon
WRITERS: K. Kendrick, T. Jenkins, N. Leftenant, L. Blackmon
PUBLISHERS: All Seeing Eye/PolyGram, ASCAP/Better Days/PolyGram, BMI
Atlanta Artists 888 385-7 (c/o PolyGram) (12-inch version also available, Atlanta Artists 888 385-1)

Third release from the platinum "Word Up" album; a hypnotic, jazzy dance groove overlaid with elliptic, stop/start melody lines.

FREDDIE JACKSON

I Don't Want To Lose Your Love (3:59)
PRODUCER: Gene McFadden
WRITERS: McFadden, Vitali, Whitehead, McKinney
PUBLISHER: Bush Burnin', ASCAP
Capitol B-5680 (12-inch version also available, Capitol V-15279)

Quiet love ballad serves as bare stage while singer regales with fancy phrasing; follows two consecutive No. 1 hits.

LAKESIDE Relationship

(3:47)
PRODUCER: Stephen Shockley
WRITER: Mark Brown
PUBLISHER: Masarati, ASCAP
Solar B-70005 (c/o Capitol)

Longtime fixture of the Solar stable issues first single since 1984; snappy, up-tempo synthfunk from the upcoming album "Power."

GEORGE BENSON Teaser

(3:52)
PRODUCER: Narada Michael Walden
WRITERS: Narada Michael Walden, Jeffrey Cohen, Cory Lerios, David Jenkins
PUBLISHERS: Gratitude Sky/Bob-A-Lew, ASCAP/When Words Collide, BMI
Warner Bros. 7-28410

Gentlemanly artist tends toward soft-textured singles but this time cuts loose with dance beat, staccato bass, and wailing r&b vocal.

JEFF LORBER & KARYN WHITE

True Confessions (3:59)
PRODUCERS: Evan Rogers, Carl Sturken, Jeff Lorber
WRITERS: Carl Sturken, Evan Rogers
PUBLISHERS: Music Corp. of America/Bayjun Beat, BMI
Warner Bros. 7-28446 (12-inch version also available, Warner Bros. 0-20646)

"Facts Of Love" team cranks up the beat and pumps up the bass for this follow-up, going for a stronger r&b flavor than last time.

CARRIE McDOWELL Casual Sex

(4:08)
PRODUCER: Willie Hutch
WRITER: W. Hutch
PUBLISHER: Stone Diamond, BMI
Motown 1885MF (12-inch version also available, Motown 4580MG)

Sweet-voiced temptress uses crisp hooks, catchy rhymes, and hopping track to make her point on a topical issue; strictly moralistic, of course.

RECOMMENDED

MANTRONIX Who Is It

(3:25)
PRODUCER: Mantronix
WRITERS: McTee, Mantronix
PUBLISHER: Beach House, ASCAP
Sleeping Bag SM-7LX-25 (12-inch reviewed Feb. 28)

MANHATTANS All I Need

(3:58)
PRODUCERS: Khalis Bayyan (Ronald Bell), I.B.M.C.
WRITERS: G. Alston, B. Morr
PUBLISHERS: SMB/Balymor, BMI/ASCAP
Columbia 38-07010

Upbeat dance-soul tune floats on rich, buoyant choral arrangement.

BBYFACE Lovers

(4:20)
PRODUCERS: L.A., Babyface
WRITERS: Babyface, L.A., Dee, Kayo
PUBLISHERS: Hip Trip/Hip Chic, BMI
Solar B-70004 (c/o Capitol)

Slow falsetto ballad; group is an offshoot of Cincinnati r&b band the Deele.

AL GREEN Everything's Gonna Be Alright

(4:00)
PRODUCERS: Eban Kelly, Jimi Randolph
WRITERS: Eban Kelly, Jimi Randolph
PUBLISHERS: Pop Spiritual/Al Green, BMI
A&M AM-2919 (12-inch version also available, A&M SP-17454)

Pop-turned-gospel star couches message in contemporary AC/soul sound; building airplay in the Southeast from Miami to Norfolk, Va.

DAVID SANBORN Chicago Song

(4:03)
PRODUCER: Marcus Miller
WRITER: Marcus Miller
PUBLISHERS: Thriller Miller/MCA, ASCAP
Warner Bros. 7-28392

R&B instrumental.

SPOONIE GEE Take It Off

(timing not listed)
PRODUCER: Aaron Fuchs
WRITER: Gabriel Jackson
PUBLISHERS: Street Tuff, ASCAP/Spoonie, BMI
Tuff City TUF 458015

Return of a forefather of rap; direct story line, skillful syncopation.
Contact: 718-229-5462.

GENERAL KANE Can't Let Go

(4:16)
PRODUCERS: Mitch McDowell, Curtis Anthony Nolen
WRITERS: M. McDowell, C. Owen, R. Summers
PUBLISHERS: Jobete/Gentle General, ASCAP
Gordy 1879GF

Slow soul ballad.

JIMMY CASTOR

I Could Never Break Away (From You) (3:32)
PRODUCERS: Ron St. Germain, Gerry Thomas, J. Castor
WRITER: J. Castor
PUBLISHER: Shell, BMI
CFM CF-300

Sweet, ingenious love song by 20-year r&b veteran. Contact: P.O. Box 240, Greenbelt, Md. 20770.

MR. WAX MASTER TOREY & D.J. SOUND

MACHINE THE FANTABULOUS GO HOP BROTHERS

12 Inches The Hard Way (4:02)
PRODUCER: not listed
WRITER: Mr. Wax Master Torey
PUBLISHER: Rock Candy, ASCAP
B Boy BB-4625 (12-inch single)

Flashy, theatrical rap collage à la Doug E. Fresh. Contact: 212-292-1047.

CINDY VALENTINE

In Your Midnight Hour (3:59)
PRODUCER: Tony Green
WRITERS: C. Valentine, T. Green
PUBLISHERS: PolyGram/Cicada, BMI
Polydor 885 657-7

Torchy disco song with r&b backing vocals.

COUNTRY

PICKS

JOHN SCHNEIDER

Love, You Ain't Seen The Last Of Me (3:56)
PRODUCERS: Jimmy Bowen, John Schneider
WRITER: Kendal Franceschi
PUBLISHER: W.B.M., SESAC
MCA 53069

Chameleon-voiced Schneider shifts from a Merle Haggard to a Hank Williams Jr. style on this hard-driving, pop-sounding ode to romantic persistence.

TANYA TUCKER It's Only Over For You

(3:03)
PRODUCER: Jerry Crutchfield
WRITERS: M. Reid, R.M. Bourke
PUBLISHER: Lodge Hall/Chappell/RMB, ASCAP
Capitol B-5694

Typically Tanya, this harmony-filled ballad is decorated with her throaty vocal inflections.

SWEETHEARTS OF THE RODEO

Chains Of Gold (2:53)
PRODUCERS: Steve Buckingham, Hank De Vito
WRITER: P. Kennerley
PUBLISHER: Irving, BMI
Columbia 38-07023

Production, singing, and song merge perfectly as the Sweethearts continue to evolve their style; upbeat arrangement supports positive message.

RECOMMENDED

PERRY LaPOINTE Walk On By

(3:15)
PRODUCER: Gene Kennedy
WRITER: Kendall Hayes
PUBLISHER: Lowery, BMI
Door Knob DK87-270

Dreamy, melodic rendering is less hard-edged and assertive than the Leroy Van Dyke 1962 hit version but equally moving. Label based in Nashville.

LANIER MCKUHEN Searching

(2:28)
PRODUCERS: Joe Gibson, Jimmy Payne
WRITER: Murphy M. Maddux Jr.
PUBLISHER: Unichappell, BMI
Soundwaves 4785

McKuhens' re-creation of Kitty Wells' 1956 top five hit is a hiccupy hillbilly delight. Contact: NSD, Nashville.

DANCE

PICKS

KRAFTWERK The Telephone Call

(8:12)
PRODUCER: not listed
WRITERS: Hutter, Schneider, Bartos
PUBLISHER: Klingklang, ASCAP
Warner Bros. 0-20627 (12-inch single)

Technopop patriarchs' follow-up to "Musique" enters Club Play chart this week; typically ethereal synth work topped with deadpan, dreamy vocal.

LATIN RASCALS Macho Mozart

(6:40)
PRODUCER: Latin Rascals Prod.
WRITER: Wolfgang Amadeus Mozart, arr. A. Cabrera, T. Moran
PUBLISHERS: Tin Pan Apple/Latin Rascals, BMI
Tin Pan Apple 885 567-1 (c/o PolyGram) (12-inch single; 7-inch version also available, Tin Pan Apple 885 567-7)

Top mixologists in their first artist billing; mostly synth instrumental takes irreverent, space-age liberties with "Rondo A La Turk."

TOUCH Without You

(5:20)
PRODUCER: Touch
WRITER: Eric McCaine
PUBLISHERS: Fred/Eric, ASCAP
SuperTronics RY-017 (12-inch single)

Spacious piano/percussion track and loose unison vocals create a get-together-and-jam ambience; a 12-inch Sales Breakout. Contact: 718-330-0950.

MAI TAI Turn Your Love Around

(7:28)
PRODUCERS: Eric Van Tijn, Jochem Fluitsma
WRITERS: Eric Van Tijn, Jochem Fluitsma
PUBLISHERS: Intersong USA/Fader, ASCAP

NEW AND NOTEWORTHY

JON BUTCHER Goodbye Saving Grace (3:52)
PRODUCERS: Spencer Proffer, Jon Butcher
WRITER: Jon Butcher
PUBLISHER: Grand Pasha, BMI
Capitol B-5693

Rising album rock hit provides a breath of relief from corporate-rock cliché; record haunts with evocative songwriting, convincing vocal, and fluent, expressive guitar.

AGE OF CHANCE Kiss

(3:04)
PRODUCER: Age Of Chance
WRITER: Prince & the Revolution
PUBLISHER: Controversy, ASCAP
Virgin 7-99472 (c/o Atlantic)

U.K. band appropriates Prince hit, throttles it, rearranges it for sonic boom and football cheer, and makes a dizzying kind of sense; in pop's post-Beasties environment, it could do nicely.

Mercury 888 355-1 (c/o PolyGram) (12-inch single; 7-inch version also available, Mercury 888 355-7)

Dutch trio that made "History" in 1985 debuts on major label; busy dance production gives the r&b idiom a distinct European accent.

RECOMMENDED

SYBIL Let Yourself Go

(timing not listed)
PRODUCERS: James Bratton, Delores Drewry
WRITERS: J. Bratton, S. Lynch, D. Drewry, R. Wilmore
PUBLISHERS: Next Plateau/Bratton & White/Goodspeed, ASCAP
Next Plateau NP50057 (12-inch single)

Like last year's "Falling In Love," easy-paced disco/r&b in light, feminine style. Contact: 212-541-7640.

HUGH MASEKELA Bring Him Back Home

(6:28)
PRODUCERS: Geoff Haslam, Don Freeman, Hugh Masekela
WRITERS: Hugh Masekela, Michael Timothy, Tim Daly
PUBLISHERS: Kalahari/Anxious/Copyright Control, PRS/BMI
Warner Bros. 0-20634 (12-inch single; 7-inch version also available, Warner Bros. 7-28419)

African polyrhythms join disco monorhythm in a chant for the release of Nelson Mandela.

CAROL WILLIAMS Queen Of Hearts

(6:03)
PRODUCER: Darryl Payne
WRITER: D. Payne
PUBLISHERS: Promuse/Darryl Payne, BMI
Profile/New Image PRO-7135 (12-inch single)

Flutelike soprano hovers over pile-driver bass line; singer scored several chart hits for Vanguard in 1983. Contact: 212-529-2600.

MODERN ROCKETRY I Feel Love Coming

(5:08)
PRODUCERS: Ken Kessie, Morey Goldstein
WRITERS: M. Goldstein, K. Kessie
PUBLISHER: Software Six, BMI
Megatone MT 145 (12-inch single)

Indelicate hi-NRG song borrows heavily from "Two Of Hearts." Contact: 415-621-7475.

WILD MARY No One Knows

(6:40)
PRODUCER: Michael Morejon
WRITERS: M. Morejon, J. Rampa
PUBLISHER: Panchin, BMI
Atlantic 0-86736 (12-inch single)

Up-tempo synthpop in hushed voices.

PERFECT TOUCH

Listen To My Heart Beat (4:05)
PRODUCER: Ace Jackson
WRITER: Darius Mitchell
PUBLISHER: Artis, BMI
Thor Blaze TB-102 (12-inch single)

Simple, serviceable disco/r&b; strong soprano lead and nice rhythmic crunch. Contact: 718-816-0748.

RECOMMENDED

LEVEL 42 Lessons In Love (4:00)
PRODUCERS: Wally Badarou, Level 42
WRITERS: M. King, W. Badarou, R. Gould



CBS Goes Global. CBS Records executives meet with Global Pacific principals in New York to sign a manufacturing and distribution deal for the U.S. Standing, from left, are Tom McGuinness, vice president, marketing branch distribution, CBS; Greg DiGiovine, vice president, Global Pacific; Jon Birge, director of sales, pressing, and distribution, CBS; and Greg Westmoreland, vice president and general manager, marketing and promotion, Global Pacific. Seated, from left, are John Kotecki, vice president, marketing/business development, CBS; Howard Morris, executive vice president, chief operations officer and controller, Global Pacific; Paul Smith, senior vice president and general manager, marketing, CBS; and Howard Sapper, president, chief executive officer and chairman of the board, Global Pacific.



Here's To Success. Bobby Caldwell and Alan Gordon, co-writers of the Peter Cetera/Amy Grant duet "The Next Time I Fall," celebrate the success of the single with friends. Pictured, from left, are Doug Minnick, creative director of SBK Entertainment World; Pat Lucas, director of West Coast operations, SBK; Barbara Cane, executive director of writer/publisher relations, BMI; Gordon; Caldwell; and Henry Marx, Caldwell's manager.



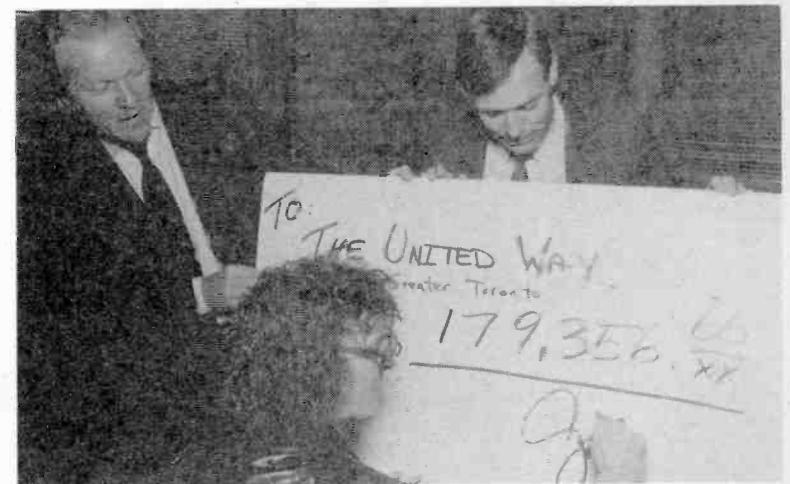
Arista Exposed. Arista recording artists Exposé join label executives for a listening party in Miami celebrating the group's debut album, "Exposed." Clockwise, from left, are Sandy Jones, manager, r&b artist development & publicity; India Graves, district manager, r&b promotion; Candy Massengale-Boggs, regional marketing director; group member Jeanette Jurado; Abbey Konowitch, vice president, video & artist development; group member Gioia Bruno; Don Jenner, vice president of marketing & promotion; group member Ann Curless; Frank Diaz, president, Pantera Productions (group management); Ismael Garcia, Pantera Productions; Lewis A. Martinee, album producer; Dave Jurman, director, dance music promotion; and Denise Bagley, associate regional marketing director.



Golden Composer. ASCAP president Morton Gould, left, presents Andre Previn with the Golden Note Award during the organization's general-membership meeting at the Beverly Hilton Hotel in Los Angeles.



Friends In Need. Burt Bacharach, third left, thanks the audience for its support during a recent Starlight Foundation fund raiser in Los Angeles before performing "That's What Friends Are For" with other artists. Shown on stage with Bacharach, from left, are Melissa Manchester, Michael McDonald, actress and Starlight founder Emma Samms, Stevie Wonder, and Carole Bayer Sager.



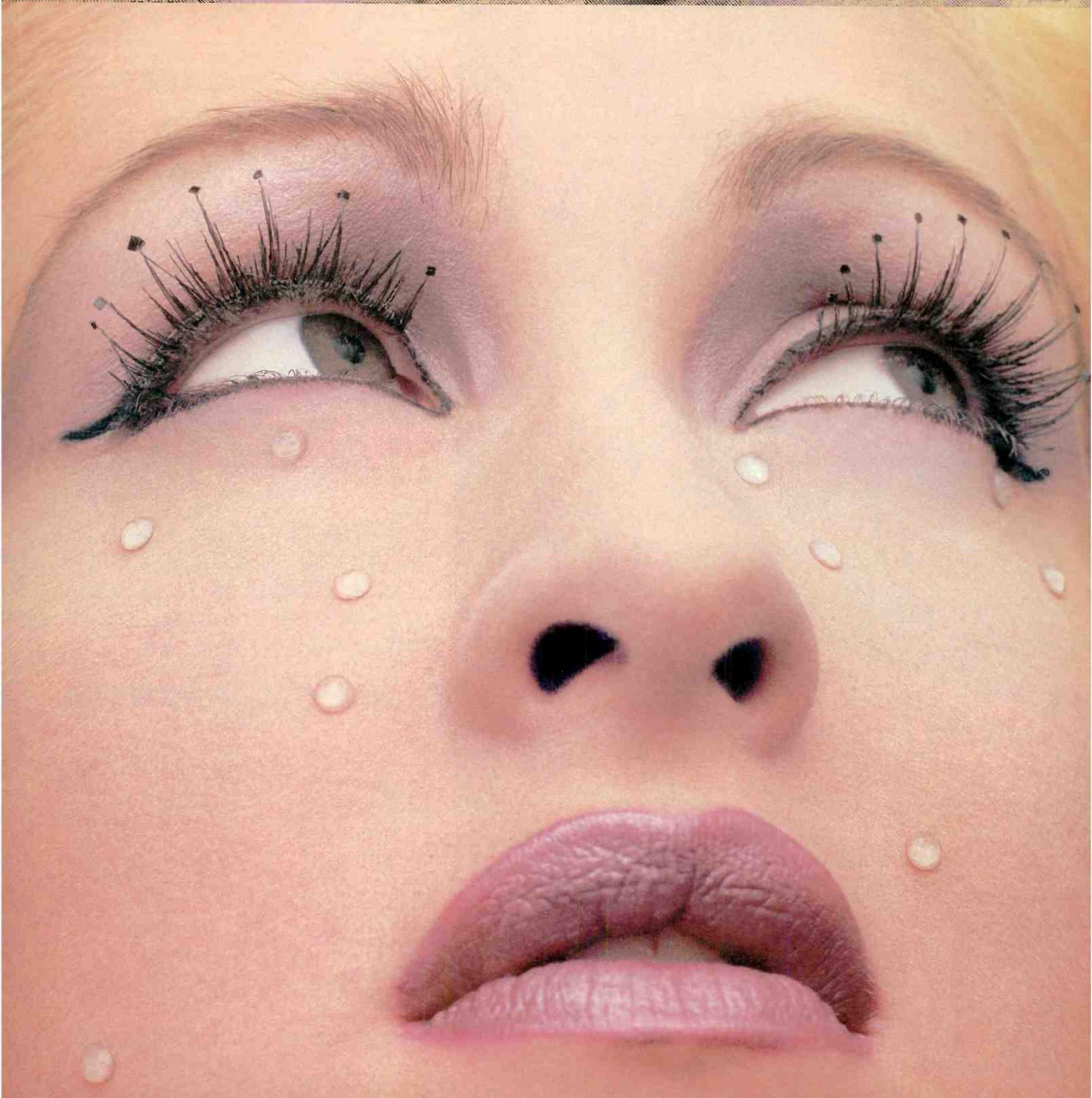
Fellow Spirit. Triumph member Gil Moore signs a mock check representing the Canadian group's recent donation to the United Way of Greater Toronto. Funds for the donation—said to be the largest single one made to the organization—were raised during a benefit concert, during which the group performed material from its latest MCA album, "The Sport Of Kings." Also shown are Radio Q107 general manager and program director Gary Slaight, left, and United Way chairman Gordon Cressy.



Bon Jovi Bash. PolyGram Records executives greet members of Bon Jovi, who flew in by special helicopter to attend the National Assn. of Recording Merchandisers' recent convention in Miami Beach, Fla. Pictured in the PolyGram suite, from left, are Bob Jamieson, executive vice president, marketing & sales; group member Alec Jon Such (partially hidden); Harry Anget, senior vice president, marketing; group members Tico Torres, Richie Sambora, and Jon Bon Jovi; and Dick Asher, president and chief executive officer.

Cyndi Lauper IS GOING WHAT'S ON!

"What's Going On," Cyndi Lauper's powerful new tribute to the Marvin Geye classic, is the fast-breaking follow-up single to her No. 1 hit, "True Colors" and her No. 3 smash, "Change Of Heart"! "What's Going On" is classic Cyndi Lauper. Hit after hit, her "True Colors" keep shining through. On Portrait Records, Cassettes and Compact Discs.



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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"LEAN ON ME" by **Club Nouveau** (Warner Bros.) leaps to No. 1 in only its sixth week on the chart, an unusually rapid ascent. The victory is especially impressive, as it is the first Hot 100 hit for the Sacramento, Calif.-based group—although Club Nouveau has some of the same members as the **Timex Social Club**, which hit the top 10 last year with "Rumors." Nos. 2, 3, 4, and 6 on the chart are all surging strongly and are within striking distance of the top, but Club Nouveau has the biggest point gain of any record on the chart and may thus continue to stay ahead of the pack. The tremendous gains posted by the other four force "Somewhere Out There" by **Linda Ronstadt & James Ingram** (MCA) down from No. 2 to No. 5, despite point gains in both airplay and sales for the duo. In fact, "Somewhere" is the No. 1 sales record by a comfortable margin.

THE POWER PICK/SALES slot goes to **Prince's** "Sign 'O' The Times" (Paisley Park); it is also runner-up for the Power Pick/Airplay award, which goes to **Cyndi Lauper's** "What's Going On" (Portrait). Lauper's record takes the biggest jump on the chart, 24 places to No. 39, on the strength of 60 adds. Prince's song shows excellent early jumps at radio, including 15-10 at Power 96 Detroit and 24-8 at Y-106 Orlando, Fla., where PD **Mark McKay** says, "It went from nowhere to No. 5 in sales in one week."

SEVEN NEW RECORDS bow on the Hot 100 this week, led by the Hot Shot Debut **Madonna's** "La Isla Bonita" (Sire), at No. 49 and "With Or Without You" by **U2** (Island) at No. 64. Two new artists also enter the chart: England's **Julian Cope** enters at No. 93 with "World Shut Your Mouth" (Island), and **Company B's** "Fascinated" (Atlantic), a dance hit from Miami, enters at No. 92. The latter is top 10 on Power 96 Miami and KITY San Antonio and top 15 on KMEL San Francisco.

TAKE A GLANCE AT the expanded, improved Hot 100 Singles Action box, which runs directly underneath this column every week. An article on page 3 explains the changes in this feature, just one of many efforts to make Billboard more complete and useful for radio programmers. The new Hot Crossover 30 chart, another exclusive feature, spotlights this radio format, which is having a powerful impact in several markets. The Power Playlists—complete playlists for the 28 largest top 40 radio stations in the country—is another recently added feature for radio programmers, using Billboard's exclusive cume weighting system. The addition of Power Picks and the Hot Shot Debut, and this column itself, help interpret the numbers and bullets on the chart and highlight especially strong records. The fact that 100% of the Power Picks/Airplay have reached the top 10 shows that Power Picks are real, meaningful indicators. And more improvements are still to come, including a better method to integrate 12-inch single sales into the Hot 100 Chart.

FOR WEEK ENDING MARCH 21, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 49 REPORTERS	BRONZE/ SECONDARY ADDS 154 REPORTERS	TOTAL ADDS 224 REPORTERS	TOTAL ON CHART
WITH OR WITHOUT YOU U2 ISLAND	12	21	66	99	99
LA ISLA BONITA MADONNA SIRE	8	21	66	95	123
WHAT'S GOING ON CYNDI LAUPER PORTRAIT	6	12	44	62	171
IF SHE WOULD HAVE... CHICAGO WARNER BROS.	5	9	38	52	52
RIGHT ON TRACK BREAKFAST CLUB MCA	4	5	36	45	89
(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN	4	13	24	41	167
LOOKING FOR A NEW LOVE JODY WATLEY MCA	2	7	23	32	117
TALK DIRTY TO ME POISON CAPITOL	5	3	21	29	66
BRASS MONKEY BEASTIE BOYS DEF JAM	6	4	15	25	35
STONE LOVE KOOL & THE GANG MERCURY	1	7	13	21	155

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 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	5
2	9	LEAN ON ME	CLUB NOUVEAU	1
3	6	LET'S WAIT AWHILE	JANET JACKSON	2
4	11	NOTHING'S GONNA STOP US NOW	STARSHIP	3
5	10	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	4
6	2	JACOB'S LADDER	HUEY LEWIS & THE NEWS	7
7	14	TONIGHT, TONIGHT, TONIGHT	GENESIS	6
8	5	RESPECT YOURSELF	BRUCE WILLIS	8
9	13	COME GO WITH ME	EXPOSE	9
10	8	BIG TIME	PETER GABRIEL	10
11	4	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	15
12	3	YOU GOT IT ALL	THE JETS	13
13	18	THE FINAL COUNTDOWN	EUROPE	11
14	20	DON'T DREAM IT'S OVER	CROWDED HOUSE	14
15	16	BRAND NEW LOVER	DEAD OR ALIVE	18
16	7	LIVIN' ON A PRAYER	BON JOVI	12
17	24	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	17
18	17	I WANNA GO BACK	EDDIE MONEY	20
19	25	MIDNIGHT BLUE	LOU GRAMM	19
20	19	CANDY	CAMEO	21
21	22	LET'S GO!	WANG CHUNG	16
22	23	AS WE LAY	SHIRLEY MURDOCK	25
23	29	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	22
24	12	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	28
25	33	THAT AIN'T LOVE	REO SPEEDWAGON	23
26	15	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	30
27	—	SIGN 'O' THE TIMES	PRINCE	24
28	21	WILL YOU STILL LOVE ME?	CHICAGO	29
29	—	THE FINER THINGS	STEVE WINWOOD	26
30	30	SKIN TRADE	DURAN DURAN	46
31	—	WALKING DOWN YOUR STREET	BANGLES	27
32	—	LOOKING FOR A NEW LOVE	JODY WATLEY	35
33	—	STONE LOVE	KOOL & THE GANG	32
34	37	SMOKING GUN	THE ROBERT CRAY BAND	36
35	26	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	42
36	—	LIGHT OF DAY	THE BARBUSTERS	38
37	28	AT THIS MOMENT	BILLY VERA & THE BEATERS	53
38	—	THE HONEYTHIEF	HIPSWAY	31
39	—	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	45
40	—	THE LADY IN RED	CHRIS DEBURGH	44

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	LEAN ON ME	CLUB NOUVEAU	1
2	6	NOTHING'S GONNA STOP US NOW	STARSHIP	3
3	2	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	4
4	4	LET'S WAIT AWHILE	JANET JACKSON	2
5	8	TONIGHT, TONIGHT, TONIGHT	GENESIS	6
6	1	JACOB'S LADDER	HUEY LEWIS & THE NEWS	7
7	10	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	5
8	5	LIVIN' ON A PRAYER	BON JOVI	12
9	7	BIG TIME	PETER GABRIEL	10
10	16	LET'S GO!	WANG CHUNG	16
11	14	THE FINAL COUNTDOWN	EUROPE	11
12	17	COME GO WITH ME	EXPOSE	9
13	19	DON'T DREAM IT'S OVER	CROWDED HOUSE	14
14	9	RESPECT YOURSELF	BRUCE WILLIS	8
15	20	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	17
16	21	MIDNIGHT BLUE	LOU GRAMM	19
17	11	YOU GOT IT ALL	THE JETS	13
18	15	BRAND NEW LOVER	DEAD OR ALIVE	18
19	12	I WANNA GO BACK	EDDIE MONEY	20
20	26	THE FINER THINGS	STEVE WINWOOD	26
21	13	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	15
22	24	THAT AIN'T LOVE	REO SPEEDWAGON	23
23	27	WALKING DOWN YOUR STREET	BANGLES	27
24	25	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	22
25	30	SIGN 'O' THE TIMES	PRINCE	24
26	29	THE HONEYTHIEF	HIPSWAY	31
27	18	WILL YOU STILL LOVE ME?	CHICAGO	29
28	28	CANDY	CAMEO	21
29	32	DOMINOES	ROBBIE NEVIL	33
30	33	STONE LOVE	KOOL & THE GANG	32
31	22	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	30
32	35	COME AS YOU ARE	PETER WOLF	34
33	—	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	37
34	23	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	28
35	—	WHAT'S GOING ON	CYNDI LAUPER	39
36	36	AS WE LAY	SHIRLEY MURDOCK	25
37	39	I WILL BE THERE	GLASS TIGER	40
38	—	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	41
39	—	LOOKING FOR A NEW LOVE	JODY WATLEY	35
40	40	SERIOUS	DONNA ALLEN	43

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (6)	15
Geffen (3)	
Sire (3)	
Paisley Park (2)	
Island (1)	
COLUMBIA (10)	12
Def Jam (2)	
ATLANTIC (7)	10
Island (2)	
21/Atco (1)	
E.P.A.	8
Epic (4)	
Portrait (2)	
CBS Associated (1)	
Scotti Bros. (1)	
ELEKTRA	7
MCA	7
POLYGRAM	6
Mercury (4)	
Atlanta Artists (1)	
Polydor (1)	
CAPITOL (4)	5
Enigma (1)	
A&M	4
CHRYSALIS (3)	4
Ensign (1)	
EMI-AMERICA (1)	4
Manhattan (3)	
MOTOWN	4
RCA (1)	4
Jive (2)	
Grunt (1)	
ARISTA	2
AMHERST	1
EPIC	1
NEXT PLATEAU	1
PROFILE	1
RHINO	1
SUTRA	1
Fever (1)	
VIRGIN	1
ZYX	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
75 AIN'T SO EASY	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM	22 MCA/HL
25 AS WE LAY	(Troutman's, BMI/Saja, BMI) HL	11 FASCINATED (Blackwood, BMI/Toy Band, BMI)
53 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	11 THE FINAL COUNTDOWN (Screen Gems-EMI, BMI) WBM
51 BALLERINA GIRL	(Brockman, ASCAP) CLM	26 THE FINER THINGS (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM
10 BIG TIME	(Clifone, BMI/Hidden Pun, BMI)	100 FIRE (Bruce Springsteen, ASCAP) CPP
50 BOOM BOOM (LET'S GO BACK TO MY ROOM)	(Not Listed)	73 HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI)
86 THE BOY IN THE BUBBLE	(Paul Simon, BMI) WBM	95 HE WANTS MY BODY (Glass House, BMI/Irving, BMI)
18 BRAND NEW LOVER	(Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM	74 HEARTBREAK BEAT (Blackwood, BMI)
77 BRASS MONKEY	(Def Jam, ASCAP/Brooklyn Dust, ASCAP)	72 HOLD ME (Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)
21 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	31 THE HONEYTHIEF (Virgin-Nymph, BMI) CPP
41 CAN'TCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE	(Hideaway Hits, ASCAP/Perceptive, ASCAP)	83 HOOKED ON YOU (Lito, BMI)
85 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	55 HOW MUCH LOVE (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM
99 CHANGE OF HEART	(Stone And Muffin, BMI/Rella, BMI) CPP	62 I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)
34 COME AS YOU ARE	(Pal-Park, ASCAP)	37 (I JUST) DIED IN YOUR ARMS (Virgin-Nymph, BMI) CPP
9 COME GO WITH ME	(Panchin, BMI) CPP/MTP	17 I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM
79 CRY WOLF	(ATV Music) HL	20 I WANNA GO BACK (Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)
59 DANCE	(Ratt Music, BMI/Time Coast, BMI/Rightson, BMI/Small Hope, BMI) CHA/HL	40 I WILL BE THERE (Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM
91 DO YA, DO YA (WANNA PLEASE ME)	(Zomba, ASCAP)	84 IF SHE WOULD HAVE BEEN FAITHFUL... (April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP)
33 DOMINOES	(MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL	30 I'LL BE ALRIGHT WITHOUT YOU (Colgems-EMI, ASCAP)
14 DON'T DREAM IT'S OVER	(Roundhead, BMI) CLM	63 IT'S TRICKY (Protoons, ASCAP/Rush Groove, ASCAP)
81 DON'T LEAVE ME THIS WAY	(Mighty Three, BMI)	7 JACOB'S LADDER (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
70 DON'T NEED A GUN	(Boneidol, ASCAP/Rare Blue, ASCAP) CLM	54 KEEP YOUR EYE ON ME (Flyte Tyme, ASCAP) WBM
98 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	28 KEEP YOUR HANDS TO YOURSELF (No Surrender, BMI/Warner-Tamerlane, BMI/Elekstylum, BMI) WBM
		89 KISS YOU (WHEN IT'S DANGEROUS) (Eight Seconds, PRO CAN/PolyGram Songs, BMI)
		49 LA ISLA BONITA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI)
		44 THE LADY IN RED (Almo, ASCAP) CPP/ALM
		97 LAND OF CONFUSION (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		1 LEAN ON ME (Interior, BMI) WBM
		16 LET'S GO! (Chong, PRS/Warner-Tamerlane, BMI) WBM
		2 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) WBM
		38 LIGHT OF DAY (Bruce Springsteen, ASCAP)
		12 LIVIN' ON A PRAYER (Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM
		35 LOOKING FOR A NEW LOVE (April/Rightson, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL
		52 LOVE YOU DOWN (Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI) MCA/HL
		4 MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
		76 MEET ME HALF WAY (GMPC, ASCAP/Go-Glo, ASCAP)
		19 MIDNIGHT BLUE (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM
		96 MY BABY (Hynde House of Hits/Clive Banks) HL
		65 NEVER ENOUGH (A.Battori, ASCAP/Human Boy, ASCAP/Pink Smoke, BMI/Blackwood, BMI) CPP
		58 NOBODY'S FOOL (Chappell, ASCAP/Eve, ASCAP) CHA/HL
		47 NOTHING'S GONNA CHANGE MY LOVE FOR YOU (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM
		3 NOTHING'S GONNA STOP US NOW (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
		67 OPEN YOUR HEART (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doraflo, BMI)
		8 RESPECT YOURSELF (East Memphis, BMI/Klondike, BMI/Irving, BMI) CPP/ALM
		69 RIGHT ON TRACK (MCA, ASCAP/Uncity, ASCAP/Short Order, ASCAP)
		60 THE RIGHT THING (April, ASCAP) CPP/ABP
		94 SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP)
		43 SERIOUS (Triage, BMI/Living Disc, BMI)
		61 SEXAPPEAL (Georgio, BMI)
		56 SHELTER (Little Diva, BMI/Little Steven, ASCAP) WBM
		45 SHIP OF FOOLS (SAVE ME FROM TOMORROW) (Bibo, ASCAP) HL/WELK
		68 SHOW ME (Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)
		78 SHOWING OUT (GET FRESH AT THE WEEKEND) (Terrace, ASCAP) CPP
		24 SIGN 'O' THE TIMES (Controversy, ASCAP) WBM
		46 SKIN TRADE (Skin Trade, ASCAP/Colgems-EMI, ASCAP) WBM
		36 SMOKING GUN (Calhoun St., BMI/Bug, BMI/Robert Cray, BMI) CPP
		88 SO MUCH FOR LOVE (WB, APRA/Warner-Tamerlane, BMI) WBM
		90 SOMEDAY (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/ALM
		5 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") (MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL
		82 STAY THE NIGHT (Orange Village, ASCAP) HL
		32 STONE LOVE (Delightful, BMI)
		71 STOP TO LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
		66 TALK DIRTY TO ME (Sweet Cyanide, BMI)
		80 TALK TO ME (Music Corp. Of America, BMI/Franne Gee, BMI/Rightson, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL
		23 THAT AIN'T LOVE (Fate, ASCAP) WBM
		87 THERE'S NOTHING BETTER THAN LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
		6 TONIGHT, TONIGHT, TONIGHT (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		42 TOUCH ME (I WANT YOUR BODY) (Zomba, ASCAP) HL
		27 WALKING DOWN YOUR STREET (Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP
		48 WE CONNECT (Golden Torch, ASCAP/Willie Wilcox, ASCAP/French Lick, BMI/Bug, BMI) CPP
		22 WHAT YOU GET IS WHAT YDU SEE (Myaxe, PRS/WB, ASCAP/Almo, ASCAP) WBM/ALM
		39 WHAT'S GOING ON (Jobete, ASCAP/Stone Agate, BMI)
		29 WILL YOU STILL LOVE ME? (Air Bear, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Warm Springs, ASCAP) WBM/MCA/HL
		57 WINNER TAKES IT ALL (GMPC, ASCAP/Go-Glo, ASCAP)
		64 WITH OR WITHOUT YOU (Chappell, ASCAP/UZ, ASCAP)
		93 WORLD SHUT YOUR MOUTH (Virgin-Nymph, BMI)
		13 YOU GOT IT ALL (Holmes Line, ASCAP) CPP
		15 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) (Def Jam, ASCAP/Brooklyn Dust, ASCAP)

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSC	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

MAJORS GIVE CASSETTE SINGLE SPRING PUSH

(Continued from page 1)

through RCA/A&M/Arista Distribution. However, plans call for all major labels to be represented with product.

Although cassette equivalents of both 7-inch and 12-inch singles are being readied for the market, sales tracking will concentrate on the former. "Twelve-inch single vinyl sales have continued, but the 7-inch vinyl singles are where the sales have really evaporated," says Cawley. "That's the area that's more critical."

An exact store panel has not yet been determined for the tracking, but Cawley hopes to have "a dozen to 20 chains" participating, thus establishing a broad sample in terms of geography and types of stores. Arista has been given responsibility for selecting the sample stores.

To draw the consumer's attention to cassette singles, the RIAA plan calls for RCA/A&M/Arista to distribute a 5-foot-tall fixture—shaped like an audiocassette—to the test stores. It will be headlined by copy that says, "Today's hottest hits, now on cassette," or similar language.

Compartments in that display piece will be designed so that the cassette singles can be merchandised full face, rather than by spine. Arista showed its customers a rough prototype of the fixture in its NARM convention suite in Miami Beach.

The RIAA wants to have at least 50 titles from all major labels on the market for the cassette single test. Plans call for the tapes to have both the A and B sides of the single ap-

pear on each tape's side, a detail which drew concern at the marketing committee's Feb. 13 meeting. A question arose over whether artists will require double royalty payments.

"We're confident that artists will recognize the economics of the situation," says Cawley. "I hope they'll be interested in seeing the cassette single get off the ground," he adds, alluding to potential profits that artists can reap if such tapes revitalize single sales.

In the RIAA's most recent market analysis—covering the first six months of 1986—unit shipments of singles had fallen to 46.3 million, from 60.5 million for those same months in 1985, a 26.4% slide (Billboard, Nov. 1, 1986). And if labels needed any further encouragement to launch cassette singles, they found plenty at NARM's February convention. There, many retailers, one-stops, and racks confirmed again that 7-inch vinyl singles continue to be a sales headache and a returns nightmare.

Cawley says labels have reached a consensus to market the 7-inch-tape versions as "cassette singles," while referring to the 12-inch equivalent tapes as "cassette maxisingles."

Possible use of the term "cassingle" drew much attention at the RIAA's Feb. 13 meeting, including the fact that the MCA-distributed label I.R.S. holds rights to that term. I.R.S. registered that term in the early '80s, when that label—and competitor Capitol—first made unsuccessful attempts to launch sin-

gles tapes.

But now that dealers seem to have warmed up to the product, Cawley reports that majors have cooled to the "cassingle" tag and says the decision against the phrase does not stem from the fact that labels would have to pay I.R.S. for use of the registered nickname.

"I honestly don't think people really like that word 'cassingle,'" says Cawley. "They think it sounds a little too cutsie, and surprisingly, there's some concern that customers won't understand what 'cassingle' means."

Each label will be responsible for determining which of its singles will

be released in cassette versions. RCA/A&M/Arista sales representatives will be responsible for tracking product movement at the test stores.

"I'm hoping for the labels to pick their best artists for this. And while I hope that Arista's artists do well, I hope all of the other labels' cassette singles sell in droves," says Cawley, an avid proponent of the new singles configuration.

As for Arista, Cawley points to the first week of May as a target for that label to unleash several cassette singles, a month before sales are to be monitored. "We want them to come out the same time as the 7-

inch vinyl," he says.

Cassette singles will be marketed in a Norelco-box-size slipcover, a consensus reached at the Feb. 13 RIAA meeting. Antitrust considerations prevent the RIAA from setting a uniform price for the product, but Cawley confirms that Arista cassette singles—like A&M's Adams release—will be priced the same as 7-inchers.

"I think using another price would jaundice the test," says Cawley.

Other major distributors contacted by Billboard say they, too, will launch the product at the same price as vinyl singles.

Cassette Single Accord Reached

NEW YORK The same industry that has spent more than two decades debating packaging for album-length cassettes apparently settled on standards for cassette singles in a single afternoon.

"All labels are going the same way, so there is a consensus on this," says Russ Bach, executive vice president of marketing development for WEA.

Labels have agreed to market tape versions of 7-inch singles in a Norelco-box-size slipcase, called a cassette sleeve or O-card, without the Norelco box. Cassette maxisingles, the equivalent of 12-inch vinyl singles, will be sold in the same sleeve O-card but will be merchan-

dised in a 2³/₄-by 12-inch disposable box. Neither cassette single format will have a Norelco box.

"I'm very enthused that the labels have gotten together so quickly on the packaging issue for cassette singles," says Sal Licata, president of RCA/A&M/Arista Distribution. "It's really a credit to our industry."

Labels reached the accord during the RIAA marketing committee's Feb. 13 meeting in Miami Beach. The only possible holdout to those standards appeared to be MCA, which has already committed to releasing seven cassette maxisingles March 23 in a 4-by 12-inch box (Billboard, Feb. 28).

However, John Burns, executive vice president of MCA Distribution & Manufacturing, did tell Billboard that the label would change to the 2³/₄-inch width if that indeed became the industry standard and confirms that later 12-inch-mix cassette singles will use the agreed standard.

In order to keep costs down, labels say, the outer packaging will often be generic, similar to the jackets used for many 12-inch singles. One executive says that a generic box costs 75% less than the dedicated 4-by-12 package now used on some labels' album-length tapes.

—GEOFF MAYFIELD

'ULTRADISK' CDS OFFERED BY MOBILE

(Continued from page 6)

gous, says Belkin.

Belkin is even using the same marketing approach—moving them primarily through high-end audio hardware salons.

The gold CDs are made in Japan via a proprietary process by a company that is exploring CD-ROM and other optical disk technology. These are the only commercial CDs the company has manufactured. Additional titles will be available in the second half of this year.

Mobile, says Belkin, has also remained active on the half-speed-mastered reissue front but has broadened its base with jazz, classical, and pop CDs. It also launched a custom Cafe Records label with original material, such as a solo effort by ex-Door Robby Krieger.

More recently, Mobile Fidelity inked a two-pronged agreement with Melodiya, the Soviet recording company. MFSL's proprietary digital-transfer technology is being utilized in transferring selected titles from the 40,000 analog masters in the Melodiya catalog to digital format. At the same time, a CD licensing arrangement covers North America and other parts of the Western world.

Some 30-40 titles are expected to be released this year. Initial titles are Rachmaninov's "Symphonic Dances" and Shostakovich's Symphony No. 5.

Recent half-speed-mastered vinyl reissues include stereo versions of the Beatles' "Please Please Me," "With The Beatles," "A Hard Day's Night," and the "Beatles For Sale," the identical Capitol titles just is-

sued in mono CD version.

On the CD front, newer titles include John Prine's "Aimless Love," "Tribute To Steve Goodman," and "Daahoud" with Max Roach on drums and Clifford Brown on trum-

pet. Also included are Eric Clapton & John Mayall's "Bluesbreakers" as well as Procol Harum's "Broken Barricades" and "A Salty Dog."



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A&R EXECES VOW TO HOLD THE LINE

(Continued from page 1)

"I'm not prepared to take part in an auction, and I don't appreciate it."

"It always raises eyebrows when someone can command that kind of money," Neil Portnow, vice president of a&r at EMI America says of Virgin's deal for Winwood. "But I don't think they will create a major shock wave."

Portnow and others reason that there will always be a handful of artists who can command lucrative, front-loaded contracts. And, they add, record companies frequently have a specific purpose beyond the feasibility of the contract when they undertake such a deal.

"A number of factors play into these decisions," says Portnow. "One is the consideration of market entry. In the case of Virgin—or MCA a couple of years ago—the label wants to establish its credibility in the marketplace and at retail by throwing out recognized names.

The cost is a premium. In MCA's case, while most deals may not have worked out on a profit-and-loss basis, they have certainly re-established MCA as a player in the marketplace."

'I'm not prepared to take part in an auction'

Attorney Don Engel, who has represented Donna Summer and Boston, likens the Virgin/Winwood deal to Geffen's early signing of Summer. "Signing Donna helped establish Geffen, and then they quickly got Elton John," he says. "Maybe Geffen wouldn't have been the same label without them."

"It's fairly obvious that Virgin is trying to create a high profile very

quickly and they're doing it," says RCA's Atkinson. "It's costing a lot of money, but they certainly have the cash." To fund the U.S. start-up, Virgin raised \$35 million in a British public offering.

While most labels have at one time or another played the high-stakes game with established talent, most a&r execs say it is a game they do not like.

"It's a dangerous subject," says Don Grierson, senior vice president of a&r for Epic Records. "If a couple of these deals go down, everybody gets a little crazy. It gives the attorneys for other artists a lot more ammo, and it becomes hard to argue."

Says Atkinson: "Obviously, the attorneys maximize the effect [of big-money signings]. In unwise haste, the record companies get sucked in. If an artist or his representative says, 'Oh, look what Win-

wood is worth,' it can be dangerous. You can end up paying a lot of money. I always resist this."

While a&r execs can understand or agree with some of the big con-

'If a couple of deals go down, everybody goes a little crazy'

tracts for proven artists, they fear any effect on the price of new talent.

"In the late '70s, when the business was exploding and it looked like there was no end in sight, it seemed like there was a new artist being signed every week for \$250,000," says Atkinson. "It was a disaster. We certainly made too

many records and we probably paid too much for them. If we start to scramble for new talent because we see a healthy business and start to pay over-the-odds contracts, we'll pay the same price again."

At A&M, which virtually refuses to pursue established talent from outside its own roster, David Anderle, acting head of a&r, fears the same specter.

"The deal-making process got out of hand in the '70s," he says. "Bidding wars for unknown talent are the real danger. I've been traveling around the country a lot, and I can feel that a lot of new bands out there are trying to get labels into bidding wars. I just refuse to do it."

While RCA has signed its share of established talent over the years, Atkinson says the label's current need "is to develop rather than acquire bands."

Y-95'S GLADIATORS BOLDLY ENTER THE RADIO WARS

(Continued from page 10)

pant to identify stations with a certain type of music.

If the term "CHR" were applied to Y-95, Driscoll says it would have to be interpreted as "cinematic hit radio." Y-95's cinematics—everything between the records—are generated out of the station's "cinematic control studio." It houses a 22-track main control board, with three programmable synthesizers, which cost H&G roughly \$250,000, says Driscoll. "They didn't have studios like this to record most of the music made in the '70s," he says.

Out of that room have come theatrically presented items like "Welcome gladiators, the committee of the universe on interplanetary affairs has connoted KHYL as the official party station of the year" and a series of sampled "Y-Y-95" IDs.

In planning a debut in any market, Driscoll says two basic possibilities will emerge: "One, that one or more stations are so amazingly well programmed that you have to break down, or two, you have some stations that have gathered listeners by habit—that may have formerly been exciting.

"I think this market fell asleep. They weren't expecting a new station to enter the contemporary arena. And they didn't expect us to enter with the commitment that we entered with—gladiators slashing through the air; an assault on the market with 1.5 million direct-mail-distributed bumperstickers; the biggest billboard showing in history; and heavy television. And that's just how we entered the driveway." Since September, Driscoll says, Y-95 has given away \$220,000 in on-air promotions.

The musical gamut—from Bon Jovi to Club Nouveau—on Y-95's playlist is as broad as most of today's stronger top 40s, but its structure at times is wild. "We've all got access to the same music, but it's how you use that right," says Driscoll. Recent Y-95 rotation quirks have included airing Bruce Willis' "Respect Yourself" once every quarter hour for 18 hours in a row and playing five Beastie Boys tracks often enough that they constituted half of Y-95's top 10 requests at one point.

"Basically we're doing what's expected of us—being a little outrageous," says Driscoll. "We're always programming against fatigue, but there are ways to do it that use what other PDs might perceive as fatiguing elements.

"Repetition in a way that contains variation is important. You've got to get credit from listeners for making or breaking [songs]. You can't just say it, but you better make sure you're breaking the right records." Hot new product, like Prince's "Sign 'O' The Times," has been treated to hourly rotation for short peri-

ods, but Driscoll says backing off a record is as important as getting on it. "Once you get credit for

'You have got to give the listeners a visual connection'

breaking it, you can get off it. By the time we've cut rotation in half on some records, [our competition] has doubled it."

DOLLAR DECLINE BOOSTS EXPORTS

(Continued from page 1)

ident of Long Island City, N.Y.-based Win Records & Video. "It has more than tripled over the last year. Our business has always been good, even when the dollar was high. But now that [the dollar] is down, the motivation is there to buy more product.

"It's not just an increase in volume, but an increase in new customers," he says. "There were people overseas that we were doing business with years ago, but those accounts dried up when the dollar was [strong]. Now they're getting back into the import business because the dollar is down. As for our regular customers, business has increased dramatically."

Another long-standing exporter that has been experiencing similar growth is Pricerite Entertainment Corp. of Freeport, N.Y. "We've had a 50%-75% increase over the last six months," says Larry Sonin, chief executive of the company. According to Sonin, Pricerite handles new releases and some cut outs, but the "basis of our business is back catalog. We do about 80% black vinyl, 12% cassettes, and the balance is CDs."

The change in buying power has had an effect on small exporters as well as the large outfits. "Exporting was never a big part of our business, but the little that we do has quintupled," says Al Kalnin, marketing manager for Santa Ana, Calif.-based Abbey Road Distributors. According to Kalnin, the big-

gest increases have come from Japan, Germany, Taiwan, and Australia. "They are buying a lot of indie product—things that wouldn't be big sellers over here," he says. "They're buying a lot of jazz, classical, blues, and folk; they seem to stay away from big pop hits."

The lower dollar has not only increased business from existing customers, it has generated new accounts as well. "We're getting more inquiries than ever before," says Lou Munoz, export manager for Plainview, N.Y.-based Stratford Distributors. "They're mainly coming from Sweden and West Germany, and they're also starting to come from China and Hong Kong." Munoz says his export business has recently increased 15%-20%.

Says Robin Cohn, owner of San Rafael, Calif.-based City Hall Records: "Our exporting business was up at least 50% in 1986 over 1985. It was mostly in Japan because of the location—freight was cheaper. Our sales still remain 99% vinyl, and everything we've got is moving."

On the other side of the coin, importers are encountering their worst period in years. "It's a situation that happens every few years when the currency swings around," says Rick Lawler, general manager of the Jem Records Group, based in South Plainfield, N.J. "Imports have become more expensive, while exports have become more competitive. As a result, importers are forced to raise their prices."

According to Lawler, Jem has been hit hardest by Japan, with Germany and the U.K. close behind. The problem has caused the company to be more selective in its titles, he says.

Like Jem, Important Record Distributors of Jamaica, N.Y., has also felt the drop in import business. "Imports are costing more, and as a result, we're charging our accounts more," says Howard Gabriel, vice president of the company. "What happened was [overseas] labels raised their prices when the dollar was strong, and then they never lowered them. Plus the freight costs and the new tariff on

rip off programming. "We took that from a 25-year-old station, had Buzz [Bennett] read it, and ran it. Plus, we've got a special bonus offer saying, 'Send us your radio station and we'll send it back totally fixed.'"

Y-95 is one of 12 outlets owned by the new H&G Communications. The group is the result of a recent merger between Statewide Broadcasting and H&W/HefTel Communications.

all import products have had a tremendous effect."

"It's very difficult to sell imports at this point in time," says John Lata, international buyer for Important. Lata notes that import costs have almost doubled over the past year and a half.

As a result, the company has focused more energy on its export business. "There's strong European currencies, so they can buy at an extremely cheap price," says Lata. "Our export customers are buying more and a larger selection of titles. We're selling more of our records than ever before."

SONY FEATURES

(Continued from page 1)

also received an infusion of cash reported to be in the neighborhood of \$50 million. "Sony [Corp. of America] invested the equivalent of a couple of compact disk factories in [pre-recorded] video software," he says.

Accompanying O'Donnell at AFM was Jeff Ringler, Sony Video Software's director of business affairs. The two executives, says Ringler, were on the lookout for "your basic exploitation films—movies with high-production quality, good action-adventure movies."

And films of this type were plentiful at AFM, says Ringler, who dutifully sat through at least 100 different movie trailers and promo films

during his five-day stay at the conference. "The types of movies we were looking for were being presented in 90% of the suites we walked into. There was a tremendous amount of exploitation movies. You may call them B movies, but the production quality on many of them was extremely high."

Movies available at AFM for theatrical and home video distribution were priced anywhere from \$35,000-\$4 million, according to Ringler. Prior to leaving for the conference, O'Donnell told Billboard that he would probably go as high as \$3 million for the North American home video rights to a title.

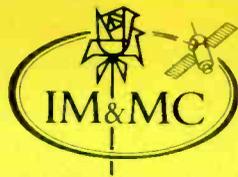
TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	17	BEASTIE BOYS ▲ DEF JAM BFC 40238/COLUMBIA (CD) 3 weeks at No. One	★ ★ NO. 1 ★ ★ LICENSED TO ILL
2	2	2	28	BON JOVI ▲ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	3	40	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
4	7	11	28	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
5	5	5	55	JANET JACKSON ▲ A&M SP-5106 (9.98) (CD)	CONTROL
6	4	4	39	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
7	11	20	14	CLUB NOUVEAU ● WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
8	8	7	36	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
9	9	12	21	EUROPE EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
10	6	6	21	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
11	12	16	49	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
12	19	27	36	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
13	10	9	28	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41534 (CD)	FORE!
14	14	14	6	BRUCE WILLIS MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
15	17	17	14	ROBERT CRAY MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
16	16	21	41	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
17	13	8	23	BOSTON ▲ MCA 6188 (9.98) (CD)	THIRD STAGE
18	15	10	60	BANGLES ▲ COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
19	28	39	34	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
20	18	13	36	MADONNA ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
21	20	18	23	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
22	24	28	46	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
23	23	25	19	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
24	21	15	30	LIONEL RICHIE ▲ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
25	22	22	41	RUN-D.M.C. ▲ PROFILE 1217 (8.98) (CD)	RAISING HELL
26	26	26	26	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
27	25	24	17	SAMANTHA FOX JIVE 1012-1/J-ROCA (8.98) (CD)	TOUCH ME
28	30	43	104	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
29	41	29	21	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
30	34	60	4	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
31	27	19	16	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
32	32	38	46	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
33	29	23	14	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
34	39	46	8	TESLA GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
35	37	31	20	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
36	53	66	5	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
37	38	44	13	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
38	33	40	30	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
39	31	32	36	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
40	51	54	7	CROWDED HOUSE CAPITOL ST-12485 (8.98)	CROWDED HOUSE
41	45	80	4	LOU GRAMM ATLANTIC 81728 (8.98)	READY OR NOT
42	40	33	16	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
43	42	36	32	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
44	65	95	3	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
45	36	30	25	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
46	48	50	8	SOUNDTRACK MCA 39096 (6.98)	AN AMERICAN TAIL
47	47	49	6	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
48	46	41	17	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
49	49	69	6	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
50	50	51	13	WORLD PARTY ENSIGN BFM 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
51	44	34	8	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
52	52	57	13	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
53	55	58	19	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
54	35	35	23	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	68	134	3	GREGG ALLMAN EPIC FE 40531	I'M NO ANGEL
56	58	56	26	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
57	57	59	7	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
58	69	47	10	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS
59	70	71	70	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
60	60	42	19	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
61	62	67	22	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
62	59	45	16	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
63	63	53	32	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
64	64	88	29	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
65	61	61	21	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
66	54	52	32	DAVID & DAVID A&M SP 51343 (8.98) (CD)	BOOMTOWN
67	67	70	17	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
68	43	37	17	BRUCE SPRINGSTEEN ▲ COLUMBIA CSX 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
69	56	55	18	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
70	66	48	24	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
71	88	100	5	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
72	74	77	6	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
73	NEW		1	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
74	76	76	42	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
75	75	85	6	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
76	78	108	4	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
77	72	72	21	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
78	82	63	14	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
79	77	79	76	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
80	111	133	15	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
81	84	73	25	TIMBUK 3 I.R.S. 5739/MCA (8.98) (CD)	GREETINGS FROM TIMBUK 3
82	NEW		1	JODY WATLEY MCA 5898 (8.98)	JODY WATLEY
83	81	84	58	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
84	71	65	14	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
85	96	104	23	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
86	149	—	2	SOUNDTRACK CBS ASSOCIATED SZ 40654/EPIC	LIGHT OF DAY
87	79	64	19	KANSAS MCA 5838 (8.98) (CD)	POWER
88	83	75	19	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
89	95	105	6	THE THE EPIC BFE 40471 (CD)	INFECTED
90	99	83	22	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
91	73	62	18	THE POLICE ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
92	97	148	12	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
93	106	129	6	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
94	94	92	14	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
95	90	78	22	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
96	87	87	23	COREY HART ● EMI-AMERICA PW 17217 (9.98) (CD)	FIELDS OF FIRE
97	125	139	52	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
98	85	74	20	SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD)	WHEN SECONDS COUNT
99	80	68	37	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
100	102	94	27	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
101	91	89	20	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
102	103	109	26	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
103	108	114	3	SANTANA COLUMBIA FC 40272 (CD)	FREEDOM
104	92	98	27	AMY GRANT ● A&M SP 3900 (9.98) (CD)	THE COLLECTION
105	NEW		1	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
106	107	107	8	THE DAVE EDMUNDS BAND COLUMBIA FC 40603 (CD)	LIVE - I HEAR YOU ROCKIN'
107	110	130	5	MADHOUSE PAISLEY PARK 25545/WARNER BROS. (8.98) (CD)	8
108	89	86	25	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
109	109	112	5	JULIAN COPE ISLAND 90560/ATLANTIC (4.98)	JULIAN COPE

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



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★ THE TOP-LEVEL INTERNATIONAL CONFERENCE

Highly respected Keynote-Speakers and Panelists from around the world will take part in plenary and concurrent sessions dealing with music in relation to Television, Radio, Home Video, Press and Advertising, plus other relevant music-related subjects like image-linking between Megastars and Worldbrands.
The impact on programmers of music-related advertising campaigns.

- SESSIONS WILL BE MADE AVAILABLE ON CASSETTES TO PARTICIPANTS.

★ THE INTERNATIONAL MUSIC VIDEO FESTIVAL

The definite International Music Video Competition, with a distinguished International Jury, with categories for Clips & Long-Forms. Awards will be presented during the IMMC gala evening, especially highlighting:

- THE CHILDREN OF THE WORLD MUSIC VIDEOCLIP AWARD.

★ THE MUSIC, MEDIA & ADVERTISING MARKETPLACE

A Meetingplace for Programmers, Producers, and Distributors of Music Programming for Television, Home Video, Radio, Press and the Advertising World. The market will take place in the Montreux Convention Center and will have Hi-Tech listening and viewing facilities, as well as an exhibit booth area.

- THE IDEAL OPPORTUNITY TO MEET THE INTERNATIONAL ARTISTS AND THEIR MANAGERS.

★ THE SUPERSTAR ROCK TV SPECIALS

The Golden Rose of Montreux Television Festival, held concurrently with the IMMC, brings to Montreux today's Leading Popstars for the recording of a World-Class TV Special co-produced by Swiss Television and BBC's Michael Hurll.

- AN UNIQUE OPPORTUNITY FOR THE MEDIA TO INTERVIEW THE SUPERSTARS.

★ THE SPECIAL AWARD & NEW ARTIST SHOWCASES

IMMC will present emerging International Artists who appear in conjunction with the Superstars in the Rock TV Special. Other New Talent presentations will take place at various Montreux venues during the event.

- SPECIAL PRESS & MUSIC ADVERTISING AWARDS, ETC.

★ THE GOLDEN ROSE OF MONTREUX TELEVISION FESTIVAL

Europe's most important TV competition for Light-Entertainment Programming. IMMC participants will have **free access** to daily screenings and to the presentations of top-rated international TV programmes, as well as to an all-night screening of Rock Films and Classic Videos.

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IMMC is a joint venture of Music & Media, the Golden Rose of Montreux and Billboard.

THE INTERNATIONAL MUSIC & MEDIA CONFERENCE MONTREUX, SWITZERLAND MAY 13-16, 1987

IMMC MAIN OFFICE
Rob Aardse/Sanny Landwier
P.O. Box 50558 - Stadhouderskade 35
1007 DB AMSTERDAM - The Netherlands
Tel: (31) 20 62 84 83 - Tlx: 12938
E-Mail: DGS1112 - Fax: (020) 64 90 59

IMMC BILLBOARD U.S.A.
Peggy Dold - 1515 Broadway, 39th Floor
NEW YORK, NY 10036 U.S.A.
Tel: (212) 764 7300 - (212) 764 7754
Tlx: 710581 6279 - Fax: (212) 764 7450

FOR IMMC PRESS INFORMATION CONTACT:
Raleigh Pinsky
The Raleigh Group, Ltd.
250 W. 57th St., Suite 2507
New York, NY 10019 - (212) 265-4160

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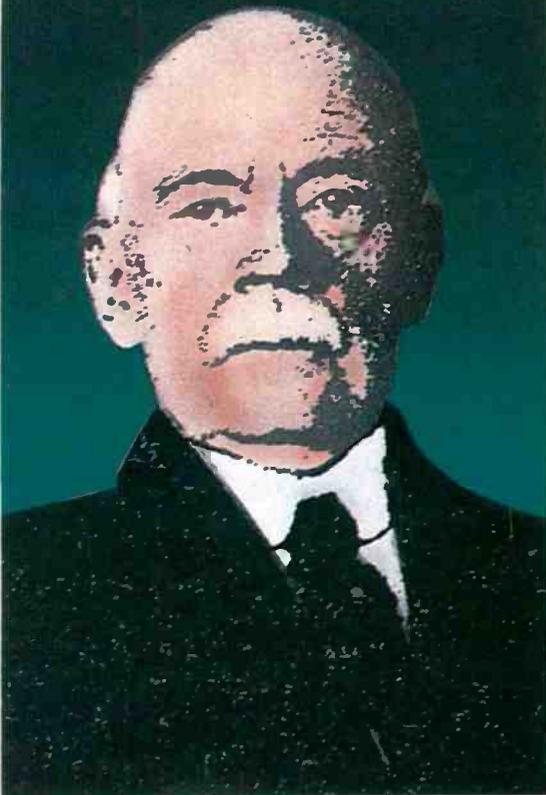
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★ For advertising details IMMC'S Directory '87 contact: RON BETIST (Amsterdam) Phone (31) 20 62 84 83 Tlx: 12938 Fax (02) 649059 E-Mail DGS1112 OR PEGGY DOLD (New York) Phone (212) 764-7754

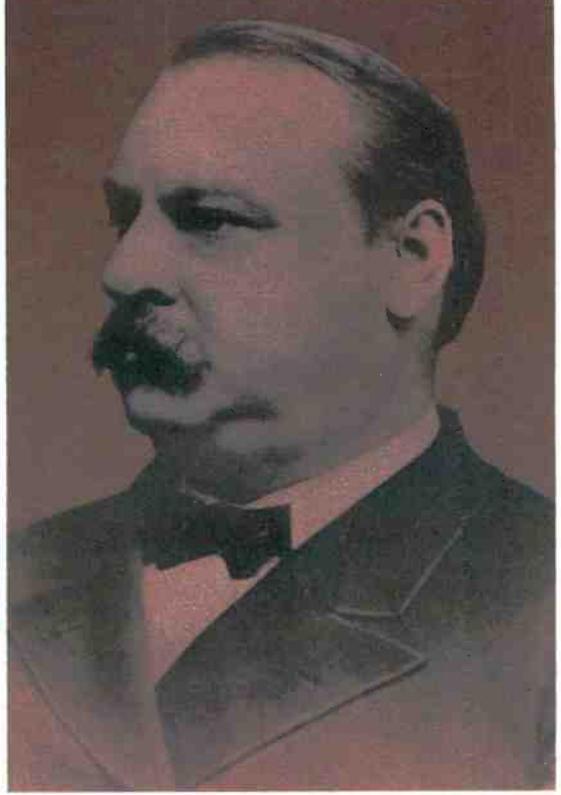
"Everything that can be invented has been invented."
Charles H. Duell,
Director of U.S. Patent Office, 1899



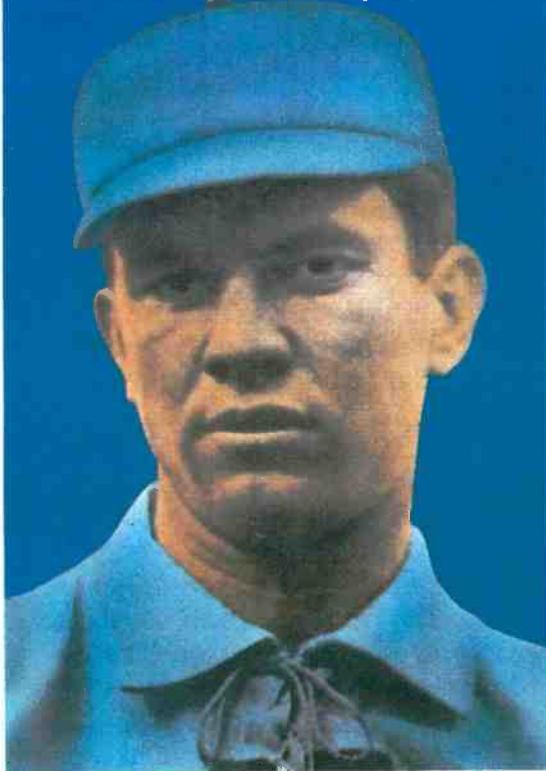
"Who the hell wants to hear actors talk?"
Harry M. Warner,
Warner Bros. Pictures, c.1927



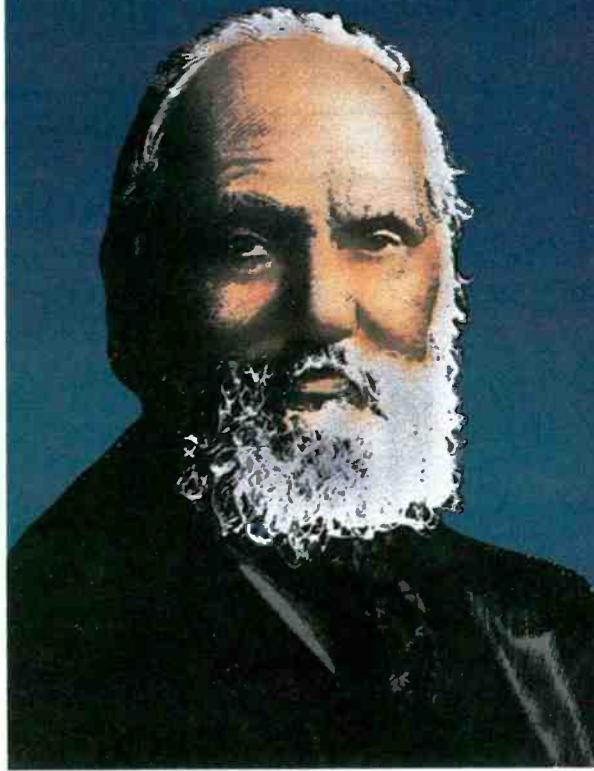
"Sensible and responsible women do not want to vote."
Grover Cleveland, 1905



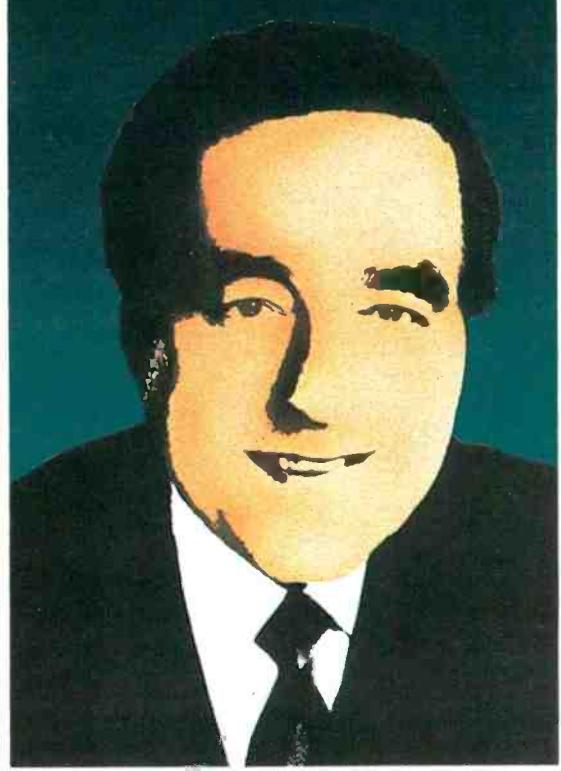
"Ruth made a big mistake when he gave up pitching."
Tris Speaker, 1921



"Heavier than air flying machines are impossible."
Lord Kelvin,
President, Royal Society, c.1895



"Nobody will pay \$3000. a table to honor Irving Azoff."
Tony Martell, 1987



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Dinner in honor of Irving Azoff on Saturday, April 11,
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For further details please contact Muriel Max, Executive Director,
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Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	93	81	27	VINNIE VINCENT INVASION CHRYSLIS BFV 41529 (CD)	VINNIE VINCENT INVASION
111	115	118	13	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
(112)	NEW		1	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98)	BROADCAST
113	86	82	19	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
114	114	116	13	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION
115	122	119	107	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
116	116	120	6	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
117	121	132	6	GEORGE STRAIT MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
118	119	122	22	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
119	124	103	19	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
120	120	124	5	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
(121)	NEW		1	SOUNDTRACK MCA 6200 (9.98)	SOME KIND OF WONDERFUL
122	100	99	70	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
123	118	90	14	THE COMMUNARDS MCA 5794 (8.98) (CD)	THE COMMUNARDS
(124)	129	138	7	THE HOUSEMARTINS ELEKTRA 60501 (8.98)	LONDON O HULL 4
125	105	96	20	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
(126)	130	145	5	COLIN JAMES HAY COLUMBIA BFC 40611 (CD)	LOOKING FOR JACK
127	98	102	45	BILLY OCEAN ▲ ² JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
128	101	101	14	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
129	131	106	21	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
(130)	153	175	8	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
131	104	97	23	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
132	134	137	41	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
(133)	137	156	3	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
(134)	NEW		1	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
(135)	141	159	5	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
(136)	140	167	3	SOUNDTRACK COLUMBIA SC 40687 (CD)	OVER THE TOP
137	123	113	20	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
138	113	111	31	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
139	139	123	120	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
(140)	NEW		1	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
141	132	121	50	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
142	117	117	6	HUSKER DU WARNER BROS. 25544 (10.98) (CD)	WAREHOUSE: SONGS AND STORIES
143	148	151	36	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
144	144	154	18	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
145	145	150	5	SHRIEKBACK ISLAND 90552/ATLANTIC (8.98) (CD)	BIG NIGHT MUSIC
(146)	RE-ENTRY			LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
147	112	93	28	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
(148)	NEW		1	PSEUDO ECHO RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
149	128	115	49	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
(150)	154	196	3	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
151	156	144	9	XTC GEFEN GHS 24117 (8.98)	SKYLARKING
152	150	152	41	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
153	146	146	24	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
154	159	161	3	AEROSMITH COLUMBIA PC 36865	AEROSMITH'S GREATEST HITS
155	155	128	9	VARIOUS ARTISTS MERCURY 830 617 1 (CD)	ROCK FOR AMNESTY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	142	127	17	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
157	162	163	150	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSLIS FV 41412 (CD)	SPORTS
158	143	153	15	GRACE JONES MANHATTAN 53038/EMI-AMERICA (8.98) (CD)	INSIDE STORY
(159)	169	176	10	HOWARD HEWETT ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
160	152	157	40	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
(161)	NEW		1	OINGO BOINGO MCA 5811 (8.98)	BOI-NGO
162	173	178	94	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
163	151	160	668	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
(164)	NEW		1	CHRIS DEBURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
165	158	162	34	ANDREAS VOLLENWEIDER ● CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
166	127	110	25	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
167	157	168	62	STRYPYR ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
168	135	135	52	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
169	133	131	15	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
170	126	91	18	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98) (CD)	STILL STANDING
(171)	185	186	3	DON DIXON ENIGMA ST 73239/CAPITOL (8.98)	MOST OF THE GIRLS LIKE TO DANCE BUT . . .
172	171	164	15	KENNY ROGERS RCA 5633-1-R (9.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
173	180	184	49	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
174	174	—	21	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
175	175	—	2	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
176	184	194	49	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
(177)	RE-ENTRY			GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
178	138	140	35	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
(179)	189	—	2	BUNNY DEBARGE GORDY 6217-G/MOTOWN (8.98)	IN LOVE
(180)	NEW		1	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
181	165	169	25	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
182	147	126	21	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
(183)	RE-ENTRY			ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
184	172	174	25	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
185	187	—	2	PETER, PAUL AND MARY GOLD CASTLE 171 001 1/POLYGRAM (8.98)	NO EASY WALK TO FREEDOM
(186)	NEW		1	WAYSTED CAPITOL ST 12538 (8.98)	SAVE YOUR PRAYERS
(187)	RE-ENTRY			BOSTON ▲ ⁴ EPIC FE 35050 (CD)	DON'T LOOK BACK
188	190	195	3	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
189	188	191	16	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
190	170	171	33	EURHYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
191	191	—	28	STRYPYR ENIGMA ST 73207/CAPITOL (8.98) (CD)	THE YELLOW AND BLACK ATTACK
192	186	—	31	GEORGE WINSTON WINDHAM HILL WH 1019/A&M (9.98) (CD)	WINTER INTO SPRING
193	160	155	31	R.E.M. ● I.R.S. 5783/MCA (8.98) (CD)	LIFES RICH PAGEANT
194	176	149	6	SAXON CAPITOL ST 12519 (8.98) (CD)	ROCK THE NATIONS
(195)	RE-ENTRY			GENESIS ● ATLANTIC 80116 (6.98) (CD)	GENESIS
196	161	141	23	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
197	198	182	66	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
198	181	183	36	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
199	192	177	21	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
200	136	125	20	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98) (CD)	COUNT THREE AND PRAY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 160	The Robert Cray Band 188	Kenny G. 64	Bob James 144	Bobby McFerrin 180	Iggy Pop 131	Light Of Day 86	Robin Trower 114
Gregory Abbott 29	Robert Cray 15	Al Jarreau 181	Al Jarreau 181	Metallica 168	The Pretenders 60	Little Shop Of Horrors 58	Tina Turner 56
Aerosmith 154	Crowded House 40	Genesis 195, 6	Jason & The Scorchers 170	Metal Church 125	Pseudo Echo 148	The Mission 135	Van Halen 141
Alabama 118	The Cure 152	Georgia Satellites 10	The Jets 22	Miami Sound Machine 122	Psychedeled Furs 44	Over The Top 136	Luther Vandross 21
Gregg Allman 55	Cutting Crew 112	Glass Tiger 39	Billy Joel 43	Steve Miller 113	R.E.M. 193	Some Kind Of Wonderful 121	Vangelis 80
Herb Alpert 134	David & David 66	Lou Gramm 41	Howard Jones 182	The Mission U.K. 150	REO Speedwagon 30	Stand By Me 100	VARIOUS ARTISTS
Anita Baker 11	Chico DeBarge 119	Amy Grant 104	Grace Jones 158	Eddie Money 38	Ratt 61	Top Gun 74	Rock For Amnesty 155
Bangles 18	Bunny DeBarge 179	Corey Hart 96	Stanley Jordan 116	Melba Moore 92	Ready For The World 42	Bruce Springsteen 68	Billy Vera & The Beaters 31
Beastie Boys 1	Chris DeBurgh 164	Colin James Hay 126	Journey 32	Shirley Murdock 49	Lionel Richie 24	Stacy Q 102	Vinnie Vincent Invasion 110
Berlin 200	Dead Or Alive 52	Howard Hewett 159	The Judds 97	Najee 76	Kenny Rogers 172	Starpoint 140	Andreas Vollenweider 165
Big Audio Dynamite 199	Deep Purple 51	Howards 159	KBC Band 101	Robbie Nevil 48	Linda Ronstadt 153	Stevie Ray Vaughan & Double	Wang Chung 65
Bon Jovi 79, 83, 2	Dire Straits 162	Hipsway 71	Kansas 87	New Order 174	David Lee Roth 178	Trouble 78	Jennifer Warnes 72
Boston 139, 187, 17	Don Dixon 171	Bruce Hornsby & The Range 3	The Kinks 128	New Edition 84	Run-D.M.C. 25	George Strait 117	Stryper 167, 69, 191
Bobby Brown 169	Dokken 197	Whitney Houston 28	Klymaxx 189	Billy Ocean 127	Shirley D. 25	Stryper 167, 69, 191	Survivor 98
Kate Bush 94	Duran Duran 33	Miki Howard 175	Kool & The Gang 62	Oingo Boingo 161	Shirley D. 25	Survivor 98	Wang Chung 65
Carole 26	Sheila E. 73	George Howard 111	Cyndi Lauper 45	Orchestral Manoeuvres In The	Shirley D. 25	Survivor 98	Hank Williams, Jr. 93
Peter Cetera 99	The Dave Edmunds Band 106	The Human League 166	Led Zeppelin 146	Dark 196	Shirley D. 25	Survivor 98	Bruce Willis 14
Chicago 54	Europe 9	Husker Du 142	Huey Lewis & The News 13, 157	Benjamin Orr 137	Shirley D. 25	Survivor 98	George Winston 177, 192
China Crisis 133	Eurythmics 190	Phyllis Hyman 85	Lone Justice 67	Robert Palmer 59	Shirley D. 25	Survivor 98	Steve Winwood 12
Cinderella 8	Expose 36	Billy Idol 35	Jeff Lorber 88	The Alan Parsons Project 57	Shirley D. 25	Survivor 98	World Party 50
Eric Clapton 37	Five Star 184	Iron Maiden 70	Los Lobos 47	Peter, Paul And Mary 185	Shirley D. 25	Survivor 98	XTC 151
Club Nouveau 7	Samantha Fox 27	Janet Jackson 5	Love & Rockets 77	Pink Floyd 163	Shirley D. 25	Survivor 98	Dwight Yoakam 173
Phil Collins 115	Aretha Franklin 53	Millie Jackson 130	Madhouse 107	The Pointer Sisters 156	Shirley D. 25	Survivor 98	ZZ Top 183
The Communards 123		Freddie Jackson 23	Madonna 20	Poison 19	Shirley D. 25	Survivor 98	
Concrete Blonde 120		Bob James/David Sanborn 132	Megadeth 90	The Police 91	Shirley D. 25	Survivor 98	
Julian Cope 109					Shirley D. 25	Survivor 98	

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BLUES DEFINITELY ALIVE AND WELL

(Continued from page 4)

that the success of newer country artists such as Steve Earle reflects a similar return-to-basics the public is finding increasingly appealing.

"People are looking for a simple music," says Iglauer. "Structurally simple, emotionally heavy-duty music that has some roots to it."

Typically, it is the smaller, independent labels like Alligator—or Hightone, or Boston's Rounder—that have consistently supported blues music through both good and bad times. Because of the vastly smaller overhead, such companies find profit in album sales major labels would find untenable. Bill Nowlin, co-founder of Rounder, says his label has "made a science" of doing well with very low sales.

"For the most part," Nowlin says, "when an album passes 10,000 copies, we're reasonably happy about it. A major label, of course, couldn't survive at that level. There's a large in-between there—between stuff that could do very, very well for us, and what a major label has to sell to even break even. And the company that best solves that gap is going to be in good shape. If a major label can satisfy itself with sales of 35,000 to 75,000 and do well, they're going to have something that neither of us have at this point."

For all his current success, Robert Cray remains under contract to Hightone; officially, "Strong Persuader" was produced for PolyGram by Hightone. "Robert was getting too big for us to deal with," recalls Hightone's Bromberg. "It would have been holding Robert back to keep him on a small label at that point. He needed the clout, really, of PolyGram."

Peter Lubin, newly named vice president of a&r at PolyGram, saw enough sales potential in Cray to bring him to his label. "It sounds

corny, maybe, but he had a talent so enormous I just wanted it on the label," says Lubin. "Sometimes you do things because you think they're commercial, and sometimes you think they're undeniable—and that's where Robert came in."

Cray's success, says Lubin, is "going to help people like myself and record producers and recording artists. I think it's going to relieve some of the pressure of having to contrive records. I think they can go for making real records—the real way, the honest way—and have a better chance of succeeding with them."

At Alligator Records total sales have doubled in the last 12 months, says Bruce Iglauer. "Showdown!" the Collins/Cray/Copeland Grammy winner, has enjoyed sales of 60,000 domestically and 60,000 in foreign markets. It is now going out at a weekly rate of 3,000 to 4,000.

Iglauer says the key to making money as an independent blues label is to make records with musicians who are ready to record, make them with modest budgets, and market them for a long time—particularly by having artists tour, whenever possible.

One of the most heralded blues rebirths of the decade came with the reactivation of the careers of Z.Z. Hill and Bobby "Blue" Bland—both courtesy of Mississippi's extremely successful independent label Malaco. Beginning as a production company "around 1968," says label president Thomas Couch, one of its first better-known projects was Mississippi Fred McDowell's "I Don't Play No Rock And Roll" for Capitol. Since then, Malaco has played a part in the careers of r&b artists like King Floyd, Jean Knight, and Dorothy Moore, among many others, and currently carries Little Milton, Bland, and Johnnie Taylor in its ros-

ter. The label also recently acquired the Savoy gospel catalog; "We're big in gospel, and we're big in r&b," says Couch.

Couch views the success of Robert Cray as a part of a cycle he's already witnessed with his own acts. "I'm glad to see another artist be successful with blues music, because that's what we've been doing all the time," he says. "Our success varies. Every two or three years, we'll have an art-

ist that comes up and is successful, like a Z.Z. Hill back a few years ago, and then Bobby Bland.

"We're basically there all the time. Every now and then somebody surfaces, and then people say the blues is coming back. But my basic feeling, as far as we're concerned, is that it's there all the time, and somebody just surges to the top every two or three years. This time it's Robert Cray's turn."

Would Combat Unfair Practices Foreign Trade Bill Studied

WASHINGTON House Democrats last week proposed and marked up trade legislation designed to combat unfair foreign trade. Included in the comprehensive package are sections to improve intellectual property protection against rampant piracy and counterfeiting.

The trade-measure draft, once it is amended, will serve as the basis for deliberation in hearings later this month. It was fashioned by Rep. Dan Rostenkowski, D-Ill., chairman of the House Ways and Means Committee, and Rep. Sam Gibbons, D-Fla., chairman of the Trade Subcommittee. Although the bill gives the president power to retaliate against unfair trade practices if negotiations don't work, it is, at this stage, more moderate than last year's bill.

The section to improve intellectual property protection, which will aid U.S. copyright industries, especially the record industry, calls for identify-

ing countries where piracy and counterfeiting are widespread. They would then be subject to Section 301 trade complaints by the U.S. Trade Representative. A Section 301 calls first for negotiation, and if that fails, a recommendation to the president for trade retaliation under current law. Under the new proposal, the time frame of a Section 301 will be shortened from 12 months to six months for negotiations, an important consideration in light of the fact that pirates and counterfeiters make most of their money from current recordings.

Recording Industry Assn. of America president Jay Berman terms the feature "significant" because "piracy, like the record industry, is a 'hits' business. Current popular recordings are the focus of most piracy and counterfeiting."

BILL HOLLAND

KARL-LORIMAR RESIGNATIONS

(Continued from page 3)

Video.

Lorimar says it anticipates "business as usual" at the home video company, noting that there are two new Jane Fonda exercise videos on the back burner and that related how-to and video publishing interests will be pursued aggressively.

In addition, the company will continue to expand its theatrical offerings. Karl had made alliances, for example, with the DeLaurentiis Entertainment Group and Cinecom to make it a player in the A-movie field. "Blue Velvet" and "Manhunter" were recently released; upcoming titles include "Crimes Of The Heart" and "The Morning After."

Lorimar-Telepictures closed its acquisition of Karl Home Video in late 1984. Stuart Karl, who broke into the business by publishing Video Store Magazine, had built the independent company on the strength of the Jane Fonda exercise tape and had more recently broadened the company's programming with video publishing and theatrical ventures. The company has claimed a dominant share of the nontheatrical home video market.

According to analysts, Karl-Lorimar had made a substantial leap in the past two years, moving from a reported \$20 million in sales in 1985 to a sales plateau of almost \$100 million in 1986.

CD VIDEO

(Continued from page 3)

membered that the videoclip was far less developed in Japan than in the U.S. or Europe, which could account for the fact that the Japanese don't not see the CD Video as the complete answer to the decline of the vinyl single.

It is widely believed that the agreement by Philips to study the possibility of marketing an audio-only, 3 1/2-inch CD single is a quid pro quo for Sony's agreeing to back the CD Video system.

However, Timmer emphasizes that such is Philips' and PolyGram's concern to see optical disks become the universal music carrier that "we are interested in all new formats that will make the system more versatile and more user-friendly."

"We want to maximize the optical disk's application—but I am emphatically against jumping to conclusions without proper study and creating consumer confusion."

BILLBOARD SPOTLIGHTS

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BONUS DISTRIBUTION at NAIRD

VIDEO CONNECTIONS SOLD TO FLA. COMPUTER FIRM

(Continued from page 4)

all of its positions to further pass on to new management the full opportunity to advance the Video Connection beyond the point where we have taken it."

Kaufman's own letter to franchisees, dated Feb. 12, also reflected on the mass-merchant threat to the video rental business.

"There is a feeling of despair in the industry today caused by the belief that independent dealers will be eliminated by oversaturation and the introduction of video rental departments in supermarkets, 7-Eleven stores, and other chain stores," Kaufman said.

"I believe that by combining new marketing techniques and products with the strong loyal existing base of customers that all Video Connection dealers have, and by building an additional customer base that does not now exist, we can not only survive the challenge, but come out of it stronger than ever."

Kaufman claims his "new marketing techniques" have generated

"over \$80,000 a month in nonvideo rental revenue with high profit margins and with relatively little invested capital. The concept works, the bottom line is in the black, and the Video Connection dealers are ideally situated to implement the strategy quickly and with very little capital."

Contacted by Billboard, Kaufman declined to discuss details of the sale. An 8-K report filed with the Securities and Exchange Commission in Washington was unavailable at presstime.

Kaufman intimates that Video Connection will be active in other areas beyond video retailing in the future.

"We're going to expand the base of Video Connection," Kaufman says. "I don't believe you can stay in video rental alone today and survive."

Kaufman was uncertain about the current actual size of Video Connection. The number of stores in the chain was estimated at over 80 at

the close of 1986, but industry rumors in recent months suggested that the ranks of franchisees has thinned. In response to frequently voiced charges that Video Connection senior management has been incommunicado with its dealers in past months, Kaufman says, "We're going to have a hands-on type of relationship with franchisees."

Kaufman is meeting with Video Connection franchisees on a regional basis. Meetings have so far been held in Atlanta and Chicago; a West Coast confab is scheduled for the end of March, and Kaufman says that he will make firsthand contact with "all major markets."

"I'm going to get my ducks lined up and take care of existing dealers first," Kaufman says, but he adds that he has an eye toward converting other retailers to the Video Connection logo.

"The approach I'm going to adopt will make it attractive for independents to come in," Kaufman says.

CD SUPPLY

(Continued from page 6)

PDO's total output this year could be 100 million. Interestingly, PDO gives a conservative forecast of 250-270 million for 1987 world sales, well below the IFPI estimate.

Sony's Digital Audio plant in the U.S. will be a close second to PDO Hannover for output this year, with a capacity of 72 million units, according to one source. Last fall, however, former CBS Records senior vice president Cal Roberts estimated total U.S. production for 1987 to be 89 million, on par with likely U.S. consumer demand of 90 million.

In Japan, several plants now have capacities in excess of 20 million, most notably CBS/Sony (40 million), Nippon Columbia/Denon (30 million), and JVC (40 million at two sites). But Japanese manufacturers started early, and production capacity there is now growing more slowly than elsewhere in the world, with fewer new factories planned.

A year ago Japan accounted for 25% of world CD sales and nearly 50% of world CD manufacture. That imbalance is now being corrected as European, U.S., and Third World production catches up.

The rate of proliferation of CD plants in the past year has been dramatic. At the beginning of 1986 there were 11, seven of them in Japan and only one in the U.S. Since then new facilities have begun operation at the rate of one every month. There are 28 in full operation, and almost as many again are expected to begin production during the course of 1987.

More than half of these new sites will be in North America, where early indifference to CD manufacturing has given way to a general rush to build. Others are planned for Brazil, South Korea, and even China.

This explosive growth in manufacturing capacity has led some executives to sound a note of caution. At MIDEM earlier this year, WEA International's Nesuhi Ertegun warned would-be CD pressers to study the market carefully. In Britain, Disctec managing director Phil Race noted that the window of opportunity for new CD plants was closing.

Worldwide CD Production		
Chart compares projected CD production figures for 1987 with reported 1986 output. Gaps exist where statistics are unavailable or could not be confirmed. Figures are in millions.		
	1986	1987
U.K.		
Nimbus (2)	12	23
EMI	6	15
PDO	—	10
Disctec	—	8
WEST GERMANY		
PDO	53	70
Sonopress (Bertelsmann)	7	25
Interpress (Bellaphon)	—	12
WEA	8	12
AUSTRIA		
Koch Digital Disc	0.5	3.2
SWITZERLAND		
ICM	6	12
FRANCE		
MPO	8	20
SWEDEN		
CD Plant	5	8-10
Toolex	1.5	6
UNITED STATES		
Digital Audio (Sony)	36	45
Shape Optimedia	—	NA
LaserVideo	2.5	23
Technetronics	—	22
JAPAN		
Toshiba/EMI	6	12
CBS/Sony	18	40
Nippon Columbia/Denon	NA	30
JVC (2)	NA	40
Sanyo	15	NA
Matsushita	2.5	NA
Pioneer	NA	NA
CANADA		
Praxis	5	9

Plants opened since Jan. 1, 1987, or planned to open during 1987: Europe: Sony Europe (Austria); PDO (France); FNA (France); Lordisc (France); Dureco (Holland); Docdisc (Holland); Tecval Memories (Switzerland); Pitz (West Germany); EGVA (Norway); and Musitech (U.K.). United States: Denon America; Capitol; Comdisc; PDO; WEA; Nimbus; Discovery Systems; JVC; Memory-Tech; and Sanyo Laser Products. Canada: Disque Americ; and Cinram. Australia: Discronics. Asia: SKC (South Korea); and Polyform (China). South America: Polyform/Microservice (Brazil). SOURCES: IFPI and ACE Database.

Even if CD software sales continue their dizzy upward climb to the end of the decade and beyond, it is quite possible that too much manufacturing capacity will sooner or later end up chasing too few orders.

That point has not yet been reached, however. Making allowance for rejects and overforecasts, it is likely that worldwide output in 1986 was on the order of 150 million-

180 million. This year the total may well exceed 400 million, but with consumer enthusiasm for the new carrier undiminished, high-volume midprice and budget lines on the way, and new variants like CD Video soon to be added, global demand is likely to keep the world's CD plants going at full pace for at least the next 12 months and possibly much longer.

MUSICLAND

(Continued from page 4)

In response to major labels' worries over home taping, Gore, a Tennessee Democrat, introduced legislation that would require DAT recorders sold in the U.S. to have copy-code scanners installed that would prohibit illegal duplication of copyright prerecorded music (Billboard, Feb. 21). There is now similar legislation in the House of Representatives (Billboard, March 14).

Renner says Telarc has not stated any intention to market DAT, nor has it proposed a timetable for such an introduction. "We are examining and evaluating and exploring the technology. Until we finish doing that, we don't have the foggiest notion when we'll be ready to bring out DAT," he says.

Musicland's letter to Telarc may have been prompted by a Sony DAT demonstration at January's Winter Consumer Electronics Show (CES) in Las Vegas, which used two Telarc albums.

Renner explains that Telarc, at Sony's request, entered into a "very limited and very tight" licensing agreement that allowed the hardware manufacturer to use those recordings at CES and "a couple of things in Europe." Sony could use those demonstration tapes again at June's Summer CES in Chicago, says Renner, if the label extends permission to do so.

While Telarc has received the letter stating Musicland's position, two other likely candidates have not: GRP and DMP.

GRP is the only label to publicly announce a commitment to a DAT launch. The jazz label recently entered into a distribution agreement with MCA (Billboard, Feb. 21). However, both Bud Katzel, vice president of sales and operations for GRP, and John Burns, senior vice president of MCA Distributing & Manufacturing, say that DAT will not be distributed through MCA's pipeline. Instead, GRP plans to market the product on its own through audio hardware dealers and is pointing to September as a target for the product's debut.

According to Katzel and Burns, they have not received communication from Musicland regarding its position on DAT. Nor has DMP, another label whose product was used by Sony under a limited licensing agreement in the same CES demonstration as Telarc.

Like Telarc, DMP is a digitally oriented label that relies on CDs for a bulk of its sales. Tom Jung, the label's president and founder, is evaluating DAT but has not determined a timetable for the release of that configuration.

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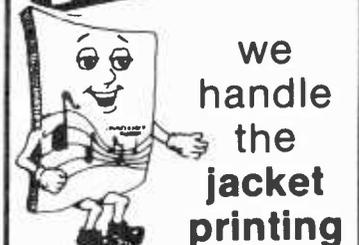
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RAD, MTV Expand Campaign D.C. Lauds Antidrug Spots

BY BILL HOLLAND

WASHINGTON Rockers, for once, got some respect on Capitol Hill March 9 as two U.S. senators from California and that state's attorney general praised the ongoing efforts of Rock Against Drugs (RAD) and the series of antidrug spots shown on MTV since Nov. 21. A new series of spots began March 10.

RAD executive director Danny Goldberg and performers Gregory Abbott, Sheena Easton, Michael Des Barres, and former Sex Pistols' lead guitarist Steve Jones were at a special screening here of some of the 11 new spots, hosted by Democratic Sen. Alan Cranston and Republican Sen. Pete Wilson.

Performers in the new series include Abbott, Easton, and Des Barres as well as Belinda Carlisle, Cinderella, Genesis, Glenna Kasden & Patrick O'Hearn, Vicki Peterson of the Bangles, Paul Stanley of Kiss, Lou Reed, and Aimee Mann of 'til Tuesday.

The initial spots, introduced in November at Billboard's Video Music Conference, feature Jones, Jon Bon Jovi, Ronnie Dio of Dio, Motley Crue's Vince Neil, Richard Page of Mr. Mister, Gene Simmons of Kiss, and Andy Taylor.

According to Gordon C. Kinney, senior vice president of the group, following a downlink cable debut to MTV affiliates March 19, the spots will be made available to all broadcast outlets on April 10. Outlets, which include network and local television stations, will receive the spots through the Advertising Council Inc.'s monthly satellite transmission of its half-hour program "Ad Council Up-Date."

Network participation in running the RAD spots is uncertain at this point because most have their own antidrug programs in place and are also running antidrug public-service

announcements provided by the National Assn. of Broadcasters (NAB) and others.

However, the NAB will be sending out the RAD spots in its monthly satellite feed to stations. "As soon as we have all of them in hand, we'll put them on the next available feed," said an NAB spokesman. "The more the merrier, as far as antidrug messages are concerned."

The cable industry has been responsive to the spots, and such multi-system operators as TCI, Storer, Cox, ATC, and Times Mirror have given full support to the RAD/MTV effort.

Also announced at the press conference were the names of participants in a third series of spots—the Fabulous Thunderbirds, Dennis DeYoung, Chrissie Hynde, Cyndi Lauper, Bob Seger, Dee Snider, and Moon Unit & Dweezil Zappa.

Cranston, who is the Senate majority whip, praised the RAD efforts, saying, "The beauty of today's particular message is that it comes straight from the hearts of people our kids admire the most—rock stars."

Wilson called the RAD spots "more than public-service announcements—they're a simple, common-sense message."

RAD began soon after Goldberg and Des Barres testified earlier this year at drug-abuse hearings held by the California attorney general's office. The rockers said that, if given the opportunity, they would help address the drug problem.

Attorney General John Van De Kamp was able to grant \$50,000 to begin production of the spots. Pepsi-Cola soon followed with a grant, and MTV donated \$3 million in airtime. The stars, producers, and support personnel have all worked for free. The RAD artists and production people were able to make 18 quality spots for about \$100,000.

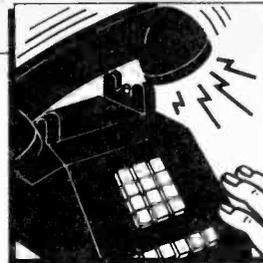
cy, CAA, will not release information regarding gross ticket sales, 117 U.S. dates were reported to Boxscore, the listing of concert grosses assembled by Billboard's sister publication Amusement Business. At these dates, ZZ Top grossed approximately \$23 million. House gross and attendance records were set in at least 10 cities.

The U.S. tour ended with Texas Homecoming dates in Houston, Austin, Odessa, and Dallas, all of which set house attendance/gross records.

ZZ Top then played 34 shows in the U.K. and Europe through October. "There's no question that this was the indoor tour of 1986 here," says European agent Barry Dickins of the London-based ITB agency. "All of the ZZ Top dates sold out in record time. We did excellent business and could have kept on adding shows."

The final leg of the "Afterburner" tour kicked off Feb. 17 in Tokyo. After Saturday's finale in Hawaii, plans call for the trio to take a break before starting work on its next album.

INSIDE TRACK



Edited by Irv Lichtman

BIG NUMBERS: PolyGram International's global music operations showed a hefty 50% increase in its bottom line last year, running a pretax profit of \$120 million on revenues of \$1.3 billion. In 1985, the company's profits were \$80 million. Figures, by the way, don't include custom pressing business. With its glowing showing last year, PolyGram joined the music groups of CBS and WCI with profit gains over the \$100 million mark.

'CAROUSEL' IS BUSTIN' OUT ALL OVER: The next big crossover show album drawing singers from the world of opera will be what many consider Rodgers & Hammerstein's finest creation, "Carousel." This time around, however, there'll be two digitally recorded versions, one that Tom Shepard has just done for MCA in London and the other from CBS Masterworks. Shepard's effort, featuring Samuel Ramey, Barbara Cook, Maureen Forrester, and an orchestra conducted by Paul Gemignani, is likely to be out by June, while the CBS rendition is considered a hush-hush project by Masterworks chief Joseph E. Dash. However, the executive producer on the CBS version is Ted Chapin, who heads the Rodgers & Hammerstein Office. Chapin also played a role in the hit CBS re-recording of "South Pacific," starring Kiri Te Kanawa and Jose Carreras. MCA has the daddy of all "Carousel" recordings with its selections from the 1945 original Broadway cast... In the world of new works for the musical theater, RCA Red Seal is likely to continue to be the recording haven for Stephen Sondheim shows. His latest, "Into The Woods," is going to be marketed by the label if current negotiations reach a happy conclusion. And that spectacularly successful U.K. cast album of "Phantom Of The Opera" hits U.S. bins via Polydor next month.

RCA RECORDS CLARIFIES a Track item in last week's issue concerning the search for a new promo chief: "Although many names always crop up when a major industry position is open, only Tom Gorman and Dan Glass have seen the Nipper up close"... Watch for announcement from PolyGram of Peter Lubin's promotion to vice president of a&r. Lubin signed Robert Cray, the Rainmakers, and the Everly Brothers for Mercury.

INDUSTRY EXECS HUDDLED in Los Angeles recently with representatives of Amnesty International to discuss another possible series of benefit concerts headlined by rock stars this summer. Another meeting is being slated for New York.

CLIPS DOWN UNDER: Starting in mid-April, MTV and Australia's National Nine Broadcast Pty. will bring an edited version of the music channel to that country. Show will run 12 hours a week, using an all-Australian staff—including three or four Aussie VJs—and will receive a direct satellite feed from MTV in the U.S. Rights to individual videos will be worked out with each label separately.

VSDA-GO-ROUND: Confusion surrounds the Feb. 23 resignation of Art Ross from the Video Software Dealers Assn. (VSDA) board of directors, following the closure of his Tampa (Fla.) Video Station Nov. 12. Ross, who had wanted to serve out his three-year term, due to end this August, says he had been pressured to resign and decided to quit his seat after VSDA president Arthur Morowitz told him that board member and group secretary Rudy Neely, who folded his Video Show in Fullerton, Calif., in February, had resigned. Confusion arises from Neely's assertion that he has not stepped down but instead told Morowitz only four weeks ago that he wished to continue on the board through the August conclusion of his two-year term. Calls to Morowitz's office to sort out the matter went unreturned. A VSDA spokesman says that Neely's board status is "still up in the air." A source says that VSDA convention chairman Lou Berg of A.V.P. Inc. in Houston has been named Ross' successor on the board; official confirmation from VSDA is still forthcoming.

MAJOR SWITCH: Leading franchiser and operator of

video specialty stores National Entertainment will change its name to Major Video Corp. (NASDAQ/MAJV) March 16. The current 64 Major Video stores in 12 states coast to coast will double by year's end, claims Hank Cartwright, president... Newark-based Peter Pan Industries is looking for a Northeast district sales manager for its line of kiddie recordings and exercise videos.

THE SON ALSO RISES: Lou Levy accepted the Abe Olman Publisher Award at the The Songwriters Hall of Fame Induction Ceremony and Award Dinner in New York March 9 from none other than his son, Leeds Levy. The gesture had more than paternal sentiment going for it, since Leeds, at 33 the youngest person ever to serve on the board of ASCAP, is president of MCA Music, the centerpiece of which is the catalogs—including Leeds Music—sold by Lou Levy to MCA several decades ago. As previously reported, new writer inductees are Sam Cooke, Gerry Goffin, Carole King, John Lennon & Paul McCartney (first to be inducted as international writers), Barry Mann, Bob Merrill, Carole Bayer Sager, and Cynthia Weil. Also, Jerry Herman received The Johnny Mercer Award and Jerry Wexler received The Lifetime Achievement Award. Performance highlights included Michael Feinstein's rendition of George & Ira Gershwin songs to mark the 50th anniversary of George's death, King's medley of her hits, and Bobby Womack and Kenny Rankin tributes to Cooke and Lennon & McCartney, respectively.

GREAT PHOTO OPPORTUNITY: Many veteran tradesters remember the late Popsie Randolph as an indefatigable photographer of industry executives, performers, and events. A collection of 12,000 Popsie negatives spanning the years 1930-70—known as the Popsie Randolph Photo Archives—was sold March 2 to John Goddard, who operates Village Music, a retail setup in Mill Valley, Calif. Goddard, who paid \$12,000 for the collection, says he acquired the negatives as a collector but may sell selected prints in his store. Among the negatives are shots of an Alan Freed rock'n'roll show.

COVER CHARGE: The National Assn. of Video Distributors (NAVD) is charging publications \$500 to send a single reporter to cover its meeting next month in Palm Springs, Calif. The group is limiting access to one editorial representative for each publication. A spokesman for NAVD says that although the new restrictions may result in less coverage of the event, "it will create a more serious atmosphere."

NAME GAMES: Dolby Laboratories and U.K. artist/producer Thomas Morgan Robertson (also known as Thomas Dolby) have reached a settlement in a trademark infringement lawsuit the firm had brought against the rocker in U.S. District Court in San Francisco. Robertson has acquiesced to a licensing agreement with Dolby Labs under which he may use the Dolby trademark in a "limited way"—in other words, only when preceded by the surname Thomas and "only for certain entertainment services and on promotional goods associated with those services," says a company representative. The court has also entered a consent judgment finding the Dolby trademark valid and infringed upon in the case.

ZAPPA'S ZAP: After witnessing the lynching of Gregg Allman in the Epic artist's video for "I'm No Angel," Frank Zappa, guest-hosting on MTV with son Dweezil, warned the kids at home not to attempt to duplicate the hanging "unless, of course, you're a Republican."

GOOD PUNCH LINE: It was a larger-than-usual crowd that flooded out onto the sidewalk in front of Tower's downtown Manhattan store on a recent Saturday night. Was it a rush for Beatle CDs? No, the hordes were drawn to a video screen showing the Mike Tyson "Bonecrusher" Smith fight.

A TRIBUTE to the late songwriter Linda Creed is being held on Mother's Day, May 10, by the Philadelphia chapter of the Black Music Assn. at the Academy of Music. Whitney Houston, Phyllis Hyman, the Spinners, and the Stylistics, all of whom have had hits with Creed compositions, are scheduled to appear. George Benson, who originally recorded "The Greatest Love Of All," will host. For more info contact Jonathan Black at 215-668-9274.

ZZ Ready For Some Z's

BY STEVE GETT

NEW YORK ZZ Top finally winds up its 15-month "Afterburner" world tour Saturday (21) at the Aloha Stadium in Honolulu, Hawaii. Since the Texas rock trio hit the road in December 1985, it has performed 192 shows, playing to approximately 2.5 million people.

Continued road work has helped push worldwide sales of the band's Warner Bros. "Afterburner" album to close to 6 million. A re-entry on this week's Top Pop Albums chart, the album has been certified triple platinum in the U.S. During its tour, ZZ Top accrued gold or platinum awards for "Afterburner" in Australia, Canada, France, Germany, Sweden, Switzerland, Ireland, and New Zealand.

The marathon "Afterburner" tour opened with a nine-date Canadian leg, which began Dec. 2, 1985, in Toronto. In January 1986, the group launched a six-month, 134-show trek that encompassed 89 U.S. cities.

Though the band's U.S. agen-

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