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ON PAGE 50

VOLUME 99 NO. 21

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 23, 1987/\$3.95 (U.S.), \$5 (CAN.)

Country Radio Thinks 'New' Baby Artists Boosting Format

BY KIM FREEMAN

NEW YORK The benefits of exposing new artists to today's country radio audiences outweigh the risks, say several top programmers—mostly because of the increased quality and quantity of fresh faces coming out of Nashville. PDs say that in many cases the steady flow of new country talent over the last 18 months has contributed to ratings successes by enabling stations to create and sustain musical excitement.

Programmers who perceive themselves as musical risk-takers praise

label marketing tactics that have brought country acts back into the public eye and credit their listeners for speaking up about the quality of individual songs, rather than giving automatic acceptance to product from the genre's established stars.

"I think country music and radio are in the beginning of a new cycle right now," says Tony Thomas, PD of start-up country outlet KIIQ Reno, Nev. "To get the tremendous requests we get for a Randy Travis or Steve Earle is exciting in many ways," he says, stressing the growth potential of both the young listeners who place the bulk of those requests and of Travis and other artists in the early stages of their careers.

Thomas says he is particularly encouraged by the strength of this up-

(Continued on page 84)

Labels United On DAT Chip

BY MIKE HENNESSEY

LONDON The marketing of digital audiotape recorders without an anticopying device was given an emphatic thumbs down here May 7 by leading representatives of the worldwide music industry.

Nearly 200 executives from 20 countries were on hand at the Mayfair Intercontinental Hotel for a daylong meeting, called by the international trade group IFPI, to demonstrate the CBS Copycode spoiler system and put forward the industry's case for seeking measures to prevent the sale of DAT recorders that do not have the spoiler device in their circuitry.

The Copycode demonstrations by CBS director of recording research David Stebbings were followed by a more detailed and wide-ranging demonstration at EMI's Abbey

Road studios.

Coming as close to speaking with one voice as antitrust apprehensions permit, seven record companies (Bertelsmann, CBS, EMI, MCA, PolyGram, Virgin, and WEA)

issued statements endorsing Copycode and unequivocally condemning the marketing of uncoded DAT machines.

Said IFPI president Nesuhi Erte-

(Continued on page 82)

CBS: We'll Have 'Spoiler' Ready For All This Summer

BY FRED GOODMAN

NEW YORK CBS Records says it will begin applying its Copycode digital audiotape spoiler system to all new compact disk titles beginning in the next quarter. The move comes as Congress begins debate on the inclusion of antitaping chips as a prerequisite to importation of

DAT players.

Seymour Gartenberg, senior group vice president of the CBS/Records Group, says the company is building 45 encoders for its own use and an additional 55 machines to be made available at manufacturing cost to other record companies that wish to employ the technology. He says CBS has completed agreements with the Recording Industry Assn. of America and IFPI, the in-

(Continued on page 84)

Vestron Slump Takes Its Toll In 25 Layoffs

BY AL STEWART

NEW YORK Red ink has prompted pink slips at Vestron Video. The independent video supplier, already reeling from a \$2 million loss during the first quarter of 1987, has laid off 25 employees, including four top executives.

Among the 25 workers axed by the company were Gordon Bossin, vice president of sales; George Ravich, director of sales; Wendy Benjamin, vice president of business affairs; and Raymond Bernstein, also vice president of business affairs.

According to a spokesman, most of the other employees dismissed were field sales representatives for the company's Lightning Video line. The line will now be handled by the existing network of Vestron sales reps, the spokesman says.

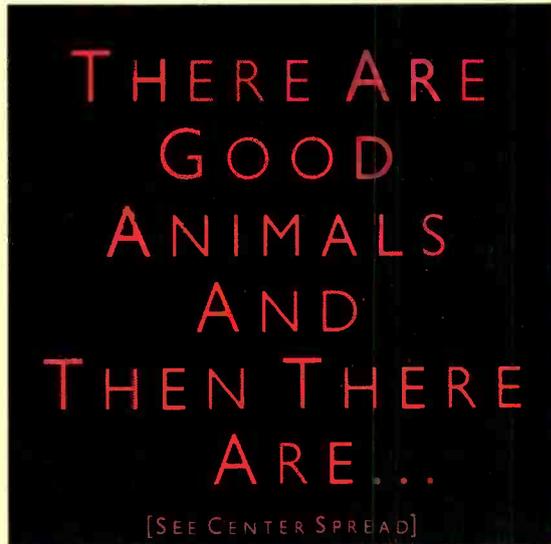
In addition to the layoffs, which

(Continued on page 84)

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[SEE CENTER SPREAD]

WCI Agrees To 100% Buyout Of Chappell Music

BY IRV LIGHTMAN

NEW YORK Warner Communications Inc., ending months of speculation, has agreed to acquire 100% ownership of Chappell Music, the world's largest music publisher. With ownership of Warner Bros. Music, WCI would, if the deal is finalized, control the No. 1 and No. 2 publishers.

The buyout price was not spelled out in a terse three-paragraph press announcement May 13, one day after the WCI board agreed to the

(Continued on page 85)

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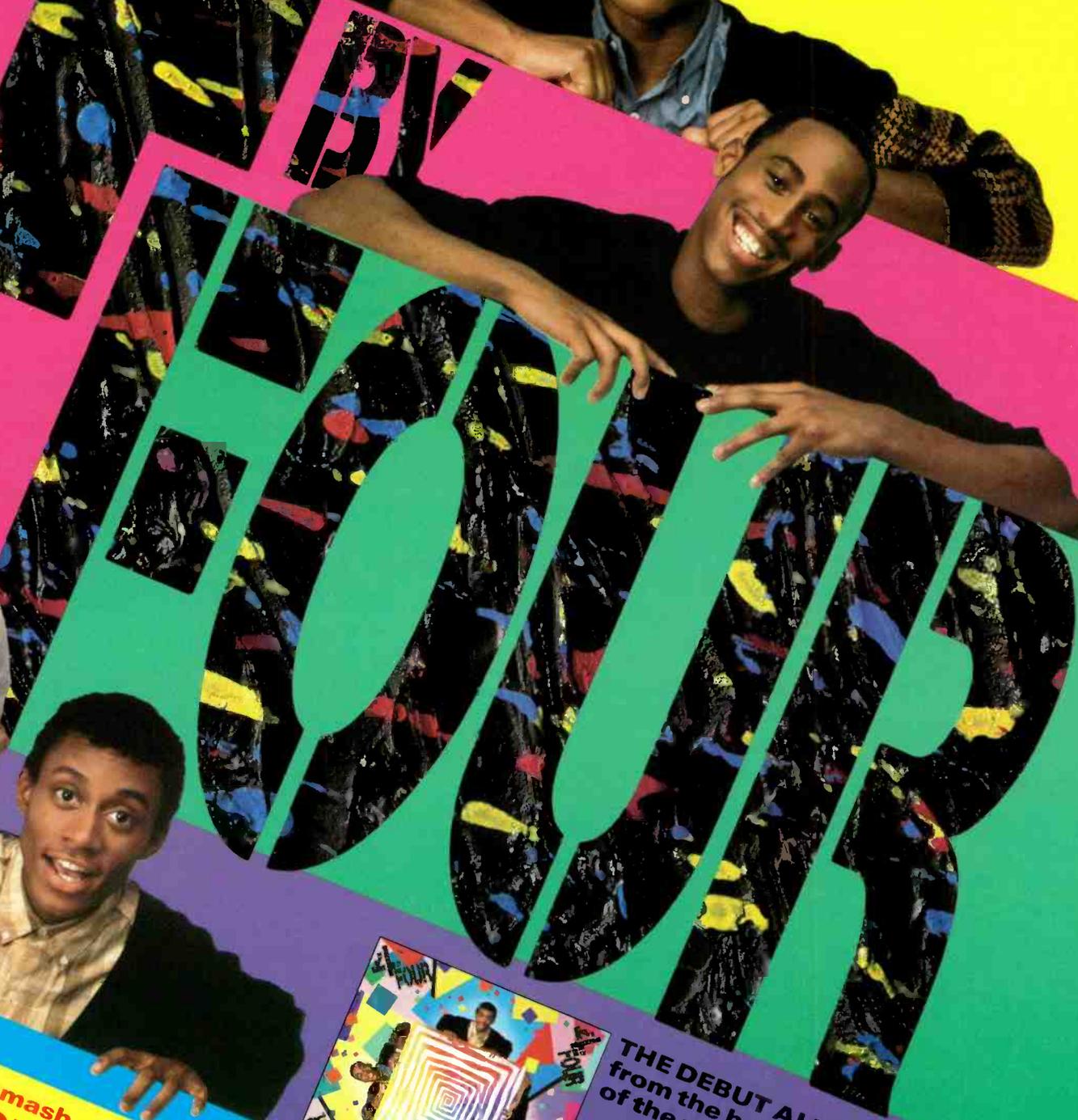
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VOLUME 99 NO. 21

MAY 23, 1987

LOOKING FOR RELIEF ON LEGAL FEES

Howard Siegel, a partner in the entertainment law firm of Pryor, Cashman, Sherman & Flynn, examines the options available to new artists who are negotiating contracts and want to avoid unmanageable legal fees. It's in this week's Commentary. **Page 9**

Country Comes Back To The City

WYNY New York is picking up where WHN plans to leave off. On July 1, when the latter switches to an all-sports format and the WFAN calls, WYNY will drop its adult contemporary fare and take over as the city's sole country outlet. Radio editor Kim Freeman reports. **Page 10**

COUNTRY CORNER DEBUTS

Country chart manager Marie Ratliff checks out the action on the airwaves in this innovative new column, which each week will collect the most influential programmers' insights on the hottest new records. **Page 41**

Free CDs! (With Every \$16.98 Cassette)

Beginning this month, ProArte and ProJazz will package a free cassette with every CD. The labels plan to maintain their \$16.98 list price on CDs even though the campaign will cost the companies another \$1.25 in packaging costs for each album. Irv Lichtman has the story. **Page 85**

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Publishers Mull BMI Bonus Stand Some Hint At Fight For Policy Rollback

BY EDWARD MORRIS

NASHVILLE While a lot of songwriters are up in arms about BMI's change in bonus payments, publishers are suspending judgment until they can study the complex matter further. The new bonus-payment

A SPECIAL BILLBOARD ANALYSIS

structure went into effect Jan. 1 and denies all but base-rate payment to songwriters who have defected from BMI—regardless of the number of performances their songs continue to accrue there. So far, the resistance to this provision seems strongest among Nashville-based songwriters.

Additionally, the new structure switches bonus calculations from being based on specific numbers of performances to being calculated using a floating percentage formula. BMI representatives say the new formula will benefit writers of standards and current hits alike.

On May 5, the board of directors of the Nashville Songwriters Assn. International voted to have NSAI president Ralph Murphy investigate the change to determine if the group should take any action.

Two weeks earlier, the Songwriters Guild, spurred on by its Nashville division, had issued a statement of concern about the bonus change. The statement reads, "It would seem to penalize a writer who

elects to move his or her affiliation to another performing rights society while leaving a valuable catalog of songs with BMI."

That point was subsequently expanded on by guild president George David Weiss in a Billboard Commentary (May 9).

Chappell/Intersong president Irwin Robinson says he has gotten calls from "a whole bunch of writers who feel somewhat taken ad-

vantage of" by the BMI change. He adds, though, that he sees this as a writer's problem and that "BMI might feel they have a right to do it."

Likening the switch to the recent airline ploy that boosted the minimum mileage for a free trip from 50,000 to 75,000 miles, Robinson says BMI is also changing horses in midstream. He says that consumer
(Continued on page 85)

Importers Form Group

BY FRED GOODMAN

NEW YORK U.S. record importers hope a newly formed trade association will be a vehicle for addressing issues they say are threatening to end the legal flow of most imported recordings.

The newly incorporated Recordings International Trade Committee was formed here May 13 following two days of meetings with representatives from 20 companies (Billboard, May 16). In addition to importers, the meeting's participants included domestic and foreign exporters, labels, publishers, and a representative of the National Assn. of Recording Merchandisers.

The meetings and trade group were spurred by a successful suit

by music publisher T.B. Harms against Jem Records (Billboard, April 11). The case established the importation of recordings containing copyrights owned by U.S. publishers without their authorization as a violation of copyright. Additionally, records brought in from overseas must pay mechanical royalties upon entrance at the U.S. rate.

Importers have said that compliance with that ruling via the current system of permission and mechanical payment would effectively end the record import business.

Ed Grassi, vice president of Jem Records, says U.S. importers have already met with the Harry Fox Agency, the U.K.'s Mechanical Copyright Protection Society, and
(Continued on page 82)

High-Storage Software In Spotlight Conference Considers Impact Of CD-I

BY CHRIS MORRIS

SAN FRANCISCO Interactive compact disks, the latest wrinkle in digital consumer technology, could enter the marketplace as early as the end of 1988—following compact disk video into the living room.

Some 200 attendees at "CD-I: The Future," a conference mounted by New York-based exhibition group Online, pondered the imminent introduction of CD-I and its marketability May 11-13 at the Moscone Center here.

CD-I technology mates the CD's vast storage capabilities (the equivalent of 1,500 computer floppy disks) with an interactive consumer electronics system.

Representatives of the consumer electronics industry present at the conference said that CD-I could be launched on the trade level as early as mid-1988. The format will initially be marketed as a "black box" add-on to existing CD hardware, with integrated players to come.

At present, discussions of CD-I remain in the theoretical realm because no working prototypes or software exists for the format. In fact, the "green book" technical specifications for CD-I, assembled by N.V. Philips International with consultation from Sony and Microware, were only made available to licensees in March.

"This has been an interesting conference in that there's no hardware to look at and no software to play with," said Michael Conniff, a Ver-

mont-based consultant who moderated some of the conference panels.

CD-I, many attendees said, will attract a new breed of consumer through its extension of current CD audio technology.

However, some more skeptical observers noted that CD-I will be entering a consumer electronics market that is growing increasingly crowded; the introduction of digital

audiotape is imminent, and there are also CD Video, the CD single, and such existing but relatively untested video configurations as Super VHS and 8mm.

The high initial price point of \$1,000-\$1,500 for a "multimedia controller"—the CD-I black box—may also work against immediate consumer acceptance.

(Continued on page 79)

Pioneer Sets June 1 Debut For Consumer CDV Player

BY GEOFF MAYFIELD

NEW YORK Pioneer Electronics will launch the first compact disk video player June 1, several months ahead of the expected introduction of CDV hardware—and at a lower price than had been foreseen.

Like units from other manufacturers that will follow, Pioneer's CLD-1010 deck is capable of playing 5-inch CDs and CDVs as well as 8-inch and 12-inch laserdisks. Introduced by Ken Kai, Pioneer Electronics' executive vice president, at a press conference here May 12, the CLD-1010 has a suggested retail price of \$800.

Earlier, sources had predicted that such units would debut in the

\$1,000-\$1,500 price range, but the new Pioneer unit is actually less expensive than the model it displaces, the \$900-list CLD-909. That unit did not play CDV, but was compatible with the other three laser formats.

Six years ago, Pioneer became the first hardware maker to combine the technology of CDs and laserdisks in a single player. Some industry observers, however, had anticipated that Magnavox would be the first manufacturer to release CDV-compatible hardware, because its parent company, N.V. Philips, had spearheaded development of the configuration.

Some proponents of the configuration had not expected such play-
(Continued on page 84)

A&M Bows Midline CD Series

Includes Bryan Adams, Joe Jackson

BY DAVE DIMARTINO

LOS ANGELES A&M Records will introduce 43 midline compact disk titles June 29 by such top-line artists as Bryan Adams, Joe Jackson, and Supertramp. The move is being attributed to decreased manufacturing costs and the growing sophistication of today's CD buyer. At least 20 additional titles will be released by the end of the year.

"I think we're getting to the point

where the consumer is not necessarily going to pay top dollar for a 20-

'Manufacturing costs have gone down dramatically'

year-old analog title," says David Steffen, A&M vice president of sales. The dealer price per unit for midline titles will be 30% lower than A&M's present cost. Steffen adds that he foresees even lower price points for such titles by 1988.

The titles correspond to present A&M midline albums and cassettes that bear SP/CS 3100-3200 catalog numbers, most of which were recorded between 1970 and 1985. Included in the series are recordings by Herb Alpert & the Tijuana Brass, Quincy Jones, Oingo Boingo, Styx, Supertramp, the Carpenters, and Nazareth.

Dealers will be allowed to return all full-price stock on hand for full credit, A&M says, and then reorder the titles at the lower price. Dead-

line for all returns is June 26.

Steffen cites two key factors in A&M's decision to issue the series. "It's no big secret out there that we've been fortunate, like everyone else has, to see our manufacturing costs go down this year," he says. "And frankly, it's really gone down dramatically in the last six months.

"Secondly, we've always felt—and still do—that pound for pound, our catalog is as strong as anybody's in the business. We don't necessarily have the number of titles that other people do, but the quality of the titles that we do have will match up with anybody's. And we think we can present a very competitive line."

A&M's midline CD program follows similar moves by CBS, PolyGram, and MCA, all undertaken since the beginning of the year.

Does Steffen think other labels may perceive A&M's move as a nudge to go the midline route? "I don't know if we're going to be the last component," he says, "but I'm certain that other people are going to want to look at their own costs and try to stay competitive."

50 Titles Planned During 1987

Dunhill Licensing \$9.98 CDs

NEW YORK Dunhill Compact Classics, the CD-only label based in Northridge, Calif., has entered into a joint venture to create a midline CD label with American Technologies, a Denver, Colo.-based investment firm. Dubbed Garland, the new imprint will release a series of midline CDs via Dunhill's existing operations at a suggested list price of \$9.98.

Nine initial titles are expected to ship early next month, with 10 more to follow in July. Among them are previously released or specially created packages by Paul Anka, Herbie Mann, Bob Marley, Ramsey Lewis, the Ventures, Woody Herman, Brian Auger, and Stan Kenton. A compilation package, "The 50th Anniversary Of Big Bands," will also be released.

The label plans to put out some 50 titles by the end of this year, with most running 60-plus minutes.

According to Dunhill chief Marshall Blonstein, it was American Technologies that initiated the deal a few months back. "They approached us on the idea of distribut-

ing product for under \$10," he says. "We agreed to it, only if it was done as a joint venture."

Though Dunhill is distributed through an independent network, Garland will be sold directly to accounts. "At the price point we want to put it at, we have to sell direct," says Blonstein. "They're being offered at \$6.50 direct, so if retailers want to discount, they can do it at \$8.98."

Blonstein adds that if they were to go through distributors, the retail price would be more than \$11 in some cases.

Under the agreement, Dunhill will be responsible for the manufacturing, distribution, marketing, and promotion of the titles, while American Technologies will handle the licensing and product presentation aspects. Dunhill will have the final decision on all releases.

Regarding the type of product Garland will be putting out, Blonstein says that it "won't be classical or country. We're looking for interesting stuff that's available at that price point." LINDA MOLESKI

VSDA Meet Goes After PPT And PPV

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. is going on the offensive against pay-per-view and pay-per-transaction.

This stance came to light as VSDA president Arthur Morowitz, who heads Metro Distributors and Coliseum Video, addressed a local Orange County chapter gathering May 12 in suburban Fullerton here. Tactics to curb video piracy also were discussed.

Morowitz said he thought the most important contribution VSDA has made to its members "is to wake up you people to PPV. In the cable business, they never were aware of [home video retailers]. By the time they realized we were a force, it was too late.

"The Hollywood consensus is that PPV is not hurting video [recording] sales. I hear this consistently. I talk to every studio. I just find that hard to believe."

Estimating the economic impact of PPV, Morowitz warned that cable systems are gradually upgrading so that they can control subscribers from a central station.

He said, "A good event on PPV might have a penetration of 10%—something in the neighborhood of 700,000 homes. At \$5 per home, that's \$3.5 million. I think you can see that if that market went to 14 million homes, it represents..." (Continued on page 84)

John Fruin Rejoins Industry At Zomba

LONDON John Fruin, a former chairman of the British Phonographic Industry and onetime head of WEA's U.K. operation, is back in the mainstream of the music industry here. He is taking over as U.K. group managing director of the fast-growing Zomba conglomerate.

Fruin has acted as consultant to Zomba for four years, but recently he had concentrated on personal business interests following a two-year spell as Pickwick's senior executive.

Clive Calder, who becomes chairman of the Zomba Group, says, "We've expanded our range of ac-

tivities and increased our commitment to the U.K. market, and now is the time to strengthen our senior management here."

Ralph Simon becomes director of special projects worldwide, longtime executive Ron Schiff becomes finance director, and Chris Clark has been recruited to take over as financial controller.

Fruin, one of the most colorful characters in the U.K. industry in the late '70s, says he has returned to the music business to "hasten the growth" of the record company and bring together the various elements of Zomba, which include Jive Rec-

ords, Battery Studios, Dreamhire, Zomba Management, and music, production, and book-publishing divisions. The main emphasis will remain on developing artists and production and songwriting talents.

Fruin started out as a junior trainee at EMI, working his way up to sales, distribution, and manufacturing director. He was Polydor's managing director for five years and launched State Records (with Wayne Bickerton) before taking over as managing director of WEA. He left there in 1980 to join Pickwick.



Bernstein's Honor. Leonard Bernstein, the composer/conductor, accepts the 1987 Albert Schweitzer Music Award from Rhena Schweitzer-Miller, daughter of the legendary Nobel Peace Prize winner. The presentation was made recently following Bernstein's performance with the New York Philharmonic at Lincoln Center, an event sponsored by the Creo Society.

Executive Turntable

RECORD COMPANIES. Motown Records in Los Angeles promotes Steve Buckley to the newly created post of vice president of its creative division. He was director of a&r.

Capitol Records names Tim Carr East Coast director of a&r, based in New York, and Gwen Franklin director of marketing for its black music division, based in Los Angeles. Carr was East Coast a&r manager. Franklin was national promotion director for A&M in New York.

PolyGram Records in New York promotes Holly Browde to director of business affairs. She was senior attorney. Mark Sullivan is appointed director of administration for the label's West Coast office. He was with Universal City Studios at MCA Inc.

Bud Katzel is named senior vice president of sales and distribution for GRP Records in New York. He was vice president of sales and operations for the label.

Chrysalis Records in New York promotes Milhan Gorkey to director of national publicity. She was manager of East Coast publicity.

Suzanne Berg joins Elektra Records in New York as associate director of adult contemporary promotion/artist development. She was national promotion director for Grammavision Records. Berg succeeds Lisa Frank, who was promoted to promotion/marketing manager.

Virgin Records appoints Joyce Castagnola West Coast regional sales manager, based in Los Angeles, and Michael Rosenberg East Coast region-



BUCKLEY

CARR

FRANKLIN

BROWDE

al sales manager, based in New York. Castagnola was director of product marketing for Warehouse Entertainment's West Coast chain. Rosenberg was East Coast sales director for I.R.S. Records.

Madelyn R. Cousin becomes manager of creative services for Jive Records, a division of the Zomba Group, in New York. She was with RCA Records.

RETAILING/DISTRIBUTION. Hector Gonzalez is named executive vice president and general manager for the video division of East Texas Distributing in Houston. He was upped from sales director for the company's Spanish-language home video division.

The Interstate Group in Hagerstown, Md., appoints the following: Bill Brooks as branch sales manager, Hagerstown, Md.; Vic Tremmel, branch manager, Smithfield, R.I.; and Ed Berson, director of marketing.

HOME VIDEO. International Video Entertainment in Woodland Hills, Calif., makes the following appointments: Michael Lasky as vice president of programming; Vicki Greenleaf, vice president of publicity and promotions; and Jake Lamb, Western regional marketing director. Lasky was director of film acquisition for Showtime/The Movie Channel. Greenleaf was national publicity director for New Century/Vista Film Co. Lamb was director of sales for Schwartz Bros. Video Distribution.

CBS/Fox Video in New York promotes Larry Andjulis to director of sales, based in Chicago, and Laura Terranova to director of merchandising and special accounts. Andjulis was national sales manager. Terranova was Eastern regional sales manager.

Ingram Video in Nashville appoints Brian Clendenen senior vice president. He was vice president of market development for the company.

Bruce Leivenberg becomes Western district sales manager for Media Home Entertainment in Culver City, Calif. He was director of entertainment for Karl-Lorimar Home Video. Leivenberg succeeds Dave Butler, who was upped to vice president of field sales.

Prism Entertainment in Los Angeles promotes the following: Mary McFadden to manager of programming; Tom Schon, manager of sales administration; and Mark Ogle, manager of special events and promotions.

(Continued on page 79)

THE ENVELOPE PLEASE!



- **Best 200 Small Companies** (1986)–*Forbes Magazine*.
- **Achievers Award** for Top Media Companies (1986)–*Channels Magazine*.
- **Gold Medal** for *America In The Morning* (1986)–International Radio Festival of New York.
- **Radio's Man of the Year**, Norman Pattiz (1985)–*The Gallagher Report*.
- **Janus Award**, Mutual News (1986)–The Mortgage Bankers Association of America.
- **Grammy Award** (1985)–*Best Music Video, Long Form*, for "The Heart Of Rock & Roll," by Huey Lewis and The News.

- **Golden Reel Award**, *George Thorogood Live LP* (1986)–Ampex Corp.
- **Syndicator of the Year** (1985)–*The Album Network*.
- **Program of the Year**, *The US Festival* (1984)–*The Album Network*.
- **Entertainment Executive of the Year**, Norman Pattiz (1986)–*Executive Magazine*.
- **Gabriel Award**, Mutual's *The Week In Review: The Shuttle Challenger* (1986)
- **Peabody Award**, *The Larry King Show* (1983)



AWARD WINNING RADIO

Virgin Sets Super Saver Titles

NEW YORK Virgin Records' new U.S. operation has begun building a catalog by coupling select titles from its parent company's back catalog with new releases.

Jim Swindel, vice president of sales for Virgin, says the label plans to release 24 catalog titles in coming months.

"I've got the whole Virgin catalog to work from, and I could triple that easily," says Swindel. "But we don't want to force-feed the mar-

ket."

All titles will be released at \$6.98 list for cassette and LP as part of WEA's Super Saver catalog series. Most titles will also be available on CD.

Swindel says the majority of the titles that will be offered have not been available in this country as domestic releases or have long been out of print.

First releases include three albums by Mike Oldfield: "Tubular

Bells," "Hergest Ridge," and "The Motion Picture Soundtrack From 'The Killing Fields.'" Also slated for release this month are two early albums by Orchestral Manoeuvres In The Dark—the group's self-titled debut album and "Organisation"—and Simple Minds' "Sister Feelings Call."

Swindel says the label plans to release two more albums each by Oldfield and Orchestral Manoeuvres In The Dark, five more Simple Minds titles, and albums by Japan and the Human League.

"We are also looking at titles by Eurythmics, Tangerine Dream, P.I.L., and others," says Swindel, adding that restructured royalty rates will be required for the release of all Super Saver titles.

FRED GOODMAN



Back To The Party. Tin Pan Apple/PolyGram recording act the Fat Boys congratulates label mates the Latin Rascals on the release of their new album, "Back To The Future," during a recent party in New York. Shown, from left, are Latin Rascal Albert Cabrera, Fat Boy Damon Wimbley, Latin Rascal Tony Moran, Fat Boys Mark Morales and Darren Robinson, and Tin Pan Apple owners Lynda West and Charles Stettler.

Golden Sues Other Oaks; Group Names New Member

BY ANDREW ROBLIN

NASHVILLE An attorney representing ousted Oak Ridge Boy William Lee Golden filed suit May 11 in chancery court here seeking \$40 million from Oaks Duane Allen, Joe Bonsall, and Richard Sterban.

One hour after the suit was filed, Allen, Bonsall, and Sterban held a press conference here at which they named Steve Sanders as Golden's replacement in the Oaks.

Golden's suit seeks \$10 million in general damages and \$30 million in punitive damages from his former band mates. The suit, filed by attorney Scott F. Siman, also asks that the Oaks' partnership agreement be declared null and void.

The suit charges that Allen, Bonsall, and Sterban breached their

partnership agreement with Golden by attempting to oust him from the band. The suit also alleges that the trio conspired to defraud Golden of his share of royalties from the Oaks' label, MCA, and future concert proceeds.

The Oaks' partnership agreement should be nullified, the suit says, because it is "unconscionable." The agreement provides that an ousted Oak may not challenge his ouster in courts or arbitration, subject to a penalty of 50% of future royalties.

In spite of the tough language in the suit, the case may never go to court, according to Golden's business manager and general counsel, Wayne R. Halper. The suit's purpose, says Halper, is to speed stalled financial negotiations with

(Continued on page 85)

Barbra's 'One Voice' Makes Itself Heard; Prince, Richie See Chart Streaks Stopped

BARBRA STREISAND'S "One Voice" jumps to No. 17 in its third week on the Top Pop Albums chart. It's already higher on the chart than Streisand's two previous live albums peaked. "A Happening In Central Park" peaked at No. 30 in 1968; "Live Concert At The Forum" reached No. 19 in 1972.

"One Voice" is Streisand's 31st album to crack the top 20 since 1963—which is roughly one every nine months. This tally includes two live albums, two greatest-hits sets, an original cast album, and six soundtracks: "Funny Girl," "The Way We Were," "Funny Lady," "A Star Is Born," "The Main Event," and "Yentl."

Streisand's consistency on the album chart stands in contrast to her hot-and-cold performance on the singles chart. Streisand has collected 14 top 30 singles during her career, but 11 of those came in a five-year blitz, from 1977 to 1982. Her three top 30 hits outside of that period were "People" (1964), "Stoney End" (1971), and "The Way We Were" (1974). The fact that Streisand hasn't had a top 30 single since "Comin' In And Out Of Your Life" more than five years ago makes her continued success on the album chart all the more noteworthy.

The swift ascent of "One Voice" is partly due to the fact that Streisand is coming off a No. 1 album and a Grammy Award for "The Broadway Album." It's also partly due to the fact that the concert at which the album was recorded drew considerable publicity and yielded a widely seen HBO special.

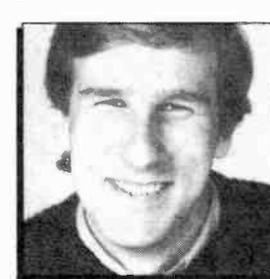
One peculiar thing about Streisand's live albums is that the smaller the audience for the concert, the larger the audience for the album. Streisand's first live album was taped in front of 150,000 fans at New York's Central Park; the next was recorded in front of 18,000 fans at the Forum in Inglewood, Calif. "One Voice" was recorded in front of 500 friends and associates in Streisand's backyard in Malibu. At this rate, if Streisand ever records an album of just her singing in the shower, it will go through the roof.

TWO OF THE hottest stars in pop music are bound to be disappointed by this week's charts. Prince can't be happy about the fact that his latest album is already heading south in only its sixth week on the chart. And Lionel Richie isn't likely to be elated that his string of 13 consecutive top 10 singles is breaking.

Prince's "Sign 'O' The Times" drops to No. 9 on this week's Top Pop Albums chart, after peaking at No. 6. That makes it Prince's first album to fall short of the top five since "1999," which peaked at No. 9 four years ago. (We should note that both of these albums are two-

cord sets, which may help explain their relatively low chart peaks.)

Richie has no such excuse for the fact that "Se La" is holding without a bullet at No. 20 on this week's Hot 100. True, it is the fifth single from "Dancing On The Ceiling," but the fifth single from his last album, "Penny Lover," was able to crack the top 10. And so were the fifth singles from such other current superstar albums as Janet Jackson's "Control" and Madonna's "True Blue."



by Paul Grein

donna's first, "Borderline."

FAST FACTS: Jody Watley's "Looking For A New Love" looks like it's going to remain one jewel short of the Billboard triple crown. The smash reached No. 1 on the Hot Black Singles and Hot Dance/Disco Club Play charts but is stuck at No. 2 on the Hot 100 for the fourth straight week. That's the longest any single has remained in the runner-up spot without hitting No. 1 since Duran Duran's "The Wild Boys" in late 1984. One big consolation prize: Watley's debut solo album cracks the top 10 on the Top Pop Albums chart, a feat that eluded her former group, Shalamar.

Smokey Robinson's "Just To See Her" leaps 11 notches to No. 22 on this week's Hot 100. It's already the third-highest-charting single of Robinson's solo career, topped only by "Cruisin'" (No. 4 in 1980) and "Being With You" (No. 2 in 1981).

U2 has seven albums on this week's Top Pop Albums chart—all with bullets. The Irish band isn't the first group to put seven albums on the chart simultaneously. In fact, the Monkees did it just six months ago. Strange bedfellows.

The Beatles have three of the top four titles on Billboard's Top Pop Compact Disks chart this week with the second batch of Capitol CDs. The group had a clean sweep of the top four just two months ago with the first batch.

WE GET LETTERS: John Farkas of Cleveland suggests that 21 Records is the first record company to have the same name as the peak position of one of its hits. The hit in question: Donna Allen's "Serious," which peaked two weeks ago—at No. 21.

L.A.-Based Striped Horse Records Indie Label To Bow In June

LOS ANGELES Striped Horse Records, the new label headed by industry veteran Barney Ales and Carlo Nasi, has linked with several independent distributors and will release its first single June 4.

The single, "Dance All Night" by DeBarge, will be issued in 7-inch and 12-inch configurations, with a cassette version of the 12-inch released simultaneously. The single will be followed in six weeks by the group's debut album for the label, in vinyl and compact disk formats.

Striped Horse, which opened its offices here in January, is the American affiliate of Panarecord International, which Nasi founded

in Italy in 1980.

The Los Angeles-based company has also appointed Mike Lushka as vice president of marketing.

Lushka and Striped Horse president Ales are both veterans of Motown Records. Ales, long affiliated with that label, was its president during the mid-'70s; Lushka, former vice president of sales, left in 1981.

Among the distributors set to carry Striped Horse product are California Music, M.S. Distributors, Schwartz Bros., Big State, and Motor City Music.

Lushka is enthused about the potential of modern-day independent

(Continued on page 85)

BMG Expands In S.C.

NEW YORK BMG Music (formerly RCA/Ariola) plans to open a new commercial distribution center in Spartanburg County, S.C., by the end of the year.

The facility, consisting of two buildings—each about 300,000 square feet—in the Spartangreen industrial park, will house the central catalog operation and warehousing, a returns-center operation

and warehousing, and the cassette, video, and compact disk clubs. The operation and distribution of the RCA Records club will remain in Indianapolis.

According to a spokesman for BMG Music, staffing needs of the new facility have yet to be finalized. But, in addition to 85 order processors and clerical personnel and six supervisory staffers currently in Spartanburg, about 250 new jobs will be created. Also, a core group of about 20 or 25 technical and managerial personnel will be transferred to Spartanburg from other company facilities.

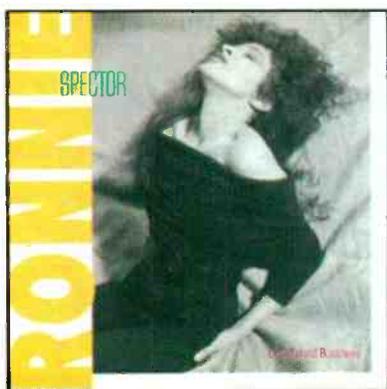
NEWS COVERAGE CONTINUES, SEE PAGE 85

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Her legendary sound echoed through Eddie Money's Top-5 hit, "Take Me Home Tonight," and immediately reestablished Ronnie Spector as one of the most distinctive female voices on record.

"Unfinished Business" features Ronnie's newest duet with Eddie Money, "Who Can Sleep." Plus "Dangerous" with the Bangles' Susanna Hoffs, "Unfinished Business" written by Gregory Abbott and "Love On A Rooftop" written by Desmond Child and Diane Warren.

Ronnie Spector. "Unfinished Business." She's not through with you yet.



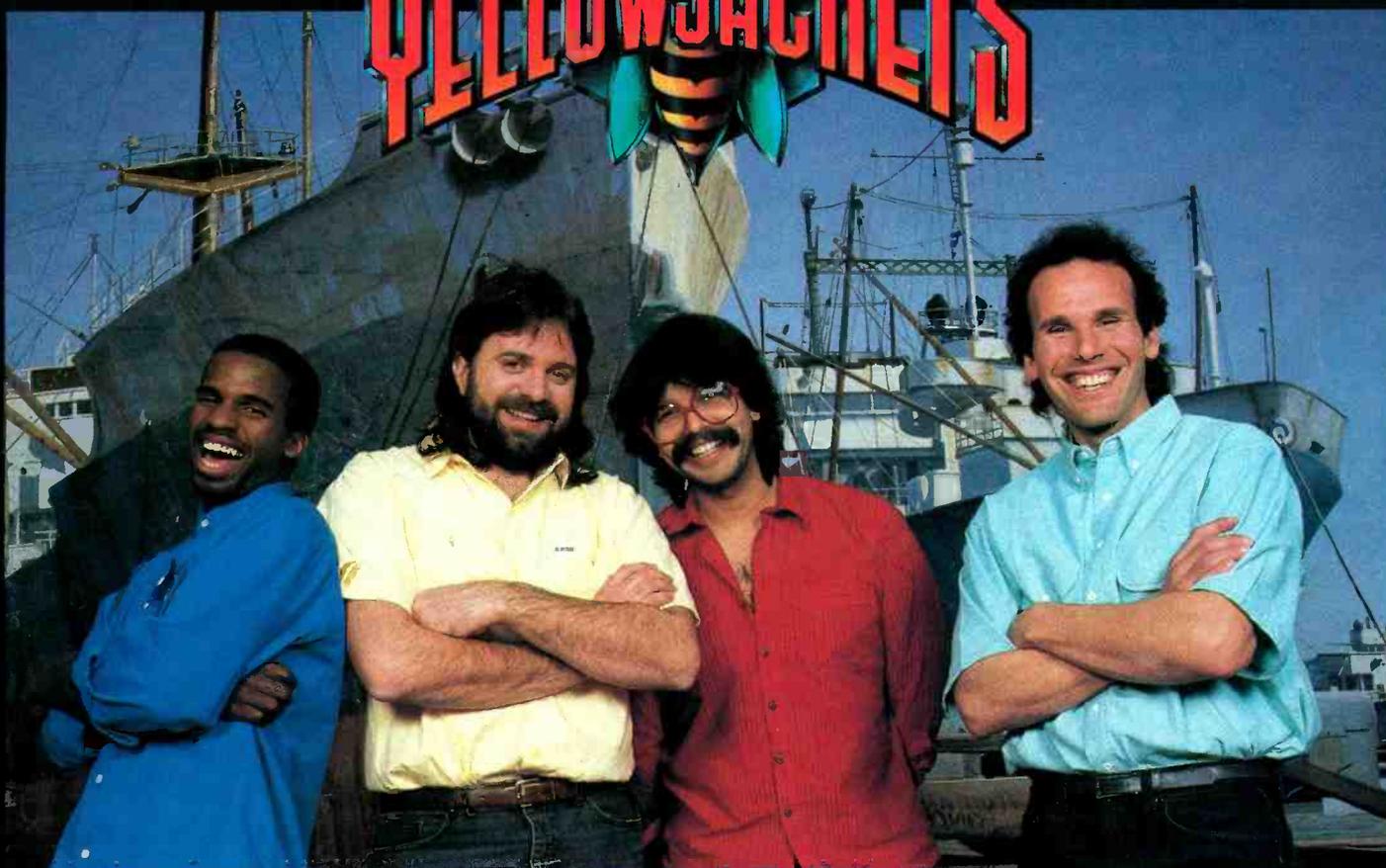
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'Sheer Bulk Of Paperwork'

COMING TO TERMS ON RECORDING CONTRACTS

BY HOWARD SIEGEL

There are many lawyer stories—some of them not fit for these pages—but the one that seems most appropriate here has to do with a client looking for a new attorney.

Client: "I've been asking around, and the fees you lawyers charge are astounding."

Attorney: "We here at Dewey, Gippm & Howe charge \$100 per question."

Client: "Can you believe this other firm was asking \$250 for each question?"

Attorney: "Yes, I can. Now, what's your next question?"

For a new producer, writer, actor, recording artist, or other aspiring entertainer, legal fees are no joke. And although the hourly rates charged by attorneys have not risen appreciably more than other service charges over the years, the cost of negotiating agreements has skyrocketed.

The burden this places on a client seeking to enter this industry is considerable. It is not uncommon, for example, for legal fees based on typical hourly rates to reach anywhere from \$1,500 to \$7,500 (and beyond) for negotiating an artist's recording agreement.

The primary reason is the recording agreement itself. As new technologies emerge, contractual provisions are developed to cover them. Thus, the major U.S. labels have added clauses ranging from three to 16 pages (single spaced!) just to address the question of videos.

Similarly extravagant language has been developed in response to the proliferation of compact disks, digital audiotape, specialized promotional and marketing programs, merchandising, 12-inch singles, cable television, and—just to cover all bases—the obligatory boilerplate reference to "all other media whether now known or hereafter discovered, invented, or developed at any time."

To complicate matters, and to add to the bulk of paper which must be reviewed and negotiated, changes in the copyright law over the past 10 years have created a host of issues addressed by a variety of definitional and protective clauses.

Moreover, as case law emerges,

clarifying (hopefully) questions impacting the record company's rights and interests in the artist and the artist's recordings, further contractual refinements are required.

Never in my experience have these contractual adjustments manifested themselves in the deletion of paragraphs. What results, then, is a typical recording contract that consists of anywhere from 31 to 65 single-spaced pages (including copyright assignments, declarations, affirmations,

unrepresented artist pays for saving the expense of proper representation at the inception will inevitably be more costly than the fees saved.

Of course, if the record never "happens" or the project for other reasons never develops, the pitfalls and problems left by inadequate negotiation may never come to light.

If the artist is caught on the horns of a dilemma, is it perhaps fair to expect the attorney to help resolve the dilemma by donating free (or sub-

which of the myriad "less important" points will become major issues as the relationship between the artist and the record company develops (or worse, deteriorates).

It is equally impossible to predict how the artist's career will develop, rendering certain aspects of the contract central to the continued success of the artist/record company relationship.

Moreover, there are few attorneys who would be comfortable with the concept (and risks) of a half-hearted negotiation.

Perhaps, then, the record companies hold the key. Is it reasonable to ask the record companies to shorten their form contracts to a manageable size? Can the salient points adequately be covered in one-quarter or one-third the number of pages?

Since it is the company that ordinarily assumes the complete financial risk, it would be understandable if there were resistance to the suggestion that protective language that has taken years to develop suddenly and radically be severed.

Indeed, an informal polling of record companies indicates that the prospects of materially reversing the trend of contract expansion are roughly equivalent to the prospects of the suggested LP retail list price reverting to \$2.98.

Nevertheless, I believe substantial improvements can be made in the area of contractual verbosity. I have been drafting agreements long enough to know there are several ways to state a point. And some of these ways are brief. I'm convinced that recording contracts can be made more concise without sacrificing necessary protections.

It should be noted that there are occasional outside sources of assistance for the new artist strapped for funds. The Volunteer Lawyers for the Arts and similar groups offer competent legal services to those who qualify. But of necessity the number of clients who can be adequately served is limited.

Of all the reasons why an artist might not make it in the business, one can hardly imagine a more frustrating and senseless reason than the inability to negotiate his or her own recording contract effectively.

'Contracts can be made more concise without sacrificing needed protections'

Howard Siegel, a partner in the law firm of Pryor, Cashman, Sherman & Flynn, is editing a book on a wide range of entertainment topics, to be published this fall by the N.Y. State Bar Assn.



and schedules).

Even without regard to the complexity and variety of issues which must be discussed by the artist's attorney and the record company representative, the sheer bulk of the paperwork requires hours of an attorney's time prior to any actual negotiations.

If one accepts that this kind of contractual verbosity is inescapable (and many attorneys, including this writer, do not), what are the choices facing the overeager and underfinanced recording artists?

He or she can avoid lawyers altogether and sign the contract without the benefit (and cost) of a proper negotiation.

Alternatively, it might seem an attractive compromise to have a friend or relative who happens to be a lawyer handle the negotiations on more affordable terms.

In truth, the artist who relies on the advice of someone inexperienced in negotiating agreements in the entertainment industry is hardly better off than the artist who elects to proceed sans counsel. And the ultimate price that the poorly represented or

stantially discounted) legal services? Should the attorney be obligated to perform services on a contingency basis or for a fraction of the normal rates?

While we lawyers are free to extend special considerations where circumstances warrant (and I know of no entertainment lawyer who has not at least occasionally agreed to forgo legal fees), the pervasive nature of the "cumbersome contract" problem prohibits this kind of accommodation as a regular diet.

Attorneys have overhead, debts, and family obligations like everyone else. The attorney who makes the gesture of forgoing usual fees on more than an occasional basis may soon be facing his or her own set of economic problems.

Even less attractive is the notion that the contract can be negotiated selectively—that only the "major" points should be addressed, saving the less important aspects of the agreement for another time.

While this approach may seem logical, its initial appeal fades upon analysis.

First, it is impossible to know

reporting stations got the record in plenty of time via Federal Express. In our market, it was sent this way to a top 40 station, but not to us, an AC station that was first to play her early hits.

I hope that in the future when Arista or another major record company plans a similar campaign it will ship the product early enough to be fair to everyone.

J.C. Haze
Program/Operations Director
WMVQ, Amsterdam/Albany, N.Y.

RIGHT ON TARGET

Tim Collins' letter (May 9), "You Gotta Aim High," is right on target. Can't you just hear the howls from the Zappa-ites and the rest of the First Amendment abusers?

The term *social conscience* is

some kind of joke to the Ratt-Poison branch of the record business, whose efforts wouldn't see the light of day without the OK of their boardroom bosses and the uncaring cooperation of the media.

Duke Niles
Bourne Co.
New York

IN PRAISE OF POISON

While I admire Tim Collins' sarcastic wit criticizing those responsible for Poison's rise (Letters, May 9), I must point out that he is taking the whole thing much too seriously. Poison's lyrics are simply formula teen rebellion, meant to give kids an outlet for their frustrations.

Poison's lyrics are manipulative and their talent may be marginal, but it presents its music with such style

and energy that I was cheering the album all the way up the charts. Its music is thrown off with such a spirit of frivolity that one can easily shrug off a few questionable lines.

You don't analyze it, intellectualize it, or fret over it. You just shut the door, crank up the volume, and have an adrenaline fest. Thank you MTV, Enigma, and Capitol for breaking this act.

Joan Manners
Encino, Calif.

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PLAYING IT FAIR

I doubt if we were alone in being snubbed by Arista Records in connection with the release of Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)."

All the advance publicity said that stations were barred from playing the single before the morning of April 30. It could have worked fairly if the record had been shipped to everyone early enough.

The problem, though, was that most radio stations didn't even receive the record until May 1. We didn't get it until May 2.

I am informed, however, that top

NBC's WYNY N.Y. To Go Country Follows WHN's Planned Shift To Sports

BY KIM FREEMAN

NEW YORK Country will be kept alive and well in New York City thanks to NBC's WYNY here, which will pick up the format July 1, the same day WHN drops it for all-sports and the WFAN calls (Billboard, May 9).

With the move less than two months away, questions about call letters, personnel, and musical direction have yet to be answered, says NBC Radio president Randy Bongarten.

According to Bongarten, NBC had been contemplating a country format for WYNY before Emmis Broadcasting made its WHN announcement. As an AC, WYNY has struggled in recent years to get ahead in Gotham's five-station AC race. The station pulled a 1.6, 12-plus winter Arbitron share.

The NBC executive says WYNY probably would have gone country regardless of what WHN did. "I think one of the factors that went into Emmis' thought process was how vulnerable WHN would be if an FM came in with country," says Bongarten.

Bongarten gives generous credit to Emmis and WHN VP/GM Rick Dames, in particular. "He actually called me before I had a chance to call him," says Bongarten, "He shared WHN's research with us, and they've offered to promote country's move to our station as the time approaches. Emmis has shown a remarkable concern for the country audience."

Says Dames, "I had proposals ready for WYNY and WPIX. I called NBC first, and Randy asked

me not to go to WPIX." Dames says he is not sure another broadcast group would have allowed him to pitch country to other stations. "[Emmis president] Jeff Smulyan was behind me all the way," he

'Emmis has shown great concern for the audience'

says.

"I think this is great," Dames continues. "Country's going to have some real exposure. Being on the FM, I think they'll have the opportunity to pick up the lower end of the 25-54 demo. I expect they'll sell a lot of country records and encourage more acts to perform here."

When WHN's change takes place, Dames will go back to Emmis' market-leading album rocker KSHE St. Louis as VP/station manager. He left KSHE to join WHN when Emmis bought the property last year.

WHN's air personalities will be telling listeners where to go for country as July 1 approaches, and WYNY is expected to augment that effort with WHN commercials promoting the move. Beyond that, Bongarten says, advance promotion of the format switch will be minimal. "I doubt we'll have the product exactly the way we want it before we go on the air," he says, adding that past and current research is not likely to be translated into fine-tuned programming until Jan. 1, 1988. NBC has hired a well-known country programmer to consult with the station.

NBC had one country station, WMAQ Chicago, until January of this year, when the group switched its format to talk and variety programming. Bongarten says NBC's reasons for dropping country on WMAQ are similar to those Emmis gives for switching WHN: Both were struggling with country on the AM band. WMAQ had stayed in the ratings pack with Chicago country FM WUSN through the spring of 1986, but slipped to a 1.6, 12-plus Arbitron share in its final, fall 1986 country book.

According to Bongarten, current WYNY and WHN staffers as well as outside applicants will all be given opportunities to work at the NBC FM outlet.

"I think WYNY's announcement has lightened the blow for the WHN staff," says Dames. "The staff here has a very close relationship with our audience because they've all been family for so many years. Now they can tell listeners where to go, and it gives the staff some hope." Dames admits that it's unrealistic to expect that "the whole staff will be plucked up and go over there, but if half of them do, I'd be really thrilled."

Bongarten indicates that the WYNY calls will be dropped in favor of a new set.

WHTZ N.Y. Has New Way To Hold Listeners

NEW YORK For listeners not strong enough to follow the instructions to "lock it in and rip the knobs off" aired frequently on leading top 40 outlet WHTZ "Z-100" here, the station is now offering Target Tuners.

Introduced on Z-100 May 11, the Target Tuners are receivers—slightly smaller than a cassette—that are literally locked into Z-100's 100.3 frequency. Produced by Target Tuners of Moonachie, N.J., the receivers hold a custom manufactured quartz crystal that cannot be adjusted to receive another frequency. The company will be marketing the product around the country soon, offering the receivers on a market-exclusive basis.

The Target Tuners' sides are designed for customized station and/or advertiser graphics. The price to buy them in bulk is said to be only slightly above that of bulk T-shirt buys.

NEW! NEW! NEW! NEW! NEW!

Don't Miss Billboard's HOT CROSSOVER 30

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

NEW! NEW! NEW! NEW! NEW!



Crazy Crew. An Epic ensemble ventures into the domain of WXRK New York morning man Howard Stern to deliver Epic rocker Ozzy Osbourne for an outrageous interview and a spin of his latest track, "Crazy Train." Pictured, from left, are the label's New York rep Terry Coen and VP/album promotion Harvey Leeds, Stern supporter and artist Leslie West, Osbourne, and Stern. (Photo: Chuck Pulin)

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

ALBUM ROCK

John Hiatt is riding with the kings on WXRT Chicago's progressive preference list. "We appreciate Ry Cooder's crisp slide guitar on Hiatt's excellent 'Thank You Girl' (A&M)," says WXRT music director Lin Brehmer. "It's as good a song as we'll hear this year." The MD describes Hiatt's first A&M outing as a "little raunchier" than his previous projects. "And, for us, a band containing Hiatt, Cooder, and Nick Lowe is great." WXRT is currently playing "Tune Into My Wave" and "Turn Me Round" (Sire) by the innovative K.D. Lang & the Reclines. "Anyone who's seen Lang perform will remark on her charismatic performances, and anyone who's heard her album will remark on the power and range of her voice," says Brehmer. "I think talent this rare transcends categorization." Finally, the MD says, "We're knocked out by the soulful quality of Nicholas Tremulis' new Island album, 'More Than The Truth,' especially the 'River Of Love' cut featuring Bonnie Raitt, he says.

COUNTRY

Mark Tudor, PD of WBOS Boston, is into three '80s ladies these days. The first—and most obvious—is K.T. Oslin, with her single "80's Ladies" (RCA). "K.T. has a very sincere approach to her music," says Tudor. "Having seen her live, I know she's a great performer, and this song tells a great story that both males and females can relate to." Tudor is also high on Highway 101's "Whiskey, If You Were A Woman" (Warner Bros.). The group's Paulette Carlson has a beautifully contemporary voice, in Tudor's estimation, and the group's two previous tracks went over very well in Boston, he says. Holly Dunn's "Love Someone Like Me" (MTM/Capitol) is a nice departure from the artist's usual ballad approach, he adds. And, to give equal time to the male contingent, Tudor praises Mason Dixon's independent outing, "3935 West End Avenue" (Premiere One). "We added this strictly on the sound of the record," the PD says. "It's a shaggin' song," Tudor says, referring to the popular dance music known in the Carolinas as beach music.

KIM FREEMAN

newsline...

CAPITALCITIES/ABC rearranges its management structure, dividing the company's 19 stations into owned radio stations, Groups I and II. Don Bouloukos, president of ABC-owned stations since January, becomes president of Group I; Norman Schruett, most recently president/GM of WKHX-AM-FM Atlanta, becomes president of Group II and will move to New York. Cap Cities/ABC's radio roster is as follows: Group I includes WABC/WPLJ New York, WJR/WHYT Detroit, KABC/KLOS Los Angeles, WPRO-AM-FM Providence, and KGO San Francisco; Group II includes WKHX-AM-FM Atlanta, WBAP/KSCS Fort Worth/Dallas, KQRS-AM-FM Minneapolis, WMAL/WRQX Washington, D.C., and WLS/WYDZ Chicago. Cap Cities/ABC president James Arca says, "While our organizational structure has worked well for us to date, this new structure better positions us for the competitive pressures we expect in the future."

RICK DAMES will leave his VP/GM post at WHN New York to transfer back to Emmis' KSHE St. Louis as VP/station manager (see story, this page).

LOU MELLINI is promoted to VP/radio division for the 13-station Bahakel Communications chain, based in Charlotte, N.C. He will continue as GM of the group's KILO Colorado Springs and will remain based there.

JOSEPH SCHILDMAYER is promoted to general manager of Susquehanna soft rocker WRRM Cincinnati. He joined the sales staff there in 1980 and has been general sales manager since 1983.

ARBITRON adds Lansing, Mich., and Salinas/Seaside/Monterey, Calif., to its continuous-measurement schedules, bringing the total of four-book markets in the country to 79.

Diana Ross
Red Hot Rhythm + Blues

THE ALBUM
FEATURING THE HIT SINGLE

Dirty Looks

THE TV SPECIAL
AIRING MAY 20 PRIME-TIME ON ABC-TV



EXECUTIVE PRODUCER DIANA ROSS. PRODUCED BY TOM DOWD FOR DIANA ROSS PRODUCTIONS
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Spectacular BMI

1987 POP MUSIC AWARDS

We proudly congratulate all of the writers
and publishers of the most performed
songs of 1986.



**SONGWRITER
OF THE YEAR**

David Foster



MOST PERFORMED SONG

SEPARATE LIVES

(Love Theme From "White Nights")

written by

Stephen Bishop

published by

Gold Horizon Music

Hidden Pun Music

Stephen Bishop Music

**WARNER-
TAMERLANE
PUB.
CORP.**

**PUBLISHER
OF THE YEAR**

Performance

BAD BOY
Lawrence Dermer
Joe Galdo
Rafael Vigil
Foreign Imported Productions and Publishing, Inc.

BE NEAR ME
Martin Fry (PRS)
Mark White (PRS)
Virgin Nymph Music, Inc.

BOP
Paul Davis
Paul and Jonathan Songs
Web IV Music

BORN YESTERDAY
Don Everly
Tropicbird Music

BROKEN WINGS
Steven George
John Lang
Richard Page
Entente Music

Warner-Tamerlane Pub. Corp.

BURNING HEART
Frankie Sullivan
Holy Moley Music
Rude Music

CHERISH
(Second Award)

Robert Earl Bell
Ronald Nathan Bell
James L. Bonneford
George Melvin Brown
Claydes Eugene Smith
James Warren Taylor
Curtis Fitzgerald Williams
Delightful Music Ltd.

CRUSH ON YOU
Aaron Zigman
Irving Music, Inc.

CRY
Lol Creme (PRS)
Kevin Godley (PRS)
Man-Ken Music Ltd.

DANCING ON THE CEILING
Michael Frenchik
Carlos Rios
Skegee Music

EVERYDAY
Buddy Holly
Norman Petty
Peer International

EVERYTIME YOU GO AWAY
(Second Award)
Daryl Hall
Hot Cha Music Co.
Unichappell Music, Inc.

FORTRESS AROUND YOUR HEART
Sting (PRS)
Reggatta Music Ltd.

GLORY OF LOVE
(Theme From "THE KARATE KID PART II")
David Foster
Air Bear Music

GREATEST LOVE OF ALL
Linda Creed
Gold Horizon Music Corp.

HAPPY, HAPPY BIRTHDAY BABY
(Second Award)
Margo Sylvia Beach
Gilbert Lopez
ARC Music Corp.

HEAD OVER HEELS
Roland Orzabal (PRS)
Curt Smith (PRS)
Virgin Nymph Music, Inc.

HIGHER LOVE
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Willin' David Music

HOLD ON
Rosanne Cash
Atlantic Music Corp.
Chelcatt Music

HOW WILL I KNOW
George Merrill
Shannon Rubicam
Irving Music, Inc.

HURTS TO BE IN LOVE
Gino Vannelli
Black Keys Music

I CAN'T WAIT
John Smith
Poolside Music

IF THE PHONE DOESN'T RING, IT'S ME

Jimmy Buffett
Will Jennings
Blue Sky Rider Songs
Coral Reefer Music
Willin' David Music

JANET

Bobby Caldwell
Franne Golde
Franne Golde Music
Rightsong Music, Inc.
SBK Blackwood Music, Inc.
Sin Drome Music

KYRIE

Steven George
John Lang
Richard Page
Entente Music
Warner-Tamerlane Pub. Corp.

LIFE IN A NORTHERN TOWN
Gilbert Alexander Gabriel (PRS)
Nicholas William Laird-Clowes (PRS)
Warner-Tamerlane Pub. Corp.

LIFE IN ONE DAY
Howard Jones (PRS)
Warner-Tamerlane Pub. Corp.

LIVE TO TELL
Pat Leonard
Johnny Yuma Music

LIVING IN AMERICA
Charlie Midnight
Janiceps Music
SBK Blackwood Music, Inc.
United Lion Music, Inc.

LOST IN THE FIFTIES TONIGHT
(IN THE STILL OF THE NIGHT)
(Second Award)
Fredericke L. Parris
Llee Corporation

LOVE PARADE
Gilbert Alexander Gabriel (PRS)
Nicholas William Laird-Clowes (PRS)
Warner-Tamerlane Pub. Corp.

LOVE THEME FROM ST. ELMO'S FIRE
David Foster
Air Bear Music

Gold Horizon Music Corp.

MAD ABOUT YOU
Paula J. Brown
James F. Whelan, III
Alpine One Music
Careers Music, Inc.
Yum Howdy Music

MODERN WOMAN
Billy Joel
Joelsongs

MOVE AWAY
Phil Pickett (PRS)
Warner-Tamerlane Pub. Corp.

MY TOOT TOOT
Sidney Simien
Flat Toun Music Company
Sid Sim Publishing Co.

NO ONE IS TO BLAME
Howard Jones (PRS)
Warner-Tamerlane Pub. Corp.

NOTHIN' AT ALL
Mark Mueller
Music Corporation of America, Inc.

NOW AND FOREVER (YOU AND ME)

David Foster
Jim Vallance (PROC)
Air Bear Music
Irving Music, Inc.

OH SHEILA
Gerald Valentine
Melvin Riley
Music Corporation of America, Inc.

Off Backstreet Music
Ready For The World Music, Inc.
Trixie Lou Music
Walk On Moon Music, Inc.

ON MY OWN
Carole Bayer Sager
Carole Bayer Sager Music

ONLY ONE
James Taylor
Country Road Music, Inc.

POSSESSION OBSESSION
Sara Allen
Daryl Hall
John Oates
Fust Buzza Music, Inc.
Hot Cha Music Co.
Unichappell Music, Inc.

SARA
Ina Wolf
Kikiko Music

SAVING ALL MY LOVE FOR YOU
Gerald Goffin
Screen Gems-EMI Music, Inc.

SEPARATE LIVES
(LOVE THEME FROM "WHITE NIGHTS")
Stephen Bishop
Gold Horizon Music Corp.
Hidden Pun Music, Inc.
Stephen Bishop Music Publishing Company

SILENT RUNNING
(ON DANGEROUS GROUND)
B.A. Robertson (PRS)
Warner-Tamerlane Pub. Corp.

SLEDGEHAMMER
Peter Gabriel (PRS)
Hidden Pun Music, Inc.

SOMETHING ABOUT YOU
Waliou Jacques Daniel Badara (SACEM)
Island Visual Arts USA

ST. ELMO'S FIRE
(MAN IN MOTION)
(Second Award)
David Foster
Foster Frees Music, Inc.
Gold Horizon Music Corp.

STAND BY ME
(Third Award)
Ben E. King
Jerry Leiber
Mike Stoller
ADT Enterprises, Inc.
Trio Music Co., Inc.
Unichappell Music, Inc.

SUMMER OF '69
Bryan Adams (PROC)
Jim Vallance (PROC)
Irving Music, Inc.

TAKE ON ME
Magne Furuholmen (PRS)
Morten Harket (PRS)
Pål Waaktaar (PRS)
ATV Music Corp.

THAT'S WHAT FRIENDS ARE FOR
Carole Bayer Sager
Carole Bayer Sager Music
Warner-Tamerlane Pub. Corp.

WE BUILT THIS CITY
Dennis Lambert
Tuneworks Music Company

WHAT ABOUT LOVE?
Jim Vallance (PROC)
Irving Music, Inc.

WHO'S JOHNNY
(“SHORT CIRCUIT” THEME)
Ina Wolf
Kikiko Music

WHO'S ZOOMIN' WHO
Aretha Franklin
Preston Glass
Bell Boy Music
Springtime Music, Inc.

WORDS GET IN THE WAY
Gloria Estefan
Foreign Imported Productions and Publishing, Inc.

A WORLD WITHOUT LOVE
Eddie Rabbitt
Even Stevens
Briarpatch Music,
A Division of MTM Music Group

YOU'RE A FRIEND OF MINE
Jeffrey Cohen
Polo Grounds Music

YOU SHOULD BE MINE
(THE WOO WOO SONG)
Bruce Roberts
Broozertoones, Inc.

YOUR SECRET'S SAFE WITH ME
Michael Franks
Mississippi Mud Music Co.
Warner-Tamerlane Pub. Corp.



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DIAMONDS

7" AM-2929 • 12" SP-12231

HERB ALPERT



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KEEP YOUR EYE ON ME

ALBUM SP-5125 • 7" AM-2915 • 12" SP-12226

Brian White Heads For Orlando's WBJW; Chicago Veteran Dunovan Joins WRXR

BRIAN WHITE makes a fool of some of us speculators by nabbing the PD post at WBJW "BJ-105" Orlando, Fla., after a successful run at KITY San Antonio, Texas. Says BJ-105 VP/GM **Rick Weinkauff**, "The reason it took so long to fill it was because we had so many great candidates apply. It was terrific. Brian's insight, people skills, and ability to fit in with what's already been a winning staff are what set him apart. If there's such a thing as a marriage made in heaven, this is it."

G. MICHAEL Dunovan assumes the GM spot at new Pyramid property WRXR Chicago. That's a move from the VP/GM slot at NBC hit outlet WKQX Chicago, where he had been for more than five years. Completion of Pyramid's WRXR takeover is expected by June 3, and Dunovan's arrival is the first of many changes Pyramid is expected to make, including a move to the WTKS calls. According to Dunovan, the group is contemplating various formats. "Chicago doesn't really have any gaping format holes," he says. "So it's a question of doing whatever we do better than anybody else." Given the "Kiss-able" new calls and the progressive top 40 track record of Pyramid group PD **Sonny Joe White**, a hit/urban hybrid is where most watchers are placing their bets. Dunovan and WKQX PD **Tommy Edwards** are good friends, but Dunovan says it's way to early to comment on whether the two might end up on the same team in Chicago's ever-competitive radio war.



by Kim Freeman



Prior to joining WKQX, Dunovan put in more than nine years with ABC's WLS Chicago and had worked earlier for CBS. "By the end of this decade, I think we'll see a new group of companies emerge that are leaner, meaner, and dedicated strictly to radio," he observes. "The Pyramids, the Infinities, the Emmises will be the ones who win because they're setting trends, they're agile, and can move more quickly. It's a little scary to leave that insulation we have with the network-owned groups, but I've been looking for this kind of entrepreneurial spirit and freedom."

TOM MARSHALL is the new PD at pure rockin' KNAC Long Beach, shipping in from another Jeff Polack client, KFMG Albuquerque. We hear hints that longtime KIIS Los Angeles MD **Gene Sandbloom** may be taking his golden ears to MCA's a&r departments. More on that later.

John Chommie makes a record-time transition from the PD-ship at AC outlet WGBB Long Island, N.Y., to the PD chair at hit outlet WFLY Albany, N.Y. Replacing **Steve Christian** in less than a week's time, Chommie says it's great to be back "where my top 40 blood is" . . . **Andy Barber** arrives as the new morning man at top 40 outlet KAYI "K-107" Tulsa, Okla. His most recent morning gig was at WIVY "Y-103" Jacksonville, Fla.

"**POWER 95**" is how those in the know will be referring to top 40 outlet WPLJ New York from now on. After the slogan was tested along with the calls for the past several months, winter diary keepers caught on, and Power 95 is now the phrase that pays. Simultaneously, Power 95 has brought former WNEW-FM news director and morning talent **Lisa Glasberg** in as newscaster on **Pat St. John's** afternoon show. **Cleo** slides from overnights into the 10 p.m.-2 a.m. slot, while former weekender **Bobby Valentine** gets the overnight shift. Additionally, **Willie B. Goode** fills in with weekend air work plus some production duties. Relative newcomer **Marisa Brown** gets additional duties as producer of the Morning Crew, while retaining her program coordinator title. We're happy to report that Power 95 evening talent **Fast Jimmy Roberts** is about to return to the airwaves following a nasty bicycle accident. Finally, it was great to catch Power 95's

quickly assembled Gary Hart Getaway, which sounded like a parody promotion at first take. PD **Larry Berger** assures us that it's for real and explains that the contest will send a winner and friend to Bimini, Bahamas, where they will have luxury accommodations and a copy of the Miami Herald delivered to their door every morning.

WMJX "Majic 102" Miami welcomes **Jerry Sullivan** as its new classic hits PD, replacing **Cliff Blake**. Sullivan had been DP of **WIOD-AM** there, and earlier held that post at the former **WAIA** . . . Also movin' in Miami is **Mark Shands**, who joins crossover outlet **WPOW** after leaving the former **WINZ-FM** when it changed to rocker **WZTA** . . . Meanwhile, on news/talk outlet **WINZ-AM**, air talent **Neil Rogers** is organizing **SOFAR**, a First Amendment protection rally,

with several local jocks expected to show up to lend support.

Jim & Joanne Crossan have found themselves a home back home in Bridgeport, Conn., where the husband-and-wife team are doing their comedy stuff on **WICC**. The station's GM refers to it as an "ACHR" because **WICC** mixes a full-service approach with a playlist that includes the Georgia Satellites.

RANDY HORN, PD at country outlet **WLKC** St. Marys, Ga., is seeking an afternoon driver who can double as production director. Horn can be reached at 912-882-3000 . . . AC station **KXOA** "K-108" Sacramento, Calif., has a new production director in **Paul Fling**, a recruit from **KBOS** Fresno, Calif.

Zoe Zuest joins **WMJX** Boston as a part-time talent, hired direct from nearby **WVBF** Framingham, Mass. Another new **WMJX** weekend is **Albert Calvert**, a New England veteran . . . **WPIX** New York's "Pix Penthouse" host **Holly Levis** branches into television with a correspondent post for **WPIX-TV's** "Best Talk In Town." Longtime local heroine **Alison "the Nightbird" Steele** joins **WPIX** as host of the weekend "Pix Penthouse." Also at that station, former midday talent **Jerry Latchford** moves into the news department, with **Tommy Dean** assuming Latchford's old shift.

KKSN-AM Portland, Ore., drops classical music after five years in the format to adopt hits from the '50s and '60s. As one of the first stations to play classical in Portland, **KKSN** has watched the market grow to support six classical outlets, including three full-timers . . . In Philly, longtime morning battlers **Ken Garland** and **Joe Niagara** are now on the same team: **WPEN**. Garland had been doing mornings on **WIP** and now assumes that shift for **WPEN**, while former morning guy **Niagara** moves into afternoons . . . **Tony Hamilton** is doing part time for **WHTZ** "Z-100" New York . . . **Harvey Lisker** takes his big band show to **WUTQ** Utica, N.Y.; he worked in the same capacity for cross-town station **WIBX** for the past eight years.

BIG GOOF: We incorrectly reported that **WBCN** Boston jumped to an 8.8 share in the winter Arbitrons in recent coverage. Sorry, but the station dropped to a 6.8 from a 7.1, and thanks go to **WXKS** "Kiss 108" for calling it to our attention. And you thought you got tired of staring at Arbitron books.

WNBC New York morning man **Don Imus** stirred up a storm last week by teasing "an announcement of staggering proportions" he was going to make May 7 on local NBC-TV show "Live At Five." Gotham radio watchers had been waiting for Imus to take step one on his announced desire to buy **WNBC** from **NBC** with the help of investors. Instead, Imus detailed his Best Joke In The World contest, during which he will solicit jokes from listeners for a \$66,000 grand prize. Until the winner is announced June 15, \$1,000 will be randomly awarded daily to joke submitters.

FOR WEEK ENDING MAY 23, 1987

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	6	TOM PETTY & THE HEARTBREAKERS MCA		JAMMIN' ME
2	6	7	9	U2 ISLAND		I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
3	9	17	6	GREGG ALLMAN EPIC		ANYTHING GOES
4	5	6	11	FROZEN GHOST ATLANTIC		SHOULD I SEE
5	14	20	5	FLEETWOOD MAC WARNER BROS.		SEVEN WONDERS
6	7	9	7	ROCK & HYDE CAPITOL		DIRTY WATER
				★★★ POWER TRACK ★★★		
7	30	—	2	HEART CAPITOL		ALONE
8	8	14	6	THE TRUTH I.R.S.		WEAPONS OF LOVE
9	3	4	8	DAVID BOWIE EMI-AMERICA		DAY IN, DAY OUT
				★★★ FLASHMAKER ★★★		
10	NEW ▶		1	BOB SEGER MCA		SHAKEDOWN
11	2	2	9	BRYAN ADAMS A&M		HEAT OF THE NIGHT
12	12	16	7	LITTLE AMERICA GEFFEN		WALK ON FIRE
13	13	13	6	BRYAN ADAMS A&M		INTO THE FIRE
14	4	3	10	U2 ISLAND		WITH OR WITHOUT YOU
15	19	29	4	DAVID BOWIE EMI-AMERICA		TIME WILL CRAWL
16	16	19	6	PETER WOLF EMI-AMERICA		CAN'T GET STARTED
17	20	27	4	CROWDED HOUSE CAPITOL		SOMETHING SO STRONG
18	24	40	3	TOM PETTY & THE HEARTBREAKERS MCA		RUNAWAY TRAINS
19	11	8	13	LOU GRAMM ATLANTIC		READY OR NOT
20	18	18	10	WHITESNAKE GEFFEN		STILL OF THE NIGHT
21	17	15	9	THE CULT SIRE		LOVE REMOVAL MACHINE
22	29	31	8	U2 ISLAND		BULLET THE BLUE SKY
23	23	26	5	TESLA GEFFEN		LITTLE SUZI
24	27	33	5	GARY MOORE VIRGIN		OVER THE HILLS AND FAR AWAY
25	21	23	7	ERIC CLAPTON WARNER BROS.		RUN
26	38	—	2	MASON RUFFNER CBS ASSOCIATED		GYPSY BLOOD
27	31	39	3	ROBERT CRAY MERCURY		RIGHT NEXT DOOR
28	10	10	10	EDDIE MONEY COLUMBIA		ENDLESS NIGHTS
29	15	5	9	FLEETWOOD MAC WARNER BROS.		BIG LOVE
30	NEW ▶		1	RICHARD MARX MANHATTAN		DON'T MEAN NOTHING
31	36	—	14	GENESIS ATLANTIC		IN TOO DEEP
32	39	—	2	LITTLE STEVEN MANHATTAN		TRAIL OF BROKEN TREATIES
33	33	36	4	FLEETWOOD MAC WARNER BROS.		TANGO IN THE NIGHT
34	28	28	6	REO SPEEDWAGON EPIC		VARIETY TONIGHT
35	25	21	13	CUTTING CREW VIRGIN		(I JUST) DIED IN YOUR ARMS
36	NEW ▶		1	DAN FOGELBERG EPIC		SHE DON'T LOOK BACK
37	37	37	22	BON JOVI MERCURY		WANTED DEAD OR ALIVE
38	40	43	3	THE OTHER ONES VIRGIN		WE ARE WHAT WE ARE
39	42	46	3	R.E.M. I.R.S.		AGES OF YOU
40	22	11	14	PSYCHEDELIC FURS COLUMBIA		HEARTBREAK BEAT
41	44	48	3	MONDO ROCK COLUMBIA		PRIMITIVE LOVE RITES
42	NEW ▶		1	SUZANNE VEGA A&M		LUKA
43	43	—	2	THE DEL FUEGOS SLASH		NAME NAMES
44	35	32	4	FLEETWOOD MAC WARNER BROS.		ISN'T IT MIDNIGHT
45	NEW ▶		1	PATTY SMYTH COLUMBIA		DOWNTOWN TRAIN
46	32	22	12	JON BUTCHER CAPITOL		GOODBYE SAVING GRACE
47	NEW ▶		1	DAVID BOWIE EMI-AMERICA		BANG BANG
48	34	24	8	EUROPE EPIC		ROCK THE NIGHT
49	41	25	8	LOS LOBOS WARNER BROS.		SET ME FREE (ROSA LEE)
50	26	12	10	NIGHT RANGER MCA		THE SECRET OF MY SUCCESS

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.

Featured Programming



Foreigner lead singer Lou Gramm takes his solo flight to the air with an appearance on Westwood One's live call-in show, "Line One." From left are WW1 director of special projects Sam Kopper, co-host Scott Muni, Gramm, and WW1's David Knight.

JUNE IS BLACK MUSIC Month, and a number of syndicators are taking the opportunity to produce specials that celebrate blacks' influence on contemporary music. The most ambitious project to come to our attention is Burbank, Calif.-based **Syndicate It Productions' "Roots, Rock & Rhythm."** The 12-hour program is a compressed history of black music given in six different phases. The 12 hours are hosted by veteran **Frankie Crocker** and can be aired separately, although most of the 83 stations inked as of May 8 will run the show in three-hour blocks during weekend dayparts.

"Roots, Rock & Rhythm" is billed as a musical journey, and, as such, the music is allowed to tell the story. Although an entire track is rarely played during the first three hours, the selections are hefty enough to immerse the listener and illustrate the narrative. The script, by **Leonard Pitts Jr.**, bridges the tracks with historical details that move the story along without bogging it down in excessive trivia. Short artist interviews are also used, mostly to give firsthand accounts of how the artists profiled have been influenced.

The first hour begins with a short overview of the program and an introduction to African heritage. From there, Crocker takes the listener through the birth of the blues, gospel, and jazz—the first truly American music form. The 12 hours continue with looks at swing, the advent of rock'n'roll and Motown, funk and crossover, and the future of black American music.

Syndicate It did not solicit the general market for clearances, concentrating instead on black stations. It is locked in for 36 of the top 50 markets and has verbal agreements for another seven. This is the first year for "Roots, Rock & Rhythm," and, according to company director of operations **Graham Boswell**, it and another of the company's long-form shows, the 24-hour "Story Of A People," may become yearly traditions.

THE MAIN SHORTFORM entry for the month is Los Angeles-based **Lee Bailey Productions'** highly dramatic "The American Radio Newsreel: The Black Experience." The series of 22 90-second vignettes takes a look at historic moments in the history of black music, beginning with the birth of jazz and continuing to the present. The series captures the old newsreel feeling in its radio-theater treatment of little-known but very interesting moments in black music history.

Host **Lee Bailey's** velvety growl re-creates poignant moments like the Black Infantry's Victory March up Fifth Avenue to Harlem and the very funny tale of Jimi Hendrix opening for the Monkees—and a horrified sellout crowd of middle-class mothers and daughters.

THE HISTORY of black music is an integral part of the music that floods our airwaves today. Both the mentioned programs are history lessons that put the emphasis on the

(Continued on page 20)

FOR WEEK ENDING MAY 23, 1987



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	3	7	LISA LISA & CULT JAM COLUMBIA	HEAD TO TOE
2	1	1	9	ATLANTIC STARR WARNER BROS.	ALWAYS
3	4	8	6	HERB ALPERT A&M	DIAMONDS
4	3	2	9	MADONNA SIRE	LA ISLA BONITA
5	6	7	9	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
6	10	15	7	THE BREAKFAST CLUB MCA	RIGHT ON TRACK
7	14	23	4	SURFACE COLUMBIA	HAPPY
8	8	6	5	CAMEO ATLANTA ARTISTS	BACK AND FORTH
9	9	12	7	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
10	5	4	13	JODY WATLEY MCA	LOOKING FOR A NEW LOVE
11	13	17	6	LIONEL RICHIE MOTOWN	SE LA
12	24	—	2	WHITNEY HOUSTON ARISTA	I WANNA DANCE WITH SOMEBODY
13	11	20	4	U2 ISLAND	WITH OR WITHOUT YOU
14	17	10	10	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
15	7	9	6	ANITA BAKER ELEKTRA	SAME OLE LOVE (365 DAYS A YEAR)
16	23	—	2	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
17	16	14	13	COMPANY B ATLANTIC	FASCINATED
18	15	16	7	KLYMAXX CONSTELLATION	I'D STILL SAY YES
19	20	26	4	KENNY G. ARISTA	SONGBIRD
20	27	—	2	SHIRLEY MURDOCK ELEKTRA	GO ON WITHOUT YOU
21	26	—	2	NONA HENDRYX EMI-AMERICA	WHY SHOULD I CRY
22	21	19	13	THE COVER GIRLS FEVER	SHOW ME
23	18	22	5	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
24	28	—	2	FREDDIE JACKSON CAPITOL	I DON'T WANT TO LOSE YOUR LOVE
25	NEW ▶	1	1	THE WHISPERS SOLAR	ROCK STEADY
26	RE-ENTRY	1	1	MONET LIGOSA	MY HEART GETS ALL THE BREAKS
27	NEW ▶	1	1	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
28	NEW ▶	1	1	FIVE STAR RCA	ARE YOU MAN ENOUGH?
29	NEW ▶	1	1	JESSE JOHNSON A&M	BABY LET'S KISS
30	30	21	10	BEASTIE BOYS DEF JAM	BRASS MONKEY

FOR WEEK ENDING MAY 23, 1987



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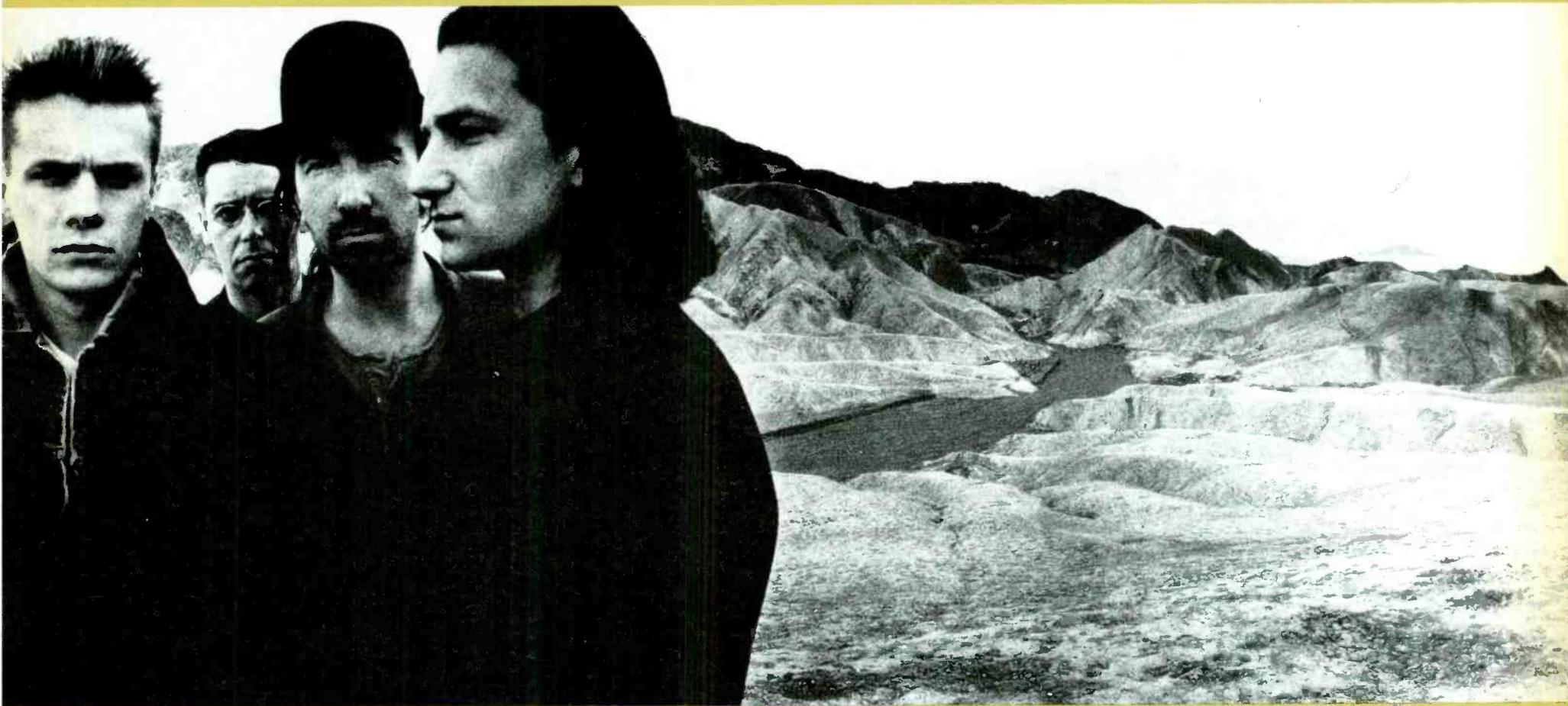
HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	8	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	★ ★ NO. 1 ★ ★ 1 week at No. One ◆ MADONNA
2	1	2	11	JUST TO SEE HER MOTOWN 1877	◆ SMOKEY ROBINSON
3	3	6	19	THE LADY IN RED A&M 2848	◆ CHRIS DE BURGH
4	6	11	9	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
5	5	7	8	SE LA MOTOWN 1883	◆ LIONEL RICHIE
6	11	14	8	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	◆ GLENN MEDEIROS
7	4	1	12	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
8	14	16	5	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS
9	8	8	9	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
10	15	15	8	SONGBIRD ARISTA 1-9588	◆ KENNY G.
11	9	10	10	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
12	12	12	7	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
13	16	17	6	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
14	13	9	14	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
15	7	3	10	BABY GRAND COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
16	10	5	12	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
17	18	22	5	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL
18	19	23	5	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
19	17	13	15	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	◆ STARSHIP
20	26	—	2	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	WHITNEY HOUSTON
21	31	—	2	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
22	24	27	17	YOU CAN CALL ME AL WARNER BROS. 7-28667	◆ PAUL SIMON
23	20	20	5	THERE'S NOTHING BETTER THAN LOVE EPIC 34-06978/E.P.A.	◆ LUTHER VANDROSS WITH GREGORY HINES
24	27	28	3	(I JUST) DIED IN YOUR ARMS VIRGIN 7-99481	◆ CUTTING CREW
25	32	—	2	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
26	29	37	3	ONLY LOVE KNOWS WHY WARNER BROS. 7-28383	PETER, CETERA
27	21	18	18	MANDOLIN RAIN RCA 5087	◆ BRUCE HORNSBY & THE RANGE
28	RE-ENTRY	18	18	EVERY LITTLE KISS RCA 14361	BRUCE HORNSBY & THE RANGE
29	23	25	5	BIG LOVE WARNER BROS. 7-28398	◆ FLEETWOOD MAC
30	33	34	3	WHY CAN'T THIS NIGHT GO ON FOREVER COLUMBIA 38-07043	◆ JOURNEY
31	35	39	3	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	◆ U2
32	22	21	14	STONE LOVE MERCURY 888 292-7/POLYGRAM	◆ KOOL & THE GANG
33	25	24	22	YOU GOT IT ALL MCA 52968	◆ THE JETS
34	36	36	4	WILD HORSES CBS ASSOCIATED 4-06699/E.P.A.	◆ GINO VANNELLI
35	38	—	2	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
36	28	19	17	LET'S WAIT AWHILE A&M 2906	◆ JANET JACKSON
37	30	26	13	TONIGHT, TONIGHT, TONIGHT ATLANTIC 7-89290	◆ GENESIS
38	39	—	2	I KNOW WHAT I LIKE CHRYSALIS 43108	HUEY LEWIS & THE NEWS
39	37	31	7	LEAN ON ME WARNER BROS. 7-28430	◆ CLUB NOUVEAU
40	40	30	28	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM

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

U2



**“WITH OR WITHOUT YOU”
#1 SINGLE**

**THE JOSHUA TREE
#1 ALBUM**



Billboard

1987 RADIO AWARDS

The best will be rewarded for excellence in bringing music to the masses.

CAST YOUR VOTE FOR THE BEST!

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POPULAR DEMAND!

90 AWARDS IN ALL!

— 75 AWARDS

will go to Program Directors, Music Directors, Air Personalities and Promotion Directors . . . in Top 40/Crossover, Urban, Album Rock, Country and AC radio outlets. Awards will be made in large, medium and small market categories, based on Arbitron definitions.

— 10 AWARDS

will go to Label Promotion Departments (national and local/regional reps) in all five formats.

— 5 AWARDS

will go to the best weekly National Music Program: one for each format.

EVERYONE WHO READS BILLBOARD VOTES!*

VOTING WILL BE IN TWO STAGES:

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- (2) Billboard readers will then select one winner in each category on this Final Ballot. These will be tabulated to determine the Winners.

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WHICH APPEARS IN THE JUNE 6 ISSUE OF BILLBOARD!**

**BILLBOARD RADIO AWARD WINNERS
ANNOUNCED SEPTEMBER 12
IN THE NAB RADIO '87 ISSUE**

GET YOUR NOMINATIONS READY!

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Sir Duke, Stevie Wonder, TAMLA
2. When I Need You, Leo Sayer, WARNER BROS.
3. I'm Your Boogie Man, K.C. & the Sunshine Band, TK
4. Dreams, Fleetwood Mac, WARNER BROS.
5. Got To Give It Up (Part I), Marvin Gaye, TAMLA
6. Gonna Fly Now (Theme From "Rocky"), Bill Conti, UNITED ARTISTS
7. Couldn't Get It Right, Climax Blues Band, SIRE
8. Lucille, Kenny Rogers, UNITED ARTISTS
9. Lonely Boy, Andrew Gold, ASYLUM
10. Feels Like The First Time, Foreigner, ATLANTIC

POP SINGLES—20 Years Ago

1. Groovin', Young Rascals, ATLANTIC
2. The Happening, Supremes, MOTOWN
3. Sweet Soul Music, Arthur Conley, ATCO
4. Somethin' Stupid, Nancy & Frank Sinatra, REPRISE
5. Respect, Aretha Franklin, ATLANTIC
6. I Got Rhythm, Happenings, B.T. PUPPY
7. Release Me (And Let Me Love Again), Engelbert Humperdinck, PARROT
8. Close Your Eyes, Peaches & Herb, DATE
9. Don't You Care, Buckingham, COLUMBIA
10. You Got What It Takes, Dave Clark Five, EPIC

TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS.
2. Hotel California, Eagles, ASYLUM
3. Marvin Gaye Live At The London Palladium, TAMLA
4. Rocky (Soundtrack), Various, UNITED ARTISTS
5. The Beatles At The Hollywood Bowl, CAPITOL
6. Go For Your Guns, Isley Brothers, T-NECK
7. Commodores, MOTOWN
8. Songs In The Key Of Life, Stevie Wonder, TAMLA
9. Boston, EPIC
10. Barry Manilow Live, ARISTA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Luckenbach, Texas (Back To The Basics Of Love), Waylon Jennings, RCA
2. If We're Not Back In Love By Monday, Merle Haggard, MCA
3. I'll Do It All Over Again, Crystal Gayle, UNITED ARTISTS
4. I Can't Help Myself, Eddie Rabbitt, ELEKTRA
5. Some Broken Hearts Never Mend, Don Williams, ABC/DOIT
6. Married But Not To Each Other, Barbara Mandrell, ABC/DOIT
7. Your Man Loves You, Honey, Tom T. Hall, MERCURY
8. The Rains Came/Sugar Coated Love, Freddy Fender, ABC/DOIT
9. It's A Cowboy Lovin' Night, Tanya Tucker, MCA
10. Burning Memories, Mel Tillis, MCA

SOUL SINGLES—10 Years Ago

1. Sir Duke, Stevie Wonder, TAMLA
2. Got To Give It Up (Part 1), Marvin Gaye, TAMLA
3. Hollywood, Rufus featuring Chaka Khan, ABC
4. Whodunit, Tavares, CAPITOL
5. The Pride (Part 1), Isley Brothers, T-NECK/EPIC
6. Show You The Way To Go, Jacksons, EPIC
7. High School Dance, Sylvers, CAPITOL
8. It Feels So Good To Be Loved So Bad, Manhattans, COLUMBIA
9. Break It To Me Gently, Aretha Franklin, ATLANTIC
10. Uptown Festival, Shalamar, RCA

NMS8 KEYNOTE SPEAKERS: RICHARD BRANSON BILL GRAHAM

There Is Only One New Music Seminar...

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

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

SUNDAY — JULY 12

- 2:00 PM
DJs & MCs: The Battle For World Supremacy—Trials
- 5:30 PM
Nightclubbing Around The World
American Rock Indies: A Reality Check
Marketing Metal
Songwriters & Publishers: A Mock Negotiation
Canada: A Market Survey
- 7:30 PM
Recording Engineers
Alternative Commercial Radio
Dance Music Issues
Censorship: Still A Burning Issue

MONDAY — JULY 13

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

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

TUESDAY — JULY 14

- 11:00 AM
Rock Criticism
Recording Contract: A Mock Negotiation

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

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

WEDNESDAY — JULY 15

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

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

Reserve your room at the Marriott, center of the NMS action, and save money by taking advantage of our **special rate of only \$120.00 per night**, single or double. Call the Marriott directly to get the NMS rate. In the US call 1-800-228-9290 or telex USA 5106004313 MARRIOTT to make your reservation. **This offer expires June 8th** or when the NMS room block is filled.

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

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...The Unconventional Convention

WXRK New York Debuted Service

Digital Radio Network Launches CD Hotline

NEW YORK The newly born Digital Radio Network is beginning to sizzle with the CD Hotline.

Picked up first by WXRK New York on April 15, the hot line consists of a toll-free number given out by WXRK on which callers can receive up-to-date information on the availability of specific compact disks. Callers also get such details for the titles they make inquiries on as length, guest artists, producer, country of origin, sound quality, and a "consumer availability rating."

Since its debut, the hot line has also been signed to WXRK Infinity sister station WBCN Boston.

In exchange for use of the hot line, affiliates are required to carry a one-minute commercial every day from the network's yet-to-be-named national sponsor. The commercial must be run within some sort of CD music segment and between 6 a.m. and 10 p.m. The hot line is available on a market-exclusive basis, although that policy may be modified to format/market

exclusivity if the service gets interest from classical and/or jazz stations in addition to rock outlets in one market.

Callers are greeted and thanked

Operators refer callers to retailers

with the subscribing station's call letters and slogan for the hot line, and the network staffers are billed as knowledgeable music people.

Billboard's anonymous call to WXRK's hot line was answered by one such friendly and knowledgeable person. We inquired about the Beatles' "Abbey Road" and were told correctly that it is a rare collector's item, selling between \$75 and \$400. The network operator explained that the CD had a limited release in Japan, was put on hold at the request of Capitol, and might be issued by Capitol at some

point in the future. A few New York import stores were recommended. The Doobie Brothers' "Living On A Faultline" is not on CD, we were told, and the staffer recommended the two available Doobie CDs as well as those by former group member Michael McDonald.

Because the hot line's operators refer callers to retailers most likely to carry product in question, the hot line makes a nice sales tool for account executives hitting local entertainment retailers.

Steve Schechter, the network's VP/data base manager, says the firm gathers its information from advance label-release sheets and from its collective pool of experience. Before joining DRN, Schechter owned and operated a Vinyl Mania CD-only store in New York.

Demonstrating the extent of its data as compared to available print CD guides, DRN compares its Jimi Hendrix CD listings to those of the May 1987 edition of the Schwann Compact Disc Catalog. According to DRN, Schwann lists one; DRN lists 20.

The president of the Brooklyn-based network is Paul Zullo, a VP of DIR Broadcasting for 8 years prior to forming DRN. According to Zullo, the idea came about when he was bouncing ideas for a long-form program incorporating CD information off of WBCN PD Oedipus. It was Oedipus, Zullo says, who suggested that CD information alone would be of the most interest to radio.

If the CD Hotline spreads nationally, it has potential beyond radio. Labels, for example, could turn to DRN to find out which titles are most requested for CD release, and DRN's data bank could turn into an industry archive of CD material down the line.

KIM FREEMAN



Smokey Scenes. KIIS-AM-FM Los Angeles PD Steve Rivers, left, and night personality Hollywood Hamilton, right, chat with Motown's superstar VP Smokey Robinson after the artist/executive previewed his new single and a repertoire of hits during one of KIIS's weekly "Manic Monday" showcases.

New Format Incorporates Comic Hosts WBMW D.C. Shifts Gears

BY BILL HOLLAND

WASHINGTON, D.C. Comedian Richard Belzer is hosting the morning show on Infinity Broadcasting's WBMW "B-106" here; he's the first in a series of comedian hosts who will be handling the station's new and innovative morning approach.

Belzer began last week, when the station dropped top 40 for "adult rock'n'roll," a switch that had been rumored to be in the works for a few months. As a top 40, WBMW pulled a 3.4 12-plus share in the winter Arbitrons but remained behind format leaders WAVA and WRQX. Much of the album rock speculation surrounding B-106 was keyed to the possible simulcast of Howard Stern, who simulcasts his morning broad-

casts on Infinity's WXRK New York and WYSP Philadelphia.

Stern is "just one" of the comics WBMW GM Ken Stevens says he is considering for the new morning show. Right now, Stevens admits, B-106 doesn't have another guest host lined up even though Belzer's shot is over in a week.

"We have a list of several comedians we're interested in," Stevens says. "We're looking for wit, for someone who can talk for four hours and be funny—as opposed to someone doing shtick or physical humor. And, yes, Howard Stern is on the list, although we haven't contacted him directly as yet."

Stevens describes the new format this way: "It's out of album rock, but you eliminate the harder edges and the songs with only 18-"
(Continued on next page)

Promotions

BEDSIDE MANNERS

As creative as promotional minds can be, it is often the qualities of a station's contestants that make or break a contest. Such was the case at WMJR Manassas, Va., a gold hits outlet whose water-bed/bedroom giveaway generated massive local coverage, thanks to two slightly cantankerous contestants.

WMJR operations manager Mark Lapidus approached a local water-bed dealer with the tried-and-true contest concept of making a winner of whoever stays in physical contact with the object of his or her desire the longest.

It started with four finalists sitting it out on the water bed in the retailer's front window but quickly dwindled down to a 25-year-old housewife and a 29-year-old man, whose fiancée sat nearby. The two stayed at it for nine days, two hours, and 17 minutes.

WMJR's morning team called the contestants every morning to check in, and they encouraged listeners to go watch the sit-in. The two were allowed to drop contact with the bed for seven minutes each hour and were permitted five-minute phone calls; food was provided by local restaurants.

The two finalists either really disliked each other or were trying to pester the other into giving up the goat. At any rate, the local papers and television outlets really picked up on the battle for the \$1,800 bedroom set. (You can imagine the leads—"Two strangers sleeping together for nine days," etc.)

TUNE LISTENERS IN TO SEND 'EM AWAY

As the summer touring season heats up, a number of nationally available trip packages for listeners become ripe for the picking.

Out of Philadelphia, Sports Entertainment Promotion Inc. is finalizing arrangements for stations to send winners to London for the Prince's Trust Concert on June 5—plus a week's worth of London accommodations and goodies. SEPI specializes in hooking up corporate sponsors to cover part or all of the expense of two-person winning packages. In fact, A&M Records is reportedly picking up the tab for some participating Prince's Trust stations.

The package includes airfare, hotel, concert tickets, admission to several London clubs, and various extras.

The Prince's Trust concert will feature A&M's Bryan Adams as well as Alison Moyet, Phil Collins, Paul Young, Boy George, Ben E. King, and several others.

SEPI has several similar packages lined up for London tour dates by the likes of U2, David Bowie, Simply Red, Prince, Peter Gabriel, Genesis, Luther Vandross, and many others.

MISCELLANEOUS

AC outlet KHOW Denver will be going gaga this month with a celebrity baby-picture contest it is running in conjunction with Denver's Channel 4 TV station. Channel 4 will show one baby picture each night on the 5 and 10 p.m. newscasts, and KHOW will follow up on the next day's morning show with clues to the celebrity's identity. Listener call-ins will be taken until the celebrity is correctly named. The winning listener each day receives a family weekend getaway package.

Radioguide, Detroit, has obtained support from Nabisco to sponsor the 1987 Radioguide. The guide lists 1,200 contemporary ra-

(Continued on next page)

FEATURED PROGRAMMING

(Continued from page 16)

music and musicians, entertaining while still managing to impart a sense of where today's sounds come from. Two other companies programmers might want to look at for black features are American Media in Atlanta and Sheridan Broadcasting Network in Pittsburgh.

JUDGING FROM a recent performance of the "Graceland" tour at Radio City Music Hall in New York, there is no better fanfare for Black Music Month than the Showtime/Westwood One simulcast this month of "Graceland: The African Concert." If the simulcast captures the power and joy of the live show, it will prove to be one of syndication's high points for 1987.

PETER J. LUDWIG

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

time and dates.

May 18-24, Roger Daltrey, Rock Today, MJJ Broadcasting, one hour.

May 20-25, Light My Fire: 20th Anniversary Salute To The Doors, ABC Radio Network, three hours.

May 22-25, '60s At The 'Beeb, Westwood One, six hours.

May 22-25, The Top 70 Of The '70s, DIR Broadcasting, six hours.

May 22-25, New Faces Of Country Music, Special, Westwood One, three hours.

May 22-25, The Spirit Of Summer, CBS Radio-Radio, three hours.

May 22-25, Rolling Stone Anniversary Special No. 2: 20 Years Of Live Performances, Westwood One, two hours.

May 22-25, Chicago Live In Concert, MCA Big Event, MCA Radio Network, two hours.

May 22-25, Rock Connections Beatles Special, CBS RadioRadio, three hours.

May 22-25, The Beat Goes On, Part 1, Westwood One, two hours.

May 22-25, Cruisin' America Motown Special, CBS RadioRadio, three hours.

May 22-25, Great Starship, MCA Radio Network, three hours.

May 23-24, Billboard's Official Top 40 All-Time Elvis Presley Hits, United Stations, three hours.

May 23-24, Rockin' At The Movies, United Stations, three hours.

May 23-24, Special EFX, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

May 23-24, The Chicago 20th Anniversary Radio Special, United Stations, three hours.

May 23-24, T. Graham Brown/Sweethearts Of The Rodeo, Country Close-Up, ProMedia, one hour.

May 23-24, Reba McEntire, Country Six Pack (season premiere), United Stations, three hours.

May 23-26, Summer '87, NBC Radio Entertainment, four hours.

May 24, Atlantic Starr/Lisa Lisa & Cult Jam, Hitline USA, James Paul Brown Entertainment, one hour.

May 24, Reed Maidenberg, Musical Starstreams, Frank Forest Productions, two hours.

May 24, Memorial Day Special, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 24-30, Go West, Rock Over London, Radio International, one hour.

WBMW FORMAT CHANGE

(Continued from preceding page)

24 appeal. You could call it 'quality rock'n'roll.' We're trying to bring in progressive elements, but not go so deep into new music or older albums as to lose our familiarity."

The station has an almost brand new on-air face as well. Two familiar D.C. jocks have come to the station from slipping album rocker WWDC (where Stern used to work): Sandy Edwards in middays and Cerphe Colwell in afternoons. Former WYSP staffer Bob Payne is doing evenings and serving as acting PD. Tony Colter, formerly of D.C. classic rocker WCXR, does nights, followed by B-106 veteran Eric Phillips.

Stevens says the adult rock'n-roll format is not to be confused with consultant George Harris' adult rock format. He also says the present B-106 may be "a little softer-textured than what we're aiming for." He adds that he hopes to draw some audience away from D.C.'s adult contemporary outlets very soon.

B-106's new musical stance is tagged with promos telling listeners that if they're looking for music that isn't too hard and "if Barry Manilow isn't your thing," then B-106 might be just right.

PROMOTIONS

(Continued from preceding page)

dio stations in a sort of travelers' guide to radio. Baby Ruth candy bars will use Radioguide in a print, radio, and coupon campaign that will produce 5 million guides in 80 markets and almost \$750,000 in rate-card-value air time for the product from co-sponsoring stations. The Radioguide is co-sponsored by stations on a market-exclusive basis.

KOOL Phoenix put the accent on fitness as it joined Mayor Al Brooks in the Renaissance Faire that opened the new East Valley Executive Fitness Center in Mesa, Ariz. Station midday talent Angela Allen helped host the event, which included bands, singers, jugglers, and street theater and urged listeners to take advantage of the free cardiovascular, stress, and blood-pressure tests.



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POWER PLAYS

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

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

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 Madonna, La Isla Bonita
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Atlantic Starr, Always
- 4 U2, With Or Without You
- 5 Jody Watley, Looking For A New Love
- 6 Lisa Lisa & Cult Jam, Head To Toe
- 7 Chris De Burgh, The Lady In Red
- 8 Kim Wilde, You Keep Me Hangin' On
- 9 Crowded House, Don't Dream It's Over
- 10 Starship, Nothing's Gonna Stop Us Now
- 11 Glenn Medeiros, Nothing's Gonna Change
- 12 Prince, Sign 'O' The Times
- 13 Aretha Franklin & George Michael, I K
- 14 Bryan Adams, Heat Of The Night
- 15 24 Smokey Robinson, Just To See Her
- 16 Steve Winwood, The Finer Things
- 17 Poison, Talk Dirty To Me
- 18 Fleetwood Mac, Big Love
- 19 The Breakfast Club, Right On Track
- 20 Company B, Fascinated
- 21 Debbie Gibson, Only In My Dreams
- 22 Club Nouveau, Lean On Me
- 23 Genesis, In Too Deep
- 24 Whitney Houston, I Wanna Dance With S
- 25 Janet Jackson, Let's Wait Awhile
- 26 Company B, Fascinated
- 27 Paul Simon, You Can Call Me Al
- 28 The System, Don't Disturb This Groove
- EX EX Expose, Point Of No Return

400
WHTZ-FM

New York P.D.: Scott Shannon

- 1 Madonna, La Isla Bonita
- 2 U2, With Or Without You
- 3 Cutting Crew, (I Just) Died In Your A
- 4 Atlantic Starr, Always
- 5 Jody Watley, Looking For A New Love
- 6 Genesis, In Too Deep
- 7 Lisa Lisa & Cult Jam, Head To Toe
- 8 Poison, Talk Dirty To Me
- 9 Chris De Burgh, The Lady In Red
- 10 Kim Wilde, You Keep Me Hangin' On
- 11 Paul Simon, You Can Call Me Al
- 12 Crowded House, Don't Dream It's Over
- 13 Starship, Nothing's Gonna Stop Us Now
- 14 Glenn Medeiros, Nothing's Gonna Change
- 15 Debbie Gibson, Only In My Dreams
- 16 Smokey Robinson, Just To See Her
- 17 Prince, Sign 'O' The Times
- 18 Company B, Fascinated
- 19 Herb Alpert, Diamonds
- 20 Bon Jovi, Wanted Dead Or Alive
- 21 Fleetwood Mac, Big Love
- 22 Whitney Houston, I Wanna Dance With S
- 23 Aretha Franklin & George Michael, I K
- A24 The System, Don't Disturb This Groove
- 25 Steve Winwood, The Finer Things
- 26 Psychedelic Furs, Heartbreak Beat
- 27 Club Nouveau, Lean On Me
- 28 HUEY LEWIS & THE NEWS, I Know What I U2, With Or Without You
- 29 Starship, Nothing's Gonna Stop Us Now
- 30 Fleetwood Mac, Big Love
- 31 Paul Simon, You Can Call Me Al
- 32 Chris De Burgh, The Lady In Red
- 33 Kim Wilde, You Keep Me Hangin' On
- 34 Lisa Lisa & Cult Jam, Head To Toe
- 35 Jody Watley, Looking For A New Love
- 36 L.Ronstadt/J.Ingram, Somewhere Out Th
- 37 Jack Wagner, Weatherman Says
- EX EX Expose, Point Of No Return

WLS
AM 89

Chicago P.D.: John Gehron

- 1 Cutting Crew, (I Just) Died In Your A
- 2 Aretha Franklin & George Michael, I K
- 3 Steve Winwood, The Finer Things
- 4 Genesis, In Too Deep
- 5 Huey Lewis & The News, I Know What I U2, With Or Without You
- 6 Starship, Nothing's Gonna Stop Us Now
- 7 Fleetwood Mac, Big Love
- 8 Paul Simon, You Can Call Me Al
- 9 Chris De Burgh, The Lady In Red
- 10 Chicago, If She Would Have Been Faith
- 11 Kenny Loggins, Meet Me Half Way
- 12 Smokey Robinson, Just To See Her
- 13 Madonna, La Isla Bonita
- 14 Atlantic Starr, Always
- 15 Anita Baker, Same Ole Love (365 Days
- 16 David Bowie, Day-In Day-Out
- 17 Whitney Houston, I Wanna Dance With S
- 18 Eddie Money, Endless Nights
- 19 Crowded House, Don't Dream It's Over
- 20 Bruce Hornsby & The Range, Every Litt
- 21 Kool & The Gang, Stone Love
- 22 David Sanborn, Chicago Song
- 23 Glenn Medeiros, Nothing's Gonna Chang
- 24 Starship, Nothing's Gonna Stop Us Now
- 25 Smokey Robinson, Just To See Her
- 26 Heart, Alone
- A28 Tina Turner, Break Every Rule
- A29 Bob Seger, Shake Down
- A30

KHIS FM 102.7
AM 150

Los Angeles P.D.: Steve Rivers

- 1 Chris De Burgh, The Lady In Red
- 2 U2, With Or Without You
- 3 Kim Wilde, You Keep Me Hangin' On
- 4 Genesis, In Too Deep
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Herb Alpert, Diamonds
- 7 Jody Watley, Looking For A New Love
- 8 Lisa Lisa & Cult Jam, Head To Toe
- 9 Crowded House, Don't Dream It's Over
- 10 Psychedelic Furs, Heartbreak Beat
- 11 Bryan Adams, Heat Of The Night
- 12 The Breakfast Club, Right On Track
- 13 David Bowie, Day-In Day-Out
- 14 Cyndi Lauper, What's Going On
- 15 Lionel Richie, Se La
- 16 Bon Jovi, Wanted Dead Or Alive
- 17 Kenny G, Songbird
- 18 Huey Lewis & The News, I Know What I U2, With Or Without You
- 19 Thompson Twins, Get That Love
- 20 Glenn Medeiros, Nothing's Gonna Chang
- 21 Starship, Nothing's Gonna Stop Us Now
- 22 Smokey Robinson, Just To See Her
- 23 Poison, Talk Dirty To Me
- 24 Kenny Loggins, Meet Me Half Way
- 25 Company B, Fascinated
- 26 Crowded House, Don't Dream It's Over
- 27 Klymaxx, I'd Still Say Yes
- 28 33 Surface, Happy
- A30 Pseudo Echo, Funkytown

GOLD

108 FM

Boston P.D.: Sunny Joe White

- 1 U2, With Or Without You
- 2 The Breakfast Club, Right On Track
- 3 Fleetwood Mac, Big Love
- 4 Simply Red, The Right Thing
- 5 Bryan Adams, Heat Of The Night
- 6 Huey Lewis & The News, I Know What I Heart, Alone
- 7 Kim Wilde, You Keep Me Hangin' On
- 8 Psychedelic Furs, Heartbreak Beat
- 9 Smokey Robinson, Just To See Her
- 10 Luther Vandross with Gregory Hines, T
- 11 Lisa Lisa & Cult Jam, Head To Toe
- 12 Level 42, Lessons In Love
- 13 Thompson Twins, Get That Love
- 14 Bon Jovi, Wanted Dead Or Alive
- 15 Atlantic Starr, Always
- 16 Genesis, In Too Deep
- 17 Chicago, If She Would Have Been Faith
- 18 Kenny G, Songbird
- 19 Whitney Houston, I Wanna Dance With S
- 20 EX Expose, Point Of No Return
- 21 The Blow Monkeys, It Doesn't Have To
- 22 The Other Ones, We Are What We Are
- 23 Nona Hendryx, Why Should I Cry?
- 24 Anita Baker, Same Ole Love (365 Days
- 25 Thompson Twins, Get That Love
- 26 David Bowie, Day-In Day-Out
- 27 Rock & Hyde, Dirty Water
- 28 T'Pau, Heart And Soul
- 29 33 Portland Brothers, Soul City
- 30 Billy Idol, Sweet Sixteen
- 31 Klymaxx, I'd Still Say Yes
- 32 Kim O'Leary, Put The Pieces Back
- 33 Klymaxx, I'd Still Say Yes
- 34 Carly Simon, Give The Rights
- 35 Mando Rock, Primitive Love Rights
- 36 Nona Hendryx, Why Should I Cry?
- 37 Peter Wolf, Can't Get Started
- 38 Jennifer Rush (Duet With Elton John),
- 39 K.T.P., Certain Things Are Likely
- 40 Bob Seger, Shake Down
- 41 Club Nouveau, Why Do You Treat Me So
- 42 Janet Jackson, Plesure Principle
- EX EX The Truth, Weapons Of Love
- EX EX Carly Simon, Give The Night
- EX EX Bruce Hornsby & The Range, Every Litt
- EX EX Heart, Alone
- EX EX The System, Don't Disturb This Groove

96 TIC-FM

Hartford P.D.: Lyndon Abell

- 1 U2, With Or Without You
- 2 Atlantic Starr, Always
- 3 Lisa Lisa & Cult Jam, Head To Toe
- 4 Madonna, La Isla Bonita
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Jody Watley, Looking For A New Love
- 7 The Breakfast Club, Right On Track
- 8 Kim Wilde, You Keep Me Hangin' On
- 9 The Cover Girls, Show Me
- 10 Herb Alpert, Diamonds
- 11 Glenn Medeiros, Nothing's Gonna Chang
- 12 Fleetwood Mac, Big Love
- 13 David Bowie, Day-In Day-Out
- 14 Chris De Burgh, The Lady In Red
- 15 The System, Don't Disturb This Groove
- 16 Huey Lewis & The News, I Know What I U2, With Or Without You
- 17 Prince, Sign 'O' The Times
- 18 Company B, Fascinated
- 19 Paul Simon, You Can Call Me Al
- 20 Bryan Adams, Heat Of The Night
- 21 Expose, Point Of No Return
- 22 Whitney Houston, I Wanna Dance With S
- 23 Smokey Robinson, Just To See Her
- 24 Kenny Loggins, Meet Me Half Way
- 25 Level 42, Lessons In Love
- 26 Billy Idol, Sweet Sixteen
- 27 Club Nouveau, Why Do You Treat Me So
- 28 Crowded House, Don't Dream It's Over
- 29 Bruce Hornsby & The Range, Every Litt
- 30 Nona Hendryx, Why Should I Cry?
- 31 EX Kenny G, Songbird
- 32 T'Pau, Heart And Soul
- 33 Jennifer Rush (Duet With Elton John),
- 34 Jonathan Butler, (Let's)
- 35 Debbie Gibson, Only In My Dreams
- A37 Bob Seger, Shake Down
- A38 George Michaels, I Want You Sex
- EX EX Bon Jovi, Never Say Goodbye

96.7

Washington P.D.: Chuck Morgan

- 1 U2, With Or Without You
- 2 Chris De Burgh, The Lady In Red
- 3 Poison, Talk Dirty To Me
- 4 Cutting Crew, (I Just) Died In Your A
- 5 Jody Watley, Looking For A New Love
- 6 Genesis, In Too Deep
- 7 Bon Jovi, Never Say Goodbye
- 8 Expose, Come Go With Me
- 9 Paul Simon, You Can Call Me Al
- 10 Kim Wilde, You Keep Me Hangin' On
- 11 Chicago, If She Would Have Been Faith
- 12 Psychedelic Furs, Heartbreak Beat
- 13 Atlantic Starr, Always
- 14 Bryan Adams, Heat Of The Night
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 Crowded House, Don't Dream It's Over
- 17 Bon Jovi, Wanted Dead Or Alive
- 18 Huey Lewis & The News, I Know What I Heart, Alone
- 19 Jennifer Rush (Duet With Elton John),
- 20 Expose, Point Of No Return
- 21 Debbie Gibson, Only In My Dreams
- 22 Bob Seger, Shake Down
- 23 George Michaels, I Want You Sex
- EX EX Bon Jovi, Never Say Goodbye

93

Atlanta P.D.: Bob Case

- 1 U2, With Or Without You
- 2 Poison, Talk Dirty To Me
- 3 Chris De Burgh, The Lady In Red
- 4 Jody Watley, Looking For A New Love
- 5 Fleetwood Mac, Big Love
- 6 Bryan Adams, Heat Of The Night
- 7 Kim Wilde, You Keep Me Hangin' On
- 8 The Breakfast Club, Right On Track
- 9 Atlantic Starr, Always

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Cutting Crew, (I Just) Died In Your A
- 2 Jody Watley, Looking For A New Love
- 3 U2, With Or Without You
- 4 David Bowie, Day-In Day-Out
- 5 Fleetwood Mac, Big Love
- 6 Chris De Burgh, The Lady In Red
- 7 Bon Jovi, Wanted Dead Or Alive
- 8 Atlantic Starr, Always
- 9 The Breakfast Club, Right On Track
- 10 Herb Alpert, Diamonds
- 11 Smokey Robinson, Just To See Her
- 12 Madonna, La Isla Bonita
- 13 Chicago, If She Would Have Been Faith
- 14 Kim Wilde, You Keep Me Hangin' On
- 15 Anita Baker, Same Ole Love (365 Days
- 16 Huey Lewis & The News, I Know What I Heart, Alone
- 17 Glenn Medeiros, Nothing's Gonna Chang
- 18 Eddie Money, Endless Nights
- 19 Kenny Loggins, Meet Me Half Way
- 20 The System, Don't Disturb This Groove
- 21 Psychedelic Furs, Heartbreak Beat
- 22 Company B, Fascinated
- 23 Debbie Gibson, Only In My Dreams
- 24 Lisa Lisa & Cult Jam, Head To Toe
- 25 T'Pau, Heart And Soul
- 26 Genesis, In Too Deep
- 27 Whitney Houston, I Wanna Dance With S
- 28 Level 42, Lessons In Love
- 29 Portland Brothers, Soul City
- 30 The Other Ones, We Are What We Are
- 31 Billy Idol, Sweet Sixteen
- 32 Kenny G, Songbird
- A33 K.T.P., Certain Things Are Likely
- 34 Restless Heart, I'll Still Be Loving
- 35 EX Rock & Hyde, Dirty Water
- 36 EX Europe, Rock The Night
- 37 EX Tina Turner, Break Every Rule
- 38 EX REO Speedwagon, Variety Tonight
- 39 EX Heart, Alone
- 40 EX Ronnie Spector, Who Can Sleep
- EX EX Expose, Point Of No Return
- EX EX Kim O'Leary, Put The Pieces Back
- EX EX Klymaxx, I'd Still Say Yes
- EX EX Carly Simon, Give The Rights
- EX EX Mando Rock, Primitive Love Rights
- EX EX Nona Hendryx, Why Should I Cry?
- EX EX Peter Wolf, Can't Get Started
- EX EX Jennifer Rush (Duet With Elton John),
- EX EX Tom Petty & The Heartbreakers, Jammin

Power Hits
B94-FM

Pittsburgh P.D.: Jim Richards

- 1 Bon Jovi, Wanted Dead Or Alive
- 2 U2, With Or Without You
- 3 Genesis, In Too Deep
- 4 Atlantic Starr, Always
- 5 Fleetwood Mac, Big Love
- 6 Lisa Lisa & Cult Jam, Head To Toe
- 7 Kim Wilde, You Keep Me Hangin' On
- 8 Chris De Burgh, The Lady In Red
- 9 Paul Simon, You Can Call Me Al
- 10 Huey Lewis & The News, I Know What I Herb Alpert, Diamonds
- 11 Jody Watley, Looking For A New Love
- 12 The System, Don't Disturb This Groove
- 13 Chicago, If She Would Have Been Faith
- 14 Poison, Talk Dirty To Me
- 15 Bon Jovi, Never Say Goodbye
- 16 Bryan Adams, Heat Of The Night
- 17 Eddie Money, Endless Nights
- 18 Whitney Houston, I Wanna Dance With S
- 19 Cutting Crew, (I Just) Died In Your A
- 20 Heart, Alone
- 21 Company B, Fascinated
- 22 Kenny Loggins, Meet Me Half Way
- 23 Steve Winwood, The Finer Things
- 24 Prince, Sign 'O' The Times
- 25 Crowded House, Don't Dream It's Over
- 26 Lou Gramm, Midnight Blue
- 27 Madonna, La Isla Bonita
- 28 Jack Wagner, Weatherman Says
- 29 Janet Jackson, Plesure Principle
- 30 T'Pau, Heart And Soul
- A30

WJLA
WAVELENGTHS

Washington P.D.: Mark St. John

- 1 U2, With Or Without You
- 2 Genesis, In Too Deep
- 3 Atlantic Starr, Always
- 4 Steve Winwood, The Finer Things
- 5 Chris De Burgh, The Lady In Red
- 6 Lisa Lisa & Cult Jam, Head To Toe
- 7 Herb Alpert, Diamonds
- 8 Bon Jovi, Never Say Goodbye
- 9 Kim Wilde, You Keep Me Hangin' On
- 10 Paul Simon, You Can Call Me Al
- 11 Jody Watley, Looking For A New Love
- 12 Bon Jovi, Wanted Dead Or Alive
- 13 Kenny Loggins, Meet Me Half Way
- 14 Cutting Crew, (I Just) Died In Your A
- 15 Bryan Adams, Heat Of The Night
- 16 Chicago, If She Would Have Been Faith
- 17 Fleetwood Mac, Big Love
- 18 Al Jarreau, Moonlighting
- 19 Poison, Talk Dirty To Me
- 20 Restless Heart, I'll Still Be Loving
- 21 Bruce Hornsby & The Range, Every Litt
- 22 Cameo, Back And Forth
- 23 Expose, Point Of No Return
- 24 Kenny G, Songbird
- 25 EX Heart, Alone
- 26 EX Whitney Houston, I Wanna Dance With S
- 27 The System, Don't Disturb This Groove
- 28 Madonna, La Isla Bonita
- 29 Bob Seger, Shake Down
- A29 Prince, Sign 'O' The Times
- 30 Smokey Robinson, Just To See Her
- 31 Klymaxx, I'd Still Say Yes
- EX EX The Breakfast Club, Right On Track

Z-93
ATLANTA'S HIT ROCK

Atlanta P.D.: Bob Case

- 1 U2, With Or Without You
- 2 Poison, Talk Dirty To Me
- 3 Chris De Burgh, The Lady In Red
- 4 Jody Watley, Looking For A New Love
- 5 Fleetwood Mac, Big Love
- 6 Bryan Adams, Heat Of The Night
- 7 Kim Wilde, You Keep Me Hangin' On
- 8 The Breakfast Club, Right On Track
- 9 Atlantic Starr, Always

Q105
TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Steve Winwood, The Finer Things
- 2 U2, With Or Without You
- 3 Lionel Richie, Se La
- 4 Jody Watley, Looking For A New Love
- 5 Chris De Burgh, The Lady In Red
- 6 Crowded House, Don't Dream It's Over
- 7 Madonna, La Isla Bonita
- 8 Lou Gramm, Midnight Blue
- 9 Kim Wilde, You Keep Me Hangin' On
- 10 Aretha Franklin & George Michael, I K
- 11 Kim Wilde, You Keep Me Hangin' On
- 12 Restless Heart, I'll Still Be Loving
- 13 Genesis, In Too Deep
- 14 Chicago, If She Would Have Been Faith
- 15 Bon Jovi, Wanted Dead Or Alive
- 16 Atlantic Starr, Always
- 17 Huey Lewis & The News, I Know What I Kenny Loggins, Meet Me Half Way
- 18 Bon Jovi, Never Say Goodbye
- 19 Poison, Talk Dirty To Me
- 20 Whitney Houston, I Wanna Dance With S
- 21 Bryan Adams, Heat Of The Night
- 22 Lisa Lisa & Cult Jam, Head To Toe
- 23 Jack Wagner, Weatherman Says
- 24 Level 42, Lessons In Love
- 25 Glenn Medeiros, Nothing's Gonna Chang
- 26 Kool & The Gang, Stone Love
- 27 Cutting Crew, (I Just) Died In Your A
- 28 Herb Alpert, Diamonds
- 29 EX Heart, Alone
- 30 EX The Breakfast Club, Right On Track
- EX EX Bob Seger, Shake Down
- EX EX The System, Don't Disturb This Groove
- EX EX Survivor, Man Against The World

F100
AMERICA'S MOST REQUESTED

Miami P.D.: Rick Stacy

- 1 Cutting Crew, (I Just) Died In Your A
- 2 Lisa Lisa & Cult Jam, Head To Toe
- 3 Atlantic Starr, Always
- 4 U2, With Or Without You
- 5 Kim Wilde, You Keep Me Hangin' On
- 6 Prince, Sign 'O' The Times
- 7 Debbie Gibson, Only In My Dreams
- 8 Herb Alpert, Diamonds
- 9 Psychedelic Furs, Heartbreak Beat
- 10 Anita Baker, Same Ole Love (365 Days
- 11 Bon Jovi, Wanted Dead Or Alive
- 12 Jody Watley, Looking For A New Love
- 13 Lou Gramm, Midnight Blue
- 14 David Bowie, Day-In Day-Out
- 15 Kenny G, Songbird
- 16 Fleetwood Mac, Big Love
- 17 Donna Allen, In Too Deep
- 18 Smokey Robinson, Just To See Her
- 19 Simply Red, The Right Thing
- 20 Bryan Adams, Heat Of The Night
- 21 Cameo, Back And Forth
- 22 Whitney Houston, I Wanna Dance With S
- 23 Jack Wagner, Weatherman Says
- 24 Huey Lewis & The News, I Know What I Steve Winwood, The Finer Things
- 25 Billy Joel featuring Ry Charles, Bab
- 26 The System, Don't Disturb This Groove
- 27 Chris De Burgh, The Lady In Red
- 28 Cyndi Lauper, What's Going On
- 29 Level 42, Lessons In Love
- 30 Kenny Loggins, Meet Me Half Way
- 31 Madonna, La Isla Bonita
- A32 Will Power, Dreamin
- EX EX Expose, Point Of No Return
- EX EX Patti LaBelle & Bill Champlin, The La
- EX EX Heart, Alone
- EX EX Jennifer Rush (Duet With Elton John),
- EX EX Survivor, Man Against The World
- EX EX Europe, Rock The Night

79.5
WJZ

Chicago P.D.: Ric Lippincott

- 1 U2, With Or Without You
- 2 Jody Watley, Looking For A New Love
- 3 Chris De Burgh, The Lady In Red
- 4 Glenn Medeiros, Nothing's Gonna Chang
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Atlantic Starr, Always
- 7 Kim Wilde, You Keep Me Hangin' On
- 8 Lisa Lisa & Cult Jam, Head To Toe
- 9 Madonna, La Isla Bonita
- 10 Fleetwood Mac, Big Love
- 11 Lisa Lisa & Cult Jam, Head To Toe
- 12 Psychedelic Furs, Heartbreak Beat
- 13 Paul Simon, You Can Call Me Al
- 14 Poison, Talk Dirty To Me
- 15 Bon Jovi, Wanted Dead Or Alive
- 16 Bryan Adams, Heat Of The Night
- 17 Company B, Fascinated
- 18 Aretha Franklin & George Michael, I K
- 19 Genesis, In Too Deep
- 20 Huey Lewis & The News, I Know What I Jack Wagner, Weatherman Says
- 21 Tina Turner, Break Every Rule
- 22 Smokey Robinson, Just To See Her
- 23 Starship, Nothing's Gonna Stop Us Now
- 24 David Bowie, Day-In Day-Out
- 25 Club Nouveau, Lean On Me
- 26 Paul Simon, You Can Call Me Al
- 27 The Breakfast Club, Right On Track
- 28 Tom Petty & The Heartbreakers, Jammin
- 29 Herb Alpert, Diamonds
- 30 Paul Lekakis, Boom Boom (Let's Go Bac
- 31 Kenny G, Songbird

79.5.5
WCZY-FM/AM 1500

Detroit P.D.: Brian Patrick

- 1 U2, With Or Without You
- 2 Jody Watley, Looking For A New Love
- 3 Atlantic Starr, Always
- 4 Cutting Crew, (I Just) Died In Your A
- 5 Anita Baker, Same Ole Love (365 Days
- 6 Chris De Burgh, The Lady In Red
- 7 Lionel Richie, Se La
- 8 Kim Wilde, You Keep Me Hangin' On
- 9 Fleetwood Mac, Big Love
- 10 Lisa Lisa & Cult Jam, Head To Toe
- 11 Psychedelic Furs, Heartbreak Beat
- 12 Paul Simon, You Can Call Me Al
- 13 Poison, Talk Dirty To Me
- 14 Kim Wilde, You Keep Me Hangin' On
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 Crowded House, Don't Dream It's Over
- 17 Company B, Fascinated
- 18 Aretha Franklin & George Michael, I K
- 19 Genesis, In Too Deep
- 20 Huey Lewis & The News, I Know What I Jack Wagner, Weatherman Says
- 21 Tina Turner, Break Every Rule
- 22 Smokey Robinson, Just To See Her
- 23 Starship, Nothing's Gonna Stop Us Now
- 24 David Bowie, Day-In Day-Out
- 25 Club Nouveau, Lean On Me
- 26 Paul Simon, You Can Call Me Al
- 27 The Breakfast Club, Right On Track
- 28 Klymaxx, I'd Still Say Yes
- 29 Robbie Nevil, Dominoes
- 30 Psychedelic Furs, Heartbreak Beat
- 31 Whitney Houston, I Wanna Dance With S

Wmms
100.7 FM

Cleveland O.M.: Kid Leo

- 1 U2, With Or Without You
- 2 Fleetwood Mac, Big Love
- 3 Bryan Adams, Heat Of The Night
- 4 Bon Jovi, Wanted Dead Or Alive
- 5 Huey Lewis & The News, I Know What I Jody Watley, Looking For A New Love
- 6 Cutting Crew, (I Just) Died In Your A
- 7 Genesis, In Too Deep
- 8 Tom Petty & The Heartbreakers, Jammin
- 9 David Bowie, Day-In Day-Out
- 10 Chris De Burgh, The Lady In Red
- 11 Kenny G, Songbird
- 12 Psychedelic Furs, Heartbreak Beat
- 13 The Breakfast Club, Right On Track
- 14 Smokey Robinson, Just To See Her
- 15 Kenny Loggins, Meet Me Half Way
- 16 Simply Red, The Right Thing
- 17 Thompson Twins, Get That Love
- 18 Madonna, La Isla Bonita
- 19 Prince, Sign 'O' The Times
- 20 Portland Brothers, Soul City
- 21 Level 42, Lessons In Love
- 22 The Other Ones, We Are What We Are
- 23 Poison, Talk Dirty To Me
- 24 T'Pau, Heart And Soul
- 25 Psychedelic Furs, Heartbreak Beat
- 26 Whitney Houston, I Wanna Dance With S
- 27 Glenn Medeiros, Nothing's Gonna Chang
- 28 Slamm Medeiros, House On Fire
- 29 Lisa Lisa & Cult Jam, Head To Toe
- 30 Billy Idol, Sweet Sixteen
- 31 Bon Jovi, Wanted Dead Or Alive
- 32 The Gregg Allman Band, I'm No Angel
- 33 Crowded House, Don't Dream It's Over
- 34 Europe, Rock The Night
- 35 EX Heart, Alone
- EX EX The System, Don't Disturb This Groove
- EX EX Melon, No One Can Love Me
- EX EX Bruce Hornsby & The Range, Every Litt
- EX EX Mondo Rock, Primitive Love Rights
- EX EX REO Speedwagon, Variety Tonight
- EX EX Heart, Alone
- EX EX Jennifer Rush (Duet With Elton John),
- EX EX The Nylons, Kiss Him Goodbye
- EX EX Peter Wolf, Can't Get Started
- EX EX Lone Justice, I Found Love
- EX EX Lou Gramm, Ready Or Not
- EX EX Frozen Ghost, Should I See
- EX EX Chicago, If She Would Have Been Faith
- EX EX Tina Turner, Break Every Rule
- EX EX John Farnham, You're The Voice
- EX EX Expose, Point Of No Return
- EX EX Journey, Why Can't This Night Go On F
- EX EX The Truth, Weapons Of Love
- EX EX Cinderella, Somebody Save Me
- EX EX Testa, Little Suzi

POWER 96
WHTZ-FM

Detroit P.D.: Rick Gillette

- 1 Jody Watley, Looking For A New Love
- 2 Madonna, La Isla Bonita
- 3 Lionel Richie, Se La
- 4 Cutting Crew, (I Just) Died In Your A
- 5 U2, With Or Without You
- 6 Prince, Sign 'O' The Times
- 7 Cyndi Lauper, What's Going On
- 8 Herb Alpert, Diamonds
- 9 Atlantic Starr, Always
- 10 Lisa Lisa & Cult Jam, Head To Toe
- 11 Donna Allen, In Too Deep
- 12 Smokey Robinson, Just To See Her
- 13 Lisa Lisa & Cult Jam, Head To Toe
- 14 Anita Baker, Same Ole Love (365 Days
- 15 The Cover Girls, Show Me
- 16 Beatle Boys, Brass Monkey
- 17 Paul Simon, You Can Call Me Al
- 18 Aretha Franklin & George Michael, I K
- 19 Fleetwood Mac, Big Love
- 20 Billy Joel featuring Ry Charles, Bab
- 21 Chris De Burgh, The Lady In Red
- 22 The System, Don't Disturb This Groove
- 23 Bon Jovi, Never Say Goodbye
- 24 Klymaxx, I'd Still Say Yes
- 25 The Breakfast Club, Right On Track
- 26 Whitney Houston, I Wanna Dance With S
- EX EX Surface, Happy
- EX EX Huey Lewis & The News, I Know What I Heart, Alone
- EX EX Jennifer Rush (Duet With Elton John),
- EX EX Company B, Fascinated
- EX EX Kenny G, Songbird
- EX EX Luther Vandross with Gregory Hines, T
- EX EX Expose, Point Of No Return
- EX EX Kraftwerk, The Telephone Call

93Q

Houston P.D.: John Lander

- 1 Cutting Crew, (I Just) Died In Your A
- 2 U2, With Or Without You
- 3 Madonna, La Isla Bonita
- 4 Poison, Talk Dirty To Me
- 5 Crowded House, Don't Dream It's Over
- 6 Chris De Burgh, The Lady In Red
- 7 Bryan Adams, Heat Of The Night
- 8 Starship, Nothing's Gonna Stop Us Now
- 9 Bon Jovi, Wanted Dead Or Alive
- 10 Fleetwood Mac, Big Love
- 11 Peter Wolf, Come As You Are
- 12 Prince, Sign 'O' The Times
- 13 Robbie Nevil, Dominoes
- 14 Bon Jovi, Wanted Dead Or Alive
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 Bangles, Walking Down Your Street
- 17 Expose, Come Go With Me
- 18 Genesis, In Too Deep
- 19 Psychedelic Furs, Heartbreak Beat
- 20 Atlantic Starr, Always

93Q

Houston P.D.: John Lander

- 1 Cutting Crew, (I Just) Died In Your A
- 2 U2, With Or Without You
- 3 Madonna, La Isla Bonita
- 4 Poison, Talk Dirty To Me
- 5 Crowded House, Don't Dream It's Over
- 6 Chris De Burgh, The Lady In Red
- 7 Bryan Adams, Heat Of The Night
- 8 Starship, Nothing's Gonna Stop Us Now
- 9 Bon Jovi, Wanted Dead Or Alive
- 10 Fleetwood Mac, Big Love
- 11 Peter Wolf, Come As You Are
- 12 Prince, Sign 'O' The Times
- 13 Robbie Nevil, Dominoes
- 14 Bon Jovi, Wanted Dead Or Alive
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 Bangles, Walking Down Your Street
- 17 Expose, Come Go With Me
- 18 Genesis, In Too Deep
- 19 Psychedelic Furs, Heartbreak Beat
- 20 Atlantic Starr, Always

Andy Lockridge Programs KTXQ For Success

BY CHARLENE ORR

ANDY LOCKRIDGE, PD of album rocker KTXQ "Q102" Dallas, thinks his station is on the threshold of a big opportunity. And he has plans to seize it.

For over a year, the Dallas market has been in an upheaval of format, owner, and personality changes. Lockridge has had the pleasant job of collecting a rising cume base as disgruntled listeners search for a comfortable home. Now that the wars have left a tighter market, Lockridge is formulating an attack plan he thinks will establish Q102 as the market leader once and for all.

Lockridge says, "For an album rock station in Dallas to climb the ladder to No. 3 under one of the most respected radio stations in the country, KVIL—and KKDA with Tom Joyner—shows what longevity and stability will do for you."

Lockridge began his radio career at the age of 15, inspired by his love for music and his obvious vocal talents. Lockridge joined Junior Achievement, which just happened to have a radio station. He sold time and helped produce a weekly one-hour show. "The local radio station, KOCY-FM Oklahoma City, saw something in me and hired me in 1971. I spent five years at top 40

WKY, where I really learned the radio business from the PD. He taught me theories and philosophies of the station and opened the door for me in programming," he says.

Lockridge's first programming job began in 1977 at KXXY-FM, one of two rock stations in Oklahoma City. He stayed on staff for four years before the competition, KATT-FM, stole him away to help win higher numbers. Dallas' KZEW-FM was in need of innovative approaches to contend with a new rock station; it made Lockridge a lucrative deal to move south. Lockridge left KATT after six months to become a Dallasite. Now Lockridge says, "Wild horses couldn't drag me out of here."

Unfortunately, he could not deliver the ratings KZEW management felt he should, as KTXQ continued to dominate the Arbitrons. So Lockridge was "let go" for the first time in his career. Rather than leave Dallas, Lockridge sought employment with the postal service while awaiting the ideal PD job. "What better way to earn a living? I could drive around all day in a little truck, listening to the radio and delivering mail. It sounded great," he laughs.

Before the government could lay claim to Lockridge, the PD slot at KTXQ-FM opened up. Lockridge will celebrate two years with the No. 1 rocker in town in June.

"Q102 and Dallas are the big league now. We're competing with the biggest stations across the



Andy Lockridge, Program director of album rocker KTXQ "Q-102" Dallas and Billboard's PD of the week.

country. Four or five years ago, this wasn't true. Dallas station management had that good-old-boy attitude about doing radio their way," Lockridge says. "Budgets were small along with the numbers. Then the CBSs, the Sandusky's, the Gannett's came in, broadened the budgets, and brought us into the real major markets. Dallas' and Q102's quality are far superior now."

Lockridge predicts an even tighter battle among all formats. "Even though KZEW used to be our biggest competition, its new owners have stifled its reputation for being 'left-wing.' We're considered the adventurous one now. Our newest threat is top 40 KEGL 'the Eagle,' which has a rock-flavored side.

"The Eagle—and all of Dallas' top 40s—has lessened the distinction between themselves and rock formats. They basically came to our party. The Eagle has a good strategy. They move into the gap other stations don't fill. But your typical top 40 has its high degree of chatter, which leaves listeners frustrated. Our station has strong points in musical leadership, promotional leadership, and good personality presentation. We have to strengthen the lead to keep our position," Lockridge says.

His vision for Q102 is not just to stay ahead of the competition but to see the station become No. 1 in 12-plus demographics. He wants to be the "KVIL of album rock." Bo Roberts, Q102's morning drive personality, is rapidly becoming the "Ron Chapman of rock'n'roll," according to Lockridge. Plus, the station remains one of the most active in promotions. Last year, Q102 had 300 promotions, which Lockridge calls "real visibility."

"We also need to promote the station more within the industry. That in itself will help us gain more respect. And we will stay on top of technology," Lockridge says.

KEEPING PACE WITH technology at Q102 involves heavy use of CDs and a computerized playlist. The songs he and his musically astute assistant PD, Redbeard, feel are good enough to enter Q102's rotation are often tracked for weeks. This, he says, frees up the DJs to do

what they do best—radio.

The computer also lets Lockridge watch the progress of his programming changes. "We're pretty aggressive. Q102 has world-premiered new acts like Robert Cray, Little America, Tears For Fears, and the Cult. To do that, the station has to have a good relationship with the record label reps," Lockridge says.

The productive relationship with the labels came about from Q102's open-door policy. "We're always available to hear new records. We have a degree of trust with our reps. If a record is bad, we'll tell them it is. The rep can respect that," he explains. Lockridge says the best way to maintain good ties with Q102 is through constant contact, to involve Q102 early rather than wait for an album's release.

For that new song to become part of his playlist, Lockridge says, it has to have a "certain feeling. Redbeard listens for a certain quality, brings the song to me, and we decide if we should add it. It's 100% of the song we listen for—the melody, lyrics, feel, and presentation."

The teamwork he and Redbeard display on musical decisions is typical of Lockridge's style of management. "I believe commitment to the station's goals and teamwork to achieve those goals are what will keep Q102 ahead," he says. "And I hold weekly meetings with the staff to reinforce those beliefs. If everyone knows what the other is doing and promotes that on the air, the station will be No. 1."

21	22	David Bowie, Day-In Day-Out
22	23	Chicago, If She Would Have Been Faith
23	24	Donna Allen, Serious
24	25	Simply Red, The Right Thing
25	26	Paul Simon, You Can Call Me Al
26	27	Herb Alpert, Diamonds
27	28	The Breakfast Club, Right On Track
28	29	Glenn Medeiros, Nothing's Gonna Change
A29	—	Kenny Loggins, Meet Me Half Way
30	EX	Whitney Houston, I Wanna Dance With S
31	EX	Lionel Richie, Se La
A	—	Expose, Point Of No Return
A	—	The Truth, Weapons Of Love
A	—	Bruce Hornsby & The Range, Every Little
EX	EX	Europe, Rock The Night
EX	EX	Survivor, Man Against The World
EX	EX	The Other Ones, We Are What We Are
EX	EX	Pseudo Echo, Funkytown

all hit
97.1 KEGL
The Eagle

Dallas	P.D.: John Roberts	
1	2	Bryan Adams, Heat Of The Night
2	1	U2, With Or Without You
3	4	Genesis, In Too Deep
4	5	Bon Jovi, Wanted Dead Or Alive
5	6	Kenny Loggins, Meet Me Half Way
6	3	Cutting Crew, (I Just) Died In Your A
7	7	Steve Winwood, The Finer Things
8	9	Psychedelic Furs, Heartbreak Beat
9	10	Huey Lewis & The News, I Know What I
10	8	Crowded House, Don't Dream It's Over
11	12	Chicago, If She Would Have Been Faith
12	13	Aretha Franklin & George Michael, I K
13	11	Boston, Can'tcha Say (You Believe In
14	19	Journey, Why Can't This Night Go On F
15	14	Lou Gramm, Midnight Blue
16	16	Peter Wolf, Come As You Are
17	23	Chris De Burgh, The Lady In Red
18	17	Bon Jovi, Never Say Goodbye
19	26	Europe, Rock The Night
20	20	Night Ranger, The Secret Of My Succes
21	21	Madonna, La Isla Bonita
22	EX	Glenn Medeiros, Nothing's Gonna Chang
23	18	Book Of Love, I Touch Roses
24	31	Cinderella, Somebody Save Me
25	15	Poison, Talk Dirty To Me
26	29	Fleetwood Mac, Big Love
27	22	Wang Chung, Let's Go!
28	EX	Heart, Alone
29	30	Eddie Money, Endless Nights
30	24	Patty Smyth, Never Enough
31	32	Billy Idol, Sweet Sixteen
32	33	The Grease, Alman Band, I'm No Angel
33	34	Survivor, Man Against The World
34	27	Eddie Money, I Wanna Go Back
35	28	Strayper, Free
36	37	Rock & Hyde, Dirty Water
37	36	Sammy Hagar, Winner Takes It All
EX	EX	Lou Gramm, Ready Or Not
A	—	Tom Petty & The Heartbreakers, Jammin
A	—	Bruce Hornsby & The Range, Every Little
A	—	Beastie Boys, Girls

KMEL 100

San Francisco P.D.: Lee Michaels

1	1	U2, With Or Without You
2	2	Lisa Lisa & Cult Jam, Head To Toe
3	4	The System, Don't Disturb This Groove
4	5	Kim Wilde, You Keep Me Hangin' On
5	8	Smokie Robinson, Just To See Her
6	9	Kenny G, Songbird
7	7	Atlantic Starr, Always
8	10	Tronera, They're Playing Our Song
9	12	Herb Alpert, Diamonds
10	13	Klymaxx, I'd Still Say Yes
11	15	Level 42, Lessons In Love
12	6	Anita Baker, Same Ole Love (365 Days
13	3	Company B, Fascinated
14	18	Cameo, Back And Forth
15	17	Monet, My Heart Gets All The Breaks
16	19	Nick Kamen, Each Time You Break My
17	20	Kraftwerk, The Telephone Call
A18	—	Genesis, In Too Deep
19	11	The Breakfast Club, Right On Track
20	24	Cyrc, Last Chance
21	23	Kenny Loggins, Meet Me Half Way
22	28	The Other Ones, We Are What We Are
23	25	Billy Ocean, Love Really Hurts Without
24	14	Jody Watley, Looking For A New Love
25	16	Nona Hendryx, Why Should I Cry?
26	26	Dead Or Alive, Something In My House
27	30	Duran Duran, Meet El Presidente
28	34	Phil Sautchi, Wheel Of Fortune
29	EX	Surface, Happy
30	35	Expose, Point Of No Return
31	4	Huey Lewis & The News, I Know What I
32	EX	Pseudo Echo, Funkytown
33	EX	Whitney Houston, I Wanna Dance With S
34	21	David Bowie, Day-In Day-Out
35	EX	Billy Idol, Sweet Sixteen
A	—	Janet Jackson, Pleasure Principle
A	—	Bruce Hornsby & The Range, Every Little
EX	EX	KTP, Certain Things Are Likely
EX	EX	Bryan Adams, Heat Of The Night
EX	EX	Crowded House, Something So Strong
EX	EX	Stacey Q, Insecurity

SILVER 104.1

Boston	P.D.: Harry Nelson	
1	1	U2, With Or Without You
2	2	Cyndi Lauper, What's Going On
3	5	The Breakfast Club, Right On Track
4	3	Bon Jovi, Wanted Dead Or Alive
5	4	Cutting Crew, (I Just) Died In Your A
6	7	Simply Red, The Right Thing
7	8	Kim Wilde, You Keep Me Hangin' On
8	10	Bryan Adams, Heat Of The Night
9	11	Jody Watley, Looking For A New Love
10	12	Huey Lewis & The News, I Know What I
11	20	Fleetwood Mac, Big Love
12	15	Poison, Talk Dirty To Me
13	16	Paul Simon, You Can Call Me Al
14	18	Genesis, In Too Deep
15	19	Herb Alpert, Diamonds
16	17	Psychedelic Furs, Heartbreak Beat

EAGLE-106

Philadelphia P.D.: Charlie Quinn

1	2	U2, With Or Without You
2	3	Madonna, La Isla Bonita
3	4	Fleetwood Mac, Big Love
4	1	Cutting Crew, (I Just) Died In Your A
5	7	Bryan Adams, Heat Of The Night
6	8	Huey Lewis & The News, I Know What I
7	16	Chris De Burgh, The Lady In Red
8	9	Poison, Talk Dirty To Me
9	17	Atlantic Starr, Always
10	10	Chicago, If She Would Have Been Faith
11	12	Bon Jovi, Wanted Dead Or Alive
12	13	Herb Alpert, Diamonds
13	14	David Bowie, Day-In Day-Out
14	5	Crowded House, Don't Dream It's Over
15	18	Genesis, In Too Deep
16	6	Prince, Sign 'O' The Times
17	21	Lisa Lisa & Cult Jam, Head To Toe
18	19	Simply Red, The Right Thing
19	27	Whitney Houston, I Wanna Dance With S
20	24	The System, Don't Disturb This Groove
21	26	Cinderella, Somebody Save Me
22	EX	Level 42, Lessons In Love
23	EX	Paul Simon, You Can Call Me Al
24	20	Donna Allen, Serious
25	25	The Cover Girls, Show Me
26	22	Steve Winwood, The Finer Things
A27	—	Heart, Alone
A	—	Janet Jackson, Pleasure Principle
A	—	Kenny Loggins, Meet Me Half Way
EX	EX	Pseudo Echo, Funkytown

94-Q

Atlanta P.D.: Fleetwood Gruver

1	1	U2, With Or Without You
2	5	Kenny G, Songbird
3	3	Fleetwood Mac, Big Love

WJOL 99.7

Minneapolis P.D.: Gregg Swedberg

1	1	Gino Vannelli, Wild Horses
2	2	Kenny Loggins, Meet Me Half Way
3	5	Huey Lewis & The News, I Know What I
4	4	Madonna, La Isla Bonita
5	EX	Kim Wilde, You Keep Me Hangin' On
6	3	Thompson Twins, Get That Love
7	3	U2, With Or Without You
8	12	Stabilizers, One Simple Thing
9	20	Genesis, In Too Deep
10	11	Herb Alpert, Diamonds
11	15	Chicago, If She Would Have Been Faith
12	19	Bon Jovi, Never Say Goodbye
13	7	The Breakfast Club, Right On Track
14	8	Jody Watley, Looking For A New Love
15	18	Level 42, Lessons In Love
16	25	Atlantic Starr, Always
17	27	Chicago, If She Would Have Been Faith
18	23	The Other Ones, We Are What We Are
19	29	Whitney Houston, I Wanna Dance With S
20	21	Bon Jovi, Wanted Dead Or Alive
21	24	Simply Red, The Right Thing
22	22	Bryan Adams, Heat Of The Night
23	10	Fleetwood Mac, Big Love
24	28	Frozen Ghost, Should I See
25	13	Cutting Crew, (I Just) Died In Your A
26	35	Heart, Alone
27	16	Poison, Talk Dirty To Me
28	34	Crowded House, Something So Strong
29	33	Billy Idol, Sweet Sixteen
30	37	Bruce Hornsby & The Range, Every Little
31	36	Eddie Money, Endless Nights

KPWB 101

St. Paul P.D.: David Anthony

1	1	U2, With Or Without You
2	4	Glenn Medeiros, Nothing's Gonna Chang
3	3	Kim Wilde, You Keep Me Hangin' On
4	2	Kenny Loggins, Meet Me Half Way
5	10	Stabilizers, One Simple Thing
6	8	Boston, Can'tcha Say (You Believe In
7	7	Bangles, Walking Down Your Street
8	5	Steve Winwood, The Finer Things
9	15	Genesis, In Too Deep
10	6	Cutting Crew, (I Just) Died In Your A
11	14	Chicago, If She Would Have Been Faith
12	13	The Breakfast Club, Right On Track
13	20	Donna Allen, Serious
14	18	Gino Vannelli, Wild Horses
15	9	Madonna, La Isla Bonita
16	12	Tronera, They're Playing Our Song
17	26	The Other Ones, We Are What We Are
18	19	Level 42, Lessons In Love
19	23	Huey Lewis & The News, I Know What I
20	21	Bon Jovi, Wanted Dead Or Alive
21	17	Herb Alpert, Diamonds
22	25	Bryan Adams, Heat Of The Night
23	11	Jody Watley, Looking For A New Love
24	30	Lisa Lisa & Cult Jam, Head To Toe
25	27	Frozen Ghost, Should I See
26	28	Peter Cetera, Only Love Knows Why
27	EX	Kenny G, Songbird
28	EX	Whitney Houston, I Wanna Dance With S
29	31	Partland Brothers, Soul City
30	34	Billy Idol, Sweet Sixteen
31	32	Company B, Fascinated
32	33	Survivor, Man Against The World
33	35	Russell Hitchcock, The River Cried
34	EX	Crowded House, Something So Strong
35	EX	TPau, Heart And Soul
A	—	Atlantic Starr, Always
A	—	REO Speedwagon, Variety Tonight
A	—	Smokie Robinson, Just To See Her
A	—	Pseudo Echo, Funkytown
A	—	Bob Seger, Shake Down
EX	EX	Tesla, Little Suzi
EX	EX	Newcity Rockers, Black Dog
EX	EX	The System, Don't Disturb This Groove
EX	EX	The Nylons, Kiss Him Goodbye
EX	EX	Bruce Hornsby & The Range, Every Little
EX	EX	Heart, Alone
EX	EX	Al Jarreau, Moonlighting
EX	EX	Kraftwerk, The Telephone Call

KISS 106.7 FM

Dallas P.D.: Kevin Metheny

1	2	U2, With Or Without You
2	1	Cutting Crew, (I Just) Died In Your A
3	5	Chris De Burgh, The Lady In Red
4	4	Jody Watley, Looking For A New Love
5	7	Kenny Loggins, Meet Me Half Way
6	3	Madonna, La Isla Bonita
7	8	Glenn Medeiros, Nothing's Gonna Chang
8	10	Genesis, In Too Deep
9	12	Kim Wilde, You Keep Me Hangin' On
10	6	Steve Winwood, The Finer Things
11	16	Chicago, If She Would Have Been Faith
12	17	Atlantic Starr, Always
13	9	Aretha Franklin & George Michael, I K
14	14	Donna Allen, Serious
15	15	Bryan Adams, Heat Of The Night
16	21	Paul Simon, You Can Call Me Al
17	20	Fleetwood Mac, Big Love
18	19	Herb Alpert, Diamonds
19	25	Lisa Lisa & Cult Jam, Head To Toe
20	13	Lou Gramm, Midnight Blue
21	EX	Huey Lewis & The News, I Know What I
22	EX	Thompson Twins, Get That Love
23	26	Luther Vandross with Gregory Hines, T
24	28	Journey, Why Can't This Night Go On F
25	18	Crowded House, Don't Dream It's Over
26	30	Smokie Robinson, Just To See Her
27	27	Lionel Richie, Se La
28	EX	Whitney Houston, I Wanna Dance With S
29	23	Bangles, Walking Down Your Street
A30	—	David Bowie, Day-In Day-Out
A	—	Expose, Point Of No Return
A	—	Dan Hill & Vonda Sheppard, Can't We T
A	—	The Nylons, Kiss Him Goodbye
EX	EX	Kenny G, Songbird
EX	EX	Anita Baker, Same Ole Love (365 Days
EX	EX	Jennifer Rush (Duet With Elton John),
EX	EX	Restless Heart, I'll Still Be Loving
EX	EX	Crowded House, Something So Strong



Ladies Day. MCA recently hosted a "for-women-only" brunch in New York for Jody Watley. The gathering was organized to introduce the "Looking For A New Love" singer to prominent women in the media. Standing, from left, are Billboard's Terri Rossi, Friday Night Videos' Betty Hisiger, ASCAP New York rep Vivian Scott, and Right On! magazine's Cynthia Horner. Seated, from left, are the New York Daily Challenge's Vinette Pryce, Watley, and Black Entertainment Television's Jamie Brown.

Showcases Music That Could Be As Influential As Reggae Beauty Of 'Graceland' Transcends Politics

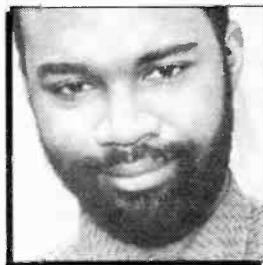
PAUL SIMON'S "GRACELAND" crystalized many of the conflicts inherent in mixing politics and music. Not that this blend of unstable elements was the singer-songwriter's aim. He was, Simon says, just trying to utilize the South African music he'd come to love. But there is no question that Simon, a most urbane and sophisticated man, had to know that recording in South Africa would have political ramifications. Moreover, having Linda Ronstadt, a singer widely criticized for appearing in South Africa, sing on the album was like using gasoline to put out birthday candles.

That said, no one who witnessed any of the performances of the "Graceland" tour or saw Ladysmith Black Mambazo, the remarkable 10-member vocal group, perform live can sustain any hostility against him. For if "Graceland" is an album of beautiful music, which

it certainly is, then the tour is a glorious showcase for music that could be as influential in the '80s as reggae was in the '70s. The crying melodies, bright chords, and buoyant rhythms of the South African band that backs Simon, Hugh Masekela, Miriam Makeba, and Ladysmith Black Mambazo are even more invigorating than on record. Bassist Baghiti Khumalo, so exceptional on the album, was even more inventive on stage at Radio City in New York. Khumalo, adept at playing in a variety of styles, could move to the U.S. and easily become a top session musician.

Just as impressive was Ladysmith Black Mambazo's performance, both at Radio City and at the nightclub S.O.B.'s, where the group appeared by itself. In the crying voice of group leader Joseph Shabalala one heard the deep connection between Africa and the Mississippi Delta, for his voice was eerily reminiscent of legendary blues great Robert Johnson. With a new leg of the "Graceland" tour to start in June it is essential that Warner Bros., Simon, and everyone associated with the tour make the effort to woo black audiences to the dates. Ticket giveaways on black radio and in-store appearances (how about a cappella performances by Ladysmith at key black retail outlets?) should be mounted to bring this music to black America. It is good business and good politics.

**The
Rhythm
and the
Blues**



by Nelson George

SHORT STUFF: The Isley Brothers' silky single "Smooth Sailing Tonight" was written and co-produced by Angela Winbush (of Rene & Angela) for Warner Bros. Isley's Ronald and Rudolph share co-production credit with the talented female musician. If Winbush is starting to produce on her own, she could quickly become an important force in the industry... A real test of black radio's flexibility will be whether or not programmers are able to find room for Robert Cray's single "Right Next Door (Because Of Me)" on PolyGram-distributed Hightone... Luther Ingram's latest Profile single is a cover of Bob Dylan's "Gotta Serve Somebody"... James Mtume, along with members of his band Mtume, keyboardist Philip Fields and guitarist Ed "Tree" Moore, produced a new teen trio called the Nu Romance

Crew that includes one of Mtume's sons, Faulu. Keeping the family vibe going is the fact that the group was signed to EMI by Mtume's brother Jeff Foreman... Najee, whose EMI album "Najee's Theme" recently went No. 1 on the jazz chart, has a new single, "Feel So Good," that was co-written by Hush Productions' in-house production coordinator Zack Vaz. The 12-inch B side features an extended saxophone instrumental mix of Freddie Jackson's "Have You Ever Loved Somebody" that was handled by Vaz... Reggae in the '80s has lacked the razor-sharp political edge that made it famous in the '70s. That fire has been replaced by a fascination with variations on the basic reggae rhythm, use of synthesized instruments, and the increasing importance of "toasting" or rapping DJs. This blend of influences has been dubbed (pardon the pun) "dance hall reggae," and some of the biggest hits in this style can be found on "Reggae Dance Hall Classics" on New York indie Sleeping Bag Records. The eight cuts, culled from clubs in Kingston, London, and that ever-growing reggae stronghold of Brooklyn, are fun and educational. So are Murray Elias aka Jah Fish's liner notes... The Mary Jane Girls, who have been caught in the middle of conflicts between Motown and Rick James, have lost

(Continued on next page)

Composer John Barnes Has Bright Future

BY NELSON GEORGE

NEW YORK Keyboardist/composer/arranger John Barnes is one of the best-kept secrets in Los Angeles. His nimble fingers can be heard on the Pointer Sisters' "So Excited," Lionel Richie's "Dancing On The Ceiling," and USA For Africa's "We Are The World." He was also co-arranger with Quincy Jones on that landmark fund-raising single and co-wrote the song "Don't Stop" with Richie for his current Motown album. In addition, Barnes has worked as an arranger and session player for Julio Iglesias, Herb Alpert, and Janet Jackson.

But Barnes' low-key career could heat up this year with the release of Michael Jackson's follow-up to "Thriller." Following the success of that album, Barnes has been a key creative collaborator with the reclusive star, serving as a co-writer and/or arranger, depending on the project. He says, "My job was to do whatever he wanted done musically."

The fruits of their labor include Jackson's two songs for the Disney film short "Captain Eo"—"We Are Here To Change The World," which Barnes co-wrote, and "Another Part Of Me," which Barnes arranged; the Rebbie Jackson hit "Centipede," on which Barnes plays all instruments except guitar; and the arrangement of the Pepsi commercial version of "Billie Jean." As a result, Barnes has participated in a number of songs that could potentially end up on the new album.

However, just like everyone else, Barnes has to wait for Jackson to make up his mind as to what songs will end up on the album. "Michael is still sorting through a huge volume

of material," Barnes reports. "I guarantee you this: Michael is not coming out with anything until he is completely satisfied with the record. He feels no pressure to rush it out."

The Barnes-Jackson connection began during the making of the Jacksons' "Victory" album. Jackson was impressed with Barnes' work with the other Jacksons. Says Barnes "[Jackson] was looking to bring on a person capable of executing his musical ideas, someone into the technical side of the music. I am one of the very few people [who have] a Synclavier and a Fairlight. I have a studio in Los Angeles with a 48-track capability. That technical access, plus my ability to orchestrate, attracted him to me."

"We worked at his house, in my studio, and on the road as well. During the 'Victory' tour, I traveled to Florida and to Denver to meet with Michael. I found him a fun person to work with. He's very creative and always looking for something new. He knows more music than people think." If the songs he worked on with Jackson don't make it onto the next album, Barnes feels the star will see that they are used on other artists' releases. He notes that one song from their collaboration, "You're The One For Me," appeared on a recent Jennifer Holliday album on Geffen.

In recent months, Barnes has been working on a number of albums: a Jermaine Jackson release for Arista; a title for Boys Next Door, a Jermaine Jackson-managed group on MCA; and a Manhattan Transfer title for Atlantic. He has also talked with Eddie Murphy about producing his next vocal album. Barnes works in Los Angeles at SNS, his own studio.

FOR WEEK ENDING MAY 23, 1987

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 46 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON
DIRTY LOOKS DIANA ROSS RCA	3	14	19	36	69
SATISFIED DONNA ALLEN 21 RECORDS	5	12	16	33	61
SMOOTH SAILIN' TONIGHT ISLEY BROTHERS WARNER BROS	4	10	17	31	69
PLEASURE PRINCIPLE JANET JACKSON A&M	4	8	17	29	39
D.Y.B.O. STARPOINT ELEKTRA	3	9	11	23	59
I'M IN LOVE LILLO THOMAS CAPITOL	2	13	8	23	33
ROCK-A-LOTT ARETHA FRANKLIN ARISTA	2	8	12	22	41
I'M BAD L.L. COOL J DEF JAM	6	6	10	22	38
THIGH RIDE TAWATHA EPIC	4	8	10	22	31
TINA CHERRY GIORGIO MOTOWN	2	7	10	19	25

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	JUST TO SEE HER	SMOKEY ROBINSON	4
2	3	BACK AND FORTH	CAMEO	3
3	4	ALWAYS	ATLANTIC STARR	1
4	2	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	9
5	8	HAPPY	SURFACE	2
6	6	IT'S BEEN SO LONG	MELBA MOORE	7
7	15	HEAD TO TOE	LISA LISA & CULT JAM	5
8	7	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	6
9	9	GO ON WITHOUT YOU	SHIRLEY MURDOCK	8
10	5	DON'T DISTURB THIS GROOVE	THE SYSTEM	20
11	14	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	14
12	16	SE LA	LIONEL RICHIE	12
13	21	DIAMONDS	HERB ALPERT	10
14	10	WATCH OUT	PATRICE RUSHEN	19
15	18	IMAGINATION	MIKI HOWARD	13
16	12	SIGN 'O' THE TIMES	PRINCE	31
17	29	ROCK STEADY	THE WHISPERS	11
18	23	NEVER SAY NEVER	DENIECE WILLIAMS	16
19	13	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	29
20	37	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	15
21	11	I'D STILL SAY YES	KLYMAXX	25
22	22	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	22
23	24	ARE YOU MAN ENOUGH?	FIVE STAR	18
24	34	WHY SHOULD I CRY?	NONA HENDRYX	17
25	30	SONGBIRD	KENNY G.	35
26	26	BARBARA'S BEDROOM	WHISTLE	34
27	33	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	21
28	17	SEXAPPEAL	GEORGIO	51
29	31	MY MIKE SOUNDS NICE	SALT-N-PEPA	41
30	35	RELATIONSHIP	LAKE SIDE	24
31	19	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	50
32	25	LOOKING FOR A NEW LOVE	JODY WATLEY	66
33	—	STILL A THRILL	JODY WATLEY	23
34	27	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	69
35	32	STONE LOVE	KOOL & THE GANG	82
36	—	HE CUTS SO FRESH	MARLEY MARL	—
37	—	I FEEL GOOD ALL OVER	STEPHANIE MILLS	28
38	—	FREAKAHOLIC	EGYPTIAN LOVER	52
39	20	SEXY GIRL	LILLO THOMAS	78
40	39	PLAY THIS ONLY AT NIGHT	DOUG E. FRESH	59

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ALWAYS	ATLANTIC STARR	1
2	4	HAPPY	SURFACE	2
3	5	HEAD TO TOE	LISA LISA & CULT JAM	5
4	6	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	6
5	13	ROCK STEADY	THE WHISPERS	11
6	2	BACK AND FORTH	CAMEO	3
7	8	IT'S BEEN SO LONG	MELBA MOORE	7
8	10	GO ON WITHOUT YOU	SHIRLEY MURDOCK	8
9	3	JUST TO SEE HER	SMOKEY ROBINSON	4
10	15	DIAMONDS	HERB ALPERT	10
11	16	WHY SHOULD I CRY?	NONA HENDRYX	17
12	14	SE LA	LIONEL RICHIE	12
13	12	IMAGINATION	MIKI HOWARD	13
14	19	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	15
15	17	ARE YOU MAN ENOUGH?	FIVE STAR	18
16	18	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	21
17	20	NEVER SAY NEVER	DENIECE WILLIAMS	16
18	25	STILL A THRILL	JODY WATLEY	23
19	26	I COMMIT TO LOVE	HOWARD HEWETT	26
20	28	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	30
21	27	BABY LET'S KISS	JESSE JOHNSON	27
22	9	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	9
23	7	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	14
24	23	RELATIONSHIP	LAKE SIDE	24
25	31	LIES	JONATHAN BUTLER	32
26	34	I FEEL GOOD ALL OVER	STEPHANIE MILLS	28
27	40	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	33
28	35	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	38
29	30	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	22
30	29	CHICAGO SONG	DAVID SANBORN	37
31	32	CELEBRATE OUR LOVE	RAY, GOODMAN & BROWN	36
32	39	SHOW ME THE WAY	REGINA BELLE	39
33	11	WATCH OUT	PATRICE RUSHEN	19
34	21	I'D STILL SAY YES	KLYMAXX	25
35	—	(IF YOU) LOVE ME JUST A LITTLE	LA LA	44
36	33	CAN'T YOU FEEL MY HEART BEAT	CLAUDJA BARRY	40
37	38	SOMEONE	THE TEMPTATIONS	45
38	—	HEY THERE LONELY GIRL	GERRY WOO	43
39	—	LET'S GET BUSY	TEEN DREAM WITH VALENTINO	49
40	—	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	47

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	10
Def Jam (2)	
MCA (7)	9
Constellation (1)	
Magnolia Sound (1)	
WARNER BROS. (6)	7
Paisley Park (1)	
A&M	6
ARISTA	6
CAPITOL	5
E.P.A.	5
Epic (3)	
CBS Associated (1)	
Tabu (1)	
MOTOWN (4)	5
Gordy (1)	
RCA (2)	5
Jive (2)	
Total Experience (1)	
EMI-AMERICA	4
ELEKTRA	4
POLYGRAM	4
Mercury (2)	
Atlanta Artists (1)	
Polydor (1)	
ATLANTIC	3
FANTASY (1)	3
Danya (1)	
Reality/Danya (1)	
MANHATTAN (1)	3
P.I.R. (2)	
SOLAR	3
MACOLA	2
Egyptian Empire (1)	
KMA (1)	
NEXT PLATEAU	2
SLEEPING BAG (1)	2
Fresh (1)	
SUPERSTAR INT'L.	2
ATCO	1
21 Records (1)	
CHRYSALIS	1
China (1)	
EDGE	1
MALACO	1
Muscle Shoals Sound (1)	
POLYDOR	1
Tin Pan Apple (1)	
PROFILE	1
Zakia (1)	
SELECT	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
WARLOCK	1
Ligosa (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
21 8TH WONDER OF THE WORLD	(J.J. ASCAP/WB, ASCAP)	
62 AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
93 ALL I NEED	(SMB, BMI/Balymor, ASCAP)	
1 ALWAYS	(Jodaway, ASCAP) CPP	
94 ANYONE ELSE	(CBS, BMI/April/Science Lab, ASCAP)	
18 ARE YOU MAN ENOUGH?	(Rare Blue, ASCAP/Black Lion, ASCAP)	
27 BABY LET'S KISS	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
3 BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
91 BAO WEATHER	(A.Naga, BMI)	
34 BARBARA'S BEDROOM	(ADRA, BMI/Guinea Farm, BMI)	
40 CAN'T YOU FEEL MY HEART BEAT	(Any Kind Of Music, ASCAP)	
36 CELEBRATE OUR LOVE	(Bush Burnin', ASCAP)	
37 CHICAGO SONG	(Thriller Miller, ASCAP/MCA, ASCAP)	
83 DAY BY DAY	(Mardix, BMI/Bon-Jose, BMI)	
10 DIAMONDS	(Flyte Tyme, ASCAP)	
53 DIRTY LOOKS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
56 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
20 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP)	
70 DON'T TAKE YOUR LOVE AWAY	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
55 D.Y.B.O.	(Philesto, BMI/Harrindur, BMI)	
22 EVERYTHING'S GONNA BE ALRIGHT	(Pop Spirituat, BMI/Al Green, BMI/Irving, BMI) CPP/ALM	
90 FALLING IN LOVE	(Fat Brothers, BMI/Lami-Lam, ASCAP)	
52 FREAKAHOLIC	(Tpyge, BMI)	
8 GO ON WITHOUT YOU	(Troutman's, BMI/Saja, BMI)	
2 HAPPY	(Brampton, ASCAP) CPP	
5 HEAD TO TOE	(Forcelul, BMI/Willesden, BMI) CPP	
92 HEY LOVE	(Promuse, BMI/Robert Hill, BMI)	
43 HEY THERE LONELY GIRL	(Famous, ASCAP) CPP	
61 I CAN'T LET YOU GO	(Magnolia, BMI/Aruba, ASCAP)	
26 I COMMIT TO LOVE	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Kallista, ASCAP/Jobete, ASCAP) CPP	
6 I DON'T WANT TO LOSE YOUR LOVE	(Su-ma, BMI/Bush Burnin', ASCAP)	
28 I FEEL GOOD ALL OVER	(On The Move, BMI/Starlight, ASCAP/MCA, ASCAP)	
74 I GET A RUSH	(Muscle Shoals, BMI/Jalew, BMI) CPP/ABP	
50 I GOT THE FEELIN' (IT'S OVER)	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)	
69 I KNEW YOU WERE WAITING (FOR ME)	(Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP	
33 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI)	
25 I'D STILL SAY YES	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP	
44 (IF YOU) LOVE ME JUST A LITTLE	(Little Tanya, ASCAP/MCA, ASCAP/Forcelul, BMI/Willesden, BMI)	
75 I'M BAD	(Def Jam, ASCAP)	
86 I'M IN LOVE	(Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)	
13 IMAGINATION	(Bourne, ASCAP/Music Sales, ASCAP)	
58 AN IMITATION OF LOVE	(Zomba, ASCAP/Willesden, BMI)	
7 IT'S BEEN SO LONG	(Music Corp. Of America, BMI/Gunhouse, BMI)	
4 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
100 LAST CHANCE	(Beach House, ASCAP)	
67 LATE NIGHT HOUR	(Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)	
97 LEAN ON ME	(Interior, BMI)	
54 LET YOURSELF GO	(Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
49 LET'S GET BUSY	(Romeo Dancer, BMI)	
98 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI)	
32 LIES	(Zomba, ASCAP/Willesden, BMI)	
66 LOOKING FOR A NEW LOVE	(April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP	
42 LOVERS	(Hip Trip, BMI/Hip Chic, BMI) CPP	
85 MIXED UP WORLD	(Danica, BMI)	
48 MY HEART GETS ALL THE BREAKS	(Barbosa, ASCAP/Hit & Hold, ASCAP/Shapiro Bernstein & Co., ASCAP)	
41 MY MIKE SOUNDS NICE	(Next Plateau, ASCAP/Turnabout, ASCAP)	
16 NEVER SAY NEVER	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM	
68 OH HOW I LOVE YOU (GIRL)	(Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP	
59 PLAY THIS ONLY AT NIGHT	(Mark Of Aries, BMI/Danica, BMI)	
80 PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)	
24 RELATIONSHIP	(Masarali, ASCAP)	
30 RHYTHM METHOD	(Arrival, BMI)	
72 RIGHT ON TRACK	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)	
11 ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP	
76 ROCK-A-LOTT	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI)	
14 SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP	
64 SATISFIED	(Triage, BMI/Living Disc, BMI)	
12 SE LA		
51 SEXAPPEAL	(Brockman, ASCAP)	
78 SEXY GIRL	(Georgio, BMI/Stone Diamond, BMI) CPP	
96 SHOW ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, ASCAP)	
39 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
31 SIGN 'O' THE TIMES	(Controversy, ASCAP)	
47 SMOOTH SAILIN' TONIGHT	(Angel Notes, ASCAP/USA Exotic, ASCAP)	
45 SOMEONE	(Captain Crystal, BMI/Chubu, BMI)	
57 (SOMETHING INSIDE) SO STRONG	(MCA, ASCAP)	
35 SONGBIRD	(Brene, BMI) CPP	
99 SPEAKING JAPANESE	(Father Thunder, BMI)	
23 STILL A THRILL	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP	
65 STILL WAITING	(Controversy, ASCAP)	
82 STONE LOVE	(Delightful, BMI) CPP	
81 TELL ME YOU WILL	(Membership, ASCAP/Idync-dert, BMI/Pure Delite, BMI)	
87 TESTIFY	(Li'l Tad, BMI/Tall Temptations, ASCAP/Jobete, ASCAP)	
9 THERE'S NOTHING BETTER THAN LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
89 THIGH RIDE	(Mtume, BMI/Do Drop In, BMI)	
60 TONIGHT	(Mtume, BMI)	
77 UH UH, NO NO CASUAL SEX	(Stone Diamond, BMI) CPP	
38 WANT YOU FOR MY GIRLFRIEND	(Baby Love, ASCAP/Clarity, BMI)	
19 WATCH OUT		
88 WE ROCK THE BEAT	(Baby Fingers, ASCAP/Shown Breree, ASCAP)	
63 WE'RE BACK	(NG, ASCAP)	
79 WHAMMY	(Li'l Tad, BMI)	
95 WHO IS IT	(Perk's, BMI/Duchess, BMI)	
17 WHY SHOULD I CRY?	(Beach House, ASCAP)	
15 WHY YOU TREAT ME SO BAD	(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)	
84 WITHOUT YOU	(Jay King IV, BMI)	
73 WORKING UP A SWEAT	(Fred, ASCAP/Eric, ASCAP)	
46 YOU CAN'T STOP THE RAIN	(One To One, ASCAP)	
71 (YOU'RE MY) SHINING STAR	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP/ABP	
29 ZIBBLE, ZIBBLE (GET THE MONEY) (AKA: GET LOOSE, GET FUNKY)	(Wirrad, ASCAP/Curtess, ASCAP)	
	(Temp Co., BMI)	

SHEET MUSIC AGENTS

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

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

HOT DANCE/DISCO

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CLUB PLAY						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★ ★ NO. 1 ★ ★		
1	1	1	8	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P. 3 weeks at No. One	
2	4	7	5	HEAD TO TOE COLUMBIA 44 06757	◆ LISA LISA & CULT JAM	
3	3	3	11	SOMETHING IN MY HOUSE EPIC 49-06750	◆ DEAD OR ALIVE	
4	9	19	3	THE PLEASURE PRINCIPLE (REMIX) A&M SP-12230	JANET JACKSON	
5	6	9	6	LET'S WORK IT OUT OMNI 0-96774/ATLANTIC	SADIE NINE	
6	2	2	10	SIGN 'O' THE TIMES (REMIX) PAISLEY PARK 0-20648/WARNER BROS.	PRINCE	
7	8	10	8	MR. RIGHT VINYLMANIA VMR-007	ELEANOR MILLS	
8	5	4	10	LAST CHANCE FRESH FRE-008/SLEEPING BAG	◆ CYRE	
9	14	16	6	EACH TIME YOU BREAK MY HEART (REMIX) SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
10	12	13	7	NO ONE KNOWS (REMIX) ATLANTIC 0-86736	THE WILD MARYS	
11	15	20	5	DAY-IN DAY-OUT (REMIX) EMI-AMERICA V-19234	◆ DAVID BOWIE	
12	11	12	8	WITHOUT YOU SUPERTRONICS RY-017	TOUCH	
13	21	28	5	JUST ANOTHER MAN STUDIO STU-1311	JEANNE HARRIS	
14	18	22	6	MACHO MOZART TIN PAN APPLE 885 567-1/POLYGRAM	LATIN RASCALS	
15	23	27	5	DON'T LOOK NOW/CAN'T FIND MY WAY HOME I.R.S. 23745/MCA	TORCH SONG	
16	26	46	3	DON'T BLOW A GOOD THING (REMIX) A&M SP-12229	VESTA WILLIAMS	
17	25	34	3	LET'S HAVE SOME FUN ATLANTIC 0-86717	MERGE FEATURING DEBBIE A.	
18	7	6	9	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO	
19	17	21	5	WHAT'S GOING ON (REMIX) PORTRAIT 4R9-06740/EPIC	◆ CYNDI LAUPER	
20	16	18	7	JANUARY, FEBRUARY CRIMINAL CRIM 00009	TINA B.	
21	10	14	7	MUTUAL ATTRACTION (REMIX) WARNER BROS. 0-20649	SYLVESTER	
22	24	30	4	COMMUNICATE D.J. INTERNATIONAL 926	FULL HOUSE	
23	28	—	2	SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE SIRE 0-20614/WARNER BROS.	◆ ERASURE	
24	30	—	2	RESPECTABLE (REMIX) ATLANTIC 0-86703	MEL & KIM	
25	NEW	1	1	DIAMONDS (REMIX) A&M SP-12231	◆ HERB ALPERT	
26	27	38	4	LET YOURSELF GO NEXT PLATEAU NP50057	SYBIL	
27	13	8	9	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION	
28	32	41	4	LESSONS IN LOVE (REMIX) POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42	
29	31	35	4	RED ROSE ATLANTIC 0-86729	ALPHAVILLE	
30	NEW	1	1	IN LOVE WITH LOVE (REMIX) GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
31	22	25	7	WATCH OUT (REMIX) ARISTA ADI-9563	◆ PATRICE RUSHEN	
32	37	45	3	MY HEART GETS ALL THE BREAKS LIGOSA LIG-501/WARLOCK	MONET	
33	34	36	5	AMERICAN SOVIETS OAK LAWN OLR 125	C.C.C.P.	
34	NEW	1	1	BIG LOVE (REMIX) WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
35	36	40	4	KISS VIRGIN 0-96780/ATLANTIC	◆ AGE OF CHANCE	
36	39	44	3	SECOND CHANCE FOR LOVE FEVER SF 815/SUTRA	NAYOBE	
37	40	43	4	I JUST DIED IN YOUR ARMS VIRGIN PR1003/ATLANTIC	◆ CUTTING CREW	
38	44	—	2	HEART AND SOUL VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
39	NEW	1	1	WHY SHOULD I CRY (REMIX) EMI-AMERICA V-19235	◆ NONA HENDRYX	
40	41	50	3	I WANT YOUR GUY (REMIX) MCA 23735	SOUL CLUB	
41	47	47	3	CAN'T YOU FEEL MY HEART BEAT (REMIX) EPIC 49-06718	CLAUDJA BARRY	
42	19	11	11	RIGHT ON TRACK (REMIX) MCA 23687	◆ THE BREAKFAST CLUB	
43	NEW	1	1	NO REASON TO CRY (REMIX) PROFILE PRO-7137	JUDY TORRES	
44	50	—	2	YOU'RE THE ONE ATLANTIC 0-86711	SANDEE	
45	29	23	8	IN CONVERSATION (REMIX) I.R.S. 23734/MCA	GENERAL PUBLIC	
46	49	—	2	FREAKAHOLIC/LIVING ON THE NILE EGYPTIAN EMPIRE 0774/MACOLA	EGYPTIAN LOVER	
47	20	5	10	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	◆ KRAFTWERK	
48	35	33	5	SOONER OR LATER DICE TGR 1012/SUTRA	ERNEST KOHL	
49	NEW	1	1	COME AS YOU ARE (REMIX) EMI-AMERICA V-19231/CAPITOL	◆ PETER WOLF	
50	NEW	1	1	ONE NIGHT NIGHT WAVE NWO-9206	SECRET TIES	
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. MOVIN' ON CAROLYN HARDING EMERGENCY 2. YOU CAN'T TAKE MY LOVE PAM RUSSO 4TH & B'WAY 3. V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD BIG AUDIO DYNAMITE COLUMBIA	

12-INCH SINGLES SALES						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★ ★ NO. 1 ★ ★		
1	8	8	6	SOMETHING IN MY HOUSE (REMIX) EPIC 49-06750	◆ DEAD OR ALIVE 1 week at No. One	
2	1	3	7	LA ISLA BONITA (REMIX) SIRE 0-20633/WARNER BROS.	◆ MADONNA	
3	4	4	13	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ	
4	9	13	4	HEAD TO TOE COLUMBIA 44-06757	◆ LISA LISA & CULT JAM	
5	3	2	14	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY	
6	6	5	14	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON	
7	5	6	12	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE	
8	2	1	10	SIGN 'O' THE TIMES (REMIX) PAISLEY PARK 0-20648/WARNER BROS.	PRINCE	
9	10	10	7	RIGHT ON TRACK (REMIX) MCA 23687	◆ THE BREAKFAST CLUB	
10	11	18	8	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION	
11	12	17	6	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO	
12	14	12	8	WITHOUT YOU SUPERTRONICS RY-017	TOUCH	
13	7	7	6	WHAT'S GOING ON (REMIX) PORTRAIT 4R9-06740/EPIC	◆ CYNDI LAUPER	
14	27	29	4	MY HEART GETS ALL THE BREAKS LIGOSA LIG-501	MONET	
15	16	16	11	LAST CHANCE FRESH FRE-008/SLEEPING BAG	◆ CYRE	
16	19	23	7	MR. RIGHT VINYLMANIA VMR 007	ELEANOR MILLS	
17	21	25	5	DON'T DISTURB THIS GROOVE (REMIX) ATLANTIC 0-86741	◆ THE SYSTEM	
18	46	—	2	BIG LOVE (REMIX) WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
19	18	22	8	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	◆ KRAFTWERK	
20	30	36	4	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
21	22	30	4	YOU'RE THE ONE (REMIX) ATLANTIC 0-86711	SANDEE	
22	26	33	4	NO ONE KNOWS (REMIX) ATLANTIC 0-86736	THE WILD MARYS	
23	17	15	8	JANUARY, FEBRUARY CRIMINAL 00009	TINA B.	
24	32	46	3	LET'S WORK IT OUT OMNI 0-96774/ATLANTIC	SADIE NINE	
25	38	—	2	IN LOVE WITH LOVE (REMIX) GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
26	45	—	2	RESPECTABLE (REMIX) ATLANTIC 0-86703	MEL & KIM	
27	23	21	16	LOVE LETTER ATLANTIC 0-86713/CUTTING	GIGGLES	
28	13	9	18	FASCINATED ATLANTIC 0-86731	◆ COMPANY B	
29	29	27	9	CAN'T GET ENOUGH STATE STREET SSR-1002	LIZ TORRES	
30	40	—	2	ALWAYS WARNER BROS. 0-20660	ATLANTIC STARR	
31	43	44	4	CLAVE ROCKS PKO KO-003/EASY STREET	AMORETTO	
32	36	42	3	HAPPY (REMIX) COLUMBIA 44 06739	◆ SURFACE	
33	28	20	11	SEXAPPEAL (REMIX) PICTURE PERFECT PPR-3563/MACOLA	◆ GEORGIO	
34	NEW	1	1	MOVIN' ON EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING	
35	35	38	5	JUST ANOTHER MAN STUDIO STU-1311	JEANNE HARRIS	
36	NEW	1	1	I'M SEARCHIN JAM PACKED JPI-2008	DEBBIE DEB	
37	NEW	1	1	WHY YOU TREAT ME SO BAD TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
38	41	—	2	PUTTING THE NIGHT ON HOLD/IRRESISTABLE LOVE DICE DG-50/SUTRA	LAUREN GREY	
39	NEW	1	1	MACHO MOZART TIN PAN APPLE 885 567-1/TIN PAN APPLE.BMI	LATIN RASCALS	
40	NEW	1	1	COMMUNICATE D.J. INTERNATIONAL 926	FULL HOUSE	
41	NEW	1	1	ROCK STEADY (REMIX) SOLAR V-71153	THE WHISPERS	
42	NEW	1	1	WHY CAN'T I BE LIKE YOU (REMIX) ELEKTRA 0-66810	◆ THE CURE	
43	NEW	1	1	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	WHITNEY HOUSTON	
44	50	39	3	SECOND CHANCE FOR LOVE FEVER SF 815/FEVER/SUTRA	NAYOBE	
45	47	43	3	WHY SHOULD I CRY (REMIX) EMI-AMERICA V-19235/CAPITOL	NONA HENDRYX	
46	48	50	3	AMERICAN SOVIETS OAK LAWN OLR 125	C.C.C.P.	
47	NEW	1	1	MODIGLIANI (LOST IN YOUR EYES) SIRE 0-20650/WARNER BROS.	BOOK OF LOVE	
48	20	19	8	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY	
49	44	40	6	DAY-IN DAY-OUT (REMIX) EMI-AMERICA V-19234	◆ DAVID BOWIE	
50	15	11	13	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. HEART AND SOUL T'PAU VIRGIN 2. NO REASON TO CRY JUDY TORRES PROFILE 3. FANTASIZE ME PLEASURE PUMP STATE STREET 4. GO SEE THE DOCTOR KOOL MOE DEE JIVE 5. DON'T BLOW A GOOD THING (REMIX) VESTA WILLIAMS A&M 6. I KNOW YOU GOT SOUL ERIC B. AND RAKIM 4TH & B'WAY 7. V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD BIG AUDIO DYNAMITE COLUMBIA	

○ 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.

Underground & Overground Dance Music

WE ADMIT IT: Dance music wants to have it both ways. We want all kinds of industry credibility and the discretion to choose between the most commercial and the most uncommercial kinds of music. And guess what? We get it.

A perfect example of how dance became the safest commercial choice is, inevitably, **Whitney Houston's** "I Wanna Dance With Somebody (Who Loves Me)" (Arista), which revisits the sunny pop-funk of "How Will I Know"; it's pumped up with breaks added in the **Thompson/Barbiero** club mix of the **Narada Michael Walden** production.

On the other, more stylized, hand is **Chocollette's** "Tell Me" (Sleeping Bag), which bears some resemblance to producer **Jhon Fair's** "Jump Back" hit in its "south side mix," tailored to hot radio; **Bruce Forest's** "party" mix pulls a startlingly deep underground groove out of it... **Carolyn Harding** turns in a prodigious, soulful vocal on "Movin' On" (Emergency, now distributed through Profile), the zippy **Winston Jones**-produced follow-up to the long-lived "Memories"... **Exit's** "Let's Work It Out" (Quark), produced by **Blaze**, combines inspirational message and compulsively driving house/garage beat—very strong stuff... **Strafe's** "Outlaw" (A&M) is hypnotic, more fully fleshed-out midtempo groove,

mixed by **Arthur Baker** with edits by **Junior Vasquez**.

Songwriter **La La's** solo debut single, "(If You) Love Me Just A Little" (Arista), teams her with **Full Force** in a very mainstream production combining polish and excitement; all that's missing is a full-length monolog dub... **Babie & Keyes's** "Playgirl" (Criminal), teen-scream Latin hip-hop, is co-produced by **Arthur Baker** with this DJ duo and mixed by **Latin Rascals**... **Sonya Baines's** "Calling Out 2 U" (Next Plateau) is also in the Latin/teen-vocal mode, with mixer **Keith Dumpson** getting co-production credit along with **James Bratton** and **Delores Drewry**.

The **Colourfield's** remake of **Sly Stone's** "Running Away" (Chrysalis) is solid and not too frenetic, even in its **Arthur Baker/Jay Burnett** remix version... That, combined with **Pseudo Echo's** pop-charting "Funkytown" remake (RCA), put us in mind of several other songs, both sublime and ridiculous, that may call for revivals: **Ecstasy, Passion & Pain's** "I Wouldn't Give You Up"; **Barry McGuire's** "Eve Of Destruction"; **Andrea True's** "More, More, More"—we are talking about golden oldies here.

REMIXES: **Exposé's** already-a-hit "Point Of No Return" (Arista) returns to the pop chart; the six-figure seller has been recut with vocals



by **Brian Chin**

by the current group lineup and a snazzy pop hi-tech mix... **Club Nouveau's** rap-tempo "Why You Treat Me So Bad" (Tommy Boy/King Jay) is remixed more cleanly, with a languorous stop-and-go by **John Morales/Sergio Munzibai**... **Debbie Harry's** "In Love With Love" (Geffen) is being rereleased with a pop-disco **Pete Waterman** remix joining the **Strauss/Elias** Latin-bebop version: It now describes both extremes in Harry's pop visionary career... Following the championship showing of **Cover Girls's** "Show Me," **Sutra/The Fever** has rereleased **Nayobe's** "Second Chance For Love" in a lush mix for radio... **One Way's** "Whammy" (MCA) follows up a major club sleeper, "You Better Quit"; **Louil Silas Jr.'s** airy mix fits the fun pop-funk of it... **Sheila E.'s** "Koo Koo" (Paisley Park) is remixed by co-producer **David Z.** in a reverberating new version... **Elaine Charles's** "Lay It On The Line," now on Atlantic, is remixed by **Jose "Animal" Diaz** with a more motorized beat and dub by **Diaz** and Atlantic's **Anthony Sanfilippo**... **Big Audio Dynamite's** "V. Thirteen" (Columbia), remixed by **Sam Sever** and edited by **Chep Nunez**, keeps a surprisingly even keel; almost a Euro-groove. "Hollywood Boulevard" is more pointed, both lyrically and beatwise... **Moonfou's** "Shut Up" (All That's Art, 201-337-7325) is rereleased with a boomy dub instrumen-

tal; we heard "Jungle Cat" on Montreal radio last week... Damn it, you know **Stacey Q's** "Insecurity" (Atlantic) would be a huge college/alternative radio record if it were **X** or **Lene Lovich**; it's the third cut from the surprisingly progressive "Better Than Heaven" album... "I Like My Body" (Motown) was always our favorite cut from **Chico DeBarge's** album; it's twelved in two alternate mixes by **Norman Whitfield** and **Boris Granich**... **Claudja Barry's** "Can't You Feel My Heartbeat" (Epic) is now largely reproduced promo only in Janet/Jody style.

BRIEFLY: **Labi Siffre's** monumental protest ballad "So Strong" (Chrysalis) is a big favorite with everyone who hears it... **Deco At Heart's** "She's A Teaser" (Miami Traxx, 305-556-7702) features **John Mennis**, who was heard as the original lead voice of **Nice & Wild's** "Diamond Girl," in an electronic Latin hip-hop arrangement... **Oingo Boingo's** bouncy "Not My Slave" (MCA) is remixed by **Granich/Modig**.

Sweet Heat's "This Is The Night" (5 Newark) is a deliberate but powerful midtempo smoker... **Tasha's** "Don't Let Go" (RJM) is upper-BPM Euro-pop hi-NRG remixed by **Richie Jones**... **Bam Bam's** "Feel The Beat" (Westbrook) is midtempo house, with a monolog and strange off-kilter appeal.

NOTES: Our congratulations go to New York's Vinyl Mania record shop, which celebrated eight years of service to insatiable DJs with a hectic Saturday afternoon's worth of artist appearances. Hundreds of customers and well-wishers clogged the West Village street outside the store's newly opened location.

Awards Show Sets Panels Outboard Gear Demonstrated

BY **BRIAN CHIN**

NEW YORK The 11th annual Dance Music Awards show and forum, co-sponsored by the Boston Record Pool and the New England Disc Jockey Assn., drew club DJs and denizens and record label reps to Boston's Colonnade Hotel and the 1270 club April 29-30.

New hands-on workshops highlighted the gathering, which opened with a demonstration of a 16-track to two-track mixdown presented by Boston Record Pool's **Tad Bonvie** and sound equipment vendor **E.U. Wurlitzer's** **Jerry Antonelli**. In another workshop, attendees saw producers **Mark Berry** and **Arthur Baker**, among others, use a variety of outboard gear, including drum machines and digital delays in both studio and DJ booth applications.

Over the course of the conference, attendees also observed the making of a video through the taping of preparations for the awards show itself.

Discussion was lively at the radio panel, moderated by **WXKS** Boston's **Sunny Joe White**, which ran two hours and covered, among other points, the underreporting by radio of independent-label product. The same territory was covered in

the promotion panel, which dealt with the perception of a dance product glut.

In a panel on 12-inch sales, the distribution of consumer discount coupons through record pools was brought up as a viable sales stimulus, and a record pool panel brought up the point that it might be timely for pools to rethink their relationships with their members.

According to **NEDJA** head **Cosmo Wyatt**, "Record pools are still being underutilized generally. Label sales departments should think about using them more."

More than 1,000 people gathered for the concluding awards show. Performers included **Alisha**, **Sweet Sensation**, **Cover Girls**, **Joyce Sims**, **Nayobe**, **Debbie Gibson**, and, in an impromptu appearance that brought down the house, presenter **Jermaine Stewart**.

NEDJA's **Wyatt** said that the forum may add an equipment show next year. But he stressed that the conference will remain "quick and concentrated" on dance music and the local market.

"A lot of DJs finally got the idea that there's more to this whole thing than going into the club, playing records, and watching people dance," said co-organizer **Bonvie**.



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Let Me Be The One—Safire
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Passion—Passion

We Can Work—Exit—Prod Blaze
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Summertime—Sandra Ford
Lies—Suzy Swan
Fantasize Me—Pleasure Pump
Be Mine Tonight—Promise Circle
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I Will—Lori Zee
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Power—Cultural Vibe
Communicato—Full House—(rmx)
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Can't Get Enough—Liz Torres

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Dance Dance Dance—Ziggy
Time Will Tell—Twins
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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★★ NO. 1 ★★	
1	1	13	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD)	13 weeks at No. One THE OTHER SIDE OF ROUND MIDNIGHT
2	2	13	SOUNDTRACK COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
3	3	13	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
4	7	3	TONY WILLIAMS BLUE NOTE 85138/MANHATTAN	CIVILIZATION
5	NEW		MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
6	4	13	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
7	5	13	BRANFORD MARSALIS COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
8	9	7	MARLENA SHAW VERVE 831 438-1/POLYGRAM	IT IS LOVE
9	6	13	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
10	13	5	BILL WATROUS SOUNDWINGS 2100 (CD)	SOMEPLACE ELSE
11	8	13	WAYNE SHORTER COLUMBIA FC 40373	PHANTOM NAVIGATOR
12	15	3	ELVIN JONES/MCCOY TYNER QUINTET BLACK-HAWK BKH 521-1/BLACKHAWK	REUNITED
13	10	13	HENRY JOHNSON MCA/IMPULSE MCA 5754/MCA (CD)	YOU'RE THE ONE
14	11	13	JOE HENDERSON BLUE NOTE BT 85126/MANHATTAN	STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. TWO
15	NEW		EDDIE DANIELS GRP 1034 (CD)	TO BIRD WITH LOVE

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	13	NAJEE EMI-AMERICA ST-17241 (CD)	9 weeks at No. One NAJEE'S THEME
2	2	13	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
3	4	13	GEORGE HOWARD MCA 5855 (CD)	A NICE PLACE TO BE
4	3	13	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
5	7	13	KENNY G. ARISTA AL8 8427 (CD)	DUOTONES
6	5	13	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
7	10	7	JOHN SCOFIELD GRAMAVISION 18-8702-1/POLYGRAM (CD)	BLUE MATTER
8	9	9	MAUREEN MC GOVERN CBS MASTERWORKS BFM 42314 (CD)	ANOTHER WOMAN IN LOVE
9	6	13	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
10	11	7	GEORGE SHAW & JETSTREAM TBA 223/PALO ALTO	LET YOURSELF GO
11	14	3	STANLEY TURRENTINE BLUE NOTE 85140/MANHATTAN	WONDERLAND
12	8	13	LARRY CARLTON MCA 5866 (CD)	LAST NITE
13	13	5	FRANK POTENZA TBA 222/PALO ALTO	SOFT & WARM
14	NEW		JOE SAMPLE MCA 5978 (CD)	ROLES
15	12	13	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (CD)	DOUBLE VISION
16	16	5	HERB ALPERT A&M 5125 (CD)	KEEP YOUR EYE ON ME
17	21	5	BILL SHIELDS RSVP 9001/OPTIMISM (CD)	SHIELDSTONE
18	NEW		DAVID BENOIT GRP 1035 (CD)	FREEDOM AT MIDNIGHT
19	19	9	PAQUITO D'RIVERA COLUMBIA FC 40583	MANHATTAN BURN
20	25	3	SPECIAL EFX GRP 1033 (CD)	MYSTIQUE
21	18	13	THE CRUSADERS MCA 7581 (CD)	THE GOOD AND BAD TIMES
22	15	13	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION
23	NEW		ALVIN HAYES TBA TB 221	STAR GAZE
24	NEW		MONTREUX WINDHAM HILL WH-1058	SIGN LANGUAGE
25	17	13	MILES DAVIS WARNER BROS. 25490 (CD)	TUTU

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



by Bob Darden

“ALPHA AND OMEGA” may be a new beginning for **Adrian Snell**. With any kind of support from **Dayspring Records**, it could reach an unprecedented number of listeners with its multifaceted prophetic message. And, in doing so, it could mark the beginning of Snell's long overdue entry into the American contemporary Christian marketplace.

Not that Snell is some kind of newcomer. He's released seven solo albums in this country and two well-received concept projects, “The Passion” (performed with the Royal Philharmonic Orchestra) and “The Virgin,” which was commissioned by the BBC.

The result is that he has a strong international base, especially in Europe and Israel, but he's made barely a dent in the U.S. market.

If “Alpha And Omega” changes all that, it will be a sweet vindication for the classically trained Englishman. It's a musical of uncommon scope and power—as it would have to be given that it is based on thundering apocalyptic texts in Isaiah and Revelation. The soundtrack is a fascinating combination of classical, folk, rock, and technopop, featuring a dazzling array of synthesizers and a giant gospel choir.

The album (which is the first digitally recorded compact disk by a British gospel artist) has a number of musical and emotional highlights. “Nobody Listens” is an ominous, synthesizer-driven number à la Alan Parsons Project or Pink Floyd. “Messiah Mask” is in a similar vein, driven by the urgent choir. But the most memorable—and most chilling—piece is “Kaddish For Bergen-Belsen,” the work's opening instrumental. Snell says the song's beautiful melancholy is a di-

rect result of “the most powerful personal experience” he's ever had as an artist.

“I was on tour in Germany,” Snell is saying after a sold-out concert in Bristol's Colston Hall, “and I was reading Dr. Clifford Hill's ‘The Day Comes’—a statistical work based on the premise that the Messiah is coming soon. It moved me to tears.

“And one night we came to play at a U.S. Army base built on the site of an SS quarters. I didn't know it at the time, but I'd never felt such a sense of spiritual oppression.

“The next day I found out we were just two kilometers from the Bergen-Belsen concentration camp, and I knew I had to go there. I discovered a sense of the lingering death, of what the Bible talks about when it says the ground screams over the bloodshed that pollutes the land. At last I couldn't take it any longer; I had to leave.”

From there, Snell, who is trained on the piano and

Adrian Snell premieres ‘Alpha And Omega’

guitar (and is well-acquainted with the cello, double-bass, and percussion), went immediately to write the “Kaddish,” even as the ground shook from a nearby NATO war game.

“The ‘Kaddish’ is definitely where I am now musically,” he says. “It combines my love for all kinds of music as well as the emotional impact of ‘found’ and environmental sounds. I wanted to make it like some of the haunting music from Mark Knopfler's brilliant ‘Local Hero’ soundtrack, where the wave sounds and foghorns form part of the music.

“So I mixed a number of ominous nonmusical sounds, like distant drums or thunder—or bombs—through the synthesizers. That's where I think the Third World's got us beat in music. Their music uses the earth's sounds naturally. So ‘Kaddish’ is something I'm moving towards musically.”



by Peter Keepnews

DUKE LIVES (CONTINUED): Duke Ellington, it seems, is making as much news these days as he did when he was alive. Two weeks ago we told you about the imminent release of a treasure trove of previously unissued Ellingtonia on compact disk. This week brings news of a new Ellington project, digitally recorded, that has a good chance of capturing both the nostalgia market and the serious jazz audience.

May 25 is the release date for “Digital Duke” on the GRP label. The album—being released simultaneously in CD, LP, and cassette form, with the CD containing four more tracks than the other configurations—is an inspired mix of classic music and up-to-date technology. It features a band that is itself an inspired mix, with such Ellington veterans as **Clark Terry**, **Norris Turney**, and **Louis Bellson** sitting alongside non-Ellington veterans like **Al Grey**, young lions like **Branford Marsalis**, and several players who have been working for a long time in the Ellington orchestra under the direction of **Mercer Ellington**—most notably trumpeter **Barry Lee Hall**, who has been arranging and transcribing early Ellington pieces since he joined the band, shortly before the great man's death in 1974.

Mercer Ellington co-produced the album with **Mike Abene**, and the two men—with input from GRP principals **Dave Grusin** and **Larry Rosen**—put the repertoire together. Since the initial inspiration for the album was GRP's success a few years back with a digitally recorded **Glenn Miller** package, it's not surprising that the emphasis is on familiar material, including “Satin Doll,” “Sophisticated Lady,” and, of course, “Take The A Train.” But “Digital Duke” is more than simply a greatest-hits recital.

“Some of these songs have been done thousands of times,” Abene says. “We didn't want to just do them again; we wanted something extra.” Consequently, several of the selections have been reorchestrated, though not so radically as to constitute a departure from the Ellington sound (in some cases, in fact, the arrangements are more faithful to the original recordings than were subsequent renditions by Ellington himself). And the presence of such star soloists as Marsalis, clarinetist **Eddie Daniels**, and pianist **Roland Hanna** guarantees an additional jolt of “something extra.”

“I really think we captured the sound of the band,” says Abene, noting that every section of the “Digital Duke” ensemble contains at least one musician who had worked with Ellington. “With an album like this, a lot of people would say, ‘We gotta smooth this out, we gotta make it slick.’ But that's not what the Ellington sound was about.”

GRP ushers Ellington into the digital era

GRP has ambitious plans for promoting “Digital Duke.” In Rosen's words, “We're going after it like a pop album.” The most intriguing element of the label's campaign is a videoclip for “Perdido,” integrating vintage performance footage of the Ellington orchestra with other archival material from the '30s and '40s. The track was edited down to three minutes and 40 seconds for the black-and-white clip, which will be serviced to music video outlets all over the world.

There are no immediate plans for the all-star ensemble heard on “Digital Duke” to tour, although the possibility hasn't been ruled out. There are tentative plans for a follow-up album, if “Digital Duke” is as successful as the people at GRP expect it to be.

“It was conceived as potentially being two albums, depending on the results of the first,” says Rosen. And, in what must be considered one of the great understatements of all time, he adds, “Of course, there's a lot more material.”

Classical KEEPING SCORE



by Is Horowitz

ROMANCING THE INDUSTRY: One of the season's loveliest promotions is getting under way at Philips Records, and it's setting lots of hearts beating a bit faster. It's all built around the new Boston Pops album, "Pops In Love," a collection of popular pieces taken from the standard classical repertoire, mostly slow and languorous but often building to emotional climaxes.

Over and above a more ample than normal supply of dealer aids, including a dedicated dump bin that will highlight the entire 14-title **John Williams** Pops catalog, streamers, and assorted in-store display material, a number of special contests will help focus attention on the project.

A tie-in contest with the Tower chain will provide the winner of a drawing with a trip for two on a Royal Viking Lines cruise. A contest run in conjunction with Boston's adult contemporary station WHDH offers the winner a trip for two to Venice. And regional promotions will pick up tabs for dinners to "the most romantic" restaurant in town. And if that isn't enough love to go around, radio spots in 15 major markets and national ad campaigns will help spread the affectionate message.

On July 13 Williams and the Pops take off on a nationwide tour of 10 concerts sponsored by Nabisco Brands. But before that sessions are to be held for another Philips album, says label boss **Nancy Zannini**.

Philips will also release the first album resulting from the new association between **Andre Previn** and the Los Angeles Philharmonic. The set, due in June, will offer a program of orchestral favorites, including "The Moldau," "Night On Bald Mountain," and Tchaikovsky's "Romeo And Juliet Overture." And coming in July are cassette versions of the Silver Line mid-

price compact disk series.

PASSING NOTES: **Brown Meggs**, president of Angel Records, is getting ready for international classical a&r meetings in London, along with vice presidents **Tony Caronia** and **John Patrick**. Colleagues from all major markets, including France, Germany, Italy, and Japan, will attend the planning conclave. Following the a&r meet, Meggs travels on to Venice for EMI/Angel marketing meetings. U.S. marketing chief **Renny Martini** will join him there.

Nimbus Records, which operates two compact disk plants in the U.K., has won the Queen's Award for Technology in recognition of its work in the field of laser mastering. The company developed and makes use of its own proprietary mastering system. Most other companies are said to have taken on the Philips and Sony systems. Those directly responsible for the development are **Gerald Reynolds**, Nimbus technical director, and Dr. **Jonathan Halliday**, head of research.

'Pops In Love' album inspires lovely promotion

The company expects to open its third plant, in Charlottesville, Va., in the fall.

CBS Masterworks has signed **Emanuel Ax** to an exclusive long-term contract. The pianist, formerly with RCA, had recorded a sonata recital with cellist **Yo-Yo Ma** for CBS earlier, a collaboration that will be continued . . . The Chicago Symphony/WFMT Marathon raised well over \$6 million for the orchestra in this year's campaign, a record breaker. On-air hosts were WFMT program director **Norman Pellegrini** and **Henry Fogel**, executive director of the Chicago Symphony.

Concert Music Broadcast Sales has named **Janet Duffy** Western regional manager based in Los Angeles and **Catherine Foster Robinson** Southeastern regional manager. Robinson is headquartered in Atlanta. CMBS is the spot sales subsidiary of Concert Music Broadcasting Inc.

Indie GRASS ROUTE



by Linda Moleski

THE LATEST CONTROVERSY to come out of the indie scene surrounds **Airwave Records'** new 12-inch single, "Walk With An Erection," by the Boston-based rock group the **Swinging Erudites**. Apparently the lampoon on the Bangles' recent No. 1 hit, "Walk Like An Egyptian," has upset the original song's publisher, Peer-Southern. It reportedly refused to grant the label a license to parody because of the lyrical content of the new version.

As a result, Airwave went directly to the Federal Copyright Office in Washington, D.C., where it licensed the song from the mechanical licensing division under section 105—the fair use and parody act of 1976. The record shipped two weeks ago.

According to label chief **Terry Brown**, preorders on the release totaled 20,000 copies. "We're getting calls on the record every day," says Brown, who adds that it's popular with album rock stations. Among the first to go on the song were Boston's WBCN, New York's WLIR, and Los Angeles' KROQ, two of which received cease-and-desist letters from Peer-Southern when they played the advance-cassette.

"We don't feel we should license it because of the lyrics," says **Kathy Spanberger**, vice president of Peer-Southern. "We haven't seen the record in the store, but if we do we will take appropriate action."

Brown says he isn't all that concerned about the publisher taking legal action. "They could try and stop the record on the morality issue, but the odds of that happening are slim."

Brown adds that Peer-Southern has allowed two

other variations of the original song and that the *Fisher* vs. *Dees* ruling (July 1986) supports his case. Under that ruling, the 9th U.S. Circuit Court of Appeals upheld that parody is fair use of a record.

SEEDS & SPROUTS: **Dice Records** just entered the Hot Dance/Disco Sales chart with a 12-inch from **Lauren Grey**. The project is unique in that it features "Putting The Night On Hold" and "Irresistible Love," two previously released dance tracks from the artist that were remixed and reissued on a back-to-back package. Additionally, the label shipped Lisa's new single, "Doin' It," which was written and produced by label mate **Paul Parker**. Some of you may remember the artist from a few years back for "Rocket To Your Heart" and "Jump, Shout" . . . Watch for **ZYX Records** to release "The Best Of Eurobeat: Vol. I" on CD

Airwave keeps cool in 'Erection' controversy

. . . **RAZmTAZ Records** has signed a worldwide distribution pact with **Sutra**. The first release under the new deal is a 12-inch by **Phillip Damien Gaines** . . . **Frontier Records** has inked a p&d deal with **Grifter Records**, a San Francisco-based logo headed by engineer/producer **Tom Mallon** (**Chris Isaak**). Other activities for Frontier are new releases by the **Young Fresh Fellows** and the **Pontiac Brothers** . . . In other p&d news, **Celestial Harmonies** has picked up **Fortuna Records** of San Francisco. Reports are that it will put out the label's entire catalog, which houses some 44 titles . . . For those in the market for some good hard rock product, **Target Entertainment** has released the eponymous debut album from **Sacred Heart**. The band has been garnering attention in Southern California for the last year and has a sound similar to that of **Joan Jett & the Blackhearts**. Contact 818-343-9155.

FOR WEEK ENDING MAY 23, 1987

Billboard

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	30	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	28 weeks at No. One VLADIMIR HOROWITZ
2	2	62	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
3	4	10	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
4	3	40	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
5	5	42	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
6	6	66	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
7	7	20	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
8	NEW▶		HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
9	9	34	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
10	8	24	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
11	15	4	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
12	10	48	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
13	11	18	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
14	14	10	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD)	VIKTORIA MULLOVA
15	13	132	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
16	NEW▶		DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
17	12	8	GERSHWIN: RHAPSODY IN BLUE LONDON 417-326 (CD)	KATIA & MARIELLE LABEQUE
18	19	6	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
19	22	18	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
20	16	28	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
21	17	6	ITALIAN SERENADE RCA 5679-RC (CD)	JAMES GALWAY
22	20	50	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
23	NEW▶		PROKOFIEV: PETER AND THE WOLF ANGEL S-49122 (CD)	PAUL HOGAN, PARIS ORCHESTRA (MARKEVITCH)
24	18	30	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
25	23	8	RUTTER: REQUIEM COLLEGIUM COL-103 (CD)	CAMBRIDGE SINGERS (RUTTER)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★★ NO. 1 ★★	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	TRADITION ANGEL DS-47904 (CD)	4 weeks at No. One ITZHAK PERLMAN
2	2	12	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
3	3	36	OPERA SAUVAGE POLYDDR 829-663 (CD)	VANGELIS
4	4	10	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
5	5	26	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
6	6	6	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
7	7	10	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD)	JULIAN LLOYD WEBBER
8	8	16	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
9	9	32	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS
10	10	40	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
11	11	40	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
12	NEW▶		ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
13	12	40	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
14	13	40	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
15	14	34	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)

(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.

Columbia Banks On Lisa Lisa

BY STEVE GETT

NEW YORK Columbia is enjoying one of the year's fastest-breaking releases with the new Lisa Lisa & Cult Jam album, "Spanish Fly." After debuting at No. 76 on the Top Pop Albums chart three weeks ago, the album has rocketed to No. 27 with a bullet. Sales have been fueled by the success of the album's leadoff single, "Head To Toe," which bulletted at No. 19 on last week's Hot 100.

"Head To Toe" was an "instant reaction record," according to Marc Benesch, Columbia vice president of promotion. "We shipped the single on March 25. By the end of this first week it was the No. 1 most-added song at black radio—Ruben Rodriguez, the head of our black depart-

ment, and his staff blew it out—and we'd also picked up about eight top 40 adds. During the second week, we got an additional 21 top 40 adds, which were our key signal stations. Since then, the sales and requests have just been overwhelming."

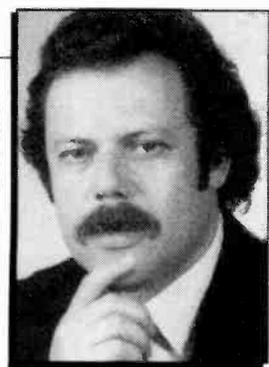
Benesch says instant across-the-board reaction to "Head To Toe" can be attributed in part to the success of "All Cried Out," the third single from the 1985 album, "Lisa Lisa & Cult Jam With Full Force."

"The impact of that ballad took sales of the first album from 300,000 to over 800,000," says Benesch. "So we were able to go out of that album on a strong, positive note."

Columbia had been working the first Lisa Lisa album for well over a year by the time "All Cried Out" be-

came a hit, says Benesch. He adds, "Like the Bangles, the Outfield, the Hooters, and LL Cool, Lisa Lisa is another prime example of long-term artist development at the label."

Rather than pushing any of the other cuts from "Spanish Fly," Columbia will continue to maintain its focus on "Head To Toe," according to Benesch. "This album has got the depth to go three or four singles, especially with 'Head To Toe' being as big as it is," he says. "It's one of the hottest singles on the street right now, so there's no point in getting way ahead of ourselves. Our major priority is to make 'Head To Toe' a No. 1 single, which is what it should rightly be, and to keep building momentum on the album."



ONE TO ONE

Jay Coleman outlines Rockbill's strategy for setting up sponsorship deals

The New York-based Rockbill company, now in its 11th year, has been involved in coordinating corporate-sponsorship deals for such artists as Michael Jackson, Lionel Richie, Hall & Oates, Sting, Tina Turner, and the Rolling Stones. In this week's 'One To One,' Billboard talent editor Steve Gett talks with Rockbill president Jay Coleman.

Q: How has sponsorship changed during the past few years?

A: Well, it's now reached a certain level of maturity. I think the idea of a company throwing out several hundred thousand dollars to sponsor a tour just because it sounds like a good PR move is gone. Now they're evaluating it in marketing terms. They're looking at it and saying, "For the amount of money

I put in, what is it going to do for my business? At the end of the day, am I going to sell more juice?" So we really have to talk with them about concrete

merchandise and promotional ties.

Q: Can you cite an example of a particularly successful sponsorship?

A: In 1985, we did the Sting tour with Honda motorcycles, which was very effective. We developed several promotional tactics that were designed to sell bikes and bring traffic to the retailers off the concert tour. Before the shows, we tied in with local radio stations and set up contests. By picking up an entry blank from a Honda dealer, you could win tickets to see Sting—the grand prize was to go and meet him backstage. During the concerts, we gave away souvenir Rockbills, and there were also bikes displayed at every venue. Honda also had its name on everything, like backstage passes, T-shirts, and marquees. At the end of every concert, we gave out keys attached to a card listing all the local Honda dealers. You took the key down to a dealer and got the chance to win a bike if your key opened the lock. A winning key was always given out at every gig.

So there was exposure before, during, and after the concert. It was a comprehensive package, and that's the kind of thing we do now. When we sell a sponsorship, we get our hands dirty.

Q: What kind of money is there in a standard sponsorship deal?

A: I'd say that for a standard tour sponsorship, without any kind of commercial endorsement, you're looking at anywhere from \$100,000 to \$1 million. Most companies today have recognized that

they're not going to spend more than \$1 million strictly to sponsor a tour, unless the artist is willing to appear in commercials. I believe if an advertiser would pay \$1 million to sponsor a tour, they would usually spend twice that to incorporate an artist into a commercial campaign.

Q: How aggressively are artists and their managers pursuing deals?

A: I'd say better than 90% of the major acts in the world today will entertain sponsorship. There are major artists who won't, but they're definitely in the minority. Anytime I get a really legitimate offer for Springsteen, we contact his management office. For the last eight or nine years, the response has always been, "Thank you, but no thank you."

As for the managers who do want sponsorship, most of them seriously look at it as another ancillary revenue from touring. And I think sponsorship—

although it may not be as lucrative as merchandising for most bands—when it's done properly and with the right deal, can make a significant impact on the bottom-line economics of touring.

Q: Are there managers who try to set up deals themselves?

A: A lot of managers believe that all it takes is to call up a company and say, "Hi, I'm the manager of group XYZ—I want \$1 million to sponsor a tour." But if they think the check's in the mail, then they're crazy. Maybe four or five years ago, when sponsoring a tour was a cool and hip thing for a company to do, a manager might have gotten the right guy on the phone and all of a sudden the deal happened overnight, just because the company wanted to experiment. Like I said before, though, the business has matured to the point where companies evaluate on more of a business level.

If a manager has the power to do it himself, then all the more power to him. But in the same way they have a booking agent and a publicist, I think most managers realize they need a specialist to handle music marketing for them. We don't just package the deal and walk away. We're a full-service company. We have the people and resources to pull it off. Obviously, we charge a fee for what we do.

Q: What does Rockbill charge?

A: Our standard fee is 15%, and I stress the word "standard." And the reason it's generally 15% is because there's a tremendous amount of work involved.

'In sponsorship, we get our hands dirty'

WINNING TRIBUTE

The recordings may be more than five years old, but that hasn't stopped hordes of hard rock addicts from buying the new **Ozzy Osbourne-Randy Rhoads** live double album, "Tribute." Initial sales of the CBS Associated release, bulletted at No. 14 on this week's Top Pop Albums chart, have been "incredible," says **Harvey Leeds**, EPA vice president of album promotion.

Leeds attributes the album's instant retail breakout to the huge cult following for Rhoads that has developed since the guitarist was killed in a 1982 plane crash.

"The street was screaming about Randy Rhoads—you always see kids with Randy T-shirts and pins—and there had been a number of [Osbourne/Rhoads] bootlegs out during the last five years which sold well," says Leeds.

Radio airplay for "Tribute" has been building gradually, says Leeds. "To be honest, radio has been lagging behind retail. But the buzz on the street, heavy phones, and the retail action are forcing stations to go on the album."

Osbourne recently went on a national press and radio tour to promote "Tribute," and he is set to visit more U.S. cities in the coming weeks. A video for the track "Crazy Train" is garnering significant airplay on MTV, says Leeds. He adds that the song is scheduled for single release.

LONG RUN

"This is a whole long-term, keep-it-out-there-and-alive project, and we knew it was going to be a long campaign." That's what **Mike Bone**, Elektra senior vice president of marketing and promotion, says about the new **Simply Red** album, "Men And Women."

The album's leadoff single, the up-tempo "The Right Thing," peaked in the mid-20s on the Hot 100 Singles chart. "It's actually done better than anyone expected, and no one here is remotely disappointed," says Bone. "We never approached this as just a one-hit project."

Elektra deliberately avoided launching the album with a ballad, according to Bone. "Just because 'Holding Back The Years' was a



Countdown Is On. Europe lead singer Joey Tempest performs at the Wiltern Theatre in Los Angeles. (Photo: David Plastik)

No. 1 record last year doesn't mean the band has to go and follow that route," he says.

A follow-up single, "Infidelity," will be serviced to radio during the first week of June. "We think it's a very strong cut, and it has a great video," says Bone. "There are a lot of other good songs on this album—the band's not touring here until September—so we'll definitely be working it for some time yet."

Bone says the **Hoodoo Gurus'** Elektra/Big Time album "Blow Your Cool" is starting to take off. The song "Good Times," featuring the **Bangles** on backing vocals, is "doing great at album rock and college stations."

Following a series of club dates, the Gurus are scheduled to open for the **Bangles** in mid-June. "I think that's going to be one of the hot tours out there," says Bone.

FROZEN SPEECH

Atlantic recording act **Frozen Ghost** has begun to generate response at top 40 radio stations with "Should I See," the first single from its eponymous debut album. According to **Judy Libow**, Atlantic vice president of national promo-

tion, the song is particularly timely in that it addresses the issue of freedom of speech.

"Recently, there's been this whole media campaign with regards to FCC [Federal Communications Commission] censorship," says Libow. "The lyrics of 'Should I See' are about that issue, so we decided to use that as an angle with radio to bring it to people's attention."

The **Frozen Ghost** single was quickly embraced by album rock stations when it was released three months ago, says Libow. But, she adds, it wasn't until recently that top 40 outlets started picking it up. A video for the song is on MTV. Additionally, the Canadian group is on the road opening dates for **Howard Jones**.

DIVINE PROMOTION

Capitol has rush-released the **Jon Butcher** single "Holy War" to top 40 stations because of "the relevance of the thing," says **Ray Tusken**, vice president of rock promotion at the label. Considering the song's lyrics—"Jimmy's on cable/Jerry's in Rome/Billy's in Moscow/Nobody's home"—and the rash of recent **Jim & Tammy Bakker**, **Jerry Falwell**, and **Jimmy Swaggert** headlines, it's little wonder that this second track from Butcher's latest album, "Wishes," has already garnered enthusiastic response at album rock stations.

"It was a totally bizarre coincidence that this guy wrote the song a year ago and recorded it six months ago," says Tusken. "John Fagot, our promo chief, had the funniest line the other day on the conference call," adds Tusken. "He said, 'You think it's a coincidence that Jon Butcher wrote this song a year ago and now it comes out and all these headlines break? No—it's because God wanted it that way. God wants this record to be played.'"

Butcher, who kicked off a U.S. tour May 5 with his new band, will be on the road "indefinitely," says Tusken.

PETTY KICKS IN

Tom Petty & the Heartbreakers' new album, "Let Me Up (I've Had Enough)," is already "three (Continued on next page)

(Continued from preceding page) and four cuts deep in most parts of the country," according to **Bill Bennett**, MCA vice president of album promotion. He adds that the album is being greeted with massive enthusiasm across the board.

"The general feeling from most people I'm talking to is that it's the best record Petty's done," says



Ritz Blitz. Glenn Tilbrook leads Squeeze through the first of three sold-out dates at the Ritz in New York. (Photo: Chuck Pulin)

Bennett. "The single ["Jammin' Me"] is the first No. 1 most-requested record I remember Tom Petty having." Bennett also reports particularly positive reaction on the track "Runaway Trains."

SOUL BOYS

After launching new acts like **Glass Tiger** and **Robbie Nevil**, Manhattan is hoping for similar out-of-the-box success with the **Portland Brothers**. The Canadian duo of **G.P.** and **Chris Portland** is on the Hot 100 Singles chart with "Soul City," the leadoff single from its **Vini Poncia**-produced debut album, "Electric Honey."

"This project is extremely hot for us," says **Jack Satter**, Manhattan vice president of promotion. "We took the boys out to radio stations in 16 major cities three weeks before the single came out. Then we released the single simultaneously to top 40 and album rock stations."

In addition to growing radio airplay, the **Portland Brothers** are benefiting from strong exposure on VH-1 with the video for "Soul City," says Satter. "We also had a great blurb in Newsweek, predicting that it would be one of the biggest summer hits."

BOSS SOUND BREAKS

Though he was not with the company at the time, **John McClain**, A&M vice president of a&r, knows what happened when label co-owner **Herb Alpert** last had a hit, with his "Rise" single. "I heard that it was like Christmas at A&M," says McClain. "So I definitely wanted to see that again."

Looks like it sometimes snows in

May: Alpert's new single, "Diamonds," was Power Pick/Sales on last week's Hot 100 Singles chart; his latest album, "Keep Your Eye On Me," is at No. 26 on the Top Pop Albums chart.

McClain attributes much of the album's success to ultrahot producers **Jimmy Jam & Terry Lewis**, and to **Janet Jackson**, guest vocalist on "Diamonds."

A&M issued the title track from Alpert's album as the first single, "basically to establish his urban base and to let people know that he was able to change and wasn't really caught up into one type of music," says McClain. "That worked and opened up a lot of doors. We also made inroads at top 40, all the time knowing that 'Diamonds' would be an automatic, straight-across pop hit. And it didn't hurt having Janet on there as well."

LITTLE BIG MEN

As "Walk On Fire" by **Little America** climbs the Album Rock Tracks chart, sales of the group's eponymous debut album are "finally starting to connect," says **Marko Babineau**, Geffen national director of album promotion. Babineau adds that the label is monitoring retail action on the **Little America** album, at No. 126 on the Top Pop Albums chart, as part of a strategy to break the band on a long-term basis.

"We haven't dumped a lot of product out there and just let it sit there and not sell through," he says. "Instead, we're following reorder patterns very closely, and it's turning out to be a lot more cost-effective for us. It's more realistic for the band, too."

Little America has elicited positive feedback on a low-budget club tour tied in with radio, says Babineau. In-stores and radio interviews have also helped spread the word that the band is "clean-cut and all-American," he adds.

SECOND EARLE

MCA has organized a dual promotional campaign for **Steve Earle's** second album, "Exit 0," due in stores Monday (18). The label is servicing album rock radio



Power Jam. Following his two sold-out dates at New York's Madison Square Garden, Huey Lewis jammed with Tower Of Power at the Bottom Line. Joe Jackson and Nick Lowe were in the audience. (Photo: Chuck Pulin)

with the track "I Ain't Ever Satisfied," while country stations will get the song "Nowhere Road." The first commercial single will feature the two tracks on separate sides.

"We've had some problems with the last album," says **Walt Wilson**, MCA director of marketing/Nashville. "A lot of people thought Steve Earle was rock, and a lot of people thought he was country. We're not really going to take issue with that, but just try to present him as an artist—a very good artist."

Additionally, a video of "I Ain't Ever Satisfied" is being serviced, according to **Liz Heller**, MCA director of music video. "We have really thoroughly covered every possible aspect before the release of the album," says Heller.

POISON HITS HARD

With its debut **Enigma/Capitol**
(Continued on page 35)



Bon Appetit. Jon Bon Jovi, right, and Little Steven hang out on Sunset Boulevard in Los Angeles after enjoying lunch together. (Photo: David Plastik)

PolyGram's Curiosity Leads To Scotland; Julio & Stevie Duet On Iglesias' Next LP

NEXT BIG THING: PolyGram president **Dick Asher**, along with key label execs **Bob Jamieson**, **Harry Anger**, **Dick Wingate**, and **John Betancourt**, is back from a trip to Glasgow, Scotland, where he and his crew literally went berserk with all the money made from the **Bon Jovi** album. While Asher was busy investing in a customized line of kilts for the entire PolyGram staff, his traveling companions stocked up on crates of whiskey and other Scottish fare.

Just kidding! The PolyGram crew actually went to the land of bagpipes to sign **Curiosity Killed The Cat**—the happening band in Britain right now.

"We're all very excited about the group," says Wingate. "Strangely enough, on the night we saw them play and closed the deal with them, they got the word that their debut album had entered the U.K. charts at No. 1."

PolyGram has scheduled a late-July release for the album, "Keep Your Distance," just out on Mercury in the U.K. The first U.S. single, "Misfit," will be serviced to radio in June.

Listening to a CD import of the album—no, it wasn't a freebie—The Beat was instantly hooked on cuts like "Misfit," "Down To Earth," "Ordinary Day," and "Mile High." With a major push planned from PolyGram, **Curiosity Killed The Cat** looks set to fare extremely well in the U.S. You've been warned!

GO FOR IT: With his new Spanish-language album, "Un Hombre Solo," just out here on Discos CBS International, **Julio Iglesias** is eager to complete his second English album for Columbia—the follow-up to 1984's "1100 Bel Air Place."

The Beat has no problem 'fessing up to being an avid Iglesias fan; we caught up with the man at a recent concert in the Poconos. Before the show, he revealed that his upcoming Columbia album will feature a duet with **Stevie Wonder**.

"I have a few more vocals to record, but most of the tracks for the new album are already done," said Iglesias. "We'll be mixing in Los Angeles in June and should be done by the end of the month. I'm also finishing off a new Italian album."

SHORT TAKES I: **Night Ranger** has inked a sponsorship deal with S.C. Johnson & Son Inc. to promote the company's Agree and Edge hair-care products... **Carlos Santana** will be the focus of a 20-year retrospective at San Francisco's Galeria Museo, starting June 6. Historical photos, posters, guitars, rare video footage, and other memorabilia will be on display dur-

ing the six-week exhibit. Santana plans to take time out from his **Freedom** tour to attend the opening day... **Roland Orzabal** of **Tears For Fears** guests on two songs from the **Colourfield's** second **Chrysalis** album, "Deception"... Two former **Styx** members are recording new albums: After two A&M solo releases, **Dennis DeYoung** is cutting his first for MCA, due in the fall; **Tommy Shaw**, now managed by **Bud Prager**, is in London working on an album for Atlantic... **Bruce Springsteen** fanatics will be interested to learn

that CBS U.K. has issued a commercial CD single featuring four cuts from the **Boss'** live box set—"Born To Run," "Johnny 99," "Seeds," and "Spirit In The Night." Look for this one to become a major collector's item.



MOVIE TRACKS: **Wang Chung's** new single, "Hypnotize Me"—the third from the band's Geffen album "Mosaic"—will be featured in the movie "Inner-space." **Steven Spielberg** is executive producer of the film, which opens July 2.

It's the third time Wang Chung's music has been used in a movie. The group appeared on the soundtrack for "The Breakfast Club" and also produced a brilliant score for "To Live & Die In L.A."

Incidentally, Wang Chung is set for a monthlong stint (Aug. 10-Sept. 13) as opening act for **Tina Turner** on her upcoming U.S. tour.

SHORT TAKES II: MCA will celebrate **Elton John's** return to the label with the July release of "Elton John Live In Australia With The Melbourne Symphony Orchestra," a double album recorded earlier this year on his trip Down Under... **Marlon Jackson's** self-produced debut album for Capitol is scheduled for late-summer release... The **China Club** heads east: Look for the owners of the Manhattan nightspot to open up in Southampton, N.Y., during Memorial Day weekend... Harmony Books will publish **Chuck Berry's** autobiography in October... **Eric Clapton** joined **Lionel Richie** on stage at one of the Motown star's London concerts... **Michael "Miami Vice" Mann** is said to be working on a pilot for a new NBC-TV series, "Tropix," set in a recording studio on a fictional Caribbean island... **Joe Ely** has signed with Hightone... Don't miss **John Hiatt's** new A&M album, "Bring The Family." Recorded in just four days, the album features **Ry Cooder** on guitar, **Nick Lowe** on bass, and **Jim Keltner** on drums. Hiatt, who now lives in Nashville, is gearing up for a series of U.S. summer dates.

Boston Sets Stage Return; Rappers Beef Up Security

NEW YORK Boston is set to make its stage return with a June 20 headline appearance at the Texxas World Music Festival, to be held at the Dallas Cotton Bowl. The group will appear at nine other venues on its U.S. summer tour, according to manager Jeff Dorenfeld.

Though Boston was originally rumored to be going out on a stadium-only tour, the band has instead opted to perform at indoor arenas. "Once rehearsals started, we felt the whole stage presentation would come across better indoors," says Dorenfeld.

Accompanying Boston leader Tom Scholz on the road will be vocalist Brad Delp, guitarist Gary Pihl, drummer Doug Huffman, bassist David Sikes, and Jim Masdea, who will be playing drums and keyboards. Scholz has designed all the guitar amps for the tour.

Dates have been booked by ICM. The complete itinerary: the Spectrum, Philadelphia, June 25-26; New Jersey Meadowlands, July 2-3; Joe Louis Arena, Detroit, July 8; the Los Angeles Forum, July 18 and 20; Oakland Coliseum, San Francisco, July 24; the Tacoma Dome, Seattle, July 31; Alpine Valley, Chicago, Aug. 7-8; and the Centrum, Worcester, Mass., Aug. 13-14.

RAP ATTACK: Heavy security is planned for the upcoming Together Forever tour, featuring top Gotham rap acts Run-D.M.C. and the Beastie Boys. That was the message delivered by Rush Productions' Robert Ford at a May 11 press conference here, attended by the members of both groups.

According to Ford, "We're spending an extra \$500,000 just on security. It'll be the most extensive security of any tour of its kind." Among the added precautions will be special crowd control barriers, walk-through metal detectors, and beefed-up security staffs.

The 40-city summer tour, set to kick off June 13 in Hawaii, will in-

clude a five-night stand (June 21-25) at the Greek Theatre in Los Angeles and an Aug. 17 concert at New York's Madison Square Garden. The Hawaiian show will feature guest appearances by Aerosmith's Steve Tyler and Joe Perry.

The Together Forever tour, co-sponsored by Adidas and Coca-Cola, has been organized in an effort to promote more interracial rap concerts, says Ford. In addition to performing individual sets—Run-D.M.C. will close the shows—the two rap groups will appear together on stage. D.J. Davey D. will be opening the dates.

After the press conference, manager Russell Simmons—who represents both groups—told On The Road that he will be calling for strong support from black radio stations for both Run-D.M.C. and the Beastie Boys in exchange for various promotional activities surrounding the tour.

SHORT TAKES: Eric Clapton sold 195,000 tickets and grossed \$3.4 million on his recent 12-date U.S. tour . . . Ray Charles, B.B. King, Stephane Grappelli, and the Modern Jazz Quartet are among the acts appearing at the 30th annual Monterey Jazz Festival, to be held Sept. 18-20 at the Monterey County Fairgrounds, Calif. MCI Telecommunications is sponsoring the event for the third year in a row . . . Bryan Adams, Curiosity Killed The Cat, Alison Moyet, Boy George, Phil Collins, Dave Edmunds, Ben E. King, Paul Young, and Martin and Gary Kemp of Spandau Ballet are on the bill for the 1987 Prince's Trust concerts, to be held June 5-6 at London's Wembley Arena. Once again, Prince Charles and Princess Di will be rockin' in the aisles.

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



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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Meadowlands Arena East Rutherford, N.J.	May 1-2, 4, 6, 8-9	\$2,209,629 \$18.50/\$17.50	124,137 sellout	Monarch Entertainment Bureau John Scher Presents
U2 LONE JUSTICE	Hartford Civic Center Hartford, Conn.	May 7-9	\$773,632 \$16.50/\$14.50	47,327 sellout	Cross Country Concerts
HUEY LEWIS & THE NEWS LONNIE MACK	Civic Arena & Exhibition Hall Pittsburgh, Pa.	May 7-8	\$473,182 \$17.50	27,015 30,000	DiCesare-Engler Prods.
BON JOVI CINDERELLA	Providence Civic Center Providence, R.I.	May 1-2	\$416,666 \$16.50/\$15.50	25,664 sellout	Frank J. Russo
FRANK SINATRA JAN MURRAY	Meadowlands Arena East Rutherford, N.J.	May 5	\$377,193 \$22.50/\$17.50	19,470 sellout	Monarch Entertainment Bureau John Scher Presents
SNOW WHITE ON ICE	West Palm Beach Auditorium West Palm Beach, Fla.	April 28-May 3	\$251,455 \$9.50/\$8.50	29,788 53,784	Kenneth Feld
BON JOVI CINDERELLA	Civic Arena & Exhibit Hall Pittsburgh, Pa.	May 5	\$248,441 \$15	16,553 sellout	DiCesare-Engler Prods.
BON JOVI CINDERELLA	Greensboro Coliseum Complex Greensboro, N.C.	May 9	\$238,848 \$16	14,928 15,000	Beach Club Promotions
BON JOVI CINDERELLA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 7	\$229,634 \$16.50/\$14.50	18,189 sellout	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
FREDDIE JACKSON RAY, GOODMAN & BROWN NAJEE	Warner Theatre Washington, D.C.	May 7-10	\$229,530 \$21.00	11,435 12,000	Dimensions Unlimited PACE Concerts G Street Prods.
DEEP PURPLE BAD COMPANY	Joe Louis Arena Detroit, Mich.	May 8	\$216,213 \$17.50	\$13,000 sellout	Brass Ring Prods.
IRON MAIDEN WAYSTED	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 2	\$204,603 \$17.50/\$14.00	13,065 15,000	Avalon Attractions
BON JOVI CINDERELLA	Hampton Coliseum Hampton, Va.	May 10	\$199,070 \$14.50	13,800 sellout	Cellar Door Prods.
BILLY IDOL THE CULT	San Diego Sports Arena San Diego, Calif.	May 6	\$193,496 \$16.50	11,727 sellout	Avalon Attractions
NEIL DIAMOND	Mabee Center Tulsa, Okla.	May 5	\$186,048 \$17.50/\$15	10,654 sellout	Eric Chandler Ltd.
NEIL DIAMOND	Stokely Athletic Center Knoxville, Tenn.	May 8	\$181,038 \$17.50/\$15	10,428 sellout	Eric Chandler Ltd.
BON JOVI CINDERELLA	Richmond Coliseum Richmond, Va.	May 8	\$178,536 \$14.50	12,500 sellout	Cellar Door Prods.
HUEY LEWIS & THE NEWS LONNIE MACK	Rochester Community War Memorial Rochester, N.Y.	May 9	\$178,447 \$17.50/\$16.50	11,000 sellout	Monarch Entertainment Bureau John Scher Presents
NEIL DIAMOND	Arkansas State Fairgrounds Little Rock, Ark.	May 6	\$172,793 \$17.50/\$15	9,995 sellout	Eric Chandler Ltd.
DEEP PURPLE TRITON	Providence Civic Center Providence, R.I.	April 18	\$158,782 \$15.50	10,244 sellout	Frank J. Russo
DEEP PURPLE BAD COMPANY	Riverfront Coliseum Cincinnati, Ohio	May 6	\$143,050 \$15.50	9,229 12,500	Sunshine Promotions PACE Concerts
DEEP PURPLE BAD COMPANY	The Kiel St. Louis, Mo.	May 4	\$141,240 \$15	10,270 10,522	Contemporary Prods. PACE Concerts
BILLY IDOL THE CULT	Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz.	May 4	\$127,159 \$16/\$15	8,342 12,000	Evening Star Prods.
DEEP PURPLE JOAN JETT & THE BLACKHEARTS	Cumberland Co. Civic Center Portland, Maine	April 16	\$122,849 \$14.50	8,461 9,500	Frank J. Russo
JULIO IGLESIAS	Rochester Community War Memorial Rochester, N.Y.	May 8	\$121,203 \$50/\$20/ \$17.50	5,773 9,300	Monarch Entertainment Bureau John Scher Presents
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	May 2	\$112,908 \$16.50/\$13.50	7,305 10,316	North American Tours
DEEP PURPLE JOAN JETT & THE BLACKHEARTS	Rochester Community War Memorial Rochester, N.Y.	April 18	\$108,421 \$15.50/\$14.50	7,686 11,000	Monarch Entertainment Bureau John Scher Presents
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Hampton Coliseum Hampton, Va.	April 30	\$108,016 \$16.50/\$13.50	6,896 11,009	North American Tours
IRON MAIDEN WAYSTED	Rochester Community War Memorial Rochester, N.Y.	April 13	\$102,091 \$15.50/\$14.50	7,180 11,000	Monarch Entertainment Bureau John Scher Presents
BON JOVI CINDERELLA	Broome Co. Veterans Memorial Arena Binghamton, N.Y.	April 9	\$101,674 \$15.50/\$14.50	7,200 sellout	Monarch Entertainment Bureau John Scher Presents
BEASTIE BOYS MURPHY'S LAW PUBLIC ENEMY	Capital Theatre Passaic, N.J.	April 1-2	\$93,952 \$17.50/\$16.50	5,821 6,400	Monarch Entertainment Bureau John Scher Presents
BRUCE HORNSBY & THE RANGE EDDIE & THE TIDE	Concord Pavilion Concord, Calif.	May 8	\$92,077 \$17.50/\$15.50	5,594 8,475	in-house
DEEP PURPLE BAD COMPANY	Wings Stadium Kalamazoo, Mich.	May 7	\$79,350 \$16	5,500 sellout	Brass Ring Prods. PACE Concerts
BILLY IDOL THE CULT	Tucson Community Center Tucson, Ariz.	May 5	\$77,774 \$16/\$15	5,123 7,500	Evening Star Prods.
MERLE HAGGARD THE JUDDS	RPI Fieldhouse Troy, N.Y.	May 2	\$71,325 \$15	5,029 5,300	Pro Tours
RATT POISON	Rochester Community War Memorial Rochester, N.Y.	March 26	\$62,682 \$14.50/\$13.50	4,751 11,000	Monarch Entertainment Bureau John Scher Presents
IRON MAIDEN WAYSTED	Thomas & Mack Center Las Vegas, Nev.	April 29	\$62,469 \$15/\$13.50	4,171 7,856	Evening Star Prods.
GLADYS KNIGHT & THE PIPS	River Place Festival Greenville, S.C.	May 2	\$55,125 \$12.50	5,210 6,200	Cellar Door Prods.
MERLE HAGGARD HOLLY DUNN	Augusta Civic Center Augusta, Maine	April 30	\$49,800 \$15	3,320 5,000	J.M.T. Prods. Pro Tours
BRUCE HORNSBY & THE RANGE LEWIS MCGEHEE	Paramount Northwest Theatre Seattle, Wash.	May 5	\$42,384 \$16	2,972 sellout	Media One
BEASTIE BOYS MURPHY'S LAW PUBLIC ENEMY	Rochester Community War Memorial Rochester, N.Y.	April 16	\$40,094 \$14.50/\$13.50	3,126 4,000	Monarch Entertainment Bureau John Scher Presents
MERLE HAGGARD HOLLY DUNN	Memorial Auditorium Burlington, Vt.	May 1	\$37,876 \$17	2,228 sellout	J.M.T. Prods. Pro Tours

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

(Continued from preceding page) album, "Look What The Cat Dragged In," riding high on the Top Pop Albums chart, glam rock act Poison has gone one step farther by landing a top 10 single, "Talk Dirty To Me." The song was bulleted at No. 9 on last week's Hot 100 Singles chart.

"It's exciting to see a young band with so much potential crack the top 10," says Tom Gorman, Capitol national promotion director. He attributes Poison's success to heavy exposure garnered through MTV airplay and extensive U.S. touring as an opening act for Ratt.

As soon as "Talk Dirty To Me" has run its course, "I Want Action" will be issued as a follow-up, says Gorman.

STEVE'S STILL HOT

Though Steve Winwood recently inked a megabucks deal with Virgin, Warner Bros. still feels strongly about the commercial depth of his "Back In The High Life" album and is going with the title track as a new single.

"We really feel that there's a lot of life left in this project," says Rich Fitzgerald, Warner Bros. vice president of promotion. "If this track connects big, then there'll obviously be a need for another single. Considering that we've only had three singles so far and our past history of working so many big albums—albums of the stature of 'Back In The High Life'—we can probably go four to five singles deep."

Canadian Duo Hits With 'Dirty Water' Rock & Hyde Clean Up

NEW YORK Rock & Hyde—the duo of Paul Hyde and Bob Rock, formerly known as the Payola\$—is starting to make waves with "Dirty Water," the leadoff single from the group's Capitol debut album, "Under The Volcano." It was bulleted at No. 66 on last week's Hot 100 Singles chart.

According to John Fagot, Capitol vice president of promotion, breaking Rock & Hyde has been one of his first priorities at the label after his recent move from Columbia.

"When I came to Capitol, I got a cassette of all the current product on the label," says Fagot. "I listened to it on the plane out to L.A., and one of the things I really got

into was Rock & Hyde. I felt that 'Dirty Water' could be a hit record at radio. It's a chorus hook single that takes listening and repetition before it gets that mass acceptance."

Prior to Fagot's arrival, Capitol had serviced radio with a promotional CD of the Bruce Fairbairn-produced single. "Once I came in, all I did was concentrate and intensify the promotion on the record," says Fagot. "It's getting great response, and we're really sticking with it."

Rock & Hyde is represented by Bruce Allen, whose Vancouver-based management organization also handles Bryan Adams and Loverboy. **STEVE GETT**

ALBUM MOVERS

U2 continues to hold the No. 1 spot on the Top Pop Albums chart (see page 80) with "The Joshua Tree" . . . Highest debut is David Bowie's latest EMI America release, "Never Let Me Down," bulleted at No. 41 . . . Among this week's other new entries: Ace Frehley's "Frehley's Comet" (No. 118); TNT's "Tell No Tales" (No. 129); and the Nylons' "Happy Together" (No. 145) . . . Whitesnake's first Geffen album, "Slide It In," is

back on the chart at No. 169. The group's latest album moves up two places to No. 6 . . . After debuting last week at No. 133, Suzanne Vega's new "Solitude Standing" takes a 40-point leap to No. 93. Incidentally, Vega debuts at No. 2 on the U.K. album chart (See Hits Of The World, page 69).

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

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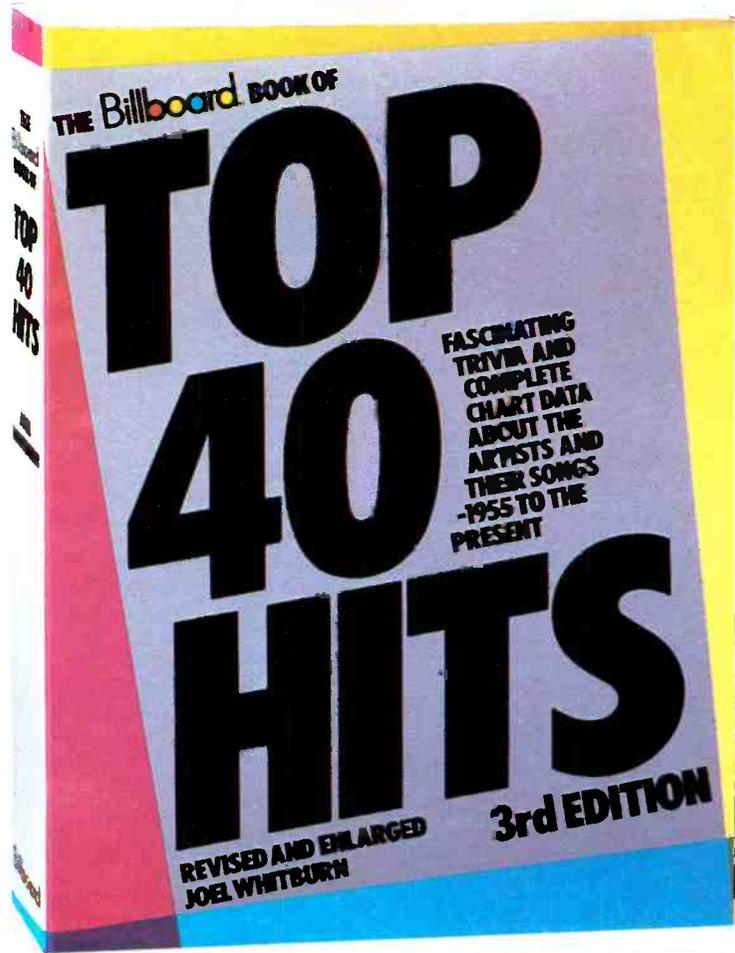
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HOT ON THE CHARTS WITH 'I AM WHAT I AM' BECAUSE SHE IS WHAT

Pia and Phil do it again.

Following her phenomenal debut album "Pia and Phil," Pia's out with her new smash from CBS—"I Am What I Am"... and from her great rendition of "I Am What I Am," through to her classic "The Lady Is a Tramp," singing with the luxuriant backup of the London Philharmonic, Pia delivers her numbers with superb style. Just released—and already on the top pop charts at Billboard—this hot new album is destined to be a record breaker.

It's Pia all the way.

Digital Audio & Compact Disc Review

Pia Zadora:
I Am What I Am
The London Philharmonic Orchestra
Conductor: Robert Farnon
Piano: Vincent Falcone
Producer: Tino Barzic
Engineer: Lee Hershberg
CBS ZK 40533 (DDD) 1986 (86)
Total disc time: 46:51



The lady can sing.
Yes, Pia Zadora, the butt of some of the cruelest show business jokes in recent years because of her film acting, can really sing. She handles 15 show tunes and standards on *I Am What I Am* like she's been singing in top clubs for the past 20 years. All the raves in the industry papers about her singing at various club dates are true. The lady can sing.

Try "All of Me." The arrangement is corny, but there's nothing wrong with Zadora's approach to the vocal. She has it all—power, control, phrasing, authority, the works. She sounds like a cross between Judy Garland, Liza Minnelli, and Helen O'Connell. She is wonderfully entertaining. Every song in this collection her interpretation is right on the money. Yes, Pia Zadora. No kidding, this lady can sing.

More than that, she sounds like she's having fun with this session. There is a winning quality to the way she interprets songs like "The One I Love," "I Am What I Am," "I'm Beginning to See the Light," and "The Lady Is a Tramp." Her good humor and high spirits are infectious. She charms the listener.

Zadora can belt, but can she croon a ballad? Yes. Submitted in evidence are her richly romantic interpretations of "If

Brian J. Murphy

He Walked Into My Life" and "Day by Day," in which she proves that there is plenty of velvet in her voice. But like Minnelli and Garland, Zadora is irreplaceable. She has a big voice and she uses it to great dramatic effect. On such ballads as "A Foggy Day (In London Town)," and the aforementioned "If He Walked Into My Life," she covers the entire dynamic range from a whispered phrase to a bold fortissimo passage with great skill.

Happily, this is a first-class, all-digital recording that captures every nuance of vocal and accompaniment. There is a little reverb dropped in for a concert hall effect, but overall, the sound is bright, warm, and perfectly balanced against the natural. Zadora's vocals are orchestra—which is a good thing, because a voice as big as hers could easily drown out an orchestra. Let's face it, the lady can sing!

Billboard, May 9, 1987—Top Compact Disks/Pop

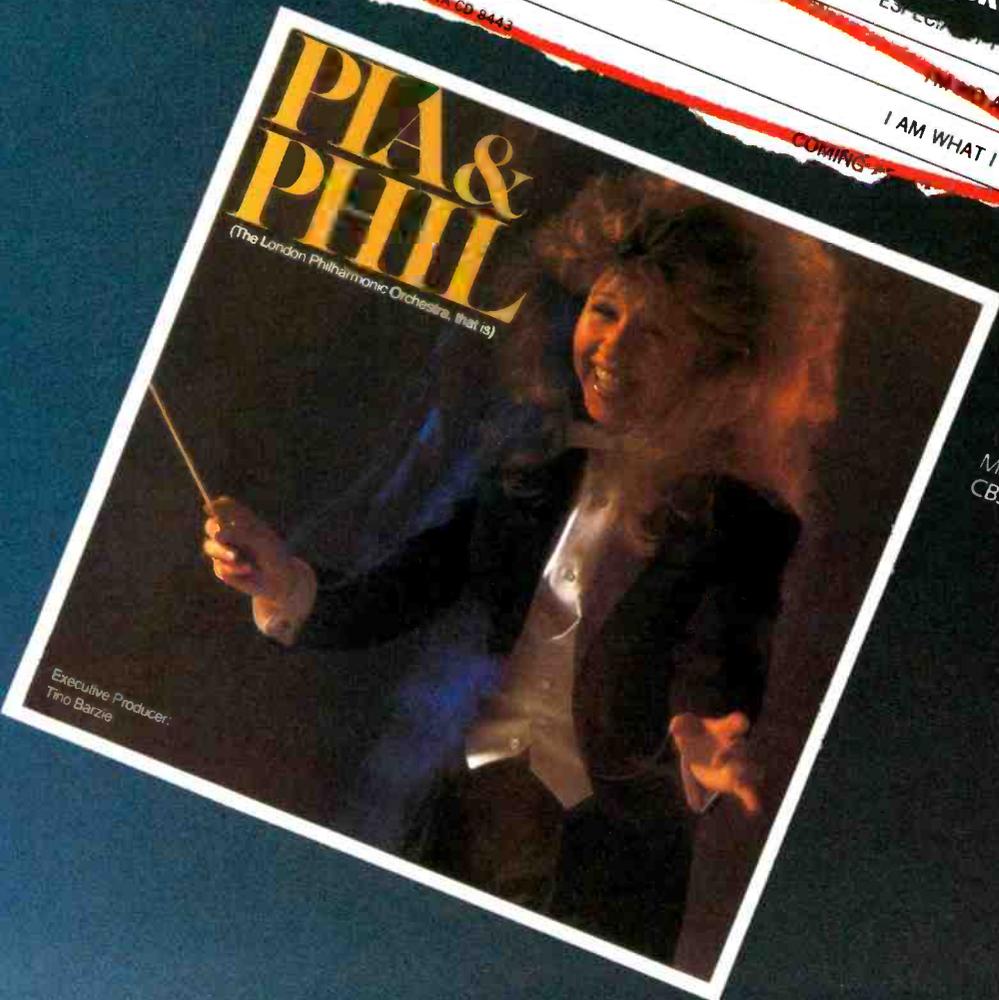
27	NEW	1	GREGG ALLMAN	EPIC EK 40531/E.P.A.
28	NEW	1	PIA ZADORA	EPIC ZK 40533/E.P.A.
29	NEW	1	GARY SIMON	ARISTA CD 8443
30	NEW	1	ANGEL	REPRISE
			COMING	
			I AM WHAT I AM	28
				26
				29

Pia ZADORA
I Am What I Am

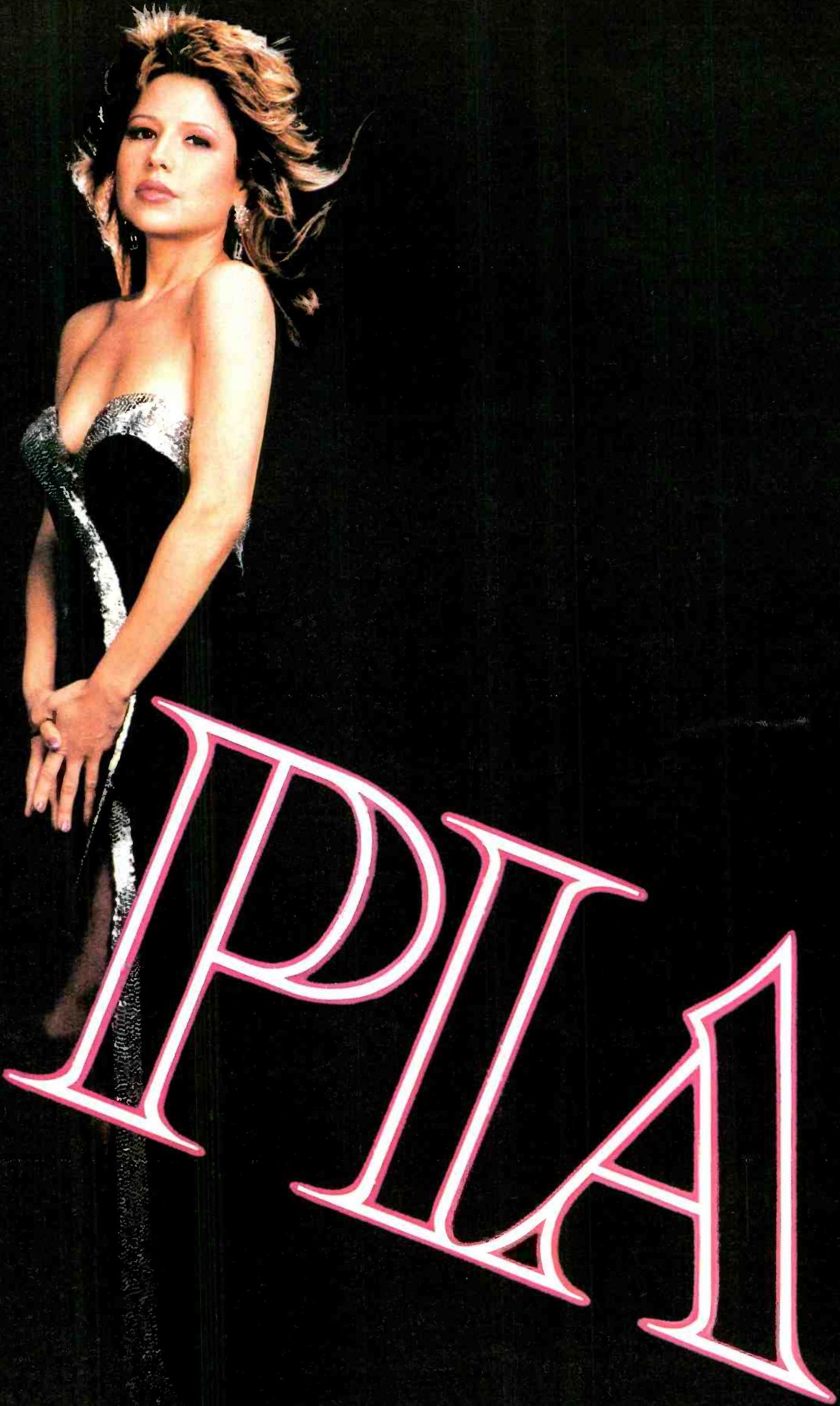
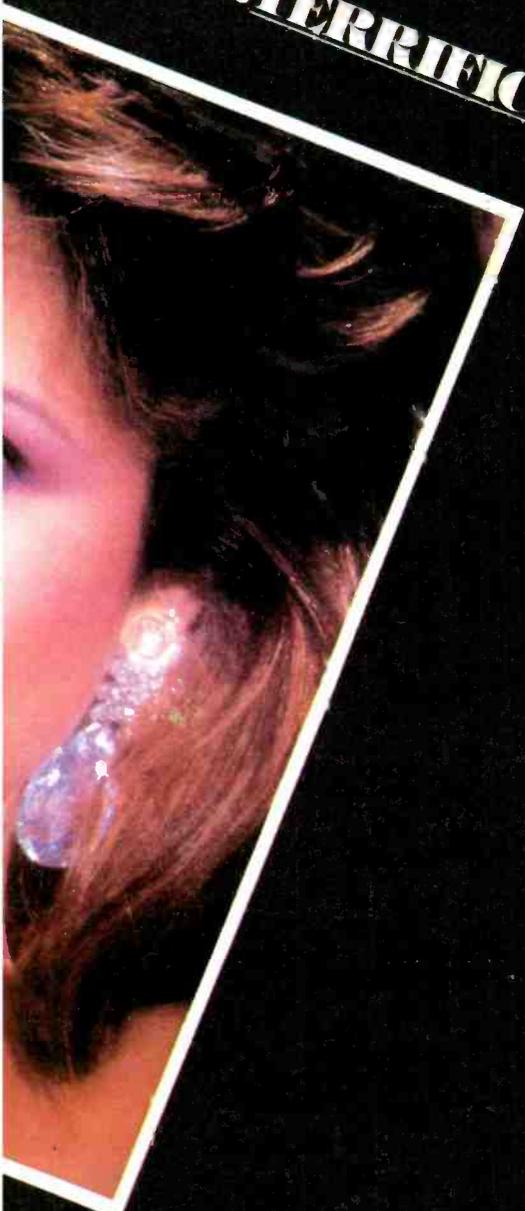


Produced by Tino Barzic

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SHE IS...TERRIFIC.



Firm Offers Customized Radio IDs, Announcements

NASHVILLE American Image Productions here has launched a series of customized radio station IDs and announcements, called Starliners. So far, the series has involved Columbia/Epic artists T.G. Sheppard and Gene Watson.

Tim Riley, American Image vice president, says he began the series by surveying radio stations that report to the major trade magazines to see if they would use the customized spots and what they wanted on them. He then presented the stations' written responses to Columbia's management, who approved the project.

The Starliners package includes a station ID, a three-minute open-end interview with the featured artist, and such specialty announcements as "Season's greetings" and "Happy birthday."

Currently, according to Riley, 246 reporting stations have asked for the free service. The company charges the label or artist \$3,750 for the package. Riley estimates the entire project can be completed in about three hours of studio time. The spots are recorded digitally at Grand Central Studio and transferred to analog. They are shipped to stations on 5-inch NAB reels.

According to Riley, it takes about 48 hours from the time the buyers approve the master tape until copies are in the mail to the stations. American Image guarantees arrival within four days after approval. Included with the spots is a survey form the stations are asked to complete that tells how and how often the spots will be used. This information is then turned over to the labels that bought the spots.

Lineup Set For 16th Annual Fan Fair 90 Acts To Appear At Seven-Day Event

NASHVILLE Nearly 90 acts will be featured in the series of record-label and songwriter shows that form the backbone of the 16th annual International Country Music Fan Fair. The event will be held June 8-14 at the Tennessee State Fairgrounds here.

The shows, times, and starring acts are as follows:

Bluegrass Show, June 8, 7 p.m.—Bill Monroe (host), the Bluegrass Cardinals, Cedar Creek, Wilma Lee Cooper, the Doug Dillard Band, Dave Evans, the Goins Brothers, Wayne Lewis, New Coon Creek Girls, the Osborne Brothers, Perfect Timing, Pine Mountain, the Piper Road Spring Band, Quicksilver, Bobby Smith & the Boys From Shiloh, Ralph Stanley, Mac Wiseman, George Winn.

International Show, June 9, 10 a.m.—George Hamilton IV (host); Country Green, West Germany; Carol Gordon and Bob Newman, England; Rudd Hermans, Holland; the Jordanaires, U.S.; the Leahy Family, Canada; Susan McCann,

Ireland; Patsy Riggir, New Zealand.

Independent Label Show, June 9, 1 p.m.—Bill Anderson (host), Liz Boardo, Kathy Edge, Jim & Jesse, Perry LaPointe, A.J. Masters, Southern Reign, Ride The River, Billy Joe Royal.

Mercury/PolyGram Show, June 9, 4 p.m.—Charlie Douglas (host), Lynn Anderson, Butch Baker, Larry Boone, the Cannons, Johnny Cash, Tom T. Hall, Kathy Mattea, Tommy Roe, the Statlers.

CBS Show, June 9, 8 p.m.—Ralph Emery (host), Asleep At The Wheel, George Jones, Rattlesnake Annie, Sweethearts Of The Rodeo, Ricky Van Shelton.

Warner Bros. Show, June 10, 2:30 p.m.—Highway 101, Rosie Flores, the Forester Sisters.

MCA Show, June 10, 7:30 p.m.—Jerry Clower (host), the Desert Rose Band, Lee Greenwood, Patty Loveless, Steve Wariner, John Hartford.

Capitol/EMI America Show, June 11, 10 a.m.—Eddie Edwards (host), Sawyer Brown, T. Graham Brown, Mel McDaniel, Marie Osmond, Dan Seals, Tanya Tucker.

16th Avenue Show, June 11, 2:30 p.m.—Johnny Russell (host), Charley Pride, Little David Wilkins.

RCA Show, June 11, 7:30 p.m.—Michael Johnson (host), Earl Thomas Conley, Vince Gill, Restless Heart, Eddy Raven.

Songwriters Show, June 12, 10 a.m.—Don Coole, Dean Dillon, Kendal Franceschi, John Jarrard, Brent Maher, Roger Murrah, Jamie O'Hara, Paul Overstreet, Charles Quillen, Don Schlitz, Dan Seals, Robert Simon, Carl J. Vipperman Jr.

MTM Records Show, June 12, 2:30 p.m.—Shotgun Red (host), Holly Dunn, Girls Next Door, Marty

Haggard, Judy Rodman, Ronnie Rogers, Schuyler, Knobloch & Bickhardt.

On Wednesday, June 10, several stars will compete in the All-American Country Games at the Vanderbilt Univ. Stadium. Scheduled to take part are Gary Morris, Randy Owen, Lynn Anderson, June Forester, Tom Grant, Mark Herndon, Kathy Mattea, Judy Rodman, Ricky Van Shelton, Keith Whitley, Joe Bonsall, Richard Sterban, Helen Cornelius, Holly Dunn, Christy Forester, Kathy Forester, Teddy Gentry, Charley Pride, Bobby Randall, and Dave Rowland.

Also competing are Lee Greenwood, Louise Mandrell, Rex Allen Jr., Larry Boone, Vince Gill, Melanie Greenwood, Libby Hurley, Mark Miller, Ricky Skaggs, and Sylvia.

Festival Features Eclectic Mix Of Acts Music City Revs Up For Summer Lights

NASHVILLE's time to shine as an arts and entertainment center comes May 28-31 as the Summer Lights '87 festival brings bright lights to the big city. It's a grand showcase of what Music City has to offer in a variety of art forms—from cabaret to country.

Crossover appeal is a key word for the focus of the sixth annual Summer Lights fest. It reflects Nashville's legacy of music production in such genres as country, classical, gospel, jazz, contemporary Christian, new age, and rock. These acts, along with local professional theater and dance companies, will perform at the free festival. Five stages will feature simultaneous performances in a multiblock area of downtown Nashville. The anchor stages are the Nissan Stage and Legislative Plaza, the Kroger Stage and Metro Courthouse, the First American Cabaret Stage, the Arcade Stage, and the new Bud Light Festival Stage. The American Airlines Promenade will host the Summer Lights Marketplace, which will bring top restaurants and retail businesses to the downtown area. Nearby, the new Summer Lights Media Row will feature 17 Nashville-area radio and print media outlets.

Among the acts performing will be **Afrikan Dreamland**, Gary Morris, Bill Monroe, Kathy Mattea, Patty Loveless, the Stan Lassiter Group, the Jeff Kirk Quintet, Bobby Jones & New Life, Jimmy Hall & Prisoners Of Love, Vince Gill, BC & the Darts, Thomas Cain, Rosanne Cash, Danny Davis, Desert Rose, and Dean Dillon.

Other festival offerings will be the Viacom Family Arts Arcade; the Saint Thomas Good Health School "Tour De Feet" of downtown exhibits, historical sites, and architecture; and the Summer Lights Walk-in Theatre, featuring the Sinking Creek Film Celebration and the Academy Award-nominated documentary "Red Grooms: Sunflower In A Hothouse."

The Fifth Annual Summer Lights Invitational Exhibit, located at Commerce Union Bank, will spotlight visual arts and will include The Subject Is Nashville exhibit and the Mayor's Art Auction. The exhibit also features

work commissioned for the festival by selected artists.

Prelude events have been running throughout May—from the Summer Lights Chefs' Taste-Off, sponsored by First Tennessee Bank at the Nashville Convention Center, to special events at Cheekwood, including a Bill Monroe concert.

Other cities would be well-advised to emulate this spirited festival, which brightens the end of spring and beginning of summer in Nashville. Especially effective are the corporate tie-ins that pump money and vibrancy into Summer Lights. The festival is produced by the Metro Nashville Arts Commission in cooperation with the Summer Lights Foundation, community agencies, visual and performing arts professionals, corporate and civic leaders, and, last but not certainly not least, the entertainment industry that gives Music City its own special aura and personality.

Launched in 1982 as an arts festival designed to encourage the rediscovery of downtown Nashville and serve as a forum for the arts, the Nashville Summer Lights Festival began as a two-day event. Attendance has risen dramatically: 1982 drew 10,000, while last year's festival attracted 300,000 attendees. The budget has risen just as spectacularly: from \$25,000 in 1982 to \$450,000 in 1986.

Planners are now talking of expanding the festival concept to draw talent statewide instead of just from Nashville. Plans include further expansion to attract talent from throughout the South and Southeast. National attention for the city's festival and the sponsors is a primary goal of the coordinators. The success of the event goes beyond the end of May dates: It has already launched new advertising and marketing initiatives and has become a catalyst for further growth of the arts and business communities in Nashville. According to the Metro Nashville Arts Commission, the festival has a "year-round impact on the cultural experiences available to us all in this dynamic growth city."



by Gerry Wood

FOR WEEK ENDING MAY 23, 1987

Billboard

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 28 REPORTERS	SILVER ADDS 50 REPORTERS	BRONZE/ SECONDARY ADDS 58 REPORTERS	TOTAL ADDS 136 REPORTERS	TOTAL ON
SNAP YOUR FINGERS RONNIE MILSAP RCA	15	23	35	73	74
ONE PROMISE TOO LATE REBA MCENTIRE MCA	13	19	31	63	67
WHISKEY, IF YOU WERE... HIGHWAY 101 WARNER BROS.	6	12	30	48	49
TRAIN OF MEMORIES KATHY MATTEA MERCURY	2	15	27	44	46
A LONG LINE OF LOVE M. M. MURPHEY WARNER BROS.	5	12	23	40	41
I TURN TO YOU GEORGE JONES EPIC	4	8	22	34	55
LOVE SOMEONE LIKE ME HOLLY DUNN MTM	6	12	5	23	114
SOMEONE LEE GREENWOOD MCA	4	7	11	22	95
FALLIN' OUT WAYLON JENNINGS MCA	1	8	13	22	67
WOULD JESUS WEAR A ROLEX RAY STEVENS MCA	4	8	7	19	70

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.



TIM MALCHAK COLORADO MOON

APA-1001

Includes the hit single

"COLORADO MOON"

APS-006

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FOR WEEK ENDING MAY 23, 1987

Billboard®

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
①	1	1	9	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO <small>4 weeks at No. One</small>
2	2	2	15	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
3	4	4	48	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
4	3	3	15	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
5	5	5	13	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
6	6	6	24	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
7	7	7	58	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
8	8	12	40	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
⑨	13	—	2	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
10	9	9	26	THE O'KANES COLUMBIA BL 40459	THE O'KANES
11	10	8	29	GEORGE JONES EPIC 40413	WINE COLORED ROSES
12	11	11	31	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
13	12	10	31	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
⑭	15	17	27	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
15	14	15	12	OAK RIDGE BOYS MCA 5945 (8.98)	WHERE THE FAST LANE ENDS
16	18	18	33	LYLE LOVETT MCA/CURB 5748/MCA (8.98)	LYLE LOVETT
17	17	13	55	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
⑮	20	21	8	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
19	16	16	79	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
20	19	14	31	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
⑳	25	20	65	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
22	22	25	18	EDDY RAVEN RCA 5728-1-R (8.98)	RIGHT HAND MAN
㉓	24	24	8	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
24	23	22	14	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
㉕	27	27	11	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
26	28	26	48	T. GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
27	26	23	14	WAYLON JENNINGS MCA 5911 (8.98) (CD)	HANGIN' TOUGH
28	21	19	28	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
29	29	32	11	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
30	31	29	31	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (8.98) (CD)	OUT GOIN' CATTIN'
㉑	39	—	2	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
32	30	30	52	BILLY JOE ROYAL ATLANTIC/AMERICA 90508 (8.98)	LOOKING AHEAD
33	33	38	24	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
34	34	37	9	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
35	32	28	35	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
㉓	41	59	3	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
㉑	47	47	5	CONWAY TWITTY MCA 5969 (8.98)	BORDERLINE
38	35	40	113	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	36	12	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
40	40	42	9	STEVE WARINER MCA 5926 (8.98)	IT'S A CRAZY WORLD
41	37	34	50	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
42	38	33	64	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
43	45	58	6	CHARLY MCCLAIN EPIC 40534	STILL I STAY
㉔	58	—	2	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
45	49	44	44	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
46	43	43	32	MICHAEL JOHNSON RCA AEL1-9501 (6.98)	WINGS
47	51	35	24	KENNY ROGERS RCA 5633 (8.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
48	52	45	31	DAN SEALS EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
㉕	RE-ENTRY			MICKY GILLEY EPIC 40670	BACK TO BASICS
50	46	39	17	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
51	48	51	8	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
㉖	NEW ▶		1	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
53	57	—	2	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
54	44	41	131	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
55	42	31	14	NANCI GRIFFITH MCA 5927 (8.98) (CD)	LONE STAR STATE OF MIND
56	60	63	6	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
㉗	65	65	3	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
58	53	46	82	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
59	54	70	4	GENE WATSON EPIC 40644	HONKY TONK CRAZY
㉘	NEW ▶		1	JOHN SCHNEIDER MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
61	61	53	296	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
62	66	57	43	EXILE EPIC FE 40401 (CD)	GREATEST HITS
63	63	69	93	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
64	59	54	22	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
65	56	49	30	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
66	55	48	50	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
67	50	50	132	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
68	73	71	17	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
69	71	60	30	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
70	62	61	28	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
71	64	64	471	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
72	RE-ENTRY			T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
73	68	56	28	RODNEY CROWELL COLUMBIA 40116 (CD)	STREET LANGUAGE
74	70	68	7	K. D. LANG & THE RECLINES SIRE 1-25441 (8.98) (CD)	ANGEL WITH A LARIAT
75	67	55	35	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (8.98) (CD)	I ONLY WANTED YOU

○ 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.

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	16	NO. 1 CAN'T STOP MY HEART FROM LOVING YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
2	3	4	14	IT TAKES A LITTLE RAIN J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
3	4	5	12	JULIA J.BOWEN, C.TWITTY, D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
4	5	6	12	I WILL BE THERE K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
5	6	7	13	DOMESTIC LIFE B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
6	8	10	12	TOO MANY RIVERS J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
7	11	15	9	BABY'S GOT A HOLD ON ME J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
8	10	14	13	TIL' I'M TOO OLD TO DIE YOUNG J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
9	13	16	10	YOU'RE MY FIRST LADY R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
10	14	17	11	HARD LIVIN' B.MEVIS (D.HALLEY)	◆ KEITH WHITLEY RCA 5116-7
11	15	18	9	YOU'RE NEVER TOO OLD FOR YOUNG LOVE D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
12	16	23	5	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28384
13	1	2	14	TO KNOW HIM IS TO LOVE HIM G.MASSENBERG (P.SPECTOR)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
14	17	20	8	CHAINS OF GOLD S.BUCKINGHAM, H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
15	18	22	8	THAT WAS A CLOSE ONE N.LARKIN, E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
16	21	26	7	LITTLE SISTER P.ANDERSON (D.POMUS, M.SHUMAN)	DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
17	19	24	10	HAVE I GOT SOME BLUES FOR YOU R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVE. 70400/CAPITOL
18	7	8	14	GIRLS RIDE HORSES TOO T.WEST (A.RANDALL, M.D.SANDERS)	JUDY RODMAN MTM 70283/CAPITOL
19	23	28	9	IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
20	22	25	12	DON'T TOUCH ME THERE SNEED BROTHERS, W.MASSEY (M.PHEENEY)	CHARLY MCCLAIN EPIC 34-06980
21	24	27	8	LOVE YOU AIN'T SEEN THE LAST OF ME J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
22	25	32	4	ALL MY EX'S LIVE IN TEXAS J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
23	28	31	8	FULL GROWN FOOL N.WILSON, M.GILLEY (A.REYNOLDS, K.S.TAYLOR)	MICKEY GILLEY EPIC 34-07009
24	29	34	5	ANOTHER WORLD J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28373
25	30	36	5	THE WEEKEND T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	STEVE WARINER MCA 53068
★★★ POWER PICK/AIRPLAY ★★★					
26	33	42	3	I KNOW WHERE I'M GOING B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
27	9	9	13	PLAIN BROWN WRAPPER G.MORRIS, B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
28	32	37	7	EVERYBODY'S CRAZY 'BOUT MY BABY P.WORLEY (M.REID)	MARIE OSMOND CAPITOL/CURB 5703/CAPITOL
29	34	38	10	ASHES OF LOVE P.WORLEY (J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
30	36	40	6	CRIME OF PASSION S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025
31	12	1	17	THE MOON IS STILL OVER HER SHOULDER B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 5091-7
32	35	39	6	AMERICAN ME J.STROUD (J.F.KNOBLOCH, T.SCHUYLER)	S-K-O MTM 72086/CAPITOL
33	38	44	6	OH HEART K.LEHNING, P.DAVIS (M.BROOK, K.BALLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
34	41	46	4	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
35	26	29	10	DON'T LET GO OF MY HEART SOUTHERN PACIFIC (J.E.NORMAN, K.HOWELL, H.MASLIN)	SOUTHERN PACIFIC WARNER BROS. 7-28408
36	40	48	4	LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
37	42	47	5	80'S LADIES H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5154-7
38	20	11	16	OLD BRIDGES BURN SLOW N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
39	47	58	3	SOMEONE J.BOWEN, L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53834
40	46	53	4	CINDERELLA R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
41	44	56	3	COUNTRY RAP E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52834/MCA
42	27	13	16	YOU'RE THE POWER A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
43	49	68	3	FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN) C.YOUNG (L.GATLIN)	◆ LARRY GATLIN & JANIE FRICKIE COLUMBIA 38-07088
44	48	52	6	3935 WEST END AVENUE D.MITCHELL (W.T.DAVIDSON, F.MYERS, S.DEAN)	MASON DIXON PREMIER ONE 112
45	31	12	17	DON'T GO TO STRANGERS B.LOGAN (J.D.MARTIN, R.SMITH)	T. GRAHAM BROWN CAPITOL 5664
46	53	69	3	ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE)	ANNE MURRAY CAPITOL 44005
47	58	73	3	WOULD JESUS WEAR A ROLEX R.STEVENS (M.MARCHER, C.ATKINS)	RAY STEVENS MCA 53101
★★★ HOT SHOT DEBUT ★★★					
48	NEW	1	1	SNAP YOUR FINGERS R.MILSAP, R.GALBRAITH, K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
49	52	64	3	MIDNIGHT BLUE B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377

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50	NEW	1	1	ONE PROMISE TOO LATE J.BOWEN, R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
51	37	19	15	GOODBYE'S ALL WE'VE GOT LEFT E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 53011
52	54	59	7	NOT TONIGHT I'VE GOT A HEARTACHE T.BRASFIELD (T.BRASFIELD, W.ALDRIDGE)	VICKI RAE VON ATLANTIC/AMERICA 7-99471/ATLANTIC
53	60	—	2	FALLIN' OUT J.BOWEN, W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
54	55	60	4	ROUTINE R.PENNINGTON (B.REGAN)	THE KENDALLS STEP ONE 371
55	39	21	16	A FACE IN THE CROWD S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
56	76	—	2	I TURN TO YOU B.SHERRILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
57	62	83	3	PUT ME OUT OF MY MISERY J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
58	64	72	4	I GOT THE ONE I WANTED D.B.WHITE (D.LOWERY)	THE NIELSEN WHITE BAND VISION 122575
59	NEW	1	1	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
60	43	35	16	SEÑORITA D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
61	NEW	1	1	TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
62	70	76	4	HOT RED SWEATER T.CHOATE (J.BOOKER)	JAY BOOKER EMI-AMERICA 8379/CAPITOL
63	63	71	4	WALTZIN' WITH DADDY R.RUFF (D.FEATHERSTONE)	CARLETTE LUV 137/NSD
64	NEW	1	1	A LONG LINE OF LOVE S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
65	71	85	3	YOU'RE HERE TO REMEMBER (I'M HERE TO FORGET) T.CHOATE, D.WILSON (HOLYFIELD, CHASE)	◆ MERRILL AND JESSICA EMI-AMERICA/CURB 8388/CAPITOL
66	72	—	2	DON'T IT MAKE YOU WANTA GO HOME R.ALVES (J.SOUTH)	BUTCH BAKER MERCURY 888 543-7/POLYGRAM
67	45	30	17	ROSE IN PARADISE J.BOWEN, W.JENNINGS (S.HARRIS, J.MCBRIDE)	WAYLON JENNINGS MCA 53009
68	74	—	2	STRAIGHT FROM MY HEART T.DUBOIS, S.HENDRICKS (S.RUTLEDGE, J.FORTUNE)	SYLVIA RCA 5127-7
69	84	—	2	ANGER & TEARS J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
70	57	61	5	TROUBLE IN THE FIELDS T.BROWN, N.GRIFFITH (N.GRIFFITH, R.WEST)	NANCI GRIFFITH MCA 53082
71	50	43	9	THE NIGHT HANK WILLIAMS CAME TO TOWN J.CLEMENT (B.BRADDOCK, C.WILLIAMS)	JOHNNY CASH MERCURY 888 459-7/POLYGRAM
72	81	—	2	WHEN A MAN LOVES A WOMAN J.MORRIS (C.LEWIS, A.WRIGHT)	NARVEL FELTS EVERGREEN 1054
73	82	89	3	ARMED OVER ROMANCE C.FIELDS (C.W.FIELDS)	TINA DANIELLE CHARTA 206/AVI
74	80	87	3	BEAUTIFUL BODY K.MANSFIELD (P.RYAN, W.MALLETTE, B.MORRISON)	◆ DAVID FRIZZELL COMPLEAT 168/POLYGRAM
75	56	45	20	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
76	65	62	19	THE RIGHT LEFT HAND B.SHERRILL (D.KNUTSON, A.LOWENS)	GEORGE JONES EPIC 34-06593
77	85	—	2	THERE GOES MY LOVE J.LEO, M.MORGAN (B.OWENS)	PAM TILLIS WARNER BROS. 7-28346
78	68	63	11	HONKY TONK CRAZY B.SHERRILL (H.HOWARD, R.PETERSON)	GENE WATSON EPIC 34-06987
79	69	65	10	HEART OF GOLD C.MOMAN (N.YOUNG)	WILLIE NELSON COLUMBIA 38-07007
80	59	41	16	LET THE MUSIC LIFT YOU UP J.BOWEN, R.MCENTIRE (T.SEALS, E.SETSER)	REBA MCENTIRE MCA 52990
81	51	33	14	GOD WILL T.BROWN, L.LOVETT (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53030/MCA
82	73	55	19	OCEAN FRONT PROPERTY J.BOWEN, G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 53021
83	NEW	1	1	SAVING THE HONEY FOR THE HONEYMOON R.L.SCRUGGS (R.VITO, J.BARRY)	SAWYER BROWN CAPITOL/CURB 44007/CAPITOL
84	66	50	12	COLORADO MOON J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	◆ TIM MALCHAK ALPINE 006
85	NEW	1	1	I'D KNOW A LIE J.PAYNE, J.GIBSON (J.PAYNE, N.MARTIN)	GARY MCCULLOUGH SOUNDWAVES 4786/NSD
86	61	54	18	"YOU'VE GOT" THE TOUCH H.SHEDD, ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
87	83	80	13	WAY DOWN TEXAS WAY R.BENSON (B.J.SHAVER)	◆ ASLEEP AT THE WHEEL EPIC 34-06671
88	67	51	18	KIDS OF THE BABY BOOM E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
89	NEW	1	1	MORE THAN FRIENDLY PERSUASION G.KENNEDY (S.YOUNGER, L.W.CLARK)	BONNIE NELSON DOOR KNOB 87-264
90	NEW	1	1	BACK WHEN IT REALLY MATTERED N.LARKIN (J.CAREAGA, J.JARVIS)	TOMMY ROE MERCURY 888 497-7/POLYGRAM
91	78	82	3	NO ORDINARY MEMORY M.JOHNSON (S.CLARK, M.CLARK, J.MACRAE)	BILL ANDERSON SOUTHERN TRACKS 1077
92	89	70	6	ALMOST PERSUADED B.SHERRILL (B.SHERRILL, G.SUTTON)	MERLE HAGGARD EPIC 34-07036
93	75	49	11	ARE YOU SATISFIED N.WILSON (S.WOOLEY, H.ESCAMILLA)	JANIE FRICKIE COLUMBIA 38-06985
94	77	57	10	BACK IN THE SWING OF THINGS AGAIN R.BAKER (D.WILLS, B.MOULDS)	LARRY BOONE MERCURY 888 427-7/POLYGRAM
95	87	66	13	DO I HAVE TO SAY GOODBYE H.SHEDD, M.WRIGHT (P.MCCANN, J.MCBRIDE)	LOUISE MANDRELL RCA 5115-7
96	92	90	22	SMALL TOWN GIRL T.BROWN, J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
97	93	91	23	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
98	95	92	15	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR B.SHERRILL (B.KEEL, D.A.COE, L.LATIMER)	DAVID ALLAN COE COLUMBIA 38-06661
99	91	—	2	SOUTH OF THE BORDER C.BLAKE (KENNEDY, CARR)	CLAY BLAKER TEXAS MUSIC 6153
100	79	81	4	SUMMER ON THE MISSISSIPPI D.GOODMAN (D.GOODMAN, D.WINTERS, B.AERTZ)	SOUTHERN REIGN REGAL 3/NSD

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

COUNTRY CORNER



by Marie Ratliff

IN A CONTINUING COMMITMENT to providing our readers with useful and timely information on hot records and trends in the music industry, this column will be bringing you the personal views of some of the nation's top programmers. Your comments are welcome.

FILLING THE NEED for a good summertime record is **Mason Dixon's** "3935 West End Avenue" (Premier One). MD **Pat Martin** of WTSO Madison, Wis., says it's excellent in drive time—"just the contemporary, up-tempo record we need." **Kerry Wolfe**, MD at WRNS Kinston, N.C., calls it "eastern Carolina beach music," perfect for his station's sound. **WBOS Boston PD Mark Tudor** says the record tested well on his "New Music" show.

Also strong at **WBOS** is **Highway 101's** "Whiskey, If You Were A Woman" (Warner Bros.). Added out of the box this week, it is already getting good request action. Both of the group's previous singles did well there, too, and are still played often as recurrences, says **Tudor**.

Another good seasonal record is **Ricky Van Shelton's** "Crime Of Passion" (Columbia). Hot phones are reported by **PD Rick Braswell** of **WPAP Panama City, Fla.**, and **MD Ed Nickus** of **KMIX Modesto, Calif.**

BUTCH BAKER'S UPDATE of **Joe South's** "Don't It Make You Wanna Go Home" (Mercury) is getting great response at **KKYX San Antonio, Texas**. **MD Jerry King** says this could well be Baker's "career" record, the one to establish him as a hit act. These sentiments are echoed by fellow Texan **Rudy Fernandez**, MD at **KEAN Abilene, Texas**. "I've been on it two weeks, and the response has just been phenomenal."

NEW ARTIST NEWS: "80's Ladies" is proving to be a strong contender for **K.T. Oslin (RCA)**. "I got requests for it the very first time I played it, which is very unusual for a new artist," says **PD Gary Hightower**, **KFDI Wichita, Kan.** Strong phone action is also reported at **WDEN Macon, Ga.**, where **MD Jim Riley** calls Oslin the most dynamic new female singer he's heard in a long time.

RAY STEVENS' COMMENTARY on current events, "Would Jesus Wear A Rolex" (MCA), is very strong in most areas. It jumped from No. 57 to No. 27 at **KFDI Wichita** and is heavily requested in most areas, with few negative responses. At **KEAN**, however, it is only dayparted after 10 a.m. because of problems with students of three church colleges in the area.

FOR WEEK ENDING MAY 23, 1987

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	I WILL BE THERE	DAN SEALS	4
2	5	GIRLS RIDE HORSES TOO	JUDY RODMAN	18
3	2	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	1
4	6	JULIA	CONWAY TWITTY	3
5	7	DOMESTIC LIFE	JOHN CONLEE	5
6	8	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	2
7	4	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	13
8	9	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	17
9	1	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	38
10	16	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	7
11	14	YOU'RE MY FIRST LADY	T.G. SHEPPARD	9
12	19	FOREVER AND EVER, AMEN	RANDY TRAVIS	12
13	13	LITTLE SISTER	DWIGHT YOAKAM	16
14	15	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	8
15	18	TOO MANY RIVERS	THE FORESTER SISTERS	6
16	17	HARD LIVIN'	KEITH WHITLEY	10
17	22	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	14
18	23	DON'T TOUCH ME THERE	CHARLY MCCLAIN	20
19	25	IT'S ONLY OVER FOR YOU	TANYA TUCKER	19
20	—	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	15
21	—	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	22
22	12	THE BED YOU MADE FOR ME	HIGHWAY 101	75
23	11	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	31
24	26	PLAIN BROWN WRAPPER	GARY MORRIS	27
25	10	YOU'RE THE POWER	KATHY MATTEA	42
26	—	WOULD JESUS WEAR A ROLEX	RAY STEVENS	47
27	—	FULL GROWN FOOL	MICKEY GILLEY	23
28	—	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	—
29	21	DON'T GO TO STRANGERS	T. GRAHAM BROWN	45
30	20	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	51

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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 (15)	20
MCA/Curb (5)	
CAPITOL (5)	15
EMI-America (3)	
MTM (3)	
Capitol/Curb (2)	
16th Ave. (1)	
EMI-America/Curb (1)	
WARNER BROS. (13)	14
Reprise (1)	
RCA (12)	13
RCA/Curb (1)	
COLUMBIA	9
EPIC	8
POLYGRAM	7
Mercury (6)	
Compleat (1)	
NSD	3
LUV (1)	
Regal (1)	
Soundwaves (1)	
ATLANTIC	2
Atlantic/America (2)	
AVI	1
Charta (1)	
ALPINE	1
DOOR KNOB	1
EVERGREEN	1
PREMIER ONE	1
SOUTHERN TRACKS	1
STEP ONE	1
TEXAS MUSIC	1
VISION	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
44 3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
37 80'S LADIES	(Wooden Wonder, SESAC)	
22 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
92 ALMOST PERSUADED	(Al Gallico, BMI) CPP	
32 AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP	
69 ANGER & TEARS	(MCA Music)	
24 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
93 ARE YOU SATISFIED	(Channel, ASCAP)	
46 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
29 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
7 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
94 BACK IN THE SWING OF THINGS AGAIN	(Jobete, ASCAP/Alcorn, BMI) CPP	
90 BACK WHEN IT REALLY MATTERED	(Ensign, BMI/Tree, BMI)	
74 BEAUTIFUL BODY	(Southern Nights, ASCAP)	
75 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	
1 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
14 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
40 CINDERELLA	(Englishtown, BMI)	
84 COLORADO MOON	(Life Of The Record, ASCAP/Malchak, ASCAP/Caloosa, ASCAP)	
41 COUNTRY RAP	(Bellamy Bros., ASCAP)	
30 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
95 DO I HAVE TO SAY GOODBYE	(April, ASCAP/New and Used, ASCAP) CPP/ABP	
5 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
45 DON'T GO TO STRANGERS	(MCA, ASCAP) HL	
66 DON'T IT MAKE YOU WANTA GO HOME	(Lowery, BMI)	
35 DON'T LET GO OF MY HEART	(Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	
20 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
28 EVERYBODY'S CRAZY 'BOUT MY BABY	(Lodge Hall, ASCAP) CPP	
55 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
53 FALLIN' OUT	(Keith Sykes, BMI)	
12 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
43 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
23 FULL GROWN FOOL	(Aunt Polly's BMI/Pecan Pie, BMI)	
18 GIRLS RIDE HORSES TOO	(Mid-Summer, ASCAP/AMR, ASCAP)	
81 GOD WILL	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
51 GOODBYE'S ALL WE'VE GOT LEFT	(Goldline, ASCAP) HL	
10 HARD LIVIN'	(April/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
17 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
79 HEART OF GOLD	(Silver Fiddle, ASCAP)	
78 HONKY TONK CRAZY	(Tree, BMI) HL	
62 HOT RED SWEATER	(Screen Gems-EMI, BMI)	
58 I GOT THE ONE I WANTED	(Sheddhouse, ASCAP)	
26 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Columbia-EMI, ASCAP/April/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
56 I TURN TO YOU	(Tree, BMI)	
4 I WILL BE THERE	(Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	
85 I'D KNOW A LIE	(Song Of Sixpence, SESAC/Collins, BMI)	
97 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Hearth Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL	
2 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
19 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL	
3 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
88 KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
80 LET THE MUSIC LIFT YOU UP	(Two Sons, ASCAP/Warner-Tamerlane, BMI/WB, ASCAP)	
16 LITTLE SISTER	(Elvis Presley, BMI/Rightsong, BMI) HL	
64 A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
36 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
34 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
21 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
49 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
31 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
89 MORE THAN FRIENDLY PERSUASION	(Chip 'N' Dale, ASCAP/Door Knob, BMI)	
98 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	(Window, BMI/Goodlat, BMI/Robin Sparrow, BMI) CPP	
71 THE NIGHT HANK WILLIAMS CAME TO TOWN	(Tree, BMI/Old Friends, BMI) CPP/HL	
91 NO ORDINARY MEMORY	(Combine, BMI/Music City, ASCAP)	
52 NOT TONIGHT I'VE GOT A HEARTACHE	(Rick Hall, ASCAP)	
82 OCEAN FRONT PROPERTY	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) CPP/ABP/HL	
33 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
38 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
50 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI)	
27 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
57 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
76 THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
67 ROSE IN PARADISE	(Blackwood, BMI/April, ASCAP) CPP/ABP	
54 ROUTINE	(Dejamus, ASCAP) HL	
83 SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeplechase, BMI)	
60 SENORITA	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
96 SMALL TOWN GIRL	(Tree, BMI/Cross Keys, ASCAP) HL	
48 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI)	
39 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
99 SOUTH OF THE BORDER	(Shapiro Bernstein & Co., ASCAP)	
68 STRAIGHT FROM MY HEART	(Sharayah, ASCAP/Statter Brothers, BMI)	
100 SUMMER ON THE MISSISSIPPI	(Write Road, BMI/Guyasuta, BMI/Lawyers Daughter, BMI/Log Jam, ASCAP/Boo, ASCAP)	
15 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
77 THERE GOES MY LOVE	(Tree, BMI)	
8 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
13 TO KNOW HIM IS TO LOVE HIM	(Mother Bertha, BMI) CPP	
6 TOO MANY RIVERS	(Combine, BMI)	
61 TRAIN OF MEMORIES	(Goldline, ASCAP)	
70 TROUBLE IN THE FIELDS	(Wing And Wheel, BMI/Bug, BMI)	
63 WALTZIN' WITH DADDY	(Kenco, ASCAP/Calente, ASCAP)	
73 WARMED OVER ROMANCE	(Mr. Mort, ASCAP)	
87 WAY DOWN TEXAS WAY	(House Of Cash, BMI)	
25 THE WEEKEND	(Screen Gems-EMI, BMI)	
72 WHEN A MAN LOVES A WOMAN	(Pronto, BMI/Quincy, BMI)	
59 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
47 WOULD JESUS WEAR A ROLEX	(Leona, ASCAP)	
65 YOU'RE HERE TO REMEMBER (I'M HERE TO FORGET)	(April, ASCAP/Ideas Of March, ASCAP/Music Corp. Of America, BMI) CPP/HL	
9 YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
11 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
42 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	
86 "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.

Chains Give Higher Education

BY CHRIS MORRIS

LOS ANGELES Following the lead of larger chains, the 45-store Los Angeles-based web Music Plus and 34-unit, Miami-based Spec's Music have established formal classroom training programs for their managers and behind-the-counter staff.

The Plus and Spec's courses, both of which began last spring, show a trend to enhance on-the-job training, the method traditionally embraced by most music chains, with more specific instruction. Two retail giants paved the way in the realm of "retail higher education" in 1985: The 193-store, Los Angeles-based Wherehouse Entertainment established Wherehouse Univ., and 196-store, North Canton, Ohio-based Camelot Music instituted Camelot Tech. (Billboard, June 14, 1986).

"We pride ourselves on being a people-oriented company," says Music Plus director of retail operations Rochelle Seidman, explaining the creation of the company's training program in April 1986.

Music Plus has two separate programs: a one-day training session for clerks and a three-day program for management trainees and salaried staff (managers and first and second assistant managers).

The sessions are held at the headquarters of Music Plus' parent company, Show Industries, near downtown Los Angeles. Three seminar sessions are held per week, for a total of 10-12 a month. Staffers are instructed in small groups of 15 at all levels. "We try to have lots of participation and interaction," Seidman says.

The one-day session for the sales staff has a very specific thrust. Seidman says, "Customer service is our No. 1 priority."

The clerks are instructed about corporate history and company policies during their one-day stint; they also receive an introduction to the various product configurations sold by Music Plus.

Management training is geared to the different areas of responsibility. Managers and assistant managers receive technical training in store

operations and procedures, including daily deposit routines, ordering, inventory, and shipping.

Seidman says managers and first assistants are instructed in "people skills and managing people in the stores. They're past procedures at that point." Hiring and termination of employees, evaluations, and raises are among the topics addressed.

The three-day management programs are held three weeks apart, "so that they can get some practice in between," according to Seidman.

Music Plus' classes are run by Patti Smith and Jeff Styne. "The executives participate, too," Seidman says. "They give pep speeches and provide input. We have participation from all the staff down here specific to the area being discussed."

The training room at Show Industries headquarters includes a cash wrap counter and a working video-cassette check-out computer. "It's a real live setup here," Seidman says.

Employee progress is geared by tests taken and projects turned in by the trainees. Essays are also turned in. Seidman says, "We expect them to be able to read and write."

"I'm quite proud," Seidman says of the program, for which she instituted the schedule and wrote the curriculum. "It took us a long time to get started, and the benefits are just starting to come in."

Training efforts at Spec's are directed mainly at management personnel, according to Vicki Carmichael, assistant to the president, who created the program in the spring of 1986 and leads the management sessions.

"We started this because of our expansion program," Carmichael says. "We were going to need a lot of new managers, and we decided we needed formalized training."

Carmichael leads the management training groups, which consist of eight classroom sessions once a week for eight weeks. The managers simultaneously work 40-45 hours a week in the stores.

The Spec's sessions, like those at Music Plus, encourage active participation through their intimate size—only 8-10 people participate in

each group.

Carmichael estimates that 40 management-level employees have attended the four sessions held so far.

The Spec's training program differs from Music Plus' in that there is less emphasis on the nuts and bolts of retailing and more concentration on interpersonal dynamics.

"Management training centers on how to teach people to do things and to motivate them," says Carmichael, who adds that the managers have a training checklist for their own employees.

The Spec's management program combines lectures, video, role-playing, and discussion, according to Carmichael. Five training videos, produced by Spec's for both managers and employees, are an important (Continued on page 49)



Especially For Them. The Smithereens made a stop at Tower Records' downtown Manhattan store in support of their Enigma album, "Especially For You," when they played the nearby club The Bottom Line. In the front row are, from left, Smithereens Pat Di Nizio, Dennis Diken, Jim Babjak, and Mike Mesaros. In back are Kenny Altman, Tower assistant manager, and The Bottom Line's Donna Stewart.



by Earl Paige

ROCKIN' IN CLEVELAND: The closing of the historic **Record Rendezvous** at 300 Prospect—near the planned **Rock And Roll Hall Of Fame**—is focusing attention on future merchandising opportunities that may arise when the shrine is developed. The store, where founder **Leo Mintz** and the late DJ **Alan Freed** got it all together, was shuttered April 23, and speculation has been spurred since.

Media people, suppliers, and other observers point to contradictory reports surrounding the store's closure. Uncertainty exists even as to whether the phrase "rock'n'roll" can be absolutely attributed to Mintz, Freed, and others involved in the '50s with radio station **WJW** and the store, which opened in 1938. In recent years, the **Rendezvous** store has been part of a six-unit chain and subsidiary of a company developed by industry veteran **Joe Simon**.

Industryites in Cleveland see the immediate area surrounding the Hall Of Fame as fertile. As for a store or shop in the Hall Of Fame itself, "There's been no determination," says **Chris Johnson**, project coordinator. "We do envision a gift shop, but nothing has been said about records in particular."

SHOPPING AT THE CENTER: That's just what 94% of the U.S. population is doing once a month, according to upbeat statistics released during the 30th annual **International Council of Shopping Centers** convention recently concluded in Las Vegas. Other data: 2,040 shopping centers are now under construction, 28,500 already exist. A record crowd of 24,000 conventioners was told that the total 1986 retail volume in shopping centers was a whopping \$554 billion.

DAILEY DYNASTY: H.W. Dailey principals **Bud Dailey**, 59, and **Don Dailey**, 55, can boast of a true family operation in the Houston distributorship. Sons of founding patriarch **Harold "Pappy" Dailey**, 85, Bud and Don are grooming two sons as well. Bud's son, **Wes**, is in sales; Don's son, **David**, is in accessories. Regarding the troubled economy in the Oil City, Don Dailey says, "Thank God for video." The company has two video specialty stores called **Cactus Video** and five **Cactus Records** outlets.

INSIDE SQUARE CIRCLE: **Roy Imber**, president of the 73-store, Roslyn, N.Y.-based **Record World Enterprises**, offers more insight into the philosophy of the company's new store concept, **Square Circle**. It

gets away entirely from the restriction of the old logo and its inevitable LP connotations.

Incidentally, "Record World" as a trade name goes back to 1966. "We licensed the name to **Record World**," says Imber, referring to the now-defunct trade magazine.

Another obvious advantage with the new store concept is the flexibility. The one **Square Circle** store currently open is in a mall where any reference to "records" is prohibited because of a lease restriction. "This store carries only cassettes and compact disks," says Imber—adding, "Square Circle is anything you want it to be."

Square Circle is a project for Imber's sons, 26-year-old **Bruce**, vice president of planning, and 25-year-old **Mitchell**, vice president of merchandising. Says Bruce of a nearly ready model on Montague Street in Brooklyn Heights, N.Y.: "We want this unit to redefine the urban store. Yes, there is **Tower**, but **Square Circle** will have 70% of the product spread of a **Tower**, while emphasizing the kind of service **Record World** always offered—the feel of a neighborhood store." Though the store is large—4,500 square feet—Bruce doesn't see a combo approach. "We might want video rental in a separate unit nearby," he hints.

The Imber brothers see the Brooklyn store appealing to both the younger and older demographics. "We're shooting for the best of both worlds," says Bruce. And one way to appeal to the older and up-scale demographic of the neighborhood is an art gallery. "This is what we call peripheral ambiance," says Bruce of the store's noncommercial gallery. "We see it offering four different exhibits on a six-week cycle. There will be one exhibit of rock music photography, another on emerging Brooklyn painters, one from the **Pratt Institute**, and another from **Brooklyn Art Museum**." The latter two are being included, he adds, to help tie the store to the community.

ADDING A PLUS: L.A.-based **Music Plus** pulled out all stops at its recent manager's meeting at the company's headquarters.

An a.m. session about marketing CDs and cassettes included an industry panel consisting of execs **Barbara Bolan** of I.R.S., **John Allison** of MCA, **Bonnie McCassey** of RCA, **Randy Patrick** of WEA, and **Bob Carlton** of Jem.

Lunch-time was music time, as I.R.S. artists **Concrete Blonde** performed an acoustic set. In the afternoon, various label artists pressed the flesh with Plus managers: WEA's **Stacy Q**, **Miki Howard**, **Dwight Yoakam**, and **Motley Crue**; A&M's **China Crisis**; Capitol's **Crowded House**; and Manhattan's **Robbie Nevil**.

INDEPENDENTS' DAY: **James Enderle** and **Chuck Patyk** are busting out all over the Louisville, Ky., market with their **Movies Tonite & Records** six-store (Continued on page 48)

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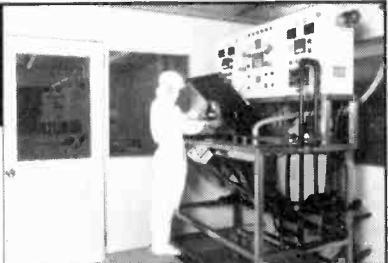
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Name (Printed) _____

Title _____

Company _____

Date _____ Number of stores _____

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NOTES:

1. ALL INFORMATION MUST BE FILLED IN FOR THIS AGREEMENT TO BE VALID

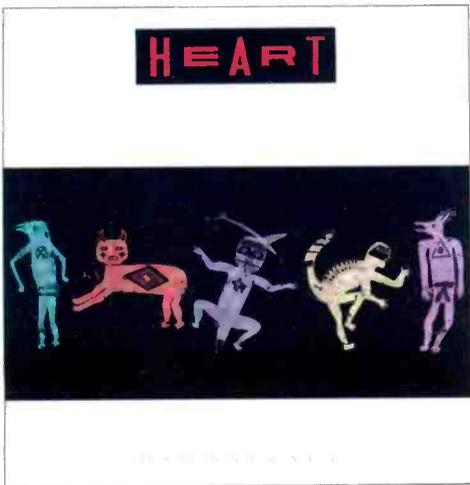
2. Please attach a mailing list with individual store addresses and contacts.

3. Please return all completed information along with your payment made out to BILLBOARD HOT 100, to Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.

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FOR WEEK ENDING MAY 23, 1987

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM Compiled from a national sample of retail sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	8	U2 ISLAND 2-90581/ATLANTIC	★★ NO. 1 ★★ 7 weeks at No. One THE JOSHUA TREE
2	5	—	2	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL
3	4	—	2	THE BEATLES CAPITOL CDP 46441	REVOLVER
4	8	—	2	THE BEATLES CAPITOL CDP 46439	HELP
5	2	3	4	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
6	3	2	36	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
7	18	—	2	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
8	6	6	30	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
9	7	5	41	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
10	9	4	10	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
11	11	7	14	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
12	10	8	6	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
13	13	9	45	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
14	15	14	7	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
15	12	10	34	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
16	17	15	5	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II
17	14	11	6	PRINCE PAISLEY PARK 2-25577/WARNER BROS.	SIGN 'O' THE TIMES
18	21	16	5	WHITESNAKE GEFEN 2-24099/WARNER BROS.	WHITESNAKE
19	26	—	2	DAVID BOWIE EMI-AMERICA 46677	NEVER LET ME DOWN
20	NEW		1	R.E.M. I.R.S. CD 70054	DEAD LETTER OFFICE
21	20	13	11	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT
22	NEW		1	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
23	29	29	3	PIA ZADORA EPIC ZK 40533/E.P.A.	I AM WHAT I AM
24	28	30	3	CARLY SIMON ARISTA CD 8443	COMING AROUND AGAIN
25	16	21	36	ANITA BAKER ELEKTRA 2-60444	RAPTURE
26	RE-ENTRY			THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
27	22	19	3	VANGELIS POLYDOR 829 663 1-2/POLYGRAM	OPERA SAUVAGE
28	19	12	47	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
29	NEW		1	THE JIMI HENDRIX EXPERIENCE RYKODISKS RCD 20038	LIVE AT WINTERLAND
30	23	18	5	POISON ENIGMA CDE 73202/CAPITOL	LOOK WHAT THE CAT DRAGGED IN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM Compiled from a national sample of retail sales reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	28	HOROWITZ IN MOSCOW DG 419-499	★★ NO. 1 ★★ 25 weeks at No. One VLADIMIR HOROWITZ
2	2	2	7	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	3	3	37	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
4	5	8	46	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	7	9	6	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
6	4	5	27	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
7	6	4	39	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
8	10	10	8	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
9	9	7	61	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
10	8	6	13	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
11	11	11	5	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS MK-42018	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
12	12	12	11	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
13	13	13	68	BACHBUSTERS TELARC 80123	DON DORSEY
14	14	14	104	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
15	18	—	2	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUITOIT)
16	15	15	16	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
17	17	17	29	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
18	16	16	34	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
19	21	22	3	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
20	24	—	2	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
21	19	19	12	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
22	20	18	42	SYNCPATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
23	NEW		1	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070	VARIOUS ARTISTS
24	22	20	49	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
25	23	21	104	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
26	25	23	93	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
27	27	25	4	FANTASIA SOUNDTRACK BUENA VISTA CD-001	KOSTOL
28	28	29	14	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
29	29	27	18	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
30	30	30	36	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS

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

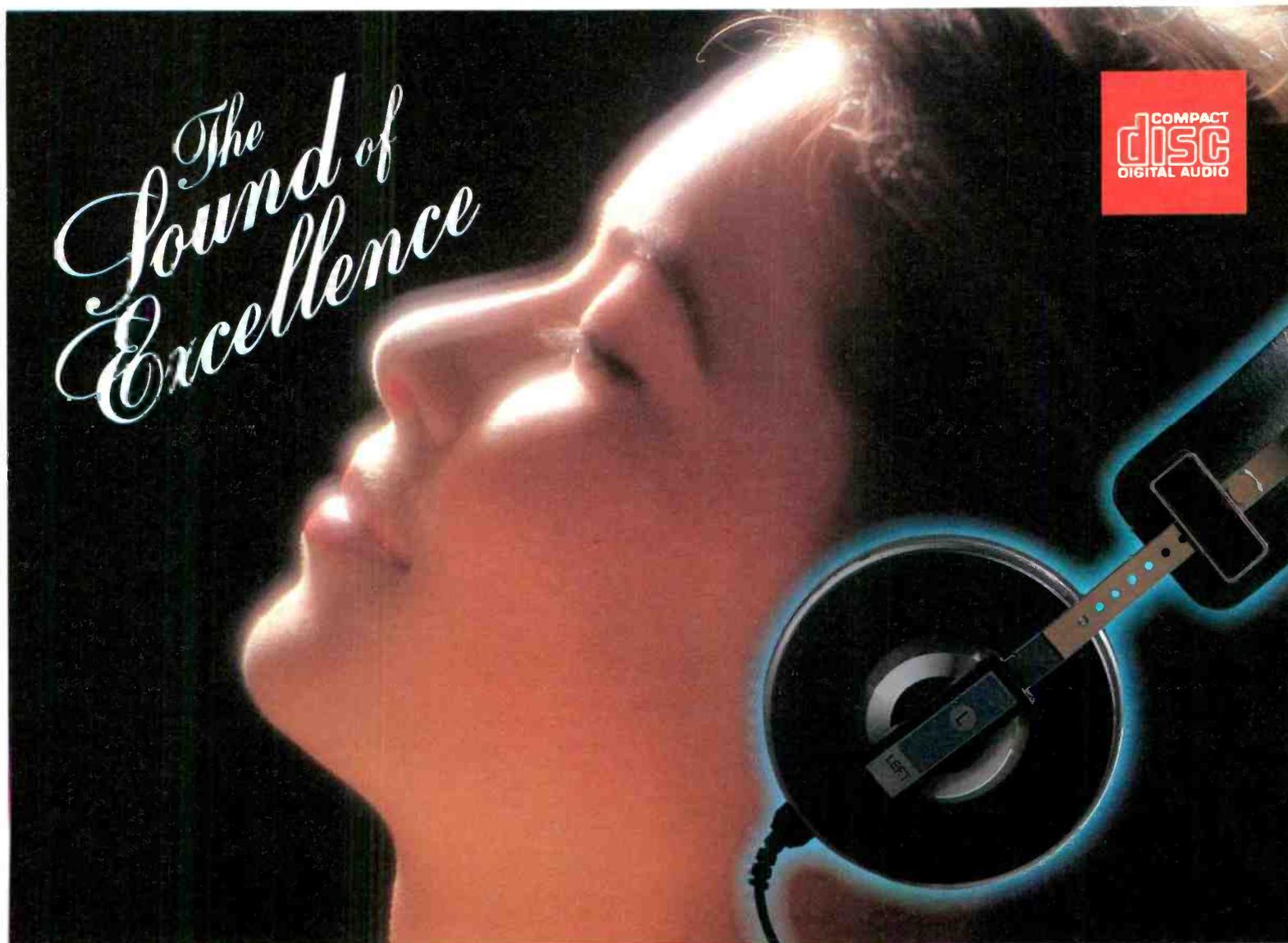
- BLIND OWL**
Debut At Dusk
LP Raptor RR 27596R/\$8.98
- IMO & THE SOUL SYNDICATE**
Past History
LP Yah Way/NA
- PRIVATE DOMAIN**
Private Domain
LP Chameleon CHLP 8609/\$8.98
CA CHC 8609/\$8.98
- PRIVATE LIFE**
Mental Image
LP 52nd Street GP 6299/\$5.99
- SAVAGE REPUBLIC**
Tragic Figures
LP Independent Project IP 004/Chameleon/\$9.98
CA IPC 004/\$9.98
- DAVE STAHL BAND**
Anaconda
LP Abee Cake ACR 1001/\$8.98
- VARIOUS ARTISTS**
The Best Of The Radio Tokyo Tapes
LP Chameleon CHLP 8608/\$8.98
CA CHC 8608/\$8.98

COMPACT DISK

- CONCRETE BLONDE**
Concrete Blonde
CD I.R.S. IRSD-5835/MCA/\$15.98
- FLIM & THE BB's**
Neon
CD DMP 458/NA
- HUNTERS & COLLECTORS**
Human Frailty
Living Daylight
CD I.R.S. IRSD-42024/MCA/\$15.98
- THE TRUTH**
Weapons Of Love
CD I.R.S. IRSD-5981/MCA/\$15.98
- WALL OF VOODOO**
Happy Planet
CD I.R.S. IRSD-5997/MCA/\$15.98

CLASSICAL

- ▲ **MILTON BABBITT**
Piano Concerto; The Head Of The Bed
(Continued on page 49)



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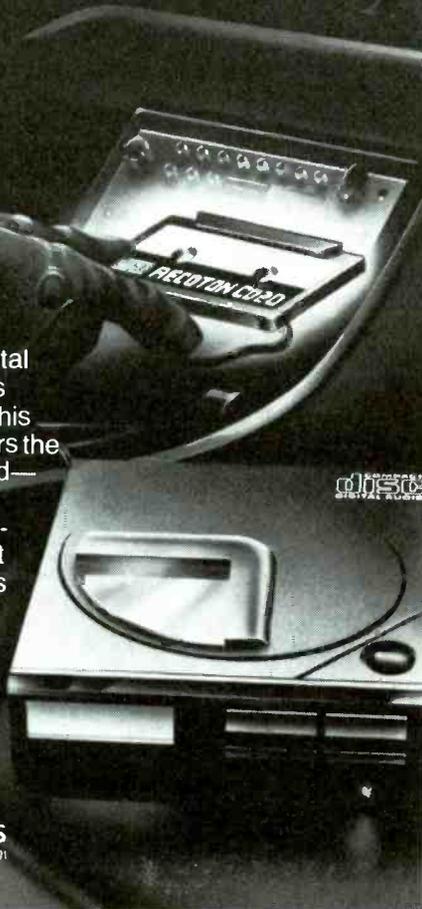
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SHELF LIFE II: Retailers of CDs who need to make the most use of their floor space may want to check out the steel-and-plastic display fixtures available from **Metropolis Design & Manufacturing** (201-947-9222). The units each mea-

sure 32 inches by 32 inches by 67 inches and show 64 facings of compact disks. They hold 128 pieces each. Two locking bars secure the CDs. Prices vary according to the number of shelves ordered, but Metropolis claims the units cost about half as much as their "European counterparts."

BY EDWARD MORRIS

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

PRESENT PACKS: An audio-care and a CD-care system are among the new array of gift packs from **Bib** (303-985-1565). The audio-care system (BK-3) contains a carbon-fiber antistatic record brush, inspection mirror, cleaning fluid, and cassette tape mender, complete with splicing tape and tape cutter. Suggested retail price is \$29.95.

Carrying the same price is the CD-care system (BK-2), which includes radial CD cleaner, CD cleaning fluid in a pump spray, blower brush, 10 cotton swabs, and cleaning cloth. The gift packs feature hinged lids, snap closures, and carrying handles.

SHELF LIFE: From **Tree Dimensions** (704-262-0220) comes a series of solid oak shelves for holding CDs and audiocassettes. Currently, there are four models available, ranging in capacity from 54 CDs or 33 cassettes to 133 CDs or 80 cassettes. The shelves can be wall-mounted or freestanding. The suggested retail prices are from



These 67-inch-high retail fixtures from Metropolitan Design & Manufacturing hold 128 pieces and can display as many as 64 titles. Price varies according to the number ordered, but the New Jersey-based firm says it is half as expensive as similar fixtures.

RETAIL TRACK

(Continued from page 42)

chain. **Mark Dixon** is set to manage three more stores, all sharing a new concept: They will carry half CD and half video—and no vinyl or cassettes. **No. 1 Video & CD Center** is the working logo.

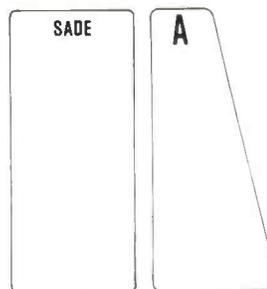
Also in Louisville, **Jay Broder** has just acquired historic **Vine Records Inc.** **Ken Vine** and his wife, **Helen**, are retiring after 39 years. Broder, 39, opened **Video Concepts Ltd.**, a video accessories distributorship, in 1982. Next came **Budget Video**, a specialty store. Broder will be adding movies to the two Vine stores and CDs to the video store.

Meanwhile, in Boston, **Skippy White's**, Beantown's oldest and premier black music dealer, has moved into Cambridge's Central Square district. Stock from an outlet closed in Mattapan helped flesh out the new 1,500-square-foot store, now able to stock CDs and video. White's nearest competitor is **Cheapo Records**, owned by **Alan Daly**, who, ironically, was once White's used and cutout buyer.

Out in L.A., **Penny Lane Records** owner **Steve Bicksler**, 33, is parlaying his niche in eclectic new and used inventory into a third store, this time in the San Fernando Valley. Bicksler opened a tiny, 600-square-foot store in suburban Venice two years ago. Next came a store in Westwood seven months ago, a larger, 1,400-square-foot outlet near UCLA.

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

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NEW RELEASES

(Continued from page 47)

American Composers Orchestra, Charles Wuorinen

LP New World NW 346-1/\$10.98
CD NW 346-2/NA

▲ ROGER SESSIONS

Symphonies Nos. 4 & 5; Rhapsody For Orchestra
Columbus Symphony Orchestra, Christian Badaea

LP New World NW 345-1/\$10.98
CD NW 345-2/NA

▲ ROBERT DAVIDOVICI

Works For Violin By Piston, Copland, Schuller, Aitken & Schoenfield

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▲ MICHAEL BRECKER AND HARRIS SIMON

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A.B.C.
LP Eastwind EWC 703/IMC/\$4.99
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CD EWCD 703/\$9.25

▲ BUDDY TATE

The Texas Twister
LP New World NW 352-1/\$10.98
CD NW 352-2/NA

▲ PATRICK WILLIAMS' NEW YORK BAND

10th Avenue
LP Soundwings SW-2103/Weik/\$9.98
CA SWC-2103/\$9.98
CD SWD-2103/NA

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.

CHAINS OFFER EDUCATION

(Continued from page 42)

component of the program.

Spec's also has special orientation sessions for new employees every three months. Carmichael leads these in south Florida, while Jo Warner of Spec's handles the north Florida groups.

New employees—from managers to counter clerks—receive a history of the company, view a slide presentation, and attend an orientation, which is led by the chain's executives (from the regional supervisor level on up).

"It's an overall view of the company, not a detailed training program," says Carmichael, who adds that more than 100 people have attended the orientations so far.

Carmichael expects the Spec's training system to expand at some point: "We need to concentrate more on training the employees, to start a more normal program for the employee rather than management."

Nippon Columbia Co., Ltd., Tokyo, Japan

BRECKER ON DENON:



RANDY BRECKER. HIS NEW DENON CD BRINGS NEW LIFE TO STRAIGHT-AHEAD BE-BOP JAZZ.

Trumpeter/composer Randy Brecker has just completed his first Compact Disc. And it's on the Denon label. We asked him to describe Denon's approach to jazz.

"Complete artistic freedom," is his immediate response. "Their catalog has a lot of different styles. All very high quality music and all amazingly different."

The title of Brecker's new disc, "In the Idiom," refers to the idiom of late 50s/early 60s be-bop. We thought it quite a departure from the 70s electrified funk of the Brecker Brothers. "I always wanted to do a record in this style," Brecker says. "I really wanted to do a totally acoustic album."

Brecker chose his sidemen specifically for their acoustic work: Ron Carter on bass, saxophonist Joe Henderson, pianist David Kikowski and Al Foster, all of whom Brecker calls "consummate musicians for this kind of music."

When we commented on the disc's live-on-the-bandstand tone, Randy Brecker points out that all the cuts were "live" direct-to-2-track takes. Then he launches into the quality of Denon's digital recording: "I love the sound. Digital is so much better to work with—even more so for acoustic music." Always welcome, praise for Denon digital recordings is nothing new. After all, the world's first commercial digital recording was by Denon.

In big band, fusion, classic jazz and classical symphonies, the important new music is on Denon. As it should be.



Randy Brecker

CY-1483, "In the Idiom,"
Over 57 minutes, DDD.

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Seminar: Supermarkets Are A Natural For Rentals

BY MOIRA McCORMICK

CHICAGO By utilizing cross-promotional opportunities, high-traffic situations, and the appeal of one-stop shopping, supermarket operators who install video departments could find themselves with a profitable new product line in six months' time. That was the message at a seminar titled "Video Rentals: A Boon To One-Stop Shopping," which was presented as part of the annual Food Marketing Institute Convention held here May 3-6 at McCormick Place.

FMI is a nonprofit association that conducts programs in research, education, and public affairs on behalf of its 1,500 members, over three quarters of which are independent supermarket operators or small regional firms.

The video seminar was chaired by Peter Gregerson Jr., president of Gadsden, Ala.-based supermarket chain Gregerson's Foods, who outlined cross-promotional ideas. Other panelists were Billy Northup, key accounts manager of video distributor Artec, who presented a slide show containing video start-up information; Jan Coy, general merchandise buyer for Bellingham, Wash.-based food store chain Haggen's, who outlined the Haggen's video program; and Dave Koepke, market development manager for 3M, who discussed the advantages of carrying blank videotape.

Northup noted that 25% of Artec's sales are to the supermarket industry. He stressed the advantages of co-owning video stock as opposed to leasing and encouraged supermarket operators to work closely with distributors regarding inventory mix, quantity, etc.

"Most supermarkets show great response to children's and family-oriented titles, which [often accounts for] 15-20%" of total inventory, Northup said.

"The combination of supermarkets and video makes sense," said Northup, citing supermarkets' high traffic, convenience, impulse buying, and repeat business factors.

Northup estimated a breakdown of start-up costs and new release expenditures for a supermarket video section, based on a \$60,000 initial inventory (1,500 titles) and \$3,000 per month for new releases. "With one inventory rental turn a week," he said, "and each rental transaction running \$2, you'll break even in 6½ months. With an \$81,000 expenditure, you will have \$213,000 in unshared profits the first year." Northup stressed that his figures only take into account inventory cost vs. turn and not other related expenses like computers, fixtures, labor, and security measures.

Northup emphasized the importance of a computer system for quick transactions and inventory information and also stressed the value of effective inventory display. "You should also have a sale-only section," Northup said. "Mom-and-pop video stores don't embrace sell-through—you can. 'Top Gun' was released in March and has sold 3 million copies—and Christmas isn't in March."

Coy said that Haggen's, with six supermarkets in the Pacific Northwest and 1986 gross sales of \$115 million, added video departments in 1985. Since then, video products "have generated \$244,000, with a better percent of contribution than any other department in our stores. Our projection for 1987 is \$500,000."

Coy advocated owning video de-

partments outright, as opposed to leasing, because "VCRs are here to stay" and "outright ownership would provide us with a significantly better bottom line than leasing. Also, we wanted total control over how the department was run, from personnel and movie selection to security."

Coy outlined "eight keys to success," beginning with making a commitment ("Do not underestimate the demand for new releases"). He also stressed keeping check-out simple and fast ("If your check-out takes more than two min-

utes, you've got a problem"). He advocated establishing club membership ("The more members you have, the stronger your department"), advertising regularly, building business quickly to offset labor costs, staying aware of the competition, offering add-on sales (such as blank tape and, periodically, VCRs), and stressing hands-on management.

"Shoppers have got to buy groceries, and they have limited time," she said. "By offering video rentals, you have saved them a trip to the video shop. And believe me, that's probably where they were going

next."

Coy also showed a series of slides of Haggen's video departments, including one incorporated into the store's pharmacy area. "Pharmacy business has increased dramatically there," she noted.

Gregerson opened his presentation with this statement: "We got into video a year and a half ago, and we shouldn't have waited so long." "Video and supermarkets are a good match."

While noting that the notion of rental runs counter to the sales ori-

(Continued on page 53)

FOR WEEK ENDING MAY 23, 1987

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	30	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	86	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	81	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	9	58	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
5	5	49	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	7	11	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
7	11	23	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
8	4	86	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
9	10	49	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	6	49	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
11	8	48	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	16	10	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
13	13	11	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
14	19	32	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
15	15	11	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
16	12	28	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
17	17	4	TEDDY RUXPIN: TAKE A GOOD LOOK	Hi-Tops Video HT0333	1987	12.95
18	14	42	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
19	22	3	TEDDY RUXPIN: TEDDY OUTSMARTS MAVO	Hi-Tops Video HT0035	1987	24.95
20	24	44	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
21	18	4	TEDDY RUXPIN: GRUBBY'S ROMANCE	Hi-Tops Video HT0034	1987	12.95
22	20	20	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
23	21	34	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
24	25	18	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
25	RE-ENTRY		A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95

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

Antiporn Proposal Draws Ire Canada Bill Bans Some Sex Acts

BY KIRK LaPOINTE

OTTAWA The president of the Video Retailers Assn. of Canada says proposed legislation to combat pornography does not go far enough in addressing concerns that the law could be widely interpreted and used to curtail distribution in Canada of any films that depict sex acts.

Jim Sintzel, a Toronto-based lawyer who runs the fledgling association, says the law does not differ much from one introduced last year and later withdrawn by the federal Conservative government before it could be voted on by parliament.

"The last one was silly and stupid," Sintzel says. "This one is hum, much of the same."

The bill, introduced by Justice Minister Ray Hnatyshyn May 4, would make illegal films and videos that depict certain types of sex acts. It does not specify any exemptions, leaving the door open to widespread prosecution of retailers who carry certain R- or X-rated videos.

"Just about anything explicit could be targeted," Sintzel says. "The whole philosophy is out of

tune with reality."

The VRAC has been pushing for crackdowns on child pornography and gratuitous violence in video, saying its members want no part of such releases. But the association's members are concerned that erotica will be subject to prosecution.

"What about AIDS?" says Sintzel. "It's one area we'll soon have to get very explicit in in videos as a way of explaining how to prevent contracting it. What will happen then?"

Once it receives a second reading in the Commons, the bill will be referred to a special committee for study. That study is expected to be highly combative and may well determine if the government will pass such legislation.

If the opposition parties sense strong public sentiment against the measure, they might prolong debate on the proposal. With elections only a year or so away and several key pieces of legislation yet to be passed, it is possible the government may again back away from the antiporn bill for expediency's sake.

New Releases

HOME VIDEO

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

- THE D.I.**
Clint Eastwood, Jack Webb
♣♥ Warner 11706/\$59.95
- DANGEROUSLY CLOSE**
John Stockwell, J. Eddie Peck
♣♥ Media M848/\$79.95
- FIRE AND SWORD**
Peter Firth, Leigh Lawson, Christoph Waltz
♣♥ Lightning 9607/\$69.98
- HE'S YOUR DOG, CHARLIE BROWN!**
Animated
♣♥ Hi-Tops HT0051/\$14.95
- JUMPIN' JACK FLASH**
Whoopi Goldberg
♣♥ CBS/Fox \$89.98
- MORE BABYSONGS**
Animated
♣♥ Hi-Tops HT0028/\$14.95
- NIGHTFORCE**
Linda Blair, James Van Patten, Chad McQueen
♣♥ Lightning 9960/\$79.98
- THE OUTER SPACE CONNECTION**
Rod Serling
♣♥ United 1078/\$59.95
- PERFECT TIMING**
Stephen Markle, Michelle Scarabelli
♣♥ Lightning 9606/\$69.98
- PLEASANT DREAMS VOL. 3: A FENCE TOO HIGH**
Animated
♣♥ Hi-Tops HT0049/\$12.95
- PLEASANT DREAMS VOL. 4: THE DOG WHO WENT TOO FAST**
♣♥ Hi-Tops HT0050/\$12.95
- RUN FOR THE ROSES**
Lisa Eilbacher, Vera Miles, Stuart Whitman
♣♥ Lightning 9078/\$59.98
- THE SOOPERBOWL OF COMEDY**
Roy Firestone, Vic Dunlop, Brad Garrett
♥ Great Entertainment G009/\$59.95
- STEVE ALLEN'S GOLDEN AGE OF COMEDY**
Steve Allen
♣♥ Media M912/\$59.95
- WIRED TO KILL**
Merritt Buttrick, Emily Longstreth, Devin Hoelscher
♣♥ Lightning 9959/\$79.98

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

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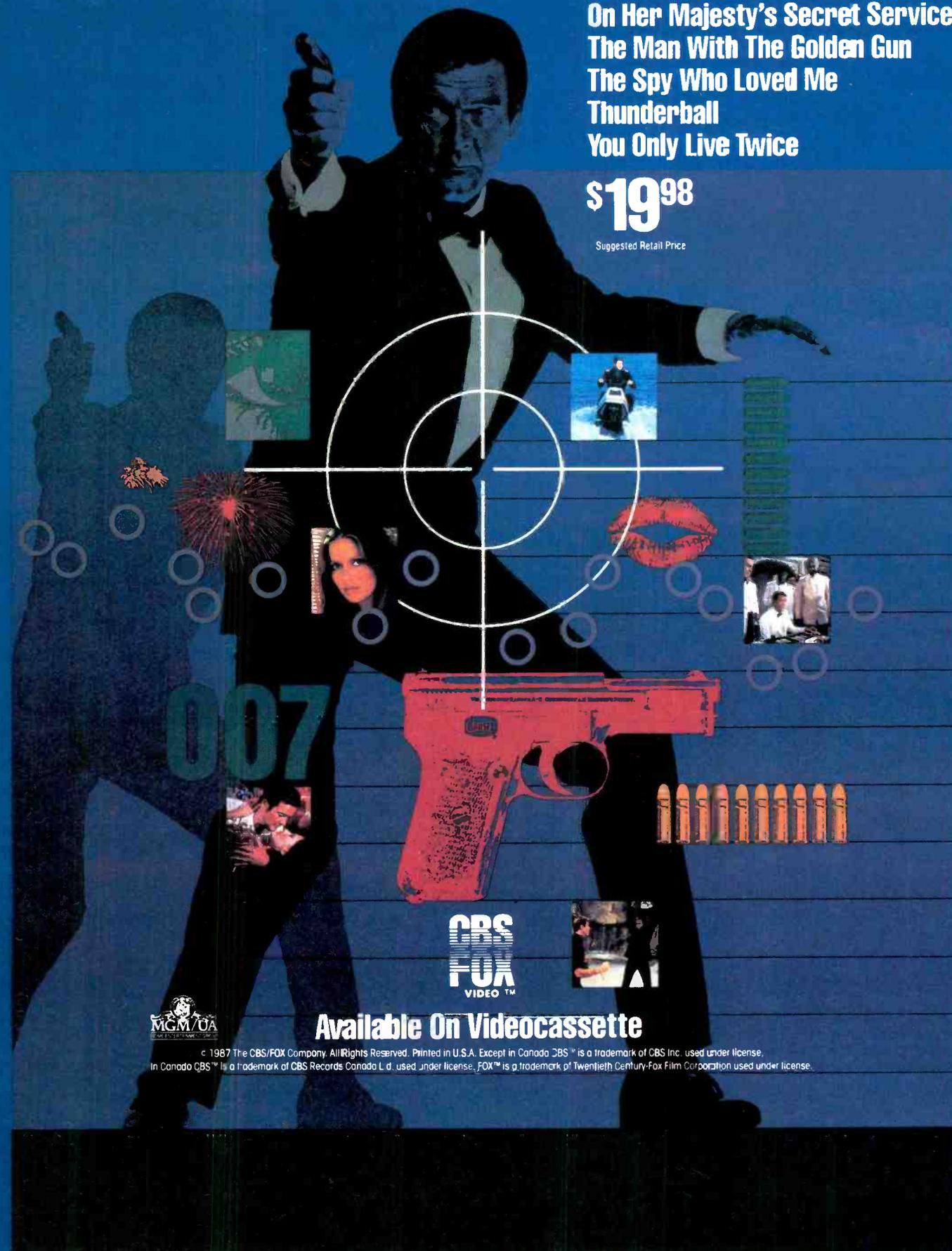
G

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- A View To A Kill
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Dr. No
For Your Eyes Only
From Russia With Love
Goldfinger
Live and Let Die
Moonraker
Octopussy
On Her Majesty's Secret Service
The Man With The Golden Gun
The Spy Who Loved Me
Thunderball
You Only Live Twice

\$19⁹⁸

Suggested Retail Price



Available On Videocassette

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Stores Open At A Rapid Pace Blockbuster Thinks Big

BY EDWARD MORRIS

NASHVILLE In spite of a change in its top management, Dallas-based Blockbuster Entertainment Corp. is continuing to grow rapidly.

The company opened its 15th wholly owned store in Tulsa, Okla., in late April; it licenses an additional 17 of the large video rental outlets. Blockbuster says about 20 more stores are due to open by the end of the second quarter.

Recently, David P. Cook, Blockbuster's CEO and founder, was replaced by H. Wayne Huizenga (Billboard, May 9). A company spokesman characterizes the transfer as "friendly," noting that Cook is an entrepreneur who "felt the company had progressed to the point that it was time for him to move on and allow a management team to take over the development phase." Cook still retains some stock in the publicly held company, which trades over the counter (NASDAQ/BBEC).

Huizenga and two associated investors, Donald F. Flynn and John J. Melk, own 759,230 shares of Blockbuster stock. In addition to his holdings in the video chain, Huizenga has extensive investments in real estate, bottled water, and lawn-care concerns. He was co-founder and CEO of Waste Management Inc., which is said to be the world's largest waste-disposal and collection company.

Blockbuster's recently released annual report for 1986 lists total assets for the year of \$8.54 million and total liabilities of \$4.55 million.

The company-owned stores range in size from 4,800-10,000 square feet, and the licensed outlets are in the 5,500- to 6,500-square-foot range. None of the Blockbusters are located in malls—most are free-standing or in strips. Some are being built from the ground up while others have been adapted from existing structures.

There is no cost for a Blockbuster license, according to Barbara Phelps, executive assistant of the company. The firm takes 5% of the outlet's monthly gross as its royalty.

"We give exclusivity," says Phelps, "and, in return, they open up within a specified time." Each store requires an investment of from \$500,000-\$650,000, she says. This covers inventory, computer hardware and software, and store fixtures.

Each outlet carries a minimum of 7,000 titles and 10,000 tapes in more than 30 subject categories. The stores do not carry X-rated tapes.

Blockbuster's 32 units are clustered in 11 markets: Dallas/Fort Worth; Houston; San Antonio, Texas; Atlanta; Boston; Chicago; Detroit; Phoenix; Memphis; Omaha, Neb.; and Tulsa, Okla.

FOR WEEK ENDING MAY 23, 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	2	4	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
2	3	7	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
3	1	9	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
4	4	6	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
5	5	4	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
6	8	5	BLUE VELVET	Karl-Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
7	9	4	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
8	6	10	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
9	7	11	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
10	10	6	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
11	11	6	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
12	38	2	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
13	12	15	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
14	14	12	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
15	18	2	NOTHING IN COMMON	HBO/Cannon Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
16	15	6	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
17	17	8	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
18	13	11	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
19	NEW		SID & NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
20	16	14	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
21	20	3	FROM BEYOND	Empire Pictures Vestron 5182	Jeffrey Combs Barbara Crampton	1986	R
22	32	3	TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
23	22	6	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
24	23	10	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
25	19	11	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
26	21	10	MANHUNTER	DEG Inc. Karl-Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
27	25	8	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
28	28	5	HAUNTED HONEYMOON	HBO/Cannon Video TVA3911	Gene Wilder Gilda Radner	1986	PG
29	30	14	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
30	24	23	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
31	31	14	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
32	40	15	EXTREMITIES	Atlantic Releasing Corp. Paramount Home Video 12511	Farah Fawcett James Russo	1986	R
33	33	6	DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
34	27	7	THE BOY WHO COULD FLY	Karl-Lorimar Home Video 351	Lucy Deakins Jay Underwood	1986	PG
35	26	33	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
36	29	11	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
37	34	8	MY BEAUTIFUL LAUNDRETTE	Karl-Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
38	39	14	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
39	37	11	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
40	36	14	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13

● 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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SUPERMARKET RENTALS

(Continued from page 50)

rental runs counter to the sales orientation of the traditional supermarket business, Gregerson said the "change in philosophy" is not that difficult. "The name of the game is turnover," he said. "Tape has a fixed cost, and you don't have to keep buying when one leaves the store. It's better to rent for 50% off than to leave it on the shelf."

Gregerson advocated running promotions for slow business periods, as Gregerson's Foods does: "From Monday through Wednesday, 10 p.m. to midnight, we rent for \$1, as opposed to the usual \$1.89."

He described a number of other promotions staged by Gregerson's supermarket chain. "We'll give a free children's tape rental with one comedy and horror rental," he said. "We'll get an employee on the store public address system to announce two rentals for one for a half-hour. We rent kids' safety tapes free for a day, as a public service."

"Find ways to get people to come to your video department. We offered a free trip to Cancun, which was a good traffic builder. We hold drawings for used standup point-of-purchase displays—we just gave away Freddie Krueger from 'Nightmare on Elm Street.'"

Gregerson says his chain advertises specials in the movie section of the daily paper. "We also do deals with other merchants," he said. "We had an arrangement with a meat-packing company, where if a customer bought three packages of its meat, they got a free rental."

"We cross-promote the video department with other store departments—customers rent a video and get 50 cents off a fresh deli pizza or buy the pizza and get a free rental. We do birthday clubs with local radio stations, where we give away free rentals. We also sponsor a radio call-in trivia contest. We'll give away a five-piece flatware set for \$1.99, with 10 rentals. We give a free rental after every 10 rentals. We have membership drives—if a customer signs up a friend, he gets two free rentals. We have discount coupon books."

"We promote holidays. We videotaped kids with Santa Claus in our video departments, sold the tapes to parents for \$6, and told them to bring the tape back next year and we'd tape the kids again."

"You've got to hang onto that customer," Gregerson concluded. "You don't want them going to the video store."

3M's Koepke deemed blank videocassettes "a natural fit in supermarkets" and outlined steps for successful blank tape sales. "A movie rental section is not a prerequisite to sell blank tape in your stores," he noted.

Koepke said that supermarkets currently account for 8.2% of total blank cassette sales, and that figure is expected to increase to 25% in 1990. "There is a very high percentage of impulse demand with blank tape," he said.

Koepke stressed a good merchandising plan, including permanent location, p-o-p signage, off-shelf displays, and advertising. He suggested stocking standard and premium tape as well as computer floppy disks and cleaning accessories.

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TWE To Launch Yearlong Promo Will Begin Producing A Titles

BY CHRIS MORRIS

LOS ANGELES Trans World Entertainment will attempt to stimulate retailer interest in its titles with a yearlong program offering premium prizes to dealers who buy TWE product.

The Los Angeles-based home video/film company, which has focused primarily on B movies, also announced its entry into the A-film market. The company says it will be involved in the production of two features budgeted at over \$8 million, starring such noted performers as Gene Hackman and Matt Dillon.

The company's Bonus Buck Bonanza Club, a free-membership program in which retailers can redeem coupons inserted in TWE cassettes for over 900 catalog premiums—ranging from pocket radios and wristwatches to sofas, luggage, and boats—kicks off July 1 and runs

through June 30, 1988.

TWE president Yoram Pelman says that the objectives of the program, budgeted at \$250,000, are a 20% increase in sales and higher visibility for TWE product in the crowded B-movie marketplace.

The week of June 1-6, TWE will send out 25,000 mailers announcing the Bonus Buck Bonanza Club. Retailers will be able to participate by signing on, free of charge, as members in the club. Members will receive a catalog produced by a Philadelphia-based premium goods company.

For the duration of the program, each TWE cassette will contain a coupon worth 200 or more points. Retailers will be able to redeem catalog premiums when they accrue a minimum of 2,000 points—the equivalent of approximately eight cassette purchases.

The first TWE titles available during the club program will be

“Commando Squad” (featuring Playboy’s 1986 playmate of the year, Kathy Shower), “Moon In Scorpio,” “Deep Space,” “The Misfits Brigade,” and “Bravestar”—all B action-adventure and horror films, traditionally the bedrock of TWE’s home video releases.

The thrust of the club program is to make TWE’s features stand out among dozens of similar offerings from other suppliers, according to Pelman.

“I don’t believe any cassette will be sold because a retailer wants 200 points, but I hope those 200 points will make the retailer want to take a closer look at Trans World product,” Pelman says.

The independent dealer is not the principal target of the campaign, Pelman says. “The mom-and-pops know who we are. The problem we have is with the big chains.” Pelman adds he is hoping the chains will use

(Continued on page 56)



New NAVD Board. The National Assn. of Video Distributors’ newly elected board of directors are, from left, Harold Okinow, Home Entertainment Distributors; Marty Gold, Artec Distributors; Gary Chytraus, Vidcom; Gene Silverman (standing in for Dave Moscow), Video Trends; Richard Miles, Source Distributors; Paul Pasquarelli, Baker & Taylor; and Gary Rockhold, Commtron Distributors. (For more pictures taken at the NAVD annual meeting, held in Palm Springs, Calif., April 29-May 3, see Newsmakers on page 76.)

‘Fringe Dwellers’ To Get Big Push Sony In Aussie Film Promo

NEW YORK Sony Video’s first theatrical release, “The Fringe Dwellers,” will demonstrate that the company is “seriously moving into the quality theatrical rental market,” says John O’Donnell, president of Sony Video Software Co.

The Australian-made movie, which is slated for video release on Aug. 7 at a \$79.95 suggested list, is the first movie that Sony is also distributing to theaters. When the title debuts in videocassette it will receive the largest support campaign ever orchestrated by the company, O’Donnell says. A national promotional push, extensive point-of-purchase material, and co-op support to distributors and retailers will mark Sony Video’s effort, the company says.

“We’ll be providing funds for our distributors up front, with our regional sales manager tailoring a specific marketing program for each account,” says Michael Holz-

man, the company’s director of sales.

Directed by Bruce Beresford (“Crimes Of The Heart,” “Tender Mercies”), “The Fringe Dwellers” is the story of a beautiful aboriginal woman who wants to break away and make it on her own. The movie, which received Australia’s version of the Oscar last year for best screenplay, also won praise from a number of U.S. film critics.

Up until this year Sony Video Software Co., a division of Sony America, marketed only nontheatrical programming, primarily music video and children’s programming. In widening its involvement in pre-recorded video (Billboard, March 21) the company has added primarily B movies to its catalog. Other feature films releases from Sony Video include “Blood Sisters” (\$69.95 list) and “The Farmer’s Other Daughter” (19.95 list). Both have a street date of May 28.

AL STEWART

‘Help!’ Is On The Way; Beatle Film On Laserdisk

LOS ANGELES “Help!”—the 1965 feature film starring the Beatles—has been released on digital stereo laserdisk by Criterion Collection, a company that specializes in issuing classic film packages in the optical format.

The release, which came just 13 days prior to Capitol’s April 30 release of “Help!” on compact disk, marks the first time that music from the Beatles has been made available in digitized stereo sound.

The disk, issued April 17 with a list price of \$39.95, was made from a film-to-video transfer from the original camera negative. The soundtrack was recorded from first-generation digital copies of the original Abbey Road studio masters.

Criterion also plans to release a special edition of the “Help!” laserdisk that will include the original trailer, rare behind-the-scenes footage from the film’s set, footage of

the Queen meeting the group at the world premiere of the movie, and more than 200 photos from the production. The special edition, which will have a list price of \$79.95, will also be designed to render optimal freeze frame, slow motion, and random-access features. Release of the special edition is scheduled for June 15.

Later this summer, according to Criterion’s Bob Stein, “A Hard Day’s Night” will also be issued on digital stereo laserdisk. Videodisk rights were sublicensed from MPI, which is marketing both “Help!” and “A Hard Day’s Night” on videocassette.

Previous Criterion titles include: “Citizen Kane,” “King Kong,” and “The Magnificent Ambersons.” Upcoming titles include “The Graduate,” “The Seventh Seal,” “Blade Runner,” and “It’s A Wonderful Life.”

JIM McCULLAUGH

FOR WEEK ENDING MAY 23, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	17	BON JOVI	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
2	2	25	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
3	4	23	LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
4	7	77	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
5	3	23	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
6	6	25	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
7	8	25	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
8	10	7	THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML 101089	Various Artists	1986	C	34.95
9	5	17	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
10	NEW ►		DON JOHNSON: HEARTBEAT	CBS-Fox Music Video 3001	Don Johnson	1986	LF	19.98
11	11	47	THE # 1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
12	12	23	THE COMPLEAT BEATLES ▲ ◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
13	15	27	MY NAME IS BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
14	14	39	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
15	19	71	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
16	9	23	COLOR ME BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
17	RE-ENTRY		STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
18	18	19	LIVE IN JAPAN ●	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986	C	24.95
19	16	17	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95
20	13	15	WHAM!-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986	SF	19.98

● 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.



Smithsonian Gets Vietnam Tape. Stanley Karnow, right, script consultant for "Vietnam: A Television History" and author of the book from which it took its impetus, presents the videocassette series to Dr. Edward Ezell, curator of the armed-forces-history division of the Smithsonian Institute in Washington, D.C. The presentation was made on behalf of the tape's supplier, Sony Video Software Co.

FOR WEEK ENDING MAY 23, 1987

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

			Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price	
RECREATIONAL SPORTS™							
			★★ NO. 1 ★★				
1	2	21	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
2	1	21	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95	
3	5	21	WARREN MILLER'S LEARN TO SKI BETTER	Karl-Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95	
4	3	21	JAN STEPHENSON'S HOW TO GOLF	Karl-Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95	
5	7	13	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95	
6	NEW▶		THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95	
7	4	21	HOW TO PLAY POOL STARRING MINNESOTA FATS	Karl-Lorimar Home Video 018	The pool master reveals his secrets for shooting to win-every time.	19.95	
8	RE-ENTRY		PETE ROSE: WINNING BASEBALL	Embassy Home Entertainment 1106	Inside info on becoming a great hitter and how to develop the winning edge.	19.95	
9	14	15	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95	
10	RE-ENTRY		MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95	
11	17	21	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95	
12	9	11	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95	
13	20	19	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95	
14	12	9	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95	
15	13	17	GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95	
16	6	15	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95	
17	18	11	MICKEY MANTLE'S BASEBALL TIPS	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95	
18	19	5	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95	
19	10	3	THE BASEBALL BUNCH-PITCHING	Scholastic-Lorimar Home Video 032	Johnny Bench covers specific techniques to improve your pitching.	19.95	
20	15	19	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95	
HOBBIES AND CRAFTS™							
			★★ NO. 1 ★★				
1	2	21	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95	
2	1	21	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
3	3	15	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95	
4	7	15	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95	
5	8	15	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95	
6	14	11	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
7	5	13	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Karl-Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95	
8	4	13	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95	
9	12	5	TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS	Twin Tower Enterprises	Christopher Reeve hosts this documentary of aerial stunts.	39.95	
10	13	3	JULIA CHILD: VEGETABLES	Random House Home Video	The best ways to maximize tenderness and flavor of vegetables.	29.95	
11	11	21	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95	
12	6	13	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95	
13	10	11	CHEERS! ENTERTAINING WITH ESQUIRE	Esquire Video ESQCHO1	Esquire magazine presents this foolproof guide to giving great parties.	14.95	
14	RE-ENTRY		JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	From mousses and pates to crepes and tarts, as well as chocolate cakes.	29.95	
15	NEW▶		WOK ON THE WILD SIDE	Embassy Home Entertainment 1101	Chef Stephen Yan's step by step instructions to cooking a complete meal.	19.95	

◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.

newsline...

GENE SILVERMAN HEADED FOR ORION: The former president of the distributor Video Trend has agreed to take a post as a vice president for Orion Home Video, sources close to the company confirm. A veteran of the home entertainment business, Silverman started as a record distributor in 1962 when he established Merit Music, which became Music Trend in 1972 and finally Video Trend in 1979. In 1984 the company was acquired by Charles Levy Inc., but Silverman stayed on as president until he resigned in April. It is unclear what role Silverman will play at Orion or whether he will relocate from his home outside Detroit to Orion's New York office.

PRICE REDUCTIONS ON 30 COMEDY VIDEOS will be offered by Paramount in July. The company's Laughing Stock promotion will offer 10 new titles for a list price of \$29.95 each, and 20 previously released tapes will be repriced at \$19.95. In announcing the release, Tim Clott, senior VP and general manager, reaffirmed the company's resistance to price hikes. Citing the limited resources of most dealers, Clott said, "Retailers either have to reduce the number of units they buy of new \$89.95 product or they buy fewer units—or none—of the other titles. Either way the consumer loses." On July 8 Paramount will also release Eddie Murphy's comedy "The Golden Child." List price will be \$79.95.

BARBIE DOLL ON VIDEOCASSETTE: The doll that has been an American legacy since 1958 will be making its debut on videocassette as a result of a deal between Hi-Tops Video and Mattel Toys. An animated series that places Barbie in a pop band will be released in the fall with an eye toward Christmas sales. Hi-Tops will also be releasing a series of action-adventure programs, "Captain Power And The Soldiers Of The Future." The tapes are encoded to interact with a line of toys being marketed by Mattel. The tapes will list for \$14.95, while the toys will cost up to \$40.

A COUPON BLITZ offering consumers a discount on the rental of "Witchboard" is being engineered by Continental Video. The company says coupons for 75 cents off the rental fee will appear in TV Guide, while \$1 off will be offered to readers of video buff books like Video Magazine. According to Danny Kopel, VP/marketing, the promotion will put 10 million coupons into the hands of consumers. Currently in theatrical release, the movie centers on a Ouija board (or witchboard) and the evil spirit it unleashes.

AL STEWART

TOP VIDEOCASSETTES SALES

Spinnaker Shifts To Tape Special Interest Spurs Expansion

BY DAVE WYKOFF

BOSTON Like most firms that had been banking heavily on a boom in home computer sales in the early '80s, Spinnaker Software Corp. had to rethink its marketing strategy when the much-anticipated sales surge never materialized. Using its experience in the computer market as a foundation, the company jumped into home video and is attempting to establish itself as a leading force in children's education.

"Our overall approach in home video is the same as that for home computer software," says David Cese, Spinnaker president and co-founder. "We're committed to high-quality educational product that's also entertaining and price margins that are competitive in the children's and video retail markets."

All of Spinnaker's children's programming is designed to link learning skills with entertaining games. "Our idea is to make learning fun. There's no reason for there to be a huge gap between tapes that teach and tapes that entertain," says Cese.

The firm's four reading and math titles, designed for children ages 5-8 and 7-10 years, attempt to teach fundamentals while aiding the character Professor Mindbender in a series of adventures and rescues. Separate workbooks are also part of the packaging.

Spinnaker's best-selling video product series—the VCR Mystery Games—is patterned after the company's interactive computer games. The two initial offerings in this line—"Behind The Screen" from Agatha Christie and the London Detection Club and "Operation: Murder With Ellery Queen"—ask viewers to act on the evidence presented and are designed with more than 250 separate endings.

Spinnaker's entire catalog (18 titles to date) is priced for sell-through, and the two VCR mystery games are the company's highest

priced, at \$19.95. "Our experience in the children's market has shown us that we need to hold retail list prices to the \$10-\$20 range. Our reading and math tapes carry a \$14.95 list, and the Encyclopedia Britannica Captain Kangaroo titles go at \$9.95," Cese says.

James McDermott, a Spinnaker sales representative, says, "Retail distribution is geared toward mass merchants. We find that the mass merchants and their rackers are the most effective means to reaching our customer base. We do deal with a few video distributors and video specialty retailers, but we feel we'd get lost in the glut of product if we relied upon them to any greater extent," says McDermott.

Cese notes that close dealer relations and careful product packaging are lessons Spinnaker learned from its computer experience. "We've developed a knowledge of how industry and product cycles run. Additionally, we've learned the great extent to which consumers get their information on children's product from packaging. People seem to go to stores with a broad selection of product and browse until they find something that appeals to them. It's extremely important to differentiate your product under these conditions," says Cese.

Though Spinnaker's foray into home video began in the fall of 1985, two years of gains in the computer field have not prompted the company to amend its expansion plans. "We're pleased with our success so far in home video, and we're looking to even greater success," says Cese.

Much of Spinnaker's planned expansion hinges on the adult education field, building on sports titles out now for golf and tennis (\$9.95 list). In June, the company plans to ship bowling and camping tapes.

"We're convinced that the future of the industry is in these kinds of special-interest areas, and that's where we're moving," says Cese.

TWE TO LAUNCH YEARLONG PROMO

(Continued from page 54)

the premiums internally as employee incentives.

The caliber of TWE's home video releases may receive a shot in the arm in the near future from the company's two projected theatrical releases, "Kansas," starring Matt Dillon and Andrew McCarthy, and "Full Moon In Blue Water," starring Gene Hackman and produced by Lawrence Turman and David Foster. Both will begin principal photography later in the year.

The dramatic features, both budgeted at over \$8 million, mark TWE's move into upscale productions. TWE's budgets for its standard action and horror releases usually fall within the \$2 million-\$4 million range, according to Pelman.

TWE has also paid \$1.2 million to acquire the U.S. and Canadian rights to "Absolution," an unreleased 1982 theatrical feature star-

ring the late Richard Burton, directed by Anthony Page ("I Never Promised You A Rose Garden") and produced by Elliott Kastner.

Pelman says that TWE will open "Absolution" as a "road show" in New York, Los Angeles, and Chicago in the fall of 1987.

Pelman offers no absolute assurances that the theatrical films will be issued under the TWE video logo. The company has often sold off the rights to its theatrical productions to other video suppliers. For instance, the Klaus Kinski horror vehicle "Creature" was licensed to Media Home Entertainment, which subsequently enjoyed strong sales with the title.

However, Pelman adds, "I don't see for the future many companies that will have a significant role in the [home video] business without producing their own product."

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	9	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	31	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	18	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	81	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	5	33	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
6	6	29	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	10	95	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	7	48	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	11	4	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
10	NEW		PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13	89.98
11	12	6	A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Raquel Welch	1987	NR	29.95
12	8	27	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
13	14	79	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
14	17	23	PLAYBOY VIDEO CENTERFOLD #4 ▲	Karl-Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
15	38	7	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
16	33	13	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
17	27	94	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
18	9	74	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
19	RE-ENTRY		TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
20	28	77	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
21	21	77	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
22	18	58	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
23	19	19	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
24	16	28	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
25	30	14	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
26	13	129	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
27	15	148	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
28	23	112	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
29	RE-ENTRY		ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
30	31	8	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
31	36	2	FROM HERE TO ETERNITY	RCA/Columbia Pictures Home Video 6-20762	Burt Lancaster Deborah Kerr	1953	NR	29.95
32	24	6	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	89.98
33	37	65	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
34	26	44	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
35	20	4	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	89.95
36	35	9	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
37	22	10	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
38	34	2	TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG	79.95
39	25	5	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13	79.95
40	29	24	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98

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

Orion Expects To Have Major Tape Success

PALM DESERT, Calif. Orion Home Video is posturing itself as an "instant major," according to president Len White. The company plans to start shipping product in late October/early November, leading off with "Malone," the new Burt Reynolds film (Billboard, Feb. 28, 1987). Both a Consumer Electronics Show presence and a major Video Software Dealers Assn. launch are planned.

Tri-Star Home Video, the other major home video entrant, does not plan to release product until the first quarter of 1988.

Orion Pictures, says president Larry Hilford, has been producing 12-13 pictures a year as well as acquiring three to seven films a year for distribution. The goal will be to up production to 15 films per year.

Other Orion pictures yet to be released theatrically but headed for home video are "Robocop," "Throw Mama From The Train" with Billy Crystal and Danny DeVito, "Couch Trip" with Walter Matthau and Dan Aykroyd, "Colors" with Sean Penn and Robert Duvall, "No Man's Land" with Charlie Sheen, "Dominic And Eugene," and a yet-to-be-named Woody Allen feature.

Pricing structure will be \$79 and \$89, says White, "depending on the film."

Orion also has access to more than 200 films from the American International Pictures catalog and plans to slowly release those in 1988. Distribution, says White, will be two-step. **JIM McCULLAUGH**

Distributors meet in Palm Springs, Calif. ... See page 76

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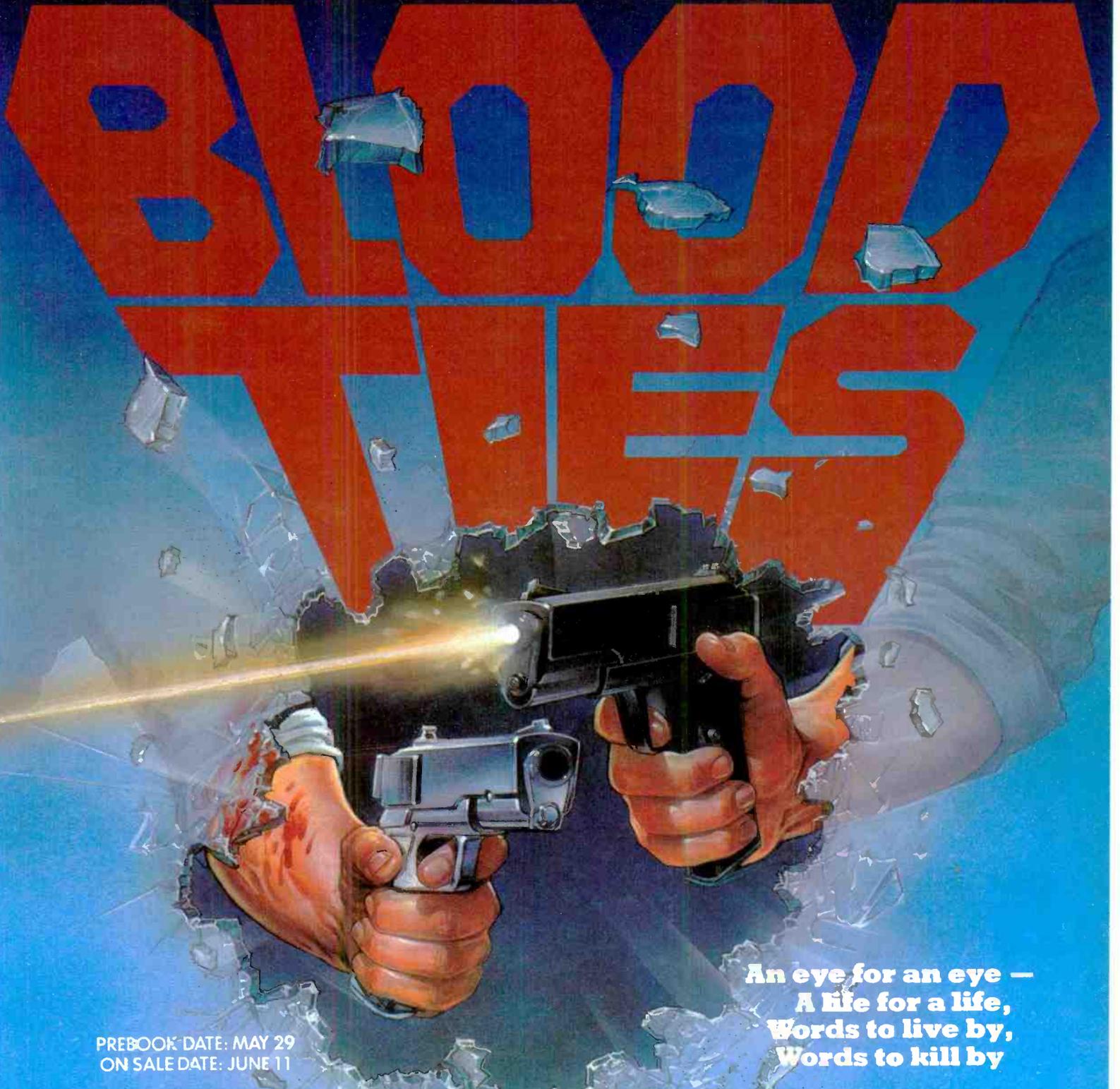
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Video Reviews

Maria Callas: Hamburg Concert 1962, Kultur International Films, 66 minutes, \$39.95.

A fascinating document, not alone for the expected vocal display, but also for the close-up opportunity to witness the emotional involvement of the legendary diva. Black and white photography is static, and some of the interminable curtain calls could have been edited out with profit.

Six arias are offered, including a riveting pair from "Carmen" and a startling bravura piece from Rossini's "Cenerentola." Expert accompaniment by George Prêtre and the NDR Symphony Orchestra. Mono sound from the live pickup is adequate to its purpose. **IS HOROWITZ**

Comedy Series: "Milton Berle's Famous 'Dragnet' Parody"/"Bob Hope Entertains The Troops In Korea," Congress Video, 30 minutes and \$14.95 each.

It has been said that Milton Berle's pioneering comedy helped sell more televisions in the '50s than any TV company ad campaign, and that myth sees a reality on this video. Berle's "Dragnet" parody, aired in 1954, is simply hilarious as Uncle Miltie spoofs Jack Warden's classic monotone.

The show is a brilliant blend of music, comedy writing, and comic timing—the progenitor of all variety shows to come. And, of course, Berle himself gets more laughs from pursuing his lips than most comedians do with their best-timed quips.

On the other hand, the 1951 Hope special has dated quite a bit over 35

years, abetted by his brand of topical name-dropping humor. Misleadingly titled "Bob Hope Entertains The Troops In Korea," the show is actually stagebound in New York, where Hope had reassembled his merry band of stars to reenact the shows performed overseas. The comically archaic Frigidaire commercials included, with their mannered pitchmen and eager shoppers, are far funnier than anything Hope has to offer this time around. **ED BURKE**

"Hands Across America," Lorimar Home Video, 30 Minutes.

Hands Across America was a resourceful fund-raising event on behalf of the hungry and homeless throughout the U.S. Organized by Ken Kragen, mastermind behind USA For Africa, it garnered substantial public attention and is now documented in this videocassette. Not only is the video captivating as an entertainment vehicle, but it is also an important initiative aimed at continuing the momentum. Numerous celebrities come out in support of this worthy cause, and one can only hope that the entertainment and media industries will remain committed to these critical issues. To contribute write: Hands Across America, 7707 American Ave., Marshfield, Wis. 54477. **CHRIS VOLLOR**

"Ronnie Dearest: The Lost Episodes," Video Resources, 45 Min-

utes, \$19.95.

This collection of rare clips shows Ronald Reagan in his early years as an actor and as governor of California. We see Reagan in films, commercials, war promos, and bloopers, but the problem is, he's just not very interesting. Moreover, the editing doesn't help matters as all sorts of unrelated segments are pieced together. Reagan is often overshadowed by far stronger segments of old-time greats, including one featuring Mickey Rooney and Jane Mansfield in a hilarious appearance together. Video Resources seems committed to archival work, and perhaps their future releases will be more consistent. **C.V.**

"Baseball Series—Baserunning Basics," Morris Video, 60 minutes, \$19.95.

With humor, skill, and a good sense of who his audience is, base-stealing great Maury Wills explains the basics of base-running for young players. Trading in on its star's fame, the cassette's package touts, "Wills shows techniques of effective base stealing." But the emphasis here is much broader, covering everything from rounding first base to how to hit the plate with your foot. Sure to be a big winner during the baseball/little league season. **JEAN ROSENBLUTH**

"A Guide To Good Cooking (Secrets Of A Master Chef)," Video-

craft Classics, 89 minutes, \$49.95.

The hodgepodge of categories in this program each covers too little territory and is disorganized. In Eggs, all we learn is how to poach them; a zucchini dish is made not during Vegetable Preparation but in the Chicken segment. If just one or two topics had been tackled, a more thorough, useful presentation could have been made.

What is included, however, is generally informative, and chef Jacques Pepin is more than just knowledgeable—he is a fine teacher. In fact, it is his presence alone that will draw consumers; smart shoppers will head for a more specialized tape in their area of interest. **J.R.**

"Nancy Friday's Intimate Sex," Elite Home Video, 80 minutes, \$59.95.

Nancy Friday, sex therapist and author of best sellers "My Secret Garden" and "My Mother, My Self," takes a look at intimacy, dependency, repression, fantasy, and sex. In an interesting structure, three interpersonal situations are dramatized and intercut with the actors and actresses discussing their roles with Friday and recalling similar dilemmas in their own lives. This well-made, insightful video should appeal to women's magazine readers. For mature audiences. **CHRIS MCGOWAN**

"Party In Rio," Elite Home Video, 86 minutes, \$59.95.

Host Arnold Schwarzenegger takes us through Brazil's glamorous Rio de Janeiro, where he parties, flexes, and leers his way across Ipanema Beach, through the famed Oba Oba and Hippopotamus nightclubs, and into a colorful carnival costume ball. Shots of the samba parades and capoeira, an Afro-Brazilian martial-arts dance, are spectacular; the video is nicely photographed; and beautiful Brazilian models accompany Arnold at all times. Yet the video loses charm because of its superficial perspective on Rio and the ungraceful host playing the consummate gringo. For mature audiences. **C.M.**

"Full Contact Karate: Fights To The Finish," Elite Home Video, 86 minutes, \$29.95.

Full-contact karate, aka kick-boxing, is a fast, deft, and rough sport, and some of its best practitioners in the world are featured on this tape. The grand finale features a 12-round bout between Canadian welterweight champ Tom LaRoche and three-time world lightweight champ Benny "the Jet" Urquidez. The latter, an American, is the sport's biggest star and a media superstar in Japan. He doesn't disappoint, and fight fans will enjoy the other bouts as well. Also included is a phenomenal four-person karate exhibition. This video could be offered in stores alongside boxing and wrestling cassettes or perhaps nearby "The Karate Kid" or a Chuck Norris. **C.M.**

(Continued on next page)

CES

STAND OUT AT CES

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VIDEO RELEASES

(Continued from preceding page)

"John Elway: The Winning Touch (Fundamentals Of Offensive Football)," Crocus Entertainment, 60 minutes, \$29.95.

In a tape designed for junior and senior high school football players, Denver Bronco quarterback John Elway and Denver sportscaster Irv Brown discuss the fundamentals of offensive football, like the huddle, center snap, hand-off, footwork, passes, cadence, and offensive strategies. Elway also talks about nutrition, conditioning, attitude, drug use, leadership, and family support. The video, which has excellent graphics, is well-structured and entertaining. The emphasis on practical specifics will undoubtedly be of great help to young players. C.M.

"Commercial Mania," Rhino Video, 60 minutes, \$29.95

There's nothing fancy about this package—no narrator, no hi-tech graphics. But this wall-to-wall hour of television spots from the '50s and '60s is a worthy time capsule.

Doubtless, anyone who sees this compilation will suggest a handful of commercials that should have been included. And it might have been smart to group spots according to product or theme or to run edits rather than full-length spots.

But why nit-pick? Each commercial offers a 30- or 60-second history lesson on a time when our cul-

ture was naive about the threats posed by cigarettes, nuclear energy, and sugary cereals. The tape is a must-see for students of TV pop culture, and it belongs at nostalgia-themed parties. C.M.

"Shari Lewis Presents 101 Things For Kids To Do," Random House, 60 minutes, \$19.95.

Shari Lewis is an actress, ventriloquist, puppeteer, and author who has entertained children on television, in books, and through video. She applies her charm, energy, and many talents in this well-done, fun tape to showing kids how to be creative and have fun with tricks, jokes, and games involving such simple items as rubber balls, napkins, pennies, and paper. Lamb Chop, Charlie Horse, and Hush Puppy are her able assistants. C.M.

"It Happened In Paradise," Elite Home Video, 118 minutes, \$59.95.

In this made-for-video movie for mature audiences, three young women inherit a debt-ridden yacht and struggle to keep it out of the clutches of an unscrupulous banker. During the course of events, they find themselves continually dressing and undressing. But can the audience stay awake long enough to admire the actresses' nubility? Well, perhaps the remarkably boring story and inane script will cure insomnia. C.M.

Fast Forward

BY MARK HARRINGTON

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

You don't see many bars boasting "big-screen TV" to lure patrons anymore—and for a good reason. Anyone who has spent half a Sunday tipping long-neck beers in time to the green-purple blur learned to avoid that boast like the free buffet stew.

Most bar owners have written off the big screens and dusted off old Zeniths or have gone out and bought Emersons. Patrons went back to watching television as though from the wrong end of the telescope.

Enter the latest wave of projection TVs, particularly the rear-projection sets. Using new technology that doubles brightness, sharpens contrast, and pushes horizontal resolution past 400 lines, new projection TVs approach the quality of direct-view monitors. On top of that, the latest rear-projection sets come with dozens more features than their predecessors and generally cost less on a per-inch basis.

"The sets in bars tend to give the business a black eye," says Jerry Surprise, national product manager for TV at Panasonic. "But the new sets are approaching CRT quality

and getting better. Now it's a matter of getting consumers to go to retail outlets and see the difference for themselves."

Manufacturers of the better-quality rear-projection sets are using terms like "optical coupling" and "liquid cooling" to describe how they have improved quality. Optical coupling, as opposed to "air coupling," reduces reflections and improves contrast by sandwiching clear material between picture tubes and their lenses, according to Panasonic. Liquid cooling allows picture tubes to operate at top power without burning out, increasing brightness by as much as 50%. Foot-lamberts, the measure of a set's brightness, have been increased to as much as 300, up from half that amount in previous years. Use of a new green phosphor in the sets' three picture tubes also improves picture brightness, and black matrix screens are used to improve contrast. Prototype sets scheduled to be shown this June at the Summer Consumer Electronics Show will have luminance and chrominance inputs and outputs so they can be directly linked to the next wave of high-resolution VCRs—Super-VHS and ED Beta. N.A.P. Consumer Electronics plans to show such a prototype at CES, while Mitsubishi—the self-proclaimed market-share leader in rear-view projection TV—will soon be shipping such

sets.

Most projection sets have horizontal resolution of more than 400 lines, making them ideal for Super-VHS or ED-Beta. Companies see all those factors as a way of turning the tide of bad publicity into a new acceptance of the sets. Figures from the Electronic Industries Assn. substantiate this belief: Sales to dealers went from 195,000 in 1984 to 304,000 last year.

"Projection is appealing to a broader range of people than in the past," says Brad Kibbel, merchandise manager for image display products at Sony, whose recent sets have been well-received. He explains, "Projection TVs are lighter than their CRT counterparts [79 lbs. for a 36-inch projection vs. 225 lbs. for a 35-inch CRT]; they're cheaper; and contrast, color, and brightness have come a long way."

Mark Stephenson, director of TV marketing for N.A.P., says most new sets have a vastly increased viewing angle of 160 degrees.

Additionally, he says, many features viewed as steps-up in direct-view TVs are standard in new rear-projection sets. Most have MTS stereo, audio-video jacks, and sophisticated remote controls. Newer sets have power amplifiers and surround sound decoders with speakers to complete the home theater picture.

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LOST IN THE CROWD!

Fast Gets Back Into Swing Of Recording Quickly

BY BRIAN CHIN

NEW YORK Synthesizer pioneer Larry Fast, whose pre-MIDI sound and sequencer programs kept him in demand for tour and studio work for more than a decade, returns to the performer/producer realm with the release of his first Synergy album in six years, "Metropolitan Suite," on Jem's Audion label.

Fifteen years after a chance meeting with Rick Wakeman gave him the platform to join the forefront of synthesizer technology, Fast says that most of his own technical work—as far as writing his own software goes—is now limited to modifications of existing devices and making black boxes to link old and new machinery.

The massive number of working hours that corporations the size of Yamaha or Roland can bring to bear on developing new applications, Fast says, makes it "more and more difficult for the lone individualist to build that sophistication." Still, Fast's customized sequencer programming continues in active use;

for example, it controlled Fairlights used on Peter Gabriel's 1986 tour.

For Fast's own purposes, the array of commercial computer-based software available, particularly for Macintosh and Amiga microcomputers, allows programming to go much more quickly.

"The applications I'm writing are simple," says Fast. "It takes two weeks to write a specific task. *MUSIC* takes months to write."

As is the case for many producers working in digital media, composing and production have become "completely linked: One person wears all the hats and has a grand vision." In the case of "Metropolitan Suite," the centerpiece of the current Synergy album, that vision is the transformation of New York City from a large but low-lying city to a landscape of skyscrapers.

Fast recorded the album on a variety of Sony digital equipment, composing the music on Moog, Prophet, Yamaha, Lexicon, and Roland equipment in his home studio directly onto a MIDI data recorder emulating a multitrack.

That work was subsequently taken to New Jersey's House of Music for completion of recording and mixing in 24-track digital on a Sony 3324. A Neve 8078 console was used to mix to a Sony F1 and edit on a Sony 1630 two-track machine. However, even the stereo spread was constructed from the early stages of writing.

"I tried to do it coherently. By being fairly conservative, I kept the recording to [between] 18 and 23 tracks," he says. Still, if each individual MIDI-ed track in the arrangements were counted separately, these would add up to considerably more: 50 to 70 tracks, occasionally.

Having completed work on his own album, Fast has returned immediately to session work, with projects in progress with Dream Academy and Rosie Vela.

The former, he says, represents months of work, both in programming and recording with the band. For Vela's album, programming sounds took a matter of days. Session work often involves "playing

psychologist," Fast says, depending on the familiarity of the producer with technological vocabulary.

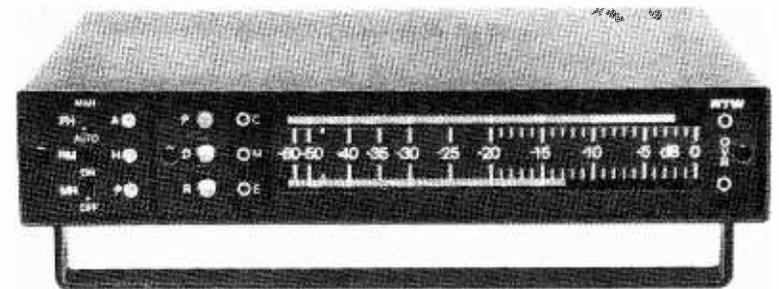
"In some cases, there are sounds on other records, and the question is, 'Can you get me this?' If you run into someone with synthesizer background, [it's easier] to pick up on what someone really means [when he says] make it more aggressive, rounder, looser."

Aside from the continuing decline in prices for all kinds of electronics, Fast foresees an increase of computer-assisted applications in composition and alternate tuning. Also, Fast predicts a more common use of

"resynthesis," which he differentiates from sampling as a manipulation of "real-world sounds in a musical way."

For Fast, the developing controversy over sampling is more a creative issue than a legal one. "I always liked the flexibility of real synthesizer programming. When people take whole sections of a record, it's not so much unethical as lazy—demeaning. Who would want to admit it? The good sounds have to come from somewhere."

New Products



With the advent of compact disks, knowing the proper status information for the digital audio signal during digital master transfer and CD mastering has become essential. This new digital peak program meter from Electronic Systems Laboratories Inc., Fort Lauderdale, Fla., can help. The RTW 1150 DA is available as a table-top model (\$2,250) and a rack-mount version (\$2,075). Contact the firm at 305-791-1501.

Sound Investment

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

FILE UNDER EDITEL: Editel/Chicago says it has installed on line the first AMS AudioFile hard disk data recording, storage, and manipulation system in the U.S. Sound engineer John Binder says the AudioFile is making his life easier in a number of ways. He says that audio postproduction, formerly the most time-consuming stage of his work, has been made considerably less troublesome by using the AudioFile for either traditional film-based or video post work. According to Binder, the AudioFile allows him to load audio data to hard disk and mix directly to a 1-inch master, while simultaneously creating a digital audio master. "On disk with ran-

dom access, you can slip and slide very easily," he says, noting that inserting sound effects, adding voice-overs, and "fixing" voices are accomplished in much less time with the AMS system. In addition to the AudioFile, Editel/Chicago features 24-track analog and two-track digital recording, a Nagra T center-channel time-code recorder, and a variety of other gear.

JUST WHAT WE NEEDED: The industry has not exactly been clamoring for yet another international trade show/equipment exhibition, but another has sprung up, proving that sometimes, even when a vacuum doesn't exist, nature will fill it. The new entry is AudioVidex, slated for Rimini, Italy, Oct. 27-30.

According to Iginio Bonatti, general manager of the Rimini Trade Fair Corp., the show will primarily be an exhibition of "productive tech-

nology." Emphasis will be on audio and video gear for the communications, broadcast, and production industries. However, according to Bonatti, the exhibits will also highlight "the software and services which 'package' the end product, by way of the participation of studios specializing in production and post-production."

A few major players have already announced their intentions to be on hand in the Adriatic for the event, including Sony Broadcast and Bell & Howell. And an international direct-mail campaign is under way to attract exhibitors and registrants, Bonatti says. Interested parties or those who simply wish to air their views about the birth of a new trade fair may contact the organizers by telephone at 0541-773553 or telex at 550844 FIERIM.

MORE STUFF available now: Brooklyn, N.Y.-based Andol Audio Products Inc. has expanded the products available via its distributor division. Now offered are Norelco, Ampex, and soft polycassette boxes; screw-type C-0s; bulk audiocassette tape; and Ampex Grand Master recording tape. Andol's manufacturing division, which supplies custom-loaded blank audiocassettes at discount prices, recently celebrated its 22nd birthday. Call 718-435-7322; outside New York call 1-800-221-6578.

MANIFEST DESTINY: Richmond's Alpha Audio has broadened its horizons with the opening of its expanded facility, following a renovation of the building housing the firm's acoustics and automation divisions. Prime reason for the growth: Alpha's BOSS automation system is selling in a big way, says Nick Collieran, Alpha's president.

Edited by STEVEN DUPLER



Editel/Chicago sound engineer John Binder is shown with the newly acquired AMS AudioFile hard disk recording/editing system in the facility's audio suite.

Audio Track

NEW YORK

PRODUCER BILL LASWELL and engineer Bob Musso have been in Quad Recording working on Herbie Hancock's next, as-yet-untitled album, for Columbia. They also put down several tracks and mixed several sides for Sly & Robbie's recently released Island LP "Rhythm Killers." June Love & Craig Nice mixed their 12-inch "Suckers" for P.K.O. recently. Steering the dials were O.C. Rodriguez, Charlie Chase, and Brian Max.

At 39th Street Music, Jellybean Benitez working on new tracks with Stacy Lattisaw. Doc Dougherty was at the board, assisted by John Paul Cavanaugh. Joe Delia was in producing the underscore and music for the "China Girl" film. Chris Howard engineered with the assistance of Cavanaugh.

Michael Baker and Axel Kroll were in Digitel's studios recently, producing cuts on Ellert Driessen for RCA. The Shakes were in sounding out some tracks produced by Questar Welch and Dave Preschel.

Producers Steve Thompson and Mike Barbiero have been in Media Sound's studio B running out dance mixes for Whitney Houston, Aretha Franklin, Huey Lewis, Journey, and Lionel Richie. Controlling the knobs was Barbiero, assisted by Victor Deyglio. In the A studio, producer Wayne Braithwaite was working with engineer John Covertino tracking sessions for the new George Benson album; singer Glen Jones and Bill Scott and Lolly Grodner assisted. Also, Paul Shaffer was in working on a solo project.

D&D Recording hosted producers Matt Noble and Kevin Calhoun, who were in recording tracks for Capitol's Ava Cherry.

Lou Gramm was in at Electric Lady Studios to mix a new single for a movie soundtrack. The movie is as yet untitled. Pat Moran produced and engineered the project. Ken Steiger assisted.

LOS ANGELES

AT THE ENTERPRISE in Burbank (Continued on next page)

AUDIO TRACK

(Continued from preceding page)

bank, **Craig Huxley**, composer and the studio's owner, and **Jerrold Immel** completed scores for an episode of "Knot's Landing" titled "Parental Guidance" and for Trans-World Pictures' "Programmed To Kill." Immel finished up scoring work on a "Dallas" episode called "Two-Fifty."

Goings on at **The Rock House** recently included **Russ T.C.** mixing his 12-inch *Avatar* debut. It was produced by **Larry Robinson**, and **Von Clay** engineered. Also rockin' at the house was Atlantic artist **Mikki Howard**, working on material for her next project. She produced with **Kenn Harris**. **Harry Philips** assisted them from the desk.

Studio A at **Amigo** was invaded by Atlantic act **White Lion**. **Garth Richardson** was in the studio to assist producer **Michael Wagener** on the tracks. Also, in studio **E Steely Dan's Walter Becker** produced cuts on Virgin's *Fra-Lippo-Lippi* with **Roger Nichols** at the console and **Russ Bracher** assisting.

Sunup to sundown at **Sunset Sound** saw **Bo Diddley** in doing vocal overdubs for **Richard Valensuela Productions'** movie soundtrack "La Bamba." **Bob Schaper** controlled the desk with **Stephen Shelton** assisting. Producers **Andrae Crouch** and **Bill Maxwell** stopped in to cut tracks for the Carson Productions television show "Amen." Engineer **Doug Rider** was assisted by **David Glover**. Artist **Marion McPartland** and guests **Patrice Rushen** and **Diane Schurr** recorded live to digital two track for the South Carolina educational radio program "Piano Jazz." **Sherry Hutchinson** produced, and **David Glover** engineered with **Brian Soucy** assisting.

At **Russian Hill Recording**, **Tremaine Hawkins** mixed the song "Daniel" for her upcoming *A&M LP*. At the controls was **Tom Roberts**. **Loris Holland** produced. The **Bobs** recorded and mixed their new *Great American Music Hall* album, "My, I'm Large!" **Jeffrey Kliment** was at the board. The album will be distributed by *Fantasy*.

OTHER CITIES

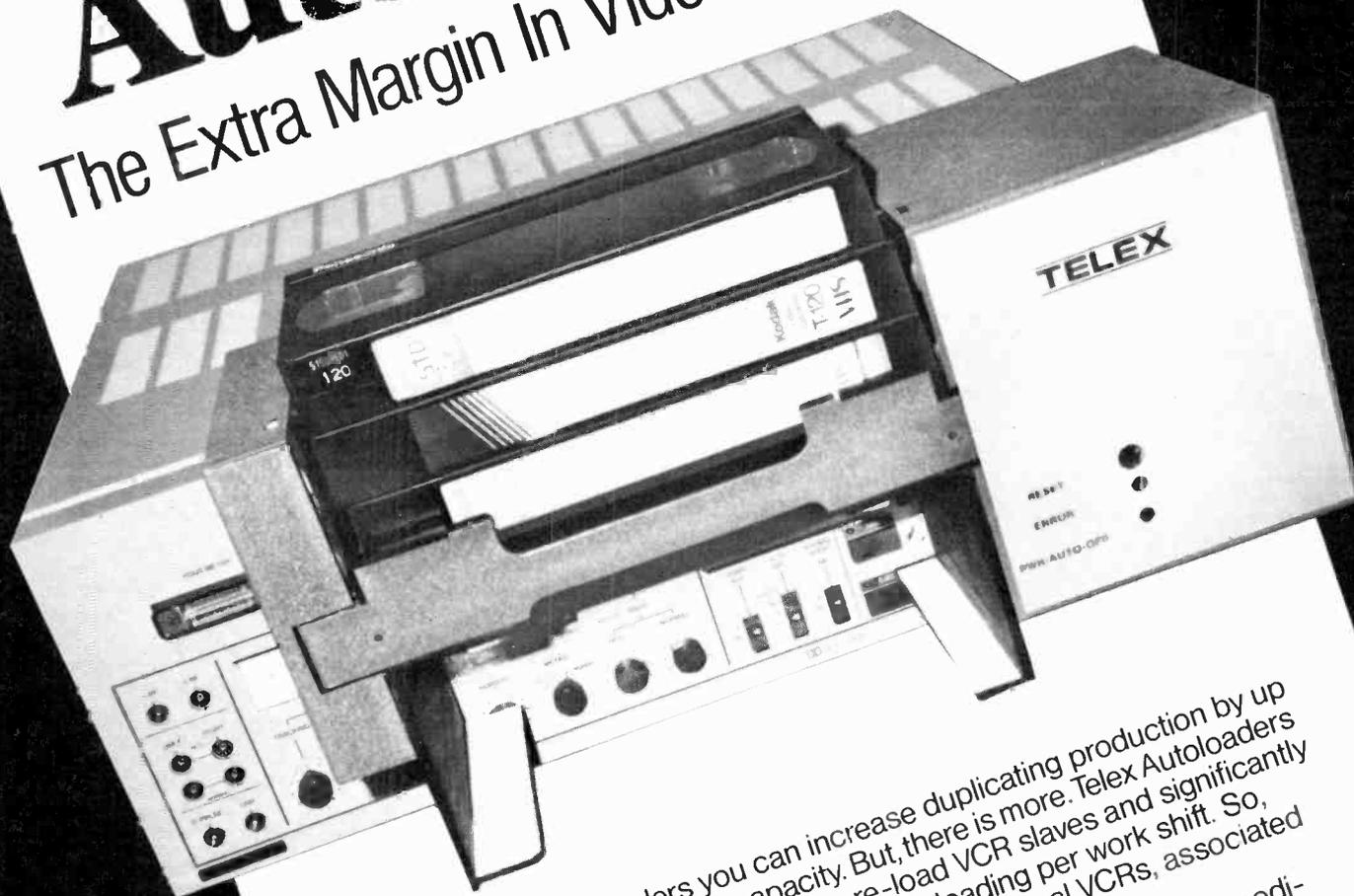
IN PHILADELPHIA'S Sigma Studios, Atlantic band **Levert** has just completed its second album. Handling the production were **Levert**, **Craig Cooper**, and brothers **Reggie** and **Benson Calloway**, who produced two of the cuts. **Cooper** also covered the arrangements with **Mike Tarsia** and **Ernie Frager** at the knobs.

Soundscape Studios, Atlanta, Ga., played host to the contemporary Christian team **Reba Rambo & Donny McGuire**, who were in finishing overdubs and mixes for their forthcoming album. **McGuire** produced, **Tommy Cooper** engineered, and **Edd Miller** assisted.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

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VH-1 Gets Into The (Live) Act Will Present Summer '60s Tour

BY JIM BESSMAN

NEW YORK Adult contemporary video outlet VH-1 is set to make its concert presentation debut via an association with David Fishof Productions Inc.'s Classic Superfest summer tour.

The tour, which features sets by '60s artists the Turtles, Grass Roots, ex-Paul Revere Raider Mark Lindsay, the Byrds, and Herman's Hermits, is being billed as VH-1 Presents Classic Superfest.

The 150-city national road show will be promoted extensively on the MTV Networks' cable channel. Start-up date is June 5 at Atlantic City's Trump Hotel & Casino; the tour will then run for six months, says Fishof.

Jeff Rowe, the MTVN vice president who runs VH-1, says that the channel decided to get involved with the tour because the potential appeal to the VH-1 audience of the artists involved is so strong.

"We'd been looking for a tour sponsorship opportunity in support of a format-compatible artist, and the Superfest is perfect in terms of the type of audience we're after," Rowe says. "The current music nostalgia boom and revival of oldies radio programming matches the music our audience grew up on. And since it's such a big tour, it will give the channel great visibility, both in the markets where we're available and in the ones where we're not."

The Fishof/VH-1 tie expands upon a relationship with MTVN that

began with last year's hugely successful Monkees reunion tour. That series of concerts benefited greatly from MTV's programming of the Monkees' television series, augmented by group members' guest

'This tour fits us like a glove and will be very visible'

VJ appearances and heavy mentions of the tour schedule.

"MTV really pushed it over the hump," says Fishof. "They really showed me the strength of TV in promoting concerts. So, because of our success with MTV and the Monkees, we felt that VH-1 would similarly give us TV exposure and direct marketing right to the music fans who attend the shows."

While last year's association developed after Fishof Productions and MTV commenced their separate Monkees projects, the current VH-1 participation ties in right from the start of Superfest. The VH-1 logo and concert tag line will appear on the tickets, concerts banners, and programs. The program will also include a full-page ad describing the channel. VH-1's name will also appear in the title of an upcoming Rhino Records compilation album of original hits by the Superfest artists. The record will be sold at various concert venues.

According to Rowe, channel VJ Roger Rose has taped generic radio spots, and he and the other VH-1 jocks will make guest appearances at many of the concerts and supply taped intros to venues where they cannot show up in person. Rowe says that local VH-1 promotions for the tour will involve both cable systems and radio stations, and 90-second tour "vignettes" will be regularly produced and presented by the

channel throughout the summer.

VH-1, which is playing the Turtles' "Happy Together" video from the movie "Making Mr. Right," will also program other videos by that and other Superfest acts as they become available. Howard Silverman, Fishof Productions' vice president, says that VH-1 and his firm are now negotiating to acquire vintage material for up to 10 clips, to be culled largely from '60s TV appearances by the bands.

Although he readily acknowledges VH-1's "definite focus [on] and major priority" given to on-air promotion of the Superfest via heavy video rotation and concert mentions, Rowe emphasizes that VH-1 will not become "an oldies video channel" this summer.

"This tour fits us like a glove and will be highly visible on the channel for three months, but it won't overshadow everything else," he says. "It won't take up any space needed for new product—it will just fit naturally into our already existing regular oldies programming category."



Seeing Ghosts. Atlantic act Frozen Ghost, debuting on the U.S. tour circuit as opener for Howard Jones, made a stop at MTV's studios. Shown, from left, are Arnold Lanni, Wolf Hassel, and VJ Mark Goodman.

Video Track

NEW YORK

SHEENA EASTON'S latest clip was lensed on location at the Cathedral of St. John the Divine. Director **Rebecca Blake** headed up a sizable cast and crew on the project.

Jim Shea directed **Lisa Lisa & Cult Jam's** video for "Head To Toe." The performance piece was lensed at various locations in Manhattan. **Tammara Wells** produced for **One Heart Corp.** **Gerry Wenner** served as cinematographer.

Cypress/PolyGram recording artist **Jennifer Warnes** completed a video for "First We Take Manhattan," the first single from her album of **Leonard Cohen** songs, "Famous Blue Raincoat." Directed by **Paula Walker**, it was lensed on location in Manhattan and Los Angeles and features cameo appearances by composer Cohen and guitarist **Stevie Ray Vaughan**. **Pam Tarr** produced for **Strato Films**. **Rolf Kestermann** served as director of photography.

Music video director **Bob Small** makes his commercial production debut with spots for Video Fidelity's jazz classics home video series. The spots were filmed with **Cab Calloway**, spokesman for the company, and spotlight jazz artists **Billie Holiday**, **Count Basie**, and **Billy Eckstein**, among others. **Jim Burns** produced.

OTHER CITIES

CHAMPAGNE PICTURES of Toronto created **Honeymoon Suite's**

new video for "Lethal Weapon," the title track off the original motion picture soundtrack on Warner Bros. It blends performance footage—filmed in black-and-white—with action sequences from the movie. The clip recently premiered on MTV. **Robert Quartly** directed. **Angela Ryan** produced. **Suzanne Rostock** edited.

The production company also completed a clip for "Rodeo" by the **Spoons**. It's a lighthearted conceptual piece that was shot on location in Halifax, Nova Scotia, with director **Stephen Surjik**. **Stephen Reyn-**

(Continued on page 64)

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.

DEBORAH ALLEN
Telepathy

Telepathy/RCA
Deborah Allen, Rafe Van Hoy/Diva
Deborah Allen, Rafe Van Hoy

HERB ALPERT

Diamonds
Keep Your Eye On Me/A&M
Jon Small/Picture Vision
Jon Small

AUTOGRAPH

Dance All Night
Loud & Clear/RCA
Mark Freedman/Mark Freedman Productions

Mark Rezyka

STEWART BRODIAN

Where Have The Flower Children Gone?
Mountain
Mountain Enterprises

JONATHAN BUTLER

Lies
Jonathan Butler/Jive/RCA
Richard Melman/Bulley Films
Terry Bulley

THE DAMNED

Alone Again Or
Anything/MCA
Helen Langridge
Gerard de Thame

RAINY DAVIS

Still Waiting
Sweetheart/Columbia
Jon Small/Picture Vision
Drew Carolan

JOHN FARNHAM

You're The Voice
Whispering Jack/RCA
Ron Brown/R&R Media
Rob Wellington

BRUCE HORNSBY & THE RANGE

Every Little Kiss
The Way It Is/RCA
David Naylor, Sharon Oreck/No Pictures
Oley Sassone

STEPHANIE MILLS

I Feel Good All Over
If I Were Your Woman/MCA
Cream Cheese Productions
Marty Callner

ONE WAY

Whammy
IX/MCA
Karolyin Ali
Bill Parker

PSEUDO ECHO

Funky Town
Love An Adventure/RCA
Pseudo Echo/R&R Media
Rob Wellington

Weekly Apollo Show Set

NEW YORK The legendary Apollo Theatre here will be the location for a new one-hour weekly music show beginning in September.

"It's Showtime At The Apollo" starts taping in Harlem in mid-July, produced by Bob Banner Associates/Apollo Theatre Productions Inc. The series will be aired on NBC owned and operated sta-

tions and in syndication.

The show's format will see a different guest host each week as well as hot music and comedy talent. Recurring segments will include "Amateur Night" for new talent, "Club Apollo" for cabaret-style production numbers, and "Legends Of The Apollo Theatre," weekly tributes to stars whose careers began at the venue.



European Celebration. Epic act Europe parties at the Stockholm Hard Rock Cafe to celebrate the completion of the band's "Rock The Night" and "Final Countdown" videos. Pictured standing, from left, are Joey Tempest and Mic Michaeli of Europe; clip director Nick Morris; video producer Fiona Mahoney; group manager Thomas Erdtman; and Europe's John Leven. Kneeling, from left, are Ian Haugland and Kee Marcello of the band.

(Continued on page 64)

EXTRA IN

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EXTRA OUT

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PROGRAMMING

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

WEEKS ON PLAYLIST



Platinum When Wet. Mercury/PolyGram act Bon Jovi continues to rake in platinum as its PolyGram Music Video/Sony Video Software clip compilation, "Breakout!" is certified for sales of more than 50,000 units. The collection is currently riding atop the Billboard Music Videocassette chart. The band members were presented with platinum plaques prior to their recent performance at Nassau Coliseum in New York. Shown in the top row are, from left, David Bryan, Richie Sambora, Jon Bon Jovi, and Alex John Such of the band. In the front row are, from left, Ron Gell, special projects manager, Sony Video; Doc McGhee, the band's manager; Len Eband, senior vice president, PolyGram Music Video, and co-producer of "Breakout!"; and Michael Rudich, merchandising manager, Sony Video.

VIDEOS ADDED THIS WEEK	SNEAK PREVIEW VIDEOS	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION
JON ASTLEY JANE'S GETTING SERIOUS Atlantic HIP CLIP BILLY BRANIGAN CAN'T LUV U PolyGram BREAKOUT BRIGHTON ROCK CAN'T WAIT FOR THE NIGHT Atlantic BREAKOUT JOHN FARNHAM YOU'RE THE VOICE RCA BREAKOUT HEART ALONE Capitol SNEAK PREVIEW LITTLE STEVEN TRAIL OF BROKEN TREATIES Manhattan BREAKOUT LIVING IN A BOX LIVING IN A BOX Chrysalis MEDIUM POISON I WANT ACTION Capitol SNEAK PREVIEW PSEUDO ECHO FUNKY TOWN RCA BREAKOUT MASON RUFFNER GYPSY BLOOD CBS MEDIUM STEVE WINWOOD BACK IN THE HIGH LIFE Warner Bros. SNEAK PREVIEW	CUTTING CREW ONE FOR THE MOCKINGBIRD Virgin 2 GENESIS IN TOO DEEP Atlantic 2 BRUCE HORNSBY & THE RANGE EVERY LITTLE KISS RCA 2 BILLY IDOL SWEET SIXTEEN Chrysalis 4 JOURNEY WHY CAN'T THIS NIGHT GO ON FOREVER Columbia 4 EDDIE MONEY ENDLESS NIGHTS Columbia 4 TOM PETTY & THE HEARTBREAKERS JAMMIN' ME MCA 4 REO SPEEDWAGON VARIETY TONIGHT Epic 2 TINA TURNER BREAK EVERY RULE Capitol 2	*BRYAN ADAMS HEAT OF THE NIGHT A&M 8 *BON JOVI WANTED DEAD OR ALIVE Mercury/PolyGram 4 DAVID BOWIE DAY-IN DAY-OUT EMI 9 BREAKFAST CLUB RIGHT ON TRACK MCA 11 ERIC CLAPTON RUN Warner Bros. 3 *CROWDED HOUSE SOMETHING SO STRONG Capitol 5 CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin 14 EUROPE ROCK THE NIGHT Epic 12 FLEETWOOD MAC BIG LOVE Warner Bros. 6 KENNY LOGGINS MEET ME HALFWAY Columbia 10 MADONNA LA ISLA BONITA Sire/Warner Bros. 7 SIMPLY RED THE RIGHT THING Elektra 12 *U2 WITH OR WITHOUT YOU Island 10 PETER WOLF COME AS YOU ARE EMI 12	*ROBERT CRAY BAND RIGHT NEXT DOOR (BECAUSE OF ME) PolyGram 5 *DURAN DURAN MEET EL PRESIDENTE Capitol 5 FROZEN GHOST SHOULD I SEE Atlantic 11 OTHER ONES WE ARE WHAT WE ARE Virgin 6 PSYCHEDELIC FURS HEARTBREAK BEAT Columbia 16 THE TRUTH WEAPONS OF LOVE I.R.S. 5 THOMPSON TWINS GET THAT LOVE Arista 9 WHITESNAKE STILL OF THE NIGHT Geffen 9 KIM WILDE YOU KEEP ME HANGIN' ON MCA 3	CINDERELLA SOMEBODY SAVE ME PolyGram 12 THE CULT LOVE REMOVAL MACHINE Warner Bros. 10 THE CURE WHY CAN'T I BE YOU Elektra 3 LEVEL 42 LESSONS IN LOVE PolyGram 9 LITTLE AMERICA WALK ON FIRE Geffen 14 GARY MOORE OVER THE HILLS AND FAR AWAY Virgin 5 OZZY OSBOURNE CRAZY TRAIN CBS 3 ROCK & HYDE DIRTY WATER Capitol 6 BERNIE TAUPIN FRIEND OF THE FLAG RCA 4 TESLA LITTLE SUZI Geffen 6 THRASHING DOVES BEAUTIFUL IMBALANCE A&M 4 XTC DEAR GOD Geffen 2	A-HA MANHATTAN SKYLINE Warner Bros. 3 AUTOGRAPH DANCE ALL NIGHT RCA 2 BIG AUDIO DYNAMITE V-THIRTEEN Columbia 6 CONCRETE BLONDE DANCE ALONG THE EDGE I.R.S. 2 EDDIE & THE TIDE WEAK IN THE PRESENCE OF BEAUTY Atco 4 FATE I WON'T STOP Capitol 2 COLIN JAMES HAY CAN I HOLD YOU Columbia 3 HOODOO GURUS GOOD TIMES Elektra/Big Time 5 JILL JONES MIA BOCA Warner Bros. 3 KBC BAND WHEN LOVE COMES Arista 2 MONDO ROCK PRIMITIVE LOVE RITES Columbia 5 PARTLAND BROS. SOUL CITY Manhattan 3 BRUNO RADOLINI (BRUCE WILLIS) YOUNGBLOOD Motown 3 RED 7 WHEN THE SUN GOES DOWN MCA 4 STRYPER FREE Enigma 9 THE THE HEARTLAND Epic 4 T'PAU HEART AND SOUL Virgin 2 GINO VANNELLI WILD HORSES Epic 2 WEDNESDAY WEEK MISSIONARY Enigma 3

NEW VIDEOCLIPS

(Continued from page 62)

When The Sun Goes Down
When The Sun Goes Down/MCA
Siri Aarons
Tony Vanden Ende

MASON RUFFNER

Gypsy Blood
Gypsy Blood/CBS Associated
Fisher & Preachman
Preacher Ewing

SHY
Break Down The Walls
Excess All Areas/RCA
Alexis Omeltchenko, Simon Straker/Pendulum Productions

Dominic Orlando

SURVIVOR
Man Against The World
When Seconds Count/Scotti Bros.
Lynn Healy
Tony Vanden Ende

SUZANNE VEGA
Luka
Solitude Standing/A&M
Sharon Oreck
Candace Reckinger, Michael Patterson

STEVE WARINER
The Weekend
It's A Crazy World/MCA
Jerry Simer
Michael Salomon

JODY WATLEY
Still A Thrill
Jody Watley/MCA
Frank Hilton/MGMM
Brian Grant

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VIDEO TRACK

(Continued from page 62)

olds produced. Chris Cooper edited.

NFL Films Video recently taped Gary Moore's concert in Stockholm, Sweden, which will be released as a one-hour videocassette. The project features songs from Moore's new album, "Wild Frontiers," on Ten/Virgin Records; the single, "Over The Hills And Far Away," is currently being aired on MTV. Postproduction work was done by NFL in association with executive producer Steve Barnett.

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.

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

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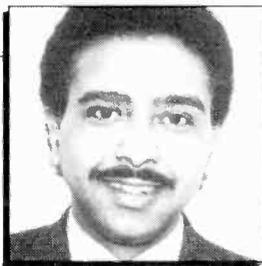
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Latin Notas



by Tony Sabournin

“WE JUST WANT TO SHARE the success and good fortunes of recent times,” Miami Sound Machine’s Gloria Estefan recently said from the stage of Miami Beach’s Club Nu, the site chosen by MSM, Discos CBS International, and Epic Records to present “Let It Loose,” the long-awaited follow-up to the platinum “Primitive Love.” Like its predecessor, the album has danceable elements and the participation of guest artist Clarence Clemons, saxophonist emeritus from Bruce Springsteen’s E Street elite. Emilio Estefan & the Jerks, producers of “Let It Loose,” are taking on other projects, beginning production work on Clemons’ next LP, as yet untitled.

Among promotional strategies for Miami Sound Machine’s new release are a Pepsi-sponsored tour; appearances on major mass-media vehicles like “Solid Gold,” the Joan Rivers Show, and “American Bandstand;” and a promotional single for “Rhythm’s Gonna Get Ya,” which is on CD, the *nuevo* style for this tool. Additionally, a promotional double album, which features a recorded interview with Gloria Estefan, will be sent to radio stations. Unlike “Primitive Love,” “Let It Loose” will not have a Spanish-language version because it is believed that Spanish-speaking radio stations will play it on account of its strong Miami-flavored Latin rhythms. It is not scheduled to hit the stores until the first week of June.

THE SECOND-HOTTEST TOPIC bouncing off Club Nu’s Egyptian decor was the sales turnover of Julio Iglesias’ “Un Hombre Solo.” Produced by the ultra-successful Manuel Alejandro—a man who, if discov-

ered by the Anglos, could restore the *pop* to American popular music—this LP is Iglesias’ long-awaited return to Cervantes’ language and will have reached a sales figure in excess of 200,000 units by the time these lines appear—a pittance when compared with the sales of major U.S. acts, but widely successful for a market that is 8% of the total U.S. population. Moreover, the sales point to the still largely unexplored potential of the U.S. Hispanic market and are a very good indicator for foreign sales, which could reach 50 times the U.S. sales figure.

A REASONABLE explanation for the voracious consumption of Iglesias’ recent releases is the preponderant programming of ballads in major U.S. markets. This trend didn’t prevent the public’s gluttonous devouring of material from salsa icons Frankie Ruiz, El

Miami Sound Machine is set to unleash ‘Let It Loose’

Gran Combo, and newcomer Eddie Santiago, all of whom have sold in excess of 100,000 units and still counting. More importantly, what has evolved from this invasion is the transformation of these markets into prosperous performance places. To wit, New York’s Felt Forum, a financial grave for many promoters in the past, has recently done sold-out business with Emmanuel & Isabel Pantoja. Also in New York, Rocío Durcal filled Lincoln Center’s Avery Fisher Hall at \$30 per seat, albeit with 27 musicians on stage; he had similar successes in Washington, D.C., Miami, and Detroit. Ditto Angela Carrasco at the Caribe Hilton in Puerto Rico and Miami’s Copacabana. Considering that tropical artists are also expanding their horizons beyond the genre’s heretofore known boundaries, it stands to reason that the musical tastes in U.S. markets have diversified to the point of accommodating a wider range of entertainment, which translates into good news for all concerned.

LA RADIO LATINA



by Carlos Agudelo

THE PROGRAMMER’S VOICE: KXEW-AM and KXMG-FM, both of Tucson, Ariz., are two radio stations with different and specialized formats aimed at specific segments of the Hispanic population. That’s the way Ricardo Salazar, their program director, likes it. “I don’t agree with those who say that a station has to please everybody,” he says, referring to multiformat outlets. “Let’s say there are 10 formats in Spanish. If you play a salsa tune and there is a Cuban listening, you got that person. But he will have to hear nine other songs before he gets to listen to salsa again. Most likely, he will change the station,” Salazar says.

OF THE STATIONS Salazar programs, KXEW “Radio Fiesta, La Mexicana” plays only *nortieñas* and *rancheras*, while KXMG “Sonido Mágico,” specializes in what Salazar calls Spanish adult contemporary or *balada moderna*. Breaking in KXEW programming this week are “No Quiero Verte Ni En Pintura” by Viviana, a romantic tune sung with the strength that characterizes *ranchera* songs; Orieta Aguilar, following the style of his uncle, Tony Aguilar, with “Amorcito De Papel”; “Jaque Mate” by Aida Cuevas; and “Gaviota” by longtime favorite Ramon Ayala. On the FM-ballad side on KXMG, new and noteworthy are “Tengo Unos Celos Que Matan” by Hernaldo; “Arrepentida” by Marisela; Vikki Carr’s “Tu Dicha, Tu Calma”; and, in particular, “Lo Mejor De Tu Vida,” the new single by Julio Iglesias. Says Salazar of this last song, “The orchestration with 45 of the best musicians in Spanish is very good. The song, a nostalgic ballad by Spanish composer Manuel Alejandro, is very good, and Ju-

lio’s voice is also very good.”

He also adds that he thinks Iglesias’ new album, “Un Hombre Solo,” will enjoy great success.

DURING THE WEEKENDS, and sometimes at night, Afro-Caribbean music gets as much as 40%-50% of airplay at WSKQ-AM New York, according to Tony Campo, program director. At other times, the percentage is 35%, and the programming includes such South American dance genres as *cumbia* and *vallenato*. In Campo’s opinion, some of the reasons for the low percentage are that this kind of music cannot be appreciated on AM as well as it is on FM; previous attempts to have an all-salsa format didn’t produce good effects in audience ratings as

Tucson’s Hispanic residents have choice of genres

seen with WJIT-AM “Radio Hit,” which remained in the .3 rating percentage before changing to an all-ballad format (now Hit’s rating is .6); and the public requests pop ballads more heavily than salsa, *merengue*, and other Afro-Caribbean genres. According to Campo, the main reason for the low percentage of Afro-Caribbean airplay is the station owner’s decision to have only so much airtime allocated to this type of music. “I do my best to follow the public’s tastes” says Campo. “Of the 10 songs we play every hour, at least four are tropical or Afro-Caribbean,” he says. Campo also says that he gives every possible chance to local groups and new music, within the guidelines established by the owner. “I believe in [new acts], if the music is good,” he says. “Besides, this music is in the blood of every Hispanic in New York. It gives happiness to life.”

FOR WEEK ENDING MAY 23, 1987

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ No. 1 ★★	
1	1	1	17	BRAULIO CBS	EN BANCARROTA
2	2	2	21	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
3	8	5	13	LORENZO ANTONIO MUSART	DOCE ROSAS
4	3	3	20	EMMANUEL RCA	ES MI MUJER
5	6	7	12	AMANDA MIGUEL PROFONO	EL PECADO
6	4	6	14	LUCIA MENDEZ ARIOLA	CASTIGAME
7	5	4	22	VERONICA CASTRO PROFONO	MACUMBA
8	7	9	12	LOS BUKIS FONOVISA	TU CARCEL
9	10	10	11	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
10	9	8	15	JOSE JOSE ARIOLA	CORRE Y VE CON EL
11	17	15	7	DYANGO EMI	GOLPES BAJOS
12	14	11	31	DANIELA ROMO EMI	DE MI ENAMORATE
13	11	16	9	FRANKY RUIZ TH	QUIERO LLENARTE
14	12	12	13	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
15	16	14	8	FRANCO PEERLESS	SOY
16	15	18	22	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
17	23	31	4	JORGE MUNIZ TH-RODVEN	AMIGO MIO
18	13	13	9	LUNNA A&M	SI VIVIR CONTIGO
19	24	33	5	MECANO RCA	HAY QUE PESADO
20	19	17	28	MARISELA PROFONO	TU DAMA DE HIERRO
21	21	19	15	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
22	33	32	3	BONNY CEPEDA RCA	LA FOTOGRAFIA
23	18	20	19	EDDIE SANTIAGO TH	QUE LCCURA ENAMORARME DE TI
24	30	30	9	MARISELA PROFONO	ARREPENTIDA
25	20	24	9	YURI EMI	CORAZON HERIDO
				★★★ POWER PICK ★★★	
26	42	22	10	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
27	28	25	14	BRAULIO CBS	NOCHE DE BODA
28	22	21	18	JOSE FELICIANO RCA	TE AMARE
29	29	27	3	EMMANUEL RCA	SOLO
30	26	47	13	YURI EMI	ES ELLA MAS QUE YO
31	31	37	6	SONORA DINAMITA FUENTES	CAPULLO Y SORULLO
32	25	26	4	JOCHY HERNANDEZ CBS	TE QUIERO TANTO
33	38	—	3	MANOELLA TORRES Y LOS DIABLOS CBS	NO ME MIRES ASI
34	35	—	2	ROCIO DURCAL ARIOLA	SIEMPRE
35	47	41	5	EL GRAN COMBO COMBO	NUNCA FUI
36	39	45	4	CARLA A&M	NO ME TOQUES
37	27	23	29	EDNITA NAZARIO MELODY	TU SIN MI
38	32	29	4	MARISELA PROFONO	PORQUE TENGO GANAS
39	40	42	4	WILLIE ROSARIO BRONCO	ME VAS A ECHAR DE MENOS
40	34	34	6	ALEJANDRO JAEN SONOTONE	PACIENCIA
41	45	44	3	BERTIN OSBORNE RCA	OJOS DE COLOR CAFE
42	41	43	7	JOSE ALFREDO FUENTES SONOTONE	A VER SI ES DE VERDAD
				★★★ HOT SHOT DEBUT ★★★	
43	NEW ▶		1	ROCIO JURADO EMI	DONDE ESTAS AMOR
44	RE-ENTRY			DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
45	44	—	2	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
46	NEW ▶		1	FLANS FONOVISA	HOY POR TI MANANA POR MI
47	RE-ENTRY			ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
48	46	28	18	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
49	NEW ▶		1	MECANO RCA	CRUZ DE NAVAJAS
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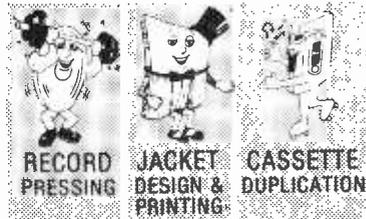
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W. German Court Upholds First-Sale Principle Album Rental Controls Pressed

HAMBURG The West German record industry is pressing the federal government to amend the copyright law to control album rental before it develops into a major problem.

The federal Supreme Court ruled last year that record dealers are not required to pay royalties on records rented to customers. It upheld the first-sale principle in determining that once a record has been legitimately sold to a dealer, it is perfectly legal for the dealer to rent it out.

However, the law protects records from professional copying, and now some German record industry leaders are seeking to test this part of the law by claiming that the duplication onto digital audiotape of a CD record could be construed as professional copying.

This is the view of PolyGram

The ruling appears to be a breach of the Berne Convention

chief Richard Busch, who argues that with DAT coming to the market the record industry must either be protected from, or compensated for, having its records rented out for copying.

Record rental first began commercially in Germany in 1983—after reports in the business press of the growth of the rental business in Japan—though for many years German public libraries have been renting recordings on a noncommercial scale.

Record dealers operating rental schemes have sought to avoid difficulties with the record industry by selling records to the public with the option that they can be bought back by the dealer within three days at a price of four German marks less than the purchase price. This is, effectively, a rental fee of the equivalent of slightly more than \$2.

Although the Supreme Court ruled that such transactions amount

to rental, it held that such rental is not illegal, even without the copyright owner's consent, once the record has been sold to the trade.

The ruling would appear to be in breach of the Berne Convention, which has been ratified by West Germany and gives copyright owners the right to withhold permission for their works to be exploited when that use would be prejudicial to the legitimate interests of the owners.

Now the case is to be considered

Dutch Summer Jazz Festival To Draw International Acts

BY WILLEM HOOS

AMSTERDAM The 12th annual North Sea Jazz Festival is set to take place July 10-12 at the Hague, and promoter Paul Acket has lined up 1,000 musicians playing in 120 groups for a total 240 concerts on 12 different stages. He hopes for a total attendance of about 46,000 paying customers.

But his main problem this year has been the dipping rate of the U.S. dollar against Dutch currency. He says, "The dollar has lost much of its power, and as a result top acts have asked for more money, in some cases up to 50% more. I wanted to say no, but I need top names to ensure the public would turn up."

"So this year's festival has given me financial headaches, and I'm fighting to get an extra subsidy from the Ministry of Culture. Without that help, the future of the festival wouldn't be all that bright."

Acket says he is infuriated by organizers of international jazz festivals in Italy and Spain. "They can pay very high wages on the back of huge subsidies from the government and political parties. Inevitably, the big jazz names believe they can earn similar fees in all European countries."

Among the names booked for this year's event are Miles Davis, Dexter Gordon, George Benson, Sarah

Vaughan, B.B. King, Herbie Hancock, and Manhattan Transfer. Total investment by Acket is roughly \$1.7 million, with the municipal authority of the Hague and the Ministry of Culture putting in some \$225,000. JVC, the Japanese electronics firm, is sponsoring the event and promises financial input for 1988 and 1989 as well. Another principal backer is British-American tobacco company Barclay, involved this year for the first time.

Acket's program includes such contemporary jazz acts as Wynton and Branford Marsalis, Michael Brecker, and the U.K.'s Courtney Pine. In addition to King, Robert Cray, Albert Collins, Allen Toussaint, and Taj Mahal will perform in the blues section. Other acts include the Modern Jazz Quartet, the Dizzy Gillespie Big Band, and the One O'Clock Jump Band, which features Clark Terry & Buddy Tate, the Count Basie Orchestra, Chuck Berry, and the Monty Alexander Jamaican Band.

The 50th anniversary of the death of George Gershwin will be commemorated with a concert by the Dutch Metropole Orchestra, conducted by Rogier van Otterlo. During this event, Adam Makowicz will play "Rhapsody In Blue."

Avant-garde jazz is represented this year by such acts as the Art Ensemble Of Chicago, Ornette Coleman & Prime Time with Don Cherry, and Cecil Taylor. Acket has lined up a strong guitarist section consisting of Joe Pass, Stanley Jordan, Charlie Byrd, Larry Coryell, Herb Ellis, and Barney Kessel. Traditional jazz, Latin, Afro-Cuban, and Brazilian music will also be showcased. Special features include an American Jazz Tap Festival and a roster of Dutch acts.

This year's Bird Awards, named for American musician and composer Charlie Parker, will be presented to Dutch altoist Piet Noordijk, U.S. saxophonist/band leader Benny Carter, and Danish bassist Nils-Henning Orsted Pedersen. A video called "Celebrating Bird: The Triumph Of Charlie Parker" will be previewed.

Most of the Dutch radio/TV networks will air special programs highlighting the North Sea Festival.

Singapore Warns Pirates New Law Penalizes Illicit Tapes

SINGAPORE The profile of that part of the retail trade handling cassettes in Singapore is changing fast following the passing of the new Copyright Act, with dealers replenishing stocks of pirated product with legitimate tapes.

Popular pirated labels have virtually disappeared from the shelves, certainly in the central city areas. Threats of strict enforcement of the new laws have persuaded dealers to return illicit software to their suppliers.

Says one retailer: "Suppliers are either destroying the pirated tapes or trying to recoup part of their investment by selling them off at rock-bottom prices." His store had 10 pirated tapes confiscated by the Commercial Crime Division a couple of months ago, and he is awaiting the outcome of the raid.

Another dealer says prices of original tapes and pirated tapes vary only marginally and that his actual sales have not been affected. "Original tapes are priced at upwards of \$3, while pirated product sells for around 50 cents less."

There are still a few shops offering recording services, but only to carefully selected customers. Under the new law, a tape of a record can be made as long as it is done for domestic and private use. Copies cannot be made for sale or hire, and stores offering to tape music for customers can be brought before the courts.

It is also an offense now to possess more than five copies of a cassette that has been taped off a record or radio program.

Theodorakis' Music To Be Featured Composer Bows Indie Label

BY JOHN CARR

ATHENS Internationally known Greek composer Mikis Theodorakis has started his own independent record label, with most of the industry here mulling over the possible consequences.

In April he announced the creation of the Julian label to promote serious domestic repertoire—that is, most of his own symphonic work plus poetry ranging from Greek to Senegalese. "The record companies are wrong in believing that Greeks are not interested in serious music," he says.

Reaction from industry executives ranges from guardedly approving to the skeptical. While

'Greeks do like serious music'

bristling over Theodorakis' attack on their policies, they believe he could fulfill a legitimate market need.

Says PolyGram Greece's Vasos Tsimidopoulos: "The market just doesn't exist for serious domestic repertoire. Theodorakis has every right to do what he wants, but sales are so small we can't even put a percentage figure on them."

But Tsimidopoulos distinguishes "serious" music from classical, which does relatively well in Greece.

Theodorakis follows the example of another noted composer, Manos Hadjidakis, who set up his own Sirius label to promote his own works. Music writers here say both composers have difficulty working with others. This is a trait that has irritated record executives in the past.

Referring to Theodorakis and other composers who go independent and criticize the record industry, some executives say they are forgetting who promoted them in

the first place. "They made most of their money through the industry," says WEA managing director Ion Stamboulieh.

Some record companies are glad that Theodorakis' Julian label relieves them of "fruitless efforts" to promote serious repertoire, which includes political, ecclesiastical, and social commentary works, when the Greek industry is going through a prolonged slump that started five years ago and dictates that marketplace hits are vital.

Says Stamboulieh: "We might see this serious music trend turn round to crossover. Then we might have something."

Few believe that the new independent labels, including Julian and Sirius, will expand the total album market. Greek buyers are still reeling under an austere income policy enacted 18 months ago that reduced consumer purchasing power.

Also, executives are unsure of the meaning of one of Theodorakis' publicity ploys designed to gain wider acceptance of his serious work. Earlier this year, over the state-run ERT-2 radio network, he called on listeners to send him blank cassettes on which he would record his "Faces Of The Sun" symphony and send them back to the listeners free of charge.

ERT-2 sources said the network received 15,000 blank tapes in two weeks, and Theodorakis used the radio studio to do the reproduction.

Local IFPI officials, always checking forms of illicit taping, said that because Theodorakis was not doing it for personal gain and the works recorded were his own copyright the act did not constitute piracy.

But one industry leader insists: "It's still a form of copying and therefore unethical."

Cassette Pirate Jailed

BY CHRISTIE LEO

DJAKARTA, Indonesia In what is seen as a significant breakthrough in the battle against audio/video piracy in Indonesia, a court here has sentenced a businessman to four months in jail for "stealing" songs.

Indonesia is, according to IFPI statistics, the world's largest exporter of pirated cassettes. In announcing the jail sentence, the court president said: "This case will show the world that Indonesia won't hesitate to act against copyright violations."

The offender owns a cassette and electronic goods shop in central Djakarta, and his offenses

were said to have been spread over a full year. He had admitted to instructing his employees to record Indonesian chart hits on tape, rewarding his staffers with the equivalent of 20 U.S. cents per tape.

Though the jail term for piracy of domestic repertoire is, in itself, a surprise in this piracy-saturated territory, the fact is that foreign songs are still not afforded any form of copyright protection. Piracy of international material is still rampant, with millions of dollars worth of pirate tapes containing U.S. and U.K. hits being shipped nonstop to many parts of the world, but notably Mideastern countries.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 5/7/87

Rank	Artist	Title	Label
1	3	LEAN ON ME CLUB NOUVEAU	WEA
2	2	WITH OR WITHOUT YOU U2	ISLAND/MCA
3	1	NOTHING'S GONNA STOP US NOW	STARSHIP RCA
4	9	LA ISLA BONITA MADONNA	SIRE/WEA
5	8	DON'T DREAM IT'S OVER	CROWDED HOUSE CAPITOL
6	12	(I JUST) DIED IN YOUR ARMS	CUTTING CREW VIRGIN/A&M
7	5	SIGN 'O' THE TIMES	PRINCE PAISLEY PARK/WEA
8	4	THE FINAL COUNTDOWN	EUROPE EPIC/CBS
9	13	I KNEW YOU WERE WAITING (FOR ME)	ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
10	6	MOONLIGHT DESIRES	GOWAN COLUMBIA/CBS
11	15	BOOM BOOM (LET'S GO BACK TO MY ROOM)	PAUL LEKAKIS BMG
12	7	HEAT OF THE NIGHT	BRYAN ADAMS A&M
13	10	WILD HORSES	GINO VANNELLI POLYDOR/POLYGRAM
14	14	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL")	LINDA RONSTADT/JAMES INGRAM MCA
15	11	MONTEGO BAY	AMAZULU ISLAND/MCA
16	NEW	LOOKING FOR A NEW LOVE	JODY WATLEY MCA
17	19	EVERYTHING I OWN	BOY GEORGE VIRGIN/A&M
18	18	DAY-IN-DAY-OUT	DAVID BOWIE CAPITOL
19	NEW	COME GO WITH ME	EXPOSE RCS
20	17	HOLIDAY RAP	M.C. MIKER "G" & DEE JAY SVEN POWER/ELECTRIC

Rank	Artist	Title	Label
1	1	U2 THE JOSHUA TREE	ISLAND/MCA
2	2	BRYAN ADAMS INTO THE FIRE	A&M
3	3	BON JOVI SLIPPERY WHEN WET	MERCURY/POLYGRAM
4	4	PAUL SIMON GRACELAND	WARNER BROS./WEA
5	5	GOWAN GREAT DIRTY WORLD	COLUMBIA/CBS
6	NEW	DAVID BOWIE NEVER LET ME DOWN	CAPITOL
7	8	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	WARNER BROS./WEA
8	9	CROWDED HOUSE	CAPITOL
9	10	THE CULT ELECTRIC	BEGGARS BANQUET POLYGRAM
10	18	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS./WEA
11	6	BRUCE HORNSBY & THE RANGE	THE WAY IT IS RCA
12	7	SIMPLY RED MEN AND WOMEN	ELEKTRA/WEA
13	14	LEVEL 42 RUNNING IN THE FAMILY	POLYGRAM
14	NEW	CUTTING CREW BROADCAST	VIRGIN/A&M
15	13	SAMANTHA FOX TOUCH ME	JIVE/RCA
16	16	BEASTIE BOYS LICENSED TO ILL	DEF JAM/COLUMBIA/CBS
17	12	MADONNA TRUE BLUE	SIRE/WEA
18	11	EUROPE THE FINAL COUNTDOWN	EPIC/CBS
19	19	PRINCE SIGN 'O' THE TIMES	PAISLEY PARK/WEA
20	NEW	JENNIFER WARNES FAMOUS BLUE RAINCOAT	ATTIC/A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/11/87

Rank	Artist	Title	Label
1	2	LA ISLA BONITA	MADONNA SIRE
2	1	YOU'RE THE VOICE	JOHN FARNHAM WHEATLEY/RCA
3	3	NOTHING'S GONNA STOP US NOW	STARSHIP GRUNT/RCA
4	5	LET IT BE	FERRY AID CBS
5	4	RESPECTABLE	MEL & KIM BLOW UP/INTERCORD
6	13	LIVE IT UP	MENTAL AS ANYTHING EPIC/CBS
7	10	DON'T BREAK MY HEART	DAN HARROW BABY/ARIOLA
8	6	STAND BY ME	BEN E KING ATLANTIC/WEA
9	12	WITH OR WITHOUT YOU	U2 ISLAND/ARIOLA
10	7	FOR YOUR LIFE	PIERRE COSSO POLYDOR/DG
11	14	LEAN ON ME	CLUB NOUVEAU WARNER BROS./WEA
12	9	EVERYTHING I OWN	BOY GEORGE VIRGIN/ARIOLA
13	11	YOU SEXY THING	HOT CHOCOLATE RAK/EMI
14	8	STAY	BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
15	16	YOU WANT LOVE	MIXED EMOTIONS ELECTROLA/EMI
16	NEW	STRANGELOVE	DEPECHE MODE MUTE/INTERCORD
17	17	I JUST CAN'T WAIT	MANDY PWL/TELDEC
18	15	I COME UNDONE	JENNIFER RUSH CBS
19	19	BRING BACK (SHA NA NA)	MIXED EMOTIONS ELECTROLA/EMI
20	NEW	CROCKETT'S THEME	JAN HAMMER MCA/WEA

Rank	Artist	Title	Label
1	2	U2 THE JOSHUA TREE	ISLAND/ARIOLA
2	1	JENNIFER RUSH	HEART OVER MIND CBS
3	3	ALISON MOYET	RAINDANCING CBS
4	5	SIMPLY RED	MEN AND WOMEN WARNER/WEA
5	14	WOLFGANG NIEDECKEN & COMPLIZEN	SCHLAGZEITEN PLIZEN/EMI
6	4	JOHN FARNHAM	WHISPERING JACK RCA
7	11	BRYAN ADAMS	INTO THE FIRE A&M/DG
8	7	LEVEL 42	RUNNING IN THE FAMILY POLYDOR/DGG PMV
9	6	TINA TURNER	BREAK EVERY RULE CAPITOL/EMI
10	NEW	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER/WEA
11	12	HOT CHOCOLATE	THE VERY BEST OF HOT CHOCOLATE EMI
12	9	PAUL SIMON	GRACELAND WARNER/WEA
13	8	JULIANE WERDING	JENSEITS DER NACHT WEA
14	15	BARRY WHITE & LOVE UNLIMITED	BARRY'S GOLD POLYSTAR
15	13	PRINCE	SIGN OF THE TIMES PAISLEY PARK
16	NEW	MEL & KIM	F L M BLOW UP/INTERCORD
17	NEW	GARY MOORE	WILD FRONTIER VIRGIN/ARIOLA
18	10	SOUNDTRACK/BONNIE BIANCO	CINDERELLA 87 TELDEC
19	19	GENESIS	INVISIBLE TOUCH VIRGIN/ARIOLA
20	17	DAVID BOWIE	NEVER LET ME DOWN EMI

ITALY (Courtesy Germano Ruscitto) As of 5/7/87

Rank	Artist	Title	Label
1	1	VASCO ROSSI	C'E' CHI DICE NO RICORDI
2	2	SIMPLY RED	MEN AND WOMEN WEA
3	6	U2	THE JOSHUA TREE RICORDI
4	3	EUROPE	THE FINAL COUNTDOWN CBS
5	11	NICK KAMEN	WEA
6	4	WHITNEY HOUSTON	RCA
7	9	LEVEL 42	RUNNING IN THE FAMILY POLYGRAM
8	17	EDOARDO BENNATO	OK ITALIA VIRGIN/EMI
9	NEW	CULTURE CLUB	THE FIRST 4 YEARS VIRGIN/EMI
10	NEW	DAVID BOWIE	NEVER LET ME DOWN EMI
11	7	FAUSTO LEALI	IO AMO CBS
12	5	POOH	GOODBYE CGDMM
13	10	GIANNI MORANDI	LE ITALIANE SONO BELLE RCA
14	8	PAUL SIMON	GRACELAND WEA
15	20	PRINCE	SIGN OF THE TIMES WEA
16	NEW	TOTO	COTUGNO MEDITERRANEO EMI
17	NEW	THE CULT	ELECTRIC VIRGIN/EMI
18	12	FRANCESCO GUCCINI	SIGNORA BOVARY EMI
19	16	SPANDAU BALLET	THROUGH THE BARRICADES CBS
20	NEW	UMBERTO TOZZI	MINUTI DI UNA ETERNITA' CGDMM

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/16/87

Rank	Artist	Title	Label
1	1	LET IT BE	FERRY AID THE SUN/CBS
2	2	LA ISLA BONITA	MADONNA SIRE
3	3	RESPECTABLE	MEL & KIM SUPREME
4	4	NOTHING'S GONNA STOP US NOW	STARSHIP GRUNT/RCA
5	5	WITH OR WITHOUT YOU	U2 ISLAND
6	6	LEAN ON ME	CLUB NOUVEAU KING JAY/WARNER
7	8	OAY IN DAY OUT	DAVID BOWIE EMI AMERICA
8	7	EVERYTHING I OWN	BOY GEORGE VIRGIN
9	NEW	BIG LOVE	FLEETWOOD MAC WARNER
10	12	ELECTRICA SALSA	OFF ZYX
11	14	YOU'RE THE VOICE	JOHN FARNHAM WHEATLEY/RCA
12	15	EVER FALLEN IN LOVE	FINE YOUNG CANNIBALS LONDON
13	NEW	STRANGELOVE	DEPECHE MODE MUTE
14	16	STAND BY ME	BEN E KING ATLANTIC
15	NEW	CALL ME	SPAGNA CBS
16	9	WEAK IN THE PRESENCE OF BEAUTY	ALISON MOYET CBS
17	11	LET'S WAIT AWHILE	JANET JACKSON A&M
18	10	SIGN OF THE TIMES	PRINCE PAISLEY PARK
19	18	ROCK THE NIGHT	EUROPE EPIC
20	NEW	TO BE WITH YOU AGAIN	LEVEL 42 POLYDOR

Rank	Artist	Title	Label
1	1	U2 THE JOSHUA TREE	ISLAND
2	4	SIMPLY RED	MEN AND WOMEN WEA
3	3	LEVEL 42	RUNNING IN THE FAMILY POLYDOR
4	2	PAUL SIMON	GRACELAND WARNER
5	5	PRINCE	SIGN OF THE TIMES PAISLEY PARK
6	6	MADONNA	TRUE BLUE SIRE
7	7	ALISON MOYET	RAINDANCING CBS
8	12	DAVID BOWIE	NEVER LET ME DOWN EMI AMERICA
9	11	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER
10	8	BRYAN ADAMS	INTO THE FIRE A&M
11	9	BON JOVI	SLIPPERY WHEN WET VERTIGO
12	10	EUROPE	THE FINAL COUNTDOWN EPIC
13	14	TINA TURNER	BREAK EVERY RULE CAPITOL
14	13	WHITESNAKE	WHITESNAKE 1987 EMI
15	17	GENESIS	INVISIBLE TOUCH VIRGIN
16	18	MEL & KIM	F L M SUPREME
17	16	ERASURE	CIRCUS MUTE
18	15	GARY MOORE	WILD FRONTIER 10 RECORDS/VIRGIN
19	19	DIRE STRAITS	BROTHERS IN ARMS VERTIGO
20	NEW	CARLY SIMON	COMING AROUND AGAIN ARISTA

AUSTRALIA (Courtesy Kent Music Report) As of 5/18/87

Rank	Artist	Title	Label
1	2	SLICE OF HEAVEN	DAVE DOBBYN & THE HERBS CBS
2	1	BOOM BOOM (LET'S GO BACK TO MY ROOM)	PAUL LEKAKIS POLYGRAM
3	4	WHAT'S MY SCENE	HOODOO GURUS BIG TIME/RCA
4	3	THE FINAL COUNTDOWN	EUROPE EPIC/CBS
5	6	LIVIN' ON A PRAYER	BON JOVI MERCURY/POLYGRAM
6	12	LA ISLA BONITA	MADONNA SIRE/WEA
7	5	MALE STRIPPER	MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
8	10	MIDNIGHT BLUE	LOU GRAMM ATLANTIC/WEA
9	9	WITH OR WITHOUT YOU	U2 ISLAND/FESTIVAL
10	NEW	NOTHING'S GONNA STOP US NOW	STARSHIP RCA
11	7	WITCH QUEEN	THE CHANTOOZIES MUSHROOM/FESTIVAL
12	16	HYMN TO HER	THE PRETENDERS REAL/WEA
13	8	WE CONNECT	STACEY Q ATLANTIC/CBS
14	15	C'EST LA VIE	ROBBIE NEVIL MANHATTAN/EMI
15	NEW	LEAN ON ME	CLUB NOUVEAU WARNER/WEA
16	14	I KNEW YOU WERE WAITING (FOR ME)	ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
17	13	SHE'S THE ONE	THE COCKROACHES REGULAR/FESTIVAL
18	19	BIG LOVE	FLEETWOOD MAC WARNER BROS./WEA
19	NEW	AT THIS MOMENT	BILLY VERA & THE BEATERS RCA
20	11	REAL WILD CHILD (WILD ONE)	IGGY POP A&M/FESTIVAL

Rank	Artist	Title	Label
1	1	JOHN FARNHAM	WHISPERING JACK WHEATLEY/RCA
2	4	PAUL SIMON	GRACELAND WARNER/WEA
3	2	CROWDED HOUSE	CAPITOL/EMI
4	3	VARIOUS	87 HITS OUT RCA
5	5	HOODOO GURUS	BLOW YOUR COOL BIG TIME/RCA
6	7	VARIOUS	1987-INTO THE GROOVE EMI
7	9	U2	THE JOSHUA TREE ISLAND/FESTIVAL
8	6	THE BANGLES	DIFFERENT LIGHT LIBERATION/EMI
9	8	BON JOVI	SLIPPERY WHEN WET MERCURY/POLYGRAM
10	13	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER/WEA
11	10	SIMPLY RED	MEN AND WOMEN ELEKTRA/WEA
12	NEW	DOLLY PARTON, LINDA RONSTADT & EMMYLOU HARRIS	WARNER/WEA
13	12	CHRIS DE BURGH	THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL
14	11	EUROPE	THE FINAL COUNTDOWN EPIC/CBS
15	14	GET CLOSE	PRETENDERS REAL/WEA
16	NEW	BRYAN ADAMS	INTO THE FIRE A&M/FESTIVAL
17	15	ERYTHMICS	REVENGE RCA
18	16	ALISON MOYET	RAINDANCING CBS
19	17	THE COCKROACHES	REGULAR/FESTIVAL
20	19	DAVID BOWIE	NEVER LET ME DOWN EMI AMERICA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/16/87

Rank	Artist	Title	Label
1	1	CROCKETT'S THEME	JAN HAMMER MCA
2	5	LA ISLA BONITA	MADONNA SIRE
3	2	SAILIN' HOME	PIET VEERMAN CBS
4	3	LET IT BE	FERRY AID CBS
5	4	WITH OR WITHOUT YOU	U2 ISLAND
6	6	NOTHING'S GONNA STOP US NOW	STARSHIP GRUNT
7	7	LEAN ON ME	CLUB NOUVEAU WARNER
8	8	KLEINE JODELJONGEN	MANKE NELIS DURECO
9	NEW	BIG LOVE	FLEETWOOD MAC WARNER
10	NEW	YOU WANT LOVE	MIXED EMOTIONS ELECTROLA

CRIA Certs: Fox Touches Platinum

Bon Jovi Rides High In April Listings

BY KIRK LaPOINTE

OTTAWA Samantha Fox's "Touch Me (I Want Your Body)," which clocked more than two months at the top of the Canadian charts and set a record in doing so, earns a platinum single in the latest round of certifications by the Canadian Recording Industry Assn. The album of the same name isn't a slouch either, having briskly moved past gold and platinum in April.

CRIA's list of 18 certifications includes only one multiplatinum award, however. The steady success of Bon Jovi's "Slippery When Wet" continues unabated. In April, CRIA confirms, the album went seven times platinum, representing

Canadian sales of more than 700,000. The latest albums from U2 and Bryan Adams may have nudged the Bon Jovi record from the top rung on the chart, but PolyGram reports little dissipation in its sales.

April's certification list featured mainly newer artists in the winner's circle. Beastie Boys' "Licensed To Ill," Judas Priest's "Turbo," and Tom Cochrane & Red Rider's self-titled album surpassed platinum.

Fox's album led the gold certifications in April, but she was by no means the lone newcomer going gold. Robbie Nevil's self-titled album, Steve Earle's "Guitar Town" and the newly struck Rock & Hyde's "Under The Volcano" were all first-time certifications for those

artists (although Rock & Hyde scored earlier when they were in the Payola\$). Others certified gold were "The Whole Story" by Kate Bush, "Heartland" by the Judds, "Galway's Greatest Hits" by James Galway, "The Best of David Wilcox," "Big Dreamers Never Sleep" by Gino Vannelli, and "White Winds" by Andreas Vollenweider.

Nevil's "C'est La Vie" and Starship's "Nothing's Gonna Stop Us Now" qualified as gold singles in April, CRIA says.

The CRIA list doesn't include some releases that have surpassed certification levels but haven't been submitted to CRIA for audited confirmation.

'I Really Don't Have A Lot To Prove Anymore'

Murray Views Her Career With Serenity

OTTAWA Anne Murray has sold more than 20 million records worldwide. She has a triple-platinum album in the U.S. and a six-times-platinum album in her native Canada. She has won 20 Juno Awards and a Grammy. One would assume that Murray would have become comfortable with her place in the scheme of things long ago. Not so. The feeling of being settled is something new.

"I really don't have a lot to prove anymore," she says, without the slightest trace of arrogance or complacency. "I don't have to push. I have time for me. I can relax."

Not that she really has all that much time to put her feet up. Murray is in the midst of her first-ever full-scale Canadian tour, sponsored by the Ford Motor Co. She has been a major concert performer for 17 years, but she still is learning a lot about her country. It's an attitude that mirrors her recordings, which combine confidence and open-mindedness.

And she has been tinkering—last year with producer David Foster and this year with "Harmony," an album basically recorded in Munich and augmented by Murray later.

She is candid about its successes and its shortcomings. "I felt the songs were very good this time," she says. "But I don't think I'll let that [recording without her being there] happen again."

Critics have largely praised both the album and Murray's new emphasis on a more contemporary image. Even so, she has kept her feet firmly on the ground by insisting on tour schedules that allow her a lot of family and personal time.

"I've worked hard to get this far, and I'm not going to let the quality get hurt or corners get cut," she says. "I still fret terribly over things, but I have been able to surround myself with people I trust to get good things done."

It is her insistence on quality that kept her from attending the annual Canadian Juno Awards, a move which annually drew criticism from some industry quarters. Some people saw her avoidance of the cere-

mony as unpatriotic. Murray simply says the show wasn't good enough.

Last year, she showed up. She says the Junos are getting world-class. "I really wasn't sure if people were going to throw things," she recalls. "But I think they under-

stood."

The short-term will see her working state fairs and exhibitions in the U.S. from August through October, with tentative plans to start work on another album by November.

KIRK LaPOINTE

Island Breaks Sales Record With U2's 'Joshua Tree'

OTTAWA U2's "The Joshua Tree" has become Island Records Canada Ltd.'s best-selling title ever in only a few weeks following release, moving briskly past the 350,000 sales mark and triple-platinum status in Canada.

Says Island president Lee Silversides, "We are, to the best of my knowledge, leading the world" in the per-capita sales of the recording.

The Canadian company got a jump on North America by issuing the U2 recording five days ahead of the U.S., primarily to take advantage of the spring school break.

"It is the most successful launch I've ever been associated with," says Silversides, who came to Island as a veteran industryite with experience at A&M Records of Canada Ltd., among other places.

Only slight discounting was of-

ferred to retail on the first shipments of records and tapes. A 5% record and 8% tape discount was limited, however, to the first batch ordered. The extra tape discount was made because consumers have generally preferred records to tapes on U2 recordings by a margin of roughly 2-1.

"A four-phase marketing plan is in place, and we've wildly exceeded our goals," Silversides reports.

Select media interviews, interview promotion records, extensive point-of-purchase material, and other merchandising was made available by Island.

Silversides says a series of tour dates has been allotted to Canada for the fall leg of U2's world tour, and it is expected that the band will add western Canada dates to its planned eastern Canada concerts.

Blank-Tape Levy Dropped

OTTAWA A \$2 levy on blank videocassettes, an unpopular measure introduced by the previous Parti Quebecois government, has been dropped by the Liberal government in Quebec in its latest budget.

Quebec Finance Minister Gerard D. Levesque says that with the levy's rescission blank videotapes will be subject only to the current 9% provincial sales tax.

The previous provincial government introduced the levy to help pay for cultural initiatives in Quebec. But the move kept blank video-

tape prices comparably high compared with the rest of Canada and drew unfavorable public response. The cost of administering such a levy also proved considerable.

But in his April 30 budget Levesque changed the measure. Actually, consumers got a break early. The budget wasn't scheduled to be handed down for another week, but a Montreal television station revealed the budget's details and the provincial government decided to hand down the budget hours later.

KIRK LaPOINTE

EMI Expands U.K. CD Plant

Goal Is 15 Million Units A Year

LONDON EMI's compact disk operation at Swindon, officially opened in May 1986, is being enlarged and developed to bring its annual capacity from the initial 6 million units to approximately 15 million units.

Work has begun on rebuilding and reorganization, including the purchase of more building space.

The factory has consistently upped its rate of production and will be well ahead of target this year when it reaches the 5-million-unit mark early in July. Work is in progress on internal rebuilding to create much larger clean rooms to house six additional presses.

With the newly acquired premises, the total area of the plant is now 67,500 square feet. The addi-

tional building will contain the administration, packaging, and warehousing departments as well as the VHD videodisk operation.

The CD plant has already made EMI a major local employer in Swindon, located in southwest England. The staff has increased from 12 in late 1985 before production began to 155. The expansion will take the total work force to 225 and take EMI's investment in its U.K. pressing operation to \$14.5 million.

The entire output of the plant is used by EMI's own companies around the world, as is the output of the more recently opened CD plant in Jacksonville, Ill., in the U.S. and much of the product from the Toshiba-EMI factory in Gotemba, Japan.

Simply Red Banned In Singapore; Prince Out Also

BY CHRISTIE LEO

SINGAPORE WEA Singapore executives saw red when the Controller of Undesirable Publications announced a ban on Simply Red's new album, "Men And Women." The company had released cassettes here in early April before the CUP pronouncement.

According to WEA managing director Jimmy Wee, CUP had "requested" a total withdrawal of the U.K. band's album. CUP cited "crude lyrics" in the hit single "The Right Thing" as the reason for the ban.

"It would have been a time-consuming task to go to all the dealers in Singapore and physically remove the tapes," says Wee. "We'd already cleared all our warehouse stocks because the group's album proved a big seller."

Though demand for "Men And Women" is still strong, WEA has

complied with the CUP ruling and has stopped manufacturing the title.

The CUP monitors musical works and publications in Singapore and alerts the local principals if works are held to contain material that "extols violence, drugs, or sexual permissiveness."

Also affected is Prince's new album, "Sign 'O' The Times." The tracks "Ballad Of Dorothy Parker" and "U Got The Look" were singled out as offensive.

Says Wee: "With some controversial artists—and Prince is one—we take extra care over releases. With others, like John Fogerty, whose last release, 'Eye Of The Zombie,' was banned, we just can't tell because CUP has its own reasons for applying restrictions."

"Eye Of The Zombie" was banned because one cut, "Violence Is Golden," was said to "glorify violence."

Produces 500-Millionth Soundcarrier

PRS Plant's 40th Birthday

AMSTERDAM The 500-millionth soundcarrier produced by PolyGram Record Services at its Baarn plant here duly sped off the presses at the end of April. It was a package of two Mozart concertos played by Mitsuko Uchida, the Japanese pianist signed exclusively to Philips Classics Productions, and she was there to witness the event.

Also there was Gerard Joling, a Dutch singer newly signed to PolyGram after a spell with WEA. The celebrations embraced the fact that PRS is also celebrating its 40th anniversary as a pressing plant, having been set up in 1947 by Philips of Eindhoven when it took over Decca Holland.

The PRS plant is the international product center for PolyGram, and it currently has an annual production of 17 million LPs, 10 million cas-

ettes, and 3 million vinyl singles. The plant started in Amsterdam, was moved to Doetinchem, and then two years later was relocated to Baarn, where Philips had built a new record-pressing factory.

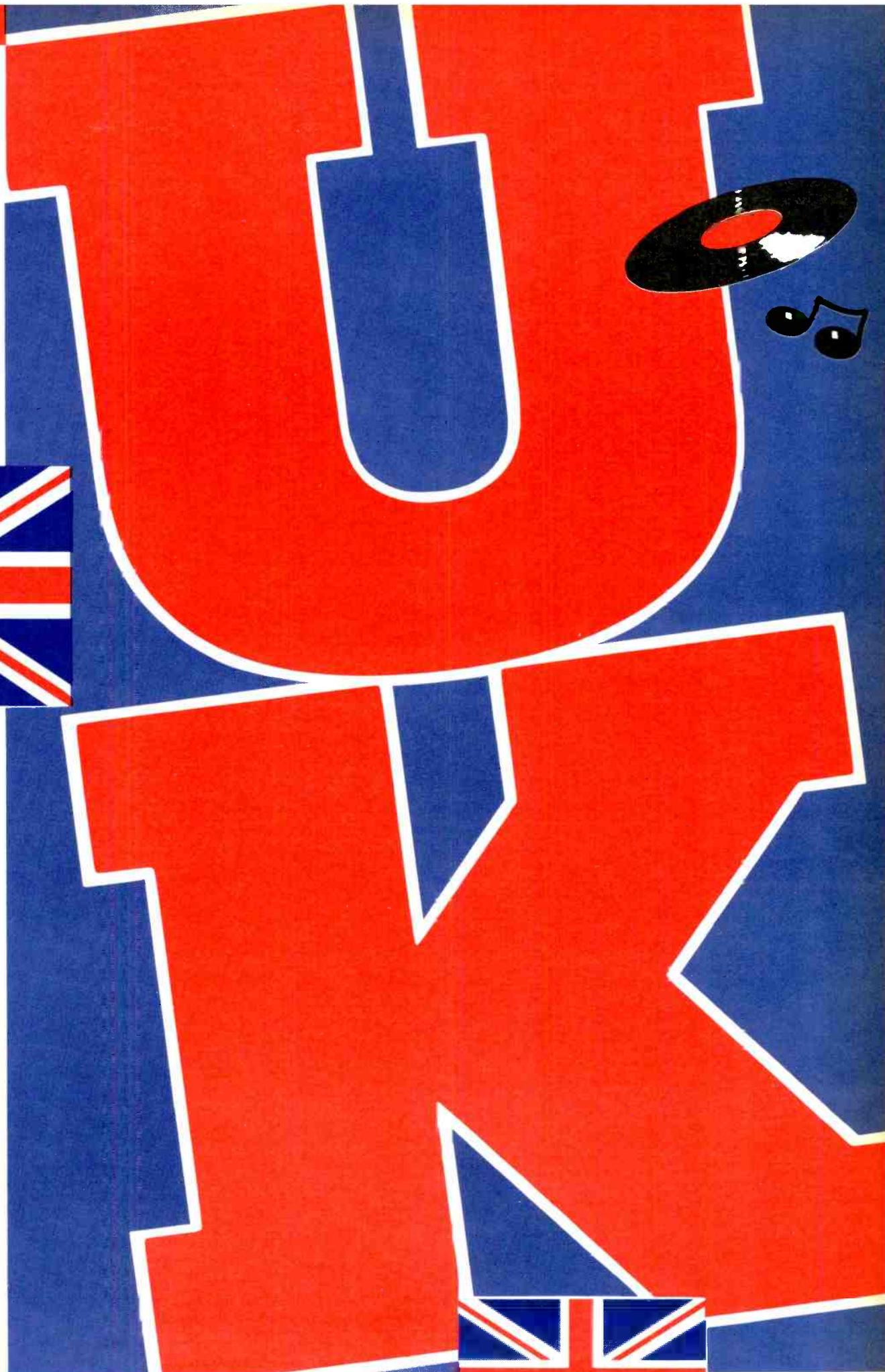
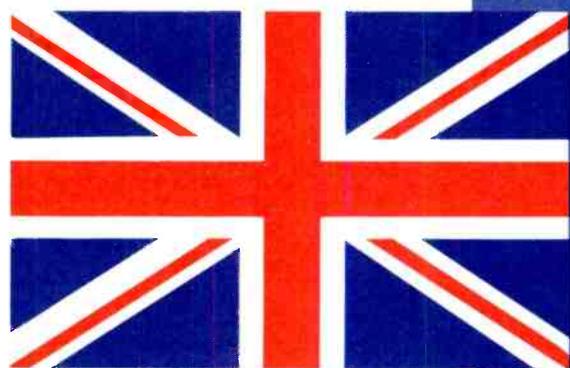
The plant name was changed from Decca Holland to Philips Phonographic Industry in 1950. The first annual production by Decca Holland had been 431,358 records, all 78 rpm. In the mid-'50s, production was 5 million units, which doubled by the '60s. By 1981, the output was 25 million records and 3 million cassettes.

PRS produces and distributes analog records for Decca International, Philips Classics Productions, and PolyGram International Music.

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 - Summary of established talent that continues to make its mark felt worldwide

- RECORDING STUDIOS**
- Why UK producers are so much in demand!
UK studios — cost-effective and technically sound

UK OVERVIEW

- PLATINUM, GOLD and SILVER**
- A listing of all Platinum, Gold and Silver albums and singles in 1986

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THERE IS GRIDLOCK IN the top 15, with six records gaining enough points to bullet but unable to move up in position. The U2 hit "With Or Without You" (Island) stays at No. 1 with continued sales and airplay gains, although not sufficient for a bullet. It has opened up a wide lead, especially in airplay, with 224 out of the 227 Hot 100 stations reporting airplay. **Genesis'** "In Too Deep" (Atlantic), at No. 16, is the second most widely played record, with 222 stations. **Whitney Houston's** "I Wanna Dance With Somebody (Who Loves Me)" (Arista) is the third most widely played, with only 11 pop stations holding out. It follows up its impressive debut last week—the highest chart debut in almost two years—by nabbing the Power Pick/Airplay and moving up 10 places to No. 28.

FOUR BULLETED SINGLES on the chart this week are in their second release. **Paul Simon's** "You Can Call Me Al" (Warner Bros.) moves from No. 29 to No. 23 this week, with nine top five radio reports from such markets as Buffalo, N.Y., New Orleans, Milwaukee, and San Jose, Calif. **Chris De Burgh's** "The Lady In Red" (A&M), which did not reach the Hot 100 in its first release last year (although it did show up on the Hot Adult Contemporary chart), is No. 3 with a bullet this week and might hit No. 1. It's now No. 1 at several reporting stations, including KIIS Los Angeles and KZZP Phoenix. "Point Of No Return" by **Exposé** (Arista) also did not hit the Hot 100 in its first release in 1985; this time it's moving up strongly, landing at No. 45 with early strength in San Francisco (26-15 at KITS) and Charleston, S.C. (15-14 at WKQB). "Every Little Kiss" (RCA)—which reached No. 72 as the first single released from **Bruce Hornsby & the Range's** "The Way It Is" album—is zooming up the chart on its second time around with a 14-place jump to No. 47.

BOB SEGER has this week's Hot Shot Debut, entering at No. 52 with "Shakedown" (MCA) from the forthcoming "Beverly Hills Cop II" soundtrack. More than half the panel is on the tune. Two Columbia acts make their Hot 100 bows: **Surface**, already successful on the Hot Black Singles chart, with "Happy," and **Mondo Rock**, formed in Australia, with "Primitive Love Rites."

QUICK CUTS: One widely played album cut—not eligible to chart on the Hot 100—shows up at No. 36 on the airplay-only chart: "Never Say Goodbye" by **Bon Jovi**. The band's current single, "Wanted Dead Or Alive" (Mercury), is bulleted at No. 14. . . "Alone" by **Heart** (Capitol) is the runner-up for the Power Pick/Airplay with an outstanding 62 adds. Also with 62 adds is the remake of "Funkytown" by Australian group **Pseudo Echo** (RCA), which takes the biggest jump of any title on the chart—24 places to No. 59. Early upward moves are reported at WABB Mobile, Ala. (26-21), and WZZU Raleigh-Durham, N.C. (29-24).

THE NYLONS



ARE ON: CHARTS

Billboard Hot 100
Chart debut *89-*71

Billboard Top Albums
Chart debut *145

Cashbox Top 100
Chart debut *80-*72

Cashbox Top Albums
Chart debut *156-*133

TOP 40

Billboard Reporters
62/26

Radio & Records
76/31
One of the most added

Garvin Report
118/41

Hits Top 50 Singles
Chart debut *48

A/C

Billboard Reporters
Chart *35
20 Total Reports

Radio & Records
37 Total Reports
One of the most added

R&R Full Service
BREAKER
22 Total Reports
One of the most added

Garvin Report
157 Total Reports
Chart *23-*17

MAC Report
Chart *21-*18

FOR WEEK ENDING MAY 23, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 152 REPORTERS	TOTAL ADDS 227 REPORTERS	TOTAL ON
SHAKEDOWN BOB SEGER MCA	13	31	94	138	138
ALONE HEART CAPITOL	3	12	47	62	186
FUNKYTOWN PSEUDO ECHO RCA	2	13	47	62	96
PLEASURE PRINCIPLE JANET JACKSON A&M	5	9	37	51	51
EVERY LITTLE KISS BRUCE HORNSBY & RANGE RCA	4	9	32	45	141
FLAMES OF PARADISE JENNIFER RUSH/E. JOHN EPIC	4	5	32	41	79
POINT OF NO RETURN EXPOSE ARISTA	4	4	24	32	128
KISS HIM GOODBYE THE NYLONS OPEN AIR	1	6	19	26	62
SOMETHING SO STRONG CROWDED HOUSE CAPITOL	1	1	21	23	141
FASCINATED COMPANY B ATLANTIC	0	2	19	21	118

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



The Single:

"Kiss Him Goodbye" OS-0022

Breaking from their album

"Happy Together"

Produced by

Bill Henderson

Except "Happy Together"

by Val Garay



The Nylons

Kiss Him Goodbye

Open Air

ATTIC



OPEN AIR RECORDS

©1987 Attic Records LTD. Manufactured by Open Air Records a division of Windham Hill Productions Inc. Distributed by A&M Records, Inc.



Platinum Rain. RCA Records executives present Bruce Hornsby & the Range with double-platinum albums for sales on the group's debut release, "The Way It Is." Standing are, from left, group member John Molo, BMG Music president/ chief executive officer Elliot Goldman, Bruce Hornsby, RCA senior vice president of a&r Paul Atkinson, group manager Tim Neece, RCA Records president Bob Buziak, and RCA executive vice president Rick Dobbis. Kneeling are group members Joe Puerta, Peter Harris, and George Marinelli Jr.



Capitol's Shadow. Members of Shadowfax meet with Capitol Records' top brass in Los Angeles to sign a worldwide recording contract. The group's debut album for the label is scheduled for an early-fall release. Standing are, from left, group members G.E. Stinson, Stuart Nevitt, David Lewis, and Chuck Greenberg; Capitol vice president of a&r Tom Whalley; attorney Steve Lowy; and group member Charles Bisharat. Seated are group member Phil Maggini and Capitol Records president Don Zimmermann.



Building The Bridge. CBS Records Canada president Bernie Di Matteo, right, presents Billy Joel with a platinum disk for Canadian sales on his latest album, "The Bridge," following his recent sold-out performance at Toronto's Maple Leaf Gardens.



Comedian Robert Klein performs at the NAVD Awards dinner.

NAVD Convenes In Calif.

PALM SPRINGS The fourth annual meeting of the National Assn. of Video Distributors here attracted a record 335 attendees, representing 25 vendors and 24 distributors. The April 29-May 3 meeting gave wholesalers and manufacturers an opportunity to candidly discuss distribution strategies and marketing trends during a series of closed-door sessions. Of course, it wasn't all business. Attendees were also treated to a stand-up comedy routine from Robert Klein and hobnobbed at cocktail parties.



Frank O'Connell, CEO of HBO Video, and his wife, Barbara, left, relax at a cocktail party with Saul Melnick, president of Tri Star Home Video.



Newly elected NAVD president Gary Rockhold of Commtron presents the group's departing president, Marty Gold, with a ceremonial gavel to commemorate his yearlong term.



Consultant Robert Alexander of Alexander & Associates at a business session on "Realizing The Promise Of Home Video."



Outgoing NAVD president Marty Gold of Artec Distributors, left, presents a plaque to retiring NAVD board member Gene Silverman, formerly of Video Trend.



Pete Pirner, president of Media Home Entertainment, and his wife, Marla, left, with Gary Rockhold, president of Commtron Distributors, and his wife, Karen.

LaserLand Pumps Up Analysts Seeks To Bolster Technology's Image

BY EARL PAIGE

LOS ANGELES The selling potential of optically read prerecorded software is vast and still growing, according to John O'Brien, president and chairman of new, publicly traded retail chain LaserLand.

Making that point to a group of financial analysts gathered here May 5, O'Brien pledged his stores would stand out in their offering of compact disks, various laser video software, and playback equipment.

"Radio stations sell records. The record store is a grocery store," he said, adding that recordings are a household commodity hardly requiring sales effort.

As to whether LaserLand can be competitive in selling playback equipment, he said, "We can afford to give the hardware away. Crazy Eddie's wouldn't like to hear me say this, Silo, [too.] We do not depend on a one-time sale."

O'Brien used the same "blades-with-the-razors" argument in asserting that LaserLand can compete with Tower, Warehouse, and the other combo giants. "We'll sell 'Top Gun' with a player, too. The only reason to make a hardware purchase is that the software is right there."

O'Brien's emphasis on nontheat-

rical product points to another contrast to traditional home entertainment outlets.

Indicating a strong belief in the potential of CD video, he said, "Music and movies will do only so much." O'Brien said that movies and music used to be the leading edge in early home video, but emphasized that "now the leading edge is nontheatrical."

He said a 12-inch disk "holds a 50,000 page encyclopedia of 9 million words, and the other side is empty." An assistant demonstrated how quick access to any page or word is possible. Another disk contained a tour of the National Gallery of Art with 1,648 paintings indexed for freeze-frame study.

O'Brien told the analysts that LaserLand is capitalized at \$3.5 million, with \$500,000 in private financing and \$3 million in public funds.

According to O'Brien, the first five months of revenues from the Denver store exceeded \$445,000. "Sales in April were \$93,000, and April is not a good month, traditionally."

LaserLand investor kit materials point out previous experience O'Brien and other top officials of LaserLand gained with the development of VideoConcepts. LaserLand staffers Bruce Hirota, executive vice president, and Bill

Dinnebell, vice president/CEO, were also with the firm.

Speaking of how VideoConcepts parent American Home Video Corp. was sold to Jack Eckerd Corp. (Eckerd Drugs) for \$44 million in 1981, O'Brien told the analysts "this was a 400% return on investment."

However, twice O'Brien alluded to lost opportunities by VideoConcepts, which emphasized hardware and was located primarily in malls, where video rental has not worked well. "We thought we were selling time shift, but there were 50 million people who bought VCRs to rent movies. We didn't see it."

LaserLand's Dec. 16 prospectus lists Breuer Capital Corp. as the major underwriter. Copies made available at the meeting have an attached supplement referring to possible effects of losing Breuer as the major market maker as the result of a lawsuit, which does not involve LaserLand. Breuer closed its Aurora, Colo., offices, and LaserLand has moved from there to Denver.

LaserLand is mapping nationwide expansion and a franchise move into Canada, O'Brien said, adding that 25 stores are planned by year's end with "four to eight" in Southern California, two more in Denver, and other stores in San Diego, Phoenix, Boston, Philadelphia, and Washington.

Of franchising, O'Brien said, "We will be franchising on a very select basis. We're not selling tacos and hamburgers."

Regarding rental plans, he said, "There is debate within our organization. Rental is a function of economics." He also indicated that rental might not be viable once videodisks are priced at \$10 and under.

Another area of debate within LaserLand concerns stocking digital audiotape, which would be a nonlaser product.

Mall operation is something else LaserLand is wary about. "As videodisks sell under \$15, that's a commodity item and a mall deal. However, we worry that malls have outpriced [home entertainment software] retailing, and about the only tenants that can afford mall prices are jewelry and shoe stores."

Floor space for software at present is planned about 50/50 between CD and laserdisks. "We are baiting the consumer with video sound. CDV will do nothing but entice purchases of 8- and 12-inch videodisks."

On why the videodisk has evolved so fitfully and taken so long to develop, O'Brien said there were too many video systems initially. "If a consumer is confused, he or she will do one thing: Postpone the purchase."

Answering a query about "laser rot" on videodisks, O'Brien explained that apparently "some air got in between the adhesive" on a certain number of recordings. He said LDC America, the supplier of the product, "has assured us there is no problem."

newsline...

HAWKEYE OPERATES: Hawkeye Entertainment Inc. (NASDAQ/SBIZ), a preproduction company with designs on adding an entertainment-financing operation, says it has agreed to acquire control of L.A.-based advertising agency David Hale and Associates. Hale's clients include MCA Records, CBS Records, Westwood One/Mutual, and Panavision. Hawkeye says its buyout will provide Hale with "sufficient capital to substantially increase the agency's billings." Hawkeye, which was founded by investment banker James Hock Jr. and singer/songwriter Harry Nilsson, says it is also planning several music-related direct-marketing projects.

TALENT AGENCY, AND MANAGEMENT FIRM Josephson International (NASDAQ/JSON) posted a net loss during the third quarter ended March 31. A slight dip in revenues, from \$58.9 million to \$58 million, and an extraordinary loss from the repurchase of debt produced a net loss of \$1.1 million, or 24 cents per share. During the same quarter of 1986, the company had a net loss of \$2.6 million, or 53 cents per share, on a slightly greater number of outstanding shares. The bright spot for Josephson is a turnaround in its continuing operations, which posted after-tax income of \$1.2 million, compared with a loss of \$1.4 million in the same period last year.

HABLAN DINERO: As part of a joint venture under which Univisa Inc., a Los Angeles-based Spanish-language entertainment group, will develop at least 600 National Video (NASDAQ/NVIS) franchises in Hispanic communities during the next five years, National Video's board has granted Univisa a broad option program. Under the deal, Univisa can acquire up to 200,000 shares of National Video's common stock for \$6 per share until April 1990. An additional 160,000 shares will be available to Univisa for \$9 per share through 1992.

NO SALE: New York-based home entertainment hardware retailer Newmark & Lewis Inc. (ASE/NL) has withdrawn a proposed offering of \$25 million of convertible debentures, citing dramatic changes in interest rates and market conditions since the offering was suggested in January. The decision to yank the offering is not expected to affect Newmark & Lewis' plans to open six to eight new stores during the year.

BUDGET FILM PRODUCTION AND DISTRIBUTION HOUSE New Line Cinema (ASE/NLN) posted record revenue and earnings for the sixth straight quarter. During the first quarter of 1987, ended March 31, net income rose nearly 300%, to \$3 million on revenues of \$16.7 million. In the same period last year, New Line posted net income of \$800,000 on revenues of \$7.2 million. Earnings per share climbed to 50 cents from 16 cents the previous year, based on a greater number of shares outstanding in 1987. The box-office success of "Nightmare On Elm Street, Part 3" was cited by the company as a major factor in the successful quarter. Additional revenues are expected from the film's international theatrical take and home video sales here and abroad.

PAYING THE COST: Viacom International Inc. (NYSE/VIA) reported a net loss for the first quarter ended March 31 despite record revenues, operating cash flow, and earnings from operations. The loss was the result of costs associated with terminating the company's merger agreement with MCV Holdings. The company has subsequently entered into a definitive merger agreement with National Amusement's Arsenal Holdings subsidiary. Revenues for the quarter were up 10%, to \$234.2 million, producing a 28% hike in earnings from operations, which hit the \$29 million mark. The company says its MTV Networks enjoyed increased revenues and earnings during the quarter, but it did not release any figures. Viacom also owns Showtime/The Movie Channel, owns and operates television and cable stations, and syndicates original programming.

VIDEO PRODUCTION HOUSE Unitel Video Inc. (ASE/UNV) posted record results for the second quarter and first six months ended Feb. 28. Second-quarter revenues rose 44%, to \$6 million, producing net earnings from operations of \$633,000. During the same period last year, the company had earnings from operations of \$109,000. For the six-month period, Unitel saw revenues rise 42%, to \$11.9 million, with net earnings from operations of \$1.4 million, a substantial hike from the \$240,000 earned in the first half of fiscal 1986.

REPUBLIC PICTURES (NASDAQ/RPICA, RPICB), the Los Angeles-based TV and home video distributor and production company, posted lower net income despite increased revenues during the first quarter ended March 31. Total revenues rose to \$4.2 million from \$3.9 million during the same quarter of 1986. But net income fell to \$162,000, or 4 cents per share, from the \$347,000, or 9 cents per share, in last year's first quarter.

CRAZY EDDIE'S SOBERING QUARTER: New Jersey-based home entertainment hardware and software retailer Crazy Eddie (NASDAQ/CRZY) says its fourth-quarter earnings plunged during the 13 weeks ended March 1. Earnings were just \$750,000, or 2 cents per share, on sales of \$122.1 million. During the fourth quarter of the previous fiscal year, the retailer posted earnings of \$7.1 million, or 26 cents per share, on sales of \$99.8 million. For the year, the company had earnings of \$10.6 million, or 34 cents per share, on sales of \$352.5 million, down from the \$13.2 million, or 48 cents per share, earned in fiscal '86 on sales of \$262.3 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 5/5	Close 5/11	Change
NEW YORK STOCK EXCHANGE				
American Can	1516.9	41 1/2	38	-3 1/2
CBS Inc.	430.1	161 1/2	168	+6 1/2
Cannon Group	626.7	5 1/4	4 3/4	-5/8
Capital Cities Communications	114.2	339 3/4	353 3/4	+13 3/4
Coca Cola	4503.1	42 1/4	41 1/4	-1 1/4
Walt Disney	2144.2	63 3/4	64 3/4	+1 1/4
Eastman Kodak	6811.4	75 1/2	79	+3 1/2
Gulf & Western	1007.5	77 1/2	75	-2 1/2
Handelman	239.1	25 3/4	25 3/4	.....
MCA Inc.	1085.9	45 3/4	45 3/4	.....
MGM/UA	33.2	11	11 1/4	+1/4
Musiland	146.2	24 1/2	27 1/2	+3
Orion Pictures Corp.	245.9	14 1/4	13 1/2	-3/8
Sony Corp.	148.6	20	20 1/2	+1/2
TDK	6.7	41 1/4	41 3/4	+1/2
Taft Broadcasting	105.3	148 1/2	148 1/2	.....
Vestron Inc.	209	5 1/4	5 1/4	.....
Viacom	3198.1	52 3/4	53 3/4	+1 1/2
Warner Communications Inc.	2106.8	29 3/4	29 1/2	-1/4
Westinghouse	2179.6	62 3/4	61 3/4	-1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	14.4	6 3/4	6 3/4	.....
Electrosound Group, Inc.	29.2	11 3/4	13 1/2	+1 3/4
Lorimar/Telepictures	1201.4	14 1/2	15 1/4	+1 1/4
New World Pictures	168.7	12 3/4	12 3/4	.....
Price Communications	102.6	11 1/4	11 1/4	.....
Prism Entertainment	15.4	5 1/4	5 1/4	.....
Turner Broadcasting System	19.8	21 1/4	21 1/2	+1/4
Unitel Video	7	10	10 1/4	+1/4
Wherehouse Entertainment	268.5	8	7 3/4	-1/4
OVER THE COUNTER				
Crazy Eddie	5 1/4	5 1/4	5 1/4	.....
Dick Clark Productions	5 1/4	5 1/4	5 1/4	.....
Josephson Intl.	13 3/4	14 1/4	14 1/4	.....
LIN Broadcasting	37 3/4	37 3/4	37 3/4	.....
Lieberman Enterprises	17 1/2	17 1/2	17 1/2	.....
Malrite Communications Group	11 1/2	10 3/4	10 3/4	.....
Recoton Corporation	5 1/4	5 1/4	5 1/4	.....
Reeves Communications	11 3/4	11 3/4	11 3/4	.....
Satellite Music Network Inc.	5 1/4	5 1/4	5 1/4	.....
Scripps Howard Broadcasting	82	82	82	.....
Shorewood Packaging	17 1/4	17 1/4	17 1/4	.....
Sound Warehouse	8 3/4	8 3/4	8 3/4	.....
Spec's Music	8 1/4	8 1/4	8 1/4	.....
Stars To Go Video	11 1/4	11 1/4	11 1/4	.....
Trans World Music Corp.	30	31	31	+1
Tri-Star Pictures	10 3/4	10 3/4	10 3/4	.....
Wall To Wall Sound & Video Inc.	5 1/4	5 1/4	5 1/4	.....
Westwood One	23 1/2	24	24	+1/2

Lifelines

BIRTHS

Girl, Hanna Rachel, to **Don and Becky Gold**, April 6 in Los Angeles. He is West Coast regional sales director for Vestron Video.

Girl, Maggie Jean, to **Keith "Rockin' Ray" and Cinda "Malcolm" Baker**, April 7 in Orlando, Fla. He once worked for WGRD Grand Rapids, Mich., and WBJW Orlando, Fla., and currently works for WORZ Orlando. She was the office manager for WGRD.

Boy, Jonathan William, to **Allen and Judy Rothstein**, April 11 in New York. He is the son of Ira Rothstein, promotional director of Record World and TSS Record Shops there.

Boy, Bradley John, to **John and Debbie Previti**, April 28 in Hackensack, N.J. He is East Coast manager of technical operations for MCA/Universal there. She is a consultant with MCA Music Publishing.

Girl, Danni Lynn, to **Dale and Andrea Moore**, April 30 in Nashville. He is chairman of the board of the Emerald Entertainment Group.

MARRIAGES

Dennis Hedlund to **Pearl Lee**, April 17 in Useppa Island, Fla. He is president and founder of Kultur Videograms, Sea Bright, N.J., and co-owner of WVJ-FM Port Charlotte, Fla. She is vice president of Kultur Videograms.

Eliot Sekuler to **Jain Glass**, April 24 in Pioche, Nev. He is account executive with Solters/Roskin/Friedman Public Relations. She is story

coordinator for the "Cagney And Lacey" television series.

DEATHS

Allen A. Jones, 46, of a heart attack May 5 in Memphis, Tenn. He was producer and manager of the Memphis-based Bar-Kays. Jones had been an employee of Stax Records and worked with such names as Isaac Hayes, Rufus Thomas, Otis Redding, Johnnie Taylor, Sam & Dave, and Shirley Brown.

Robert J. Burnham, 73, of a heart attack May 7 in Ridgefield, N.J. He was founder and former chairman of Burnham Products Corp. He remained active with the firm until 1970, when he formed Roburn Manufacturing, which makes writing instruments. Burnham was the father of Jacqueline Burnham Kurta, a partner in the entertainment public relations firm Burnham-Callaghan Associates, and the father-in-law of Paul Kurta, a film producer. He is survived by his wife, daughter, a son, a brother, three grandchildren, and a nephew. In lieu of flowers, family members have asked that contributions be made to the Simon Wiesenthal Foundation, AmFAR, or the American Heart Assn.

Ben Bartel, May 10 in Evanston, Ill., after a long bout with cancer. Bartel was one of the founders of the Warehouse chain, along with Lee Hartstone, Tim Pringle, and Lou Fogelman. Big Ben's Records in Los Angeles was named after him. Survivors include his wife, Debra, two daughters, Kelly and Moira, and one brother.

EXECUTIVE TURNTABLE

(Continued from page 4)

McFadden was production coordinator. Schon was customer service representative. Ogle was sales promotion coordinator.

Congress Video names **W. Clayton Baxter** West Coast sales manager and **Joseph Maita** Northwest sales representative. Baxter was with EMI America Records. Maita was with Sight and Sound Distribution. Also, **Amy Sexauer** is promoted to director of special projects. She was assistant to the president.

Celebrity Home Entertainment makes the following appointments: **Nancy Haver** as Western district manager, based in Los Angeles; **Larry Coulter**, Central district manager, based in Indianapolis, Ind.; and **Harold Komisar**, Eastern district manager, based in Fairfield, Conn. Haver was with Magnum Entertainment. Coulter was with Kartes Video Communications. Komisar was with United Entertainment.

CONFERENCE CONSIDERS IMPACT OF CD-I

(Continued from page 3)

"Will CD-I be the next Edsel?" asked David Rosen, director of the consumer electronics media program for Link Resources, a New York-based research and publishing company.

"It will be important to keep the consumer up to date and not overwhelm him," said Steve Shinbori, CD-I product manager for Sony Corp. "Otherwise, he may just throw up his hands and say, 'I have all the equipment I need.'"

An upbeat appraisal of CD-I marketing prospects was offered at a May 12 session by Emiel Petrone, vice president of marketing and public relations for American Interactive Media (AIM), a PolyGram subsidiary charged with developing

interactive software.

Petrone, former chairman of the Compact Disc Group and senior vice president of CD for PolyGram, said that CD-I will effectively "piggyback" the 1987 introduction of CDV. He noted that multiple-format CD players will feature digital ports allowing for the step-up to CD-I capability.

Asked if he was concerned about the limited one-year window between the introduction of CDV and CD-I, Petrone said, "I think it seizes OK. The key to all of these introductions is to have the software at the time of introduction."

The availability of a broad variety of creative and exciting CD-I software was frequently cited as the

Rounder, Alligator Top Labels For '86 NAIRD Honors Indies With Awards

BY LINDA MOLESKI

SAN FRANCISCO Alligator Records and Rounder Records came away the big winners at the National Assn. of Independent Record Distributors and Manufacturers' annual awards show, held May 2 at the Holiday Inn Golden Gateway here. The show was part of a four-day conference that focused on business sessions and panels concerning the independent record community (Billboard, May 16).

Hosted by KRCY-FM San Francisco program director Kate Hayes, the ceremony handed out awards in several categories; it also posthumously honored NAIRD's first hall of fame inductees, Folkways founder Moses Asch and Kaleidoscope folk artist Kate Wolf. Here is a complete list of the winners:

Album design: Albert Collins' "Cold Snap" (Alligator). Jacket design by Chris Garland. Photo by Paul Natkin.

12-inch single: Timex Social

Club's "Rumours" (Jay).

Compact disk: Robert Cray's "False Accusations" (Hightone).

Liner notes: Dr. John's "Gumbo" (Alligator).

Bluegrass: Doc Watson's "Riding The Midnight Train" (Sugar Hill).

Blues: Albert Collins' "Cold Snap" (Alligator).

Celtic/British Isles: Silly Wizard's "A Glimp Of Silver" (Green Linnet).

Children's music: Tom Paxton's "The Marvelous Toy" (Flying Fish).

Classical: Concerto Grosso's "Hills Of Mexico" (Kicking Mule).

Country: Nanci Griffith's "Last Of The True Believers" (Philo).

Dance music: Information Society's "Running" (Tommy Boy).

Folk: Kate Wolf's "Poet's Heart" (Kaleidoscope).

Gospel: Doyle Lawson's "Beyond The Shadows" (Sugar Hill).

Historical: Hank Williams' "The First Recordings" (CMF).

Jazz, contemporary: Dirty Dozen Brass Band's "Mardi Gras In

Montreux" (Rounder).

Jazz, traditional: Leon Redbone's "Red To Blue" (August).

Latin: Tito Puente's "Sensacion" (Picante).

New age: Alan Stivell's "Harpe Du Nouvel" (Rounder).

Reggae: Casselberry-DuPree's "City Down" (Icebergg).

Rock: Robin Trower's "Passion" (GNP Crescendo).

Seasonal/holiday music: Klezmer Conservatory Band's "Oy Chanukah" (Rounder).

Soundtracks: Various Artists' "Children Of A Lesser God" (Varese Sarabande).

Spoken word: Various Artists' "A Child's Look At What It Means To Be Jewish" (Kids').

String music: John McCutcheon's "Step By Step" (Rounder).

Women's music: The Pfister Sisters' "The Pfister Sisters" (Great Southern).

World/ethnic: Ladysmith Black Mambazo's "Inala" (Shanachie).

New Companies

Countdown Entertainment, formed by James Citkovic. A management and consulting firm representing artists, producers, and songwriters. Current clients include AKU*AKU and Cory Kessler & Barry Harris. 516-599-4157

White Records, formed by Frank Dehler and Geoff Jodry. First release is "Silver Horses" by the Boston rock group Tall Paul. c/o Design Communications, 21 Drydock Ave., Boston, Mass. 02210; 617-846-2839.

J.R.C. Entertainment Inc., formed by Joseph R. Crasci. A music management and talent agency specializing in the representation of musicians interested in crossing over into film, television, and commercials. Suite 23-D, 233 W. 55th St., New York, N.Y. 10019; 212-956-4602.

Rottar Records, formed by Tom Ratto. Company will concentrate on production of independent projects and has formed an independent label

emphasizing contemporary Christian music. First release is the LP "Thomas Tommy Tom" by Tom Ratto. P.O. Box 982, Whittier, Calif. 90608; 213-698-1950.

B.A.R. (Business Affairs & Representation) Communications Ltd., formed by Mark Wilkins. Company will handle deal negotiation and shopping, documentation, tour-sponsorship dealings, and national and inter-

national representation for owners of rights and/or finished product. Wilkins, an attorney formerly with Chappell International Music Publishers and Polydor Records, plans to work with artists, producers, and engineers. 19 York Road, London, England W3 6TS; 01-993-1514.

Send information to *New Companies*, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 17, **New Jersey Record Collectors Show/Convention**, Best Western/Coachman Inn, Cranford, N.J. 609-443-5405.

May 17-21, **Central South Music Sales/Sound Shop Convention**, Treasure Island Resort, George Town, Cayman Islands. 615-833-5960.

May 20-23, **Turtles Records & Tapes Convention**, Hyatt Hotel, Palmetto Dunes Resort, Hilton Head, S.C. 404-988-9805.

May 23-26, **American Booksellers Assn. Trade Exhibit & Convention**, Convention Center, Washington, D.C. Victoria Stanley, 212-867-9060.

May 30-June 2, **Summer Consumer Electronics Show**, McCormick Center, Chicago. 202-457-8700.

JUNE

June 7, **Orange County Songwriters Seminar/Showcase**, Buena Park Hotel, Buena Park, Calif. Wally Wasinack, 714-535-7591.

June 8, **21st Annual Music City News Country Awards**, Grand Ole Opry House, Nashville. 212-484-7976.

June 8-14, **16th Annual International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 17, **International Radio & Television Society Annual Meeting And Broadcaster Of The Year Luncheon Honoring William B. Williams**, Waldorf-Astoria, New York. 212-867-6650.

June 22-24, **Electronic Imaging For Scientific & Research Applications**, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

June 24-26, **Assn. Of Professional Recording Studios '87**, Olympia II Exhibition Centre, Kensington, England. 09237 72907.

June 26, **New York Chapter Black Music Assn. Dinner Honoring Black Entertainment TV And Robert L. Johnson**, Marriott Marquis, New York. Ken Reynolds, 212-622-4442.

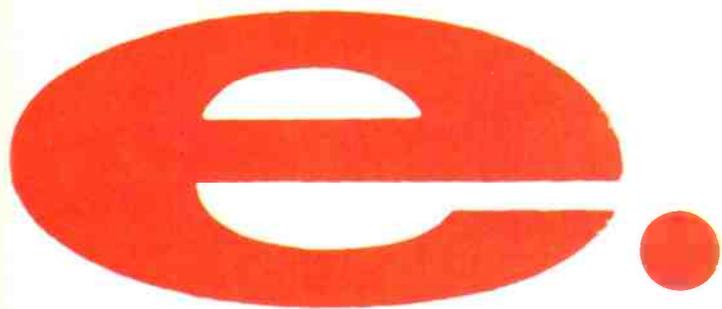
TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	8	U2 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE 5 weeks at No. One
2	2	3	37	BON JOVI ▲ ⁷ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	4	4	43	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
4	3	2	26	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
5	5	5	37	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
6	8	10	6	WHITESNAKE GEFLEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
7	9	14	4	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
8	7	9	6	BRYAN ADAMS A&M 3907 (9.98) (CD)	INTO THE FIRE
9	6	6	6	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
10	13	16	10	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
11	10	8	30	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
12	11	7	9	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
13	12	17	16	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
14	19	51	3	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
15	14	12	23	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
16	17	21	10	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
17	25	55	3	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
18	15	15	45	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
19	20	18	23	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
20	21	19	45	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
21	22	20	48	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
22	16	13	64	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
23	18	11	49	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
24	23	22	58	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	24	23	37	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
26	28	33	10	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
27	36	76	3	LISA LISA & CULT JAM COLUMBIA FC 40477	SPANISH FLY
28	26	24	45	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
29	34	37	38	KENNY G. ● ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
30	30	30	12	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
31	32	29	69	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
32	37	45	5	ATLANTIC STARR WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
33	48	97	3	TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
34	29	32	12	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
35	27	27	14	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
36	31	25	32	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
37	33	26	50	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
38	38	42	5	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
39	42	35	39	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
40	65	66	9	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
41	NEW		1	DAVID BOWIE EMI-AMERICA PJ1 7267 (9.98) (CD)	NEVER LET ME DOWN
42	35	31	9	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
43	41	34	13	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
44	40	36	28	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
45	49	49	5	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
46	46	46	9	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
47	45	39	50	PETER GABRIEL ▲ GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
48	55	58	15	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
49	52	60	8	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
50	51	61	9	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
51	39	28	7	NIGHT RANGER MCA 5839 (8.98)	BIG LIFE
52	43	40	35	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
53	44	38	17	TESLA GEFLEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
54	50	47	25	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	65	7	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
56	59	48	51	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
57	56	50	13	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
58	53	53	6	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
59	58	44	15	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
60	64	68	22	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
61	70	70	29	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
62	57	54	24	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
63	47	41	30	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
64	68	56	13	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
65	61	63	15	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
66	69	73	27	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
67	54	43	32	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
68	78	81	7	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98)	AMONG THE LIVING
69	66	52	30	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
70	96	—	2	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
71	67	64	28	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
72	75	79	113	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
73	63	59	22	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
74	62	62	5	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
75	73	67	35	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
76	80	84	5	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
77	74	80	8	THE JUDDS ● RCA/CURB 5916-1-RCA (8.98) (CD)	HEARTLAND
78	72	83	39	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
79	79	86	18	XTC GEFLEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
80	83	78	55	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
81	81	72	26	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
82	95	102	6	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
83	87	69	45	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
84	84	105	32	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
85	86	88	8	JON BUTCHER CAPITOL ST-12542 (8.98)	WISHES
86	76	71	34	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
87	71	57	55	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
88	119	—	2	DWIGHT YOAKAM REPRIS 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
89	85	74	41	BILLY JOEL ▲ ² COLUMBIA OC 40402 (CD)	THE BRIDGE
90	88	85	14	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
91	105	104	10	PSEUDO ECHO RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
92	82	87	15	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
93	133	—	2	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
94	90	75	8	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
95	97	96	15	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
96	113	113	162	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
97	91	82	10	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
98	98	99	23	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
99	107	115	5	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
100	77	77	9	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
101	93	94	67	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
102	108	108	163	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
103	103	110	6	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
104	104	109	7	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
105	92	92	15	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
106	116	117	115	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
107	115	121	7	FROZEN GHOST ATLANTIC 81736 (8.98)	FROZEN GHOST
108	110	111	7	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
109	123	131	4	ROCK & HYDE CAPITOL RNLP 70830 (8.98) (CD)	UNDER THE VOLCANO

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.



e.

Flash In Japan
(1/4-25384)

*Produced by Andrew Gold,
Eikichi Yazawa
and James Newton Howard*

Featuring "Flash In Japan"
(7-28325)

The New Single
Available Soon
on Warner Bros. Records
and Cassettes.



YAZAWA

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**ISSUE DATE:
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LABELS UNITED ON DAT CHIP

(Continued from page 1)

gun: "The only thing we have is our intellectual property. Copyrights constitute the fundamental roots of what we are and what we do. Our great fear is that DAT can destroy or significantly erode these copyrights. This will hurt music and its creators."

Ertegun, speaking at a press conference, said the record industry was suffering serious losses because of unauthorized copying. "A direct result of this consumer practice," he said, "has been that much less money is available for investment in new recordings. The day may come when there is nothing left to copy."

He noted that since 1978, new releases of LPs and cassettes had dropped 10% in France, 40% in Holland, 45% in West Germany, and 20% in the U.S.

"In the developed markets like Europe, Japan, and the U.S.," Ertegun said, "home taping of albums is equal to 300% of unit sales of LPs and prerecorded cassettes."

Ertegun said that the record industry is always ready to accept every opportunity to broaden its markets through new technology. "But DAT can only be endorsed by the music industry on condition that the interests of authors, performers, and producers are taken into account."

Asked why the IFPI had not considered the recently announced Philips anticopying system that allows just one copy to be made of a digital recording, Ian Thomas, director general of the IFPI, said that the trade group hadn't had an opportunity to evaluate the Philips system but was ready to consider any system that would effectively prevent the unauthorized copying of digital recordings.

But Ertegun said, "Why should we give away even one copy of our intellectual property for free? This is like saying that a customer is allowed to go into a store steal one shirt, but to steal two is illegal."

CBS already has committed to encoding product in advance of legislation (see story, page 1); Ertegun said other companies might decide on a similar course once they take delivery of the Copycode system.

IFPI's Thomas recalled that since 1983 IFPI has sought to hold a round-table discussion with the Electronic Industry Assn. of Japan on the implications of new technology for the music industry. In the absence of agreement by EIAJ to hold discussions, IFPI has tried to enlist the aid of the European Economic Community Commission to promote legislation that would make the incorporation of Copycode in all DAT machines compulsory.

The EEC Commission, he said, has shown interest in the technical solution and has declared that the safeguarding of intellectual property is a policy priority.

"The commission arranged a subsequent meeting with representatives of the European hardware and tape industries [EACEM and ETIC] in June last year and was given a demonstration of the Copycode system. EACEM representatives declared support for the system and for IFPI's request."

A meeting of governmental experts from the 12 member states was convened in October as the first step in the commission's decision to seek legislative protection. A green paper setting out the commission's position on unauthorized copying was expected before the summer recess. This will be sent to the European Parliament and other consulta-

tive bodies and could end up in a proposed draft directive submitted to the council.

"Once adopted by the council, it will have legislative force for the whole of the EEC," said Thomas. "This process will, however, take at least two years. This is why IFPI has asked for interim trade measures to prevent DAT recorders from flooding the market before the copyright issue has been settled."

Thomas said that because the DAT issue can only be effectively dealt with on a worldwide basis, IFPI has, through its national groups, approached the governments of Canada, Australia, and all of Europe with requests for legislation.

Stan Gortikov, chairman of the Recording Industry Assn. of America, said his group is working hand-in-hand with the IFPI to harmonize objectives.

At the press conference, George Martin, the celebrated British record producer, declared himself a staunch opponent of unauthorized digital copying.

"The awesome thing about digital taping," he said, "is that it isn't just taping. It's cloning. However many copies you make, the product is just as good as you get in a studio. Home taping will become a nightmare for producers because it will put us out of work."

"And I'm not just talking about people like me and the Elton Johns and the Paul McCartneys. I'm talking about a lot of young people who are working hard to get just one hit. These little enterprising companies, trying to make a go of it in the business, will go to the wall if DAT copying is allowed."

IMPORTERS FORM TRADE GROUP

(Continued from page 3)

the National Music Publishers Assn.

"Both mechanical collection societies have assured me that their position is to do everything to avoid double collection of mechanical royalties," says Grassi, adding that each society believes payment should be made in the country where the goods are ultimately sold to consumers. Prior to the Harms suit, importers had contended that mechanical royalty payments in the country of origin were sufficient.

Grassi adds, however, that individual publishers are split on where they want the royalties to be paid.

Grassi pledges that the new organization "will seek a workable system so no one's rights are infringed. We're prepared to sit down and work out a system that serves everybody."

The group also hopes to work out a similar arrangement with the major labels for handling sound recording copyrights. Mark Solomon, attorney for Tower Records and its import company, Trip, says initial reaction from the record companies has been encouraging.

"We've gotten a signal from the RIAA, and several labels say that they are willing to talk," says Solomon. "They say they are willing to discuss a solution to the plight of the importer, and we've taken that to mean they'll talk in good faith."

One system being discussed by

RITC is a stamp system similar to the one used for imports in the U.K. Under that plan, importers purchase a stamp for each recording they bring in, with part of the fee going to the label holding the sound recording copyright and part of it going to the music publisher.

"If the concept is accepted and a rate structure set, the next questions are administration and appointment," says Grassi.

The RITC, which will establish an

office in Washington, D.C., will also serve as a general trade group charged in its bylaws with promoting "the interest of the recording import/export community worldwide" and a "maximum repertoire of sound recordings available to the consumer worldwide."

"We want a legitimate business for all importers," says Solomon. "We're not going to support any unlawful importation. We hope all the companies will benefit from that."

Pub Sued Over Royalties

NEW YORK Gene Goodman and his music publishing companies have been charged with copyright infringement in federal court here by a writer who claims his name was removed from one of his songs to deny him performance royalties from BMI.

According to the action, filed May 11, Nathan Russell and his co-writer, Jot Nelson, who died in the late '70s, made a publishing deal with Goodman in 1957 on five songs, the most profitable of which turned out to be "I've Learned." The copyright song was recorded by Tammy Wynette for her 1971 hit album, "Stand By Your Man."

The suit charges that Russell's name was illegally removed as a writer of the songs by Goodman when they were submitted to BMI, thus denying him royalty payments. In 1985, Russell recaptured the songs at the end of their first copyright term of 28 years. They are published through his Sunat Publishers, also a plaintiff in the action.

The suit, which seeks \$1 million in damages plus other awards, charges that Goodman continues to receive royalties on the songs.

At presstime, a copy of the complaint had not been served on the defendants, a spokesman said.

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	112	112	10	BOBBY MCFERRIN BLUE NOTE BT 85 110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
111	111	119	45	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
112	89	90	8	SOUNDTRACK ATLANTIC 81742 (9.98) (CD)	PLATOON
113	100	91	41	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
114	94	95	85	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
115	102	89	17	DEEP PURPLE MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
116	125	132	79	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
117	99	98	26	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
118	NEW		1	ACE FREHLEY ATLANTIC 81749 (8.98)	FREHLEY'S COMET
119	106	106	7	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
120	130	145	4	HOODOO GURUS ELEKTRA 60728 (8.98) (CD)	BLOW YOUR COOL
121	118	123	22	ROBIN TROWER GNP CRESCENDO GNP 2187/GNP (8.98) (CD)	PASSION
122	120	93	15	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
123	121	107	22	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
124	141	137	6	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
125	139	151	8	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
126	143	158	5	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
127	101	103	10	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
128	147	150	30	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
129	NEW		1	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES
130	129	124	12	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
131	145	149	4	JOE JACKSON A&M SP 3908 (9.98) (CD)	WILL POWER
132	144	144	5	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
133	134	138	8	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
134	137	139	5	THE BLOW MONKEYS RCA 6246-1-R (8.98) (CD)	SHE WAS ONLY THE GROCER'S DAUGHTER
135	109	100	10	SOUNDTRACK MCA 6200 (9.98) (CD)	SOME KIND OF WONDERFUL
136	136	122	6	STYLE COUNCIL POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
137	124	125	21	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
138	138	157	6	JEFFERSON AIRPLANE RCA 5724-1-R (12.98) (CD)	2400 FULTON ST.
139	122	116	30	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
140	135	143	31	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
141	117	120	10	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
142	126	127	33	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
143	114	101	32	PHYLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
144	149	154	50	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
145	NEW		1	THE NYLONS OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER
146	131	118	17	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
147	132	141	10	SHEILA E. PRAISEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
148	128	114	26	SAMANTHA FOX ● JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
149	140	130	8	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
150	155	126	22	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
151	151	161	4	JACK WAGNER QWEST 25562/WARNER BROS. (8.98) (CD)	DON'T GIVE UP YOUR DAY JOB
152	146	146	15	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
153	142	152	36	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
154	127	133	31	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
155	166	166	4	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	134	15	THE THE EPIC BFE 40471 (CD)	INFECTED
157	148	142	23	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
158	159	159	4	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98) (CD)	UPTOWN
159	153	156	35	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
160	170	160	677	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
161	154	136	23	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
162	163	170	43	BARBRA STREISAND ▲3 COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
163	161	135	14	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
164	178	—	2	THE OTHER ONES VIRGIN 90576/ATLANTIC (8.98)	THE OTHER ONES
165	165	192	58	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
166	175	165	116	PHIL COLLINS ▲5 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
167	168	168	4	VARIOUS ARTISTS PRIORITY SL 9468 (7.98)	RAP'S GREATEST HITS, VOLUME 2
168	176	185	12	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
169	RE-ENTRY			WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
170	150	147	40	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
171	NEW		1	NONA HENDRYX EMI-AMERICA ST 17248 (8.98) (CD)	FEMALE TROUBLE
172	180	—	2	GARY MOORE VIRGIN 90588/ATLANTIC (8.98)	WILD FRONTIER
173	162	153	28	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
174	152	140	25	BILLY VERA & THE BEATERS ● RHINO RNL 70858/CAPITOL (8.98) (CD)	BY REQUEST
175	160	129	30	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
176	177	167	58	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
177	167	148	25	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
178	179	178	50	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
179	157	162	15	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
180	169	179	58	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
181	RE-ENTRY			MIKI HOWARD ATLANTIC 81688 (8.98) (CD)	COME SHARE MY LOVE
182	171	128	7	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
183	185	169	59	VAN HALEN ▲3 WARNER BROS. 25394 (8.98) (CD)	5150
184	182	171	26	BRUCE SPRINGSTEEN ▲3 BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA CSX 40558 (CD)	
185	181	191	4	WIRE TRAIN COLUMBIA BFE 40387	TEN WOMEN
186	189	183	61	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
187	172	172	4	THE STRANGLERS EPIC BFE 40607	DREAMTIME
188	193	182	129	BOSTON ▲9 EPIC JE 34188 (CD)	BOSTON
189	NEW		1	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
190	NEW		1	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
191	194	196	3	FARRENHEIT WARNER BROS. 25564 (8.98) (CD)	FARRENHEIT
192	173	174	28	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
193	NEW		1	GINO VANNELLI CBS ASSOCIATED BFZ40337 (CD)	BIG DREAMERS NEVER SLEEP
194	187	197	27	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
195	190	190	6	THE DEL FUEGOS SLASH 25540/WARNER BROS. (8.98) (CD)	STAND UP
196	164	173	23	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
197	158	163	12	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
198	183	164	17	MILLIE JACKSON JIVE 10116-1-J/RCA (8.98)	AN IMITATION OF LOVE
199	188	193	4	LIZZY BORDEN ENIGMA/METAL BLADE SQ 73254/CAPITOL (6.98)	TERROR RISING
200	198	200	11	THE ROBERT CRAY BAND HIGHTONE 8001 (8.98) (CD)	BAD INFLUENCE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 Live Crew 182	Club Nouveau 15	Frozen Ghost 107	Bob James 194	Eddie Money 78	Pseudo Echo 91	Stand By Me 153	Van Halen 183
Gregory Abbott 69	Phi Collins 166	Kenny G. 29	D.J. Jazzy Jeff & The Fresh Prince 99	Melba Moore 137	Psychedelic Furs 34	Top Gun 56	Luther Vandross 36
Bryan Adams 8	Concrete Blonde 163	Peter Gabriel 47	Jefferson Airplane 138	Gary Moore 172	R.E.M. 70	Bruce Springsteen 184	Vangelis 62
Aerosmith 168	Julian Cope 149	Genesis 21	Stanley Jordan 179	Shirley Murdoch 65	REO Speedwagon 57	Stacey Q 159	Gino Vannelli 193
Donna Allen 133	The Robert Cray Band 200, 19	Georgia Satellites 63	Journey 80	Najee 64	Ratt 154	Starpoint 141	VARIOUS ARTISTS
Gregg Allman 30	Crowded House 13	Georgio 132	The Judds 77	Robbie Nevil 81	Ready For The World 177	George Strait 152	Rap's Greatest Hits, Volume 2 167
Herb Alpert 26	The Cult 38	Glass Tiger 83	Kool & The Gang 54	The Neville Brothers 158	Restless Heart 104	The Stranglers 187	Stevie Ray Vaughan & Double Trouble 157
Anthrax 68	The Cure 178	Lou Gramm 43	Cyndi Lauper 86	Lionel Richie 39	Lionel Richie 39	Barbra Streisand 162, 17	Suzanne Vega 93
Atlantic Starr 32	Cutting Crew 16	Al Green 155	Level 42 55	Night Ranger 51	Smokey Robinson 40	Stryper 66	Billy Vera & The Beaters 174
Autograph 108	Chico DeBarge 192	Nona Hendryx 171	Huey Lewis & The News 25	The Nylons 145	Rock & Hyde 109	Style Council 136	
Anita Baker 24	Chris De Burgh 48	Hipsway 90	Lisa Lisa & Cult Jam 27	Oingo Boingo 127	Run-D.M.C. 37	Suicidal Tendencies 190	Jack Wagner 151
Bangles 31	Dead Or Alive 123	Hoodoo Gurus 120	Lizzy Borden 199	Original London Cast 119	Patrice Rushen 100	The System 82	Luther Vandross 36
Beastie Boys 4	Kool Moe Dee 103	Bruce Hornsby & The Range 23	Lone Justice 117	ORIGINAL CAST	David Sanborn 95	TNT 129	Vangelis 62
The Blow Monkeys 134	Deep Purple 115	Whitney Houston 72	Los Lobos 92	Phantom Of The Opera 189	Bob Seger & The Silver Bullet Band 176	Andy Taylor 46	Gino Vannelli 193
Bon Jovi 114, 101, 2	The Del Fuegos 195	Miki Howard 181	Love & Rockets 175	Ozzy Osbourne/Randy Rhoads 14	Carly Simon 45	Tesla 53	VARIOUS ARTISTS
Boston 188, 67	Duran Duran 98	George Howard 150	Madonna 28	The Other Ones 164	Paul Simon 5	The The 156	Rap's Greatest Hits, Volume 2 167
David Bowie 41	Sheila E. 147	Phyllis Hyman 143	Megadeth 140	Robert Palmer 116	Simply Red 42, 180	Thompson Twins 76	Stevie Ray Vaughan & Double Trouble 157
The Breakfast Club 50	Expose 35	Billy Idol 61	Bobby McFerrin 110	Dolly Parton, Linda Ronstadt, Emmylou Harris 12	The Smitereens 113	George Thorogood And The Destroyers 170	Suzanne Vega 93
Kate Bush 161	Farrenheit 191	Iron Maiden 142	Metallica 186	The Pretenders 173	The Smiths 97	Randy Travis 111	Billy Vera & The Beaters 174
Jon Butcher 85	Fleetwood Mac 7	Janet Jackson 22	The Mission U.K. 130	Prince 9	Patty Smyth 97	Robin Turner 121	Style Council 136
Cameo 52	Samantha Fox 148	Freddie Jackson 44			SOUNDTRACKS	Tina Turner 75	Strayhorn 66
Chicago 84	Aretha Franklin 71	Joe Jackson 131			An American Tail 146	U2 128, 1, 125, 102, 106, 36, 124	Style Council 136
China Crisis 197	Ace Frehley 118	Bob James/David Sanborn 144			Platoon 112		Suzanne Vega 93
Cinderella 20					Some Kind Of Wonderful 135		Billy Vera & The Beaters 174
Eric Clapton 60							Whitesnake 169, 6
							Kim Wilde 49
							Hank Williams, Jr. 122
							Bruce Willis 59
							Steve Winwood 18
							Wire Train 185
							Peter Wolf 58
							World Party 73
							XTC 79
							Dwight Yoakam 165, 88

VESTRON SLUMP

(Continued from page 1)

account for 6% of the entire 400-person staff, 20 staffers have been reassigned to Vestron Pictures, a division of the company that is involved in producing motion pictures. The move signals stepped up involvement in filmmaking by Vestron.

Company officials, citing sluggish sales coupled with escalating costs of acquiring product as prime reasons of its financial woes, say they are pinning their hopes for a rebound in 1987 on the outcome of a court case that will determine whether Vestron will market the Academy Award-winning film "Platoon" (Billboard, April 11).

Like a number of home video firms that have relied heavily on outside sources for product, Vestron has been affected by the lack of availability of major titles as well as the sharp rise in the cost of securing home video rights to major titles. Also, Tri-Star and Orion, which had been a prime source of product for companies like Vestron, will no longer sell the video rights to their movies to independent companies because they have formed their own home video wings.

The scramble for quality product has led Vestron to purchase video rights to movies before the films are actually produced. In doing so, it has experienced numerous complications.

The company, for example, says it paid a "significant advance" for the rights to a movie starring Madonna and Sean Penn in 1986. At the time, Madonna was not only one of the hottest pop stars around but had also starred in the highly successful film, "Desperately Seeking Susan." Still, the movie—"Shanghai Surprise"—failed to stimulate interest at the box office and sold few copies as a home video release.

Vestron is said to have made a similar arrangement to secure the video rights to "Platoon," the war epic that won an Oscar for best picture of 1986. Vestron claims to have made production of the movie possible by paying money up front. Still the film's producer, Hemdale Film Corp., contends that Vestron reneged on its financial obligation, a charge Vestron denies.

While Vestron and Hemdale have locked horns in a bitter legal dispute over the home video rights to "Platoon," it remains unclear what company will eventually release "Platoon" on video. If Vestron does release "Platoon," it will likely be the most important title for the company since "Making Michael Jackson's Thriller" in 1983.

Though Vestron has been a profitable entity in the past, the company has curried little favor with investors since making its initial public offering in 1985. Trading on the New York Stock Exchange, Vestron's stock during the past year has never been higher than 12 1/2 points and has been as low as 4 1/2. At presstime, the stock stood at 5 1/4 points.

In a statement released by the company, board chairman Austin O. Furst Jr. says: "The intense current competition for home video rights to motion pictures with significant theatrical exposure has driven the cost of those rights to levels where profitability is by no means assured. In the future, we are going to have to be extremely careful and selective in our acquisition of these titles."

CBS: WE'LL HAVE 'SPOILER' READY FOR ALL THIS SUMMER

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ternational trade group, to begin granting the Copycode technology to any label wishing to acquire it (see story page 1).

"We will be encoding everything on CD on a 'forward' basis," Gartenberg says of CBS' own manufacturing plans. "We don't know yet if we will be going back and copy-coding those compact disks that are already out."

The Copycode system, developed by CBS research labs, places a "notch" in the master recording that is read by a computer chip that would be built into DAT recorders. Once the notch is detected, the recording process cuts out for 25 seconds.

CBS says extensive tests have found the inclusion of the Copycode does not have a noticeable effect on prerecorded product. But some audiophiles and members of the electronic hardware lobby have disputed that claim.

"If CBS wants to voluntarily corrupt the purity of its music, then that's its decision," says Gary Sha-

piro, vice president of government and legal affairs for the Electronic Industry Assn.

Shapiro charges that CBS has refused to allow the Copycode to be independently tested for sound deterioration. "They are asking Congress to mandate an untested technology," he says.

For CBS' part, Gartenberg says the Copycode system is "thoroughly tested. We have no question that you cannot hear the encoding on a recording when played back on any equipment without the Copycode sensor."

The move to encode CBS CDs is the latest volley in what the record industry says is a life-and-death struggle to prevent massive losses from the sophisticated home taping capabilities engendered by the new DAT technology.

"Obviously we're in a terrible fight," says Gartenberg, "but we think the battle is totally called for. You can't have a symbiotic relationship where one party is totally parasitic. DAT is the last step before the

record industry is totally decimated by home taping."

The CBS announcement came on the eve of Senate and House hearings on DAT legislation, slated for May 14 and 15, respectively. Gartenberg was guardedly optimistic about the hearings, noting that the CBS Copycode system is in line with the Reagan administration's avowed preference for a technological rather than tariff solution to the home-taping issue.

"I never like to predict what will happen in Congress," says Gartenberg. "But a lot of people recognize that the recording industry is facing an extremely difficult problem."

Gartenberg also has harsh words for the electronic hardware lobby and the antitaping system it has demonstrated, terming it "a lot of nonsense." DAT players being sold in Japan include circuitry that prohibits digital-to-digital recording, converting a signal instead to analog and then back to digital.

"They say their 'magic black box' degrades the quality of a DAT tape

below that of a CD," says Gartenberg. "Our engineers think differently." Gartenberg portrays the difference between original and taped copies as minimal.

The EIA's Shapiro admits the difference is minimal but insists the recordings produced by the digital-analog-digital process are identical in sound quality to what can already be obtained on a standard high-quality cassette deck.

The proposals before the Senate and House would require inclusion of an anticopying chip in all DAT recorders imported into the U.S. In the Senate's bill, the period is three years; in the House version, one year.

The RIAA says it hopes the periods provided by any legislation would provide some breathing room for copyright committees to take a look at setting up a long-term solution to the issue of artist and label protection and royalties.

COUNTRY RADIO ENJOYS RATINGS SUCCESSES

(Continued from page 1)

swing. "This surge can't be compared to the trendy 'Urban Cowboy' craze. In the late '70s and early '80s, I think a number of artists were artificially packaged by themselves or labels to fit some mold. Now, it seems these new artists are writing and performing from the heart—they're not compromising between what they feel in their souls and what gets onto the record."

After a great winter book, KIKK Houston PD Jim Robertson also shows enthusiasm for the staying power of today's new country talent. "Right now, they've had a lot to do with our success because there has been so much good new music out for the past year or two," he says. Robertson adds that new talent plays a significantly larger role on KIKK's playlist of late simply because so many beginners have put out great songs. "In any format, it doesn't matter what the artists are, it's how good the songs are," he says.

For some time, country music was routinely categorized as "traditional" or "modern," and some programmers felt the two could never mix. Today, PDs see those labels losing their relevance.

Mark Tudor, PD of WBOS Boston, says that the influx of music by new artists "has opened up a lot of different avenues for us. There isn't that 'this is country, this isn't' stereotype anymore, which gives us a lot more to work with."

Country has historically been a tough sell in the Boston market, but Tudor feels that works to his advantage in breaking new talent. "In some markets, you've gotta play the latest George Jones. We don't. We can play new music in the context of acquainting our listeners with what's happening in Nashville."

Independent country promoter Carolyn Parks says, "It used to be that Willie Nelson, Merle Haggard, or Jones were automatic adds. That's not the case anymore. Even though audiences are still familiar with the established artists, they are going to go for the best song no matter who it's from."

Tudor says exposing songs by

new artists is made much easier by the fact that country has again become a part of mainstream media. "Back in 1977 or 1978, you couldn't turn on the television without seeing a country artist. Then it seemed like the Nashville PR world went complacent and you saw no country artists anywhere. Now that's changing back."

The Organization for Entertainment Independents recently awarded its first Golden Ear Awards to programmers who "contributed to the development of new acts by giving their record legitimate and sustaining airplay." The group's large-

market winner was Johnny Dark, PD of WCAO Baltimore.

"Radio is like baseball, there's got to be a farm team," says Dark. Dark's approach has seen his AM outlet make great strides against 50,000-watt FM format leader WPOC. "I think audiences will be receptive to new artists and songs if you present it as such. It takes me back to my top 40 days, when we really made an event out of new talent. We're very attentive to new talent, with back and front announcing."

Dark says that he was so impressed with the folk/country

sound of the O'Kanes when they released their first single that he supported it immediately.

Mike Chapman, PD of top-rated WUBE Cincinnati says, "Nobody's ever been able to figure out if an abundance of good new music has a direct effect on ratings. Top 40 went through that for a while, but they were really scraping the bottom of the music barrel. I don't think country music ever hit that low. But, certainly, the fact that there's better and more exciting music out there just helps us be better and more exciting."

PIONEER DEBUTS CDV PLAYER

(Continued from page 3)

ers to be marketed until late summer. Cheryl Smith, Pioneer Electronics' manager of public relations, says the company was able to beat that projected date because CDV only represents a "minor adjustment" in technology utilized in its laser players.

Similar product introductions from Denon, Technics, and other manufacturers are expected to follow shortly.

CDV, the hybrid disk that will carry up to five minutes of video and 20 minutes of music, will make a high-profile debut at the Summer Consumer Electronics Show in Chicago (Billboard, May 9). The presentation will be staged by several hardware and software companies, including Pioneer.

The CDV unit will beat CDV software to the market, according to Smith. Philips subsidiary PolyGram is readying such disks for release, and Smith says Pioneer's software company is also gearing up.

According to Smith, Pioneer has agreed with other purveyors of the format to embrace CDV "as an umbrella format name" for the 8-inch and 12-inch laserdiscs it already produces. CDV-EP will be used to identify 8-inch disks; CDV-LP will indicate 12-inchers. Packaging on Pioneer's titles, however, will still bear its trademarked LaserVision

and LaserDisc symbols.

Pioneer says the CLD-1010 will have 400-line horizontal video resolution and signal-to-noise ratio of 46 decibels (luminance), which it says are improvements over its previous combo player. The new unit also has

VSDA MEET TACKLES PPT, PPV

(Continued from page 4)

resents a formidable potential threat to our industry."

Explaining the intricacies of PPV, Morowitz said producers normally enjoy a guarantee "plus 50%." Then pointing to such partnerships as CBS/Fox and RCA/Columbia, he said, "Fox has the PPV rights. They don't share that money with CBS. But if [programming] goes the cassette route, they share that. So we're 50% behind the eight ball because of an arrangement they made with their home video revenue."

In opening remarks, Mickey Granberg, executive vice president of VSDA, stressed that the organization is now conducting a PPV survey of 1,000 consumers "to give us some ammunition."

On PPT, Morowitz said, "I think we're in favor of any formula which may help the retailer. But in the long run, PPT is not good for us. I don't think we should fight it if the

many of the features found on conventional CD players, such as programmability. A remote control for the unit has functions not found on the company's current audio/video laser players, including on/off CX noise reduction.

studios want to put it through. We could try it, and if it works, fine. If it doesn't, we give it up.

"I don't think the studios want [PPT]. When you see surveys on the money they're getting from the sale of cassettes—vis-à-vis from what we're earning from the rental of cassettes—they'd be crazy to go for PPT," said Morowitz.

Morowitz was in Los Angeles for a VSDA board meeting, which Granberg described as "nonstop from Monday to Tuesday [afternoon]," with piracy being a big issue. Granberg would not elaborate on the agenda, only saying, "VSDA is going to take a more active role in investigation and prosecution."

Three other board members—Dave Ballstadt of Minneapolis, Lou Berg from Houston, and locally based Joan Weissenberger—attended the chapter meeting, described by some as "stormy."

CHAPPELL MUSIC BUYOUT

(Continued from page 1)

terms. But there is little debate that the price would set a record in the music publishing industry.

A report May 13 in the Wall Street Journal indicated that WCI is offering about \$100 million in convertible preferred stock and other securities and will assume more than \$100 million of Chappell debt.

Chappell was acquired from PolyGram by a group of investors in 1984 for approximately \$100 million, a record price at the time. Late last year a group headed by financier Stephen Swid, known as SBK Entertainment, acquired CBS' music publishing interests for \$125 million.

The price paid to CBS apparently stirred—and shocked, some say—investors in Chappell to test the waters for a sale of the company. WCI was considered the leading contender to buy Chappell for a number of weeks (Billboard, May 9).

WCI is acquiring Chappell primarily from two financial investment groups, Wertheim & Co., which is said to own about a 25% stake in Chappell, and Boston Ventures, said to own slightly less than 20%. Current management of Chappell is headed by Freddy Bienstock, who, along with others, is said to control about 7% of Chappell stock.

According to informed sources, others seeking to buy Chappell were in the running down to the wire. Among them, in an ironic twist, was previous owner PolyGram, which reportedly made a cash offer of around \$175 million. SBK Entertainment also made strong overtures, as did Sony Corp. and MCA Music.

WCI's own music publishing unit, Warner Bros. Music., is regarded as second only to Chappell in size. Its gross annual publisher revenues are estimated at about \$50 million, while Chappell Music's estimated annual revenues amount to close to \$100 million. It also operates a leading music print company, Warner Bros. Music Publications.

Chappell's 22 wholly owned operations abroad are expected to enhance WCI's stake in the global publishing scene, where Warner Bros. Music mostly licenses its catalog.

In what manner and with what personnel the combined Chappell/Warner Bros. entity would be structured is still up in the air. Both companies have strong music publishing executives in charge; Bienstock is the overall chief at Chappell, and Chappell-Intersong is headed in the U.S. by Irwin Robinson. Veteran publishers Chuck Kaye and Jay Morgenstern operate Warner Bros. Music as president and executive vice president, respectively.

Even if Bienstock were not part of the new combined structure, he would remain a major force in international music publishing. He would continue to own or have major interest in U.K.-based Carlin Music and such U.S. companies as E.B. Marks Music, Hudson Bay Music, and companies acquired from The New York Times a decade ago.

While the WCI press statement offered an obligatory reference to approval by federal regulatory agencies, there is some concern that the antitrust agencies might give the deal a hard time. The U.S. nixed a U.S. merger of the recorded music units of WCI and PolyGram in 1984 on such grounds.

Intersound: Free Tape In CD Package

BY IRV LIGHTMAN

NEW YORK The consumer who buys selected ProArte or ProJazz compact disks starting this month will get a offer he can't refuse: a free cassette counterpart housed in the same blister pack as the CD.

The novel merchandising strategy, under the banner of MusicMate, is being introduced with 36 jazz and classical titles, according to Don Johnson, president of Intersound Inc., the label's Minneapolis-based parent.

"Our market research indicates that in specialized segments of music like jazz and classical recordings

the consumer is committed to purchasing only in the compact disk format," says Johnson. He notes that MusicMate enables the consumer to accommodate his CD player and his car or home tape deck without paying more or engaging in home taping.

(It is understood that another label, Shape/Newport Classics, will introduce a similar line, One For The Road, in the near future.)

The ProArte and ProJazz CD/cassette packages will still wholesale at prices in line with a \$16.98 list, although Johnson says the free cassette adds an additional manufacturing cost of about \$1.25.

But Johnson sees the free cassette version as a ploy to set his product line apart in dealer CD bins, especially with standard classical repertoire, where the consumer must choose among many competing renditions.

Also, key back titles may gain new momentum with the MusicMate concept, says Johnson. Indeed, one of ProArte's best sellers, "Celebrate America" by the Houston Symphony, is among the first releases in the new line.

In addition to "Celebrate America," other ProArte titles include a new all-digital recording by organist Lyn Larsen called "Here Comes

The Bride" and new ProJazz releases by Joe Taylor, Lew Soloff, George Young, and Mal Waldron.

Intersound Inc. is launching a national campaign focusing on the MusicMate concept this month, including ads in Digital Audio, Audio, and Jazz Times, among other consumer publications.

Most of the ProArte classical repertoire to be made available on MusicMate is to consist of public-domain material. However, Johnson acknowledges that the matter of paying additional mechanical royalties to publishers of protected music is an issue. "I guess I'll be selling it more and enjoying it less."

PUBLISHERS MULL BMI BONUS STAND

(Continued from page 3)

resistance finally caused the airlines to abandon their change for all but new ticket buyers and that publisher resistance might force a similar rollback from BMI.

Says BMI vice president Roger Sovine, "First and foremost, BMI is challenged to best serve its affiliated writers and publishers. We've revised a payment system that does that."

Sovine dismisses the notion that the new system will be skewed against country publishers, as some observers have suggested. He says that because of the large number of stations playing country music, country stations often earn more performance income than rock hits that may sell more records.

Jay Morgenstern, executive vice president of Warner Bros. Music, comments, "An active publisher will make the system work. No matter what the change, you'll have the kind of activity that will not diminish your income. At this point, I don't believe it will affect us detrimentally. I don't believe it was intended to hurt."

Morgenstern adds, "As far as writers are concerned, you can take many positions. I don't really want to comment on that."

Jobete president Lester Sill says, "I know a good many of the publishers are concerned about it." Sill

points out that most Jobete activity is now with ASCAP, but says, "There will be repercussions—there's no doubt about it. What they will be or the extent of them, I just don't know yet."

Under BMI's former payment system, a strong song could earn bonus money for its writer, even after he or she moved over to ASCAP or SESAC. Consequently, it was common to defecting writers to deliberately leave some or all of their top songs with BMI, purely because of the bonus benefits. A song that had accumulated a million performances, for example, automatically qualified for a bonus of four times the base rate.

According to the new system, even a million-play song earns its writer only the base rate unless the writer remains with or returns to BMI. Since publishers are paid their performance money directly, their bonuses are unaffected when a writer leaves BMI. And although a publisher has the option of switching a songwriter's catalog away from BMI once the contract term is up, there may be little or no incentive to do this because it would disqualify the publisher for bonuses.

Sovine says that writers who have left BMI will be given a one-time "opportunity to rejoin their catalogs" and earn their bonuses.

Any songwriter who returns to the BMI fold before Jan. 31 can collect all the bonus money that may have accumulated during 1987. Sovine stresses that the offer will not be extended past that date.

More complex than the writer affiliation issue—and potentially more significant in how its performance money is distributed—is the manner in which BMI now calculates its bonuses. The former system had four plateaus that were defined by specific numbers of performances. Now the three top bonus levels are figured according to a formula that takes into account both a song's cumulative performance history and its frequency of performance with each quarter. For example, the songs that will now earn the top rate of four times base are "those songs with the highest cumulative history whose current quarter's performances constitute 10% of the current quarter's radio and television performances of all songs," according to BMI.

Under this formula, a million-play song will no longer automatically qualify for a top bonus, as it did before.

BMI director of performing rights relations Del Bryant says that BMI's improved technology for keeping track of performances will increase the number of perfor-

mances logged this year by 50%-60% and benefit affiliates accordingly.

One economic analyst who asked not to be named says the effect of the new system of calculation will be to free up more money to pay higher rates to current hit songwriters and, thus, keep them from being lured to other performing rights organizations.

Terry Smith, head of Nashville's Copyright Management, says some BMI songwriters whose standards have put them in the top bonus bracket are voicing fears that the new distribution system will cut back on their income as it moves from absolute to relative earning points.

Tim Wipperman, who runs Warner Bros. Music's Nashville office, says he sees no harm coming to publishers as a result of the new system. Donna Hilley, vice president of Tree International, says she is aware of the changes but has not yet been able to assess what they will mean to her company. Tree is not only the largest independent country music publisher in the world, but it is also home to some of the top writers of country standards.

WILLIAM LEE GOLDEN SUES OAKS

(Continued from page 6)

the other Oaks and "protect William's interest."

At the Oaks' press conference, group spokesman Bonsall agreed that negotiations with Golden had stalled. "Golden could not accept our offer, and we could not accept his," Bonsall said. "Maybe a court of law will help."

The press conference was held in the same building in which, on Aug.

28, the group members denied they were breaking up. As at the earlier press conference, longtime agent Jim Halsey was at the Oaks' side.

"This is 'Singing' Steve Sanders, the new Oak Ridge Boy," said Bonsall. Sanders, 34, has played rhythm guitar in the Oaks' band for the past five years.

Sanders will be on salary and will not have a share in the Oaks' assets,

Bonsall said. At present, the Oaks' assets are split among Golden (30%), Allen (30%), Bonsall (20%), and Sterban (20%), according to a source familiar with the Oaks' partnership agreement.

STRIPED HORSE LABEL TO BOW IN JUNE

(Continued from page 6)

distribution. "Right now the independents are running on a hot streak," he says. "Look at the charts, the 12-inch business especially—they're doing phenomenally. In my discussions with people like Jim Schwartz, and Billy Emerson at Big State, they had record-breaking years last year, and they expect to surpass that this year."

Already in the marketplace from

Striped Horse is a 70-minute Ike & Tina Turner compact disk, "Golden Empire." Slated for July is a Pete Escovedo album, compact disk, and 12-inch single.

"We're projecting anywhere from four to six albums by the end of the year, so there's a lot in the works," says Lushka. "I hope we can do it again."

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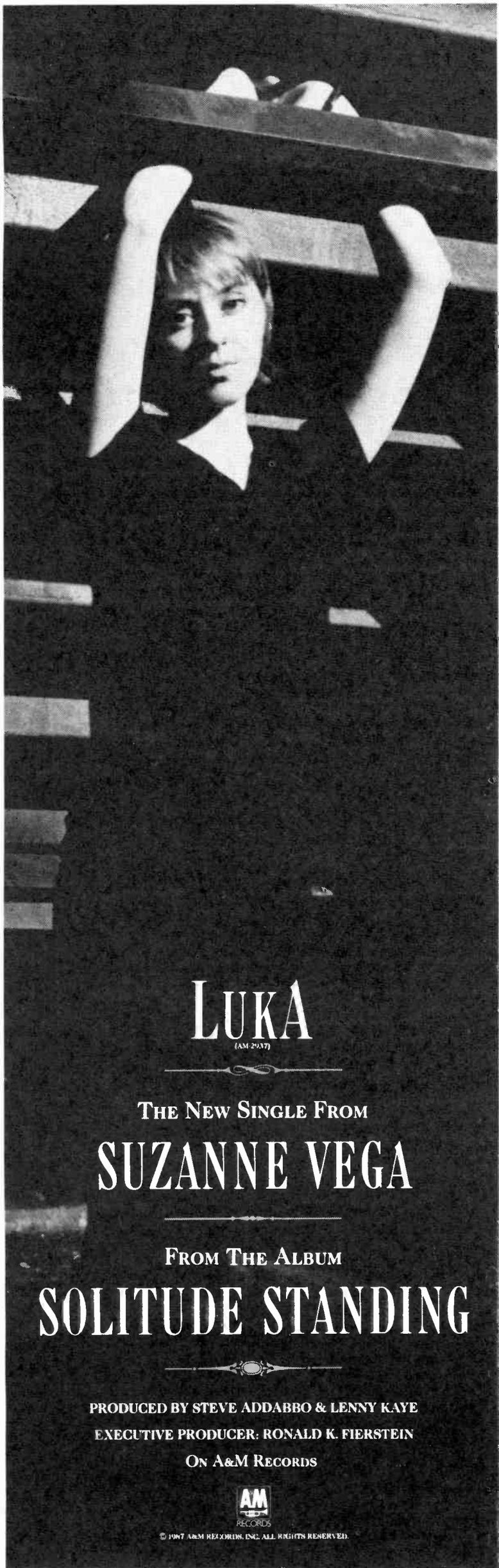
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INSIDE TRACK



Edited by Irv Lichtman

ABOUT THIS & DAT: Some hi-fi zealots with digital eardrums claim to observe a significant difference between coded and uncoded digital recordings. But veteran **Beatles** producer **George Martin** unashamedly announced at the **IFPI** digital audiotape meeting in London May 7 (see story, page 1), in common with the overwhelming consensus, that he could hear no difference whatsoever. The London confab was a major organizational feat on the part of the IFPI executives and staff. **CBS** director **David Stebbings** chose Beethoven to demonstrate the Copycode system. Had he opted for a piece from the jazz repertoire, he would almost certainly have chosen **Bobby Timmons'** "Dat Dere" . . . Back in the U.S., **Emmylou Harris** and **Mary Travers** went to Washington, D.C., May 13 and testified before House (Harris) and Senate (Travers) subcommittees in favor of pending bills to halt the sale of DAT recorders without copy-coding equipment.

AND POLYGRAM MAKES THREE: The music industry's defection from Arizona as a convention site because Gov. **Evan Mecham** rescinded official celebration of the late **Rev. Martin Luther King Jr.**'s birthday now includes PolyGram, which has decided to hold its international managing directors' conference in Palm Springs instead. The event, expected to draw some 150 PolyGram execs, runs May 25-30. In recent weeks, **NARM** and **WEA** have shifted convention sites to protest the governor's decision . . . Speaking of PolyGram, its West Coast contingent is whole again. On May 15, promo, sales, a&r, and publicity consolidated at one site: Suite 1500, 3800 W. Alameda, Burbank, Calif. 91505. Temporary phone number is 818-841-1010.

WHAT'S IN STORE: Could 1988 be the year for **Richard Branson's** ever-expanding **Virgin** empire to make its move into the U.S. retail business? With more than 100 U.K. stores—including the giant **Virgin** megastore in London—a new store in Dublin, Ireland, and a Far Eastern chain to be launched this summer, **Branson** says there's a good chance that **Virgin** will finally open up shop here next year. "We've got a person looking at the States, but it's still in the early stages," he says. "This is the year to get the record company firmly established." **Branson**, in town to promote his mid-June transatlantic jaunt—this time he'll be traveling in a hot air balloon—also tells **Track** that U.S. investors will be able to purchase **Virgin** stock in "about six weeks" when the company begins offering American depository shares here. (An in-depth One To One interview with **Branson** will appear in next week's **Talent** section.)

BACK TO THE PRESENT: **MCA Inc.** is not likely to make a 15%-20% public offering of its music entertainment group after all. The wing, which includes recording and music publishing, could have netted more than \$100 million. But chief operating officer **Sid Sheinberg** has nixed the idea.

AN INDIE BRANCHES OUT: **LMR Records**, the recently established indie-distributed label partnership between **LeFrak Entertainment** and **Mel Fuhrman**, who also runs the indie rep firm **Little Major**, is marketing its first 12-inch single, **Shirley B's** "Party Your Body." The dance record follows word that the label will release a series of 10 compact disks with never-before-released performances by the late **Duke Ellington**. On another **LeFrak** front, **Herb Moelis**, executive vice president, says two **Jim Croce**-associated projects are in the works, the **LeFrak** tie-in being its ownership of **Croce's Blendingwell Music** song catalog and masters. One is a film bio of **Croce**, "Time In A Bottle," and the other is a television series about a maverick detective starring **O.J. Simpson**. The title? "Bad, Bad Leroy Brown" . . . **Stephen C. Aristei**, one-time general manager at **Warner Bros. Music** and more recently associated with publisher **Al Gallico**, has set up his own Los Angeles-based firm, **Stephen C. Aristei Music (BMI)**, with sufficient funding, he says, to acquire several catalogs . . . The **Major**—**Bill Smith**, that is—says 25 7-Eleven stores in Texas are

selling his just-published \$5.95 tome, "Memphis Mystery (Requiem For Elvis)."

ROCK'S GREATEST REVIEWS: When **Ira Howard**, senior music editor at **Reader's Digest**, was a trade magazine reviewer in the '50s and '60s, he rated most of the recordings he has assembled for a seven-LP or three-cassette package, "The Heart 'n' Soul Of Rock'n'Roll," consisting of 84 hits by 63 artists. Mail-order price is \$39.96 with a bonus album: "Elvis Presley/Greatest Hits Of 1956-57" . . . **Aretha Franklin** received an honorary doctorate of music from the Univ. of Detroit May 16.

IRON SIDES: **Iron Butterfly**, with original guitarist **Mike Pinera** and drummer **Ron Bushy** on board, is now managed by **Perry Statiras**, whose dad, **Gus**, is a longtime jazz producer/label owner (**Statiras Records**). The younger **Statiras** plans to record the group at the **Muse** studios in Los Angeles in about a month, with an album due in late summer—the label outlet is yet to be determined . . . **Ozzy** and **Sharon Osbourne** caught a new band, **Popazarocca**, playing the Long Island showcase **Sundance** on May 1. The trek, **Track** is told, was to check out **Gene Marchello**, a 17-year-old guitarist. The **Osbornes** were in New York to promote **Ozzy's** new **Epic** album, "Tribute," featuring guitarist **Randy Rhoads**, who died in a plane crash.

NOT THE RETIRING TYPE: **John Del Greco**, a 50-year (and then some) music industry vet, is coming out of retirement to operate the national order desk at wholesaler **Intercon Music Corp.**, based in West New York, N.J. **Del Greco** has had previous associations with **Columbia**, **Capitol**, and **PolyGram**.

MISSION TO MOSCOW: Talent impresario **Jim Halsey** is slated for a Moscow trip May 17-21 to complete negotiations with **Gosconcert** officials for a return visit to Russia by **Roy Clark** in 1988. The Soviets reportedly want to have **Clark** make an encore tour; he first toured the country in 1976 with the **Oak Ridge Boys**, selling out 18 concerts in three cities.

CHAPTER 11: Trade publication **Cash Box** filed for Chapter 11 proceedings April 24 in U.S. bankruptcy court in Los Angeles, claiming assets of \$150,000 and liabilities of about \$2 million. Decision to file was apparently reached April 1 at a special meeting of the corporation's directors. The magazine, formed in the early '40s, is expected to continue publication while reorganizing its debts.

CHARITIES GET A CLEAN BILL OF HEALTH: So-called "pop charities" received a big thumbs-up from the **Los Angeles Social Services Commission** at a recent hearing. The session was spurred by published reports in the **Los Angeles Times**, which implied that funds collected by such charitable groups as **USA For Africa**, **Hands Across America**, **Comic Relief**, and **Live Aid** were not being disbursed as efficiently and speedily as possible. "There was concern that it was taking too long to move the money out, but those concerns were resolved," says **Robert Burns**, general manager of the Los Angeles Department of Social Services, which regulates charitable fund-raising in the city and administered the hearing. **Burns** terms **USA For Africa** "the most problematic organization," but adds that the group has pledged to disburse \$12 million by May 25 and an additional \$3 million by Sept. 30. The charitable organizations that appeared before the April 27 hearing are "clean as the driven snow," according to **Burns**.

WHICH GROUP HAS THE LEGAL RIGHT to call itself the **Drifters**? A judge has ruled that the question should be answered in a federal court in Manhattan. Two suits over the name have been dormant in New York state courts for nearly a decade. The case going to federal court involves a suit brought by **Larry Marshak**, manager of an act called the **Drifters**, against **Rick Sheppard**, who performs in an act called **Rick Sheppard & the Drifters**.

COLOR IT, NO: Following pro-and-con congressional hearings last week on colorization of old movies, **Rep. Richard Gephardt**, D-Mo., says he plans to introduce a bill that would give directors and screenwriters the right to deny color enhancement of their works, no matter who holds the exhibition rights . . . **Jim Swindel** is heading sales at **Virgin Records**, not promotion, as was stated in **Track** last week.

Steve Earle

EXIT ZERO

EXIT 0

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Steve Earle is on a journey. It began last year with "Guitar Town," an album of songs about real life and the open road.

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ON THE STREET -- WHERE IT COUNTS