

# Billboard

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ON PAGE 36

VOLUME 99 NO. 28

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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

## Blank-Tape Levy Included In U.K. Copyright Reform

BY NICK ROBERTSHAW

LONDON Legislation imposing a 10% home-taping levy on blank audiotapes longer than 35 minutes will be introduced in the U.K. Parliament this fall as part of the first major copyright reform here in more than three decades.

The royalty will be added to blank-tape prices and will be distributed to performers, composers, and producers. In exchange, private copying will become legal. Blank videocassettes are excluded from the new levy on the basis that they are used primarily for time-shifting. Recording from broadcast programs or prerecorded videotapes will remain illegal.

Predictably, a tape manufactur-

ers group as well as a consumer association are less than enchanted with the proposed levy.

The government's plans to introduce an intellectual property bill in the 1987-88 parliamentary session were announced in the Queen's Speech June 25 and were immedi-

(Continued on page 74)

## But Country, Metal Buck 6-Month Trend Gold, Platinum In Downturn

BY PAUL GREIN

LOS ANGELES The number of gold and platinum albums declined in the first half of 1987 compared with the first half of 1986, with multi-platinum activity holding steady. But while certifications are down

compared with last year, most retailers report that revenues are up, due in part to strong sales on compact disks.

The certifications also signal a strong resurgence for country music as well as improved fortunes for heavy metal and for independent la-

rels.

The Recording Industry Assn. of America certified 20 platinum albums in the first half of this year, compared with 26 in the first half of 1986. It also certified 47 gold albums, compared with 51 in the same period last year. (For RIAA's June certifications, see page 6.)

To better reflect current sales activity, these figures and all others in this report exclude albums that have been in release for more than two years.

Country was the only genre that posted gains in both gold and platinum totals. The RIAA certified three platinum country albums in the first half of 1987, up from two in

(Continued on page 77)

## HBO: We've Captured 'Platoon' Rights

BY AL STEWART

NEW YORK In a major coup, HBO Video has secured the home video rights to the Oscar-winning Vietnam War epic "Platoon," according to company officials.

The announcement that the covet-

ed title will be on dealers' shelves on Oct. 7 at a list price of \$89.95 comes despite an ongoing court battle over the home video rights.

HBO Video snared the North American video rights to "Platoon" and another disputed title, "Hoo-siers," for close to \$15 million—

more than twice the sum Vestron Video had originally agreed to pay for the movies in a prebuy arrangement, informed sources say. Vestron remains embroiled in a courtroom battle with the movie's producer, Hemdale Films, over the

(Continued on page 73)

## Dealers: CD Prices Won't Drop Soon

BY FRED GOODMAN

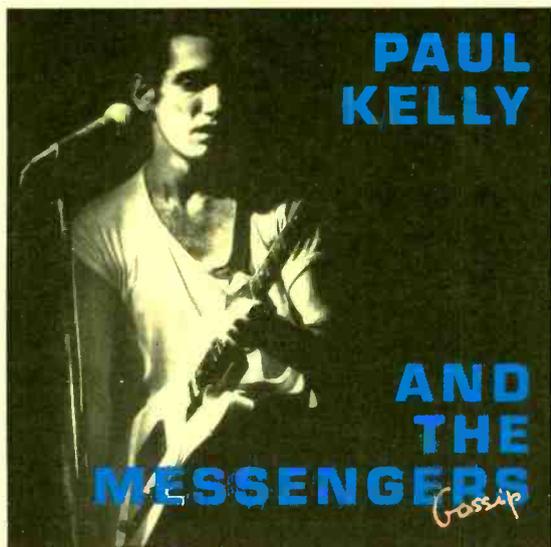
NEW YORK Although labels are offering retailers deals on compact disks with greater regularity, dealers do not expect prices on front-line product to drop in the near future.

While the manufacturing cost for the configuration is dropping dramatically for labels—as much as \$1 per CD in the last six months—and at least one label executive has said lower CD prices are "essential" to keep the market buoyant (Billboard, June 27), most retailers feel any immediate boon in CD profits for them will have to come from midline product.

"The manufacturers are not going to lower their prices on CD for a con-

(Continued on page 77)

ADVERTISEMENTS



Paul Kelly & the Messengers' *Gossip* (SP 5157) stormed the charts Down Under last winter. His human interest songs are set halfway around the world, but they resonate through the center of the Earth. He's not the new anybody. He's Paul Kelly. Produced by Alan Thorne and Paul Kelly. On A&M Records, Compact Discs and BASF Chrome Tape.



"LOVE IS A HOUSE" (TB 7-28300 and TB 898-12") by the FORCE M.D.'S is a Billboard "Outa' The Box" pick hit from their soon to be released album *TOUCH AND GO* (TB 25631). "After less than a week of play, the track is a definite smash and is drawing outstanding reaction from females 18-34," says Jay Stevens, PD, WQUE, New Orleans. On Tommy Boy.

## Poe Attendees Debate State Of Top 40

BY KIM FREEMAN

WASHINGTON, D.C. Take a generous supply of radio programmers, add an ample dose of label promotion executives, stir the pot with a hot issue—and you're sure to get an intriguing debate.

The state of top 40—and where it should be heading—was the issue that kept things boiling at the June 26-27 Bobby Poe Pop Music Survey convention here.

(For a wrap-up of Poe panel happenings, see page 10.)

On one side were worries that the format is heading down an adult-obsessed path to self-destruction—similar to the road it followed in the late

(Continued on page 67)



**X**  
**See How We Are**  
Heartland rock on the razor's edge. Raw as a nerve. Vulnerable as a heart. Featuring "4th Of July," MTV's new "Hip Clip."  
Produced by Alvin Clark.

**THE CALL**  
**Into The Woods**  
Nine tracks of intelligence, compassion and reckless intensity. Featuring "I Don't Wanna."  
Produced by Michael Been and The Call and Don Smith.

# PASSION SPEAKS LOUDER THAN WORDS

ON ELEKTRA SUPERIOR-QUALITY CASSETTES, COMPACT DISCS AND RECORDS.

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**“We’ve never been a fashionable band, but in the pubs we’d be welcomed with open arms.”**

–Fish: lead singer, Marillion

**Marillion: The story of a band built from English street buzz to European super-star status.**



In 1981, Marillion consistently sold out clubs in England, but no record company would sign them. They felt their music “wouldn’t appeal to modern kids.”

It wasn’t the first time a record company was wrong.

In late 1982, EMI Records realized that the same audiences who were filling the clubs and pubs were also potential record buyers, and signed them to the label.

Smart move for EMI.

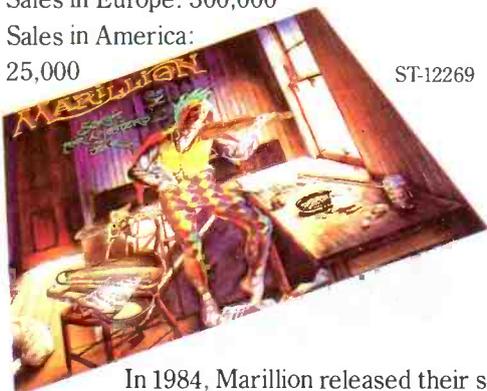
In 1983, Marillion’s debut lp *Script For A Jester’s Tear*, entered England’s album charts at #7 and spawned 3 hit singles.

Sales in Europe: 300,000

Sales in America:

25,000

ST-12269



In 1984, Marillion released their second album *Fugazi*. It too went top ten in England.

Sales in Europe: 468,000

Sales in America: 27,000

ST-12331



In 1985, Marillion released their third lp, *Misplaced Childhood*.

Sales in Europe: 1,300,000

Sales in America: 127,000

ST-12431



Nothing’s been the same since.

It was the chart topping single “Kayleigh”



from *Misplaced Childhood* which took the band from star status in England to super-star status all over Europe. And it finally opened radio’s ears in America, where the single climbed to #13 on the album radio charts.

Following their sell-out European tour, the band toured extensively in the U.S. to rave audience reaction.

As a matter of fact, when they played the Roxy in L.A., their 2 shows sold out within 2 hours!

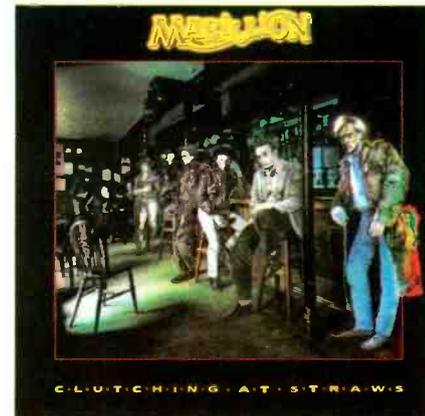
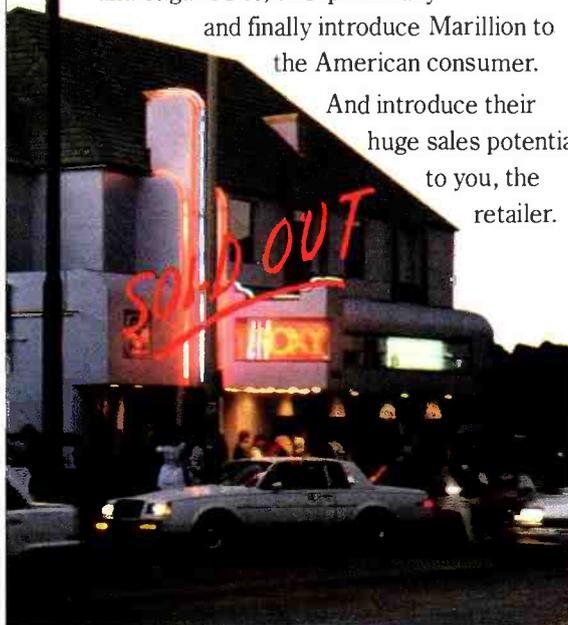
**1987: Marillion Breaks in America.**

Which brings us to 1987 and the release of *Clutching At Straws*.

Featuring the “we know these are hit tracks” *Incommunicado*, *Warm Wet Circles* and *Sugar Mice*, this lp will fully

and finally introduce Marillion to the American consumer.

And introduce their huge sales potential to you, the retailer.



ST-12539

**Capitol is Committed.**

We’re backing up the release of Marillion’s new lp with:

- 4C Full Page Consumer Advertising: Musician, Only Music, Creem, Spin
- 1/3 Page B&W Consumer Advertising: Hit Parader, Circus, Faces, Metal Muscle
- :60 Radio spots in major markets
- Full array POP and merchandising
- *Incommunicado* video airing on major outlets
- Extensive U.S. tour dates through August and September and that’s just the beginning.

We’re positive this band can and will reach gold & platinum status in the U.S.–and we’re behind them every step of the way.

“We’re not in the mainstream... we’re one-of-a-kind. If you have to call us something, you’d have to say we’re Marillionsque.”

–Fish: lead singer, Marillion



PETER TREWAVAS (bass)

IAN MOSLEY (drums)

FISH (vocals)

STEVE ROTHERY (guitar)

MARK KELLY (keyboards)

**MARILLION**

Compact Discs, High Quality XDR® Cassettes and Records.

Capitol

# Billboard CONTENTS

VOLUME 99 NO. 28

JULY 11, 1987

## DOORS OPEN UP A LEAD IN JUNE CERTS

After an audit of the group's catalog, the Doors have come up with three double-platinum, six platinum, and two gold albums in the June RIAA certifications. Paul Grein has the complete list. **Page 6**

## Lenner Outlines Arista's Marketing Strategies

Arista senior vice president of promotion and marketing Don Lenner discusses the label's strategy for selling the new Whitney Houston album as well as some of its other recent and upcoming releases. Talent editor Steve Gett talked to Lenner for the 'One To One' column. **Page 17**

## RUSSIA WILL ROCK ON JULY 4

For the first time, U.S. and Soviet rock musicians will perform together in Russia. The event takes place July 4 in celebration of a Soviet peace march. Linda Moleski has all the details with the rest of the latest tour news in her On The Road column. **Page 19**

## Video Leasing To Retailers On The Rise

Small video dealers are increasingly turning to leasing firms for their A titles. For an average fee of \$35 for six weeks, retailers can try out titles to see how they'll play with their customers. Earl Paige examines the pros and cons. **Page 48**

### FEATURES

64 Album & Singles Reviews	56 La Radio Latina
17 The Beat	56 Latin Notas
19 Boxscore	71 Lifelines
6 Chartbeat	46 MTV Programming
57 Classical/Keeping Score	26 Nashville Scene
25 Dance Trax	70 Newsmakers
4 Executive Turntable	10 Out Of The Box
55 Gospel Lectern	12 Power Playlists
57 Grass Route	20 The Rhythm & the Blues
78 Inside Track	15 Vox Jox
55 Jazz/Blue Notes	

### SECTIONS

20 Black	43 Pro Audio/Video
61 Canada	10 Radio
58 Classified Actionmart	31 Retailing
9 Commentary	17 Talent
26 Country	71 Update
63 Financial	45 Video Music
36 Home Video	48 Video Retailing
60 International	

### MUSIC CHARTS

Top Albums	Hot Singles
21 Black	16 Adult Contemporary
32 Compact Disks	22 Black
30 Country	20 Black Singles Action
62 Hits of the World	28 Country
57 Latin	26 Country Singles Action
15 Rock Tracks	16 Crossover 30
55 Spiritual	24 Dance/Disco
72 Pop	62 Hits of the World
	66 Hot 100
	67 Hot 100 Singles Action
	56 Latin 50

### VIDEO CHARTS

40 Business And Education	50 Videocassette Rentals
40 Health And Fitness	38 Videocassette Sales
48 Kid Video	36 Videodisks

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# APRS Sees Debut Of Pro DAT Unit Studio Attendees Knock Copycode

BY STEVE DUPLER

LONDON The first professional digital audiocassette recorder dedicated to in-house studio use made a quiet debut here June 24-26 at the Assn. of Professional Recording Studios exhibition.

The Sony machine—the PCM-2500—is a full-size version of the firm's portable professional DAT deck, the PCM-2000, which had been

seen at Audio Engineering Society and National Assn. of Broadcasters meetings earlier this year.

According to officials at the Japanese firm's booth, the PCM-2500 is expected to be introduced in the U.K. in November, at a price of about \$5,600.

Although the PCM-2500 and PCM-2000 were the only DAT machines at the APRS, the subject of digital cassette recorders—and par-

ticularly the CBS Copycode spoiler system—was much discussed. Interviews with some of the more than 6,000 manufacturers, engineers, producers, and studio staffers in attendance throughout the three-day meet showed the Copycode system to be an overwhelmingly unpopular idea.

"We're outraged by the Copycode," said Ian Jones, managing director of HHB Hire & Sales, Britain's largest pro audio dealership. "It's incredibly retrogressive. After all the time and money spent on developing a play-back system that approaches the quality of a studio master, it seems ludicrous to consider denigrating that medium by cutting a hole in its sonic spectrum."

Tony Faulkner, an engineer specializing in classical recordings, agreed with Jones, noting, "The Copycode is not a well-thought-out remedy for the problem of home taping. All it will succeed in doing in the long run is ruining the efforts of producers and musicians to produce the best work they can in the studio."

The sentiment was echoed by musician, composer, and record producer Dave Stewart. "I just don't understand why CBS chose to devise a system that interferes with an audible portion of the frequency

## Copycode Hits The Road

BY BILL HOLLAND

WASHINGTON The Recording Industry Assn. of America is getting its Copycode act together and taking it on the road.

Trying to counter assessments by digital-audiocassette-recorder manufacturers and their lobbyists that the industry's CBS Copycode system takes a good-size "chunk" out of the audio spectrum and degrades the signal of prerecorded product played through DAT machines, the RIAA has decided to take the CBS system—as opposed to replica machines built by the manufacturers—to label officials

and staffers in Nashville, Los Angeles, and New York so that they can examine the system for themselves.

Demonstrations of the Copycode system developed by CBS Records Technology Labs will take place for industry executives in Nashville on July 23 and in New York on July 28. The Los Angeles date was unavailable at press time. There will be three demonstrations a day—at 10 a.m., noon, and 3 p.m.—in each location for a&r, marketing, public relations, publicity sales, and business affairs personnel, according to an

(Continued on page 74)

## BPI Director General Issues Upbeat Report

# The U.K. Music Industry Is All Smiles

BY PETER JONES

LONDON The music news from the U.K. is bright: Shipments are up about 20% in recent months, there are strong export returns for British music, the piracy situation is now well under control, and copyright reform is on the way, including a levy on blank audiotape (see story, page 1). These developments were the main points in a bullish report from director general John Deacon at the British Phonographic Industry annual meeting here July 1.

He also pointed to BPI successes in the field of development and exploitation of rights, though he recognized the problems with DAT, "or any new technology that threatens to undermine and erode our intellectual property," which have yet to be solved.

BPI, formally incorporated 14 years ago with 32 companies, now has a membership of 135, representing some 95% of the total U.K. industry sales.

On the export side, Deacon said the value of physical exports of finished product, a mere 75 million pounds (roughly \$102 million), "might be regarded as modest, but the real export achievement is in the extent of invisible earnings." He said the industry's foreign royalty and fee earnings for 1985 were just under \$640 million.

"About a quarter of all records and tapes sold around the world have a British connection, and this international influence stands us in good stead when dealing with our own government."

Deacon said the past year had

been one of sustained growth all around for the British record industry. The main cause of the 20% upturn on trade deliveries was compact disks, which accounted for about two-thirds of new business, with the balance taken up by prerecorded cassettes, which maintained their upward pattern of the past few years.

On piracy, he said, "The main area of unlawful activity continues to be the production of counterfeit tapes of popular, current albums. The existence of any illegal product in street markets and elsewhere is a cause for concern, but it's felt the

situation is under control."

As new copyright proposals are set for presentation to Parliament, Deacon urged, BPI companies should make contact with their constituency members of Parliament. "Get them to visit your factories and offices. Show them you're an employer making a valuable contribution to the economy—and that the enterprise is threatened by theft of copyright material. Remind them that six times more music is copied than is bought. Stress that foreign manufacturers of blank tape and copying machines are benefiting at

(Continued on page 67)

## Non-EMI Beatles Imports From Japan Banned In U.K.

LONDON The Mechanical Copyright Protection Society here has, at the request of EMI U.K., imposed an import ban on the non-EMI Beatles compilation compact disks being released in Japan. Beatles recordings have gone out of copyright there.

The ban comes under the joint British Phonographic Industry/MCPS import agreement.

The CDs, made by CTA of Japan (Billboard, June 20), are legitimate releases there, where the 20-year copyright for recordings is much shorter than strictures in the U.K., Canada, or France (50 years) or the U.S. (75 years). The Japan Phonograph Record Assn., worried by

the growing trade in unofficial compilations, has set up a special committee to look into the problem.

The CTA series of Beatles material covers more than 110 titles, taking in almost all the Beatles recordings made before "Sgt. Pepper." They are compiled in two volumes of "The Beatles: The Best," spanning 1962-64 and 1964-66, plus seven volumes of "The Beatles Collection."

Gareth Hopkins, EMI U.K. business director, says, "The CTA CDs were not, and could not have been, mastered from original tapes. Early batches were of low quality, in-

(Continued on page 74)

# RIAA Cassette Single Rollout Set 36 Titles Will Compete With Vinyl 45s

BY GEOFF MAYFIELD

NEW YORK The cassette single's D-day is fast approaching, as more than 1,000 stores prepare to see whether tape can boost sagging singles sales.

Thirty-six titles have been chosen for the configuration's initial push by RCA/A&M/Arista, MCA,

and WEA, the companies participating in the Recording Industry Assn. of America cassette-single rollout. The tapes are identical to their vinyl counterparts in price and content. Several are already on the market; the rest will arrive in stores shortly. (For a list of titles, see page 76.)

Another handful of titles is also

being funneled through CEMA and CBS, although those distributors' labels are not participating in the test. PolyGram, sticking by its guns, has not scheduled any cassette single releases.

There are some early indications that the cassette single might prove to be a viable sales vehicle. At Tower Records' Sunset Strip store in Los Angeles, singles buyer Joel Abramson says that for most of the 13 singles the store carries on both vinyl and cassette, 30% of sales have been on the tape versions. A&M also reported a 30% cassette share for its first such single, Bryan Adams' "Heat Of The Night," which was released in March.

At Arista, national sales director Lauren Korman Moran says the label's first cassette single, "I Wanna Dance With Somebody (Who Loves Me)" by Whitney Houston, "met expectations," selling one tape for every two to three units sold during the title's first month on the market.

But labels and retailers say these early results may be misleading. Both proponents and opponents of the configuration point out that percentages will be swayed when more become available.

Says Gary Ross, senior vice president of merchandising and marketing for the 540-store Musicland Group, "The 10 that are [in Musicland stores] have special emphasis, because there are so few of

(Continued on page 76)



**Marathon Celebration.** Genesis front man Phil Collins thanks Atlantic Records for its support during a recent reception at New Jersey's Giants Stadium honoring the band's most successful year yet. The group was presented with triple-platinum awards for sales on its latest release, "Invisible Touch." Standing behind Collins are, from left, Atlantic president Doug Morris; group manager Tony Smith; Atlantic chairman Ahmet Ertegun; group members Mike Rutherford and Tony Banks; and tour-band members Daryl Stuermer and Chester Thompson.

## Hot 100, Black Singles Charts To Include Cassette Sales; Move Reflects Market Changes

NEW YORK Billboard begins including sales of the new cassette singles and cassette maxi-singles in compiling the Hot 100 Singles and Hot Black Singles charts, effective with this issue.

Billboard has asked retailers and one-stops reporting to the Hot 100 and Hot Black Singles charts to prepare a top 30 singles report each week that ranks titles by combined units sold in the four singles configurations—7- and 12-inch vinyl singles and cassette singles and maxisingles. The latter two correspond in length to the 7-inch and 12-inch vinyl singles, respectively. Formerly, only the vinyl configurations could be included in the top 30 reports.

The change is a response to three changes in the retail marketplace: the decline in units sold in the 7-inch vinyl configuration; the increase in importance of the 12-inch single; and the recent introduction of singles on cassette. CD singles may someday be included in the singles report if they become commercially available.

Under the new system, the purchase of a single in any configuration counts as one unit, regardless of price differences.

The new policy also makes a single eligible for either the Hot 100 or Hot Black Singles chart if it is commercially available in any of the four configurations. Album cuts continue to be ineligible to enter either chart.

## Financial Crunch To Shift Product Line

### Sweeping Overhaul Due At Lorimar Video

BY JIM McCULLAUGH

LOS ANGELES A substantially different Lorimar Home Video is expected to emerge shortly in the wake of a dramatic announcement that Lorimar-Telepictures' home video subsidiary will sustain a \$31 million write-off for the fiscal quarter ended March 31.

Overall, the parent company anticipates a net fourth-quarter loss of \$63 million and is undergoing a restructuring of its own.

Expected changes, according to sources close to the situation, include the following:

- A dramatic shift away from signature special-interest projects to more theatrical programming. The overall release schedule is expected to be trimmed back, while portions of the catalog may be sold off. The Scholastic-Lorimar children's product, for example, is about to be picked up by a major video independent. Lorimar says every title and product line is under the microscope.

- Continued consolidation of staff and functions at the Irvine, Calif., home video site, with a possible move to the Lorimar Culver City, Calif., lot within six months. Close to a dozen product and marketing managers were recently dismissed.

- The hiring of a seasoned home video executive to assume the No. 2 position under new CEO Jerry Gottlieb. Gottlieb has already changed

the subsidiary's name and has axed the multimillion-dollar ad campaign dubbed KLV-TV.

- A radical change from previous management's "liberal" returns/stock-balancing policies. The video division has pegged much of the loss on exorbitant cassette returns from the January Blockbuster '87 program—a five-picture package consisting of "Manhunter," "My

Beautiful Laundrette," "Nobody's Fool," "The Boy Who Could Fly," and "Blue Velvet."

"The company is undergoing a crisis in confidence, both inside and outside," says one distributor, who declines to be identified. As an example, he points to the elevation of new markets vice president Pierre Loubet to business development

(Continued on page 71)

## Go-Video: Conspiracy Bars Dual-Well VCR Manufacture

BY AL STEWART

NEW YORK The designer of a dual-well VCR has filed a lawsuit charging moviemakers and VCR manufacturers with a conspiracy to keep the controversial machine off the market.

In a suit filed June 22 in U.S. District Court in Phoenix, Ariz., Go-Video claims that the Motion Picture Assn. of America violated federal antitrust laws in an effort to halt the introduction of VCR 2, a machine that can copy videocassettes at the touch of a button. The complaint filed by Go-Video names 10 major Hollywood studios and virtually every major Japanese and Korean VCR maker as parties in a boycott allegedly spearheaded by the MPAA.

The MPAA, which has asserted that the dual-well machine's ability to duplicate copyrighted material is a potential threat to moviemakers, says the charges leveled by Go-Video are "without merit."

The suit charges that MPAA approached the VCR manufacturers shortly after learning of the dual-deck VCR's existence in 1984 to obtain "an agreement that dual-deck VCRs would not be marketed or manufactured for [sale] in the U.S."

The complaint cites a story in the April 27, 1985, issue of Billboard that says Japanese manufacturers agreed to suspend production of the dual-well machine. According to the Billboard story, VCR makers said the decision came "in response to concern

(Continued on page 67)

## Executive Turntable

**RECORD COMPANIES.** PolyGram Records in New York promotes Joe Parker to vice president of video and associated labels. He was vice president of marketing and sales for PolyGram Classics. Parker is succeeded by Dave Weyner, who was director of marketing for that division.

Vernon Slaughter is appointed vice president of black music promotion for A&M Records in Los Angeles. He was vice president of black music and jazz promotion for CBS Records.

Howie Klein is named vice president and general manager of Sire Rec-



PARKER



WEYNER



SLAUGHTER



KLEIN

ords, based in Los Angeles. He was owner and operator of 415 Records.

Jay Landers is appointed West Coast a&r director of film music and special projects for Columbia Records in Los Angeles. He was an artist manager.

Island Records in New York names Jerry Rappaport director of a&r for its independent Mango label. He was a buyer for Tower Records' downtown Manhattan store.

CBS International promotes Bobbie Copen to head of promotions for CBS Records U.K., based in London. She was manager of TV promotions.

Frank Murray joins Capitol Records in Los Angeles as director of national dance promotion. He was a partner in Strike Force Promotion, an independent dance promotion company.

Steve Schnur is named director of Northeast regional album rock promo-



LANDERS



RAPPAORT



MURRAY



WHITE

tion for Elektra Records in New York. He was promotion marketing manager for the label.

Gilbert Hetherwick joins Telarc International Corp. in Beachwood, Ohio, as national sales manager. He was PolyGram's classical marketing manager for the New York and Boston areas.

Passport Records in South Plainfield, N.J., appoints Amy Fleischer East Coast regional marketing manager and Mary Kaplan production manager. Fleischer was with Capitol Records. Kaplan was with A&M.

**RETAILING/DISTRIBUTION.** Jem Records Distribution in South Plainfield, N.J., names Bruce Gallanter East Coast sales representative. He was an independent promoter.

**HOME VIDEO.** HBO Video in New York names Bruce Chizen director of field sales. He was regional sales manager for MicroSoft.

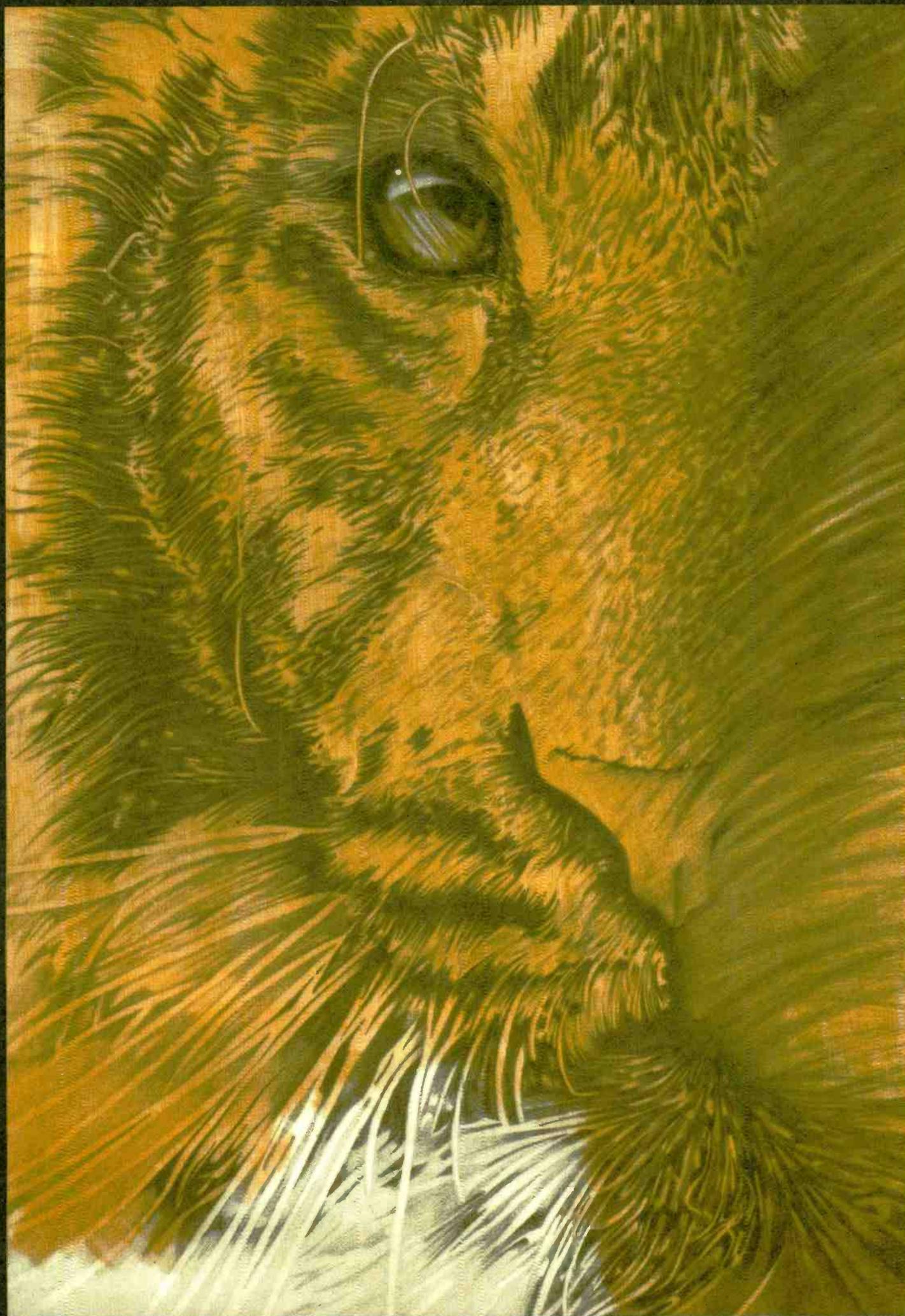
**PRO AUDIO/VIDEO.** James Tipton is appointed vice president of sales for dbx in Newton, Mass. He was Northeast general manager for Toshiba America.

Telex Communications in Minneapolis, Minn., names Claude Boyd national sales manager of its musical instruments products division. He was vice president of sales for the International Music Co.

Brian Buongiorno joins Editel in Los Angeles as videotape editor. He

(Continued on page 71)

**LISTEN TO THE JUNGLE**



**TANGERINE DREAM**

**THE NEW SOUNDS**

**TYGER**

THE NEW STUDIO RELEASE BY TANGERINE DREAM. ON MORTAL RECORDS, CASSETTES AND COMPACT DISCS, DISTRIBUTED BY CAROLINE RECORDS

# Adams, Alpert Also Add RIAA Laurels 20 Years Later, Doors Go Platinum

BY PAUL GREIN

LOS ANGELES More than 20 years after the release of their first album—and 16 years after the death of their lead singer—the Doors dominated June's gold and platinum certifications. The Recording Industry Assn. of America audited the Doors' catalog and awarded the '60s supergroup three double platinum, six platinum, and two gold albums.

In current activity, Bryan Adams earned his third consecutive plati-

num album; Herb Alpert landed his 15th gold album—and his first since 1980; and Atlantic Starr came to Warner Bros. the same way it left A&M—with a gold album.

But the big news was the Doors explosion, keyed to a 20th-anniversary push being planned by Elektra. The group's three double-platinum titles were its 1967 debut album, "The Doors"; its 1971 album "L.A. Woman" (the last released before the death of lead singer Jim Morrison); and its 1980 "Greatest Hits" collection.

Adams' "Into The Fire" was simultaneously certified gold and platinum on June 8. It's the Canadian rocker's third consecutive platinum album, following "Cuts Like A Knife" and "Reckless."

Alpert's "Keep Your Eye On Me" went gold on June 17, becoming the trumpeter's first gold album since "Rise" in 1980. Alpert previously collected 13 gold albums fronting the Tijuana Brass.

Atlantic Starr debuted on Warner Bros. with the gold album "All In The Name Of Love." The group's last studio album for A&M, "As The Band Turns," went gold in February 1986.

The Doors albums weren't the only catalog titles to be certified in June. Spyro Gyra's "Morning" (Continued on page 74)



**Looking Out For The Future.** CBS Records' top exec present Wynton Marsalis, center, with a vintage Columbia gramophone during a reception in New York honoring the trumpeter's dedication to education. CBS presented gifts to two high schools on his behalf. Pictured with Marsalis are CBS/Records Group president Walter Yetnikoff, left, and CBS Records Division president Al Teller.

## A&M Staffers Wish Label Happy 25th At Global Meet

BY DAVE DIMARTINO

LOS ANGELES More than 250 international representatives of A&M Records gathered here June 22-27 for the company's first worldwide conference, commemorating the label's 25th anniversary.

A series of speakers, award presentations, and artist showcases highlighted the six-day event, which drew representatives and licensees of A&M from countries as varied as Uruguay, Korea, and

New Zealand.

Among the featured speakers at the gathering were David Puttnam, chairman and CEO of Columbia Pictures; Jann Wenner, publisher of Rolling Stone; Russ Solomon, president and founder of Tower Records; and label recording artist Joe Jackson.

Puttnam, speaking at a luncheon meeting June 24 at the Four Seasons hotel, noted the many similarities between the music and film industries and called for both (Continued on page 77)

## Heart Finds It's Lonely At The Top; Controversy Doesn't Hurt Michael Hit

**HEART** took nearly 10 years to land its first No. 1 single—last year's "These Dreams"—but took just 16 months to make it back to No. 1 with "Alone." The smash is sung by **Ann Wilson**, whereas "These Dreams" was sung by **Nancy Wilson**.

As Dance Trax columnist Brian Chin forecast recently, Heart's song is the fifth consecutive No. 1 pop hit sung by a female soloist or group member. "Alone" follows **Kim Wilde's** "You Keep Me Hangin' On," **Atlantic Starr's** "Always," **Lisa Lisa & Cult Jam's** "Head To Toe," and **Whitney Houston's** "I Wanna Dance With Somebody (Who Loves Me)." (The Atlantic Starr hit is a duet featuring **Barbara Weathers** and **David Lewis**).

"Alone" is the third No. 1 hit in as many years for songwriters **Billy Steinberg** and **Tom Kelly**, following **Madonna's** "Like A Virgin" and **Cyndi Lauper's** "True Colors."

Finally, **Don Beckman** of Spokane, Wash., notes that "Alone" is the seventh No. 1 hit with a one-word title by an act with a one-word name. It follows **Styx's** "Babe," **Blondie's** "Rapture," **Toto's** "Africa," **Starship's** "Sara," **Bananarama's** "Venus," and **Boston's** "Amanda." All seven one-word/one-word combinations have come in the last eight years; four have come in the last 16 months. The message is clear: In this age of instant communications, keep it short and sweet.

**GEORGE MICHAEL'S** "I Want Your Sex" has defied its critics to become a pop smash: The record jumps 10 notches to No. 11 on this week's Hot 100. It's most likely a week away from becoming the most controversial single to crack the top 10 since **Frankie Goes To Hollywood's** "Relax," which peaked at No. 10 in March 1985.

**Marc Fannin** of Mentor, Ohio, notes that Michael will become the second white male pop star to crack the top 10 in his own right within three months after hitting No. 1 in a duet with a '60s soul queen. Michael and **Aretha Franklin** hit No. 1 in April with "I Knew You Were Waiting (For Me)." **Michael McDonald** cracked the top 10 as a soloist with "Sweet Freedom" in August 1986, a few months after hitting No. 1 in a duet with **Patti LaBelle**, "On My Own."

Fannin has more. Both solo songs were featured on MCA movie soundtracks—"Running Scared" and "Beverly Hills Cop II." And the stars of those movies—**Billy Crystal** and **Eddie Murphy**, respectively—have both had chart hits and are both alumni of "Saturday Night Live."

The "Cop II" soundtrack jumps to No. 13 on this week's Top Pop Albums chart, while both of its other

singles are bulleting in the top 30. **Bob Seger's** "Shakedown" holds at No. 3; the **Jets'** "Cross My Broken Heart" jumps to No. 22.

**FAST FACTS:** **L.L. Cool J's** "Bigger And Deffer" cracks the top 10 in only its fourth week on the Top Pop Albums chart. That makes it the fastest-breaking rap album to date. **Run-D.M.C.'s** "Raising Hell" took nine weeks to crack the top 10 in August 1986; the **Beastie Boys'** "Licensed To Ill" took 10 weeks to do it in January.

**Randy Travis'** "Always And Forever" jumps to No. 19 on the Top Pop Albums chart. It's the first country album to crack the top 20 since **Kenny Rogers'** "Eyes That See In The Dark" reached No. 6 in November 1983. The big difference: Rogers' album was boosted by a No. 1 pop



by Paul Grein

smash, "Islands In The Stream," whereas Travis has made it strictly on country airplay. For all his success, Travis has yet to crack the Hot 100.

**Madonna's** "Who's That Girl" is the highest debuting single on this week's Hot 100, at No. 43. This is Madonna's 12th consecutive single to be the week's top new entry, which is her entire output since 1984's "Lucky Star."

**Debbie Harry's** "In Love With Love" jumps to No. 1 on this week's Hot Dance/Disco Club Play chart. It's Harry's first No. 1 solo hit on that survey, which she topped in 1981 with **Blondie's** "The Tide Is High"/"Rapture." Both of those songs also reached No. 1 on the pop chart. On this week's Hot 100, "In Love With Love" jumps seven notches to No. 78.

**WE GET LETTERS:** **David Rosoff** of St. Paul, Minn., notes that only three albums by female soloists have entered the Top Pop Albums chart in the top 10 since the mono and stereo surveys were combined in 1963. **Whitney Houston's** "Whitney" debuted at No. 1 two weeks ago; **Linda Ronstadt's** "Mad Love" entered at No. 5 in March 1980; and **Barbra Streisand's** "Greatest Hits, Vol. 2" bowed at No. 7 in December 1978.

**John Merlau** of Cowlesville, N.Y., notes that the **Nylons'** "Kiss Him Goodbye"—which jumps to No. 18 on this week's Hot 100—is the first hit since **Billy Joel's** "The Longest Time" to feature an a cappella four-part vocal part. Both songs feature finger snaps.

## JVC Fest Reaps Big Gate Best Year Since Moving To N.Y.

BY PETER KEEPNEWS

NEW YORK The 1987 JVC New York Jazz Festival "may have been the most successful we've ever had" since the festival moved to New York in 1972, says promoter **George Wein**.

While acknowledging that "without our subsidy from JVC, we would have lost money," Wein says he's delighted with the box-office success of this year's festival, held June 19-28 at several locations in and around New York. "We lost less than we usually do in New York [City]," he notes, "and we broke all records in Saratoga." The

two days of outdoor concerts in Saratoga Springs on the last weekend of the festival drew more than 30,000 people, Wein says—"the most we've ever done there." The festival also included, for the first time, a similar weekendlong event in Rochester, which Wein says did not do as well as the Saratoga Springs shows.

This was the second year that the festival was sponsored by JVC, the Japanese electronics manufacturer. Prior to that the event, the direct descendant of the original Newport (R.I.) Jazz Festival, had been sponsored for several years by **Kool** cigarettes. JVC is committed to spon- (Continued on page 76)

## Gleason Dead At 71

BY IRV LICHTMAN

NEW YORK Although overshadowed by his role as the get-rich schemer **Ralph Kramden** on the classic television series "The Honeymooners," comedian/actor **Jackie Gleason** made a lasting imprint on pop music, too.

Gleason, who died of cancer June 24 at his home in Fort Lauderdale, Fla., at the age of 71, mirrored his famous phrase "How sweet it is!" in some of the music industry's best-

selling albums over a 14-year span.

From 1955-69, Gleason, recorded 35 mood-music albums for Capitol Records as the conductor of a lush, string-filled orchestra that usually featured the sentimental solo trumpet work of jazzists **Bobby Hackett** and **Pee Wee Ervin**.

His first Capitol album, "Music To Remember Her," hit the No. 5 slot on the Billboard album chart, starting a chart run that saw six of his 17 charting albums make the top 10.

Gleason also wrote instrumental music, including his TV variety show theme, "Melancholy Serenade," and his "Honeymooners" series theme. He had been a member of ASCAP since 1953. (Continued on page 73)

**Boudleaux Bryant remembered, see page 26**

# REGINA BELLE

## CHARTING THE CAREER OF A BRIGHT NEW STAR.

With a single stroke of vocal magic, Regina Belle's smash hit, "Show Me The Way," has created a phenomenal reaction all across America!

"Imagine a singer who simultaneously recalls Aretha Franklin, Sade and Anita Baker, and you'll get a fair idea of Regina Belle's singular style."  
-*Newsweek*

"Listening to Belle shift gears in midtune is the aural equivalent of watching smoldering tinder burst suddenly into flames."  
-*People*

"She is without question on her way to the top!"  
-*Daily News*

"Powerful and dynamic... a true superstar in the making. We love Regina Belle in Chicago."  
-Barbara Prieto, Music Director  
WGCI, Chicago

"Instant phones, instant sales, heading for #1 in St. Louis."  
-Mike Stratford, Music Director  
KMJM, St. Louis

"Regina Belle's 'Show Me The Way' is showing all the way to #1 in my market."  
-Ray Boyd, Program Director  
V103, Atlanta

"Phones, phones, phones and more phones! My audience can't get enough of Regina Belle."  
-Fred Buggs, Music Director  
WBLS, New York

"All By Myself," Regina's stunning debut album, streaked onto *Billboard's* Urban Charts. Her single, "Show Me The Way," is now Top-5. All this excitement and Regina still has eight new songs you haven't even heard yet!

**Regina Belle. "All By Myself." Featuring the smash single, "Show Me The Way," quickly becoming a multi-format smash.**

**On Columbia Records, Cassettes and Compact Discs.**



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## More Than A Business

# MUSIC AND THE SOCIAL IMPERATIVE

BY RICK DUTKA

Frank Zappa put it bluntly: "We're only in it for the money." A bit extreme, perhaps, given the number of creative and well-intentioned folks in the business, but too close to the mark for comfort.

Record companies generally sign acts that are safe, lyrically and aesthetically. Radio has retreated to classic rock (golden oldies for the lucrative yuppie market) and the predictable album rock, top 40, and urban contemporary formats, all designed to maximize the advertising dollar.

In the music industry, as in all others, the profit motive reigns supreme.

But music is more than a widget. Music is an outlet, an expression of ourselves in relation to the world. Our music bears an extra burden. As the creators of culture, particularly youth culture, we have an opportunity to shape the values and rhythms of this age.

Recently, we've risen to the challenge and addressed some pressing issues. Band Aid, Live Aid, and USA for Africa were the first steps toward reawakening a conscience long dormant.

Amid the self-congratulation, however, we found our empathy to be skin deep. No sooner did we join hands to raise millions for the hungry than cries of "charity burn-out" quickly doused the heat of our passion.

Other consciousness-raising projects have been discouraged or given short shrift as we move back to business as usual and reposition the blinders of earlier days.

Sad to say, ours has not been a generous industry. We mobilize ourselves for charitable causes far less than the art world or the film community. Though we do tithe regularly for cancer research, there are many other maladies that require our immediate attention.

Fund-raising, while important, is not the goal. African relief and cancer research monies are relatively easy to come by when compared to the more daunting task of educating people.

In a sense, the music industry is even better suited for this higher calling. We're an industry of *communication*, provided we see it as such. Music conveys messages, perhaps not as literally as print, but often more profoundly.

Part of the message of this July's New Music Seminar is the need to focus on the following:

• **Racism:** A report compiled by the National Assn. for the Advancement of Colored People has brought to the fore what we've all known for decades—that systemic and institutionalized racism permeates every aspect of the music business. This is particularly ironic because so much of music—from rock'n'roll and r&b to rap and soul—has black roots.

laws have banned rock concerts within city limits. Rock concertgoers are subjected to searches of questionable legality. The Federal Communications Commission has revived and expanded the standard of the "seven dirty words."

And Jello Biafra was criminally prosecuted along with his distributor and wholesaler for distributing "harmful" matter to minors—a record poster featuring an H.R. Giger painting, which has been exhibited

ment?

• **Global conflict:** In the past seven years, the Cold War has hit peaks unseen since the '50s, accompanied by frequent bursts of local "hot" wars around the globe. There are innumerable opportunities not yet explored to build people-to-people bridges through cultural exchange and defuse the tensions fostered by our political leaders.

Various artists have tried to reach out to others on their own: Jackson Browne in Central America and Elton John, Billy Bragg, and soon Billy Joel in the Soviet Union. Bill Graham is organizing an international concert in Moscow. Additionally, Peter Gabriel, Little Steven, Nona Hendryx, and African and Russian artists played in Tokyo in support of the United Nations-sponsored University for Peace. Also, U2 and others are donating their services once again to Amnesty International's rock festivals.

Artists, often contrary to the wishes of their companies, radio programmers, and even their management, have taken it upon themselves to speak out through their music. Opting for a "Biko" rather than a "Penny Lover" is all the more admirable, considering the pressure to go with what's commercial.

In Reagan times it's unhip to be principled, but these artists are sticking their necks out nonetheless. They must be nurtured and promoted as much as any other artist.

We're not simply calling for altruism. Supporting socially conscious or musically innovative artists can actually be good for our financial health. Historically, there have been huge audiences for Bob Dylan, Marvin Gaye, James Brown, Ruben Blades, Bruce Springsteen, and many others who have been on the cutting edge.

It is this music that we point to with the greatest pride. Risk-taking brings its own rewards. Social commitment need not be synonymous with charity.

A couple of years ago our industry stood in the vanguard of African relief efforts. Now we're poised for a retreat into apathy. Digital audiotape, not social change, dominates debates.

Nevertheless, we still have an opportunity to refocus our sights. While records are a commodity, our culture is not.

**'We have an opportunity to shape the values and rhythms of this age'**

*Rick Dutka, vice president of Tommy Boy Music, is associate director of the New Music Seminar.*



Yet radio formats are segregated in ways that would please the most reactionary Afrikaner.

Thirty years after "black" water fountains and restrooms were outlawed, black music departments still abound. Rarely, if ever, can we find a black or Hispanic person in charge of pop (i.e., white) divisions at record companies. Promotional and marketing budgets for black records are lower than they are for pop, though black music generally yields a greater return on investment.

Finally, in a country with such a large Hispanic population, what of this culture's music? The music world is a microcosm of society at large. Cleaning our own house would set an example for the rest of the nation.

There are instances of music industry personnel and artists getting involved in this issue, in the U.K. with Rock Against Racism in the '70s, and now in France, where S.O.S. Racisme has established itself as a nonpartisan organization.

• **Censorship:** Tipper Gore and her Washington wives, state and city legislative bodies, and the religious right have united to delimit the parameters of "acceptable" popular music.

Beastie Boys concerts are threatened with cancellation. Some local

in galleries worldwide.

Such attacks have been met with only the meekest response—and frequently with silence—by the industry.

Even more significant is the promotion of aesthetically bland and lyrically vapid tunes by record companies and radio. This constitutes a serious form of self-censorship that could undermine the very future of musical development.

• **Apartheid:** Many major labels have had a home base in South Africa. EMI and PolyGram still do. Others have made some moves to "divest"—selling their South African divisions to local, predominantly white management. In fact, these companies, along with the majority of labels, are still licensing product to South African companies.

Total divestiture is not impossible. Ask Kodak. The music industry's ongoing relationship is even harder to justify in light of the fact that South African royalty income provides such a minimal portion of overall profits.

If we're to concede the point made by some record companies that South African blacks shouldn't be deprived of international music, why not train black management to take over the reins? Or, at the very least, why not donate South African earnings to the anti-apartheid move-

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### HEAD TO HEAD ON DAT

I am one of the "lawyers and accountants" who Joe Jackson always says are ruining the record business. Since I work at A&M, my opportunity to spoil things for Joe occurs at point-blank range.

Joe says that his interests in discouraging or promoting digital audiotape do not coincide with ours (Billboard, July 4) because he makes plen-

ty of money from publishing and other activities even if his records are copied. We, on the other hand, must sell records to survive.

Among the many problems with this logic (besides the apparent assumption that home tapers pay mechanicals) is that Joe accepts big guarantees from us and gets to keep them all no matter how many records are sold vs. how many are copied.

To avoid being hypocritical, if not unethical, shouldn't Joe either stop encouraging home taping or else accept payment from us based upon actual sales?

Check with your own "lawyers and accountants" first, Joe. You know, the ones you sent to procure those fat guarantees before you became such a champion of consumers' rights.

Ken Powell  
Los Angeles

### SINGLES PRICING

I have been collecting 45 rpm singles for more than 35 years, and they mean a great deal to me. I plead with record company executives not to let the 45 become obsolete. The reason for some of the de-

cline in sales could be overpricing, and bringing the cost down to about \$1 could help.

Del J. Viney  
DeeJayVee Productions  
Atkinson, Wis.

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

## Poe Panel Argues Playlist Accuracy Record-Test-Period Changes Proposed

BY KIM FREEMAN

WASHINGTON The question of the accuracy of playlists reported to the trades created the most heated debate among top 40 programmers, promotion executives, and the trades themselves at the Bobby Poe Pop Music Survey convention here June 26-27.

The overall tone of this year's convention continued a trend of recent years toward a more serious exchange of perspectives, and a wide variety of programming and promotion concerns were addressed. The following is a round-up of Poe panel topics:

• **Playlists.** "Radio has to stop abusing the record industry," said one trade representative in a reference to stations whose playlists are not pure reflections of what and how often records are being played, a practice tied to the testing of records that makes the national charts less accurate than they could be. KRBE Houston PD Paul Christy responded, "We'll give you computer print-outs of exactly what we're playing and how often in exchange for accurate sales print-outs [from labels]."

Certainly the subject is one with numerous sides to it, and both promotion executives and PDs reported getting mixed messages from each other on how reports should be handled. Atlantic VP/national

promotion Judy Libow said that some PDs had told her that they often withhold reports on new records for fear of incurring the wrath of labels by reporting a title, having it do poorly, and having to pull it off the air. Libow said she would rather see records undergo a reasonable test period and be re-

### 'Radio has to stop abusing the record industry'

ported as getting a shot on certain stations, especially since so many programmers look to adds around the country when contemplating their own adds.

Island's Bob Catania asserted that stations that do not report titles they're playing "are not allowing us to support what you're doing" by stocking the market and offering promotions.

One label executive said he had once asked some programmers to delay reports on a title for one week so that the song's first showing in the trades would be a good one. This reflects the fact that it is sometimes the labels who seek to restrain reports.

Ultimately, Comments at the conference indicated that absolutely accurate playlists are not always wanted by either labels or

programmers. Eyes turned to the trades as playlist policemen, a status that all agreed could not be achieved without programmers and promotion executives calling gross offenders to the attention of chart managers.

• **Returning phone calls.** "My biggest problem is the phone situation," said Bruce Tenenbaum, Atco national singles director. "If we aren't working you on the right records, maybe it's because you're not communicating with us about your station." Chris Collins, PD of KSFM "FM-102" Sacramento, Calif., countered, "You have to understand that some GMs don't want the PD talking to labels. They want the PD dealing with the March of Dimes or the jock that just [cursed] on the air."

Promotion executives said they would be happy to deal primarily with music directors, provided that those MDs have real say in music decisions and are not just "puppets." Christy's suggestion for "economy in the use of phone calls to PDs" was applauded by radio-industry attendees.

• **Finding air talents.** Sighs of exasperation from PDs in all market sizes summarized the state of finding new air talent. WRBQ "Q-105" Tampa, Fla.'s Randy Kabrich said the growth of satellite-delivered, automated formats is stunting what is already a shrinking training ground for aspiring air talents.

Programmers seemed frustrated by the poor quality of résumés and air checks. Generic salutations and air checks apparently pulled right off the skimmer were cited as representative of the problem.

"You can't wait for the tapes to come to you," said WEGX "Eagle 106" Philadelphia PD Charlie Quinn, who suggested keeping tabs on talented personalities long before a need arises at the station. Tom Taylor of WPST Trenton, N.J., said, "You have to be ready to lose people every day by having people ready on a lower rung on the ladder."

KIIS Los Angeles PD Steve Rivers was among many to suggest that major market PDs should assume some training duties, and KHYI Dallas' Mark Driscoll spoke wishfully of a collectively owned AM station put to use as a hands-on training outlet.

WZGC Atlanta's Bob Case suggested that aspiring air talents "bug PDs to death" for a critique of air checks and résumés. "It's our responsibility to the industry to provide that," he said.

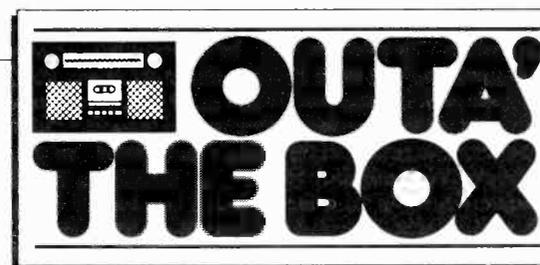
• **Keeping air talents.** Naturally, PDs who have proved themselves to be good at finding and training talents are the first to be raided by the larger markets, attendees said. While most smaller-market PDs said they consider that process both a necessary evil for the industry and a compliment to their skills, some offered methods to combat it.

"Signing good people to contracts is our investment in the fu-

(Continued on page 68)



**New-Found Loves.** Jody Watley finds more than one new love at supportive urban outlet WBLS New York. Pictured, from left, are WBLS MD Fred Buggs, MCA's Sarah Melendez, Watley, WBLS' Hal Jackson, and MCA's Michael Halley.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

We waste no time in putting new **KIIS** Los Angeles music director **Jack Silver** into Out Of The Box rotation. After less than two weeks on the job, Silver offers the following "sure shots." Bananarama's "I Heard A Rumour" (PolyGram) is a hot summer song with a Southern California sound written all over it, says Silver. Another female poised to make a splash is Natalie Cole, with "Jump Start" (Manhattan), a sure crossover from the urban side, in the MD's estimation. On a softer note, Silver raves about Dionne Warwick and Jeffrey Osborne's collaboration, "Love Power" (Arista). With Kenny G. on sax, the song has the right recipe to go all the way and seems destined for AC hit status as well. The last guaranteed home run in Silver's lineup is ABC's "When Smokey Sings" (PolyGram). Venturing into gut-feeling terrain, Silver says L.L. Cool J's "I Need Love" (Columbia) is a streetwise ballad KIIS pulled off of the album "Bigger And Deffer," and he also has high hopes for Depeche Mode's "Strange Love" (Sire).

### BLACK/URBAN

**WQIM** Montgomery, Ala., PD **Frenche Be** says he and his listeners are big fans of George Michael's "I Want Your Sex" (Columbia). "I think the record fell victim to the mass media not listening to the record and just going off on the title," he says. WQIM is in the middle of the Bible Belt, but Be reports nothing but positives on the record, primarily from 18-34s. Be says WQIM is the only station in Montgomery playing it and has earned the trust of its audience by going out on tracks considered controversial elsewhere. Pulling immediate phones for the Be is Levert's "Casanova" (Atlantic). "This is going to be a big club record, both black and white," he says. Finally, it's Vaneese Thomas' "Let's Talk It Over" (Geffen), a "ballad with a beat to it and relatable lyrics," Be says. "It's the kind of record you turn up in your car."

### ALBUM ROCK

**KISW** Seattle PD **Jon Robbins** says Great White is blowing away the competition in the Great Northwest with "Rock Me" (Epic). "It's become our most requested song in its first week, and that's from demos across the board." Another group exploding in Seattle is Little America, with "That's The Way It Stays" (Geffen). The group, Robbins says, "sounds like nothing else that's on the radio, and that's what makes them special. For a baby band to come out with a completely different texture than what listeners are usually bombarded with... that's great." Last but far from least, the PD says, is Omar & the Howlers (Columbia). "Our favorites are the current track, 'Hard Times In The Land Of Plenty,' and 'Leah,' a 'down-and-gutsy blues' tune (Columbia). Robbins says all three groups fill a need expressed by KISW's listeners for "genuine bloodletting real rock," of which he happily sees more and more these days.

KIM FREEMAN

## newslines...

**NBC** will put urban leader WKYS-FM Washington, D.C.; full-service AC KNBR-AM San Francisco; and news/talker WMAQ-AM Chicago on the sales block, and the NBC Radio Network will seek "a strategic alliance" with another network company. The dual moves were recently announced in a memo from NBC Radio president Randy Bongarten to all NBC employees. Since General Electric bought NBC in December 1985, NBC's future involvement in radio had been in question. The memo emphasizes NBC's continued commitment to owning stations and indicates that NBC will pursue a station acquisition course while positioning its O&O roster as competitively as possible. Bongarten prefaces the O&O remarks by asserting that most successful stations today are run in an entrepreneurial environment, which fosters, "more calculated risk-taking, more flexibility, a reward system based on performance, lower costs, and less bureaucracy." On the network side, Bongarten writes that the pursuit of another network company "will enable NBC to participate in radio net operation, which will provide larger market shares and greater diversity." The Federal Communications Commission has yet to decide on multiple ownership matters concerning NBC after the GE purchase.

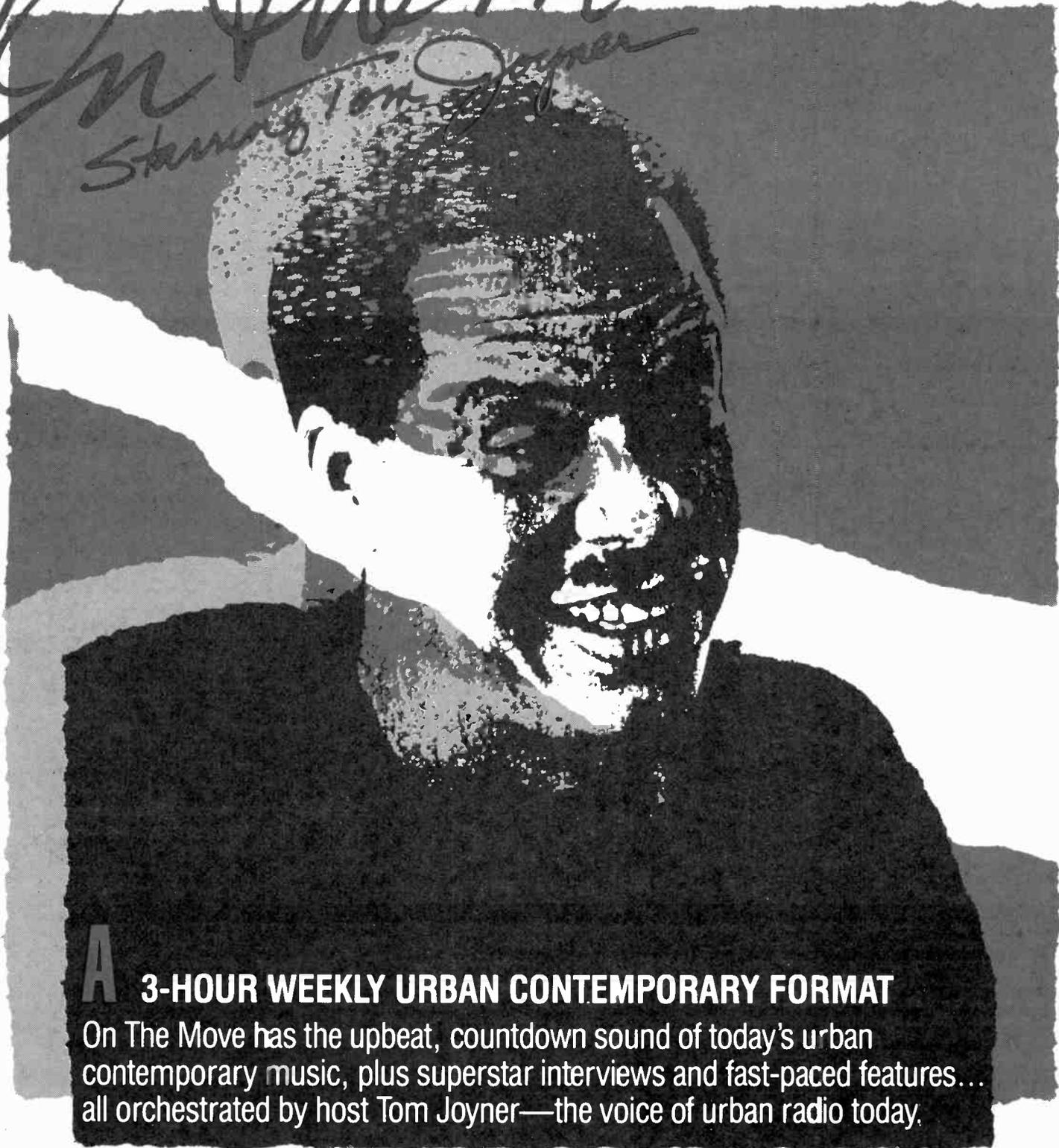
**GEORGE SOSSON** is named VP/operations for the CBS FM stations, where he will coordinate programming, research, and marketing efforts of the group's 11 FM outlets. An 18-year CBS veteran, Sosson has been VP/GM of WSUN/WYNF Tampa/St. Petersburg, Fla., for the last two years.

**WILLIAM WELLER** joins Beasley Broadcast Group, Winston-Salem, N.C., as VP/operations of the 21-station, 14-market group. Most recently, Weller was GM of Nationwide's WGAR-AM-FM Cleveland.

**JAMES SHIELDS** is named VP/GM of Gannett's WDAE/WUSA Tampa/St. Petersburg. Most recently, Shields was GM of WORZ Orlando, Fla.

**DAVID NOLL**, GM of Malrite's newest hit outlet, WEGX Philadelphia, gets additional duties as VP of the station. Previously, Noll had been GM of KMVP/KRXY Denver, which Malrite is in the process of selling to Cap Cities/ABC.

Excitement is  
*On The Move*  
Starring Tom Joyner



**A 3-HOUR WEEKLY URBAN CONTEMPORARY FORMAT**

On The Move has the upbeat, countdown sound of today's urban contemporary music, plus superstar interviews and fast-paced features... all orchestrated by host Tom Joyner—the voice of urban radio today.

In what may be the most extraordinary commute in broadcasting, this high-energy pro shuttles daily between assignments as the morning DJ on KKDA-FM in Dallas and the man at the mike in Chicago, weekday afternoons on WGCI-FM. *In both markets, On The Move starring Tom Joyner is ranked #1.\** Joyner's enormous drawing power, exclusive guest interviews and the week's top 25 urban hits combine to keep weekend listeners tuned in to the music that's on the move.

For clearance information contact Jamie Curtis in New York (212) 975-7316 or Steve Epstein in Los Angeles (213) 460-3547.

\*Source: Winter '87 Arbitron, Total Persons 12-49. AQH-Total Survey Area KKDA-FM Sun. 6 PM-9 PM WGCI-AM & FM Sat. 7 AM-10 AM.

**PROGRAMS**



# Billboard® POWERPLAYISTS™

FOR WEEK ENDING  
JULY 11, 1987

PLATINUM—Stations with a weekly cume audience of more than 1 million.  
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.  
SILVER—Stations with a weekly cume 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	Whitney Houston, I Wanna Dance With S
2	Atlantic Starr, Always
3	Heart, Alone
4	Kenny G., Songbird
5	Lisa Lisa & Cult Jam, Head To Toe
6	Smokie Robinson, Just To See Her
7	Chris De Burgh, The Lady In Red
8	Herb Alpert, Diamonds
9	Bob Seger, Shakedown
10	Genesis, In Too Deep
11	Surface, Happy
12	George Michael, I Want Your Sex
13	The System, Don't Disturb This Groove
14	Glenn Medeiros, Nothing's Gonna Chang
15	U2, I Still Haven't Found What I'm Lo
16	Gloria Estefan & Miami Sound Machine, Crowded House, Something So Strong
17	Expose, Point Of No Return
18	Level 42, Lessons In Love
19	Debbie Gibson, Only In My Dreams
20	Kim Wilde, You Keep Me Hangin' On
21	Bon Jovi, Wanted Dead Or Alive
22	Klymaxx, I'd Still Say Yes
23	The Whispers, Rock Steady
24	Kenny Loggins, Meet Me Half Way
25	Janet Jackson, The Pleasure Principle
26	The Jets, Cross My Broken Heart
A27	Suzanne Vega, Luka
A28	Madonna, Who's That Girl

Z100  
WHTZ FM

New York P.D.: Scott Shannon

1	Whitney Houston, I Wanna Dance With S
2	Atlantic Starr, Always
3	Lisa Lisa & Cult Jam, Head To Toe
4	Kenny G., Songbird
5	Heart, Alone
6	Smokie Robinson, Just To See Her
7	Herb Alpert, Diamonds
8	Chris De Burgh, The Lady In Red
9	George Michael, I Want Your Sex
10	The System, Don't Disturb This Groove
11	Bob Seger, Shakedown
12	Surface, Happy
13	Motley Crue, Girls, Girls, Girls
14	Klymaxx, I'd Still Say Yes
15	Genesis, In Too Deep
16	U2, I Still Haven't Found What I'm Lo
17	Expose, Point Of No Return
18	Glenn Medeiros, Nothing's Gonna Chang
19	Gloria Estefan & Miami Sound Machine, Crowded House, Something So Strong
A20	Debbie Gibson, Only In My Dreams
21	Club Nouveau, Why You Treat Me So Bad
22	Pseudo Echo, Funkytown
23	The Jets, Cross My Broken Heart
24	The Whispers, Rock Steady
25	Will To Power, Dreamin'
26	Kim Wilde, You Keep Me Hangin' On
27	Bon Jovi, Wanted Dead Or Alive
A28	Suzanne Vega, Luka
A30	Madonna, Who's That Girl

WLS  
AM 89

Chicago P.D.: John Gehron

1	Whitney Houston, I Wanna Dance With S
2	Kenny G., Songbird
3	Atlantic Starr, Always
4	Heart, Alone
5	Genesis, In Too Deep
6	Steve Winwood, Back In The High Life
7	Eddie Money, Endless Nights
8	Al Jarreau, Moonlighting (Theme)
9	Crowded House, Something So Strong
10	Bob Seger, Shakedown
11	The System, Don't Disturb This Groove
12	Bruce Hornsby & The Range, Every Litt
13	Carly Simon, Give Me All Night
14	Fleetwood Mac, Seven Wonders
15	T'Pau, Heart And Soul
16	Level 42, Lessons In Love
17	Restless Heart, I'll Still Be Loving
18	Jennifer Rush (Duet With Elton John), The Nylons, Kiss Him Goodbye
19	Chris De Burgh, The Lady In Red
20	Kenny Loggins, Meet Me Half Way
21	Gloria Estefan & Miami Sound Machine, Robbie Nevil, Wol's It To Ya
22	Suzanne Vega, Luka
23	Chicago, Niagara Falls
24	Cutting Crew, (I Just) Died In Your A
25	Smokie Robinson, Just To See Her
26	Steve Winwood, The Finer Things
A27	Madonna, Who's That Girl
A30	Dan Hill (Duet With Vonda Sheppard),

WBBM-FM  
89.6

Chicago P.D.: Buddy Scott

1	Whitney Houston, I Wanna Dance With S
2	Kenny G., Songbird
3	Heart, Alone
4	Atlantic Starr, Always
5	Expose, Point Of No Return
6	Bob Seger, Shakedown
7	George Michael, I Want Your Sex
8	The Whispers, Rock Steady
9	Lisa Lisa & Cult Jam, Head To Toe
10	Pseudo Echo, Funkytown
11	Debbie Gibson, Only In My Dreams
12	Surface, Happy
13	Kim Wilde, You Keep Me Hangin' On
14	Al Jarreau, Moonlighting (Theme)
15	The System, Don't Disturb This Groove
16	Jody Watley, Still A Thrill
17	Club Nouveau, Why You Treat Me So Bad
18	Gloria Estefan & Miami Sound Machine, Klymaxx, I'd Still Say Yes
19	Herb Alpert, Diamonds
20	The Pointer Sisters, Be There
21	The Jets, Cross My Broken Heart
22	Level 42, Lessons In Love
23	Suzanne Vega, Luka
24	The Nylons, Kiss Him Goodbye
25	U2, I Still Haven't Found What I'm Lo
26	Nona Hendryx, Why Should I Cry?
27	Freddie Jackson, Jam Tonight
28	Deniece Williams, Never Say Never
29	Jonathan Butler, Lies
30	Kool & The Gang, Holiday
31	Smokie Robinson, Just To See Her

KIIS FM 102.7  
AM 1150

Los Angeles P.D.: Steve Rivers

1	Whitney Houston, I Wanna Dance With S
2	The System, Don't Disturb This Groove
3	Janet Jackson, The Pleasure Principle
4	Pseudo Echo, Funkytown
5	Lisa Lisa & Cult Jam, Head To Toe
6	George Michael, I Want Your Sex
7	Atlantic Starr, Always
8	Klymaxx, I'd Still Say Yes
9	Crowded House, Something So Strong
10	Surface, Happy
11	Genesis, In Too Deep
12	Gloria Estefan & Miami Sound Machine, Bruce Hornsby & The Range, Every Litt
13	Expose, Point Of No Return
14	Level 42, Lessons In Love
15	The Whispers, Rock Steady
16	Bob Seger, Shakedown
17	Eddie Money, Endless Nights
18	Heart, Alone
19	Kenny G., Songbird
20	U2, I Still Haven't Found What I'm Lo
21	Debbie Gibson, Only In My Dreams
22	The Jets, Cross My Broken Heart
23	The Breakfast Club, Right On Track
24	The Nylons, Kiss Him Goodbye
25	Kenny Loggins, Meet Me Half Way
26	Robbie Nevil, Wol's It To Ya
27	Cutting Crew, One For The Mockingbird
28	Suzanne Vega, Luka
29	Smokie Robinson, Just To See Her
30	Starship, It's Not Over (Til It's Ov
31	T'Pau, Heart And Soul
32	Richard Marx, Don't Mean Nothing
33	Madonna, Who's That Girl
A34	Living In A Box, Living In A Box
A35	Janet Jackson, The Pleasure Principle
A36	Al Jarreau, Moonlighting (Theme)
A37	Kool & The Gang, Holiday
A38	Bryan Adams, Hearts On Fire
A39	Dan Hill (Duet With Vonda Sheppard), ABC, When Smokey Sings
A40	Wang Chung, Hypnotize Me (From "Inner

Z94.1

Boston P.D.: Harry Nelson

1	Whitney Houston, I Wanna Dance With S
2	Lisa Lisa & Cult Jam, Head To Toe
3	Atlantic Starr, Always
4	George Michael, I Want Your Sex
5	Pseudo Echo, Funkytown
6	Bob Seger, Shakedown
7	Bon Jovi, Never Say Goodbye
8	Cenny G., Songbird
9	Crowded House, Something So Strong
10	Genesis, In Too Deep
11	Bruce Hornsby & The Range, Every Litt
12	Heart, Alone
13	U2, I Still Haven't Found What I'm Lo
14	The Nylons, Kiss Him Goodbye
15	Steve Winwood, Back In The High Life
16	Motley Crue, Girls, Girls, Girls
17	Wang Chung, Hypnotize Me (From "Inner
18	Bryan Adams, Hearts On Fire
19	Madonna, Who's That Girl
20	Expose, Point Of No Return
21	Sammy Hagar, Give To Live
22	The System, Don't Disturb This Groove
23	T'Pau, Heart And Soul
24	Janet Jackson, The Pleasure Principle
25	Fleetwood Mac, Seven Wonders
26	Jason, I Want Action
27	Los Lobos, La Bamba
28	Cutting Crew, One For The Mockingbird
29	Gloria Estefan & Miami Sound Machine, Suzanne Vega, Luka
A30	Starship, It's Not Over (Til It's Ov
31	Richard Marx, Don't Mean Nothing
32	Robbie Nevil, Wol's It To Ya
33	Surface, Happy
A34	The Outfield, Since You've Been Gone
A35	Living In A Box, Living In A Box
A36	Tom Kimmel, That's Freedom
A37	Madonna, Who's That Girl
A38	Freddie Jackson, Jam Tonight
A39	Jennifer Rush (Duet With Elton John), Kool & The Gang, Holiday
A40	Archa Franklin, Rock-A-Lott
A41	Klymaxx, I'd Still Say Yes
A42	Whitesnake, Here I Go Again
A43	The Jets, Cross My Broken Heart
A44	Jack Wagner, Weatherman Says
A45	Company B, Fascinated
A46	Europe, Rock The Night
A47	INXS & Jimmy Barnes, Good Times

KISS 108 FM

Boston P.D.: Sunny Joe White

1	Heart, Alone
2	Expose, Point Of No Return
3	Bob Seger, Shakedown
4	Janet Jackson, The Pleasure Principle
5	U2, I Still Haven't Found What I'm Lo
6	Club Nouveau, Why You Treat Me So Bad
7	T'Pau, Heart And Soul
8	Archa Franklin, Rock-A-Lott
9	Crowded House, Something So Strong
10	Robbie Nevil, Wol's It To Ya
11	George Michael, I Want Your Sex
12	Jennifer Rush (Duet With Elton John), Suzanne Vega, Luka
13	Fleetwood Mac, Seven Wonders
14	Gloria Estefan & Miami Sound Machine, Bruce Hornsby & The Range, Every Litt
15	Pseudo Echo, Funkytown
16	The System, Don't Disturb This Groove
17	The Whispers, Rock Steady
18	Expose, Point Of No Return
19	Cutting Crew, One For The Mockingbird
20	Jonathan Butler, Lies
21	Richard Marx, Don't Mean Nothing
22	Bryan Adams, Hearts On Fire
23	Dan Hill (Duet With Vonda Sheppard), Bruce Hornsby & The Range, Every Litt
24	Sammy Hagar, Give To Live
25	Cutting Crew, One For The Mockingbird
26	Tom Kimmel, That's Freedom
27	Surface, Happy
28	Living In A Box, Living In A Box
29	The Cure, Why Can't I Be You?
30	Al Jarreau, Moonlighting (Theme)
31	Starship, It's Not Over (Til It's Ov
32	Suzanne Vega, Luka
33	Steve Winwood, Back In The High Life

96 TIC-FM

Hartford P.D.: Lyndon Abell

1	Kenny G., Songbird
2	Heart, Alone
3	Bob Seger, Shakedown
4	Whitney Houston, I Wanna Dance With S
5	Debbie Gibson, Only In My Dreams
6	George Michael, I Want Your Sex
7	Smokie Robinson, Just To See Her
8	Surface, Happy
9	The System, Don't Disturb This Groove
10	The Jets, Cross My Broken Heart
11	Lisa Lisa & Cult Jam, Head To Toe
12	Jennifer Rush (Duet With Elton John), Janet Jackson, The Pleasure Principle
13	T'Pau, Heart And Soul
14	Gloria Estefan & Miami Sound Machine, Suzanne Vega, Luka
15	Motley Crue, Girls, Girls, Girls
16	U2, I Still Haven't Found What I'm Lo
17	Expose, Point Of No Return
18	The Whispers, Rock Steady
19	Kenny Loggins, Meet Me Half Way
20	Atlantic Starr, Always
21	Jonathan Butler, Lies
22	Archa Franklin, Rock-A-Lott
23	Kool & The Gang, Holiday
24	Fleetwood Mac, Seven Wonders
25	Chris De Burgh, The Lady In Red
26	Wang Chung, Hypnotize Me (From "Inner
27	The Nylons, Kiss Him Goodbye
28	Cutting Crew, One For The Mockingbird
29	Richard Marx, Don't Mean Nothing
30	Bryan Adams, Hearts On Fire
31	Starship, It's Not Over (Til It's Ov
32	Kool & The Gang, Holiday
33	Living In A Box, Living In A Box
A34	Madonna, Who's That Girl
A35	Los Lobos, La Bamba
A36	Rob Stewart, Twistin' The Night Away
A37	Jellybean, Who Found Who
A38	Laura Branigan, Shattered Glass
A40	Bananarama, Heard A Rumor

WAVA 107.7

Washington P.D.: Chuck Morgan

1	Whitney Houston, I Wanna Dance With S
2	Heart, Alone
3	Atlantic Starr, Always
4	Kim Wilde, You Keep Me Hangin' On
5	Bon Jovi, Wanted Dead Or Alive
6	Lisa Lisa & Cult Jam, Head To Toe
7	Bruce Hornsby & The Range, Every Litt
8	Kenny Loggins, Meet Me Half Way
9	Bob Seger, Shakedown
10	Expose, Point Of No Return
11	Motley Crue, Girls, Girls, Girls
12	Robbie Nevil, Wol's It To Ya
13	Cutting Crew, One For The Mockingbird
14	Debbie Gibson, Only In My Dreams
15	The System, Don't Disturb This Groove
16	Kenny G., Songbird
17	Pseudo Echo, Funkytown
18	Smokie Robinson, Just To See Her
19	U2, I Still Haven't Found What I'm Lo
20	George Michael, I Want Your Sex
21	T'Pau, Heart And Soul
22	Gloria Estefan & Miami Sound Machine, Surface, Happy
23	The Jets, Cross My Broken Heart
24	Suzanne Vega, Luka
25	Crowded House, Something So Strong
26	Wang Chung, Hypnotize Me (From "Inner
27	Expose, Point Of No Return
A28	Klymaxx, I'd Still Say Yes
A29	Madonna, Who's That Girl
A30	Bon Jovi, Never Say Goodbye
A31	Steve Winwood, Back In The High Life
A32	Diane Arbus, Jeffrey Osborne, Lo
A33	Steve Winwood, Back In The High Life
A34	Pepsi & Shirley, Heartache
A35	Richard Marx, Don't Mean Nothing

98! WCAU-FM

Philadelphia P.D.: Scott Walker

1	Heart, Alone
2	Kenny G., Songbird
3	Whitney Houston, I Wanna Dance With S
4	The System, Don't Disturb This Groove
5	Debbie Gibson, Only In My Dreams
6	Expose, Point Of No Return
7	Bob Seger, Shakedown
8	Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
9	Smokie Robinson, Just To See Her
10	T'Pau, Heart And Soul
11	U2, I Still Haven't Found What I'm Lo
12	Klymaxx, I'd Still Say Yes
13	Motley Crue, Girls, Girls, Girls
14	Janet Jackson, The Pleasure Principle
15	Crowded House, Something So Strong
16	The Jets, Cross My Broken Heart
17	Bruce Hornsby & The Range, Every Litt
18	Jennifer Rush (Duet With Elton John), Bruce Willis, Under The Boardwalk
19	The Nylons, Kiss Him Goodbye
20	Robbie Nevil, Wol's It To Ya
21	The Whispers, Rock Steady
22	Sammy Hagar, Give To Live
23	Cutting Crew, One For The Mockingbird
24	Jonathan Butler, Lies
25	Richard Marx, Don't Mean Nothing
26	Bryan Adams, Hearts On Fire
27	Dan Hill (Duet With Vonda Sheppard), Bruce Hornsby & The Range, Every Litt
28	Sammy Hagar, Give To Live
29	Cutting Crew, One For The Mockingbird
30	Tom Kimmel, That's Freedom
31	Surface, Happy
32	Living In A Box, Living In A Box
33	The Cure, Why Can't I Be You?
34	Al Jarreau, Moonlighting (Theme)
35	Starship, It's Not Over (Til It's Ov
36	Suzanne Vega, Luka
37	Steve Winwood, Back In The High Life

POWER 95  
WPLJ-FM RADIO

Tampa P.D.: Mason Dixon

1	Whitney Houston, I Wanna Dance With S
2	Smokie Robinson, Just To See Her
3	Heart, Alone
4	Lisa Lisa & Cult Jam, Head To Toe
5	Bob Seger, Shakedown
6	Dan Hill (Duet With Vonda Sheppard), Kenny G., Songbird
7	Bruce Hornsby & The Range, Every Litt
8	Suzanne Vega, Luka
9	Atlantic Starr, Always
10	Bon Jovi, Never Say Goodbye
11	The System, Don't Disturb This Groove
12	George Michael, I Want Your Sex
13	Genesis, In Too Deep
14	Expose, Point Of No Return
15	U2, I Still Haven't Found What I'm Lo
16	Bon Jovi, Wanted Dead Or Alive
17	Motley Crue, Girls, Girls, Girls
18	Klymaxx, I'd Still Say Yes
19	Surface, Happy
20	The Jets, Cross My Broken Heart
21	Pseudo Echo, Funkytown
22	Al Jarreau, Moonlighting (Theme)
23	Kool & The Gang, Holiday
24	Crowded House, Something So Strong
25	Bryan Adams, Hearts On Fire
26	Steve Winwood, Back In The High Life
27	Freddie Jackson, Jam Tonight
28	Madonna, Who's That Girl
A29	The Fat Boys, Wipe Out
A30	Starship, It's Not Over (Til It's Ov
A31	The Whispers, Rock Steady
A32	T'Pau, Heart And Soul
A33	Tom Kimmel, That's Freedom
A34	Richard Marx, Don't Mean Nothing
A35	Dione Warwick And Jeffrey Osborne, Lo

POWER 95  
WPLJ-FM RADIO

Pittsburgh P.D.: Jim Richards

1	Whitney Houston, I Wanna Dance With S
2	Heart, Alone
3	Kenny G., Songbird
4	Steve Winwood, Back In The High Life
5	Janet Jackson, The Pleasure Principle
6	U2, I Still Haven't Found What I'm Lo
7	Bob Seger, Shakedown
8	Expose, Point Of No Return
9	Pseudo Echo, Funkytown
10	Gloria Estefan & Miami Sound Machine, T'Pau, Heart And Soul
11	Robbie Nevil, Wol's It To Ya
12	Bryan Adams, Hearts On Fire
13	Crowded House, Something So Strong
14	Motley Crue, Girls, Girls, Girls
15	Expose, Point Of No Return
16	The Whispers, Rock Steady
17	Kenny Loggins, Meet Me Half Way
18	Smokie Robinson, Just To See Her
19	Eddie Money, Endless Nights
20	Fleetwood Mac, Seven Wonders
21	Suzanne Vega, Luka
22	Starship, It's Not Over (Til It's Ov
23	The System, Don't Disturb This Groove
24	Bruce Hornsby & The Range, Every Litt
25	The Jets, Cross My Broken Heart
26	George Michael, I Want Your Sex
27	Lisa Lisa & Cult Jam, Head To Toe
28	Genesis, In Too Deep
29	Madonna, Who's That Girl
A30	Debbie Gibson, Only In My Dreams
A31	Surface, Happy

WAVA 107.7

Washington P.D.: Mark St. John

1	Whitney Houston, I Wanna Dance With S
2	Heart, Alone
3	Kim Wilde, You Keep Me Hangin' On
4	Kenny G., Songbird
5	Atlantic Starr, Always
6	U2, I Still Haven't Found What I'm Lo
7	Bob Seger, Shakedown
8	Bruce Hornsby & The Range, Every Litt
9	Bon Jovi, Never Say Goodbye
10	Expose, Point Of No Return
11	The System, Don't Disturb This Groove
12	Lisa Lisa & Cult Jam, Head To Toe
13	Debbie Gibson, Only In My Dreams
14	Surface, Happy
15	Kenny Loggins, Meet Me Half Way
16	Bon Jovi, Never Say Goodbye
17	Al Jarreau, Moonlighting (Theme)
18	The System, Don't Disturb This Groove
19	Gloria Estefan & Miami Sound Machine, George Michael, I Want Your Sex
20	T'Pau, Heart And Soul
21	Expose, Point Of No Return
22	Smokie Robinson, Just To See Her
23	L.L. Cool J., I'm Bad
24	T'Pau, Heart And Soul
25	Starship, It's Not Over (Til It's Ov
A26	Madonna, Who's That Girl
A27	The Whispers, Rock Steady
A28	Los Lobos, La Bamba
A29	Diane Arbus, Jeffrey Osborne, Lo
A30	Steve Winwood, Back In The High Life
A31	Pepsi & Shirley, Heartache
A32	Richard Marx, Don't Mean Nothing

Z93  
ATLANTA'S HIT ROCK

Q103  
TAMPA BAY

# Mark Tudor Builds Country's Image At WBOS

BY DAVID WYKOFF

**M**OVING FROM A No. 1 country station in Winston-Salem, N.C., to a poorly ranked country station in Boston, a market where country formats have never succeeded... professional suicide? Not so, says



Mark Tudor, the 33-year-old PD at WBOS Boston. "I think that, at the time, it was the right move for me from a personal standpoint and for the station, too," Tudor says. "It was time for me to gain more experience toward becoming a general manager, and the people at BOS and its parent company, Sconnix, had reasonable goals and a very positive attitude," says Tudor.

"And it has proven to be a good move for both of us. I've learned about working in a major media market and playing both sides of the advertising game. For WBOS and Sconnix, we've made real headway with the idea that it's cool to listen to country music in New England."

Tudor attributes much of WBOS' growth—both in listener numbers and advertising support—to the station's efforts to present itself and country music as positive "adult alternatives" on the listening dial.

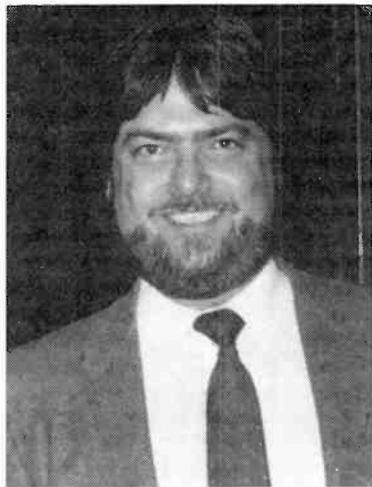
"The biggest problem that we

face here is the assumed images that people have about country music, which aren't all that positive. It's a matter of shattering those images, both to get people to tune in and get those who do listen to admit it without embarrassment.

"The best analogy I can think of is how people react to yogurt. Of-fer many people yogurt, and they'll say, 'Yecch, it's gross.' But, if they were to happen to eat it without knowing it, they'd probably like it. We think that it's the same for country music here. Our aim is to get people to at least give it a chance, and we're confident enough of our product that we're sure that some people will like it," he says.

One not-so-subtle method the station uses to combat prejudice is to not refer to WBOS as a country station on the air, preferring instead the moniker "America's Music." Such a label, Tudor holds, pushes country music in the same league with blues, r&b, and jazz as an original American art form.

**T**UDOR also looks to the development of a new generation of young country musicians to help build the station's image. "Not only are many, many of the younger artists putting out great records, but they come across without the built-in image that many could perceive in a negative way. Randy Travis, Dwight Yoakam, and the rest are helping us immensely," says Tu-



Mark Tudor, Program director of WBOS Boston and Billboard's PD of the week.

fact, we were doing a promotional giveaway for an ocean fishing trip to San Diego with him, and he suggested bringing the winners back to his house for a barbecue instead of going out to eat somewhere," says Tudor. Walton is also featured in WBOS' billboard advertising.

**W**BOS' EFFORTS to shatter a negative image are not just directed at potential listeners. Says Tudor, "We work hard to show Boston's advertising community that we're real business people and have a viable adult product to offer them. One important part of this is our yearly media client party, where we bring in a number of national name acts and get the advertising clients to meet the station personnel and get excited about the quality and variety of music we play."

Tudor works closely with the area's major concert promoters to help publicize shows as well as with Nashville's sales and promotion people to heighten the entire region's awareness of country music. "We're seeing that the interest is there for country shows in New England. Many of the shows scheduled for August have already sold out, and we've seen an increase in album sales. They've seen dramatic growth at the Harvard Coop, which certainly isn't your traditional country music store," he says.

Reaction from advertising cir-

cles has been encouraging, too, Tudor says. "More and more business people are telling us that they do listen to WBOS. And, many times, it's not that they're new listeners. It's just that they feel it's OK to admit it."

Another inroad Tudor sees is the afternoon stock report, provided by local broker A.G. Edwards. "Is there any other station in the country where you could play the daily

**'We've made headway with the idea that it's cool to listen to country music in New England'**

stock reports along with country music? I doubt it. And it seems to be a very well-received feature. We're told by a number of brokers that they hear from customers that they've heard the stock info on WBOS," he says.

Tudor is a strong proponent of researching listener response, and the station does call-out research every week to test 31 current songs and 30 oldies. Tudor says such research does not influence his initial decisions in choosing songs, but it does "serve as an im-

(Continued on next page)

8	22	The Fat Boys, Wipe Out
9	9	Surface, Happy
10	18	U2, I Still Haven't Found What I'm Looking For
11	7	Lisa Lisa & Cult Jam, Head To Toe
12	12	Kenny G, Songbird
13	13	Janet Jackson, The Pleasure Principle
14	4	Genesis, In Too Deep
15	17	Klymaxx, I'd Still Say Yes
16	11	Expose, Point Of No Return
17	16	Wang Chung, Hypnotize Me (From "Inner City")
18	21	Sammy Hagar, Give To Live
19	25	Richard Marx, Don't Mean Nothing
20	28	Crowded House, Something So Strong
21	28	Gloria Estefan & Miami Sound Machine, Expose, Point Of No Return
22	26	Bruce Winwood, Back In The High Life
23	23	Bruce Winwood & The Range, Every Little Bit
24	30	The Cure, Why Can't I Be You?
A25	—	Madonna, Who's That Girl
26	30	The Jets, Cross My Broken Heart
27	40	Suzanne Vega, Luka
28	29	Tom Kimmel, That's Freedom
A29	—	L.L. Cool J, I'm Bad
30	31	Robbie Nevil, What's It To Ya
31	32	Kool & The Gang, Holiday
32	33	John Waite, These Times Are Hard For
33	34	Cutting Crew, One For The Mockingbird
34	37	Starship, It's Not Over ('Til It's Over)
35	35	INXS & Jimmy Barnes, Good Times
36	39	4 By Four, Want You For My Girlfriend
37	EX	Los Lobos, La Bamba
38	EX	The Nylons, Kiss Him Goodbye
39	EX	Will To Power, Dreamin'
40	EX	Living In A Box, Living In A Box
A	—	Dione Warwick And Jeffrey Osborne, Lo
A	—	Bryan Adams, Hearts On Fire
A	—	Rod Stewart, Twistin' The Night Away
A	—	Amazulu, Montego Bay
A	—	Alicia, Into My Secret
A	—	The Fabulous Thunderbirds, Stand Back
A	—	The Breakfast Club, Kiss And Tell
EX	EX	Laura Branigan, Shattered Glass
EX	EX	Dan Hill (Duet With Vonda Sheppard),
EX	EX	Danny Wilson, Mary's Prayer
EX	EX	Debbie Harry, In Love With Love
EX	EX	Al Jarreau, Moonlighting (Theme)
EX	EX	Bruce Willis, Under The Boardwalk
EX	EX	John Waite, Still A Thrill
EX	EX	Fahrenheit, Lost In Love
EX	EX	Jonathan Butler, Lies

22	22	Smokey Robinson, Just To See Her
23	24	Janet Jackson, The Pleasure Principle
24	26	The Fat Boys, Wipe Out
25	29	Gloria Estefan & Miami Sound Machine,
26	33	Sammy Hagar, Give To Live
27	32	Klymaxx, I'd Still Say Yes
28	EX	Suzanne Vega, Luka
29	EX	John Waite, These Times Are Hard For
30	30	The Cure, Why Can't I Be You?
31	31	Cutting Crew, One For The Mockingbird
32	34	The Jets, Cross My Broken Heart
33	35	4 By Four, Want You For My Girlfriend
34	EX	Bryan Adams, Hearts On Fire
35	EX	The Whispers, Rock Steady
A	—	Madonna, Who's That Girl
A	—	Fleetwood Mac, Seven Wonders
A	—	Living In A Box, Living In A Box
A	—	Laura Branigan, Shattered Glass
A	—	Wang Chung, Hypnotize Me (From "Inner
EX	EX	Starship, It's Not Over ('Til It's Ov
EX	EX	The Outfield, Since You've Been Gone

<b>KMEL 100</b>		
San Francisco P.D.: Lee Michaels		
1	1	The Whispers, Rock Steady
2	3	Expose, Point Of No Return
3	4	Janet Jackson, The Pleasure Principle
4	6	Surface, Happy
5	5	Heart, Alone
6	8	Club Nouveau, Why You Treat Me So Bad
7	2	Whitney Houston, I Wanna Dance With S
8	11	U2, I Still Haven't Found What I'm Looking For
9	12	Suzanne Vega, Luka
10	19	Debbie Gibson, Only In My Dreams
11	13	George Michael, I Want Your Sex
12	14	TPau, Heart And Soul
13	22	Eddie Money, Endless Nights
14	17	Gloria Estefan & Miami Sound Machine,
15	15	Bruce Winwood & The Range, Every Little Bit
16	7	Lisa Lisa & Cult Jam, Head To Toe
17	10	Smokey Robinson, Just To See Her
18	12	Freddie Jackson, Jam Tonight
19	24	Living In A Box, Living In A Box
20	27	Jody Watley, Still A Thrill
21	23	Robbie Nevil, What's It To Ya
22	26	Crowded House, Something So Strong
23	EX	Dan Hill (Duet With Vonda Sheppard),
24	31	The Cover Girls, Spring Love
25	29	The Nylons, Kiss Him Goodbye
26	28	The Jets, Cross My Broken Heart
27	34	Will To Power, Dreamin'
28	EX	Klymaxx, I'd Still Say Yes
29	35	Pepsi & Shirley, Heartache
30	30	Bob Seger, Shakedown
31	EX	Los Lobos, La Bamba
32	EX	Pseudo Echo, Funkytown
33	EX	Jonathan Butler, Lies
34	EX	Jellybean, Who Found Who
35	33	The System, Don't Disturb This Groove
A	—	Bananarama, I Heard A Rumor
A	—	Dione Warwick And Jeffrey Osborne, Lo
A	—	ABC, When Smokey Sings
A	—	Madonna, Who's That Girl
A	—	The Breakfast Club, Kiss And Tell
EX	EX	Cutting Crew, One For The Mockingbird
EX	EX	Force M.D.'s, Love Is A House

<b>94-Q</b>		
Atlanta P.D.: Fleetwood Mac		
1	1	Whitney Houston, I Wanna Dance With S
2	2	Smokey Robinson, Just To See Her
3	6	Heart, Alone
4	3	Kenny G, Songbird
5	4	Kenny Loggins, Meet Me Half Way
6	5	Madonna, La Isla Bonita
7	9	Crowded House, Something So Strong
8	EX	Restless Heart, I'll Still Be Loving
9	21	The System, Don't Disturb This Groove
10	13	Carly Simon, Give Me All Night
11	12	Partland Brothers, Soul City
12	15	Bruce Winwood, Back In The High Life
13	17	Bob Seger, Shakedown
14	17	Bob Seger, Shakedown
15	19	Al Jarreau, Moonlighting (Theme)
16	18	Jennifer Rush (Duet With Elton John),
17	22	Dan Hill (Duet With Vonda Sheppard),
18	14	Genesis, In Too Deep
19	23	Suzanne Vega, Luka
20	20	The Nylons, Kiss Him Goodbye
21	24	U2, I Still Haven't Found What I'm Looking For
22	25	Robbie Nevil, What's It To Ya
23	26	Fleetwood Mac, Seven Wonders
24	8	Level 42, Lessons In Love
25	28	Richard Marx, Don't Mean Nothing
26	29	Wang Chung, Hypnotize Me (From "Inner
27	10	Atlantic Starr, Always
28	EX	Danny Wilson, Mary's Prayer
A	—	Madonna, Who's That Girl
A	—	Dione Warwick And Jeffrey Osborne, Lo
A	—	Rod Stewart, Twistin' The Night Away
A	—	The Outfield, Since You've Been Gone

<b>93Q</b>		
Houston P.D.: Ron Parker		
1	1	Whitney Houston, I Wanna Dance With S
2	3	Bob Seger, Shakedown
3	7	Heart, Alone
4	4	Motley Crue, Girls, Girls, Girls
5	2	Atlantic Starr, Always
6	5	Lisa Lisa & Cult Jam, Head To Toe
7	13	George Michael, I Want Your Sex
8	6	Herb Alpert, Diamonds
9	EX	Expose, Point Of No Return
10	10	The System, Don't Disturb This Groove
11	15	TPau, Heart And Soul
12	9	Bon Jovi, Wanted Dead Or Alive
13	8	Genesis, In Too Deep
14	11	Kenny G, Songbird
15	16	Debbie Gibson, Only In My Dreams
16	11	Pseudo Echo, Funkytown
17	27	U2, I Still Haven't Found What I'm Looking For
18	25	Billy Idol, Sweet Sixteen
19	12	Kenny Loggins, Meet Me Half Way
20	17	Fleetwood Mac, Big Love
21	20	Level 42, Lessons In Love

<b>KDWB 101</b>		
St. Paul P.D.: David Anthony		
1	1	Atlantic Starr, Always
2	6	Kenny G, Songbird
3	4	Heart, Alone
4	2	Lisa Lisa & Cult Jam, Head To Toe
5	3	Whitney Houston, I Wanna Dance With S
6	5	Genesis, In Too Deep
7	7	The Nylons, Kiss Him Goodbye
8	15	U2, I Still Haven't Found What I'm Looking For
9	11	Bob Seger, Shakedown
10	8	Bruce Winwood & The Range, Ever Little
11	13	Klymaxx, I'd Still Say Yes
12	EX	Robbie Nevil, What's It To Ya
13	10	The System, Don't Disturb This Groove
14	18	Steve Winwood, Back In The High Life
15	9	Bon Jovi, Never Say Goodbye
16	14	Gloria Estefan & Miami,
17	17	Partland Brothers, Soul City
18	23	The Whispers, Rock Steady
19	27	Debbie Gibson, Only In My Dreams
20	20	Dan Fogelberg, She Don't Look Back
21	21	Suzanne Vega, Luka
22	24	Danny Wilson, Mary's Prayer
23	19	Gino Vanelli, Wild Hearts
24	25	The Jets, Cross My Broken Heart
25	16	Chicago, If She Would Have Been
26	29	Richard Marx, Don't Mean Nothing
27	34	The Outfield, Since You've Been Gone
28	30	Bryan Adams, Hearts On Fire
29	31	Fleetwood Mac, Seven Wonders
30	32	Living In A Box, Living In A Box
31	35	Wang Chung, Hypnotize Me
32	EX	Los Lobos, La Bamba
33	EX	Aretha Franklin, Rock-A-Lott
34	A	Surface, Happy
35	A	Expose, Point Of No Return
EX	A	John Farnham, You're The Voice
EX	A	Anna, Shy Boys
EX	A	4 By Four, Want You For My Girl
EX	A	Jonathan Butler, Lies
EX	A	Tom Kimmel, That's Freedom
EX	A	Dan Hill, Can't We Try
EX	A	Aretha Franklin, Rock-A-Lott
EX	A	Dione Warwick And Jeffrey Osborne Lo
EX	A	Madonna, Who's That Girl

## Featured Programming

**RADIO INTERNATIONAL**, New York, is readying its third special feature of the year for a Aug. 7-Sept. 7 window. "Lou Gramm ... From Foreigner Forward" is a two-hour Jon Sargent production that will include interviews with Foreigner's Mick Jones and Rick Willis as well as Gramm.

Radio International devotes more time to the artist interviews in its music/interview shows than many similar programs. The station info sheet lists the show as having 70%-30% music-interview ratio. The show will be delivered on disk and will feature a minimum of 16 tracks, three from Gramm's recent solo release. The company is currently producing four specials a year.

**KROQ** Los Angeles PD Rick Carroll and a KROQ Los Angeles team is putting together a new-rock countdown syndication for the **MCA Radio Network**. The weekly, two-hour show "Rock Trends" is scheduled to bow in late July or early August and is being billed as the "best rock of the '80s and '90s." The 20 tracks programmed each week will be culled from KROQ's research and playlist and then fine-tuned for the national ear. The show can be expected to have a slightly softer edge than a nationally packaged KROQ daypart.

Along with the countdown, the show will feature interviews, music news, and a station affiliate's top picks. That feature will showcase the affiliate's call letters and that



**MCA Hits N.Y.C.** New York Mayor Ed Koch officially welcomes MCA Radio Network's arrival in New York as the web sets up its East Coast headquarters. Standing are, from left, network president Bob Kardashian, Koch, MCA national sales manager Karen Grinthal, and MCA VP Lance Robbins.

station's pick of the week.

The show is being co-produced by Carroll, KROQ's MD **Larry Groves**, and the station's **Scott Mason** and **Richard Blades**. Blades will host. The team has been working together on new-rock formats since 1979. One of the most interesting aspects of the show is its delivery configuration. MCA is planning to send the show out on compact disks. That should be a plus, as album rockers track more and more of their playlists from CDs.

**K-TWIN COMMUNICATIONS**, Minneapolis, is gearing up to debut its first offering on Sept. 6, 1987. "The Progressive Network" is a new 24-hour satellite format of soft fusion/new age, targeted for the 25- to 40-year-old demographic. The format's mainstay will be soft jazz/fusion, making up approximately 60% of the playlist. Current plans call for another 25%-30% of the list to come from the new age category and for the remainder to come from standards reissued on CD.

The company, headed by president/GM **Jack Moore**, operations manager **Tom Pelissero**, and PD **Rob Moore**, started the ball rolling in the spring. Jack Moore was largely responsible for taking the Twin Cities outlet **KTWN** from a \$640,000 purchase in 1979 to a \$3.8 million sale in 1983. The station had broken seven owners and seven formats in as many years prior to Moore's turnaround with the same programming that will show up on the 24-hour service.

"Progressive Music Network" will be available either for dayparts or as a turn-key operation. Unique to "Progressive," will be the offering of live soft jazz and new age concerts. Moore and company have

been recording concerts in the Minneapolis area for seven years and have a library that includes live recordings done in the acoustically exquisite Minneapolis Orchestra Hall.

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.

July 5-11, **Two Nations**, Rock Over London, Radio International, one hour.

July 6-12, **Peter Gabriel**, Legends Of Rock, NBC Radio Entertainment, one hour.

July 6-12, **Neil Young**, Rock Today, MJI Broadcasting, one hour.

July 6-12, **Whitesnake**, Off The Record with Mary Turner, Westwood One, one hour.

July 7-12, **Faces** with Rod Stewart, In Concert, BBC Classic, Westwood One, 90 minutes.

July 10-11, **Tina Turner**, On The Radio, On The Radio Broadcasting, one hour.

July 10-12, **Kenny Burrell**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

July 10-12, **John Anderson**, Country Today, MJI Broadcasting, one hour.

July 10-12, **Whitney Houston**, Starbeat, MJI Broadcasting, one hour.

July 10-12, **Neil Young**, Superstars Rock Concert Series, Westwood One, 90 minutes.

July 10-12, **Heart**, Hot Rocks, United Stations, 90 minutes.

July 11, **Elton John** in Australia, Simulcast Special, Westwood One/Showtime Cable T.V., 90 minutes.

July 11-12, **Beatles' Silver Anniversary: The Early Years**, United Stations Special Series, 90 minutes.

July 11-12, **Restless Heart/Kathy Mattea**, Country Close-Up, ProMedia, one hour.

July 12-18, **ABC**, Rock Over London, Radio International, one hour.

July 13, **Lou Gramm**, Line One, Westwood One, one hour.

July 13-19, **Neil Young**, Classic Cuts, MJI Broadcasting, one hour.

July 13-19, **Grateful Dead**, Legends Of Rock, NBC Radio Entertainment, one hour.

July 13-19, **Fleetwood Mac**, Off The Record with Mary Turner, Westwood One, one hour.

July 13-19, **David Crosby**, Rock Today, MJI Broadcasting, one hour.

July 13-19, **Stacy Q/Standpoint**, The Miller Sound Express, Westwood One, one hour.

July 13-19, **Stevie Nicks**, Pop Concerts, Westwood One, one hour.

### WBOS BOSTON COUNTRY FORMAT

(Continued from preceding page)

portant factor in how long we'll continue to play a song or drop it from the rotation. It also gives us an idea when to pick up a song again after a period of 'rest' for it," he says.

Before joining the station in 1985, Tudor was an on-air personality and operations manager at WTQR-FM Winston-Salem, N.C., where he helped transform the station from automated programming to live fare. "It was my job to convince the operators that we could do it live and make them more money, and they were profitable at the time. I took over the morning slot, and we slowly filled in the others. It became the No. 1 station in the market and is still that today."

Tudor considers the experience an important one because it "end-

ed up giving me M.B.A. training on the job. It taught me planning and budgeting and how to use research without it using you—though it did make for a whole lot of long days, working on air, then going to work as operations manager."

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## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Looks Like We Made It**, Barry Manilow, ARISTA
2. **I Just Want To Be Your Everything**, Andy Gibb, RSO
3. **Da Doo Ron Ron**, Shaun Cassidy, WARNER/CURB
4. **I'm In You**, Peter Frampton, A&M
5. **My Heart Belongs To Me**, Barbra Streisand, COLUMBIA
6. **Angel In Your Arms**, Hot, BIG TREE
7. **Undercover Angel**, Alan O'Day, PACIFIC
8. **Margaritaville**, Jimmy Buffett, ABC
9. **Do You Wanna Make Love**, Peter McCann, 20th Century
10. **Best Of My Love**, Emotions, COLUMBIA

### POP SINGLES—20 Years Ago

1. **Windy**, the Association, WARNER BROS.
2. **Little Bit O' Soul**, Music Explosion, LAURIE
3. **Can't Take My Eyes Off Of You**, Frankie Valli, PHILLIPS
4. **San Francisco**, Scott McKenzie, ODE
5. **Don't Sleep In The Subway**, Petula Clark, WARNER BROS.
6. **Come On Down To My Boat**, Every Mother's Son, MGM
7. **Up Up And Away**, 5th Dimension, SOUL CITY
8. **Light My Fire**, DOORS, ELEKTRA
9. **C'mon Marianne**, Four Seasons, PHILLIPS
10. **A Whiter Shade Of Pale**, Procol Harum, DERAM

### TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS.
2. **I'm In You** Peter Frampton, A&M
3. **Barry Manilow Live**, ARISTA
4. **Superman**, Barbra Streisand, COLUMBIA
5. **Love Gun**, KISS, CASABLANCA
6. **Book Of Dreams**, Steve Miller Band, CAPITOL
7. **Commodores**, MOTOWN
8. **CSN Crosby, Stills & Nash**, ATLANTIC
9. **Bee Gees, Here At Last ... Live**, RSO
10. **Foreigner**, ATLANTIC

### TOP ALBUMS—20 Years Ago

1. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
2. **Headquarters**, the Monkees, COLGEMS
3. **Sounds Like**, Herb Alpert & the Tijuana Brass, A&M
4. **I Never Loved A Man The Way I Love You**, Aretha Franklin, ATLANTIC
5. **Surrealistic Pillow**, Jefferson Airplane, RCA VICTOR
6. **Revenge**, Bill Cosby, WARNER BROS.
7. **Born Free**, Andy Williams, COLUMBIA
8. **Dr. Zhivago**, MGM
9. **More Of the Monkees**, COLGEMS
10. **The Doors**, ELEKTRA

### COUNTRY SINGLES—10 Years Ago

1. **It Was Almost Like A Song**, Ronnie Milsap, RCA
2. **I Can't Love You Enough**, Loretta Lynn/Conway Twitty, MCA
3. **Rolling With The Flow**, Charlie Rich, EPIC
4. **I'll Be Leavin' Alone**, Charley Pride, RCA
5. **I Don't Wanna Cry**, Larry Gatlin, MONUMENT
6. **Honky Tonk Memories**, Mickey Gilley, PLAYBOY
7. **Cheap Perfume And Candlelight**, Bobby Borchers, PLAYBOY
8. **Making Believe**, Emmylou Harris, WARNER BROS.
9. **A Song In The Night**, Johnny Duncan, COLUMBIA
10. **A Tear Fell**, Billy "Crash" Craddock, ABC/DOT

### SOUL SINGLES—10 Years Ago

1. **Best Of My Love**, Emotions, COLUMBIA
2. **Slide, Slave**, COTILLION
3. **Sunshine**, Enchantment, ROADSHOW
4. **Livin' In The Life**, Isley Brothers, EPIC
5. **Strawberry Letter 23**, Brothers Johnson, A&M
6. **Easy**, Commodores, MOTOWN
7. **Float On**, Floaters, ABC
8. **This I Swear**, Tyrone Davis, COLUMBIA
9. **A Real Motha For Ya**, Johnny Guitar Watson, DJM
10. **Baby Don't Change Your Mind**, Gladys Knight & the Pips, RCA

## Ken Barnett Gets PD Slot At KYKY; WIP, WASH Are For Sale By Metropolitan

**KEN BARNETT** is the new PD at EZ's KYKY St. Louis, filling a post that's been vacant for a few months. Barnett arrives at the EZ AC from a rather famous AC, KVIL Dallas.

Metropolitan Broadcasting is putting WIP-AM Philadelphia and WASH Washington, D.C., up for sale and is hoping to get between \$25 million and \$30 million for the latter... Speaking of D.C., jazz fans will be happy to hear that former WWRC talent and jazz expert **Felix Grant** has landed a show on all-jazz WDCU there.

**MARY SHUMINAS** is upped to music coordinator at hit outlet WKQX Chicago... The new MD at crossover outlet WMYK "K-94" Virginia Beach, Va., is **Thomas Lytle**, who is also handling Friday- and Saturday-night dance parties... **Steve Kelly**, PD at hit outlet WKSI Greensboro, N.C., is looking for a hot midday talent who has also got a great set of pipes to become the station's promotional voice. That's because WBSB "B-104" Baltimore plucked **David Stone** away for its own midday slot... **Harry Valentine** gets the nod as program manager at RKO's KFRC "Magic 61" San Francisco. He's fresh from Malrite's country outlet KNEW San Francisco and goes to KFRC with previous MOR/nostalgia experience.



by Kim Freeman



**WYNY NEW YORK** debuted as a country outlet July 1, and to judge it from one day's listening, it's oldies-based with a sprinkling of currents. The station's VP/GM, **John Irwin**, says the music mix was designed by consultant **Rusty Walker** and new PD **Michael O'Malley** (Billboard, July 4) and will pretty much stay the way it is.

Liners like "All your country favorites in a row" convey the music-intensive approach of "Country 97FM." As for the talent lineup, Irwin says, "There won't be wholesale changes," and WYNY's AC personalities are still scheduled to get shots. Irwin says the nonmusic elements should all be in place by the start of the fall book, Sept. 24, and "the majority of our people will still be here then."

Irwin says the typical chaos surrounding a format switch was not made all that much worse by the fact that many of WYNY's NABET members are on strike along with the other 3,500 NBC employees. "We've got great NABET people. They loaded our oldies library onto CDs prior to the strike. I think most of them probably don't want to be out there."

**DWAINE TANNER** gets the PD spot at WKXI Jackson, Miss., after working there for roughly seven years. In succeeding **Tommy Marshall**, Tanner says the urban outlet will have more of an emphasis on hits and less on rap and will devote more time to taking a stand on community issues... Sincere condolences to the friends and family of **Joe Loris**, publisher of Impact, who died suddenly last week at the age of 41.

Playing piano for Bruce Hornsby—a fantasy, right? Not for **Aris Hampers**, MD at album rocker WLAV Grand Rapids, Mich., who accepted Hornsby's request that he sit in on the ivories for "On The Western Skyline" during the group's U.S.-tour closer in Grand Rapids. Hampers, by the way, has classical training, and his name is on one rock album distributed by Bell Records in 1968.

Thanks to **CFOX** Vancouver, British Columbia, promotion director **Peter Taylor** for coming up with a new format label. Citing similarities between evolved heritage rock outlets CFOX and WMMS Cleveland, Taylor offers the term "CHAOS" for "Contemporary Hit-Album-Oriented Station." We like it.

**BILL MONK** is the new PD at country outlet KPAR-AM Granbury, Texas, after leaving KSTV Stephenville, Texas. Programming an even mix of modern and traditional country, Monk says the station is in need of record service... **Steve Stevens** moves from overnights to program director at Infinity "Music Of The Stars" station WJJD Chicago.

At "All Music, All Memories" outlet WJOJ "Joy 107" Milford, Ohio, **Tim Collier** arrives as new morning personality. He moves in from the station's overnight shift... At "The New Joy" WJFM Detroit, **Bill Blett** assumes the AC's PD duties, following **Jeff Jennings'** departure to WCZY Detroit for middays. Blett had been promotion director and will continue on in the midday shift. Also there, nighttimer **Tim Hayes** slides in on afternoons; former

WGRD Grand Rapids talent **Lisa Georgis** arrives at night.

**POE POOP:** Are we crazy, or did everybody return their phone calls very quickly this week? Were they afraid that Warner Bros. singles director **Stu Cohen's** suggestion for phone offenders would be taken to heart? Who knows... Last year, MCA stole the suite scene by decking out a huge space. This year, it was equal space to everybody on the second and third floors of the hotel, but we'd say CBS managed to grab the limelight and the longest hours with its gambling setup. Columbia New York rep **Jerry Lembo** made celebrities of almost everybody by playing the friendly DJ, while his Epic counterpart **Terry Coen** kept the champagne flowing. The winning was in wacked-out proportions, like 800 million "dollars" to win a CD, etc. Question is, did indie **Juggy Gayles** ever cash in his six-pack full of chips for a prize?

Atlantic/Atco had the sweetest suite by far, and word is they've got something even bigger planned for the New Music Seminar. Our favorite promotion stunt was the Atlantic/Atco "boat ride," which featured Atlantic's **Joe Ianello** and Atco's **Bruce Tenenbaum** floating around the pool in a two-person dinghy... Speaking of that Columbia-sponsored Saturday pool party, did PolyGram's **Randy Roberts** really step into the old days and pay the DJs to play the Fat Boys' "Wipeout"? Regardless, it went over quite well, but where is NBC-TV reporter **Brian Ross** when we need him... On reports that Ross is ready to reopen his payola investigation, few seemed to take it very seriously. Most notable reference was the punch line "Leave a check in my mailbox."

Congratulations to WKCI New Haven, Conn., PD **Stef Rybak**, whose wife, **Victoria**, gave birth to **Nicole Marie** just in time for him to get to Poe... Talking up their own new baby were PD **Al Brock** and MD/morning man **Dave Stratton**, who are currently putting hit outlet WHIT Harrisburg, Pa., on the air.

**A NEW YORK CITY** police officer saw fit to monitor Inner City's WLIB New York for about three hours last week, generating a rash of press attention. The surveillance seems to have been precipitated by one of WLIB's hosts making some unfavorable remarks about the N.Y.C. Police Department. By July 1, however, Police Commissioner Benjamin Ward was heard on various local newcasts apologizing for the monitoring, calling it a "stupid thing."

WNYR Rochester, N.Y., laid to rest a 22-year run as the market's oldest country outlet last week, debuting the Transtar-created "AM Only." Targeted at listeners 40-54, the station's core artists consist of '50s and '60s stars, like Nat King Cole, Barbra Streisand, and Johnny Mathis.

## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	2	4	5	SAMMY HAGAR GEFREN	GIVE TO LIVE
2	1	2	8	RICHARD MARX MANHATTAN	DON'T MEAN NOTHING
3	4	5	7	BRYAN ADAMS A&M	HEARTS ON FIRE
4	7	9	6	HEART CAPITOL	WHO WILL YOU RUN TO
5	9	18	4	INXS & JIMMY BARNES ATLANTIC	GOOD TIMES
6	11	16	5	JOHN WAITE EMI-AMERICA	THESE TIMES ARE HARD FOR LOVERS
★★★ POWER TRACK ★★★					
7	23	—	2	GRATEFUL DEAD ARISTA	A TOUCH OF GREY
8	8	13	4	JOE WALSH FULL MOON/WARNER BROS.	THE RADIO SONG
9	6	7	10	TOM PETTY & THE HEARTBREAKERS MCA	RUNAWAY TRAINS
10	15	29	3	38 SPECIAL A&M	BACK TO PARADISE
11	18	27	3	THE FABULOUS THUNDERBIRDS CBS	STAND BACK
12	14	15	6	THE OUTFIELD COLUMBIA	SINCE YOU'VE BEEN GONE
13	17	19	7	WHITESNAKE GEFREN	HERE I GO AGAIN
14	12	14	6	ROGER WATERS COLUMBIA	RADIO WAVES
15	21	28	3	STARSHIP GRUNT	IT'S NOT OVER
16	5	3	12	FLEETWOOD MAC WARNER BROS.	SEVEN WONDERS
17	3	1	8	BOB SEGER MCA	SHAKEDOWN
18	20	25	4	NEIL YOUNG GEFREN	LONG WALK HOME
19	22	17	8	SUZANNE VEGA A&M	LUKA
20	24	23	6	OMAR AND THE HOWLERS COLUMBIA	HARD TIMES IN THE LAND...
21	10	8	16	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
22	30	44	3	CRUZADOS ARISTA	BED OF LIES
23	13	10	7	WARREN ZEVON VIRGIN	SENTIMENTAL HYGIENE
24	28	33	4	TOM KIMMEL MERCURY	THAT'S FREEDOM
25	16	11	9	MASON RUFFNER CBS ASSOCIATED	GYPSY BLOOD
26	25	20	7	MOTLEY CRUE ELEKTRA	GIRLS, GIRLS, GIRLS
★★★ FLASHMAKER ★★★					
27	NEW ▶	—	1	THE HOOTERS COLUMBIA	JOHNNY B.
28	34	37	11	FLEETWOOD MAC WARNER BROS.	ISN'T IT MIDNIGHT
29	39	38	4	GREGG ALLMAN EPIC	CAN'T KEEP RUNNING
30	36	—	2	GREAT WHITE CAPITOL	ROCK ME
31	35	36	4	JOHN HIATT A&M	THANK YOU GIRL
32	41	49	3	U2 ISLAND	SPANISH EYES
33	26	12	11	CROWDED HOUSE CAPITOL	SOMETHING SO STRONG
34	19	6	9	HEART CAPITOL	ALONE
35	46	—	2	MARILLION CAPITOL	INCOMMUNICADO
36	42	—	2	THE FIXX MCA	DON'T BE SCARED
37	27	22	15	U2 ISLAND	BULLET THE BLUE SKY
38	29	21	11	DAVID BOWIE EMI-AMERICA	TIME WILL CRAWL
39	38	39	4	THE CULT BEGGAR'S BANQUET	LITTLE DEVIL
40	37	35	11	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
41	49	48	8	DAVID BOWIE EMI-AMERICA	BANG BANG
42	31	30	5	CUTTING CREW VIRGIN	ONE FOR THE MOCKINGBIRD
43	40	26	13	BRYAN ADAMS A&M	INTO THE FIRE
44	48	43	7	TOM PETTY & THE HEARTBREAKERS MCA	THINK ABOUT ME
45	45	40	3	STEVE EARLE MCA	I AIN'T EVER SATISFIED
46	NEW ▶	—	1	LOS LOBOS WARNER BROS.	LA BAMBA
47	32	24	8	DAN FOGELBERG EPIC	SHE DON'T LOOK BACK
48	33	31	7	ACE FREHLEY MEGAFORCE	INTO THE NIGHT
49	NEW ▶	—	1	JON ASTLEY ATLANTIC	JANE'S GETTING SERIOUS
50	47	46	3	ROGER DALTRY ATLANTIC	TAKE ME HOME

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.



This Bud's For W4. WWWW Detroit MD Kevin Herring, left, and PD Barry Mardit welcome Crystal Gayle to the city's fifth annual WWWW/Budweiser Downtown Hoe-down. She was one of many country artists who played at WWWW's annual music festival.

## Washington Roundup

BY BILL HOLLAND

THE U.S. COURT OF APPEALS in New York has affirmed the FCC's decision that certain AM daytimers be given upgraded "enhancement" credit for broadcast experience equal to the credit given to local residents and minority owners when they apply to operate an FM facility. The court agreed with the commission that daytimers are likely to do a good job of serving the public—they have borne a "difficult burden" because of their daytime-only restriction. The National Black Media Coalition had argued that the credit diminished opportunities for minorities.

IN THE AFTERMATH of President Reagan's veto June 20 of a bill that would have made the fairness doctrine law, the Senate has decided, for the time being, that it won't try to override the veto, conceding that it doesn't have the votes to do so. Reagan has hinted he'll veto any bill that has the doctrine as a rider—even if it's a biggie, such as an appropriations bill.

RKO ONCE AGAIN: The FCC has turned away seven competing applicants for RKO's top-rated classical station here—WGMS-AM-FM—picking Potomac Broadcasting Corp. of Bethesda, Md. Among the losers: Cozzin Communications Corp., whose major stockholder is Bill Cosby, the comedian and TV star. The FCC found that another Cozzin principal, Joseph Zingale, had "misrepresented facts to the commission," and Cozzin was disqualified.

THE NAB'S JOINT BOARD met here in late June, and, in addition to the elections reported in last issue, adopted several important motions. Among them: a motion opposing H.R. 1187, a bill to reimpose the three-year antitrafficking holding rule on newly acquired stations; a resolution to continue radio and TV PSAs educating the public about AIDS; a vote to support expanded daytimer operations; a vote to reassert concern over the Carroll doctrine, which would allow new stations in overcrowded marketplaces; a vote to support FCC elimination or modification of the cross-interest policy in its multiple-ownership rules; and a vote to ask the commission to reinstate its policy of allowing co-owned AM-FMs to keep their public files at their studios or transmitter sites—even if they are outside the city of license.

### THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON  
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

FOR WEEK ENDING JULY 11, 1987

Billboard

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## HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	9	<b>★ ★ NO. 1 ★ ★</b> I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598 2 weeks at No. One ◆ WHITNEY HOUSTON	
2	4	5	12	CAN'T WE TRY COLUMBIA 38-07050 DAN HILL (DUET WITH VONDA SHEPPARD)	
3	7	8	10	EVERY LITTLE KISS RCA 14361 ◆ BRUCE HORNSBY & THE RANGE	
4	9	10	6	MOONLIGHTING (THEME) MCA 53124 ◆ AL JARREAU	
5	6	7	9	GIVE ME ALL NIGHT ARISTA 1-9587 ◆ CARLY SIMON	
6	3	2	13	MEET ME HALF WAY COLUMBIA 38-06690 ◆ KENNY LOGGINS	
7	2	1	12	IN TOO DEEP ATLANTIC 7-89316 ◆ GENESIS	
8	5	3	15	SONGBIRD ARISTA 1-9588 ◆ KENNY G.	
9	10	15	7	ALONE CAPITOL 44002 ◆ HEART	
10	8	6	16	ALWAYS WARNER BROS. 7-28455 ◆ ATLANTIC STARR	
11	12	16	5	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS. ◆ STEVE WINWOOD	
12	14	14	9	KISS HIM GOODBYE OPEN AIR 0022/A&M THE NYLONS	
13	13	13	9	I'D STILL SAY YES CONSTELLATION 53028/MCA KLYMAXX	
14	11	9	15	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311 ◆ GLENN MEDEIROS	
15	15	12	18	JUST TO SEE HER MOTOWN 1877 ◆ SMOKEY ROBINSON	
16	17	20	6	LOVE LIVES ON MCA 53077 JOE COCKER	
17	16	11	26	THE LADY IN RED A&M 2848 ◆ CHRIS DE BURGH	
18	20	26	7	LIES JIVE 1038/RCA ◆ JONATHAN BUTLER	
19	27	40	3	LUKA A&M 2937 ◆ SUZANNE VEGA	
20	23	33	3	MARY'S PRAYER VIRGIN 7-99465 ◆ DANNY WILSON	
21	22	27	5	UNDER THE BOARDWALK MOTOWN 1896 ◆ BRUCE WILLIS	
22	24	24	6	UNITED IN LOVE POLYDOR 885 760-7/POLYGRAM ◆ COMMODORES	
23	28	—	2	SEVEN WONDERS WARNER BROS. 7-28317 ◆ FLEETWOOD MAC	
24	40	—	2	LOVE POWER ARISTA 1-9567 ◆ DIONNE WARWICK & JEFFREY OSBORNE	
25	25	28	5	CHICAGO SONG WARNER BROS. 7-28392 DAVID SANBORN	
26	26	35	4	HAPPY COLUMBIA 38-06611 ◆ SURFACE	
27	33	38	4	SOMETHING SO STRONG CAPITOL 5695 ◆ CROWDED HOUSE	
28	18	18	15	LA ISLA BONITA SIRE 7-28425/WARNER BROS. ◆ MADONNA	
29	19	17	14	IF SHE WOULD HAVE BEEN FAITHFUL ... WARNER BROS. 7-28424 CHICAGO	
30	21	19	21	I'LL STILL BE LOVING YOU RCA 5065 RESTLESS HEART	
31	29	23	16	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484 ◆ ANITA BAKER	
32	36	—	2	FLAMES OF PARADISE EPIC 34-07119/E.P.A. ◆ JENNIFER RUSH (DUET WITH ELTON JOHN)	
33	35	36	5	ARE YOU STILL IN LOVE WITH ME CAPITOL 44005 ANNE MURRAY	
34	NEW▶	1	1	MINUTE BY MINUTE MCA 53119 LARRY CARLTON	
35	31	21	15	SE LA MOTOWN 1883 ◆ LIONEL RICHIE	
36	32	31	7	YOU KEEP ME HANGIN' ON MCA 53024 ◆ KIM WILDE	
37	30	22	19	THE FINER THINGS ISLAND 7-28498/WARNER BROS. ◆ STEVE WINWOOD	
38	34	29	17	DON'T DREAM IT'S OVER CAPITOL 5614 ◆ CROWDED HOUSE	
39	NEW▶	1	1	FATAL HESITATION A&M 2942 CHRIS DE BURGH	
40	NEW▶	1	1	DON'T DISTURB THIS GROOVE ATLANTIC 7-89320 ◆ THE SYSTEM	

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.

FOR WEEK ENDING JULY 11, 1987

Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	9	<b>★ ★ NO. 1 ★ ★</b> WHITNEY HOUSTON ARISTA	I WANNA DANCE WITH SOMEBODY
2	4	6	7	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
3	6	8	6	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
4	2	4	8	THE WHISPERS SOLAR	ROCK STEADY
5	5	5	8	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
6	8	7	11	SURFACE COLUMBIA	HAPPY
7	9	15	6	EXPOSE ARISTA	POINT OF NO RETURN
8	3	3	14	LISA LISA & CULT JAM COLUMBIA	HEAD TO TOE
9	18	20	5	GLORIA ESTEFAN EPIC	RHYTHM IS GONNA GET YOU
10	7	2	13	HERB ALPERT A&M	DIAMONDS
11	14	13	14	KLYMAXX CONSTELLATION	I'D STILL SAY YES
12	25	27	3	WILL TO POWER EPIC	DREAMIN'
13	19	16	9	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
14	21	25	4	THE JETS MCA	CROSS MY BROKEN HEART
15	26	28	3	HEART CAPITOL	ALONE
16	24	24	3	ALEXANDER O'NEAL TABU	FAKE
17	22	21	4	JONATHAN BUTLER JIVE	LIES
18	20	30	3	L.L. COOL J DEF JAM	I'M BAD
19	10	14	6	PSEUDO ECHO RCA	FUNKYTOWN
20	12	10	17	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
21	23	22	3	THE ISLEY BROTHERS WARNER BROS.	SMOOTH SAILIN' TONIGHT
22	11	11	6	JODY WATLEY MCA	STILL A THRILL
23	16	17	5	STEPHANIE MILLS MCA	I FEEL GOOD ALL OVER
24	29	—	2	REGINA BELLE COLUMBIA	SHOW ME THE WAY
25	15	12	14	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
26	28	18	3	PRINCE PAISLEY PARK	IF I WAS YOUR GIRLFRIEND
27	13	9	16	ATLANTIC STARR WARNER BROS.	ALWAYS
28	30	—	2	FREDDIE JACKSON CAPITOL	JAM TONIGHT
29	NEW▶	1	1	AL JARREAU MCA	MOONLIGHTING (THEME)
30	17	26	5	4 BY FOUR CAPITOL	WANT YOU FOR MY GIRLFRIEND

# Pee-wee Hits The Beach

BY DAVE DiMARTINO

LOS ANGELES It may seem like the good old days with this summer's "Back To The Beach" film, which stars the '60s "Beach Party" gang of Frankie Avalon and Annette Funicello—but when Pee-wee Herman sings "Surfin' Bird" on screen, you'll know it's 1987. That's one reason Columbia has chosen the cut as the soundtrack's first single, out this week.

"First of all, it's a classic song, instantly recognizable," says Bob Willcox, Columbia vice president of marketing, West Coast. "Secondly, Pee-wee Herman is a very well-known guy—so that will help us tie in both the movie and the soundtrack. I think the audience for Pee-wee will guarantee the attention of teen-agers, the main target group for both the movie and the soundtrack."

Willcox says the in-store date for

the album is July 20, and the film will open July 31.

Among the highlights on the album are new versions of old songs like "Wooly Bully," performed by Dave Edmunds, and a version of "Wipe out" by no less a crew than Herbie Hancock, backed by guitarist Dweezil Zappa and drummer Terry Bozzio.

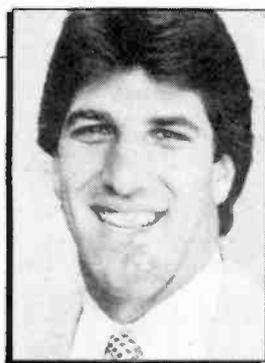
"The interesting thing is they developed the movie so that a lot of the songs are actually performed in it," adds Willcox. "You've got Pee-wee performing 'Surfin' Bird,' which is a knockout. That's another reason for it being the first single—when people see the movie, they're going to remember Pee-wee performing 'Surfin' Bird.' There's also a duet between Stevie Ray Vaughan and Dick Dale, doing 'Pipeline.'"

Of yet another duet, between Funicello and Fishbone, "Wait until you see that," says Willcox. "That is also

something that people are going to leave theaters talking about. Fishbone is pretty visual, also. To see her singing in front of them is a real hoot."

Columbia is developing promotions around various screenings in the country's top 50 markets, says Willcox. "Obviously, we're looking to set up some interesting and nutty promotions around the film, because it's such a great tie-in. We're looking to develop things like beach promotions, and in all those landlocked cities, things like drive-in promotions, where we can have a little fun," he says. "Because Paramount is going to come with a major advertising campaign on television and cable right out of the box, we want to try to localize it as much as possible."

Look for the Vaughan/Dale "Pipeline" track to be the album's second single toward the end of August, he adds.



## ONE TO ONE

### Arista senior VP Don Jenner outlines label's strategy on marketing Whitney

Don Jenner, Arista senior vice president of promotion and marketing, discusses the new Whitney Houston album and the label's other successes with Billboard talent editor Steve Gett.

**Q: What was the difference between getting the new Whitney album out there and launching the first one?**

A: The first time we had to beg retail to buy it. This time, we had to beg them to take less because we wanted to go out there setting up a reorder pattern instead of having people sitting with piles and piles. [Arista vice president of sales] Jim Cawley and the sales staff did a magnificent job of determining how many records we wanted to put out. If we wanted to let it go and be like most record companies, we could have done 3 million in a minute. But there's no need. We can turn around fast enough on CDs, albums, and cassettes to meet the demand.

**Q: What was your initial shipment on the new Whitney album?**

A: Around 1.5 million.

**Q: Are you under pressure to sustain its initial impact?**

A: If you mean because we debuted at No. 1, yes. But we think we have the goods. Last time we made a conscious effort to release only four singles. We could have released five or six, easily. We didn't release "All At Once," and it was probably one of the most played songs of all time at radio, without being commercially available. This time we're probably going to take maybe five or six singles and go to the wall. It's going to be another two-year project. I think the ideal thing Clive [Davis, Arista president] wanted to do was alternate up-tempo songs with her classic ballads and keep spacing them all the way through, which will really give us a lot of depth over the album's life.

**Q: Is there a danger in pumping too many singles from an album?**

A: I believe we're all too smart and too cautious for Whitney's long-term career to just pump singles out. We don't need the business that bad. We're not a one-artist record company, so we don't need to do that. As Whitney's climbing and going crazy, so is Kenny G. His album is at 1.2 million; Exposé is over 600,000; Aretha is over 700,000; and Patrice [Rushen] is building nicely. We've got the Grateful Dead coming, which is going to be an amazing record after 7½ years. With the Cruzados, we got over 100 adds in the first week at album radio. And we've got a Dionne Warwick/Jeffrey Osbourne single out from her

new album, which is absolutely incredible. Carly [Simon]'s album is close to 400,000 off one hit single. With her upcoming HBO special, I think we'll go past gold and close to platinum just from that exposure.

**Q: When you release an album like Whitney's, what effect does it have on your other product?**

A: At the retail level it certainly helps. At radio, more than ever, it's the song, not the artist, so not as much there. We have three records in the top 10 right now with Exposé, Kenny G., and Whitney. We've been on a hot streak for four years, and our batting average is, without question, the best in the business. One hundred percent of the albums we've released in 1987 are over 200,000 and more. Something like 90% of them are gold or platinum. We don't put things out just to put

them out. We put them out because we believe in them, and we work them for as long as it takes for them to become successful, as shown by the long-term commitment to Kenny G. and Exposé.

**Q: How much importance do you place on prepromotion?**

A: We've always been heavily into it, and I think that's been one of our biggest advantages. We don't have the bulk that a lot of the record companies have in terms of releases. Everything we release has to count. We don't have a deep catalog with hundreds of albums to sell if we have a bad month. Everything rides on our current releases. Months and weeks happen awful quick in this business, so you've got to be prepared. You can't just put something out, expect people to listen to it once, and then deal with it. With this Dionne and Jeffrey record, for example, we've been playing it on the street to radio and retail for about six weeks prior to its release. We get our commitment, set it up properly, and we know we're going to come out blitzing. If we played it out there ahead of time and it didn't look like it was going to go, we'd come back, report to Clive what was happening, and he'd think about changing the single.

**Q: If you need more time, do you hold releases back?**

A: Yes. We just did it with the Cruzados and with Dionne's album. We held the Dead back a few weeks, just to be able to get the single and CD in place before we shipped the album. We hold records back as often as is needed, without hurting a tour or something for the band, because you have to make everything special. Take the Grateful Dead. What's another few months after you wait seven years? When it comes out, it's got to be right.

**'We're not a 1-artist record company'**

## ARTIST DEVELOPMENTS

### MORE ROCK & HYDE

After leading with the song "Dirty Water," which peaked at No. 61 on the Hot 100 Singles chart, Capitol is working "I Will" as the second single from Rock & Hyde's debut album, "Under The Volcano."

"We always believed that 'I Will' was the album's most commercial track," says Tom Gorman, Capitol vice president of promotion. "We accomplished what we set out to do with 'Dirty Water.' It got visibility at top 40 as well as a solid album rock radio base. Just because it didn't go top 20 doesn't mean it was an unsuccessful project. Now we think we can bring 'I Will' top 20."

Following a recent series of club dates, Rock & Hyde is rumored to be gearing up for a national tour with label mates Crowded House.

### TOURING HESITATION

A major priority at A&M is to sustain the momentum of Chris De Burgh's hit "The Lady In Red" with the follow-up single, "Fatal Hesitation." The label's efforts will not, however, be boosted by U.S. concerts from the artist.

"I think it would be a mistake to do a 2½-hour rock show here on the basis of one hit ballad," says De Burgh, who recently completed the Canadian leg of his 114-show world tour. Though he would like to tour here "sometime in the future," De Burgh says he plans to wind up his extensive road schedule with several outdoor concerts in Europe and then take some time off.

"I've been out now for about two years," he says. "I'd like to spend some time with my family, and then I'll probably start writing for the next album around Christmas."

### FUTURE METAL

Epic hopes to establish a strong base audience for Pretty Maids with the Danish metal outfit's debut U.S. album, "Future World." The album, No. 168 with a bullet on this



**Concert Heat.** Bryan Adams performs his latest hit, "Heat Of The Night," during a recent show at New York's Madison Square Garden. The rocker is on the road in support of his smash A&M album, "Into The Fire." (photo: Chuck Pulin)

week's Top Pop Albums chart, shipped an initial 40,000 copies; at press time, sales had reportedly topped the 60,000-unit mark.

"This is a case of developing fan credibility as opposed to just developing one song," says Diarmuid Quinn, product manager for the label. "We have some good radio adds, but we're not relying on them. We're depending on the marketing base, and then we'll go more commercial."

Six weeks prior to the album's release, Epic serviced key hard rock stations and mom-and-pop retail outlets with special sampler disks to help build a base. "We created a

four-song EP that looked like a bootleg record," says Quinn. "There was no slick major label identity—it looked like an independent. Now, we're going to album rock radio and bigger retail accounts."

On the video front, Pretty Maids—initially signed to CBS Denmark—has lensed two clips, one of which, "Future World," has been serviced to MTV. Touring will also play a big role in the group's development, says Quinn, adding, "They have to build an image and an identity first." Plans call for Pretty Maids to commence their first-ever U.S. tour at the end of the summer, following European dates with Deep Purple.

### RADIO MAN

Former Eagles guitarist Joe Walsh has scored an instant winner at album rock radio with "The Radio Song." "The minute this record came out, album rock stations went crazy for it," says Lou Dennis, Warner Bros. vice president/director of sales. He adds that the Full Moon/Warner Bros. track is also picking up airplay at several top 40 stations.

The positive response can be attributed in part to Walsh's strong rapport with the radio community. "This guy has been a DJ," Dennis says of Walsh's habit of dropping in at various stations during promotional tours. "Joe goes around the country being a DJ. So in doing that, he's been making a lot of friends."

"The Radio Song" is the leadoff single from Walsh's latest album, "Got Any Gum," produced and engineered by Terry Manning, best known for his work with ZZ Top. Says Dennis, "Our orders on the album look very good, and it's only just shipping."

### SUMMERS' TIME

After recording two instrumental albums with Robert Fripp for A&M, Police guitarist Andy Summers is finally airing his vocal chords. His debut MCA album, "XYZ," is just out, and, according to

(Continued on next page)

## ARTIST DEVELOPMENTS

(Continued from preceding page)

Lou Mann, MCA vice president of marketing, the label has mounted a heavy campaign behind the compact disk version of the **David Hentschel**-produced set.

"I want to concentrate, position, advertise, and stress the CD as much as possible," says Mann. "Traditional marketing tells you to go after the album, get the hit single, and go from there. We're not doing that here. I am going after a direct CD market crowd."

MCA has serviced a promo-only CD single of the cut "Love Is The Strangest Way." Summers is touring in support of the "XYZ" album.

### REGINA'S HOT

Columbia is on a hot streak in breaking new black music. In addition to strong chart showings with the likes of **L.L. Cool J**, **Surface**, and **Lisa Lisa & Cult Jam**, the label is enjoying a top 10 hit on the Hot Black Singles chart with **Regina Belle's** "Show Me The Way," the leadoff single from her debut album, "All By Myself."

According to **Ruben Rodriguez**,

Columbia vice president of black music, the Belle single garnered immediate response at black radio stations when it was released. "We set it up and let radio know about Regina long before the record came out," he says. "We knew we had the goods, but I've got to compliment our entire staff for getting this off the ground. We have a very aggressive black department and have broken more new acts over the past year than anyone, with no exceptions."

With "Show Me The Way" starting to enjoy pop crossover success, Rodriguez says, "Everybody in this company is getting involved to bring it home. I have to compliment **Mark Benesch** and the pop promotion staff for what they're doing to enhance the project and to break Regina as a total star."

Belle is getting additional exposure with the video for "Show Me The Way." "The video has been getting very strong support from a number of outlets, including BET, 'Friday Night Videos,' 'Hot Tracks,' and VH-1," Rodriguez says.

### MASS EXILE

After a disappointing showing with his 1985 album, "High Country Snows," singer-songwriter **Dan Fogelberg** is eliciting positive response with his latest Epic release, "Exiles," No. 51 on this week's Top Pop Albums chart. **Dan Beck**, EPA vice president of product development, says the label is taking a number of aggressive marketing and promotional steps to support the release.

"The album has been out only four weeks, and it's selling very well," says Beck. He adds that sales are quickly approaching gold status.

To get the ball rolling, he says the label "went out with a sampler a couple of weeks prior to the [first] single's release, to give radio a fla-



**Notorious Performance.** Duran Duran's Simon LeBon, left, and John Taylor lead the group through songs from its latest Capitol album, "Notorious," during a recent stint at New York's Madison Square Garden. (Photo: Chuck Pulin)

vor for the album and to demonstrate its depth," says Beck. The first step was to re-establish a base at album rock radio with the first single, "She Don't Look Back." "We've gotten play across the board with it," he says. Plans call for the label to release the track "Lonely In Love" as the second single.

On the retail front, the album's packaging "presents a solid image

of Dan," says Beck, who adds that that image is carried over to the video for "She Don't Look Back," which is being aired on a number of national and regional outlets.

Meanwhile, Fogelberg was set to kick off a North American headlining tour July 1 in Houston, with a combination of arena and outdoor dates booked through early August.

### TIFFANY'S TWIST

New MCA signing **Tiffany**, a mere 15 years old, began her first tour June 26—at the Bergen mall in Paramus, N.J. It's the first stop on a nationwide trek that will have the artist performing in at least 12 shopping malls, all in support of her recently released eponymous debut album.

"There are three places a teenager goes in the summertime," says **Janie Hoffman**, MCA's national director/media & artists relations. "They either go swimming, sit in front of the television set and watch MTV, or go to the mall, right? So they're going to walk in the mall, and they're going to see someone their age on a stage, doing their fantasy. Instead of singing into a hairbrush in front of a mirror, here's one of their guys up doing it."

The tour is set to end Sept. 13, but Hoffman says it may well extend through Nov. 1. One reason may be success: After a performance-and-a-half in Paramus, says Hoffman, the mall's Record Town outlet sold out its entire stock of Tiffany cassettes.

*Artist Developments is edited by Steve Gett. Reporters: Linda Moleski (New York) and Dave DiMartino and Ethlie Ann Vare (Los Angeles).*

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## Shipwreck! Is A Capital Capitol Idea

**CAPITOL RECORDS** will host Shipwreck!, a "rock fest/dance party," aboard New York's Staten Island Ferry July 12, the eve of the eighth annual New Music Seminar. In addition to entertainment on two dance floors and in a video lounge, the event will feature live performances by a number of up-and-coming Capitol acts, including **New Model Army**, **Skinny Puppy**, **Fetichin Bones**, **Zeitgeist**, the **Boogie Boys**, **Grapes Of Wrath**, and **Hanover Fist**.

**Paul Shaffer**, leader of **David Letterman's** Late Night band, will host Shipwreck! Incidentally, the Beat hears that Shaffer has just inked a record deal with Capitol.

**SEXPLOITATION:** Amidst all the controversy over his "I Want Your Sex" single, **George Michael** offered his side of the story in a candid interview with the U.K. music weekly **New Musical Express**. After 'fessing up to the N.M.E.'s reporter that the song has "plenty to do with sex," the ex-**Wham!** front man was eager to point out that it doesn't advocate promiscuity. He maintains there is a "horrible atmosphere" surrounding sex in the wake of AIDS, which he believes must be "calmed down and redirected."

According to Michael, "If you're going to try and redefine sex and make monogamy attractive again, it's got to be seen as something that's sexy. That is the point behind the single. I can't think of a better question for a 12- or 13-year-old to be asking their parents than 'What's monogamy?'"

Meanwhile, on a lighter note comes this quote from **Heart's** Nancy "Leave It To Cleavage" **Wilson** in the band's latest press release: "You can't take the sexuality out of rock'n'roll. A little shock value makes it more fun. Besides, music just gets me wild! I get pretty animalistic—and I think it's perfectly natural to be a fully sensual human being." Rumors that Wilson and Michael will be teaming for a duet are denied.



**SHORT TAKES:** You don't need a crystal ball to predict that **Arista** will score a No. 1 hit with the new **Dionne Warwick/Jeffrey Osbourne** single, "Love Power"—an absolute winner... Look for New Jersey rocker **Glenn Burtnick** to connect with his second A&M album, "Heroes And Zeros," due in August. It's an excellent follow-up to his auspicious debut set, "Talking In Code"... After snagging songs by **Phil Collins**, **Roger Daltrey**, and **Wang Chung** for its TV commercials, **Michelob** is now marketing the "Night Songs" premium audiocassette. Selling for just \$3.45 (including postage and handling), the tape boasts cuts from **Laura Branigan**, **Foreigner**, **Chaka Khan**, **Debra Laws**, **Marilyn Martin**, **Ray Charles**, **Wilson Pickett**, **Daltrey**, and **Wang Chung**... The Jag nightspot in

East Hampton, N.Y., is running its annual summer concert series. Upcoming bookings include the **Other Ones** on Thursday (9) and **Flesh For Lulu** on Friday (10)... Shock horror: **I.R.S.** is getting into heavy metal. The label has just signed Cleveland-based hard rockers **Shok Paris**... **Julio Iglesias'** manager, **Ray Rodriguez**, tells the Beat that the Latin superstar has completed his duet with **Stevie Wonder**. The cut will appear on Julio's next U.S. album, due in the fall... **Faster Pussycat** will be performing songs from its upcoming Elektra debut album on Tuesday (7) during a listening party at the Cathouse in Los Angeles... Columbia's promotion department has come up with an interesting hook to draw attention to the new **Patty Smyth** single, "Isn't It Enough." Promo-only CD singles, each engraved with its own individual serial number, have been serviced, and the label will be picking winning numbers at random during the next three weeks. Winners during the first two weeks will receive Sony CD players; the grand-prize winner will enjoy a round-trip package for two to Paris.



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MADONNA	Orange Bowl Miami, Fla.	June 27	\$1,005,260 \$20	55,600 56,000	Cellar Door Prods.
NEIL DIAMOND	Maple Leaf Gardens Toronto, Ontario	June 19-21	\$893,720 (\$1,199,946 Canadian) \$24/\$21	51,013 sellout	Concert Prods. International
BON JOVI CINDERELLA	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 20-22	\$716,005 \$17.50/\$15	45,000 sellout	Avalon Attractions
DURAN DURAN ERASURE	Arena, Madison Square Garden Center New York, N.Y.	June 23-24	\$550,002 \$20/\$17.50	29,000 sellout	Ron Delsener Ents.
JIMMY BUFFETT & THE CORAL REEFER BAND	Blossom Music Center Cuyahoga Falls, Ohio	June 19-20	\$442,651 \$17/\$14	30,146 37,534	in-house
THE OHIO BELL JAZZ FESTIVAL: THE CRUSADERS, BRANFORD MARSALIS QUARTET HERBIE HANCOCK TRIO, TIMELESS ALL-STARS, KENNY G., STEVIE RAY VAUGHAN & DOUBLE TROUBLE, MILES DAVIS, CHICK COREA ELEKTRIC BAND, FREDDIE HUBBARD-WOODY SHAW ALL-STARS, DIZZY GILLESPIE QUINTET	Blossom Music Center Cuyahoga Falls, Ohio	June 6-7	\$257,297 \$18/\$12	19,420 37,534	in-house
THE BEACH BOYS WASHINGTON SQUARES	Blossom Music Center Cuyahoga Falls, Ohio	June 26	\$249,474 \$17/\$14	18,750 sellout	in-house
TOM PETTY & THE HEARTBREAKERS GEORGIA SATELLITES DEL FUEGOS	Blossom Music Center Cuyahoga Falls, Ohio	June 23	\$217,173 \$17/\$14	14,782 18,767	in-house
HANK WILLIAMS JR. & THE BAMA BAND DWIGHT YOAKAM	Starwood Amphitheatre Nashville, Tenn.	May 23	\$163,500 \$14.50/\$11.50	14,200 15,000	in-house
THE DEF JAM '87: L.L. COOL J WHODINI PUBLIC ENEMY DOUG E. FRESH & THE GET FRESH CREW KOOL MOE DEE	Lakefront Arena New Orleans, La. Univ. of New Orleans	June 26	\$146,117 \$16/\$9.93	9,677 sellout	Stageright Prods. Ghost Prods. G Street Express
ANNE MURRAY	Metro Centre Halifax, Nova Scotia	June 6	\$140,986 (\$189,294 Canadian) \$22.50/\$19.50	8,458 9,000	Donald K. Donald Prods.
MOTLEY CRUE WHITESNAKE	El Paso County Coliseum El Paso, Texas	June 23	\$125,058 \$16.50/\$15.50	8,050 sellout	Stardate Concerts
ANNE MURRAY	Centre 200 Sydney, Nova Scotia	June 9-10	\$124,976 (\$167,798 Canadian) \$19.50	8,605 8,800	Donald K. Donald Prods.
THE DEF JAM '87: L.L. COOL J WHODINI PUBLIC ENEMY DOUG E. FRESH & THE GET FRESH CREW KOOL MOE DEE	Nashville Municipal Auditorium Nashville, Tenn.	June 28	\$123,972 \$14/\$12.50	9,191 9,600	Stageright Prods. G Street Express
RATT POISON	Allen County War Memorial Coliseum Ft. Wayne, Ind.	June 26	\$115,320 \$15/\$14	8,344 10,000	Sunshine Promotions
GEORGE STRAIT KATHY MATTEA	Concord Pavilion Concord, Calif.	June 27	\$106,390 \$16.50/\$14.50	6,887 8,475	in-house
AMERICA THREE DOG NIGHT	Meadow Brook Music Festival Rochester, Mich.	June 17	\$105,563 \$18.50/\$13.50	7,035 sellout	Brass Ring Prods.
THE JETS	Univ. of Guam Agana, Guam	June 20	\$90,813 \$18.50/\$17.50	5,105 5,500	Guam Radio Services
ANNE MURRAY	Moncton Coliseum Moncton, New Brunswick	June 5	\$85,689 (\$115,050 Canada) \$19.50	5,900 6,200	Donald K. Donald Prods.
RUN-D.M.C. BEASTIE BOYS	Arena, Memorial Coliseum Complex Portland, Ore.	June 15	\$85,239 \$16.50	5,277 12,110	Double Tee Promotions
FRANKIE VALLI & THE FOUR SEASONS THE FOUR TOPS	Meadow Brook Music Festival Rochester, Mich.	June 19	\$83,885 \$20/\$17/\$12.50	5,793 7,514	Brass Ring Prods. in-house
CHICAGO	Mud Island Amphitheatre Memphis, Tenn.	June 26	\$83,556 \$16.50	5,064 sellout	Mid-South Concerts
TOM PETTY & THE HEARTBREAKERS GEORGIA SATELLITES DEL FUEGOS	Civic Arena Pittsburgh, Pa.	June 22	\$79,086 \$15.75	5,301 12,500	Dicesare-Engler Prods.
GEORGE BENSON KENNY G.	Open Air Theatre San Diego, Calif. San Diego State Univ.	June 13	\$78,544 \$22.50/\$18.50/\$16.50	4,377 sellout	Avalon Attractions
ANNE MURRAY	St. John's Memorial Stadium St. John's, Newfoundland	June 13-14	\$73,776 (\$98,055 Canadian) \$22.50	4,358 4,770	Donald K. Donald Prods.
BANGLES HOODOO GURUS	Darien Lake-Lakeside Amphitheatre Darien Lake, N.Y.	June 24	\$59,043 \$15/\$13.50	4,562 7,500	Monarch Entertainment Bureau John Scher Presents
RONNIE MILSAP HELEN CORNELIUS	Concerts in the Country, Lanierland Cumming, Ga.	June 27	\$56,859 \$11	5,327 8,332	in-house
ANNE MURRAY	Arena, Aitken Univ. Centre Fredericton, New Brunswick Univ. of New Brunswick	June 4	\$56,134 (\$75,368 Canadian) \$19.50	3,865 4,805	Donald K. Donald Prods.
KENNY G. MIKI HOWARD	Fox Theatre St. Louis, Mo.	June 24	\$53,774 \$16.50	3,259 3,500	Fox Concerts
JOHNNY MATHIS	Whitney Hall, Kentucky Center for the Performing Arts Louisville, Ky.	June 23	\$52,514 \$22	2,387 2,400	Belkin Prods.
SOUTHSIDE JOHNNY & THE JUKES	Nautica Stage Cleveland, Ohio	June 20	\$46,820 \$12/\$11	4,110 sellout	Belkin Prods. Stage Partners
THE KINKS STEVEN JONES	Darien Lake-Lakeside Amphitheatre Darien Lake, N.Y.	June 25	\$46,571 \$15/\$13.50	3,660 7,500	Monarch Entertainment Bureau John Scher Presents

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## TALENT

# Russia To Rock On July 4; Buy A Piece Of The Lords

BY LINDA MOLESKI

**ROCK FOR PEACE:** Russia's first multinational rock'n'roll extravaganza was scheduled to take place in Moscow on Saturday (4), bringing together Soviet and U.S. performers as the climax to a Soviet peace march protesting the nuclear arms race. Among the U.S. acts scheduled to participate are **James Taylor, Bonnie Raitt, Santana,** and the **Doobie Brothers**. At press time, the Soviet artists had yet to be confirmed.

"The idea for the concert was initiated back in April," says **Roger Clark**, spokesman for event promoter **Bill Graham**. Clark describes it as a "global public relations move. [Peace Walk organizer] **Allan Affelt** presented it to Bill as a joint U.S. and Soviet effort that would involve 200 Soviet citizens and 200 U.S. citizens, who would walk from Lenin-

grad to Moscow. The concert is capping off the closing ceremonies." Though **Graham** was approached with the idea a few months ago, the event did not become definite until two weeks ago. "There were so many logistics involved that were completely foreign to the Soviet government," says Clark. "There was even the problem of technical equipment that didn't exist there, so we had to contact various promoters in Europe to help out." Additionally, some 65 U.S. musicians and technicians were expected to be brought over.

The six-hour show will be free of charge and will take place at Moscow's **Izmaïlovo Stadium**, which has a 30,000-seat capacity. "One thing the Soviet government couldn't fathom was the idea of letting people onto the playing field during the concert," says Clark. "But we finally convinced them to let us do that."

As the finale, plans call for Soviet and American artists to stage a joint performance.

Clark estimates production costs for the event at between

\$600,000 and \$1 million. To help absorb some of the expense, contributions were solicited from private sources, with a large portion coming from **Steve Wozniak**, one of the founders of **Apple Computer**. **Wozniak** also helped fund California's **US Festivals** in 1982 and 1983.

**MERCENARY EXCHANGE:** To help support its U.S. dates, rock act **Lords Of The New Church** is selling 5,000 shares of stock in its **Mercenary Tour '87**. The promotional certificates will entitle holders to a number of so-called "benefits," including the privilege of allowing a group member to "sleep on the bearer's sofa, couch, or settee for a 14-hour period" and/or "charge long-distance calls to his/her home phone number." The

first leg of the tour kicked off June 26 in Boston, with dates booked through July.



**SHORT TAKES:** Among the artists scheduled to perform at this year's 15th annual **San Francisco Blues Festival** are **Johnny Winter, Lonnie Brooks, Roomful Of Blues, Memphis Slim, Little Charlie & the Nightcats, the James Harmon Band, Roy Rogers & the Delta Rhythm Kings, and Albert Collins & the Ice Breakers**. The event, set for Sept. 12 and 13, is being sponsored by **Harrah's Lake Tahoe ... R.E.M.** will support its upcoming **I.R.S.** album, "Document," with a number of U.S. shows, slated to commence in **Knoxville, Tenn.**, in October. **Label mates the dB's** will open ... **Atlantic City's Sands Hotel** is featuring appearances by **Dion** (Aug. 28, 29) and the **Beach Boys** (Sept. 5, 6) ... **Veteran rock'n'rollers the Everly Brothers** are on the road headlining some 50 North American dates, which kicked off June 17 in **Edmonton, Alberta**. The tour is slated to hit the **U.K.** Oct. 2.

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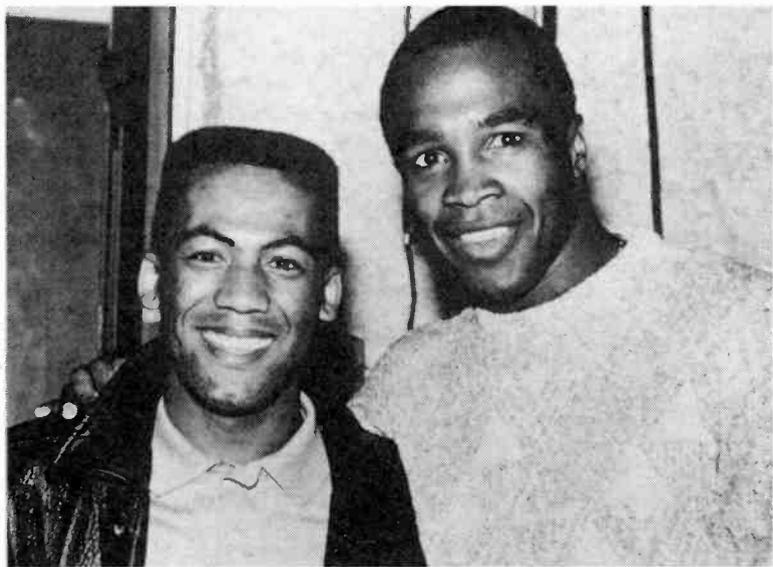
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**Knockout Duo.** Nimble-fingered Jive guitarist/vocalist Jonathan Butler, left, greets the fleet-footed middleweight champ Sugar Ray Leonard at the recent Black Radio Exclusive convention.

# Duo Makes It Happen For Stephanie Sister-In-Law Cassandra Manages

BY NELSON GEORGE

LOS ANGELES The recent rise of Stephanie Mills' "I Feel Good All Over" to No. 1 on the Hot Black Singles chart is not only a triumph for the MCA signee but for her manager as well.

Sister-in-law Cassandra Mills is a rarity: a black female manager of a major star. Moreover, it was together that the Mills women decided on Stephanie's current direction. "Last summer when we went on tour we saw the songs that the crowds went wild over: 'Feel The Fire,' 'You Don't Call Me Anymore,' and 'Power Of Love,' which had gone to No. 1 black. They were all soulful songs.

"It showed us that our concentra-

tion should be on the kind of songs the fans wanted to hear from Stephanie. We very definitely targeted this album for the black marketplace. We wanted this album to service the people who bought 'Power' as a single."

**'We very definitely targeted this album for the black marketplace'**

Which is why the first single was the ballad "All Over" and the title cut was a cover of the soul standard "If I Was Your Woman," originally recorded by Gladys Knight & the Pips. Ron Kersey, who produced "Power," handled those duties again on "If I Was Your Woman."

Even the next single, "Rush On Me," though midtempo, emphasizes Mills' vocals under the director of writer-producer Paul Laurence, a man best known for his work with Freddie Jackson. Top producers Wayne Braithwaite and Nick Martinelli worked on the album, as did Def Jam Records artist Davy D. and another signee to Cassandra's Starlight Management, Robert Brookins.

Another key element, according to Cassandra, was that the singer co-wrote four songs on the album. She says, "It's the most Stephanie has written on any album and a reflection of her understanding of the direction she wanted to go in."

To further communicate her commitment to the black audience, Mills will headline a week of concerts at the Apollo Theater in New York at the end of the month. As an adoles-

cent, Mills was the star of several amateur-night competitions there. It is the New York native's first appearance at the black music landmark in many years.

Mills also has roots on the Broadway stage, where she first came to national attention in the all-black musical "The Wiz." She's been seeking a strong vehicle for her return. In Los Angeles, she recently appeared in a workshop version of a musical based on the 1967 Sidney Poitier film "To Sir With Love." Actor Dorian Harewood, currently in "Full Metal Jacket," played the Poitier role, and Mills appeared in the part originated by Lulu.

While most of the music is new, the hit title song remains and is performed by Mills at the musical's climax. Mills has concert dates booked through October but hopes to take the production to Broadway in the late fall. However, her manager makes it clear that "Stephanie's first commitment right now is her music," suggesting that in any conflict between the album and theater, "If I Was Your Woman" would win.

This summer Mills will tour as part of the Michelob concert series, with the Whispers and Robert Brookins. Brookins is a promising creative talent whose MCA debut, "In The Night," was a commercial disappointment. Yet, Cassandra says, he is still in demand as a writer and producer. Brookins' most impressive current credit is his production of Dale Bozzio's debut on Prince's Paisley Park label. Bozzio is the former lead singer of the new wave band Missing Persons. Prince is co-producing two tracks with Brookins.

"Our goal with Robert is to establish him as a writer-producer first, (Continued on next page)

## Beastie Boys And Run-D.M.C. Encounter Racism 'Together Forever' Incites Good & Ill Will

IN SEATTLE, the show had to be moved because the groups involved were denied access to the city's Civic Arena. City officials said they did it because of "ample predictions of real physical trouble." In Portland, Ore., newspapers ran headlines stating "Coliseum Concert Almost Subdued" and "Rap Groups Play Before Well-Behaved Crowd," while local news shows replayed footage from a riot at a rap concert. The Los Angeles Times ran three stories from three different cities when the tour hit Southern California.

The groups that generated all this attention were Run-D.M.C. and the Beastie Boys, two multimillion-selling acts whose Together Forever tour has been viewed by some with more trepidation than anticipation. Rap has never been very popular with arbiters of taste or the functionaries of government. Like heavy metal, it's been a whipping boy for those who don't like loud, aggressive youth music. Like affirmative action, it's been used as a smoke screen by racists to attack blacks. Combine those factors with the unfortunate gang riot at the Long Beach rap show headlined by Run-D.M.C. last year and the bad press the Beastie Boys generated in England recently, and you can understand why some viewed this tour as the most dangerous thing to hit the West Coast since Larry Bird's mustache.

Ticket sales were affected by this during the tour's first 10 dates, which is too bad for Rush Productions. But, much more profoundly, the interracial good-will potential of the tour has been weakened. It's hard to remember a tour of two acts, one black and one white, who've sold this many albums in such a short amount of time in the rock'n'roll era. And the crowds during the Together Forever tour's recent four-night stand at Los Angeles' Greek Theater, although predominantly white, were an unusual blend of whites, blacks, and Hispanics. You realize just how socially segregated America still is when you see a crowd this integrated and are surprised by it.

It is not the media's job or that of city officials to help entertainers make money. But neither are they serving the audience or city residents by stoking the fires of paranoia. As for the concert itself, it was good, raunchy fun. The Beasties drank a lot of beer, invited girls on stage, and danced funny. One night Mike Tyson was brought on stage by Run. On another, Janet Jackson watched from the wings. Overall, Run-D.M.C. and Jam Master Jay showed that they've grown considerably as performers; they've shortened

songs, added recurring bits of stage business, and even gave a probrotherhood speech in the middle of the set.

THE UNITED NATION'S Special Committee Against Apartheid is holding a three-day seminar on the cultural boycott of South Africa in Kingston, Jamaica, Sept. 9-11. According to its organizers, the gathering will "consider ways and means for reasserting the main thrust and the scope of the cultural boycott; giving the widest publicity to the cultural boycott of South Africa as called for by the General Assembly; and promoting its fuller implementation by artists, actors, entertainers, and other cultural personalities."



**SHORT STUFF:** Ronnie Isley is now acting as

manager for Angela Wimbush. The PolyGram artist is preparing her first album without longtime partner Rene Moore . . . Ever since choreographing Janet Jackson's "What Have You Done For Me Lately?" and "Nasty" videos, Paula Abdul has really been in control. Among her current activities are a Cover Girls video, three Michelob commercials, and the video for "Dagnet" with Tom Hanks and Dan Aykroyd. To top it off, the former Lakers cheerleader has been signed to Virgin Records . . . The second single from the Nu Romance Crew is the anthemic "I'm A Nu Romantic," backed by a video produced and directed by the Hudlin Brothers. The album was produced by James Mtume and Philip Field . . . Simply Red's new single on Elektra, "Infidelity," was co-written by ex-Motown great Lamont Dozier . . . Two former members of Atlantic Starr are busy preparing solo efforts. Porter Carroll has been signed to Epic, and Sharon Bryant is recording for PolyGram-distributed Wing . . . Robert Townsend, star and director of "Hollywood Shuffle," is directing his first music video. He's working with the Warner Bros. band the Jamaica Boys, which features Marcus Miller, Bernard Wright, and Mark Stevens (Chaka Khan's brother) on vocals. The song is called "Lovin' Feelin' . . . Def Jam Records' Soul Songs tour, which recently played a one-off date in the U.S. after an English tour, is tentatively slated to hit the American road in late August. Oran "Juice" Jones headlines with his backing vocal group Shades Of Black and is supported by Chuck Stanley, Tashan, and Allyson Williams. Williams is the only one of the artists with-

(Continued on next page)

**The  
Rhythm  
and the  
Blues**

by Nelson George

FOR WEEK ENDING JULY 11, 1987

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### HOT BLACK SINGLES ACTION

**RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 28 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
CASANOVA LEVERT ATLANTIC	5	12	16	33	83
LOVE POWER D. WARWICK/J. OSBORNE ARISTA	5	5	20	30	57
TELL IT LIKE IT IS DIMPLES COLUMBIA	3	5	19	27	54
LOVE IS A HOUSE FORCE M.D.'S TOMMY BOY	6	3	17	26	64
GIVIN' YOU BACK THE LOVE ISLEY/JASPER/ISLEY CBS ASSOC.	4	8	14	26	51
LAST TIME THERESA RCA	2	9	12	23	71
HOLIDAY KOOL & THE GANG MERCURY	5	3	11	19	79
CROSS MY BROKEN HEART THE JETS MCA	2	4	12	18	42
I THINK I'M OVER YOU MINI CURRY TOTAL EXPERIENCE	2	6	9	17	65
DANCE ALL NIGHT DEBARGE STRIPED HORSE	6	4	7	17	18

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	2	I FEEL GOOD ALL OVER	STEPHANIE MILLS	1
2	4	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	2
3	1	STILL A THRILL	JODY WATLEY	9
4	9	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	3
5	10	SHOW ME THE WAY	REGINA BELLE	4
6	6	LIES	JONATHAN BUTLER	5
7	8	I'M BAD	L.L. COOL J	7
8	11	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	8
9	12	FAKE	ALEXANDER O'NEAL	6
10	3	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	15
11	7	ROCK STEADY	THE WHISPERS	21
12	5	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	19
13	19	THE PLEASURE PRINCIPLE	JANET JACKSON	10
14	18	FALLING IN LOVE	THE FAT BOYS	16
15	24	I'M IN LOVE	LILLO THOMAS	11
16	13	DIRTY LOOKS	DIANA ROSS	12
17	20	MIXED UP WORLD	TIMEX SOCIAL CLUB	20
18	26	DON'T BLOW A GOOD THING	VESTA WILLIAMS	17
19	23	IF I WAS YOUR GIRLFRIEND	PRINCE	13
20	25	SATISFIED	DONNA ALLEN	14
21	28	THIGH RIDE	TAWATHA	18
22	31	(IF YOU) LOVE ME JUST A LITTLE	LA LA	33
23	15	HEAD TO TOE	LISA LISA & CULT JAM	34
24	17	I COMMIT TO LOVE	HOWARD HEWETT	37
25	33	WHAMMY	ONE WAY	26
26	22	HAPPY	SURFACE	48
27	35	TINA CHERRY	GEORGIO	23
28	36	ROCK-A-LOTT	ARETHA FRANKLIN	27
29	—	JAM TONIGHT	FREDDIE JACKSON	22
30	—	JUMP START	NATALIE COLE	24
31	14	WHY SHOULD I CRY?	NONA HENDRYX	49
32	29	HEY THERE LONELY GIRL	GERRY WOO	36
33	37	AIN'T YOU HAD ENOUGH LOVE	PHYLLIS HYMAN	29
34	—	ONE HEARTBEAT	SMOKEY ROBINSON	28
35	30	SONGBIRD	KENNY G.	59
36	32	D.Y.B.O.	STARPOINT	55
37	—	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	25
38	21	NEVER SAY NEVER	DENIECE WILLIAMS	60
39	27	ALWAYS	ATLANTIC STARR	68
40	16	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	61

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I FEEL GOOD ALL OVER	STEPHANIE MILLS	1
2	3	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	3
3	2	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	2
4	7	SHOW ME THE WAY	REGINA BELLE	4
5	9	FAKE	ALEXANDER O'NEAL	6
6	5	LIES	JONATHAN BUTLER	5
7	13	THE PLEASURE PRINCIPLE	JANET JACKSON	10
8	12	I'M BAD	L.L. COOL J	7
9	8	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	8
10	10	IF I WAS YOUR GIRLFRIEND	PRINCE	13
11	11	DIRTY LOOKS	DIANA ROSS	12
12	15	I'M IN LOVE	LILLO THOMAS	11
13	14	SATISFIED	DONNA ALLEN	14
14	4	STILL A THRILL	JODY WATLEY	9
15	18	THIGH RIDE	TAWATHA	18
16	19	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	25
17	22	JAM TONIGHT	FREDDIE JACKSON	22
18	17	DON'T BLOW A GOOD THING	VESTA WILLIAMS	17
19	21	JUMP START	NATALIE COLE	24
20	24	TINA CHERRY	GEORGIO	23
21	23	ROCK-A-LOTT	ARETHA FRANKLIN	27
22	25	FALLING IN LOVE	THE FAT BOYS	16
23	20	WHAMMY	ONE WAY	26
24	31	ONE HEARTBEAT	SMOKEY ROBINSON	28
25	29	IF YOU WERE MINE	CHERYL LYNN	30
26	33	LET'S TALK IT OVER	VANESE THOMAS	31
27	32	MIXED UP WORLD	TIMEX SOCIAL CLUB	20
28	27	AIN'T YOU HAD ENOUGH LOVE	PHYLLIS HYMAN	29
29	30	KOO KOO	SHEILA E.	35
30	6	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	19
31	37	LIFETIME LOVE	JOYCE SIMS	32
32	38	COME BACK TO ME LOVER	MIKI HOWARD	39
33	39	ONE LOVER AT A TIME	ATLANTIC STARR	38
34	40	LOVE ME RIGHT	MILLIE SCOTT	40
35	—	I LOVE YOU BABE	BABYFACE	41
36	—	CASANOVA	LEVERT	44
37	—	NIGHTTIME LOVER	THE SYSTEM	43
38	—	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	46
39	—	JAMMIN' TO THE BELLS	CHUCK STANLEY	50
40	—	HOLIDAY	KOOL & THE GANG	47

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	10
Def Jam (2)	10
MCA (9)	8
Constellation (1)	7
WARNER BROS. (5)	6
Paisley Park (2)	6
Tommy Boy (1)	6
CAPITOL	6
E.P.A.	6
Epic (3)	6
Tabu (2)	6
CBS Associated (1)	6
MANHATTAN (4)	6
EMI-America (1)	6
P.I.R. (1)	6
MOTOWN	6
RCA (3)	6
Jive (2)	6
Total Experience (1)	6
ARISTA	5
A&M	4
ATLANTIC (3)	4
21 Records (1)	4
ELEKTRA	4
POLYGRAM	4
Mercury (1)	4
Polydor (1)	4
Tin Pan Apple (1)	4
SOLAR	3
FANTASY (1)	3
Danya (1)	3
ICHIBAN (1)	3
Wilbe (1)	3
ISLAND	3
4th & B'Way (2)	3
AMHERST	3
CHRYSLIS	3
China (1)	3
EDGE	3
GEFFEN	3
MALACO	3
MUSIC SPECIALISTS	3
Jam Packed (1)	3
NEXT PLATEAU	3
PRIORITY	3
PROFILE	3
Zakia (1)	3
SLEEPING BAG	3
SUPERTRONICS	3
T.T.E.D.	3

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
7-11	(Century City, ASCAP/MCA, ASCAP)	(Promuse, BMI/Robert Hill, BMI)
29	AIN'T YOU HAD ENOUGH LOVE (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	36 HEY THERE LONELY GIRL (Famous, ASCAP) CPP
63	ALL THE WAY WITH YOU (Baby Love, ASCAP/Clarity, BMI)	47 HOLIDAY (Delightful, BMI)
68	ALWAYS (Jodaway, ASCAP) CPP	71 I CAN DO BAD BY MYSELF (Zee-Kidd, BMI/Triple Scale, BMI/lwebbi, BMI)
100	BABY LET'S KISS (Shockadeica, ASCAP/Almo, ASCAP) CPP/ALM	37 I COMMIT TO LOVE (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP
83	BETTER WAYS (Famous, ASCAP/Ultrawave, ASCAP/April, ASCAP)	99 I DON'T WANT TO LOSE YOUR LOVE (Su-ma, BMI/Bush Burnin', ASCAP)
44	CASANOVA (Caloco, BMI/Hip Trip, BMI)	1 I FEEL GOOD ALL OVER (Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)
51	CIRCUMSTANTIAL EVIDENCE (Hip Trip, BMI/Hip Chic, BMI) CPP	76 I KNOW YOU GOT SOUL (Robert Hill)
39	COME BACK TO ME LOVER (Mardago, BMI)	41 I LOVE YOU BABE (Hip Trip, BMI/Hip Chic, BMI) CPP
67	CROSS MY BROKEN HEART (Famous, ASCAP/Black Lion, ASCAP)	25 I REALLY DIDN'T MEAN IT (April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP) CPP/ABP
15	DIAMONDS (Flyte Tyme, ASCAP)	57 I THINK I'M OVER YOU (Digital Soul, BMI/Monteque, BMI)
12	DIRTY LOOKS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	2 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
78	DIVAS NEED LOVE TOO (Spectrum VII, ASCAP/Klymaxx, ASCAP)	45 I WANT YOUR SEX (Chappell, ASCAP/Morrison Leahy, ASCAP)
64	DO YOU REALLY LOVE ME (Wilbe, BMI/Oatie, BMI)	13 IF I WAS YOUR GIRLFRIEND (Controversy, ASCAP)
17	DON'T BLOW A GOOD THING (Wiz Kid, BMI/Irving, BMI) CPP/ALM	33 (IF YOU) LOVE ME JUST A LITTLE (Little Tanya, ASCAP/MCA, ASCAP/Forceful, BMI/Willesden, BMI)
79	DON'T MAKE ME LATE (Malaco, BMI)	30 IF YOU WERE MINE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)
55	D.Y.B.O. (Philesto, BMI/Harrindur, BMI) CPP	7 I'M BAD (Def Jam, ASCAP)
6	FAKE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	11 I'M IN LOVE (Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)
16	FALLING IN LOVE (Fat Brothers, BMI/Lami-Lam, ASCAP)	42 I'M NOT GONNA LET YOU GO (Bush Burnin', ASCAP)
88	GIRL PULLED THE DOG (Jobete, ASCAP/Gentle General, ASCAP/Churchout, ASCAP/Mad Inspector, BMI)	96 I'M SEARCHIN' (Music Specialists)
73	GIVIN' YOU BACK THE LOVE (UJ, ASCAP/WB, ASCAP)	86 I.O.U. ME (Sparrow, BMI/Word, ASCAP/Edward Grant, ASCAP/Skin Horse, ASCAP)
87	GO ON WITHOUT YOU (Troutman's, BMI/Saja, BMI)	22 JAM TONIGHT (Wavemaker, ASCAP)
48	HAPPY (Brampton, ASCAP)	
34	HEAD TO TOE (Forceful, BMI/Willesden, BMI) CPP	
93	HEY LOVE	
50	JAMMIN' TO THE BELLS (Def Jam, ASCAP/First Impulse, BMI)	
91	JUICY-O (Lunch Money, BMI/Webster House, ASCAP/On Your Mark, ASCAP)	
24	JUMP START (Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
62	JUST THE FACTS (THEME FROM DRAGNET) (MCA, ASCAP/Flyte Tyme, ASCAP)	
35	KOO KOO (Girlsongs, ASCAP/Sister Fate, ASCAP)	
58	LAST TIME (Jay King IV, BMI)	
77	LATE NIGHT HOUR (Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)	
98	LET YOURSELF GO (Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
31	LET'S TALK IT OVER (Bush Burnin', ASCAP/KMA, ASCAP)	
5	LIES (Zomba, ASCAP/Willesden, BMI)	
32	LIFETIME LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	
70	LONG TIME COMING (MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP)	
56	LOVE IS A HOUSE (Tee Girl, BMI)	
40	LOVE ME RIGHT (Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	
66	LOVE POWER (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
72	LOW RIDER (Far Out, ASCAP) CPP	
52	MERCURY RISING (Nonpareil, ASCAP/Broozertones, BMI)	
20	MIXED UP WORLD (Danica, BMI)	
54	MOONLIGHTING (THEME) (American Broadcasting, ASCAP/ABC Circle, BMI)	
60	NEVER SAY NEVER (Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM	
43	NIGHTTIME LOVER (Science Lab, ASCAP) CPP/ABP	
28	ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)	
38	ONE LOVER AT A TIME (Trinifold, BMI/Sweet Karol, ASCAP/Ora, ASCAP) CPP	
10	THE PLEASURE PRINCIPLE (Flyte Tyme, ASCAP)	
81	POUR IT ON (Pizzazz, BMI/Rightsong, BMI/Memphomaniac, BMI)	
53	PRIVATE CONVERSATIONS (Stone City, ASCAP/National League, ASCAP) CPP	
80	RESCUE ME (Beblica, ASCAP)	
61	RHYTHM METHOD (Arrival, BMI)	
85	ROAD DOG (Darwall, BMI/It's Mine/Electric Doll, BMI)	
21	ROCK STEADY (Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP	
27	ROCK-A-LOTT (Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM	
14	SATISFIED (Triage, BMI/Living Disc, BMI)	
89	SECRET AFFAIR (Any Kind Of Music, ASCAP)	
4	SHOW ME THE WAY (Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
3	SMOOTH SAILIN' TONIGHT (Angel Notes, ASCAP/USA Exotic, ASCAP)	
97	(SOMETHING INSIDE) SO STRONG (MCA, ASCAP)	
59	SONGBIRD (Brene, BMI/Blackwood, BMI) CPP/ABP	
9	STILL A THRILL (Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP	
95	STILL WAITING (Controversy, ASCAP)	
46	TEAR JERKER (A.Naga, BMI)	
74	TELL IT LIKE IT IS (Conrad, BMI/ARC, BMI/OI Rapp, BMI)	
94	TELL ME YOU WILL (Membership, ASCAP/Idync-derf, BMI/Pure Delite, BMI)	
18	THIGH RIDE (Mtume, BMI/Do Drop In, BMI)	
23	TINA CHERRY (Georgio's, BMI/Stone Diamond, BMI) CPP	
90	A TOUCH OF JAZZ (Zomba, ASCAP)	
82	UNDER THE BOARDWALK (Alley, BMI/Trio, BMI)	
8	WANT YOU FOR MY GIRLFRIEND (Baby Love, ASCAP/Clarity, BMI)	
26	WHAMMY (Perk's, BMI/Duchess, BMI)	
92	WHATEVER SATISFIES YOU (Screen Gems-EMI, BMI/Glory, ASCAP)	
49	WHY SHOULD I CRY? (Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)	
19	WHY YOU TREAT ME SO BAD (Jay King IV, BMI)	
65	WITHOUT YOU (Fred, ASCAP/Eric, ASCAP)	
69	WOT'S IT TO YA (MCA, ASCAP)	
75	YOU CAN'T STOP THE RAIN (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	

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

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

# HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.	
				★ ★ No. 1 ★ ★	
1	2	3	8	<b>IN LOVE WITH LOVE (REMIX)</b> GEFFEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY 1 week at No. One
2	4	9	7	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON
3	1	2	9	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	◆ MEL & KIM
4	5	5	7	<b>ROCK-A-LOTT (REMIX)</b> ARISTA ADI-9575	◆ ARETHA FRANKLIN
5	10	13	6	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO
6	3	1	8	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT
7	14	25	4	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE
8	11	16	5	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
9	6	7	8	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
10	17	20	5	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN
11	18	28	4	<b>LIVING IN A BOX</b> CHRYSALIS 4V9 43119	◆ LIVING IN A BOX
12	8	11	7	<b>MOVIN' ON</b> EMERGENCY PAL-7145	CAROLYN HARDING
13	28	41	3	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
14	20	22	6	<b>YOU CAN'T TAKE MY LOVE (REMIX)</b> 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO
15	27	37	3	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO
16	21	27	5	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
17	16	15	6	<b>V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD</b> COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE
18	32	47	3	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
19	7	10	8	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC
20	19	19	6	<b>OUTLAW</b> A&M SP-12233	STRAFE
21	24	32	4	<b>ONE LOVE (REMIX)</b> A&M SP-12234	DOROTHY GALDEZ
22	22	26	6	<b>BOOPS (HERE TO GO)</b> ISLAND DMD 1023/ATLANTIC	SLY & ROBBIE
23	25	30	5	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA
24	36	—	2	<b>HEARTACHE (REMIX)</b> POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
25	13	14	9	<b>HEART AND SOUL</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
26	12	8	10	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS
27	15	6	10	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON
28	30	31	5	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
29	23	24	6	<b>OO-N'T BELIEVE IN LOVE</b> MCA 23748	JEANNA CIE
30	33	35	4	<b>LET'S WORK IT OUT</b> QUARK QK002	EXIT
31	9	4	9	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE
32	42	43	3	<b>LET IT BE WITH YOU</b> CAPITOL V-15310	◆ BELOUIS SOME
33	41	42	3	<b>SATISFIED (REMIX)</b> 21 RECORDS 0-96775/ATLANTIC	DONNA ALLEN
34	<b>NEW</b>	1	1	<b>JESUS ON THE PAYROLL (REMIX)</b> A&M SP-12238	THRASHING DOVES
35	<b>NEW</b>	1	1	<b>WHO FOUND WHO</b> CHRYSALIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO
36	35	34	5	<b>SHUT UP</b> ATA JMM-1001	MOONFOU
37	40	—	2	<b>IF YOU WERE MINE (REMIX)</b> MANHATTAN V-56054/CAPITOL	◆ CHERYL LYNN
38	48	48	3	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA
39	26	23	6	<b>NEVER SAY NEVER (REMIX)</b> COLUMBIA 44-06761	◆ DENIECE WILLIAMS
40	46	—	2	<b>WE SACRIFICE</b> ATLANTIC 0-86698	SPIN
41	50	49	3	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
42	44	—	2	<b>PARTY GIRL (REMIX)</b> MANHATTAN V-56050/CAPITOL	GRACE JONES
43	29	12	11	<b>LESSONS IN LOVE (REMIX)</b> POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42
44	39	38	4	<b>UH,UH, NO NO CASUAL SEX (REMIX)</b> MOTOWN 4580MG	◆ CARRIE MCDOWELL
45	<b>NEW</b>	1	1	<b>TOUCH</b> EPIC 49-06817	NOHO
46	<b>NEW</b>	1	1	<b>DREAMIN'</b> EPIC 49-06830	WILL TO POWER
47	49	—	2	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
48	<b>NEW</b>	1	1	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772	GLORIA ESTEFAN & MIAMI SOUND MACHINE
49	<b>NEW</b>	1	1	<b>SILENT MORNING</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL
50	<b>NEW</b>	1	1	<b>ASK THE LORD (REMIX)</b> COLUMBIA 44-06801	◆ HIPSWAY
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>1. WOT'S IT TO YA (REMIX) ROBBIE NEVIL MANHATTAN</li> <li>2. BE MINE TONIGHT PROMISE CIRCLE ATLANTIC</li> <li>3. CROSS MY BROKEN HEART (REMIX) THE JETS MCA</li> <li>4. DO IT AGAIN (REMIX) WALL OF VODOO I.R.S.</li> <li>5. EXTRA CREDIT LINDA IMPERIAL COLUMBIA</li> <li>6. LOOKIN' FOR A LOVER (REMIX) TAURUS BOYZ COOLTEMPO</li> <li>7. SHOUT! DYNATONES RHINO</li> </ol>	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.	
				★ ★ No. 1 ★ ★	
1	1	3	6	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT 2 weeks at No. One
2	5	5	9	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	◆ MEL & KIM
3	2	1	11	<b>HEAD TO TOE</b> COLUMBIA 44-06757	◆ LISA LISA & CULT JAM
4	6	6	7	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO
5	4	4	8	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON
6	7	9	6	<b>INSECURITY</b> ATLANTIC 0-86716	STACEY Q
7	14	26	3	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
8	9	13	4	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON
9	12	18	5	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA
10	17	35	3	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
11	11	12	11	<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711	SANDEE
12	18	24	3	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
13	3	2	14	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB
14	21	23	5	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
15	25	25	9	<b>IN LOVE WITH LOVE (REMIX)</b> GEFFEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY
16	16	16	5	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
17	20	15	21	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON
18	28	33	6	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
19	13	10	15	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	◆ TOUCH
20	10	8	8	<b>I'M SEARCHIN</b> JAM PACKED JPI-2008	DEBBIE DEB
21	23	22	7	<b>HEART AND SOUL (REMIX)</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
22	15	14	8	<b>WHY YOU TREAT ME SO BAD</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU
23	19	20	10	<b>HAPPY (REMIX)</b> COLUMBIA 44 06739	◆ SURFACE
24	8	7	8	<b>MOVIN' ON</b> EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING
25	29	29	8	<b>ROCK STEADY (REMIX)</b> SOLAR V-71153	THE WHISPERS
26	33	38	4	<b>I FEEL GOOD ALL OVER</b> MCA 23740	◆ STEPHANIE MILLS
27	27	28	6	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
28	50	—	2	<b>DREAMIN' (REMIX)</b> EPIC 49-06830	WILL TO POWER
29	38	43	3	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE
30	42	47	3	<b>SILENT MORNING (REMIX)</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL
31	26	31	5	<b>LET ME BE THE ONE</b> CUTTING CR 212	SA-FIRE
32	31	30	10	<b>WHY SHOUL I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
33	22	11	9	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC
34	45	—	2	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO
35	35	39	4	<b>IF I WAS YOUR GIRLFRIEND/SOCKADELICA</b> PAISLEY PARK 0-20697/WARNER BROS.	PRINCE
36	30	32	5	<b>OO-N'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS
37	24	19	11	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.
38	48	—	2	<b>TOUCH</b> EPIC 49-06817	NOHO
39	36	37	5	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
40	43	46	3	<b>POINT OF NO RETURN (REMIX)</b> ARISTA ADI-9580	◆ EXPOSE
41	37	40	7	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE
42	<b>NEW</b>	1	1	<b>THREE TIME LOVER</b> SYNTHICIOE 71300-0	BARDEUX
43	40	27	9	<b>ALWAYS</b> WARNER BROS. 0-20660	◆ ATLANTIC STARR
44	32	21	7	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN
45	<b>NEW</b>	1	1	<b>HEARTACHE (REMIX)</b> POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
46	46	—	2	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN
47	47	—	2	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA
48	41	41	5	<b>DIRTY LOOKS (REMIX)</b> RCA 6416-1-RD	◆ DIANA ROSS
49	49	—	2	<b>LAY IT ON THE LINE</b> ATLANTIC 0-86701	ELAINE CHARLES
50	<b>NEW</b>	1	1	<b>WHO FOUND WHO</b> CHRYSALIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>1. DOIN' IT LISA AND THE PLAIN TRUTH DICE</li> <li>2. DO IT PROPERLY 2 PUERTO RICANS, A BLACKMAN &amp; A DOMINICAN GROOVELINE</li> <li>3. BE MINE TONIGHT PROMISE CIRCLE ATLANTIC</li> <li>4. FALLING IN LOVE/PROTECT YOURSELF THE FAT BOYS TIN PAN APPLE</li> <li>5. (SOMETHING INSIDE) SO STRONG LABI SIFFRE CHRYSLIS</li> <li>6. IT'S A SIN PET SHOP BOYS IMPORT (EMI,UK)</li> <li>7. CROSS MY BROKEN HEART (REMIX) THE JETS MCA</li> </ol>	

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

# Still Looking For The Perfect Beat

**NO, YOU can't** tell the players without a program. Two Puerto Ricans, A Blackman & A Dominican's epic "Do It Properly" is now released in a recut, "legitimate" version—with a new song added—on Groove Line (718-357-7201); its various production/mix/edit permutations are shared among Robert Clivilles, David Cole, David Morales, and Chep Nunez. Strange footnote: In the U.K., the pirated version, which includes long excerpts of several Chicago records, was released legitimately by London, which owns the copyrights. Cooltempo followed with the Groove Line version... Criminal Records will release "Put The Needle To The Record," an Arthur Baker/Gail King collaboration based on another popular underground medley, "Rock The House," tagged as Criminal Element Orchestra. Take our word, you haven't heard drumming like Keith LeBlanc's live work here in some years, and instead of a tinny scratch, it's a full-bodied boom, worthy of our memories of Memphis soul, recombined through the avant-soul perspective of Baker and King. Both records, really, are indicators of our search for something underground, with real feel.

**NEW SINGLES:** Speaking of which, Colonel Abrams, one of our great originals, is back, finally, to take on all comers and clones with "How Soon We Forget" (MCA), which will be familiar to local New York radio listeners from months of mix-show previews, though not in the fully developed final mix by Timmy Regisford... Company B's "Full Circle" (Atlantic), follow-up to

"Fascinated," the year's most durable club crossover, is similarly busy and vaguely Latin, but with an airier arrangement... Company B producer Ish will immediately extend his hit streak with "Parallels," a truly distinctive production that places Laurie Miller's intimate performance in front of a heady Euro-beat-flavored Miami disco track.

Patti LaBelle's "Just The Facts" (MCA) from the "Dagnet" soundtrack is radically redone on 12-inch as a four-four house track by Louil Silas Jr. and Greg "Mixmaster Gee" Royal... Taurus Boyz's import breakout "Lookin' For A Lover" (Cooltempo/Chrysalis) is much reworked by Junior Vasquez in its U.S. edition, much sparer and funkier; the furiously churning U.K. mix is also included, along with a piano dub featuring David Cole... Nona Hendryx's Prince-ghosted "Baby Go-Go" (EMI America) is incomparably stronger in its Mark Berry remix, hookier and direct... Paul King's "I Know" (Epic) is terrific top 40 material, with a Motown-meets-New-York-style mix from Tom Lord-Alge and another irresistible hi-NRG treatment from Stock/Aitken/Waterman... ABC's "When Smokey Sings" (Mercury) also gets a characteristic redo from PWL's Phil Harding, featuring everyone's favorite bass line; the "Detroit" mix is a classic Motown pastiche.

Cover Girls' "Show Me" album (The Fever) doesn't have a slack moment. Its highlights will certainly build a smash seller: "Because Of You," a very strong song written by Cole and co-produced by "Little" Louie Vega and Robert Clivilles; "Inside Outside," a hardcore dance



by Brian Chin

groove from album producers the Latin Rascals and Andy "Panda" Tripoli; and Paul Gurvitz's pop/rock "Love Emergency." Also well done are "That Boy Of Mine," the inevitable Phil Spector tribute that makes the girl-group resurgence explicit, and "One Night Affair" produced in Miami by Louis Martinée.

**BRIEFLY:** Swing Out Sister's "Breakout" comes from a No. 1 U.K. album; the cut is a relaxed jazz-soul groover, blessedly acoustic... Monet's second single, "Give In To Me" (Ligosa, 212-614-9174), is sweetly melodic, with a classic chord progression, making it an even stronger song than "My Heart Gets All The Breaks"... Terry Iten's "Pow!" (Cedar House, 212-772-8400) is hard-edged hi-NRG mixed by Nick Siano, especially forceful in the "ebullient" dub, with very amusing sleeve notes, too... Glamour Club's "Charge Me Up" (Atlantic) is remixed for national distribution by Jose "Animal" Diaz, amplifying its raw attitude.

Davy D's "Have You Seen Davy" (Def Jam/Columbia) comes from what promises to be a highly progressive scratch album; the daring pauses here seem to confirm it. On the flip is the furiously busy

"Keep Your Distance"... LXD's "My Symphony"/"Gonna Rock" (Select) is the least gimmicky rap record of recent weeks... The Superiors' "Step By Step" (Motown) sports catchy mainstream r&b production by Maurice Starr, with club effects by New Yorkers Mike Lewin and Derrick Dixon... The Silencers' "Painted Moon" (RCA promo) is a good, hard-hitting rock shuffle, both hi-tech and meaty... Cindy Janson's "Number One" (Bassment) is that New Jersey label's first Latin hip-hop record; it is in the Joyce Sims style... World of Glamour's "Love Cries" (DBA, 305-556-7702) is Miami-based Latin hip-hop with a very strong song.

Canadian label Unidisc debuts its U.S. division with Tiffany's "In The Dark," which is Latin pop/dance mixed by Richie Jones... Rhino Records, the Los Angeles-based archivist label, releases its first dance 12-inch, a revival of "Shout" by the Dynatoners, from the otherwise original-version "Frat Rock" album. RCA, by the way, is preparing a 12-inch version of the Isley Brothers' original... JDC has released the "Holiday Rap," based on the Madonna song, which was a worldwide smash last year; it was produced by remix/reissue specialist Ben Liebrand, whose Tavares and Hot Chocolate remixes returned those acts to the U.K. top 10... Pretty Poison's "Catch Me (I'm Falling)," the latest object of the increasingly lively bidding wars for promising small-label singles, went to Virgin.

## DJI Opens Shop In N.Y.C. Chicago House Label Expands

BY BRIAN CHIN

**NEW YORK** DJ International and Quantum Distributors, the foremost sources of the underground Chicago house music, have set up shop in New York City. The office, located at 538 W. 29th St., will be a distribution center for the many independent lines handled by Quantum as well as an a&r outpost for DJI.

According to DJI's Rocky Jones, the label had not been represented by any regional New York distributor since last fall, and stores were forced to order directly from Chicago. But with the unabated strong interest of DJs and clubgoers in house music, he says he's discovered that "there's even more of a retail market here than we thought." Whereas only a fraction of DJI's prolific output was available outside of Chicago itself, 90% of the label's product will now be distributed in the New York region.

In addition, says Jones, the label will be diversifying its offerings in several respects. Some Chicago-based music will be sporting upgraded production. At the same time, the company will be aiming some records at the more pop-oriented Miami-sound audience. DJI will be releasing a series of house music collections on compact disk this summer. Jones is also considering house-style productions from the New York/New Jersey area for release through DJI.

DJI and house music's internation-

al profile have been high over the past year, with the European pop success of the Jackmaster Funk/Jesse Saunders hit (featuring Daryl Pandy) "Love Can't Turn Around" and Steve "Silk" Hurley's U.K. No. 1 hit, "Jack Your Body." Another Chicago record, Adonis' "No Way Back," has entered the U.K. pop charts after a year of club play there.

In the U.S., DJI made its first major-label licensing deal with Epic, for the top 15 dance hit "Communicate" by Full House, which was remixed for greater radio impact by New York DJ Freddie Bastone.

Aside from DJI and its associated labels House and Underground, Quantum is also distributing many other independent Chicago lines, including Fierce, Persona, Westbrook, Dance Mania, House Jam, Transmat, Chicago Connection, and a number of import titles. Quantum is also beginning to pick up such New York-area labels as Bassment and Electric Ice.

According to Quantum's Benji Espinoza, the number of New York retail outlets carrying Chicago product has increased by 50% in only the first month of Quantum's presence here. "A lot of people knew about the music, but it was hard to get a hold of. It really looks positive; the response is great," he says.

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Tonight—Body Heat

Stop If You Want—Shari  
Turntable Terror—Vol 3  
Love Child—Jamie Dean  
Use It Don't Lose It—Chever'e  
Born To Be Wild—J Carol/Mod Rock  
I Will Survive—Vince Capretta  
Huxtable House Party—Newclous  
Happy People Go—Greg Stone  
Halloween—Ministry  
Gotta Get Back—Marco Spoon  
In The Dark—Tiffany  
Rainstorm—Eastbound Exwy  
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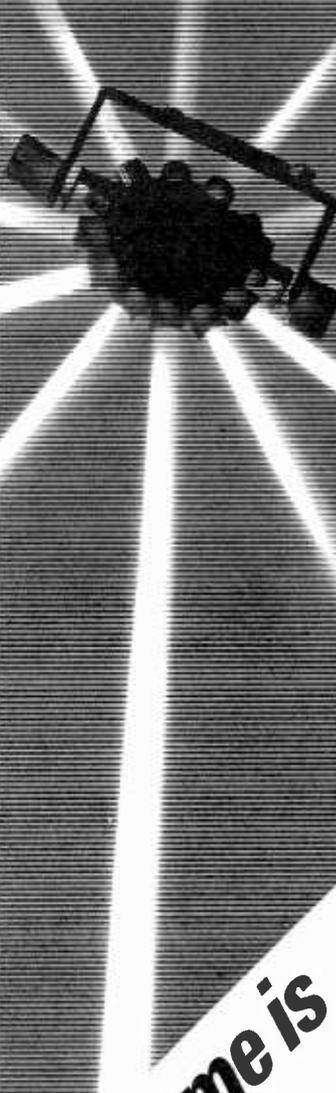
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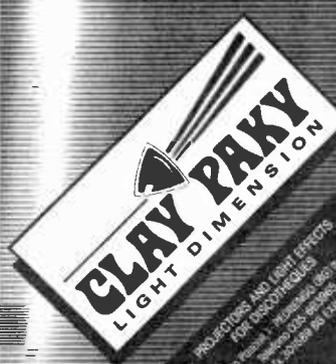
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# Canadian Conclave Scheduled



**RCA Heyday.** RCA executive Randy Goodman, second left, is surrounded by founders of the International Fan Club Organization while accepting this year's Tex Ritter Award, which honors RCA's 65 years of country music. Pictured with Goodman, from left, are club members Kay, Louzilla, and Loretta Johnson. The presentation was made during IFCO's 20th anniversary show at Fan Fair.

NASHVILLE Canada's Country Music Week '87 is shaping up as the biggest and best in the event's history. Slated for Sept. 7-13 in Vancouver, British Columbia, the conclave will feature seminars, showcases, and the finals of a national talent search. Also planned is a full CTV network special on the Canadian Country Music Awards show.

The awards spectacular should carry country music into more Canadian homes than ever before, since CTV will carry it as a live two-hour prime-time production. Ronnie Prophet and Janie Frickie will co-host the show, Sept. 13.

"We're upgrading the entire event," Harvey Gold, chairman of Canadian Country Music Week, told Billboard during a recent promotional swing through Nashville. Gold and assistant Tracy Lakeman hosted Nashville music industry

leaders at a June 24 reception. Held at the Vanderbilt Plaza Hotel, the function drew 125 industry executives, who were treated to an impressive slide show of Vancouver and brief remarks from Gold. He praised the Nashville-based Country Music Assn. for providing "tremendous help" to his organization, especially on the TV show, an area of CMA expertise.

In addition to Nashville, the promotional tour included Seattle, Portland, Los Angeles, and San Francisco. The meetings with music industry and media personnel, aimed at encouraging U.S. participation at the event, represent the strongest attempt the organization has ever made to increase awareness of, and attendance at, the Canadian Country Music Week activities.

Seminars will be increased to nine from last year's three, and a dozen finalists will compete in the national talent search. "Everyone knows about Anne Murray and Gordon Lightfoot, but there is much more," said Gold. "We want to demonstrate that there's vibrant country music

talent in Canada." Gold sees the conclave as a "great opportunity" for music executives to discover new talents, and, likewise, for the artists to expose those talents.

Seminar topics are management, contracts, royalties, taxes, promotion, financial assistance, the business of songwriting, nightclubs, and country radio programming. Three concurrent panels will run on Sept. 10, 11, and 12, and tapes of the sessions will be made available.

Other events include the host committee reception; provincial dinner; nominee showcase; a Canadian Country Music Assn. general meeting; the president's dinner, hosted by Paul Mascioli, president of the organization; and a postawards-show reception. "Country music is alive and well and on the rise in British Columbia," said Mascioli.

Registration is \$165 prior to July 31, and \$180 after that date. Contact: Country Music Week '87, Suite 301, 1401 W. Eighth Ave., Vancouver, British Columbia V6H 1C9.

GERRY WOOD

## Leaves A Legacy Of Songs Spanning Several Genres Boudleaux Bryant Lives On In His Music

**FORGET THE SUPERLATIVES.** They've all been used. Somehow they seem redundant and superficial when describing the talents and achievements of Boudleaux Bryant, who died June 25 at age 67.

He and his wife, Felice Bryant, met and married in 1945, and three years later scored with their first recorded song, "Country Boy" by Little Jimmy Dickens. Most of their songs were co-written, though Boudleaux wrote several classics by himself, including "Devoted To You," "All I Have To Do Is Dream," "Love Hurts," and "Let's Think About Living." Together they wrote such hits as "Raining In My Heart," "Wake Up Little Susie," "Bye Bye Love," and Tennessee's official state song, "Rocky Top."

A native of Shellman, Ga., Boudleaux Bryant was urged by his lawyer father to become a concert violinist. Instead, he became a country fiddler. In 1982, he was voted into the Georgia Music Hall of Fame. The Bryants' first Nashville job was plugging songs for \$35 a week. When the rock'n'roll craze swept the nation, the Bryants were in the right place at the right time. They wrote some of the Everly Brothers' biggest hits and enjoyed similar success with such acts as the Beach Boys, Buddy Holly, Bob Dylan, Roy Orbison, Elvis Presley, Ricky Nelson, and Simon & Garfunkel. Country artists who have recorded Bryant songs include Glen Campbell, Chet Atkins, George Hamilton IV, Buck Owens, Dolly Parton, Charley Pride, Jerry Reed, Tex Ritter, Loretta Lynn, Hank Williams Jr., and Ernest Tubb.

With 710 songs in the BMI catalog, Boudleaux Bryant has won 19 BMI country awards, three BMI r&b awards, and 12 BMI pop awards. Five of his songs were honored by BMI for 1 million performances—"All I Have To Do Is Dream," "Bye Bye Love," "Devoted To You," "Hey Joe," and "Wake Up Little Susie." The Bryants were voted into the Nashville Songwriters Hall of Fame in 1972 and into the National Songwriters Hall of Fame in 1986. Besides contributing scores of songs to the music industry, they also collaborated on two sons, who have contributed to the music business: Del Bryant is director of performing rights relations for BMI, Nashville, and Dane Bryant has worked in music publishing.

No greater epitaph could Boudleaux Bryant be given than "He was a songwriter's songwriter." He has been one of the most admired creative talents in the

long history of the Nashville music scene. He penned enough songs to yield both treasures and trivia. Hollywood personalities who have recorded Bryant songs are Eddie Albert, Rex Allen, Richard Chamberlain, Dean Martin, Connie Francis, Robert Mitchum, Soupy Sales, Dinah Shore, and Burl Ives.

Boudleaux Bryant belongs to that unique handful of writers—the Dylans, Jimmy Webb, Burt Bacharach, and Hal Davids—whose songs comfortably slip into multiple musical genres. Few writers could match the diversity of the talents that have recorded Bryant songs. Here's just a sampling: Trini Lopez, Henry Mancini, Al Martino, Mitch Miller, Hugo Montenegro, Art Mooney, Wayne Newton, Hugo Winterhalter, Kai Winding, Lawrence Welk, Bobby Vee, Johnny Tillotson, Carla Thomas, Peter &

Gordon, Arthur Prysock, Johnny Ray, Della Reese, Jim Reeves, the Righteous Brothers, Johnny Rivers, Buffy Sainte-Marie, Ray Charles, Don Cherry, Rosemary Clooney, Roy Clark, Lonnie Donegan, Cowboy Copas, Ray Coniff, Tony Bennett, Count Basie, Herb Alpert, Brian Hyland, Frank Ifield, Frankie Laine, Gary Lewis & the Playboys, Al Hirt, Billy Eckstein, Tommy Edwards, Terry Gylkyson, the Grateful Dead, Arthur Fieldler & the Boston Pops, Percy Faith, and the Four Lads.

If Boudleaux Bryant was the president of the Nashville songwriting community, Felice is the first lady. Her effervescent personality acted as a perfect counterpoint to her husband's bearded, scholarly demeanor. They brought out the best in each other as creative partners—with the emphasis on both words. They loved each other and music—in that order. Boudleaux and Felice not only wrote love songs, they lived one.

Boudleaux Bryant's life-song ended with cancer at Baptist Hospital in Knoxville. "I will miss him forever," says Frances Preston, president and CEO of BMI. "He was among the most beloved figures in country music. He lived as a poet and leaves us a poet's legacy of song which will endure. As a personal friend to me, he symbolized faithfulness, loyalty, and compassion—today's rare virtues."

For those who will miss Boudleaux, we still have his songs, an amazing legacy of music. And for his closest circle of family and friends, they can close their eyes and take comfort in some lyrics he wrote back in 1958:

(Continued on page 30)



by Gerry Wood

## Kit Backs Awards Show Kraft Issues CMA Trivia

NASHVILLE Kraft Foods, long-time sponsor of the Country Music Assn.'s awards show, is again offering radio stations its CMA trivia kit as an incentive to promote the show. The kit is being made available on a market-exclusive basis to the stations that first request it and that promise to mention the awards show "every other time" a bit of trivia is used.

More than 500 facts are included

in the 1987 kit. Last year, 932 stations participated in the promotion. By June 1, Sheryl Johnston Communications, the publicity firm that compiled the trivia, had sent order forms to all full-time country stations. The ones that respond the most quickest will be sent the kits.

This year's CMA awards show will be broadcast Oct. 12 on CBS-TV.

Billboard

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## HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
FISHIN' IN THE DARK NITTY GRITTY DIRT BAND w.B.	4	20	26	50	54
I WANT TO KNOW YOU... CONWAY TWITTY MCA	5	19	25	49	51
ISLAND IN THE SEA WILLIE NELSON COLUMBIA	2	21	23	46	56
LOVE REUNITED DESERT ROSE BAND MCA/CURB	2	10	20	32	33
YOU AGAIN THE FORESTER SISTERS w.B.	7	10	14	31	111
THREE TIME LOSER DAN SEALS EMI-AMERICA	6	13	6	25	127
CHILD SUPPORT BARBARA MANDRELL EMI-AMERICA	5	7	11	23	70
CRAZY OVER YOU FOSTER AND LLOYD RCA	1	9	11	21	57
THE WAY WE MAKE... ROSANNE CASH COLUMBIA	3	5	10	18	88
MAKE NO MISTAKE... K. ROGERS/R. MILSAP RCA	3	8	4	15	143

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.

## Wide Range Of Talent At June 8-14 Fest Record-Breaking Fan Fair



**CBS Takes Its Turn.** Backstage during CBS Records' evening of entertainment are, from left, Rick Blackburn Sr., VP/general manager, CBS Nashville; Ricky Van Shelton; Kristine Arnold of Sweethearts Of The Rodeo; Ray Benson of Asleep At The Wheel; Rattlesnake Annie; and Sweetheart Janis Gill.



**Sterling Career.** The Statler Brothers receive a plaque citing their career achievements in record sales and awards from Richard Asher, left, president and CEO, PolyGram Inc.



**Fan Support.** Capitol Records' Barbara Mandrell takes a break to explain what Fan Fair is all about to The Nashville Network's Janet Tyson.



**Kin And Kind.** The Foester Sisters step right up and sing their songs during the Warner Bros. label show. From left are Kathy, June, Christy, and Kim.



**Band At Work.** MCA's Desert Rose Band is hard at work during its portion of the label's showcase of talent.



**With Lots Of Pride.** 16th Avenue Records artist Charley Pride performs before a grandstand packed with fargoers.



**Eighties Lady.** K.T. Osiin greets her fans and signs autographs at the RCA Records booth.



**Someone Like Her.** MTM songstress Holly Dunn performs during the International Fan Club Organization's show at the close of the fair.

# 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	11	<b>ALL MY EX'S LIVE IN TEXAS</b> J.BOWEN,G.STRAIT (S.D.SHAFFER,L.J.SHAFFER)	GEORGE STRAIT MCA 53087
2	3	8	10	<b>I KNOW WHERE I'M GOING</b> B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
3	4	10	12	<b>THE WEEKEND</b> T.BROWN,J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
4	5	9	12	<b>ANOTHER WORLD</b> J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28373
5	7	13	11	<b>LOVE SOMEONE LIKE ME</b> T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
6	9	14	8	<b>SNAP YOUR FINGERS</b> R.MILSAP,R.GALBRAITH,K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
7	8	12	13	<b>CRIME OF PASSION</b> S.BUCKINGHAM (W.WALDRIDGE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025
8	10	16	8	<b>ONE PROMISE TOO LATE</b> J.BOWEN,R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
9	12	17	10	<b>SOMEONE</b> J.BOWEN,L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53096
10	1	2	15	<b>THAT WAS A CLOSE ONE</b> N.LARKIN,E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
11	13	15	13	<b>OH HEART</b> K.LEHNING,P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
12	14	18	11	<b>LOVE CAN'T EVER GET BETTER THAN THIS</b> R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
13	15	19	12	<b>80'S LADIES</b> H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 5154-7
14	6	1	12	<b>FOREVER AND EVER, AMEN</b> K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28384
15	17	20	11	<b>CINDERELLA</b> R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
16	18	22	8	<b>A LONG LINE OF LOVE</b> S.GIBSON,J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
17	19	23	8	<b>WHISKEY, IF YOU WERE A WOMAN</b> P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
18	21	26	7	<b>TELLING ME LIES</b> G.MASSENBURG (L.HOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
19	20	24	9	<b>FALLIN' OUT</b> J.BOWEN,W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
20	22	25	7	<b>WHY DOES IT HAVE TO BE (WRONG OR RIGHT)</b> T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
21	24	27	10	<b>ARE YOU STILL IN LOVE WITH ME</b> J.WHITE (SPIRO, PORTER, WHITE)	ANNE MURRAY CAPITOL 44005
22	26	32	5	<b>BORN TO BOOGIE</b> B.BECKETT,H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
23	25	29	8	<b>TRAIN OF MEMORIES</b> A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
24	28	31	7	<b>BRILLIANT CONVERSATIONALIST</b> B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
25	29	34	6	<b>SHE'S TOO GOOD TO BE TRUE</b> B.KILLEN (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07135
26	30	33	9	<b>I TURN TO YOU</b> B.SHERILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
27	35	41	3	<b>MAKE NO MISTAKE, SHE'S MINE</b> R.GALBRAITH,K.LEHNING (K.CARNESE)	◆ ◆ ◆ POWER PICK/AIRPLAY ◆ ◆ ◆ KENNY ROGERS & RONNIE MILSAP RCA 5209-7
28	32	35	10	<b>PUT ME OUT OF MY MISERY</b> J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
29	34	38	6	<b>I'LL NEVER BE IN LOVE AGAIN</b> D.WILLIAMS,G.FUNDIS (B.COBBIN)	DON WILLIAMS CAPITOL 44019
30	36	39	5	<b>THIS CRAZY LOVE</b> J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
31	11	4	15	<b>CHAINS OF GOLD</b> S.BUCKINGHAM,H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
32	16	6	15	<b>LOVE YOU AIN'T SEEN THE LAST OF ME</b> J.BOWEN,J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
33	37	40	6	<b>WHY I DON'T KNOW</b> T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
34	38	43	7	<b>HOUSE OF BLUE LIGHTS</b> R.BENSON (D.RAYE, F.SLACK)	ASLEEP AT THE WHEEL EPIC 34-07125
35	39	42	7	<b>THE HAND THAT ROCKS THE CRADLE</b> J.BOWEN,G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
36	45	57	3	<b>THREE TIME LOSER</b> K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 43023/CAPITOL
37	44	49	5	<b>PONIES</b> B.MAHER (J.H.BULLOCK)	MICHAEL JOHNSON RCA 5171-7
38	42	45	5	<b>NOWHERE ROAD</b> T.BROWN,L.E.GORDY, JR., R.BENNETT (S.EARLE, R.KLING)	STEVE EARLE MCA 53103
39	41	47	5	<b>I'LL BE THE ONE</b> J.KENNEDY (DON REID, DEBO REID)	THE STALLER BROTHERS MERCURY 888 650-7/POLYGRAM
40	23	11	16	<b>IT'S ONLY OVER FOR YOU</b> J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
41	49	58	3	<b>YOU AGAIN</b> B.BECKETT,J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
42	47	52	4	<b>I'LL BE YOUR BABY TONIGHT</b> T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/2089/CAPITOL
43	48	54	6	<b>'TIL THE OLD WEARS OFF</b> W.WALDRIDGE (W.WALDRIDGE)	THE SHOOTERS EPIC 34-07131
44	27	5	17	<b>YOU'RE MY FIRST LADY</b> R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
45	51	67	3	<b>THE WAY WE MAKE A BROKEN HEART</b> R.CROWELL (J.HIATT)	ROSANNE CASH COLUMBIA 38-07200
46	43	30	20	<b>TIL I'M TOO OLD TO DIE YOUNG</b> J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
47	55	71	3	<b>DADDIES NEED TO GROW UP TOO</b> K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
48	50	55	6	<b>YOU LAY A LOTTA LOVE ON ME</b> S.CORNELIUS (D.HEAVENER)	THE WRAYS MERCURY 888 542-7/POLYGRAM
49	31	7	16	<b>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</b> D.GANT,E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
50	33	28	14	<b>LITTLE SISTER</b> P.ANDERSON (D.POMUS, M.SHUMAN)	◆ DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	62	—	2	<b>CHILD SUPPORT</b> T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL EMI-AMERICA 43032/CAPITOL
52	57	64	4	<b>AFTER ALL</b> E.GORDY, JR., T.BROWN (J.HINSON, H.STINSON)	◆ PATTY LOVELESS MCA 53097
53	60	74	3	<b>MEMBERS ONLY</b> N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
54	46	48	6	<b>TOO OLD TO GROW UP NOW</b> M.WRIGHT (A.HARVEY, P.MCCANN)	PAKE MCENTIRE RCA 5207-7
55	58	63	4	<b>MAKE ME LATE FOR WORK TODAY</b> B.KILLEN (C.PUTMAN, R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 53126/MCA
56	NEW ▶	—	1	<b>ISLAND IN THE SEA</b> W.NELSON (W.NELSON)	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ WILLIE NELSON COLUMBIA 38-07202
57	59	65	5	<b>THE FIRST CUT IS THE DEEPEST</b> M.LLOYD (C.STEVENS)	RIDE THE RIVER ADVANTAGE/COMPLEAT 169-1/POLYGRAM
58	63	73	3	<b>HYMNE</b> J.KENNEDY (VANGELIS)	JOE KENYON MERCURY 888 642-7/POLYGRAM
59	61	68	4	<b>LOOKING FOR YOU</b> R.CROWELL,B.T.JONES (R.CROWELL, R.CASH)	RODNEY CROWELL COLUMBIA 38-07137
60	NEW ▶	—	1	<b>FISHIN' IN THE DARK</b> J.LEO (W.WALDMAN, J.PHOTOLOGO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
61	68	—	2	<b>CRAZY OVER YOU</b> B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5210-7
62	NEW ▶	—	1	<b>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</b> J.BOWEN,C.WITTY,D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
63	64	70	5	<b>MAKE A LIVING OUT OF LOVING YOU</b> P.SULLIVAN (J.GAYDEN, M.GAYDEN, S.HOGIN)	RAZORBACK COMPLEAT 174/POLYGRAM
64	67	—	2	<b>WHAT A GIRL NEXT DOOR COULD DO</b> T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72088/CAPITOL
65	40	21	10	<b>FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)</b> C.YOUNG (L.GATLIN)	◆ LARRY GATLIN & JANIE FRICKIE COLUMBIA 38-07088
66	56	44	10	<b>MIDNIGHT BLUE</b> B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377
67	72	81	3	<b>CALL ME A FOOL</b> J.STROUD,M.HUMPHRIES (D.LOGGINS)	DANA MCVICKER EMI-AMERICA 43017/CAPITOL
68	NEW ▶	—	1	<b>LOVE REUNITED</b> P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
69	73	87	3	<b>I NEED TO BE LOVED AGAIN</b> D.GOODMAN (D.GOODMAN, P.RAKES)	LIZ BOARDO MASTER 03/NSD
70	71	78	4	<b>SHE DON'T LOVE YOU</b> G.J.HORTON (MAYFIELD, BUTLER, CARTER)	SUSIE ALLANSON TNP 75005/ENIGMA
71	66	59	9	<b>ANGER &amp; TEARS</b> J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
72	52	56	6	<b>I TALKED A LOT ABOUT LEAVING</b> B.BAKER (C.QUILLEN, T.STAMPELY, B.KEEL)	LARRY BOONE MERCURY 888 598-7/POLYGRAM
73	84	—	2	<b>BRINGIN' THE HOUSE DOWN</b> M.DANIEL,D.KNIGHT (J.DOWELL, B.H.DEAN)	SHURFIRE AIR/COMPLEAT 173/POLYGRAM
74	70	61	20	<b>DOMESTIC LIFE</b> B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
75	54	36	16	<b>BABY'S GOT A HOLD ON ME</b> J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
76	76	84	3	<b>MOONWALKIN'</b> J.CARROLL (J.LEAP)	DON MALENA MAXIMA 1277
77	NEW ▶	—	1	<b>SOMEDAY MY SHIP WILL SAIL</b> E.GORDY, JR., E.HARRIS (A.REYNOLDS)	EMMYLOU HARRIS WARNER BROS. 7-28302
78	NEW ▶	—	1	<b>DANCIN' WITH MYSELF TONIGHT</b> R.PENNINGTON (C.BURNS, D.HUBER)	THE KENDALLS STEP ONE 374
79	75	72	21	<b>IT TAKES A LITTLE RAIN</b> J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
80	NEW ▶	—	1	<b>I GROW OLD TO FAST (AND SMART TOO SLOW)</b> S.CORNELIUS (J.LDNG)	JOHNNY PAYCHECK MERCURY 888 651-7/POLYGRAM
81	65	51	19	<b>JULIA</b> J.BOWEN,C.WITTY,D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
82	53	37	13	<b>AMERICAN ME</b> J.STROUD (J.F.KNOBLOCH, T.SCHUYLER)	S-K-O MTM 72086/CAPITOL
83	77	66	17	<b>HAVE I GOT SOME BLUES FOR YOU</b> R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
84	78	69	13	<b>3935 WEST END AVENUE</b> D.MITCHELL (W.T.DAVIDSON, F.MYERS, S.DEAN)	MASON DIXON PREMIER ONE 112
85	NEW ▶	—	1	<b>TWO KINDS OF WOMEN</b> B.DESTOCKI (C.BICKHARDT)	THE DIAMONDS CHURCHILL 94102
86	81	80	24	<b>THE MOON IS STILL OVER HER SHOULDER</b> B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 5091-7
87	74	53	10	<b>COUNTRY RAP</b> E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52834/MCA
88	86	82	9	<b>DON'T IT MAKE YOU WANTA GO HOME</b> R.ALVES (J.SOUTH)	BUTCH BAKER MERCURY 888 543-7/POLYGRAM
89	87	86	19	<b>DON'T TOUCH ME THERE</b> SNEED BROTHERS,W.MASSEY (M.PHEENEY)	CHARLY MCCLAIN EPIC 34-06980
90	82	88	3	<b>TAMING MY MIND</b> T.DEE,J.THOMPSON (T.DEE, A.J.MORTON)	TONY MCGILL KILLER 1006/T.N.T.
91	69	46	19	<b>I WILL BE THERE</b> K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
92	92	—	2	<b>STILL DANCING</b> L.HUTCHINS,C.TATZ (L.HUTCHINS)	LONEY HUTCHINS ARC 0005
93	91	90	23	<b>OLD BRIDGES BURN SLOW</b> N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
94	90	75	5	<b>HANK DRANK</b> SNEED BROTHERS (D.MORGAN, B.L.SPRINGFIELD, S.DAVIS)	BOBBY LEE SPRINGFIELD EPIC 34-07110
95	89	60	19	<b>TOO MANY RIVERS</b> J.L.WALLACE,T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
96	83	83	3	<b>BUT I NEVER DO</b> B.COLE,M.DAVID (B.COLE)	BRENDA COLE MELODY DAWN 77701
97	96	95	8	<b>SAVING THE HONEY FOR THE HONEYMOON</b> R.L.SCRUGGS (R.VITO, J.BARRY)	SAWYER BROWN CAPITOL/CURB 44007/CAPITOL
98	93	92	23	<b>YOU'RE THE POWER</b> A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
99	98	93	17	<b>ASHES OF LOVE</b> P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
100	99	96	20	<b>PLAIN BROWN WRAPPER</b> G.MORRIS,B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468

○ 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

"THAT RECORD IS SO ADDICTIVE, it should carry a warning label," says MD Jim Shepherd of WKAK Albany, Ga., about the Foster & Lloyd debut RCA release, "Crazy Over You." "When I first played it, I couldn't get it off my mind all day." Chuck Luck, PD at KLLL Lubbock, Texas, calls it "an exciting, fresh, and different sound—perfect for summer play."

Also handing out kudos for Foster & Lloyd is MD Jim McClain of KOLO Reno, Nev. "Good solid artists like this make country radio more thrilling and interesting. My audience loves it."

McClain's listeners are also vocal about Lyle Lovett's "Why I Don't Know" (MCA/Curb). "It's a good-feelin' song and boosts them up," he says.

**GRASSROOTS GAIN:** Herb Ryals shows a lot of female appeal with his remake of the Percy Sledge hit "Warm And Tender Love" (Flamingo), says WKAK's Jim Shepherd.

Overcoming a slight identity problem, Patti Loveless' "After All" (MCA) is making the phones ring at WGUS Augusta, Ga. Says MD Brian Ansley, "People call up and want to hear that Linda Lovelace song—they get a little confused on the name, but they're trying, and they really like the record."

Dana McVicker's "Call Me A Fool" (EMI America) is generating a lot of phone action at WKKW Clarksburg, W.Va., says PD Terry Mathews. He also cites George Highfill's "Waitin' Up" (Warner Bros.) as an audience pleaser.

**COOKIN' CUTS:** "A Drunk Can't Be A Man" by George Jones, from the "Walking The Line" album (Epic), is hot at WKKW.

"That's My Job," from Conway Twitty's "Borderline" package (MCA), is looking good at WDZQ Decatur, Ill. "When we started featuring this cut, the local record stores began to receive a lot of calls for the album. It's really working here," says MD Dale Jones.

Nationally, the Warner Bros./Reprise folks have had a lock on the first two slots of the Top Country Albums chart for the past six weeks. This week, Dwight Yoakam's "Hillbilly Deluxe" follows Randy Travis' "Always & Forever," now in its fourth week at No. 1. Three other Warners packages—"Trio" by Emmylou Harris, Dolly Parton, and Linda Ronstadt; the debut Travis album, "Storms Of Life"; and Hank Williams Jr.'s "Hank Live"—are Nos. 4, 8, and 9, giving the label 50% of the top 10 titles.

FOR WEEK ENDING JULY 11, 1987

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	IT'S ONLY OVER FOR YOU	TANYA TUCKER	40
2	1	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	1
3	6	I KNOW WHERE I'M GOING	THE JUDDS	2
4	3	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	31
5	7	CRIME OF PASSION	RICKY VAN SHELTON	7
6	4	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	10
7	10	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	4
8	5	FOREVER AND EVER, AMEN	RANDY TRAVIS	14
9	11	LOVE SOMEONE LIKE ME	HOLLY DUNN	5
10	14	SNAP YOUR FINGERS	RONNIE MILSAP	6
11	12	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	12
12	15	ONE PROMISE TOO LATE	REBA MCENTIRE	8
13	9	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	32
14	19	ARE YOU STILL IN LOVE WITH ME?	ANNE MURRAY	21
15	20	THE WEEKEND	STEVE WARINER	3
16	8	LITTLE SISTER	DWIGHT YOAKAM	50
17	22	I TURN TO YOU	GEORGE JONES	26
18	27	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	17
19	23	TRAIN OF MEMORIES	KATHY MATTEA	23
20	24	SOMEONE	LEE GREENWOOD	9
21	17	WOULD JESUS WEAR A ROLEX	RAY STEVENS	—
22	26	BORN TO BOOGIE	HANK WILLIAMS, JR.	22
23	25	OH HEART	BAILLIE AND THE BOYS	11
24	18	FROM TIME TO TIME	LARRY GATLIN & JANIE FRICKIE	65
25	21	AMERICAN ME	S-K-O	82
26	13	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	49
27	28	TELLING ME LIES	D. PARTON, L. RONSTADT, E. HARRIS	18
28	—	SHE'S TOO GOOD TO BE TRUE	EXILE	25
29	—	80'S LADIES	K.T. OSLIN	13
30	—	CINDERELLA	VINCE GILL	15

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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 (13)	19
MCA/Curb (6)	
CAPITOL (5)	16*
EMI-America (5)	
MTM (4)	
16th Avenue (1)	
Capitol/Curb (1)	
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
RCA (12)	13
RCA/Curb (1)	
POLYGRAM	12
Mercury (9)	
Advantage/Compleat (1)	
Air/Compleat (1)	
Compleat (1)	
COLUMBIA	9
EPIC	7
ARC	1
ATLANTIC	1
Atlantic/America (1)	
CHURCHILL	1
ENIGMA	1
TNP (1)	
MAXIMA	1
MELODY DAWN	1
NSD	1
Master (1)	
PREMIER ONE	1
STEP ONE	1
T.N.T.	1
Killer (1)	

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

TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)
84 3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	74 DOMESTIC LIFE	(Almarie, BMI/Millstone, ASCAP)	100 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL
13 80'S LADIES	(Wooden Wonder, SESAC)	88 DON'T IT MAKE YOU WANT TO GO HOME	(MCA, ASCAP/Nashion, BMI) HL	37 PONIES	(April, ASCAP) CPP/ABP
52 AFTER ALL	(Goldline, ASCAP/Silverline, BMI) HL	89 DON'T TOUCH ME THERE	(Lowery, BMI) CPP	28 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL
1 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	19 FALLIN' OUT	(Songmedia, BMI/Friday Night, BMI)	97 SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeple Chase, BMI)
82 AMERICAN ME	(Acuff-Rose Opryland, BMI) CPP	57 THE FIRST CUT IS THE DEEPEST	(Keith Sykes, BMI)	70 SHE DON'T LOVE YOU	(Conrad, BMI)
(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP		60 FISHIN' IN THE DARK	(Dutchess, BMI) HL	25 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL
71 ANGER & TEARS	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	14 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	6 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP
4 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	65 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	77 SOMEDAY MY SHIP WILL SAIL	(Jack, BMI)
21 ARE YOU STILL IN LOVE WITH ME	(Edilion Sunrise, BMI/Young Musikverlag, GEMA) CPP	35 THE HAND THAT ROCKS THE CRADLE	(Contention, sesac)	9 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL
99 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	94 HANK DRANK	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	92 STILL DANCING	(Appalachia, BMI)
75 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	83 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	90 TAMING MY MIND	(Little Bill, BMI)
22 BORN TO BOOGIE	(Bocephus, BMI) CPP	34 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	18 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL
24 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	58 HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	10 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP
73 BRINGIN' THE HOUSE DOWN	(Hoosier, ASCAP/Triumvirate, BMI)	80 I GROW OLD TO FAST (AND SMART TOO SLOW)	(Buffet, BMI)	30 THIS CRAZY LOVE	(Tom Collins, BMI) CPP
96 BUT I NEVER DO	(Melody Lane, BMI)	2 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	36 THREE TIME LOSER	(Pink Pig, BMI)
67 CALL ME A FOOL	(MCA, ASCAP/Patchwork, ASCAP) HL	69 I NEED TO BE LOVED AGAIN	(Forrest Hills, BMI/Song Pantry, ASCAP)	46 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL
31 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	72 I TALKED A LOT ABOUT LEAVING	(Dejamas, ASCAP/AI Gallicio, BMI/John Anderson, BMI/Mullet, BMI) CPP/HL	43 TIL THE OLD WEARS OFF	(Rick Hall, ASCAP)
51 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writers Group, BMI/Bethlehem, BMI)	26 I TURN TO YOU	(Tree, BMI) HL	95 TOO MANY RIVERS	(Combine, BMI)
15 CINDERELLA	(Englishtown, BMI)	62 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI)	54 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP
87 COUNTRY RAP	(Bellamy Bros., ASCAP)	91 I WILL BE THERE	(Snow Songs, BMI/Michael H. Golden, ASCAP/Sweet Angel, ASCAP)	23 TRAIN OF MEMORIES	(Goldline, ASCAP) HL
61 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyers Daughter, BMI)	39 I'LL BE THE ONE	(Stattler Brothers, BMI) CPP	85 TWO KINDS OF WOMEN	(Colgems-EMI, ASCAP)
7 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	42 I'LL BE YOUR BABY TONIGHT	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz,	45 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bit, BMI)
47 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL			3 THE WEEKEND	(Screen Gems-EMI, BMI)
78 DANCIN' WITH MYSELF TONIGHT					

**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	PSY Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

## NASHVILLE SCENE

(Continued from page 26)

"Whenever I want you, all I have to do is dream . . . dream, dream, dream . . ."

**NEWSNOTES:** It's slam-dancing, Texas style. That is what America is doing to the music of CBS/Epic's *Asleep At The Wheel*. Young people are showing up to dance in American ballrooms like never before, according to **National Ballroom and Entertainment Assn.** officials. More than 100 ballroom operators will have their chance to hit the dance floor when they attend the NBEA's convention, which has the theme *Swing With The Future*. The event is an effort to introduce ballroom buyers to contemporary

artists with a dominant swing influence and will take place in Madison, Wis., July 26-28. *Asleep At The Wheel* will headline a showcase of performers July 28 at the gathering.

**Keith Whitley** and his band, **Miami**, recently raised \$38,000 when they performed at the Sheriff's Drug Show in Huntington, W.Va. More than 4,000 people attended the show to benefit the program against drug and alcohol abuse among children . . . While headlining at the Bally Grand in Las Vegas recently, **Janie Frickie** was invited by **Wayne Newton** to perform at his 11th annual picnic for cabbies, fire fighters, and police officers of the

city. She graciously accepted the invitation, which was accompanied by champagne and flowers, and entertained with Newton at the event.

Plans are in the works for a duet album with **Hoyt Axton** and his cousin, **Arlo Guthrie**. Rumor has it that the project will be appropriately titled "Cousins."

MCA's **Steve Wariner** was recently joined on stage by label-mate **Glen Campbell** during a Nashville concert date at David Lipscomb College Auditorium. They performed Campbell's debut MCA single, "The Hand That Rocks The Cradle," which features Wariner on the recorded version.



**Hail! Drake.** Musician/producer/publisher Pete Drake accepts his Master Award from the Nashville Entertainment Assn. for "outstanding and lasting contribution to the recognition and growth of entertainment in Nashville." Drake's wife, Rose, is also pictured.

# Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	7	<b>RANDY TRAVIS</b> ● WARNER BROS. 25568-1 (8.98) (CD) 4 weeks at No. One	ALWAYS & FOREVER
2	2	2	9	<b>DWIGHT YOAKAM</b> REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
3	3	4	22	<b>GEORGE STRAIT</b> ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	4	3	16	<b>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</b> ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO
5	5	5	31	<b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)	WHEELS
6	7	7	9	<b>REBA MCENTIRE</b> MCA 5979 (8.98) (CD)	GREATEST HITS
7	6	6	20	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
8	9	9	55	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
9	8	8	22	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
10	10	10	47	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	11	11	33	<b>THE O'KANES</b> COLUMBIA BL 40459	THE O'KANES
12	14	17	8	<b>ANNE MURRAY</b> CAPITOL 12562 (8.98) (CD)	HARMONY
13	12	12	65	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
14	13	13	34	<b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
15	17	14	38	<b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
16	16	19	15	<b>ASLEEP AT THE WHEEL</b> EPIC 40681	ASLEEP AT THE WHEEL
17	15	15	18	<b>MOE BANDY</b> MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
18	19	16	36	<b>GEORGE JONES</b> EPIC 40413	WINE COLORED ROSES
19	21	22	5	<b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98) (CD)	EXIT 0
20	20	21	18	<b>RICKY VAN SHELTON</b> COLUMBIA 40602	WILD EYED DREAM
21	18	18	7	<b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
22	23	23	10	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
23	24	25	38	<b>EARL THOMAS CONLEY</b> RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
24	22	20	15	<b>JOHN CONLEE</b> COLUMBIA 40442	AMERICAN FACES
25	32	35	3	<b>HOLLY DUNN</b> MTM 71063 (8.98)	CORNERSTONE
26	27	26	72	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
27	28	28	86	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
28	25	27	40	<b>LYLE LOVETT</b> MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
29	30	30	9	<b>JANIE FRICKIE</b> COLUMBIA 40666	AFTER MIDNIGHT
30	38	49	3	<b>RAY STEVENS</b> MCA 42020 (8.98)	CRACKIN' UP
31	26	24	25	<b>EDDY RAVEN</b> RCA 5728-1-R (8.98)	RIGHT HAND MAN
32	33	34	120	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
33	29	31	16	<b>STEVE WARINER</b> MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
34	40	44	15	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 1-25500 (8.98)	AMERICANA
35	39	54	3	<b>T. GRAHAM BROWN</b> CAPITOL 12552 (8.98)	BRILLIANT CONVERSATIONALIST
36	35	39	13	<b>CHARLY MCCLAIN</b> EPIC 40534	STILL I STAY
37	36	38	35	<b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431	PARTNERS
38	31	29	19	<b>THE OAK RIDGE BOYS</b> MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	37	9	<b>JOHNNY CASH</b> MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
40	43	40	16	<b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
41	51	43	57	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
42	49	53	4	<b>MERLE HAGGARD, GEORGE JONES, WILLIE NELSON</b> EPIC 40821	WALKING THE LINE
43	34	33	62	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
44	44	32	12	<b>CONWAY TWITTY</b> MCA 5969 (8.98) (CD)	BORDERLINE
45	37	36	38	<b>REBA MCENTIRE</b> ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
46	48	61	4	<b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98)	DESERT ROSE BAND
47	46	46	31	<b>HOLLY DUNN</b> MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
48	42	41	8	<b>JOHN SCHNEIDER</b> MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
49	47	48	138	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
50	50	47	19	<b>KRIS KRISTOFFERSON</b> MERCURY 830 406-1/POLYGRAM	REPOSSESSED
51	45	42	21	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
52	57	70	4	<b>RATTLESNAKE ANNIE</b> COLUMBIA 40678	RATTLESNAKE ANNIE
53	58	59	37	<b>RICKY SKAGGS</b> EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
54	52	50	11	<b>MICKEY GILLEY</b> EPIC 40670	BACK TO BASICS
55	55	57	50	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
56	61	58	139	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	62	65	478	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
58	53	55	14	<b>RAY STEVENS</b> MCA 5918 (8.98) (CD)	GREATEST HITS
59	65	71	13	<b>DAVID ALLAN COE</b> COLUMBIA 40571	A MATTER OF LIFE . . . AND DEATH
60	59	63	45	<b>T.G. SHEPPARD</b> COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
61	63	45	21	<b>WAYLON JENNINGS</b> MCA 5911 (8.98) (CD)	HANGIN' TOUGH
62	66	62	10	<b>JOHNNY PAYCHECK</b> MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
63	69	51	303	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
64	72	67	29	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
65	71	75	24	<b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM	WINNERS
66	56	52	42	<b>GARY MORRIS</b> WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
67	75	66	35	<b>KENNY ROGERS</b> LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
68	68	—	70	<b>REBA MCENTIRE</b> ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
69	NEW ▶	—	1	<b>SYLVIA</b> RCA 5618-1 (8.98)	GREATEST HITS
70	NEW ▶	—	1	<b>LEE GREENWOOD</b> MCA 5999 (8.98)	IF THERE'S ANY JUSTICE
71	NEW ▶	—	1	<b>THE KENDALLS</b> STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
72	64	64	35	<b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
73	73	69	38	<b>DAN SEALS</b> EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
74	54	56	24	<b>SCHUYLER, KNOBLOCH &amp; OVERSTREET</b> MTM ST 71058/CAPITOL (8.98)	SKO
75	70	74	76	<b>THE OAK RIDGE BOYS</b> ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II

○ 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.

# Solomon's Dream: Tower Records In Moscow

BY CHRIS MORRIS

LOS ANGELES Will Mikhail Gorbachev one day buy his music at the Tower Records Kremlin store?

Maybe not soon, but in a June 26 speech at A&M Records' 25th-anniversary international convention, Tower president Russ Solomon said that the firm is discussing the possibility of a Moscow outlet.

Solomon, current president of the National Assn. of Recording Merchandisers, also offered his wisdom on the growth of the compact disk, the decline of the LP, and such developing new technologies as CD video and digital audiotape in his luncheon address at the Four Seasons Hotel here.

Noting that Tower is mulling expansion into the Canadian and Australian markets, Solomon added, "Believe it or not, we've had some very preliminary, and I'm emphasizing preliminary, sketchy, sort of wild ideas and discussions about opening up a Tower Records store in Moscow."

"I think if we could pull it off [it] would be a kick, just to see how the Russians would react to a little freedom of choice with a big selection of music," he continued.

However, Solomon added, "Negotiations on that one will probably take about five years, forever, who

knows. It's fun to speculate about something as nutty as that."

Speaking to reporters after the speech, Solomon characterized the idea for the Moscow store as "a totally mad dream" which entails "probably almost insurmountable problems." He added that there have been no talks with the Soviet government on the idea yet.

As for more immediate concerns, Solomon noted that CDs now represent about 35% of Tower's business but added that "LPs haven't fallen apart yet."

"They're still selling. Right now, in the summer of 1987, Tower's sales mix in terms of dollars is really about one-third/one-third/one-third. One-third or slightly more are CDs—that's less units though, obviously—and tapes and LPs are about the same. So the LP is not dead and won't be killed off entirely until all those players out there are replaced by CD machines, and all the LPs in print are replaced by CDs."

Solomon speculated that 1992 would be the year "when the last vestige of the LP will disappear from the scene, but that's a total guess."

He lauded the new CD-V format, saying, "CD-V will finally allow us to sell MTV video clips to the public while they're hot, while they're being broadcast." He also expressed opti-

mism about the as-yet-unintroduced interactive compact disk.

Solomon sounded unconcerned about the so-called "threat" of DAT, a subject addressed earlier at the A&M confab by label artist Joe Jackson (Billboard, July 4).

Noting that blank tape had been called the potential ruination of the record industry when it was introduced, Solomon said, "DAT is not going to ruin the record business... First of all, I'm not sure that DAT is going to come along at all in any great shakes, and if it does, I'm not sure that anyone is going to buy it in any great numbers."

"Honestly, I can't imagine why anyone would buy a machine for \$1,500 or more and make a recording of something only to play it back on the same machine or why they would buy another \$1,500 machine for their

car that is incompatible with their tape collection. And what they end up with, actually, is a recording of the quality that's not a hell of a lot better than what they can make on their existing equipment from a CD."

On the international side, Solomon sounded an upbeat note on the outlook for importing, which has slowed since the Tower chain re-

tively easy for us as retailers to export American music and share it, but it's hard for us to import music into the U.S. that isn't released here or has been deleted here," he said. "We're working on that, though. I think there might be some solutions on that deal."

Noting that "we have one world of music," Solomon also called for the establishment of "an international organization of record merchandisers and record companies."

On a lighter note, Solomon poked fun at his hosts by reeling off a litany of less-than-successful A&M bands, including Nutz, Budgie, the Dingos, and Arthur, Hurley & Gottlieb.

"You guys have left your mark, I'm telling ya," he laughed. "I wouldn't have a cutout business if it wasn't for you."

## Russ on Russia: 'It'd be a kick'

moved several parallel products from its shelves in settlement of a suit by several major multinational labels against the chain and importer Caroline Records (Billboard, May 3, 1986).

"The sad truth of it is, it's rela-



Hilly Kristal's CBGB club has been a mecca for alternative music, and he hopes his recently opened CBGB Record Canteen will lend a similar boost to the scene through the sale of prerecorded music. Kristal says that if the coffee shop/record store hybrid proves to be successful he'll open more. (Photo: Carol Fonde)

## N.Y. Club Adds Retail Outlet Store/Coffee House Combo

BY JIM BESSMAN

NEW YORK Manhattan club owner Hilly Kristal, whose small East Village nightspot CBGB helped launch the punk/new wave music scene in the mid-'70s, has opened a like-size record shop/coffee house in a space next door.

The 4,300-square-foot CBGB Record Canteen, says Kristal, will specialize in the "underground" types of music that CBGB—its full name, CBGB & OMFUG, actually stands for Country, Bluegrass, Blues, and Other Music for Urban Gourmets—is famous for.

"New music and new artists, that's the whole idea," says Kristal. "Thrash metal, hardcore, pop, punk, art rock—all types. We want to highlight the unusual—try to make

it known that there is a Twin/Tone label, say, or that there are other indie labels that do interesting things. I've found that in the last couple years, out-of-towners and older people just don't realize how much good music is available that they never hear and are shocked when they find out. This should give them a little more opportunity to experience and acquire it."

To assist customers further, the CBGB Record Canteen has an in-store DJ playing a variety of music and identifying artists without any sales pitch. The floor plan is also geared toward establishing genre identification, with separate wall sections grouping indie product according to recognizable labels like Twin/Tone, Homestead, SST, Cellu-

(Continued on page 34)

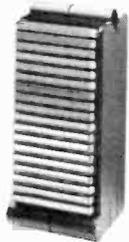
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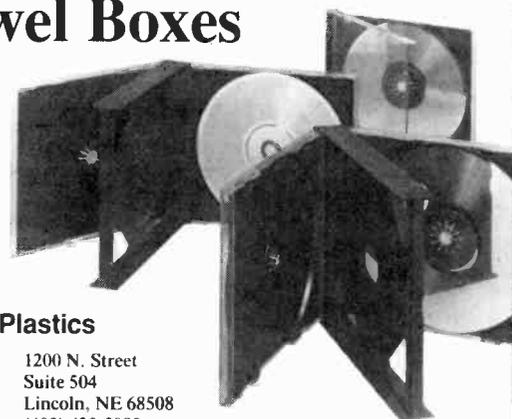
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FOR WEEK ENDING JULY 11, 1987

Billboard

# TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP <sup>TM</sup>	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	4	★★ NO. 1 ★★ <b>THE BEATLES</b> CAPITOL CPP 46442 3 weeks at No. One SGT. PEPPER'S LONELY HEARTS CLUB BAND	
2	3	3	3	<b>WHITNEY HOUSTON</b> ARISTA ARCD 8405	WHITNEY
3	2	2	15	<b>U2</b> ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE
4	4	5	7	<b>KENNY G.</b> ARISTA ARCD 8427	DUOTONES
5	5	7	5	<b>HEART</b> CAPITOL CDP 46676	BAD ANIMALS
6	6	4	43	<b>PAUL SIMON</b> WARNER BROS. 2-25447	GRACELAND
7	7	6	11	<b>FLEETWOOD MAC</b> WARNER BROS. 2-25471	TANGO IN THE NIGHT
8	8	11	12	<b>WHITESNAKE</b> GEFEN 2-24099/WARNER BROS.	WHITESNAKE
9	13	16	48	<b>STEVE WINWOOD</b> ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
10	16	17	8	<b>SUZANNE VEGA</b> A&M CD 5136	SOLITUDE STANDING
11	15	15	8	<b>THE JIMI HENDRIX EXPERIENCE</b> RYKODISK RCD 20038	LIVE AT WINTERLAND
12	9	21	3	<b>THE CURE</b> ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
13	10	13	37	<b>BON JOVI</b> MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
14	12	9	9	<b>THE BEATLES</b> CAPITOL CDP 46441	REVOLVER
15	19	8	9	<b>BARBRA STREISAND</b> COLUMBIA CK 40788	ONE VOICE
16	11	10	9	<b>THE BEATLES</b> CAPITOL CDP 46440	RUBBER SOUL
17	18	14	5	<b>OZZY OSBOURNE/RANDY RHODES</b> CBS ASSOCIATED ZGK 40714/E.P.A.	TRIBUTE
18	14	12	5	<b>MOTLEY CRUE</b> ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
19	21	20	21	<b>THE ROBERT CRAY BAND</b> MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
20	20	18	52	<b>GENESIS</b> ATLANTIC 2-81641	INVISIBLE TOUCH
21	25	—	2	<b>ROGER WATERS</b> COLUMBIA CK 40795	RADIO K.A.O.S.
22	17	19	9	<b>THE BEATLES</b> CAPITOL CDP 46439	HELP
23	23	—	2	<b>JUDAS PRIEST</b> COLUMBIA CGK 40794	LIVE
24	22	22	7	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA MCAD 5836	LET ME UP (I'VE HAD ENOUGH)
25	28	29	3	<b>THE SMITHS</b> SIRE 2-25569/WARNER BROS.	LOUDER THAN BOMBS
26	26	23	13	<b>BRYAN ADAMS</b> A&M CD 3907	INTO THE FIRE
27	30	26	17	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 2-25491	TRIO
28	NEW ▶	—	1	<b>THE NYLONS</b> OPEN AIR/WINDHAM HILL CD OA306/A&M	HAPPY TOGETHER
29	RE-ENTRY	—	—	<b>PETER GABRIEL</b> GEFEN 2-24088/WARNER BROS.	SO
30	NEW ▶	—	1	<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 2-25580	COLLABORATION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL <sup>TM</sup>	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	35	★★ NO. 1 ★★ <b>HOROWITZ IN MOSCOW</b> DG 419-499 32 weeks at No. One VLADIMIR HOROWITZ	
2	2	2	14	<b>CARNAVAL</b> CBS MK-42137	WYNTON MARSALIS
3	4	5	6	<b>POPS IN LOVE</b> PHILIPS 416-361	BOSTON POPS (WILLIAMS)
4	3	3	53	<b>PLEASURES OF THEIR COMPANY</b> ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
5	5	4	13	<b>TRADITION</b> ANGEL CDC-47904	ITZHAK PERLMAN
6	7	7	9	<b>HOLST: THE PLANETS</b> LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
7	6	6	44	<b>HOROWITZ: THE STUDIO RECORDINGS</b> DG 419-217	VLADIMIR HOROWITZ
8	8	8	34	<b>KATHLEEN BATTLE SINGS MOZART</b> ANGEL CDC-47355	KATHLEEN BATTLE
9	10	9	12	<b>BOLLING: SUITE FOR FLUTE &amp; JAZZ VOL.2</b> CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
10	9	10	15	<b>IN IRELAND</b> RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
11	11	11	68	<b>HOROWITZ: THE LAST ROMANTIC</b> DG 419-045	VLADIMIR HOROWITZ
12	12	12	111	<b>AMADEUS SOUNDTRACK</b> FANTASY WAM-1791	NEVILLE MARRINER
13	13	17	5	<b>AN ENCHANTED EVENING</b> PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
14	20	—	2	<b>BUTTERWORTH/PARRY/BRIDGE</b> NIMBUS NI 5068 ENGLISH STRING ORCHESTRA (BOUGHTON)	
15	17	15	20	<b>ROUND-UP</b> TELARC 80141	CINCINNATI POPS (KUNZEL)
16	14	16	5	<b>DANCE PIECES</b> CBS MK-39539	PHILIP GLASS
17	16	14	46	<b>DOWN TO THE MOON</b> CBS MK-42255	ANDREAS VOLLENWEIDER
18	18	—	2	<b>GROFE: GRAND CANYON SUITE</b> TELARC 80086	CINCINNATI POPS (KUNZEL)
19	15	13	8	<b>CBS MASTERWORKS DIGITAL SAMPLER</b> CBS MKX-42070	VARIOUS ARTISTS
20	19	20	3	<b>TELARC SAMPLER #4</b> TELARC CD-80004	VARIOUS ARTISTS
21	21	19	18	<b>THE CLASSIC EXPERIENCE</b> PRO ARTE CDM-800	VARIOUS ARTISTS
22	NEW ▶	—	1	<b>BASIN STREET</b> CBS MK-42367	CANADIAN BRASS
23	23	18	9	<b>OPERA SAUVAGE</b> POLYDOR 829-663	VANGELIS
24	22	21	75	<b>BACHBUSTERS</b> TELARC 80123	DON DORSEY
25	25	23	10	<b>ATMOSPHERES</b> CBS MKX-42313	VARIOUS ARTISTS
26	26	26	4	<b>HANSON: SYMPHONY NO. 2</b> ANGEL CDC-47850	SAINT LOUIS SYMPHONY (SLATKIN)
27	28	25	4	<b>POMP &amp; PIAZZA</b> TELARC 80122	CINCINNATI POPS (KUNZEL)
28	24	22	79	<b>BEETHOVEN: SYMPHONIES 5 &amp; 6</b> DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
29	RE-ENTRY	—	—	<b>COPLAND: LINCOLN PORTRAIT</b> TELARC CD-80117	CINCINNATI POPS (KUNZEL)
30	30	30	23	<b>TIES AND TAILS</b> PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)

## 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.

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CA PJC88026/\$8.98

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CA 4-25611/\$9.98

**JOHN WHITE**  
Night People  
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CA MSG 24152/\$8.98

#### COMPACT DISK

**CHICAGO**  
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**BRIAN ENO**  
Taking Tiger Mountain  
CD Passport EGCD17/\$15.98

**ROBERT FRIPP**  
Exposure  
CD Passport EGCD41/\$15.98

**INNERSPACE**  
Original Motion Picture Soundtrack  
CD Geffen 2-24161/\$15.98

**LARAAJI**  
Day Of Radiance  
CD Passport EEGCD/\$15.98

**PAT METHENY GROUP**  
Still Life (Talking)  
CD Geffen 2-24145/\$15.98

**PENGUIN CAFE ORCHESTRA**  
Music From The Penguin Cafe Orchestra  
CD Passport EEGCD27/\$15.98

#### JAZZ

**LEW SOLOFF, MIKE STERN, ELVIN JONES,  
CHARNETT MOFFETT**  
Yesterdays  
CD Pro Jazz CDJ 638/NA

**JOE TAYLOR**  
Mystery Walk  
CD Pro Jazz CDJ 635/NA

**GEORGE YOUNG**  
Burgundy  
CD Pro Jazz CDJ 639/NA

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## Mississippi Operation Brings The Blues To The South And Beyond

BY MOIRA McCORMICK

**CHICAGO** With blues music enjoying one of its periodic resurgences of popularity among young white listeners, a retail and wholesale operation in Oxford, Miss., is trying to bring the blues back home—to the independent black-owned record stores of the South, where blues product has been relatively harder to find.

Back Forty Records and Little Village Record Distributors specialize almost exclusively in the blues, though retail store Back Forty does carry a bin or two of reggae, African music, and Mississippi-based gospel product, says owner Amy Van Singel.

Little Village, which distributes approximately 100 blues labels primarily via mail order, is not only concentrating on servicing the blues' wide European audience with hard-to-get product, but is also trying to stock mom-and-pop stores in the South itself with blues records. "People here might want to buy a Koko Taylor album, and they don't know where to go," says Van Singel, explaining how her operation meets their needs.

In addition, she says, Little Village would like to help facilitate sales of the larger independent blues labels in black record stores. Such a label is Chicago-based Alligator (Taylor's label), which Van Singel describes as having primarily a white audience. "Then there's a la-

bel like Malaco," she says, "which markets contemporary blues mainly to a black audience. You don't usually see records by both labels in the same store, and we'd like to change that."

Back Forty/Little Village has its roots in Chicago, where Van Singel and then-husband Jim O'Neal published a magazine called Living Blues. The couple also operated a mail-order business for blues recordings under the name of Rooster Blues Record Sales.

In 1983, O'Neal turned over publication of Living Blues to the Univ. of Mississippi in Oxford, home of the internationally renowned Blues Archives. He moved to Oxford in 1986 to continue editing the magazine, run the Rooster Blues label, and serve as publications editor of the university's Center for the Study of Southern Culture. Van Singel also relocated to Oxford (which is located 78 miles southeast of Memphis), determined to go into the mail-order blues business full time.

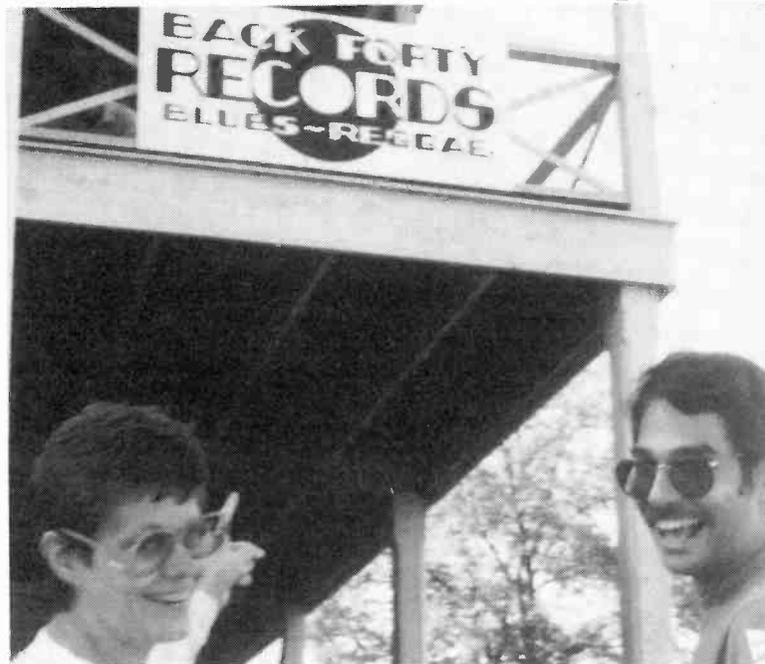
"I needed space to warehouse the mail-order records, so I thought I might as well open a retail store," she recalls. Back Forty opened last October and also serves as headquarters for Little Village's distributed labels: Antone's in Austin, Texas; High Water, Memphis, Tenn.; Gold Band, Shreveport, La.; MCM, France; JS, U.K.; Chicago-based companies Alligator, Rooster Blues, B.L.U.E.S., R&B, Blind Pig, and Delmark; Jackson, Miss.-based La-

jam, Retta's, and MT; and Black Cat, Black Magic, and Oldie Blues of the Netherlands.

The name Back Forty Records plays on both the blues' rural associations and the fact that the store does not carry top 40, "with the possible exception of Robert Cray," according to O'Neal. The store is located on the second floor of a 100-year-old building at 102 S. Lamar in Oxford. "It is William Faulkner's hometown," notes Van Singel.

The store carries about 1,000 LP titles, with a "limited selection of cassettes and no compact disks as yet," according to Van Singel. "It's too expensive even to wholesale CDs at this time. We also have extremely obscure 45s. We don't do a big volume, but we've got them. We hope to be distributing 45s through Little Village at some point." O'Neal serves as the store's buyer and also runs Rooster Blues out of the same building.

Back Forty's hours are 10 a.m.-6 p.m. Monday-Saturday, and Van  
(Continued on next page)



Back Forty Records partners Amy Van Singel and Billy Cochrane are pictured on their second-floor perch in Oxford, Miss. They have found that blues music goes in and out of fashion but is always marketable.

### N.Y.C. CLUB CBGB ADDS RETAIL OUTLET

(Continued from page 31)

loid, and Relativity, in addition to generic aisle bins for punk, metal, and other, smaller categories of stock.

New release product is displayed in step-ups opposite a wall stocked with open cassettes, though manned by a clerk behind a counter. There is also a separate section carrying CBGB paraphernalia and other accessory items.

The front third of the store is mostly occupied by a coffee house set-up, featuring wooden booths and tables surrounding an old-fashioned soda fountain counter and stools. Kristal says that the 48-seat facility will serve ice cream sundaes, banana splits, and espresso.

"The idea of a nonalcoholic thing appeals to me, especially in this day and age," says Kristal. "I feel bad that even though I've created a place [CBGB] for good music, you have to drink liquor there. When I was a kid, we could go to the youth canteen, or the firehouse, or church, and while this isn't at all strictly for youth, it's based on the idea of a canteen where people can have fun."

Kristal says that the coffee house concept may eventually expand to include staging live acoustic rock or folk gigs. He adds that he may also put in a small art gallery in the back and notes that the store already showcases a mural by Jane Hamper, former lead singer of CBGB act the Egyptians, as well as his own "futuristic" wooden sculpture above the DJ platform.

The CBGB Record Canteen is Kristal's second record outlet. CBGB Records & Tapes, an East Ninth Street location "one-twentieth the size of the Canteen," opened last October. The smaller site, also

the promotion office of Kristal's CBGB Records (marketed and distributed by Celluloid/Pipeline), is temporarily closed but will reopen eventually, according to Kristal.

Kristal says that construction costs of the new store totaled less than \$150,000 and included a com-

plete renovation of the space.

"I think we'll have a better selection of new music than anybody," says Kristal, who hopes the CBGB Record Canteen will act as a "catalyst" for additional outlets. "I'll do more in other parts of the country if it works, and I know it will."

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**Public chains go head to head with analysts ... see page 63**

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## RETAIL TRACK



by Earl Paige

**MUSICLAND'S MOVIE MOVE:** After apparently successful testing of the concept in one Minneapolis mall, Musicland is rolling out five more Paramount Pictures stores. The initial test store—with its name licensed on a limited basis from partnership entity Bell & Howell Columbia Paramount Video—bowed very quietly this past Thanksgiving in the Rosedale Shopping Center (Billboard Dec. 13, 1986). The all-movie-product units will obviously exploit the enormous opportunities of all the upcoming sell-through programs being unleashed by various vendors.

**RACK SUMMIT TACKLES VIDEO:** The home video boom will strongly influence the second National Assn. of Recording Merchandisers Wholesalers Conference rackjobber segment, Oct. 26-28. The conference theme, Partners In Progress II, has a "lot of double meaning, because we are also in video so heavily," says rack chairman Richard Greenwald of the Interstate Group. Conference chairman is Mario De-Filippo of Handleman, who says other conference topics will include the cassette single, compact disk packaging, CD Video, and digital audiotape.

**SUMMER CES WEST:** Traditional poor attendance at the summer Consumer Electronics Show by major Western-based chains like Wherehouse, Music Plus, Federated Group, and more helped spawn Consumer Electronics Expo, held near Los Angeles International Airport June 23-24. So many rep firms and vendors wanted in this year—last year's meet was a shake-down event—that the show will henceforth be officially sponsored by the Southern Calif. Electronics Representatives Assn.

Organizing rep firms Jack Carter Associates, Damark Industries, Markman Co., and Mike Fellen & Associates were joined at the Sheraton Plaza La Reina Hotel by 10 additional firms. Ron Bernard, president of Jack Carter, says, "We do not step on CES. No invitations go out until [summer] CES concludes. This year we spilled over upstairs and still turned down vendors [primarily accessory and blank

tape brands]. We had 107 lines represented."

**T THAT TODDLIN' TOWN:** Reports have the Musicland behemoth very close to opening a two-level combo right in the heart of Chicago's Loop, near Marshall Field and teeming hordes of daily commuters.

**A REAL CLAMBAKE:** This is the 15th year the New England Record & Tape Distributors/Subdistributors have gotten it together. The event is for the music division of Eunice Zeidman Memorial Endowment Fund. Sponsor is Rhody Record & Tape Sales. It all happens July 13 at Francis Farm, and that "genuine New England clambake" is at 4:30 that afternoon.

**T RACK TRIVIA:** Musicland, one more time. With its recent acquisition of a unit in Alaska, which two states in the U.S. are without a Musicland Group store? The answer is in the last item of this column.

**MIDNIGHT MADNESS REBUTTAL:** In response to comments made in Retail Track by principals at several CD specialty stores that have had release-date midnight promotions, Michael Bernard, owner of 2-year-old Chicago Compact Disc, says, "People aren't just coming to stores at midnight to buy something—it's an event. The word of mouth is sensational. It depends on your market and location. And any number of events could be planned around artist releases—but it does have to be special." Bernard's store near the Northwestern Univ. campus seems ideally located. The store once carried a full line of records and was called Record Express, but now it's totally CD.

**MORE CD FEEDBACK:** Speculation in a recent Retail Track column that wholesalers who offer only CDs are dinosaurs in their own time is promptly refuted by Alan Meltzer, president of CD One-Stop, Bethel, Conn. He says, "We're growing 5% a month. The door was left open [by traditional full-service one-stops] for someone to provide exclusive service—or service and expertise [regular one-stops] may have decided to provide too late."

**WE DO WINDOWS:** The most recent window display at Rhino Records in Los Angeles created a traffic gaper's block on Westwood Boulevard from June 9-16: Tim Baker, drummer for the San Pedro band the Rub, lived in the store's window. Baker, who was equipped with a lawn chair and portable televi-

(Continued on page 68)

## Ryko Joins Tower Promo

NEW YORK Compact disk logo Rykodisc has jumped into Tower Records' July independent-label sale with a CD-player contest.

The promotion, staged in conjunction with Sony and Tower's in-house magazine, Pulse, has been orchestrated to pump the superstore chain's Freedom Of Choice sale (Retail Track, July 4).

Rykodisc is touting the chainwide giveaway, called the Ultimate CD Experience, with a three-page color ad in the current issue of Pulse, which features the label's Jimi Hendrix Ex-

perience disk "Live At Winterland."

The grand-prize package will include a Sony D-10 Discman CD player plus a copy of the label's sampler, titled "Steal This Disc," and a subscription to Pulse. Three runner-up prizes will offer a similar package, with the Sony D-3 Discman replacing the D-10.

Another six copies of "Steal This Disc" will be awarded, and a total of 20 Pulse subscriptions will be given away.

The drawing will be conducted by Sony in New York in August.

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## MISSISSIPPI BLUES RETAILER/DISTRIBUTOR

(Continued from preceding page)

Singel says the store gets a significant amount of business from tourists who come to Oxford to see the Blues Archives—whose library of 40,000 recordings was largely donated by herself and O'Neal and B.B. King.

The store's walls are covered with odd memorabilia, from Billy Beer cans, old posters, and a 1952 RC Cola sign to vintage cardboard hand fans from the Grand Ole Opry. Back Forty also carries a line of blues T-

shirts. "It's one of the few places in the world where you can buy a Tampa Red T-shirt," says Van Singel's partner, Billy Cochrane.

Van Singel is particularly proud of one blues-oriented item sold by Back Forty Records: Sonny Boy Cornmeal, named after blues harmonica legend Sonny Boy Williamson (pictured on the box) and imported from Helena, Ark. Besides having value as a blues souvenir, "you can cook with it, too," Van Sin-

gel reminds.

Williamson is one of Back Forty's best-selling artists, along with Buddy Guy, Junior Wells, Howlin' Wolf, Albert Collins, Hound Dog Taylor, Muddy Waters, Willie Dixon, James Son Thomas, and Sam Myers.

Says Van Singel, "Some blues artists only ever put out one self-produced record, so it's hard to count them among top sellers—but they do sell. Jim's a good source for getting a hold of the hard-to-get, oddball records."

Back Forty carries product from domestic and foreign labels, including Arhoolie, subsidiary Blues Classics (El Cerrito, Calif.), Black and Blue (France), Document (Austria), Red Lightnin' (U.K.), Charley (U.K.), and P-Vine Special (Japan).

"The blues comes in and out of fashion, but it's always marketable," says Van Singel. "And just because white folks have rediscovered it, that doesn't mean they're the blues' only market. We're trying to take the music back where it started and, to a degree, help redevelop it here."

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## 'Swan Lake' Tape Features Stolichnaya Ad Kultur Promo Ties Bolshoi, Vodka

BY AL STEWART

NEW YORK Russia's leading ballet troupe and Russia's best-known vodka will be the key elements of an ad-supported video slated for release by Kultur Video this summer.

A two-hour videocassette of the Bolshoi Ballet performing "Swan Lake" will be offered by Kultur for \$19.95 and marketed through newspaper advertisements for Stolichnaya vodka. The direct-mail effort will be tied to the Bolshoi's first U.S. performances in eight years, with Kultur and Stolichnaya keying on the tremendous demand for tickets.

The videocassette, which will conclude with a 60-second commercial for Stolichnaya, will be described in newspaper ads as "the only seat left," for the Bolshoi's sold-out performances. Consumers will be urged to purchase the video by mailing a coupon included in the ad. The ads will run simultaneously with the "Swan Lake" performances, which

begin in late June. There are no current plans to market the tape at retail.

"It's an ideal situation for us," says Dennis Hedlund, president of Kultur. "Here we have the opportunity to appeal to an ideal audience through the use of Russia's most popular vodka and Russia's most popular [ballet] company. We have

### 'We have a chance to hit a home run'

all the elements to hit a home run."

Hedlund says he welcomes the presence of a commercial on one of his tapes for a number of reasons. Not only did Stolichnaya's involvement drive down the price of the tape—"It would have been \$39.95 otherwise," Hedlund says—but it is likely to give "Swan Lake" more exposure than any other tape released by Kultur.

The Long Branch, N.J.-based sup-

plier has successfully addressed the classical music niche since its establishment in 1980, but, Hedlund says, it can often take 18 months to two years for the company to achieve any significant unit sales on a specific title. As part of its deal with Kultur, Stolichnaya has guaranteed the sale of 10,000 copies of "Swan Lake," prompting Hedlund to predict that the video will be Kultur's all-time best seller.

The decision to rely on direct mail instead of retail sales stems from the lack of enthusiasm many retailers express for classical music and ballet, Hedlund says. While he says \$19.95 is an ideal price point to drive sell-through for both specialty stores and department stores, he still believes direct mail will be the most effective vehicle for the tape.

"It's a unique way to mass-merchandise our product, but I still don't think you can J-hook Mikhail Baryshnikov and Placido Domingo at K mart," Hedlund says.



**Dummy Luck.** Mandy Ferrell, left, and Carolyn Reed, sales reps for Ingram Home Video, flank a life-size Ernest P. Worrell dummy that was presented to Ferrell for her outstanding work as a telemarketer. Also on hand for the presentation were Bob Webb, rear left, Ingram video buyer, and Jeff Rabinovitz, national accounts manager.

## Distribution Bill Fizzles

BY KIRK LaPOINTE

OTTAWA The Canadian government, concerned about a backlash from foreign-owned film and video distributors, has beat a temporary retreat on proposed legislation to break the U.S. stronghold on motion picture and home video distribution in Canada.

Although it claimed for months that legislation was imminent and insisted until recently that a bill would be introduced in the House of Commons by the summer recess, the Conservative government has opted not to bring the law off the drawing board by the June 30 adjournment of Parliament for the summer.

Indeed, for all intents and purposes, the bill may be dead. Even if the Tories choose to introduce the bill in the fall, it is doubtful the measure could be thoroughly studied by a Commons committee and accorded debate time with an election coming.

The bill would license film and video distribution in Canada. Unless a distributor holds worldwide rights or significantly financed production, the release's distribution would be placed in Canadian hands. Communications Minister Flora MacDonald, when she announced her intention to introduce the bill, said it would strongly boost the Canadian-owned end of distribution.

(Continued on page 40)

## J2 Communications Plugs Into Star Power Leads Off With Sylvia Porter, Elton John Tapes

LOS ANGELES J2 Communications, the independent video manufacturer that scored a sizable hit with its initial two-volume release of "Chef Paul Prudhomme's Louisiana Kitchen," is adding several new titles to its growing catalog.

In addition, the company is coordinating a stepped-up marketing campaign called Star Power for the fall—directly linking its celebrities to merchandising efforts.

Among new titles, according to J2 topper Jim Jimirro, are the following:

- "Sylvia Porter's Personal Finance Collection," a three-volume set priced at \$19.95 each, scheduled for August release. Financial advisor Porter regularly speaks on television and radio shows, has written several books, and also has audiotapes and computer software on the market. She also publishes the monthly "Sylvia Porter's Personal Finances Magazine."

- "Elton John Live In Australia," a \$19.95 concert tape that will be released in September, two months after an MCA Records audio release. Both audio and video material will be cross-promoted, each offering cash discounts on the purchase of the other.

- "Body Sculpting With Heidi Miller," a tone-up tape, scheduled for release in the fall. In addition to being a world-class body builder, Miller is also a successful business entrepreneur with a chain of Heidi's Frozen Yogurt franchises. A national tie-in with the chain is planned.

Several other original videos are slated for later in the fall, says Jimirro, including at least one underwritten by corporate sponsors.

Recently added to the catalog have been "Your Newborn Baby," with host Joan Lunden, and "Gabe Kaplan As Groucho," a 1983 HBO special. These join the Prudhomme

tapes, four volumes of "The Mother Goose Treasury," "How To Have A Moneymaking Garage Sale With Phyllis Diller," and "Smart Cookies Don't Crumble With Dr. Sonya Friedman."

J2's May release, "Dorf On Golf," a Tim Conway how-to-golf spoof, has exceeded all original projections, says Jimirro, and is indicative of the new Star Power campaign.

In addition to plugging the cassette with appearances on "The Tonight Show," "Good Morning America," "Larry King Live," "Hour Magazine," "The Morning Show," and elsewhere, Conway is voluntarily calling video distributors on a regular basis, says Jimirro, in an ef-

leased, Prudhomme's cookbook has sold an additional 100,000 copies, with the total sales count now being 600,000. Both volumes of those tapes have been dominant on Billboard's Special Interest video charts.

JIM McCULLAUGH

### The company's goal is to issue 35-40 new titles each year

fort to support the tape. He also went to a recent Baker & Taylor lunch in Los Angeles to meet with distributors.

Other celebrities who have a "vested interest" in their tapes will perform similar duties this fall, says Jimirro. In-store appearances, telephone calls to dealers and local radio stations, and other promotional efforts are also being mapped out.

The goal for J2, says Jimirro, former head of Walt Disney Home Video and The Disney Channel, is to issue 35-40 titles per year.

Jimirro also projects that the Prudhomme tapes will sell twice as well during this holiday season as they did in 1986 because last year's Oct. 10 release date did not allow enough time to fully capitalize on the selling season. Since the tapes were re-

FOR WEEK ENDING JULY 11, 1987

Billboard

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# TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
1	5	3	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	13	Laser	29.95
2	NEW		THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	Laser	34.95
3	8	3	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R	Laser	39.95
4	1	7	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	Laser	44.95
5	2	13	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	Laser	29.95
6	3	11	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
7	4	9	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	Laser	34.95
8	6	5	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	Laser	34.95
9	7	7	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	Laser	34.98
10	9	13	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	29.95

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

## Video Reviews

*This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.*

**"We Can Keep You Forever,"** Lionheart Home Video, 75 minutes, \$24.95.

This documentary, which aired on BBC, makes a compelling case for the possibility that American MIAs are still being held captive in Vietnam and Laos, long after President Nixon's 1973 pronouncement that all missing men had either returned home or been accounted for. Supporting its contention is testimony from refugees and former prisoners of war, along with accounts from families who have received word from MIAs who were presumed dead.

Through these interviews and historical footage, the program manages to handle this emotional issue in a straightforward, intellectual manner. The tape's only gaffe: Program IDs for station breaks weren't excised from this made-for-TV production, which make for annoying interruptions in the home video medium.

The film is only available in VHS format and is sold only through mail order. Contact: 213-470-3939.

GEOFF MAYFIELD

**"Run-D.M.C.—The Video,"** Profile Video, 30 minutes, \$19.95.

This is worth having just for "Walk This Way," the classic rap-rock clip facing off Run-D.M.C. against Aerosmith. But the others are also worthy, especially "It's Tricky," with Penn & Teller as con artists who rip off Run-D.M.C.'s act despite the group's heroics. "King Of Rock," starring Larry Bud Mellman as a rock'n'roll museum curator, is also a nice concept piece, while "Rock Box" (with Irwin Corey) and "You Talk Too Much" also offer fine group performances.

JIM BESSMAN

**David Bowie: Day-In Day-Out,** Sony Video, 18 minutes, \$16.95.

Sony perseveres in marketing the Video 45 and apparently sees future profit potential in the format. This latest release from Bowie seems to further reinforce their effort. While Bowie has obtained considerable production expertise in these clips (Julien Temple and David Mallet), he seems trapped in his own musical formulas, however sophisticated they may be. "Loving The Aliens," from his last album, is the most interesting clip here, and "Day-In Day-Out" has been all over the FM airwaves. There are two versions of the latter—not much different—which certainly compromises the cost/value ratio of this offering. There is no doubt that the video will sell and rent well, but my reservations are about Bowie's present musical foundation. CHRIS VOLIOR

(Continued on next page)

# A VISION IS COMING





**Video Link.** A&M Video product will now be distributed in Japan through a licensing agreement with that country's VideoArts, a specialist in music video production, acquisition, and distribution. The first release is "R.E.M. Succumbs," due out in July on VHS, Beta, 8mm, and Pioneer Laserdisc formats. Shown at A&M's L.A. headquarters after closing the deal are, from left, Milt Olin, vice president of business development, A&M Records; Hisao Ebine, managing director, VideoArts, Japan; Gil Friesen, president, A&M Records; and Hiro Iwanaga, marketing manager, VideoArts, Japan.

## VIDEO REVIEWS

(Continued from preceding page)

**"Your Newborn Baby—Everything You Need To Know,"** J2 Communications, 60 minutes, \$19.95.

Joan Lunden of "Good Morning America" hosts this informative look at the first few weeks of parenting; her husband, Michael Krauss, produced the tape. It does get a little precious in spots, like when Brahms' "Lullaby" is played, but the 11 topics—including choosing your baby's doctor; diapering, feeding, and bathing; and infants' sleeping habits—are well-handled. One problem is that the father is almost totally ignored, as Lunden talks directly to new mothers. How about a tape for new dads?

JEFFREY COHEN

**"Winning At Blackjack with Bobby Singer,"** JCI Video, 103 minutes, \$19.95.

Contrary to its title, this program does not tell you how to beat Bobby Singer when he comes over to your house to play blackjack. It does tell you how to use card-counting to beat the casino. Singer, "an internationally known blackjack master," has nerve—that's for sure. After you shell out \$19.95 for this tape of him lecturing to a packed house on how to use his complex system, you are pitched on a "home course," which costs "only" \$149. Singer may be banned from the casinos, but he's still beating the odds.

J.C.

**"Martina: Fitness And Conditioning Workout Program,"** RKO Video, 55 minutes, \$29.95.

You can rest assured that this exercise program works, considering the awesome physical condition and accomplishments of its author. Navratilova warns viewers not to overdo, and she's not kidding: She herself has to pant her way through the demonstrated warm-up, pre-workout stretch, cardiovascular exercise, agility drills, weight training, and postworkout stretch routines. Though she brings a rather wooden determination to the proceedings, her naturally innocent charm and self-effacing humor offer a refreshing change from the fixed smiles of other workout art-

ists, few of whom have her credentials. J.B.

**"The Woman Entrepreneur,"** United Home Video, 55 minutes, \$29.95.

This tape may as well be called "The Entrepreneur." Yes, all people interviewed (with one exception) are women, and all are successful entrepreneurs, but they don't seem to feel that being a woman is a factor when trying to step out on your own in the business world. There's a quick quiz to see if you have the characteristics necessary (like drive, for example) to succeed, and a professor who gives lectures on entrepreneurial ventures discusses the reasons some women make it and some don't—although these observations could just as easily be applied to men. J.C.

**Mother Theresa, Today Home Entertainment, 88 minutes, \$59.95.**

In a world where most of our primary pursuits involve our personal well-being, Mother Theresa and her Sisters of Mercy are unusual in dedicating their lives to the poor and destitute. This release documents Mother Theresa's work and offers a first-hand view. What is most engrossing is the extreme juxtaposition of circumstances to which the film exposes us. After witnessing the misery of people in the Third World as well as here in the U.S., we also see the politics Mother Theresa often copes with in trying to do her work. Although the production of this release has been described as dramatic, it is really quite deadpan and at times tedious. Instead, it is the drama of the people it embraces that we experience so completely. This is an important documentary, and it deserves our attention. C.V.

**"Late Night Romantics,"** Sony Video Software, 51 minutes, \$19.95.

I'm guessing that this video will be little more than a tax write-off for Sony. Because it features largely unknown acts performing what is predominantly easy-listening music, one must question the scope of the video's appeal. There are a couple of

(Continued on page 41)

FOR WEEK ENDING JULY 11, 1987

Billboard

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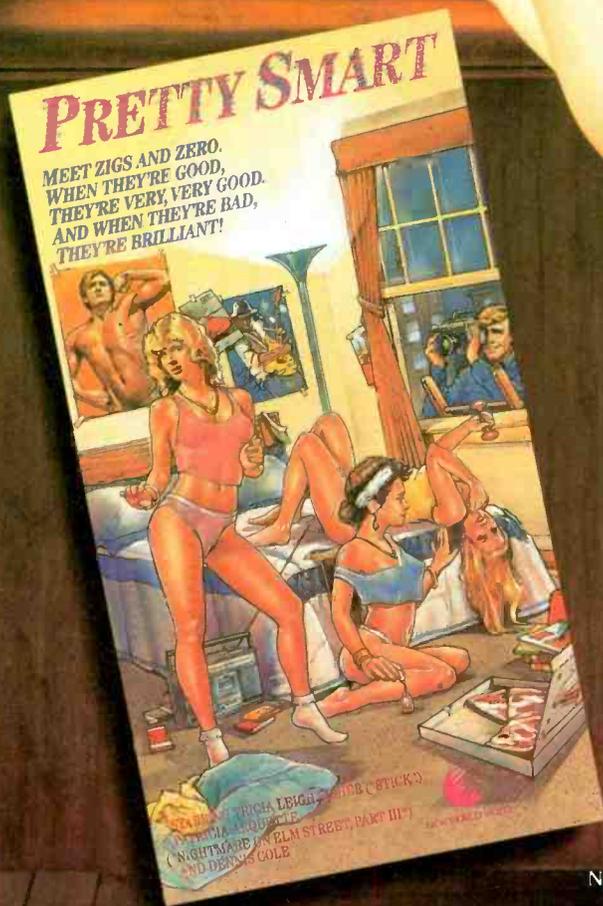
# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ NO. 1 ★ ★</b>				
1	1	16	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	38	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	25	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	88	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	5	4	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
6	6	6	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
7	9	102	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	13	3	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
9	8	36	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
10	<b>NEW ▶</b>		HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13	89.95
11	11	4	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
12	7	55	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
13	27	13	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
14	<b>NEW ▶</b>		LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13	89.95
15	10	40	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
16	25	36	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
17	19	6	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR	39.95
18	16	6	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	89.95
19	32	101	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
20	12	34	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
21	24	2	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13	79.95
22	18	84	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
23	29	3	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG	89.95
24	22	3	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R	79.95
25	23	155	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
26	39	86	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
27	31	4	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R	89.98
28	<b>RE-ENTRY</b>		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
29	15	6	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
30	34	35	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
31	26	3	HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
32	35	30	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
33	38	11	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
34	14	4	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
35	21	4	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	Animated	1983	NR	14.95
36	30	81	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
37	17	65	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
38	33	26	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
39	36	6	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	NR	79.95
40	28	7	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Marvin Hagler Sugar Ray Leonard	1987	NR	19.95

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

# In this school, a body is a terrible thing to waste.



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PATRICIA ARQUETTE as ZERO and DENNIS COLE as RICHARD CRAWLEY Original story by JEFF BEGUN  
MELANIE J. ALSCHULER Screenplay by DAN HOSKINS Music by JAY LEVY and EDDIE ARKIN Executive  
Producer JOSEPH MEDAWAR Co-Producer MELANIE J. ALSCHULER Produced by KEN SOLOMON  
JEFF BEGUN Directed by DIMITRI LOGOTHETIS



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## newsline...

**FOX HILLS IS INTRODUCING** more affordable classics on its Nostalgia Merchant line. The five titles are priced at \$19.95 each and are scheduled for release on Aug. 6 (prebook date is July 22). The movies are "The Big Street," starring Henry Fonda and Lucille Ball; "Experiment Perilous" with Hedy Lamarr; "Blockheads" a Laurel and Hardy comedy; "Easy Living" starring Victor Mature and Lucille Ball; and "Mary Of Scotland" with Katharine Hepburn.

**HBO VIDEO'S CLASSICAL PERFORMANCE PROMOTION** will be supported with a full range of point-of-purchase material, including spinner racks and a 20-minute preview cassette with an introduction by Placido Domingo. The focus of the promotional push is 40 classical music titles, each priced at \$39.95.

**ORION HOME VIDEO'S NONTHEATRICAL** titles will come from Diva Communications as the result of a deal recently signed by the two companies. The president of Diva, Debra Gonsler, was once the head of production for CBS/Fox Home Video, the company Len White headed before moving to Orion. Gonsler says the programs produced for Orion "will help them to become a leader in this growing category of home video." **AL STEWART**

### FOREIGN FILM DISTRIBUTOR BILL FIZZLES

(Continued from page 36)

But the response to the bill from the business community, has been severe. And, at a time when Canada is making every attempt not to ruffle American feathers so as to keep the door open to a free-trade agreement, the proposal garnered heavy political opposition south of the border. President Reagan, trade representative Clayton Yetter, and film industry lobbyist Jack Valenti all have expressed serious reservations about the measures. Canada-based, foreign-owned distributors have cried foul, too.

They say they've been good Canadian corporate citizens but are now being faced with deprivation of business. In some cases, there are hints they'll circumvent the law by creating shell companies that are Canadian-owned technically but foreign-controlled in reality.

FOR WEEK ENDING JULY 11, 1987

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
<b>★ ★ NO. 1 ★ ★</b>						
1	1	27	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b>	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	3	27	<b>CALLANETICS</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
3	2	27	<b>JANE FONDA'S NEW WORKOUT</b>	KVC-RCA Video Prod. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	27	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	6	13	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
6	7	27	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	5	27	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	12	27	<b>JANE FONDA'S PRIME TIME WORKOUT</b>	KVC-RCA Video Prod. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
9	11	27	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
10	10	27	<b>KATHY SMITH'S TONEUP</b>	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
11	9	27	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
12	8	15	<b>FIT FOR LIFE</b>	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
13	16	27	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	KVC-RCA Video Prod. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
14	13	27	<b>DONNA MILLS: THE EYES HAVE IT</b>	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
15	<b>NEW▶</b>		<b>GET SLIM/STAY SLIM WITH VANNA WHITE</b>	Lorimar Home Video 224	The beautiful game show star brings her weight-loss program to video.	19.95
16	17	5	<b>21 DAYS TO STOP SMOKING</b>	Simon & Schuster Video Paramount Home Video	A unique, one-day-at-a-time program helps you to kick the habit.	29.95
17	20	9	<b>GET STARTED</b>	Lorimar Home Video 066	Richard Simmons combines nutrition with exercise to get into shape.	24.95
18	<b>NEW▶</b>		<b>LEAN LEGS BY JOANIE GREGGAINS</b>	Parade Video 20	Help your legs look firmer with just 15 minutes of exercise a day.	19.95
19	<b>NEW▶</b>		<b>LARRY HAGMAN'S STOP SMOKING PROGRAM</b>	Lorimar Home Video 225	Quit smoking with J.R. Ewing in just seven days.	14.95
20	18	13	<b>FREEDANSE WITH MARINE JAHAN</b>	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
<b>BUSINESS AND EDUCATION™</b>						
<b>★ ★ NO. 1 ★ ★</b>						
1	2	27	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	3	23	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
3	6	21	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
4	1	27	<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
5	8	25	<b>CONSUMER REPORTS: HOUSES AND CONDOS</b>	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
6	10	25	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
7	13	25	<b>TOO SMART FOR STRANGERS</b>	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
8	<b>NEW▶</b>		<b>GARY COLEMAN: FOR SAFETY'S SAKE</b>	LCA	Gary and his friends supply a great foundation for home safety.	19.95
9	4	17	<b>SAY NO TO DRUGS</b>	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
10	<b>NEW▶</b>		<b>PEAK PERFORMANCE</b>	Kartes Video	Learn the 5 basic skills that will help you realize your full potential.	19.95
11	14	25	<b>CAREER STRATEGIES 1</b>	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
12	9	27	<b>PERSUASIVE SPEAKING</b>	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
13	7	27	<b>LIVING LANGUAGE SPANISH LESSONS</b>	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
14	5	9	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
15	11	3	<b>HOW TO HAVE A MONEymaking GARAGE SALE</b>	J2 Communications	Phyllis Diller hosts this guide on how to stage a successful garage sale.	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: Recreational Sports; Hobbies And Crafts.

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## VIDEO REVIEWS

(Continued from page 38)

good cuts captured live at the Marquee Club (where the Who made its mark in early years) that feature the Chevalier Brothers, Freur, and Mezzoforte. These are exceptions, though, and, unfortunately, a vocalist named Judy Tzuke is predominantly featured singing stale, middle-of-the-road ballads. In general, the production is oddly put together and does not offer adequate exposure for the groups with merit. This seems to be a loss leader for Sony.

C.V.

**"Sheryl Lee Ralph's Beauty Basics For The Contemporary Black Woman,"** Lorimar Home Video, 30 minutes, \$19.95.

I am not a black woman, but if I were, I could learn quite a bit about skillful application of makeup from Ralph, a member of the original cast of "Dreamgirls" as well as a semiregular on "L.A. Law" and "It's A Living." She explains her methods completely and patiently, illustrating them on three models, but never condescends to the audience. Some of Ralph's delivery could be improved, but the information and the presentation are right on target.

J.C.

**"Personal Massage (For Health And Relaxation),"** Superb Productions, 45 minutes, \$29.95.

Therapist Herbert Shapiro is a low-key guide through a series of simple self-applied routines designed to remove tension and improve muscle tone and suppleness. It would take longer than the viewing time of this well-crafted video to complete a full-body massage, but individual parts may be addressed at odd moments. It might be useful as palliative for those tied up in muscular knots by too-vigorous exercise programs.

IS HOROWITZ

**"The Farthest West,"** Sony Video Software Co., 50 minutes, \$19.95.

For the handful of people with a reason or inclination to sit through a nearly hourlong documentary on Western Australia, this one is as good as any—if there are any others. Though much of the subject area is "featureless and flat," Australian naturalist Robert Raymond's narration is lively enough. He does a good job of detailing the region's idiosyncrasies, such as a meat-eating plant and several unusual animals. Interviews with some of the country's leading professors lend an even greater air of authority.

JEAN ROSENBLUTH

**"Bob Mann's Isometric Stretch,"** Bob Mann Videos, 30 minutes, \$14.95.

Bob Mann continues his series of sports videos with this tape, which is designed to maximize flexibility. Mann alternates the use of both pull (static stretch) and push (isometric stretch) on muscle groups in order to achieve that goal. He recommends that the 15-minute workout that the video describes should be used every other day.

The description of how to execute the stretches is not always clear, and the angles used in the filming are at times unhelpful. However, arrows added on the screen help to clarify things.

PAUL OESCHGER

# WILLIE NELSON RED HEADED STRANGER

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**Points From the Pros.** New York Giants quarterback Phil Simms, right, takes a break from taping "Learning Football The NFL Way," a two-volume series set for release Oct. 7 on Vestron Video for \$29.95 each. In addition to the instructional tapes, Simms has also completed "Phil Simms' NFL Workout," which is scheduled for release by RCA/Columbia Home Video at \$19.95. On hand for the taping were, from left, Todd Christensen, L.A. Raiders wide receiver; Heide Mintzer, line producer; Bob Ryan, producer; Ted Manahan, director; Jeffrey Peisch, Vestron manager, original programming; and Simms.

## Rainbow To Continue With 'Instant Tape' Approach

BY JIM BESSMAN

**NEW YORK** On the heels of Rainbow Home Video's highly successful initial release, "1986 Mets: A Year To Remember," the company plans to use the same "instant video" approach as well as its ties to cable sports channels to establish a sports video programming niche.

Founded last July by video industry veteran Morton Fink, the company is a division of Rainbow Program Enterprises, a cable television service that produces SportsChannel for the New York/New England area, Chicago's SportsVision, and Philadelphia's Prism, which offers both sports and feature film fare. These same affiliations have prompted Rainbow to release sports programming with built-in regional market appeal.

The Mets tape was released in the New York area on Nov. 15 and went platinum by the holiday season. It was followed by February's "Pride Of The Island: The New York Islanders Story"; April's three-volume "Baseball The Right Way," featuring Mets coaches Bill Robinson, Mel Stottlemyre, and Bud Harrelson; and, most recently, "That Ball's Outta Here: The

cassettes required round-the-clock production in order to get them out in time to capitalize on the events they cover, Mantell says. Though much of both programs' footage had been previously collected, assembly had to be delayed pending the final outcomes.

"With the Mets, we waited until the last out of the World Series before beginning production, even though the sections concerning the regular season could have been pulled together beforehand. But we couldn't have just put everything together and left 10 minutes open for the end—not if we wanted to create sports entertainment, as opposed to all the 'highlights' films that get tossed into the market. Because the feeling and emotion of the sixth and seventh games of the World Series victory changed the tone of the entire season, we had to go back and build the whole video from that perspective," Mantell says.

"That Ball's Outta Here" similarly hinges on the drama of Schmidt's 500th homer, as well as the Phillies' sluggish start this season. Says Mantell, "We could have constructed bits and pieces of the story earlier, but it would have had a completely different feel than it does now because of how poorly they were playing. Schmidt wasn't even talking to the press [about his quest for the 500th homer] because the team wasn't winning, but the Phils gave our camera crew rare locker-room access, which gave the tape a whole different tone."

Mantell says that Rainbow is likely to produce instant videos when future noteworthy occasions warrant them or when there are similar sports stories to be told.

"The fact that there's so much sports video out there indicated that there's a big market for sell-through, especially when a program offers quality production and entertainment value," says Mantell. He says that Rainbow product is priced for sell-through in the \$14.95-\$29.95 range.

**'With the Mets, we waited for the last out of the Series, before beginning production'**

Mike Schmidt Story," released in May. The Schmidt program is similar to the Mets in that it was hastily produced and duplicated for release almost immediately following the Philadelphia slugger's 500th home run.

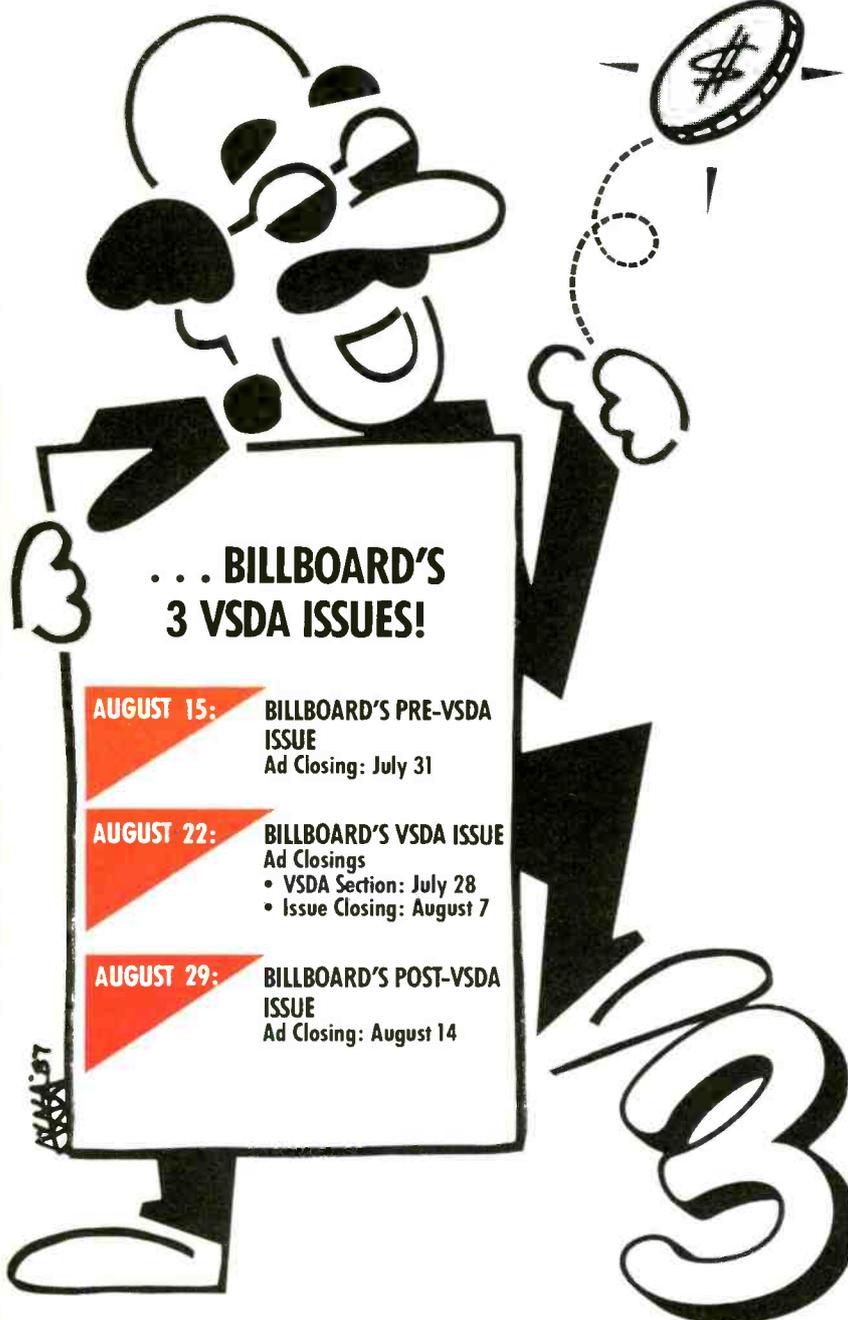
"What's so important about instant videos like these is that they're timely in addition to being good, solid programming," says Steve Mantell, Rainbow's vice president of program development. "With '1986 Mets,' we were able to get product on the streets three weeks after the World Series ended to take advantage of New York's excitement over the results. Same thing with Schmidt in Philadelphia, after he hit his 500th homer, where we had product out in three and a half weeks."

The Mets tape, notes Mantell, was produced for Rainbow by Major League Baseball Productions and sold more than 100,000 copies in its first six weeks of release, placing it "right up there with 'Indiana Jones'" in the New York market through the holiday season. Mantell confidently predicts similarly strong sales for the Schmidt program as a result of local fan interest in the athlete's career milestone.

Both the Mets and the Schmidt

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# VSDA

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# Work Stations Have Yet To Make Dent In Market 'Tapeless Studios' At APRS Exhibit

BY STEVE DUPLER

LONDON New disk-based, tapeless digital recorder/editor work stations continue to be introduced to the market, despite the fact that none of the previously marketed systems have made an especially large dent in the pro audio marketplace.

There were eight of these hi-tech "tapeless studios" on display at the Assn. of Professional Recording Studios exhibition here, June 24-26. Of these, four were brand-new units. Another unit was discussed, but not shown, by Digital Audio Research. This last will be introduced at the upcoming Audio Engineering Society meet this fall in New York, according to Kevin Dauphinee, a former vice president of Dolby Labs, who is now heading up DAR's American operation.

The advantages of hard- or floppy-disk-based recorder/editors are numerous—at least on paper. They offer instantaneous random access of data, thus eliminating fast

forward, rewind, and other forms of tape handling. They also offer electronic editing facilities that eliminate the need for razor blades and reel-rocking.

Their sonic quality is generally undisputed as well; most of the systems offer 16-bit resolution, sampling at 44.1 or 48 kilohertz. The Synclavier digital audio processor samples at a stupendous 100 kHz, yielding exceptional audio purity.

However, some people think the machines have definite drawbacks, not the least of which is their price. Massachusetts-based Lexicon Inc.'s Opus digital processing station, for example, is expected to cost about \$300,000. A fully equipped Synclavier, set up for 32-track digital recording, can cost that much. Other systems, depending upon their complexity and configuration, can range from \$100,000 to more than \$300,000.

Another perceived drawback to these machines is that they are often not designed the way an engineer or producer likes to work.

"These things tend to be designed by people who are computer or video specialists first, and perhaps musicians second," said one engineer at the show. "People like to play the console as if it were a musical instrument. You reach instinctively for certain controls and rotary knobs without even having to look at them. These things are all push buttons and alphanumeric key pads, and we're just not used to working that way."

DAR's Dauphinee said his firm is planning to address price concerns in a big way—the SoundStation unit he will roll out in New York at the AES will sell for about \$75,000, he noted.

"People may not be used to working the way you are required to with a system of this type, but that can be learned," said Dauphinee. "But the biggest inhibitor has been the lack of these devices to deliver the operating performance that users expect at these kinds of prices. They just haven't been very cost-effective."

The SoundStation will offer a full hour of stereo recording or 30 minutes of four-channel mono recording, Dauphinee said. This will be at "full 20-bit processing with an 18-bit convertor unit," he added.

A number of professionals in different areas were consulted by DAR while the firm was designing the SoundStation, including mastering engineer Bob Ludwig, Bill Marino at Sync Sound, Patrick Howley at Post Perfect, and "all three television networks," said Dauphinee. People have talked about a product like this for a long time, but the previous ones have never seemed to work right," he said.

"We wanted to make sure that the people we were aiming for as customers had a chance to tell us what they think should go into the product before it suddenly appeared on the market," Dauphinee said.

The eight systems on display at the show were by Synclavier, Fairlight, AMS, Soundcraft, Ferrograph, Denon, Lexicon, and Cameron Video Systems. The Ferrograph system is also notable for its unusually low price, although it is not configured to do the same sorts of tasks with the same fidelity as the SoundStation.

The Ferrograph system is actually the brainchild of American CompuSonic and U.K. digital expert Jeremy Bancroft, formerly with AMS. The Series Model 9000 is priced at under \$16,000 and is capable of recording up to 72 minutes of CD-quality audio on a 5¼-inch floppy disk. It can also store edit information alongside the audio on the disk. While Ferrograph admits the system is not competitive with the AMS AudioFile or Sony DAE1100 digital editor, for instance, because of its lack of digital inputs and outputs, the firm says the unit is "ideal for small studios with limited budgets that want to do digital mastering with editing."

Edited by STEVEN DUPLER

## Audio Track

NEW YORK

**SINGER/GUITARIST**/songwriter Cindy Bullens was in at the Hit Factory to record six tracks with producer **Bob Clearmountain**. **Bryan Adams** added backing vocals to "American Steel," the tale of a factory girl, and **Mark Doyle** (who has worked with **Hall & Oates**, **Meat Loaf**, and **Peter Wolf**) played guitar. **Jeremy Alsop** (**Men At Work**) was on bass.

**Spanish Prince** put the finishing touches on his 12-inch debut at **Calliope Studios**. **Lyvio G** and **P Fine of G Fine Sounds** produced the Spanish rapper's tracks "Maria" and "Dance Everybody Dance," which will come out on **4th & Broadway Records**.

LOS ANGELES

**DOKKEN** was in at Larabee under the production hand of **Neil Kernon** for **Elektra**. **Kernon** engineered, with **Toby Wright** assisting. And **Brian Wilson** produced, tracked, and mixed "Let's Go To Heaven In My Car," a single from "Police Academy IV." **Wright** engineered.

**Steve Camp**, who records for **Sparrow Records**, was at **Madhatter Studio** to continue work on an album project. **David Schoenberg** engineered the tracks for the Christian pop singer. **Duncan Aldrich** and **Larry Mah** assisted. Producer **Paul Fox** and engineer **Larry Hinds** were in with **Down Avenue** to work on album overdubs for the group's RCA project. **Hinds** was assisted by **Ira Robnitz**.

Newly signed **Orphan** recording artist **Marcus** was in at **Lucas Teleproductions** to work on tracks for his upcoming 12-inch, "Monkey On My Back." **Jimmy Lifton** produced the tune, which is scheduled for release in August.

**TRW** recorded two sides at **Sunset Sound Factory** for his upcoming album release. **Trevor Veitch** produced and **Tony D'Amico** engineered.

The **Pandoras**, an L.A.-based pop/rock band, finished its first album with producer **Bill Drescher** at **Studio Ultimo**. The band features lead vocalist and guitarist **Paula Pierce**, bassist **Kim Shattuck**, drummer **Karen Blankfeld**, and keyboardist **Melanie Vammen**. Its self-titled album is scheduled for an August release.

**Skip Haynes** was in at **Kren Studios** working on cuts with producer **Dale Herr**. **Ken Suesov** engineered with the assistance of **Squeak Stone**.

OTHER CITIES

**AT SEAGRAPE** in Chicago, **Tempter** completed mixes on its four-song project, with **Mike Konopka** engineering. The band features **Steve Parker** on lead guitar, **Mark Alexander** on vocals, **Jym Strode** on bass, and **Ed Foltz** on drums. Also, thrash metal group **Devastation** was in working on overdubs and rough mixes for an upcoming EP. **Joe Tortorici** engineered. And final mixes were set for the new release "Just A

Tease" by **MG2**. **Mickey Oliver** produced and **Tommy White** worked the board.

At **Lakewood Studios**, **Nyack, N.Y.**, final mixes were completed on "Tear Down The Walls," the debut release by gospel artist **Teddy O'Farrell**. Producer **Scott "Woodman" Suckling** was at the board, assisted by house engineer **Ron Reitz**.

**Lizzy Borden** has been working on its follow-up to "Terror Rising" at **Longview Farm Studios** in **North Brookfield, Mass.** The album, "Visual Lies," is being produced and engineered by **Max Norman** for a projected fall release. The project marks the recording debut of the band's recently recruited guitarist, **J. Holmes**.

At **Mame Studios**, **Eden Prairie, Minn.**, former **Prince & the Revolution** bassist **Mark Brown** and guitarist **Lasalle Gabriel** co-produced the 12-inch "Say You'll Be Mine" for **Sneak Preview's Tony Green**.

Producer **Karen Edwards** and engineer **Mark Williams** made digital mixes on tracks by r&b duo **Pick & Bill** at **Reflection Sound Studios**, **Charlotte, N.C.**

**Pearl Sound**, **Canton, Mich.**, was the scene for the final mixdown of the debut album by **Marie LePage**. "Come To Me" was produced by **Nolan Mendenhall**, with **Greg Ward** engineering and co-producing.

**UTFO's** album was recently completed and mixed at **Bayside Sound Recording Studios**, **Bayside, N.Y.**, under the production hand of **Full Force**. Also, **Hurby Azor** is cutting new tracks for **Salt-N-Pepa**, **Sweet T**, and **Jazzy Joyce**. And producer **David Eng** has just finished cutting and mixing tracks for **Force Desire** on **Profile Records** and **MeLady** on **Tuxedo/Island Records**.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203**.

## Sound Investment

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

**YOUR WORST NIGHTMARE:** Picture this. You're the sound man for a benefit gig being held outdoors. You've got more than a half-dozen acts coming on, literally one after the other, and you're hoping that they won't be too diverse for the one sound system you've got for the job. Then you get the list: **Linda Ronstadt**, the **Kronos Quartet**, **Shirley MacLaine**, **Boz Scaggs**, **Carlos Santana**, **Bobby McFerrin**, and—get this—a 60-piece orchestra. Hmm, you muse, somehow that on-location Live From The Ecuadoran Jungle concert you turned down last week is suddenly sounding better and better.

But **Pro Media** of San Francisco handled the gig like, well, pros. The June 8 benefit for the AIDS In Comfort organization featured three **Meyer Sound Lab** speaker clusters; a **Yamaha PM-3000** board with 40 inputs; more than 15 **Schoeps** microphones; and lots more gear. Luckily, **Pro Media**, which also handles sound for **Luciano Pavarotti's** tours, has engineering and design specialists in a number of musical areas, so all went smoothly.

**ESTABLISHING A PRESENCE:** East Haven, Conn.-based **Presence Studios** has upgraded its facilities in a big way with the addition of a spanking new **Solid State Logic 4000E** console with 56 inputs, **Total Recall**, plasma bar-graph metering, and **SSL's** new **EQ**. Add to that the room's new **Studer A820 1/2-inch** analog mastering machine with center-track **SMPTE**; **Dolby SR** modules for the studio's **Ampex ATR**;

and a number of pieces of **Lexicon** and **Yamaha** outboard gear. And there's more: **Fairlight** "technical ambassador" **Andrew Brent** has made significant modifications to **Presence's** Series III **CMI**, and the studio has acquired a **Forte MIDI** system for its **Yamaha** grand piano.

**NFL ACTION:** **NFL Films Video**, **Mt. Laurel, N.J.**, is stretching out. The company has added commercial duplication and television-station distribution services to its already formidable production and post-production facilities.

According to **Paul Duncan**, **NFL's** director of engineering and operations, the new services will include 1-inch and 2-inch duplication of commercials, as well as distribution and tracking to stations. **NFL** is also initiating a 24-hour hot line for emergency requests.

On the conversion front, **NFL** has also added a new telecine suite, stocked with such goodies as a **Rank Cintel Mark IIIB** Telecine with secondary correction and noise reduction, and a **Central Dynamics** switcher.

**MASTERS OF CD:** Engineer **Barry Diamant** reasoned that since the compact disk is on the way to becoming the premier music configuration, it might be a good idea to open a mastering house that specializes in CD. Good idea. **Barry Diamant Audio**, located in **Riverdale, N.Y.**, has already done work for **Def Jam**, **Elektra**, **Geffen**, **Island**, and **Sire Records**. The facility also performs digital editing services on the **Sony DAE-1100**.

Edited by STEVEN DUPLER

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BY FRED BRONSON

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## FRANCILLON PIERRE

Date Missing: 08/02/86  
From: North Las Vegas, Nevada  
Date of Birth: 10/01/82  
Sex: Male  
Height: 3' 6"  
Hair: Black  
Race: Black  
Weight: 35 lbs.  
Eyes: Brown



## MICHELLE JOLENE LAKEY

Date Missing: 08/26/86  
From: Scranton, Pennsylvania  
Date of Birth: 10/21/74  
Sex: Female  
Height: 4' 9"  
Hair: Brown  
Race: White  
Weight: 80 lbs.  
Eyes: Blue



## DIANE NGUYEN ROBBINS

Date Missing: 06/18/85  
From: Seattle, Washington  
Date of Birth: 10/29/71  
Sex: Female  
Height: 5' 2"  
Hair: Brown  
Race: White  
Weight: 90 lbs.  
Eyes: Brown



## CHAD WILLIAM THOMPSON

Date Missing: 10/07/85  
From: Buffalo, New York  
Date of Birth: 08/09/74  
Sex: Male  
Height: 4' 3"  
Hair: Black  
Race: White  
Weight: 85 lbs.  
Eyes: Brown

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# 'Night Flight' Soars On Diverse Fare Cable Show Renewed After Seven Years

*This is part of an occasional series on video music programming.*

BY JIM BESSMAN

NEW YORK During the seven years it has been airing weekends on the USA Network, ATI Video's "Night Flight" has expanded beyond its original programming mix of music videos and films to include comedy and self-produced material.

The show, which airs 11 p.m.-7 a.m. Friday and Saturday, has just been renewed by USA for another 18 months, making it one of the longest-running cable shows.

Cynthia Friedland, ATI Video's senior vice president, attributes the program's success to its ability to evolve. "We kept our original 50-50 format of music videos and films for quite a while. But eventually, it became evident that longform concert movies weren't holding the audience's attention. Viewers don't sit still very much

these days—the remote control has made programmed TV an amazing feat because now you have to keep their interest every three minutes instead of every half hour."

Friedland says "Night Flight" still programs cult films, like the antimarijuana "Assassin Of Youth" and "Shame," a look at racial segregation in the South. It has also shown such longform music videos as the The's "The Infected." But lately, lengthier offerings have been replaced by new programming "pods" of shorter duration. These often include a string of music videos related to a featured movie or fast-paced shows like "The Kenny Everett Television Show," a zany BBC-produced comedy program that was syndicated in the U.S. in the late '70s.

"That's a fast-cut show in holding with the 'Night Flight' format," says Friedland. She says "Everett" is an example of ATI's experimentation with programming that was once syndicated or broadcast as a series.

But ATI is also airing original productions on "Night Flight," most of which are comedic or film-related. A year ago the company taped several up-and-coming comedians at the Stand-up New York comedy club and did a second shoot there in January. In April, a shoot took place at New York's Catch A Rising Star. By adding other original comedy programming, such as "'Night Flight' Vignettes" ('30s film footage overdubbed with new dialog), Friedland has cut 30 half-hour "Comedy Cuts" programs, which air Friday nights at 11.

"I'm a cable show, and I can't afford guys like Robin Williams or Steven Wright," says Friedland. "But I've learned over the years how to maximize budgets and still obtain repeatability, and the comedians we do

have will be up there eventually and are already headlining in a lot of New York clubs."

Another self-produced foray into comedy is "The Reel News," which features the Chicago City Limits improvisation group in a parody of news broadcasts. "Night Flight's Coming Attractions," meanwhile, is a movie preview show covering current theatrical films as well as home video releases. It features interviews with stars and behind-the-scenes footage.

"Night Flight" is also broadening its music video programming. "The Rocket Lounge," which began in May and is produced by ATI in association with Vusic Express, an indie label and unsigned-act video club distribution service, shows dance clips, many of which are special club mixes. In August "Snub," a weekly half-hour show from Britain featuring indie bands, retrospectives of established artists, interviews, and chart and club news, bows.

Friedland says ATI's "New Sounds," which has been on for three months, is the "American side" of "Snub." In development is "Video Flash Tracks," a half-hour show consisting of three "miniprofiles" of new artists.

These new music video programs, continues Friedland, come on the heels of such previous ones as "New Wave Theater" and "The Some Bizarre Show" and focus mainly on new, "not necessarily major label bands."

"The excitement in music video now is in new bands, not in \$150,000 video productions," she says. "We're looking for programming that stimulates the mind and the emotions, that makes you feel something. But we aren't getting much of that from other sources, so we might even decide to eventually create our own."



**Still Standing Down Under.** It's Elton John under that mop of hair, appearing in his third Showtime special, "Elton John In Australia." The show plays six times this month and features John with a 13-piece band and the 88-member Melbourne Symphony Orchestra.

## Dealer's Extensive Catalog Has 1,000 Titles Chicago-Area Shop Definitely Has The Beat

BY MOIRA McCORMICK

EVANSTON, Ill. "This location may not be the greatest," says Lee Budowsky, proprietor of music-video-only store Video Beat in this Chicago suburb, "but I have something people will travel to get."

Many of Budowsky's regulars, in fact, come from the extreme north and south sides of the Chicago area, even as far as South Bend, Ind. The relatively out-of-the-way Video Beat is believed to be the only retail outlet of its kind in this region, and with its 1,000-title selection, the store offers a wide selection of music-related video. "I have at least one of everything that comes out," says Budowsky, "and for every tape that's released, someone's going to want it. I might have an obscure title that no one's ever rented, and then one day someone walks in and buys it."

Video Beat opened in June 1985 (Billboard, July 13, 1985) in a 350-square-foot storefront south of downtown Evanston, at a distance from both Northwestern Univ., located here, and shopping district foot traffic.

When the store first bowed, it carried 300 titles. That Video Beat has grown and that Budowsky has stayed in business with such a specialized product are encouraging signs, he says.

"It takes a long time to get established," Budowsky says. "At least people know I'm here."

Video Beat's hours are noon-8 p.m. Sunday through Thursday, noon-10 p.m. Friday, and 11 a.m.-10 p.m. on Saturday. Budowsky employs two salespeople in addition to himself.

Variety is the store's biggest draw. "I'm dealing with collectors and music fans, who can be fanatical people," says Budowsky. "Probably five out of 100 people who regularly rent videos are into music.

Most video stores stock tapes like Madonna's, and the better ones may even have up to 100 music titles—but that's still not 1,000, which we have."

Video Beat's stock consists of titles by artists as diverse as U2, Peter Tosh, Bon Jovi, John Coltrane, and Alien Sex Fiend. Titles are arranged generically, with one wall devoted to new music and r&b, one wall consisting of metal and album rock titles, and freestanding shelf displays carrying '50s and '60s music videos, reggae, blues, and jazz. Music-related movies are stocked along with clip compilations and longform videos.

Hottest rental titles at the moment are Kate Bush's "The Whole Story," X's "The Unheard Music," U2's "The Unforgettable Fire" and "Under a Blood Red Sky," and Kiss' "Exposed."

The store also does well with independent product, like the hardcore compilation line released by West Coast company Flip Side. "I'm a sucker for the independent stuff," says Budowsky. "Maybe because I was in a band that released indie records." (As Lee d'Buddah, Budowsky played lead guitar for one of Chicago's most renowned underground bands, the now-defunct Bohemia.)

Budowsky laments the fact that rising costs have cut back his ability to buy high-quality Japanese imports, like "The Sound Of Miles Davis" ("It was recorded in New York, but you can't get it in the States," he says) and Kate Bush's "The Singles File," which he notes has jumped in wholesale price from \$56 to \$94. Budowsky obtains many of his imports from independents like Jem and Dutch East India; he tends to buy from a variety of distributors in general, including MS, Sound Video Unlimited, Video Arts International, View Video, and Rhapsody.

Video Beat's rental price points are based on running time because, as Budowsky points out, "I have tapes as long as two hours and as short as 15 minutes." Titles under 20 minutes are \$1.50 a day, three tapes for \$5; 55 minutes and more, \$3 a day, two tapes for \$5. Discount cards are also available, with 15 rentals for \$25. "We've sold about 50 discount cards in the last six to eight weeks," notes Budowsky.

Video Beat has a unique deposit system for rental tapes. Budowsky will accept credit card, cash, or check deposits, but because many of his customers are musicians and students without a lot of capital, he accepts collateral. "I take skateboards, guitars, cymbals, saxophones, watches—even work boots," says Budowsky. "It's worked out—I've only lost maybe one or two tapes."

Budowsky is also "getting more confident with sales," though he bemoans the lack of stable pricing in the industry. "I try to sell open copies, which I sell fully guaranteed for a small discount," he says, noting the "impossibility" of a store his size stocking extra copies of each title. Video Beat also carries blank videotape and audiotape, cleaning and cable accessories, and used records. "I also special-order hardware," says Budowsky. "I sell a couple of VCRs a month."

He has had no luck getting co-op dollars but advertises weekly in the Chicago Reader, monthly in local music publications Illinois Entertainer and Chicago Musicale, in fanzines, and in a Northwestern Univ. paper.

Budowsky also does a good deal of special ordering, at which he says he is especially proficient. "I had an NU student from Connecticut come in here looking for Pete Townshend's 'Deep End,' which he had on back order back East for four  
(Continued on next page)

## Video Track

NEW YORK

**BELL ONE PRODUCTIONS** just wrapped Steve Earle & the Dukes' video for "I Ain't Ever Satisfied," a track off his recently released MCA album, "Exit 0." It's a conceptual piece in which Earle strikes a deal with the devil at a crossroads outside of Nashville. When Earle signs away his soul, the devil gives Earle an electric guitar as an advance, according to director **Jim Hershleder**. **Waylon Jennings** makes a cameo appearance as a fellow traveler. **Karen Bellone** produced. Postproduction work was done at the **National Video Center**.

LOS ANGELES

**NOTED DIRECTOR Jim Yukich**, whose credits include clips for **Genesis**, **REO Speedwagon**, and **38 Special**, was responsible for **Starship's** video for "It's Not Over (Til It's Over)," on Grunt/RCA. It was produced by **Paul Flattery** for **Split Screen Productions**. **Toby Phillips** was director of photography, and **Jerry Behrens** performed postpro-

duction work.

OTHER CITIES

**FORMER PINK FLOYD** member **Roger Waters** recently wrapped a video for "Radio Waves," the first single off his new Columbia solo album, "Radio K.A.O.S." Playing off the theme of the album, the clip's story centers on a fictitious Southern California radio station and its renegade DJ, Jim, who discusses the "increasing domination of market forces over everyday life" with a phone-in listener. It was lensed in London, with director **Willy Masmax**, who created the **Eurythmics'** video for "Missionary Man." **Julian Ludlow** produced it for **4D Productions**.

**Nick Morris** directed **Europe's** clip for "Carrie," the third single off the group's debut Epic album, "The Final Countdown." It's a performance piece that was filmed at the **Svenska Film Institute** in the group's hometown of Stockholm, Sweden, by director of photography **Adrian Wilde**. **Fiona O'Mahoney**  
(Continued on next page)



**Reel Honors.** Artist Lee Greenwood and his wife and choreographer, Melanie, show off the Award of Excellence they received for their home video, "Melanie Greenwood's Hot Country Dancing," to producer Marian George, head of Nashville-based Reel Productions. The plaque was presented by Elayne Blythe, president of the Film Advisory Board of California.

## VIDEO TRACK

(Continued from preceding page)

produced for MGMM Productions. MGMM was also behind the scenes for Jody Watley's video for "Still A Thrill," which was shot on

location at the Paris Opera House. It was directed by Brian Grant and produced by Frank Hilton. John Metcalph served as cinematogra-

pher. Tim Waddell edited. The clip supports the second single off Watley's self-titled MCA album.

Other activity for MGMM includes clips for Dan Fogelberg's "She Don't Look Back," directed by Brian Grant; Jennifer Rush & Elton John's "Flames Of Paradise," directed by Nick Morris; and Omar & the Howlers' "Hard Times In The Land Of Plenty," directed by Ralph Ziman.

RCA recording act Foster & Lloyd recently completed a video for "Crazy Over You," the first single off the duo's new self-titled album. It was shot on location in Austin, with director Richard Kooris. Phran Schwartz produced.

*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.*

## CHICAGO'S VIDEO BEAT

(Continued from preceding page)

months," Budowsky says. "I got it for him in one day."

Budowsky says he would like to stock compact disks at some point and, perhaps, eventually open another store. "If I started with CDs two years ago," he says, "I'd probably be doing really well."

"A lot of people in this industry don't want to hear about little stores," he says, "which is a bad attitude. Small stores put video on the map but can't compete with high-finance corporate merchants."

"I knew that would happen with video movies, which is why I specialized. Even though I'm a minority, I'm noticed. There's a price you pay for being different, but there's an advantage as well."



# PROGRAMMING

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

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
CRUZADOS	BED OF LIES Arista	BREAKOUT
JOHN HIATT	THANK YOU GIRL A&M	BREAKOUT
JEFF PARIS	SATURDAY NIGHT PolyGram	BREAKOUT
THE SILENCERS	PAINTED MOON RCA	BREAKOUT
ROD STEWART	TWISTIN' THE NIGHT AWAY Geffen	HEAVY
SWING OUT SISTER	BREAKOUT PolyGram	BREAKOUT
JOE WALSH	RADIO SONG Warner Bros.	SNEAK PREVIEW
X	FOURTH OF JULY Elektra	BREAKOUT
SNEAK PREVIEW VIDEOS		
BRYAN ADAMS	HEARTS ON FIRE A&M	4
EUROPE	CARRIE Epic	4
FLEETWOOD MAC	SEVEN WONDERS Warner Bros.	2
GRATEFUL DEAD	TOUCH OF GRAY Arista	3
INXS & JIMMY BARNES	GOOD TIMES Atlantic	4
CYNDI LAUPER	BOY BLUE Epic	4
MADONNA	WHO'S THAT GIRL Warner Bros.	2
GEORGE MICHAEL	I WANT YOUR SEX Columbia	3
MOTLEY CRUE	GIRLS, GIRLS, GIRLS Elektra	5
ROBBIE NEVIL	WOT'S IT TO YA? Manhattan	5
THE OUTFIELD	SINCE YOU'VE BEEN GONE Columbia	2
STARSHIP	IT'S NOT OVER ('TIL IT'S OVER) RCA	2
38 SPECIAL	BACK TO PARADISE A&M	2
U2	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island	4
ROGER WATERS	RADIO WAVES Columbia	5
HEAVY ROTATION		
*DAN AYKROYD & TOM HANKS	CITY OF CRIME MCA	5
*CROWDED HOUSE	SOMETHING SO STRONG Capitol	12
*HEART	ALONE Capitol	8
*BRUCE HORNSBY & THE RANGE	EVERY LITTLE KISS RCA	9
WHITNEY HOUSTON	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Arista	5
*BILLY IDOL	SWEET SIXTEEN Chrysalis	11
JANET JACKSON	THE PLEASURE PRINCIPLE A&M	5
LEVEL 42	LESSONS IN LOVE PolyGram	16
RICHARD MARX	DON'T MEAN NOTHING Manhattan	7
*EDDIE MONEY	ENDLESS NIGHTS Columbia	11
T'PAU	HEART AND SOUL Virgin	9
*BOB SEGER	SHAKEDOWN MCA	7
*STEVE WINWOOD	BACK IN THE HIGH LIFE Warner Bros.	8
ACTIVE ROTATION		
ACE FREHLEY	INTO THE NIGHT Megaforce/Atlantic	7
*LOU GRAMM	READY OR NOT Atlantic	6
LOS LOBOS	LA BAMBA Warner Bros.	2
OZZY OSBOURNE	CRAZY TRAIN CBS	10
PSEUDO ECHO	FUNKY TOWN RCA	8
MASON RUFFNER	GYPSY BLOOD CBS	8
JENNIFER RUSH & ELTON JOHN	FLAMES OF PARADISE Epic	5
SUZANNE VEGA	LUKA A&M	7
MEDIUM ROTATION		
DAVID BOWIE	TIME WILL CRAWL EMI America	4
THE CULT	LIL' DEVIL Sire/Warner Bros.	7
*CUTTING CREW	ONE FOR THE MOCKINGBIRD Virgin	9
DANNY WILSON	MARY'S PRAYER Virgin	5
TOM KIMMEL	THAT'S FREEDOM Mercury/PolyGram	4
LIVING IN A BOX	LIVING IN A BOX Chrysalis	8
NIGHT RANGER	HEARTS AWAY Camel/MCA	4
OMAR & THE HOWLERS	HARD TIMES IN THE LAND Columbia/CBS	4
PARTLAND BROS.	SGUL CITY Manhattan	10
*POISON	I WANT ACTION Capitol	8
RONNIE SPECTOR	WHO CAN SLEEP Columbia	5
*JOHN WAITE	THESE TIMES ARE HARD FOR LOVERS EMI America	5
WANG CHUNG	HYPNOTIZE ME Geffen	6
WARREN ZEVON	SENTIMENTAL HYGIENE Virgin	6
BREAKOUT ROTATION		
A-HA	LIVING DAYLIGHTS Warner Bros.	2
ART OF NOISE	DRAGNET Chrysalis	5
JON BUTCHER	HOLY WARS Capitol	4
THE CALL	I DON'T WANNA Elektra	3
STAN CAMPBELL	YEARS GO BY Elektra	6
THE CURE	WHY CAN'T I BE YOU Elektra	7
ROGER DALTRY	TAKE ME HOME Atlantic	2
STEVE EARLE	I AIN'T EVER SATISFIED MCA	4
FROZEN GHOST	END OF THE LINE Atlantic	3
GEORGIA SATELLITES	MYTH OF LOVE Elektra	4
STEVE JONES	MERCY MCA	5
KEEL	SOMEBODY'S WAITING MCA	2
MARILLION	INCOMMUNICADO Capitol	3
PSYCHEDELIC FURS	SHOCK Columbia	3
BERNIE TAUPIN	CITIZEN JANE RCA	4
ANDY TAYLOR	DON'T LET ME DIE YOUNG MCA	5
THOMPSON TWINS	LONG GOODBYE Arista	5
WALL OF VOODOO	DO IT AGAIN I.R.S.	3
BRUCE WILLIS	UNDER THE BOARDWALK Motown	2
WORLD PARTY	ALL COME TRUE Chrysalis	5
Y&T	CONTAGIOUS Geffen	4

\* 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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# BILLBOARD SPOTLIGHTS

## AUGUST

- REGGAE
- BLANK TAPE
- Pre-VSDA
- VSDA
- Post-VSDA

## SEPTEMBER

- BRAZIL
- BILLBOARD RADIO AWARDS
- CHILDREN'S ENTERTAINMENT
- COMPACT DISK
- HORROR VIDEO (all issues)

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## New Video Clips

This weekly listing of new video-clips 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.

### E.G. DAILY

#### Mind Over Matter

Summer School Soundtrack/Chrysalis  
Nicholas Myers/AWGO  
Maurice Phillips

### GO WEST

#### Don't Look Down

Dancing On The Couch/Chrysalis  
Fiona O'Mahoney/Split Screen  
Nick Morris

### PAUL JANZ

#### One Night (Is All It Takes)

Electricity/A&M  
John Hopgood/No Pictures  
Bill Pope

### PAUL KELLY & THE MESSENGERS

#### Darling It Hurts

Gossip/A&M  
Claudia Castle/Cowboy Movies  
Claudia Castle

### PAUL KING

#### I Know

Joy/Epic  
Juliet Naylor  
M. Giblets

### LES RITA MITSOUKO

#### C'est Comme Ca

The No Comprendo//Virgin  
Programme 33  
Jean Baptiste Mondino

### MONDO ROCK

#### Boom Baby Boom

Boom Baby Boom/Columbia  
AXOL-OTL  
Martin Stauce

### ROY ORBISON

#### In Dreams

In Dreams—The Greatest Hits/Virgin  
Liban Moore Productions  
Leslie Libman

### THE OUTFIELD

#### Since You've Been Gone

Bangin'/Columbia  
Kurt Marvis, Jay Roewe/The Company  
Wayne Isham

### PSYCHEDELIC FURS

#### Shock

Midnight To Midnight/Columbia  
Tammara Wells/One Heart Productions  
Jim Shea

### SMOKEY ROBINSON

#### One Heartbeat

One Heartbeat/Motown  
Phillip Rose  
Greg Gold

### JOHNNIE TAYLOR

#### Don't Make Me Late

Loverboy/Malaco  
Telemidia Productions  
Ellen Newman/Paul White

### 38 SPECIAL

#### Back To Paradise

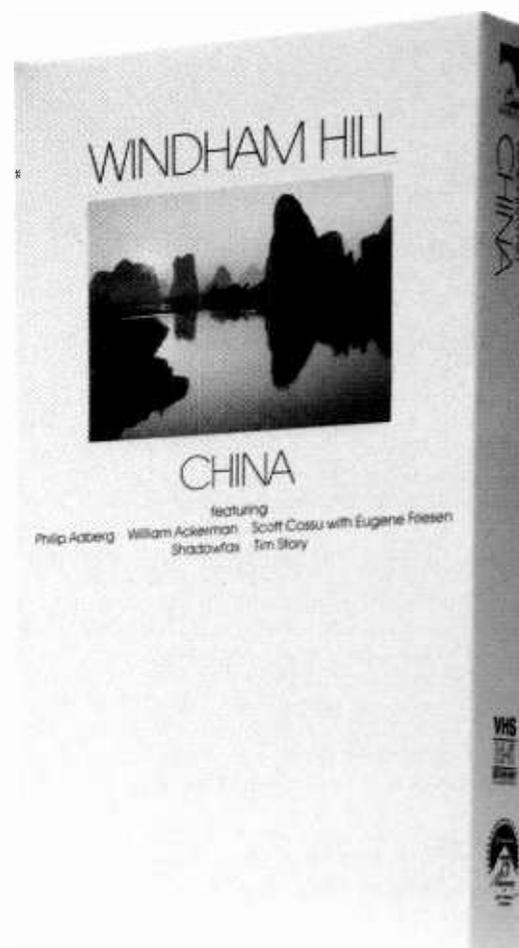
Revenge Of The Nerds Part II Soundtrack/A&M  
Split Screen  
Paul Flattery

### BRUCE WILLIS

#### Under The Boardwalk

The Return Of Bruno/Motown  
Jim Yukich, director

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BY FRED BRONSON

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"Rock Around the Clock"  
to "We Are the World."  
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## Higher A-Title Prices Spark Cassette 'Leasing'

BY EARL PAIGE

LOS ANGELES Escalating list prices for A-title videos are fueling more "leasing" arrangements between wholesalers and retailers.

The increase in leasing activity is also directly linked to the financial crunch affecting many small video-specialty stores and the need for more inventory flexibility by larger retailers.

Leasing firms typically offer A titles at roughly \$35 for six weeks. Dealers can then extend the lease period, purchase the movies—

pants, a garage, and a telephone can get into it."

Distributors report increased activity by leasing firms—and some of them admit interest in administering their own leasing programs.

At least one major vendor has also explored other new methods to get more titles into stores. A distributor source describes a plan being discussed at Warner Home Video that "some could say closely parallels leasing. On a title-by-title basis, dealers could return their purchases within 60 days and receive credit for 40% of what they paid."

Most distributors, however, are still vague about that plan. "I recall hearing something Warner [Home Video] is trying in Australia, but I don't know the details," says Arthur Morowitz, president of the Video Software Dealers Assn. and head of seven-branch Metro Distributing and Coliseum Video.

As for increased activity in leasing, Morowitz says it "seems to jump up and down. Conceptually, [distributors] should welcome anything that will get more product into dealers' hands. If it doesn't work out, at least it was tried."

Paul Guhl, executive vice president of five-branch Major Video Concepts in Indianapolis, says the Warner concept would sidestep the used-tape problem, as he understands it. "They would probably destroy the [returned used] product," says Guhl.

Would Guhl's firm ever lease? "The biggest problem for a distributor getting into leasing would be handling the used tapes," he says. "Our agreements with some vendors prohibit handling used tapes."

But another distributor—Marty Gold, CEO at four-branch Artec Inc. in Shelbourne, Vt.—says his company has in fact been exploring an ap-

proach to leasing. "It's something retailers are apparently interested in. It's a marketing niche," says Gold.

### 'Some large chains think leasing is a sign of instability'

Another distributor, says Video Group's Wattles, is in partnership with a used-tape brokerage firm

that guarantees any amount of A titles purchased from the distributor. "It's wild out there. It's so competitive," Wattles says.

An alternative for cash-thin small video stores, leasing will also catch on with larger chains, claims Paul Puliz, vice president and general manager of leasing firm Sierra Amusement in Rancho Cordova, Calif., near Sacramento. Puliz says larger video chains "think leasing is an admission of instability. I don't, but they do."

Adds another leasing firm execu-

tive, Roy Diedrich, president and founder of Wild West Distributing in Murray, Utah: "Originally we thought [leasing] was for mom-and-pops. We were wrong on that."

Leasing is not totally confined to A product either, says Tony Ventura, national sales manager at Wild West. "We see our customers leasing B titles to find out how they're going to rent. If they're losers, the store isn't out any more than \$39 and has six weeks to test the title."

### 'The studios and distributors are confused about leasing'

again, for around \$35—or return them.

Controversy has arisen, however, because leasing ultimately expands the used-tape market, says Bruce Wattles, president of Video Group Leasing in Portland, Ore.

"The studios hate the used-tape brokers, and distributors hate the used-tape brokers," says Wattles. "But the studios and distributors are confused about leasing."

Some distributors, he adds, "treat us like second-class citizens. We have been leasing since the first of the year and just got our first jackets and T-shirts [as incentives to buy]. Yet we do \$500,000-\$1 million a month from some distributors."

Wattles also heads Video Group Inc., a major used-tape brokerage dealing mostly with rackjobbers. "There are hundreds of used-tape brokers. Anyone with a pair of

FOR WEEK ENDING JULY 11, 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	2	5	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
2	1	37	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
3	3	5	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
4	4	93	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	8	5	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	13	55	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
7	6	4	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
8	5	5	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
9	7	56	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
10	15	88	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
11	12	35	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
12	14	56	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	10	65	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
14	9	56	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
15	11	5	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
16	19	93	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
17	18	30	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
18	16	5	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
19	17	5	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
20	NEW ▶		HE'S YOUR DOG CHARLIE BROWN!	Hi-Tops Video HT0051	1968	14.95
21	24	26	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
22	22	18	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
23	21	39	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
24	23	17	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
25	25	38	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing

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.

## VSDA Confab Seminars Set Range From Security To Co-op

NEW YORK A slate of 15 seminars covering different store-related topics is scheduled for the afternoons of Aug. 17-19 at the Video Software Dealers Assn. convention in Las Vegas.

Leaders of four of the sessions—Jerry Teplitz, Harry Landsburg, Mike McCaffrey, and Bob Tacy—have appeared at previous VSDA meets. The trade group says the four speakers' repeat seminars were scheduled in response to popular demand by members.

Retail consultant Peter Glen, who is also slated to speak during the Aug. 18 morning business session, will lead a seminar on merchandising. Glen's presentation at the National Assn. of Recording Merchandisers meet in February in Miami was one of the convention's highlights (Billboard, Feb. 28) and ensured high attendance at a panel discussion on merchandising he moderated.

Landsburg, a senior partner in the Philadelphia office of accounting firm Laventhol & Horwath who has directed numerous VSDA sessions around the country, returns to

lead a seminar called "How To Value A Video Store For Sale Or Purchase." The trade group had contemplated addressing that topic during last year's meet.

McCaffrey, a reformed professional thief who heads the security consultant firm It Takes A Thief, will address the topic "Crimes Against Retail." Like Glen, McCaffrey's session at the Florida NARM convention fueled discussion among attendees.

Teplitz, a stress consultant who heads Jerry Teplitz Enterprises in Virginia Beach, Va., will speak about "Stress Without Distress." Tacy, a motivational speaker who is president of the Kent, Wash., consulting firm Modern Creative Seminars, is set to address "How To Motivate Your Salespeople."

Sessions on adult titles, co-op advertising, and compact disk merchandising will also be headed by specialists. Bob Mead, from the New York office of Los Angeles-based IDC Ad Control, will lead "Co-Op Advertising: How To Get It, How To Use It." David Friedman, (Continued on next page)

## MPAA Assists FBI In Piracy Raids 2,200 Tapes Seized In Twin Cities And Houston

NEW YORK Federal authorities, with assistance from the Motion Picture Assn. of America, seized more than 2,200 videocassettes from stores in the Twin Cities and Houston. The actions were part of the MPAA's continuing fight against piracy.

FBI agents raided four 99¢ Movie Club stores in the Twin Cities June 9, confiscating 2,050 videocassettes suspected of being illegal copies.

The MPAA assisted the FBI in its four-month undercover investigation of the stores, operated by the Vitale TV and Stereo Co. and owned by Peter Vitale. Three of the stores are located in St. Paul and the fourth is in Minneapolis.

The titles seized included "Top Gun," "Back To The Future," "The Color Of Money," "Out Of Africa," and "Ferris Bueller's Day Off."

Another piracy raid had taken place in the area less than one month earlier, on May 15, when the FBI executed a search warrant at Video Take Two in Farmington, Minn., and seized 35 videocassettes for violation of copyright. Titles included "Raiders Of The Lost Ark," "Stand By Me," and "Running Scared."

On June 9 in Houston—the same day as the raid on 99¢ Movie Club—U.S. marshals executed civil writs of seizure against Jackrabbit Video, located at 7350-C Jackrabbit Road.

The marshals, assisted by MPAA investigators, seized 192 videocassettes, including such titles as "Aliens," "Witness," "Pretty In Pink," "Sudden Impact," "Trading Places," and "Ruthless People." Store owners Charles and Susan Randall face civil litigation from copyright owners for actual damages and profits. The law also provides for statutory fines of up to \$50,000 per case.

Individuals convicted on criminal charges filed under the federal copyright law can face fines of up to \$250,000 and/or a maximum jail sentence of five years.

Jack Valenti, MPAA president and chief executive officer, estimates that 5%-10% of all videocassettes on store shelves in the U.S. are pirated copies. PAUL OESCHGER



FBI agents teamed up with members of the Motion Picture Assn. of America for a recent seminar in Sacramento, Calif., on combating video piracy. The meeting was held to acquaint law enforcement officials with copyright issues and identification of bogus cassettes. From left are Richard H. Bloeser and Ewing Layhew of the MPAA, FBI agents Thomas P. Griffin and Carl Larsen, and Thomas E. Sheil of the MPAA. The alliance of FBI and MPAA led to recent seizures in Houston and the Twin Cities of tapes that were thought to be pirated.

## Stop & Shop Supermarket Chain Sustains Vid Rollout

BOSTON New England supermarket chain Stop & Shop plans to continue its video rollout.

Company chairman and CEO Avram Goldberg recently announced the chain's goal to expand from 41 superstore units to 74 in the next few years. Included in many of the existing superstores are self-contained Video Center sections. According to a company spokesman, the nine new units planned for this year will include these video departments, which both rent and sell prerecorded tapes.

Goldberg said at Stop & Shop's annual meeting on May 27 that two of the nine superstores to open this year will be in Rhode Island, three in Connecticut, and three in Massachusetts. In Massachusetts, one store is already open

in New Bedford, a regular store will be converted to a superstore in Quincy, and a new store is scheduled to open in Springfield. The spokesman said, "Stop & Shop is not yet making comments on the other locations."

Stop & Shop also opened an experimental freestanding Video Watch store in Framingham, Mass., on Route 126 on Dec. 6. Stop & Shop officials decline to comment on the store's performance, saying that they're still evaluating its trade. However, Goldberg did say that Stop & Shop has no plans to open a chain of such stores. The unit runs 3,000 square feet and stocks an inventory of 4,000 titles and 6,000 tapes.

Overnight rentals run \$2.50, and club membership carries a \$10 one-time fee. DAVID WYKOFF

## SEMINARS SET FOR VSDA CONFAB

(Continued from preceding page)

founder of the Adult Film Assn. of America, will moderate "Adult Video: Its Past, Present and Future." And Jeannie Hatch, from the audio division of distributor Schwartz Bros., will lead the panel "Compact Disks: Profits And Pitfalls."

At least five of the seminars will be guided by dealers:

- Bob Skidmore, Media Concepts in St. Petersburg, Fla., will discuss the CD Video, VHS-C, 8mm, and VHS-S formats in a session called "New Technology."

- Frank Barnako, head of Washington, D.C.-area chain The Video Place and VSDA board member, will address "Effective Lobbying." Barnako heads the trade group's

First Amendment and legislative committees.

- Linda Forsythe, Instant Replay Video Cassette in Sacramento, Calif., will instruct dealers on additional products that a video store can use to improve its bottom line with "Popcorn + Pop + Posters = Profits."

- Promotions will be discussed in "Building A Customer Who Buys," which will be led by Kelly Grover, head of Video Grove in Denver.

- "The Computerized Retailer," the topic of three different seminars last year, will get another look this year. The panel discussion will be moderated by Michael Dunn of Video 83 in New York.

The VSDA also plans to hold seminars titled "Understanding The Distributor/Retailer Relationship: Making The Most Of Its Potential" and "Se Habla Dollars? Hispanic Video," but leaders for these sessions had not yet been announced at press time.

**The Chicago-area store Video Beat features a large stock of music video titles ... see page 45**

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Billboard®

BY PAUL OESCHGER

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

**HEAD TO TOE:** The VHS-C format is beginning to spawn accessories, including head cleaners.

From Bib Audio/Video Products (303-985-1565) comes the VE-46, a head cleaner designed to be non-abrasive and to clean the entire tape travel path with each use. It is packaged with cleaning fluid spray but can be used either wet or dry. The suggested retail price is \$14.95.

3M (212-546-2258) also offers a cleaner for the compact VHS format, the Scotch VHS-C Compact Headcleaning Videocassette. It utilizes the same patented features and nonabrasive magnetic videotape formulation as 3M's 1/2-inch cleaner. A constant audible tone is produced when the cleaner is operating, and a prerecorded video message appears when the heads are clean. Good for approximately 240 cleanings, the recommended retail price is \$19.95.

**ANOTHER CLEANER:** New accessory products are also being produced for the 8mm format. Allsop's (206-743-9090) model 65000 8mm videocassette cleaner uses the firm's patented wet/dry cleaning system. Allsop 3 cleaning solution is included for cleaning the entire tape path.



The Scotch VHS-C Compact Headcleaning Videocassette, like the company's 1/2-inch format cleaners, uses an on-screen message to tell the consumer when the heads have been cleaned. Suggested retail is \$19.95.

**DIRT ALERT** from Advanced Video Dynamics (215-247-5049) is a microprocessor-controlled line of video head cleaners that tell users when VCRs need cleaning. The first time the head cleaner is used, the cleaning countdown begins. Thirty days later, a red light on the side of the head cleaner begins to flash, notifying the owner that the head cleaner should be inserted. Then the countdown begins again. The fully automatic model, the 58 Plus, has a suggested list price of \$29.95; the semi-automatic model, the 55 Plus, lists for \$24.95; and the push-button model, the 53 Plus, has a price of \$19.95.

## VSDA Proposes Bar Code Location On Vid Package

**NEW YORK** The upper right corner on the back of a video box is the spot where you'll find the title's UPC bar code, if the the Video Software Dealers Assn. gets its way.

The trade group's operations committee, which is chaired by Bob Skidmore of Media Concepts

### Varied packaging makes bar-code placement on spine impossible

in St. Petersburg, Fla., formulated the recommendation for standard placement of bar codes. The proposal is based on input from retailers and wholesalers that have experience reading bar codes and recommends the same placement that has been endorsed by the National Assn. of Video Distributors (Billboard, July 4).

Optimum placement, says a VSDA release, is in the "upper right hand corner of the back side

of the package, with the bars perpendicular to the top (parallel to the side)." According to the committee, such placement yields the best results for point-of-sale scanning.

Skidmore's task force cites three criteria that make placement on a package's spine impractical. It says such placement does not allow proper depth of field for use by fixed scanning equipment. Furthermore, the group says fixed scanners cannot be used unattended when the bar codes are placed on box spines. The committee also notes that differences in packaging make it impossible to find a spine placement that would work for all companies.

Placement on the top right of the back side of the video packaging enables one to wand-scan without "totally removing a package from either bin or shelf," according to the committee. Another advantage cited for its recommended placement: The bar code is the last element that a customer would see, rather than the first, assuming that standard eye movement is from left to right.

GEOFF MAYFIELD

FOR WEEK ENDING JULY 11, 1987

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	7	THE COLOR OF MONEY	★★ NO. 1 ★★ Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
2	2	7	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
3	6	3	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
4	7	3	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
5	3	6	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
6	4	11	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
7	8	4	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
8	5	9	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
9	NEW ▶		HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
10	NEW ▶		LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
11	10	4	WANTED DEAD OR ALIVE	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
12	9	14	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
13	13	16	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
14	18	2	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
15	12	11	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
16	14	9	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
17	15	12	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
18	11	7	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
19	16	11	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
20	25	3	THE MEN'S CLUB	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R
21	20	7	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
22	17	18	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
23	NEW ▶		'ROUND MIDNIGHT	Warner Bros. Inc. Warner Home Video 11603	Dexter Gordon	1986	R
24	21	13	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
25	19	13	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
26	24	8	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
27	22	13	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
28	23	17	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
29	27	2	'NIGHT MOTHER	Universal City Studios MCA Home Video 80542	Sissy Spacek Anne Bancroft	1986	PG
30	29	2	SOLARBABIES	MGM/UA Home Video 801027	Jami Gertz Lukas Haas	1986	PG-13
31	30	15	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
32	32	7	TAI-PAN	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
33	26	22	BACK TO SCHOOL	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
34	35	10	FROM BEYOND	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
35	38	6	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR
36	34	30	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
37	37	13	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
38	31	18	ABOUT LAST NIGHT...	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
39	28	19	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
40	33	15	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R

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

## 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.

#### BRIGHTON BEACH MEMOIRS

Blythe Danner, Bob Dishy

♠♥ MCA 80476/\$79.95

#### BUSTIN' LOOSE

Richard Pryor, Cicely Tyson

♠♥ MCA 77002/\$24.95

#### D.C. CAB

Mr. T

♠♥ MCA 80061/\$24.98

#### HIT THE ICE

Bud Abbott, Lou Costello

♠♥ MCA 80406/\$39.95

#### REALLY WEIRD TALES

John Candy, Martin Short, Catherine O'Hara

♠♥ HBO/Cannon 0010/SBI/\$79.95

#### RESTLESS

Raquel Welch, Richard Johnson

♠♥ Vidmark 3801/SBI/\$79.95

#### SCENE OF THE CRIME

Orson Welles

♠♥ MCA 80580/\$39.95

#### SEND ME NO FLOWERS

Rock Hudson, Doris Day, Tony Randall

♠♥ MCA 80405/\$59.95

#### STICK

Burt Reynolds

♠♥ MCA 80139/\$24.95

#### SUPERMAN: THE SERIAL

Kirk Alyn

♠♥ Warner Home Video 35037/\$59.95

#### SUPERMAN AND THE MOLE MEN

George Reeves

♠♥ Warner Home Video 34083/\$59.95

#### Christopher Reeve

♠♥ Warner Home Video/\$59.95

#### THE UGLY AMERICAN

Marlon Brando

♠♥ MCA 80567/\$59.95

#### KEN VENTURI'S BETTER GOLF NOW!

Ken Venturi

♠♥ HPG/\$39.95

#### VIDEO VIOLENCE

Art Neill, Lisa Cohen

♠♥ Camp CV-106/\$49.95

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

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<i>Black &amp; Decker</i>	<i>Helbros</i>	<i>Nikon</i>
<i>Chinon</i>	<i>Hoover</i>	<i>Oster</i>
<i>Coleman</i>	<i>Howard Miller</i>	<i>Proctor Silex</i>
<i>Corning</i>	<i>Keystone</i>	<i>Regal</i>
<i>Eureka</i>	<i>La-Z-Boy</i>	<i>Rubbermaid</i>

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#### STARTS JULY 1ST!

The Bonus Buck Bonanza is just around the corner... *It's coming July 1*, so look for your Membership Acceptance Form in the mail or contact your distributor to receive one. And don't forget — you must be a Club member to redeem your Bonus Bucks for these tremendous gifts!



## N.H. Store Takes Family-Oriented Approach

BY DAVID WYKOFF

EXETER, N.H. "There's not a whole lot of difference between what we do here and what you'd find in a big-city video store," says Jan DeMasse, co-owner of the single-store Video Place here.

"You have to emphasize service, selection, and reasonable prices and cover all of your customers' video needs."

DeMasse and husband/co-owner Nick DeMasse opened Video Place in this southeastern New Hampshire town, which has a population of 12,000 and is home to the well-respected prep school Phillips Exeter Academy, in late 1983. With their community-oriented approach, they have quickly established themselves as one of New Hampshire's leading full-service video retailers.

Says Jan DeMasse, "This is a very family-oriented area, and we decided right from the beginning to align ourselves with the community and its strong family interests." For her, this encompasses location, inventory, and promotional efforts and service.

They chose a downtown location, across from the town's library, over the area's many strip malls because "it's a central place for people over the whole area, whether they work here, shop here, or come to the library," she says, noting that a recent rush of river-front and condominium development is bolstering the downtown district.

Video Place has never carried adult tapes and makes significant efforts to push children's and family classic titles. According to Jan DeMasse, they also sell to many area schools and libraries. Similarly, the store helps sponsor a number of community events and devotes window space to announcements touting local events and/or charities.

The couple says that establishing a personal first-name relationship with customers is a priority. "Not only is this an approach that makes the store a more pleasant place to shop, but it also fosters a greater knowledge of the customers' wants and makes us much more responsive to them," says Nick DeMasse.

Video Place's emphasis on service extends to the point that its principals make house calls to help customers with equipment purchased at the store. "Most problems are things that we can take care of easily, and it seems that we always gain ourselves a lifetime customer when we go out to help someone," he says.

Along with the focus on service comes selection, says Jan DeMasse. "Now that everyone from the supermarkets to the gas stations are renting movies, it's important for the video dealer to have a wide selection. It's even more important in an area that is as academically aware as this. And, of course, you've got to have a very good knowledge of the inventory," she says.

In an effort to be "more than just  
(Continued on page 54)

# DON'T FIGHT IT! BEASTIVISION HAS ARRIVED!



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Their "roisy, nasty, loud, lewd, gross and ideologically damn unsound" (Melody Maker) debut album is the hottest in Columbia Records history...triple platinum in five months...Number One in the nation for 6 weeks straight!

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**SOARING TO NEW LOWS!  
ON VHS HI-FI AND BETA HI-FI  
VIDEOCASSETTES.**

**CBS  
FOX**  
VIDEO  
MUSIC

## CBS/Fox Stages Display Contest

NEW YORK Borrowing a trick from record labels, CBS/Fox Video is staging its first national merchandiser display contest.

The competition involves some 3,500 retailers, with the field of entrants determined by participation in the label's merchandising program. Judging will be based on originality and creativity.

The campaign targets sell-through-priced product: James Bond titles, releases in the Spotlight series, and the Five Star VI line. While displays may emphasize one of the three product categories, all three must be incorporated in each display.

CBS/Fox says merchandisers were provided with "extensive point-of-purchase material." The displays must stay in place throughout the month of July. The deadline to set up the displays was June 30, and each CBS/Fox merchandiser is responsible for displays in 20 locations.

Prizes will be awarded not only to CBS/Fox merchandisers but also to the label's area supervisors and to the retailers that host the winning displays. Top prize will be a complete set of videocassettes from the Bond, Spotlight, and Five Star VI lines.

To be eligible, merchandisers must submit their summaries, along with no more than two photos of each display, by July 15. Photos are to be accompanied by a brief description of the merchandisers' ideas and retail reaction to the contest.

### N.H.'S VIDEO PLACE

(Continued from page 52)

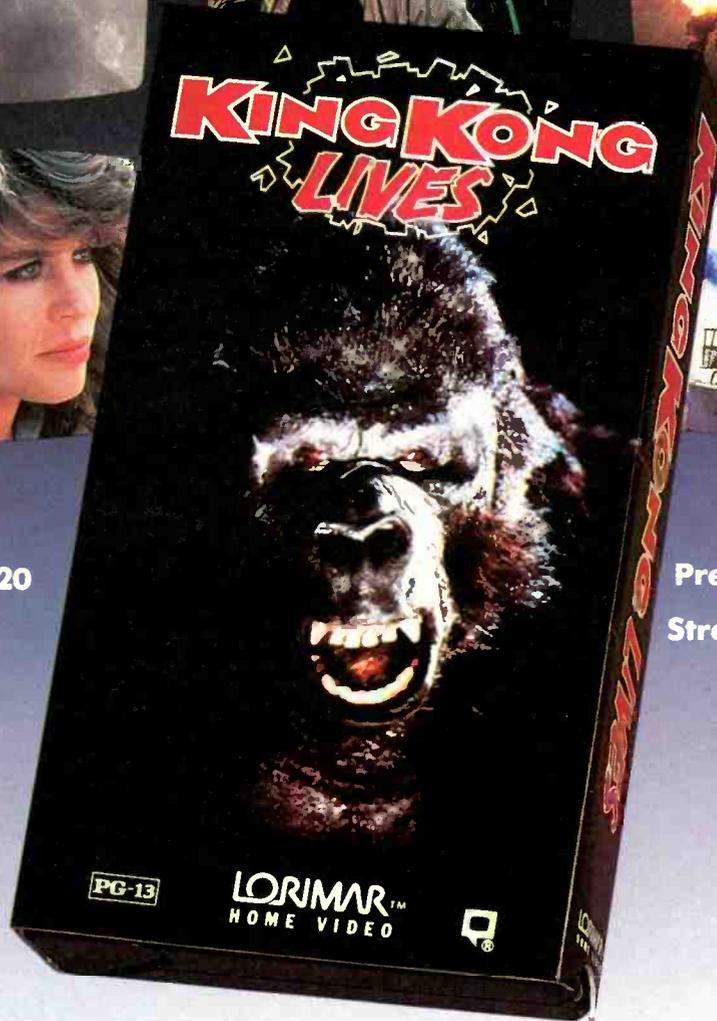
a rental store." Video Place devotes nearly half of its video display space to hardware merchandising which, according to Nick DeMasse, does quite well. "The biggest surprise to us is how easy it is to sell VCRs and other similar equipment. It's very well-publicized, and the margins are large enough that we can actually compete with the mass merchandisers in price," he says.

"We feel very strongly that the way to establish ourselves as the dominant video retailer in this area is to be a one-stop for all of the customers' video needs," says Jan DeMasse.

Sell-through is another aspect of the store's one-stop philosophy. Though the shop is admittedly still in the learning stages, 1986 sales revenues rose more than 4 1/2 times over 1985, to account for 11% of total software revenues. "We're finding more and more that it's really just a matter of educating the customer that we have product to sell," says Nick DeMasse. "Even though Lechmere was selling 'Top Gun' for less than \$20, we were able to sell our entire initial order of 60 at full price with preorders."

They term their rental program "simple and reasonable." A one-time fee of \$34.95 earns members eight free rentals, with subsequent rentals at \$2 per night. Nonmembers pay \$4 per night plus a security deposit.

# Start selling something fierce.



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Street Date 8/12/87

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King Cab By NISSAN WRITTEN BY RONALD SHUSETT & STEVEN PRESSFIELD PRODUCED BY MARTHA SCHUMACHER DIRECTED BY JOHN GUILLERMIN

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## TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	<b>AL GREEN</b> A&M SP 5150 ★ ★ No. 1 ★ ★	9 weeks at No. One SOUL SURVIVOR
2	3	9	<b>NICHOLAS</b> COMMAND CRN 1006	A LOVE LIKE THIS
3	2	21	<b>EDWIN HAWKINS/MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
4	4	49	<b>MINISTER THOMAS A. WHITFIELD &amp; COMPANY</b> SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
5	6	9	<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b> SAVOY SAV 14780	FROM THE SHIP
6	7	25	<b>THE NEW JERSEY MASS CHOIR</b> LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
7	8	13	<b>THE RICHARD SMALLWOOD SINGERS</b> REJOICE WR 8355/A&M	TEXTURES
8	5	29	<b>VANESSA BELL ARMSTRONG</b> MUSCLE SHOALS SOUND MMSG 8001/MALACO	FOLLOWING JESUS
9	9	49	<b>THE WILLIAMS BROTHERS</b> MALACO 4409	HAND AND HAND
10	NEW		<b>REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS</b> REJOICE WR 8369/A&M	IF I BE LIFTED
11	19	5	<b>MIGHTY CLOUDS OF JOY</b> REJOICE WR8366/A&M	CATCHING ON
12	15	33	<b>COMMISSIONED</b> LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
13	18	9	<b>LUTHER BARNES &amp; THE RED BUDD GOSPEL CHOIR</b> ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
14	14	13	<b>LYNETTE HAWKINS</b> BIRTHRIGHT 70301/CAPITOL	BABY SIS
15	33	5	<b>FLORIDA MASS CHOIR</b> MALACO 6001	LIVE IN MIAMI FLORIDA
16	11	25	<b>THE JACKSON SOUTHERNAIRES</b> MALACO MAL 4417	HEAR OUR PRAYERS O LORD
17	17	113	<b>DOUGLAS MILLER</b> LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
18	10	65	<b>REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR</b> REJOICE WR 8324/A&M	THERE IS HOPE
19	20	13	<b>DONALD VAILS &amp; THE SALVATION COOPERATION</b> SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
20	16	45	<b>JAMES CLEVELAND PRESENTS: G.M.W.</b> KING JAMES 2B8504	LIVE AT MADISON SQUARE GARDEN
21	12	41	<b>REV. CHARLES NICKS JR.</b> SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
22	NEW		<b>BEBE &amp; CECE WINANS</b> SPARROW 12573/CAPITOL	BEBE & CECE WINANS
23	RE-ENTRY		<b>REV. F.C. BARNES &amp; REV. JANICE BROWN</b> ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
24	34	101	<b>NICHOLAS</b> COMMAND CRN 1003	DEDICATED
25	25	37	<b>REV. B.W. SMITH JR.</b> PASTOR PR 75000	WATCH THEM DOGS
26	NEW		<b>REV. F.C. BARNES &amp; REV. JANICE BROWN</b> ATLANTA INT'L AIR 10120	I HEAR JESUS CALLING
27	32	5	<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
28	21	45	<b>CANDI STATON</b> BERACAH BRI-2001	SING A SONG
29	24	81	<b>THE WINANS</b> QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
30	23	49	<b>CALVIN BRIDGES</b> I AM 5896/LEXICON	RENEW MY SPIRIT
31	22	13	<b>SHIRLEY CAESAR</b> REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
32	13	29	<b>THE CLARK SISTERS</b> REJOICE WR8346/A&M	HEART AND SOUL
33	26	49	<b>JAMES CLEVELAND &amp; THE CLEVELAND SINGERS</b> KING JAMES KJ 8503	ESPECIALLY FOR YOU
34	RE-ENTRY		<b>ALBERTINA WALKER</b> REJOICE WR 8339/A&M	SPIRIT
35	29	9	<b>CANDI STATON</b> BERACAH BRI-1010	THE ANOINTING
36	28	29	<b>WILLIE NEAL JOHNSON/GOSPEL KEYNOTES</b> MALACO MAL 4416	SATAN IS ON THE LOOSE
37	37	17	<b>ESTHER SMITH</b> SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
38	30	5	<b>REV. ANDRE WOODS &amp; CHOSEN</b> SOUND OF GOSPEL SOG-153	CHOSEN
39	27	25	<b>MAE GATEWOOD</b> KAB'N-D 829	HOLD ON CHILDREN EVERYDAY
40	35	65	<b>DARYL COLEY</b> PLUMBLINE 7012	JUST DARYL

Gospel  
LECTERN

by Bob Darden

I WAS JUST A TEEN-AGER when I first heard "The King Is Coming"—and first became aware of the crackling power of contemporary Christian music. Another life changed by a Bill & Gloria Gaither song.

"The King Is Coming," "He Touched Me," "Because He Lives," and "There's Something About That Name" are four of the more than 400 songs the Gaithers have written since the early '60s. If they had never written anything else, their place in the Religious Music Hall of Fame would have been assured.

That's not the case, of course. The Gaithers head Christian music's most influential, wide-ranging organization. Ten different Christian-music-related companies fall under the Gaither umbrella in Alexandria, Ind., and Nashville. They've sold 4 million albums, played to more than 6 million people, received a trunkful of Grammy and Dove awards and have been awarded the odd gold record or two along the way.

The Bill Gaither Trio (the Gaithers and Gary McSpadden) alone has recorded 43 albums, the latest being "Welcome Back Home" for Star Song Records.

The Trio is at the heart of the largest Christian music touring ensemble. It's a presentation that includes the Gaither Vocal Band (Bill and Gary, Larnelle Harris, and Mike English), a solo spot for Grammy winner Harris, actors/comedians Hicks & Cohagen, an eight-piece band, and four backup singers.

Gaither has never been afraid of change, which is one of the reasons his music still sells. It's also an attitude that carries over into the more mundane aspects of this business. The Trio, for instance, is now signed to Star Song after a long association with Word. The Vocal Band, however, is on the Word/Nashville label, and

Harris is signed as a solo artist to Benson.

Gaither startled some industry insiders when he joined his own organization (including the potent Ariose Music Group) with the rock-oriented Star Song label out of Houston, headed up by Darrell Harris and Wayne Donowho. Then, on Jan. 1, Star Song left a long (and lucrative) distribution agreement with Word to join the Sparrow Corp. under Billy Ray Hearn.

Gaither explains the move by saying that bigger is not always better. "The Word sales force is great. But for the specific needs of the Trio, we felt we'd be better off with the move. It's still a little too early to tell how well 'Welcome Back Home' will do, but it looks like the Sparrow/Star Song folks are doing a terrific job. When you've got a fewer number of releases to deal with, you can give each one more attention."

Are there more such moves in the future?

"Anything's possible in this industry, but I think we're pretty stable for the time being. I'm happy and there's enough food on the table. That's something."

Incidentally, Alexandria House, the largest single

## The Gaithers' contributions are many and varied

source of sacred printed music in the country (and the sole selling agent for 15 publishers around the world), was not a part of the new distribution agreement. Alexandria House deals in print music, and print music is something that is very close to Gaither's heart.

When he founded the company in 1962, it was considered risky to build a publishing house around sacred sheet music. That was before "He Touched Me" sold an estimated 700,000 copies and "Because He Lives" and "The King Is Coming" each sold another half million.

"The individual-sheet-music side is about dead, but the folios have gotten stronger. We always have done the beautifully arranged choral stuff and octaves and stuck with them when the 'personality' type of songbooks took off. Now the artist songbooks are down a little—but we're still selling the octaves.

Jazz  
BLUE NOTES

by Peter Keepnews

AS REPORTED elsewhere in this issue, impresario George Wein is very pleased with the way this year's JVC New York Jazz Festival went. So, for the most part, are we.

Our only major complaint is the same as everybody else's, and by no stretch of the imagination can it be considered the fault of the people who run the festival: The sound for the shows at Carnegie Hall was abominable. As far as the music goes, the festival turned out to be about what we expected: solid, at times exhilarating, and (as usual) virtually devoid of surprises or revelations.

Here are a few random observations on some of the shows we caught (with thanks to our colleague Geoff Mayfield, who provided his perspective on some of the shows we missed):

The World Saxophone Quartet, heard at Town Hall on June 20, has developed into one of the most polished, inventive, and—perhaps most significantly—entertaining ensembles on the scene. It has found a way to make audiences smile and even laugh without taking any of the edge off its music. And it's amazing how hard the group swings without benefit of a rhythm section.

Another highly polished foursome, the Modern Jazz Quartet—which performed on June 21 at Carnegie (and came away relatively unscathed by the sound problems)—was a joy to hear, as always. There was more joy, however, in the second half, when the MJQ played unadorned, than there was before intermission, when the presence of a large string section and elaborate John Lewis arrangements tended to stifle rather than enhance the mu-

sic.

Ornette Coleman at Town Hall on June 23—leading both his young, electric ensemble Prime Time and a reunion of his classic quartet (with Ed Blackwell in place of Billy Higgins on drums)—was, as expected, a highlight of the festival. The remarkable thing about Coleman's music, a quarter of a century after he made his first splash, is not just that it still sounds fresh and exciting, but that it still sounds so dramatically different. Coleman has certainly won a large and loyal following, but his music remains too gloriously unruly ever to be absorbed into the mainstream. Watching and listening to him was inspiring.

June 24 was the busiest night of the festival, and perhaps the best as well. The American Jazz Or-

## Despite Carnegie's sound, it was a festive occasion

chestra offered a triumphant retrospective of its first year at Cooper Union; the apparently indefatigable Ella Fitzgerald was in magnificent voice at Avery Fisher Hall; Columbia Records showcased several of its acts at Town Hall (we hear soprano saxophonist Jane Ira Bloom was particularly impressive); and Herbie Hancock, backed by Buster Williams and Al Foster, was dazzling at Carnegie.

Hancock's playing must have been particularly intense at the first of his two shows—he broke a piano string. At the late show, the pianist was in high gear, but many listeners had trouble keeping up with him. Most of the people who walked out on Hancock had presumably come to hear opening act Stanley Jordan spin his quiet guitar spell and found the trio's music a little too ambitious for their tastes.

We'll continue our festival report next week.



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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	7	<b>JULIO IGLESIAS</b>	UN HOMBRE SOLO	CBS 50337
	2	2	35	<b>BRAULIO</b>	LO BELLO Y LO PROHIBIDO	CBS 10452
	3	6	11	<b>AMANDA MIGUEL</b>	AMANDA MIGUEL	TELEDISCOS 102
	4	3	49	<b>JUAN GABRIEL</b>	PENSAMIENTOS	ARIOLA 6078
	5	4	37	<b>JOSE JOSE</b>	SIEMPRE CONTIGO	ARIOLA 5732
	6	5	29	<b>EMMANUEL</b>	SOLO	RCA 5919
	7	10	9	<b>YOLANDITA MONGE</b>	LABERINTO DE AMOR	CBS 10382
	8	8	11	<b>FRANCO DE VITA</b>	FANTASIA	SONOTONE 1405
	9	9	31	<b>DYANGO</b>	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	10	13	39	<b>JOSE FELICIANO</b>	TE AMARE	RCA 56109
	11	7	49	<b>ROCIO DURCAL</b>	SIEMPRE	ARIOLA 6075
	12	11	49	<b>ISABEL PANTOJA</b>	MARINERO DE LUCES	RCA 7432
	13	—	9	<b>ROCIO JURADO</b>	DONDE ESTAS AMOR	EMI 6301
	14	16	27	<b>MARISELA</b>	PORQUE TENGO GANAS	PROFONO 90502
	15	—	1	<b>JULIO ANGEL Y JOSE LUIS MONERO</b>	EVOCANDO EL AYER	J1008
	16	14	11	<b>LUNNA</b>	LUNNA	A&M 37022
	17	17	39	<b>BASILIO</b>	SERA QUE ESTOY SONANDO	BMS 701
	18	—	9	<b>FRANCO</b>	SOY	FEERLESS 4010-8
	19	25	7	<b>ESTELA NUNEZ</b>	CORAZON ERRANTE	ARIOLA 6229
	20	—	41	<b>BEATRIZ ADRIANA</b>	A PUNTO DE ...	PROFONO 90484
	21	22	5	<b>YORDANO</b>	JUGANDO CONMIGO	SONOTONE 1404
	22	19	13	<b>MIGUEL GALLARDO</b>	DEDICADO	RCA 5737
	23	—	5	<b>LUCIA MENDEZ</b>	CASTIGAME	ARIOLA 028
	24	18	37	<b>EDNITA NAZARIO</b>	TU SIN MI	MELODY 094
	25	24	5	<b>CHARYTIN</b>	DE REGRESO AL PASADO	FUNNY 1500
TROPICAL/SALSA	1	1	39	<b>EDDIE SANTIAGO</b>	ATREVIDO Y DIFERENTE	TH 2424
	2	2	15	<b>FRANKY RUIZ</b>	VOY PA' ENCIMA	TH 2453
	3	17	3	<b>TOMMY OLIVENCIA</b>	30 ANIVERSARIO	TH 2464
	4	3	31	<b>ANDY MONTANEZ</b>	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	5	5	73	<b>EL GRAN COMBO</b>	NUESTRA MUSICA, Y SU PUEBLO	COMBO 2045
	6	4	13	<b>WILFRIDO VARGAS</b>	LA MUSICA	SONOTONE 1406
	7	10	21	<b>SONORA PONCENA</b>	BACK TO WORK	INCA 1083
	8	6	19	<b>RUBEN BLADES</b>	AGUA DE LUNA	ELEKTRA 960721-1
	9	11	5	<b>CHEO FELICIANO</b>	SABOR Y SENTIMIENTO	COCHE 356
	10	9	15	<b>OSCAR D'LEON</b>	RIQUITIN	TH 2456
	11	12	41	<b>BONNY CEPEDA Y SU ORQUESTA</b>	DANCE IT!/ BAILALO	RCA 7541
	12	7	9	<b>WILLIE ROSARIO</b>	MAN OF MUSIC	TH 145
	13	8	55	<b>ROBERTO TORRES</b>	ELEGANTEMENTE CRIOLLO	SAR 1043
	14	15	31	<b>LA PATRULLA 15</b>	ACARICIAME	TH 1912
	15	16	39	<b>JOHNNY VENTURA</b>	EL SENOR DEL MERENGUE	CBS 10440
	16	18	9	<b>RAY BARRETTO</b>	AQUI SE PUEDE	FANIA 642
	17	19	15	<b>ORO NEGRO</b>	EL BRILLO DE	SALSOSO 1013
	18	—	1	<b>COSTA BRAVA</b>	A TIEMPO COMPLETO	PROFONO 90526
	19	13	15	<b>CHARANGA DE LA 4</b>	SE PEGO	SAR 1044
	20	23	37	<b>HANSEL Y RAUL</b>	TROPICAL	RCA 5701
	21	—	1	<b>SONORA DINAMITA</b>	16 SUPERCUMBIA	FUENTES 1612
	22	14	31	<b>GILBERTO SANTAROSA</b>	GOOD VIBRATIONS	COMBO 2049
	23	21	9	<b>RICHIE RAY Y BOBBY CRUZ</b>	INCONFUNDIBLES	VAYA 108
	24	20	17	<b>WILLIE COLON</b>	ESPECIAL #5	SONOTONE 0100
	25	22	5	<b>JOCHY HERNANDEZ</b>	JOCHY HERNANDEZ	CBS 10465
REGIONAL MEXICAN	1	1	29	<b>LOS BUKIS</b>	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	2	15	<b>SONORA DINAMITA</b>	CAPULLO Y SORULLO	FUENTES 1612
	3	4	29	<b>LOS TIGRES DEL NORTE</b>	GRACIAS AMERICA	PROFONO 90499
	4	3	27	<b>VICENTE FERNANDEZ</b>	HOY PLATIQUE CON MI GALLO	CBS 163
	5	5	29	<b>LITTLE JOE</b>	TIMELESS	CBS 10458
	6	6	29	<b>LOS YONICS</b>	CORAZON VACIO	CBS 90489
	7	9	29	<b>GRUPO EL TIEMPO</b>	TU EX-AMOR	LUNA 1122
	8	18	3	<b>LOS SAGITARIOS</b>	DE NUEVO LOS SAGITARIOS	LUNA 1141
	9	11	17	<b>GRUPO LIBERACION</b>	LA SUAVECITA	TH 2406
	10	8	21	<b>JOAN SEBASTIAN</b>	OIGA	MUSART 6015
	11	17	69	<b>LOS YONICS</b>	LOS YONICS	PROFONO 90448
	12	7	19	<b>TROPICALISIMO APACHE</b>	REGRESO LA MEDALLITA	CARRUSEL 5202
	13	—	1	<b>BRONCO</b>	INDOMABLE	ARIOLA 6243
	14	13	9	<b>RAMON AYALA</b>	HASTA QUE TE PERDI	FREDDIE 1385
	15	15	31	<b>LOS BONDADOSOS</b>	REALIDADES	PROFONO 90492
	16	21	43	<b>ANTONIO AGUILAR</b>	LA TAMBORA	MUSART 2021
	17	14	29	<b>FITO OLIVARES</b>	LA PURA SABROSURA	GIL 1031
	18	10	39	<b>LOS CAMINANTES</b>	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	19	19	11	<b>FLACO JIMENEZ</b>	AY TE DEJO EN SAN ANTONIO	ARIOLA 3021
	20	—	35	<b>TAM Y TEX</b>	LA SUAVECITA	RAMEX 1159
	21	—	13	<b>LA MAFIA</b>	A TODO COLOR	CBS 84335
	22	—	15	<b>GERARDO REYES</b>	16 TESOROS MUSICALES DE MEXICO	CBS 10385
	23	—	1	<b>GRUPO EL TIEMPO</b>	A TIEMPO	LUNA 1142
	24	24	3	<b>LOS INVASORES DE NUEVO LEON</b>	SE ME CERRO EL MUNDO	FREDDIE 1388
	25	23	5	<b>RAMON AYALA</b>	15 ANIVERSARIO	FREDDIE 1375

## Classical KEEPING SCORE



by Is Horowitz

VINTAGE BROADWAY MUSICALS continue to attract major classical labels as a resource for big-investment crossover opportunities. The latest venture brings "Show Boat" before the EMI/Angel microphones. As in other recent disk revivals, star classical performers will assume leading roles.

The first recording session was held June 30 in London, with 14 sessions in all scheduled through mid-August. Among the performers are **Frederica von Stade**, **Teresa Stratas**, **Jerry Hadley**, and **Willard White**. **John McGlinn** conducts.

The recording, which is slated to occupy three compact disks, will be "more than complete." Not only will it include all the spoken dialog, but the disk package will contain an appendix with all the material that was excised or added at times during the show's long history. There will also be some long-forgotten material unearthed recently in the so-called "Secaucus" trove of musical theater. Original scoring will be utilized. Record producer is **John Fraser**.

Angel vice president **Tony Caronia**, who played a large part in cast selection and planning, says the "Show Boat" project is representative of the label's increasing attention to crossover. He hints at other large-scale theater pieces under consideration. The CD "Show Boat" should be released early in 1988, says Caronia.

**CENTENARY TRIBUTE:** Few will dispute the artistic (and, one hopes, commercial) value of the cluster of **Arthur Rubinstein** CDs that are enriching the catalog. Issued to mark the centenary last Jan. 28 of the master pianist's birth, the outpouring of disk after disk still con-

tinues, with a grand total of 34 to be reached before the program runs its course next year.

Meanwhile, RCA Red Seal is girding its promotional forces to tie in with the TV special "Rubinstein Remembered," due to air July 20 on PBS. The show, which features the pianist's actor son **John Rubinstein** as host and participant (among his many talents is an apparent gift as conductor).

Producer of the show is **Peter Rosen**, who has managed to assemble a marvelous collection of memorabilia, both stills and film, which he has put together with specially taped material in a moving tribute to the master.

**NIMBUS NOTES:** **Michael Fein**, Nimbus chief in the U.S., reports success with a display contest in a number of Tower Records stores. A promotional tie-in with the chain also has Tower offering a money-back guarantee to anyone buying either of two CDs featuring **William Boughton** and the English String Orchestra. One is the Butterworth, Parry and Bridge set; the other is the "Orchestral Favorites" package. Fein says hardly anyone

## EMI/Angel prepares a crossover 'Show Boat'

has asked to collect on the "no-risk" return guarantee.

Among new recordings with the English String Orchestra is a Bartok program conducted by **Yehudi Menuhin**, due out in October. New projects include the launch recording last month of a pair of Haydn symphonies by a group called the Austro-Hungarian Haydn Orchestra. The conductor is **Adam Fischer**. Actual recording took place, appropriately enough, in the Esterhazy Palace in Vienna.

Unlike the Haydn group, which uses modern instruments, the label's Hanover Band is dedicated to the use of period instruments. Next up for this ensemble is a recording of Beethoven's "Missa Solemnis." Fein says he hopes soon to mount a first Nimbus recording in the U.S. Negotiations are maturing, he adds.

## Indie GRASS ROUTE



by Linda Moleski

**HARDCORE OUTFIT SST RECORDS** is in a heavy expansion and signing period, according to the label's head of promotions, **Ray Farrell**. The logo recently moved to larger headquarters in Long Beach, Calif.; its staff now totals 24 people. Additionally, SST has boosted its international profile with an expanded promotions office in Europe.

As for the roster, "We're signing the type of acts that aren't usually associated with this label," says Farrell, who adds that "we're really getting back to the music." Among the newest signings are experimental artists **Henry Keiser** and **Opal** and rock acts the **Glen Phillips Band** and New York-based guitarist **Elliot Sharp**.

Farrell says the move was prompted by the label's current economic state. "We've been doing well financially—CDs started making money for us, and so many new bands are selling well. We're still going to do a lot of rock, but we're also looking into other stuff. We'll be putting out a lot of instrumental bands as well."

Recent releases for SST include **Dinosaur's** "You're Living All Over Me," **Sonic Youth's** "Sister," and **Crazy Backwards Alphabet's** self-titled album. The label is also in the process of putting some of its back catalog on CD, including titles by **Husker Du**, **Black Flag**, the **Minute Men**, and the **Meat Puppets**.

**SEEDS & SPROUTS:** **Hightone** is gearing up for blues guitarist **Joe Ely's** label debut release, "Lord Of The Highway," scheduled to ship Friday (10). According to label co-founder **Larry Sloven**, preorders on the record are approaching 50,000 units, and the logo plans to launch a full-scale attack on album rock radio. Additionally, the former MCA artist will embark on a three-month promotional tour later this year. Hightone will

also be releasing the debut album from Los Angeles-based roots-rock band the **Delgado Brothers** sometime in September ... To tighten its operations, **Restless Records** is phasing out its **Pink Dust** label; all product will now come out under the Restless imprint. The last project slated for release on the P.D. logo is "The Evil One," a special CD-only title from **Roky Erickson** ... **Muse Records** is reportedly picking up a good deal of urban and quiet storm airplay with **Members Only's** self-titled album, which houses a number of instrumental remakes. Grabbing the most attention is the group's jazzed-up version of **Cameo's** recent hit "Word Up." Also included are "Love Will Conquer All," "Caught Up In The Rapture," and "Overjoyed," among others. Contact **Joe Fields** at 212-873-2020 ... **PVC/Jem** has released a package from **Foreigner** member **Lou Gramm's** 1970 recording sessions, titled "Poor Heart Featuring Lou Grammatico." The historical album is reminiscent of the **Vanilla Fudge** but still offers some worthwhile cuts. It carries a suggested list price of \$5.98 ... Manhattan-based **Criminal Records** has been quite

## SST revs up for expansion here and abroad

active lately. New 12-inch releases for the label include rap act **Harmony's** "Dance To The Drums" b/w "No Joke"; **Babie & Keyes'** "Playgirl"; **Maribell's** "Roses Are Red" (b/w a Spanish version); and a remix of **Freeez's** hit "I Want It To Be Real" featuring **John Rocca** ... **Emergency** has released "Midnight," an instrumental 12-inch by the **Priority Club** featuring keyboardist **James Bratton**; a special bonus mix is on the B side ... New signings for **Relativity** include the New York-based group **Brandos** and the Boston-based pop-rock outfit the **Cave Dogs** ... **Soundwings** is making an impressive showing on the Top Jazz Albums chart with **Patrick Williams'** **New York Big Band's** "10th Avenue." The Los Angeles-based label took a Grammy earlier this year for "Suite Memories" by **Bill Watrous** with **Patrick Williams & His Orchestra**.

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# U.K. Pledges Less Radio Regulation

## Speech Delivered At AIRC Meeting

LONDON The British government plans a more liberal statutory framework to encourage the growth of commercial radio in the U.K., but it will not take deregulation to an extreme.

Delivering this pledge at the annual congress of the Assn. of Independent Radio Contractors here June 30, newly appointed Home Office Minister for Broadcasting Tim Renton added, "We could auction frequencies to the highest bidder, but we are not persuaded this is a good idea for local radio, where we want competition but also a wide diversity of services."

"Broadening consumer choice is the basic aim, and there is a risk of overfishing the same audience pool."

A substantial degree of deregulation was envisaged, Renton went on, but balance had to be maintained. The government had no secret blueprint and would listen to all representations made during the process of consultation. However, it felt that those who feared increased competition would drive the independent radio sector into lowest-common-denominator broadcasting were underestimating the strength of the ILR network.

Responding to his address, AIRC chairman Ron Coles said ILR is already extremely popular, with 47% of its potential audience listening for over 12 hours weekly, and this popularity should not be put into jeopardy.

Radio has benefited from a good financial climate, with advertising revenues at least 25% higher than a year ago, Coles said, but he added that "we should make sure that the climate is here to stay before inviting too many new guests to the dinner table."

In its official response to the government's Green Paper document on the future of broadcasting, the AIRC had stressed the importance of timing, Coles went on. It envisaged a three-phase plan, "First, introduce a new regulatory system to allow the benefits of lower costs and additional freedom to come through. Then fill in the white spaces on the map. Finally, grant li-

censes where demand is demonstrated and where a new service won't affect existing ones."

The AIRC wanted greater responsibility for its own output and a single planning body for the industry. In view of the mergers and corporate investments that have characterized local radio over the last year, it wanted limits on foreign ownership and restrictions on the number of licenses held under one control.

Most emphatically, it wanted reform of needle-time payments. "Copyright is the one item which can prevent all the other things

from happening," said Coles. "Stations pay between \$3 and \$48 to play a record, and even 24-hour stations can only play nine hours per day of music. We have got to have a new system."

Coles was equally adamant in his opposition to the national commercial radio networks being mooted by the government. "That should only come after all three phases I referred to are complete, and I should say frankly that we are opposed. Within the AIRC it is strongly felt that a national independent radio service is the biggest threat to the ILR network," he said.

# Will Honor Recorded And Concert Achievements

## Germany Begins Music-Biz Awards

BY WOLFGANG SPAHR

WEST BERLIN One hundred years after the invention of the gramophone record, the world's third largest music market (after the U.S. and Japan) is about to institute a major award for pop artists.

Established jointly by the German Phono Academy, television channel ZDF, and the state of Berlin, the International German Music Award of Berlin will be presented to acts that have achieved outstanding success here on record and in concert.

There will also be an award for newcomers, a special award of the state of Berlin, and another special award for long-term service and influence in the world of music.

The first of the annual awards will be presented Aug. 27 at the opening gala of the international radio and technology fair here. ZDF plans live coverage of the gala. Although record companies are free to nominate artists for the awards, the main basis of selection will be the top-75-points system in use in this market for many years. When artists figure only in the albums or singles charts, preference will be given to those whose success is based on album sales.

In the tour-award category, can-

didates will be judged by their live-performance success throughout German-speaking territories, backed by ticket-sales information from promoters. Duration of tours, the number of concerts given, and the general impact of the tours will all be taken into account.

In the show-award category, the criterion is a positive influence on the German-speaking music scene through exceptional individual shows, including both public performances and television appearances.

With annual earnings of \$1.5 billion, sales of 200 million units, al-

# Paul Simon Reflects On The 'Graceland' Experience

BY GLENN A. BAKER

SYDNEY At his only Australian media conference, 44-year-old singer-songwriter Paul Simon opened proceedings with the hopeful query: "Who'd like to start off with a question about music?"

After months of being forced to defend his actions in bringing the music of black South Africa to the world, the toll was beginning to show.

"Every once in a while I get really brought down by the attacks," Simon later revealed in an exclusive Billboard interview. "They

started off as accusations of 'cultural imperialism,' and now it is that I haven't paid anyone on the tour."

"What I'm facing is the Goebels philosophy that if you keep repeating a lie long enough a certain percentage of people are going to believe it. Most of the criticism is coming from political or politicized people. It's not coming from musicians, for the most part."

"Essentially, I am doing what the South African government has said is illegal: working with black musicians, sharing royalties, and sharing a musical experience. The thing about culture is that it flows like water. It's not something that can just be cut off. It is impossible for cultures to survive in isolation. The terrible danger about the boycott is that it is imposing a double prejudice against the very people whom it's meant to help. I believe the point's been missed entirely."

After insisting at the Sydney press conference that "Graceland" has met with "approval and affection," Simon declared, "Part of the role of the artist is to be discomforting."

Asked to expand on that comment, he said: "People settle into their preconceptions and opinions, and after a while they calcify. But the world is always changing, slowly and imperceptibly, until it is not the same set of circumstances

(Continued on next page)

# Channel Five Moves Into Music & Kid Vid

## U.K. Co. Predicts New Market For Sell-Through

LONDON Sell-through video label Channel Five plans to put special emphasis on music and kid vid programming in the coming year, as the fast-expanding U.K. sales market increases its independence from the video rental business.

At an industry presentation here June 29, Michael Golembo, managing director of the Heron/PolyGram joint venture, said that although feature films had shown no lack of success at sell-through

prices, it is music, children's programming, and cult TV material that has most effectively introduced new customers to low-price video retailing, notably in the last three months of 1986.

Analogies with hardback- and paperback-book publishing no longer

Cure, and, in the kid vid area, programs tied to toy-company promotion of such characters as Teddy Ruxpin—the "world's first interactive teddy bear"—Lady Lovelylocks, Barbie, Captain Power, Crick-et, and Madballs.

Channel Five claims a 25% share of all U.K. sell-through units shipped between March 1986 and March 1987. Its product is distributed to about 2,000 nonspecialist and 1,200 independent video stores nationwide.

Although the sell-through concept is now established, the company will not succumb to complacency, Golembo said. "Gone are the days when we decided what the retailers were going to stock and then convinced the consumers we were right. Now the consumer is going to tell us what he wants," said the Channel Five chief, who also announced the merging of the company's sales and marketing functions under former Vestron Video staffer Nick Hill.

As sell-through video evolves away from the traditional video industry style toward that of a fast-moving consumer-goods business, Golembo predicted, "massive organic growth" for the company will take place in 1987-88, aided by its links with PolyGram Music Video and Heron's U.S. kid vid operation, Hi-Tops.

**'Now the consumer is going to tell us what he wants'**

go far enough, Golembo added. The U.K. sell-through market is becoming a business in its own right.

Where movies and classics are concerned, it might still rely on prior video rental, but in areas such as music, specially created programming can now succeed without having to go through the rental market first, and a new creativity in production and marketing techniques will follow.

Between August and the end of 1987, Channel Five expects to spend \$1.6 million on TV and national press advertising for a slew of new releases, including music titles from Curiosity Killed The Cat, Swing Out Sister, Love And Money, and the

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**PAUL SIMON REFLECTS ON 'GRACELAND' EXPERIENCE**

*(Continued from preceding page)*

that you thought it was. So you have to keep the ability to change your perspective.

"A lot of people can't change their opinions because they've gotten into this very righteous position, and they don't want to have someone tell them, "Sorry, you'll have to move off that spot of moral righteousness, somebody else has got it."

"We have to move all the time, but human beings have a compul-

**'Part of the role of an artist is to be discomforting'**

sion to repeat themselves. That's why they like the chorus in songs. It's familiar and safe. But we have to keep an eye on it because, when you repeat misconceptions or lies, after a while they get locked in and you're gonna pay for it."

With sales of "Graceland" now well past 5 million, Simon—who shares with Frank Sinatra and Stevie Wonder the honor of having thrice won the Grammy for best album, is enjoying his strongest commercial success since "Bridge Over Troubled Water."

Having twice turned down lucrative offers to play Sun City, he feels indignation over detractors' claims that, in journeying to Johannesburg to record with Soweto musicians, he contravened the letter if not necessarily the spirit of the United Nations' cultural boycott of South Africa.

South African exile Miriam Makeba highlighted a conveniently ignored side of the argument when she explained: "I am now 55, and I have been in the U.S. since 1959. I worked for a long time with Harry

Belafonte, but I was never asked by American artists to work with them. When Paul did ask me, I said, 'Halleluja, I've graduated.' He cares about everybody and how they're presented. Even off stage he cares."

Simon said that he did not originally intend to take "Graceland" on the road but, with a series of U.S. charity dates now added to the tour schedule, he believes that "this thing just seems to have a roll to it and at this point I'm going with that roll. I'm very grateful that the musicians have been able to go in and out of South Africa and haven't been stopped yet.

"Every time we take a break and they go home, we always wonder, Are they gonna be back this time?"

Faced with the inevitable question about life after "Graceland," Simon paused for a while before stating with considerable firmness. "I've thought about it, and I feel very sure the thing I should do is stop completely—stop for a while and let this pass so I can think freshly. Then, if I want to do "Graceland II," then all right.

"But I don't want to do it because of the momentum of 'Graceland.' This is a mistake I've made in the past. I do something good and the natural inclination is to continue. But I only want to do something if I'm genuinely interested in it.

"Whatever happens, I'm sure there will be elements of this experience that I will take with me to the next piece of work, though I don't yet know what they are. I like playing with these musicians. They are a great, great band—as good as any I've had. We're friends now. I expect to know these people for life."

**CASBYs Influential, Despite Flaws**  
*Parachute Club Grabs Top Honors*

BY KIRK LaPOINTE

OTTAWA Parachute Club, Rock & Hyde, Luba, and the Pursuit Of Happiness strolled away with two awards each June 20 at the third annual Canadian Artists Selected By You ceremonies. But the program fell short of being the flawless festivities organizers had hoped for.

Following a major deficit last year, the CASBYs ran into two major miscues that detracted from the program. Vocalist Jane Siberry declined to accept Corey Hart's prize

**Attic Records' Bet On Nylons Is Paying Off**

OTTAWA "All along, we knew we had a worldwide act," says Al Mair, Attic Records president and the man who signed the Nylons. "It was just a matter of time."

With "Kiss Him Goodbye," the single from "Happy Together," that time has come, rewarding both the band's patience and redeeming the faith Mair had in the Toronto-based group five years ago when he took a big risk on its a cappella style.

Signed to Windham Hill's Open Air label in the U.S. and now being handled by A&M in just about every territory outside North America and Japan, it has been a long road for the Nylons to secure such distribution, much less the success that now seems theirs.

"When we signed them, we knew it would take a lot of work to get them on radio," says Mair, who was partly influenced in the signing by former Toronto radio programmer Sheila Conner's recommendation of the band's live act. "We had just about every major label up from the U.S. to see them. But they always said the same thing: 'I love the act, but if we release the record, our rock promotion guys won't know what to do with it, and it'll die in three weeks.'"

Rather than simply seek a deal for a deal's sake, Mair and band manager Wayne Thompson worked the band slowly. Wherever it played, rave reviews resulted. What Mair thought might be a debut album that sold 15,000 or 20,000 copies, became a gold, then platinum album, surpassing 100,000 sales. A deal in Holland for the second album, "One Size Fits All," scored gold there.

Mair, viewed as an industry leader who knows how to get the biggest bang for the buck, spread the word on the Nylons in California through a friend, Lee Armstrong, who distributed some promo copies to radio and secured some airplay. Live performances followed.

Gradually, distribution spread to Germany, France, Australia, and Scandinavia. A deal was also struck with Elfa in Japan, allowing the band tour there. (It also won a medal at the Tokyo Song Festival a few years ago.)

KIRK LaPOINTE

as best male vocalist because she said Hart had been smeared by "tasteless comments" during the show that linked him romantically to Donna Rice (Carole Pope eventually accepted for Hart), and the wrong winner was announced for best group of the year. Parachute Club won, but the Pursuit Of Happiness was announced. Red-faced organizers later had to announce that a mistake had been made.

Even so, tradesters feel that the CASBYs still offer the best alternative to the annual Juno Awards in Canada. Some of the winners in earlier years have gone on to become some of the country's most critically and commercially acclaimed artists. Some have even snared Junos. This year's selections include some of Canada's most likely stars of the future, including Colin James and Billy Newton-Davis.

Parachute Club's "Small Victories" was chosen for best album, and the band snagged the best group award. The timing for both awards is odd: The album didn't fare as well as expected, considering that John Oates helped produce it, and the band has lost two members in recent weeks to solo projects.

Luba won for the second straight year as best female vocalist. She

has also grabbed the Juno in the same category two years in a row, although her work isn't very well known outside of Canada. Her Narada Michael Walden-produced song, "How Many Rivers To Cross," was voted best single in the people's-choice-style program.

The Pursuit Of Happiness was voted most promising group and took the top independent video prize for "I'm An Adult Now," which was eventually released nationally on the major WEA Music label.

Rock & Hyde took two major awards: best video for "Dirty Water" and best producer, which they shared with Bruce Fairbairn for their "Under The Volcano" album.

Among other key winners were James, who was named most promising artist; Newton-Davis, best r&b/reggae recording for his "Love Is A Contact Sport" album; the Shuffle Demons, best jazz artists; Breeding Ground, best independent artist; Paul Simon's "Graceland," top international album; and Skinny Puppy, best album art for its "Mind, The Perpetual Intercourse" album. Basic English was voted best nonrecording artist, while RPM Magazine's Stan Klees was given the David Marsden prize for his contribution to Canadian music.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/4/87

This Week	Last Week	SINGLES
1	5	IT'S A SIN PET SHOP BOYS PARLOPHONE
2	1	STAR TREKKIN' FIRM BARK
3	3	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
4	2	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
5	14	WISHING WELL TERENCE TRENT D'ARBY CBS
6	7	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
7	9	MISFIT CURIOSITY KILLED THE CAT MERCURY
8	4	I WANT YOUR SEX GEORGE MICHAEL EPIC
9	11	IS THIS LOVE WHITESNAKE EMI
10	26	MY PRETTY ONE CLIFF RICHARD EMI
11	12	WHEN SMOKEY SINGS ABC NEUTRON
12	18	LET'S DANCE CHRIS REA MAGNET
13	6	HOLD ME NOW JOHNNY LOGAN EPIC
14	8	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
15	10	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
16	25	ALWAYS ATLANTIC STARR WARNER BROS
17	NEW	THE LIVING DAYLIGHTS A-HA WARNER BROS
18	21	COMIN' ON STRONG BROKEN ENGLISH EMI
19	22	I PROMISED YOU A MIRACLE SIMPLE MINDS VIRGIN
20	23	IF I WAS YOUR GIRLFRIEND PRINCE PAISLEY PARK
21	13	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
22	15	VICTIM OF LOVE ERASURE MUTE
23	35	SWEET SIXTEEN BILLY IDOL CHRYSALIS
24	16	LOOKING FOR A NEW LOVE JODY WATLEY MCA
25	17	IT'S NOT UNUSUAL TOM JONES DECCA
26	NEW	SWEETEST SMILE BLACK A&M
27	27	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
28	NEW	ALONE HEART CAPITOL
29	19	GOODBYE STRANGER PEPSI & SHIRLIE POLYDOR
30	20	JACK MIX II MIRAGE DEBUT
31	30	SCALES OF JUSTICE LIVING IN A BOX CHRYSALIS
32	37	THROWING IT ALL AWAY GENESIS VIRGIN
33	40	TIME WILL CRAWL DAVID BOWIE EMI/AMERICA
34	24	IT'S TRICKY RUN DMC LONDON
35	28	THE PLEASURE PRINCIPLE JANET JACKSON A&M
36	32	DIAMONDS HERB ALPERT A&M
37	34	LIFE TIME JOYCE SIMS LONDON
38	NEW	HOOVERVILLE (AND THEY PROMISED) CHRISTIANS ISLAND
39	NEW	HIGHER AND HIGHER JACKIE WILSON SMP
40	33	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARISTA
2	NEW	MARILLION CLUTCHING AT STRAWS EMI
3	2	U2 THE JOSHUA TREE ISLAND
4	4	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
5	3	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
6	6	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
7	5	SUZANNE VEGA SOLITUDE STANDING A&M
8	9	GENESIS INVISIBLE TOUCH VIRGIN
9	11	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
10	8	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
11	26	VARIOUS HITS REVIVAL CAPITOL
12	14	ERASURE THE CIRCUS MUTE
13	12	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
14	22	DAVID BOWIE NEVER LET ME DOWN EMI/AMERICA
15	13	VARIOUS FRIENDS AND LOVERS K-TEL
16	10	ALISON MOYET RAINDANCING CBS
17	40	VARIOUS THE HOLIDAY ALBUM CBS
18	7	THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
19	17	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
20	19	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
21	21	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
22	34	HEART BAD ANIMALS CAPITOL
23	35	SIGN OF THE TIMES PRINCE PAISLEY PARK
24	32	WHITESNAKE EMI
25	24	MEL & KIM F.L.M. SUPREME
26	28	PETER GABRIEL SO VIRGIN
27	18	SIMPLY RED MEN AND WOMEN ELEKTRA
28	20	PAUL SIMON GRACELAND WARNER
29	23	MADONNA TRUE BLUE SIRE
30	15	ROGER WHITTAKER HIS FINEST COLLECTION POLYGRAM/TEMBO
31	36	JANET JACKSON CONTROL A&M
32	33	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
33	16	TOM JONES HIS GREATEST HITS TELSTAR
34	31	FIVE STAR SILK AND STEEL TENT
35	NEW	MISSION THE FIRST CHAPTER MERCURY
36	NEW	LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC
37	39	ROBERT CRAY STRONG PERSUADER MERCURY
38	25	ROGER WATERS RADIO K A O S EMI
39	38	LIVING IN A BOX CHRYSALIS
40	30	DIRE STRAITS BROTHERS IN ARMS VERTIGO

## CANADA (Courtesy The Record) As of 6/25/87

		SINGLES
1	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
2	4	YOU KEEP ME HANGIN' ON KIM WILDE MCA
3	2	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
4	7	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
5	5	LOOKING FOR A NEW LOVE JODY WATLEY MCA
6	12	ALONE HEART CAPITOL
7	3	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
8	6	LA ISLA BONITA MADONNA SIRE/WEA
9	9	WITH OR WITHOUT YOU U2 ISLAND/MCA
10	8	LESSONS IN LOVE LEVEL 42 POLYGRAM
11	11	HEAD TO TOE LISA LISA COLUMBIA/CBS
12	10	LEAN ON ME CLUB NOUVEAU WEA
13	17	SHAKEDOWN BOB SEGER MCA
14	14	ALWAYS ATLANTIC STARR WEA
15	19	RIGHT ON TRACK THE BREAKFAST CLUB MCA
16	16	IN TOO DEEP GENESIS ATLANTIC/WEA
17	18	DIAMONDS HERB ALPERT & JANET JACKSON A&M
18	20	HEART & SOUL T'PAU VIRGIN/A&M
19	NEW	FUNKYTOWN PSEUDO ECHO BMG
20	13	CLOSER TOGETHER THE BOX ALERT/POLYGRAM
		<b>ALBUMS</b>
1	1	U2 THE JOSHUA TREE ISLAND/MCA
2	2	WHITNEY HOUSTON ARISTA/BMG
3	4	HEART BAD ANIMALS CAPITOL
4	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
5	5	THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
6	6	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
7	7	MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA
8	8	BRYAN ADAMS INTO THE FIRE A&M
9	10	CROWDED HOUSE CAPITOL
10	12	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
11	15	VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
12	11	DAVID BOWIE NEVER LET ME DOWN CAPITOL
13	13	PAUL SIMON GRACELAND WARNER BROS./WEA
14	14	RANDY TRAVIS ALWAYS AND FOREVER WEA
15	20	THE BOX CLOSER TOGETHER ALERT/POLYGRAM
16	9	GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
17	17	MADONNA TRUE BLUE SIRE/WEA
18	NEW	ALISON MOYET RAINDANCING COLUMBIA/CBS
19	16	CUTTING CREW BROADCAST VIRGIN/A&M
20	NEW	KIM WILDE ANOTHER STEP MCA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/29/87

		SINGLES
1	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	3	SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
3	2	HOLD ME NOW JOHNNY LOGAN EPIC/CBS
4	4	CROCKETT'S THEME JAN HAMMER MCA/WEA
5	8	GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
6	5	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
7	6	LA ISLA BONITA MADONNA SIRE
8	7	JET AIRLINER MODERN TALKING HANSA/ARIOLA
9	NEW	I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS
10	9	STRANGELOVE DEPECHE MODE MUTE/INTERCORD
11	11	DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
12	NEW	FLAMES OF PARADISE JENNIFER RUSH & ELTON JOHN CBS
13	10	WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
14	NEW	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX
15	13	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
16	NEW	SERIOUS DONNA ALLEN TOP SELLER/TSR
17	20	JUST AROUND THE CORNER COCK ROBIN CBS
18	NEW	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/ARIOLA
19	NEW	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/ARIOLA
20	15	CITY LIGHTS WILLIAM PITT JUPITER/DGG/PMV
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
2	2	U2 THE JOSHUA TREE ISLAND/ARIOLA
3	5	MIXED EMOTIONS DEEP FROM THE HEART EMI
4	6	JENNIFER RUSH HEART OVER MIND CBS
5	3	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
6	4	THE CURE KISS ME KISS ME KISS ME METRONOME/PMV
7	7	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
8	NEW	MODERN TALKING ROMANTIC WARRIORS HANSA/ARIOLA
9	8	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
10	NEW	JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
11	14	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
12	9	ALISON MOYET RAINDANCING CBS
13	17	DEN HARROW DAY BY DAY BABY/ARIOLA
14	19	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
15	10	SUZANNE VEGA SOLITUDE STANDING A&M/DG
16	12	PAUL SIMON GRACELAND WARNER/WEA
17	16	MADONNA TRUE BLUE SIRE/WEA
18	11	SIMPLY RED MEN AND WOMEN WARNER/WEA
19	13	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG/PMV
20	18	TINA TURNER BREAK EVERY RULE CAPITOL/EMI

## ITALY (Courtesy Germano Ruscitto) As of 6/25/87

		SINGLES
1	1	LET IT BE FERRY AID CBS
2	5	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON RCA
3	8	CALL ME SPAGNA CBS
4	7	BOYS SABRINA FIVE RECORD/CGDMM
5	3	DANCE AROUND THE WORLD RICHELNAI CBS
6	4	GENTE DI MARE TOZZI & RAF CGDMM
7	9	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
8	17	TAKE ME BACK TRACY SPENCER CBS
9	12	CARRIE EUROPE CBS
10	NEW	LIVING IN A BOX LIVING IN A BOX RCA
11	NEW	KEEP ME IN MIND BOY GEORGE VIRGIN/EMI
12	6	RESPECTABLE MEL & KIM CGDMM
13	10	SIGN OF THE TIME PRINCE WEA
14	2	EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
15	14	ATLANTIS TOM HOOKER BABY RECORDS/CGDMM
16	NEW	IT'S BETTER TO TRAVEL SWING OUT SISTER POLYGRAM
17	NEW	THE FINAL COUNTDOWN EUROPE CBS
18	16	I JUST CAN'T WAIT MANDY SMITH CGDMM
19	NEW	STRANGELOVE DEPECHE MODE RICORDI
20	NEW	SUCCESS PICNIC AT THE WHITE HOUSE CBS

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/4/87

		HOT 100 SINGLES	
1	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA	1
2	2	HOLD ME NOW JOHNNY LOGAN EPIC	2
3	3	LA ISLA BONITA MADONNA SIRE	3
4	5	CALL ME SPAGNA CBS	4
5	9	I WANT YOUR SEX GEORGE MICHAEL EPIC	5
6	10	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE	6
7	4	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA	7
8	17	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND	8
9	6	LET IT BE FERRY AID THE SUN/CBS	9
10	11	WITH OR WITHOUT YOU U2 ISLAND	10
11	13	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL	11
12	7	LIVING IN A BOX LIVING IN A BOX CHRYSALIS	12
13	NEW	DIAMONDS HERB ALPERT A&M	13
14	8	STRANGELOVE DEPECHE MODE MUTE	14
15	14	GOODBYE STRANGER PEPSI & SHIRLIE POLYDOR	15
16	12	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA	16
17	NEW	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN	17
18	16	VICTIM OF LOVE ERASURE MUTE	18
19	20	SWEET SIXTEEN BILLY IDOL CHRYSALIS	19
20	15	LOOKING FOR A NEW LOVE JODY WATLEY MCA	20
		<b>HOT 100 ALBUMS</b>	
1	1	U2 THE JOSHUA TREE ISLAND	1
2	3	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN	2
3	2	SIMPLY RED MEN AND WOMEN WEA	3
4	10	WHITNEY HOUSTON WHITNEY ARISTA	4
5	4	PRINCE SIGN OF THE TIMES PAISLEY PARK	5
6	5	DAVID BOWIE NEVER LET ME DOWN EMI/AMERICA	6
7	7	THE CURE KISS ME KISS ME KISS ME POLYDOR	7
8	6	PAUL SIMON GRACELAND WARNER	8
9	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER	9
10	11	MADONNA TRUE BLUE SIRE	10
11	8	LEVEL 42 RUNNING IN THE FAMILY POLYDOR	11
12	12	GENESIS INVISIBLE TOUCH VIRGIN	12
13	13	SUZANNE VEGA SOLITUDE STANDING A&M	13
14	14	ALISON MOYET RAINDANCING CBS	14
15	15	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY	15
16	16	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY	16
17	18	MEL & KIM F.L.M. SUPREME	17
18	20	HEART BAD ANIMALS CAPITOL	18
19	19	TINA TURNER BREAK EVERY RULE CAPITOL	19
20	17	BRYAN ADAMS INTO THE FIRE A&M	20
		<b>SINGLES</b>	
1	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA	1
2	2	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS	2
3	3	NOTHING'S GONNA STOP US NOW STARSHIP RCA	3
4	5	RESPECTABLE MEL & KIM LIBERATION	4
5	4	SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL	5
6	7	RIGHT ON TRACK BREAKFAST CLUB MCA	6
7	12	TAKE ME BACK NOISEWORKS CBS	7
8	6	LEAN ON ME CLUB NOUVEAU WARNER/WEA	8
9	10	(GLAD I'M) NOT A KENNEDY SHONA LAING VIRGIN	9
10	NEW	HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS	10
11	9	LOVE AND DEVOTION MICHAEL BOW CBS	11
12	11	AT THIS MOMENT BILLY VERA & THE BEATERS RCA	12
13	20	WANTED DEAD OR ALIVE BON JOVI MERCURY	13
14	14	HYMN TO HER THE PRETENDERS REAL/WEA	14
15	8	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM	15
16	19	SHOWING OUT MEL & KIM LIBERATION	16
17	17	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM	17
18	NEW	SWEET SIXTEEN BILLY IDOL CHRYSALIS	18
19	15	LA ISLA BONITA MADONNA SIRE/WEA	19
20	13	LOOKING FOR A NEW LOVE JODY WATLEY MCA	20
		<b>ALBUMS</b>	
1	1	WHITNEY HOUSTON WHITNEY ARISTA	1
2	2	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM	2
3	3	CROWDED HOUSE CAPITOL/EMI	3
4	5	PAUL SIMON GRACELAND WARNER/WEA	4
5	4	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA	5
6	6	THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE	6
7	7	U2 THE JOSHUA TREE ISLAND/FESTIVAL	7
8	8	HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA	8
9	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA	9
10	10	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI	10
11	11	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA	11
12	NEW	VARIOUS ARTISTS '87 RIGHT ON TRACK CBS	12
13	NEW	NOISEWORKS CBS	13
14	15	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN	14
15	12	BILLY JOEL GREATEST HITS VOLUME 1 & 2 CBS	15
16	13	WORLD PARTY PRIVATE REVOLUTION CHRYSALIS	16
17	16	EUROPE THE FINAL COUNTDOWN EPIC/CBS	17
18	14	BILLY JOEL THE BRIDGE CBS	18
19	NEW	MEL & KIM F.L.M. LIBERATION/CBS	19
20	17	THE PRETENDERS GET CLOSE REAL/WEA	20
		<b>SINGLES</b>	
1	1	BLONDE AKINA NAKAMORI WARNER PIONEER/MC CABIN	1
2	NEW	HAJIMEMASHITE AI TOMOMI NISHIMURA TOSHIBA/GEIEI	2
3	3	MIZUNONAKANO ANSWER KIYOTAKA SUGIYAMA VAP/NTV M/VAMUDA	3
4	NEW	JYONETSU RAINBOW MAMIKO TAKAI CANYON/FUJIPACIFIC	4
5	2	OHKINAOSEWASAMA TONNELS CANYON/FUJIPACIFIC	5
6	6	ROKUNAMONJYANE TSUYOSHI NAGABUCHI TOSHIBA/YUI	6
7	NEW	SASURAI MASAHIKO KONDO CBS/SONY	7
8	4	TWO MUCH I LOVE YOU C C B POLYDOR	8
9	NEW	HANANOYONI MIYUKI SUGIURA WARNER/PIONEER	9
10	9	RAINY NIGHT CRUISING KEN IWASHIRO TEARS PROJECT FOR LIFE/GEIEI	10
		<b>ALBUMS</b>	
1	1	REBECCA REMIX REBECCA CBS/SONY	1
2	2	WHITNEY HOUSTON WHITNEY PHONOGRAM	2
3	4	TUBU SUMMER DREAM CBS/SONY	3
4	3	SEIKO MATSUDA STRAWBERRY TIME CBS/SONY	4
5	5	MASAYOSHI TAKANAKA RENDEZ VOUS TOSHIBA/EMI	5
6	8	SATOSHI IKEDA JOY AND PAIN TEICHIKU	6
7	NEW	MADONNA LA ISLA BONITA SUPER MIX WARNER/PIONEER	7
8	7	MOMOKO KIKUCHI ESCAPE FROM DIMENSION VAP	8
9	6	ONYANKO CLUB SAILING YUMKOUJYO '87 LIVE CANYON	9
10	NEW	MARI IJIMA COQUETTISH BLUE MOON	10

## Retailers Declare Business Fit Home Entertainment Execs At Confab

BY FRED GOODMAN

NEW YORK A conference on the home entertainment software industry sponsored by the brokerage firm of Silberberg, Rosenthal & Co. here gave Wall Streeters a rare chance to question the heads of five of the country's leading home entertainment retailers. And while generally declaring the business fit, several money managers took the panelists to task on diminished margins and accounting procedures for home video rentals.

While most attendees seemed convinced of the industry's general health, Silberberg, Rosenthal analyst Keith E. Benjamin, who organized the conference, proved particularly bullish. With a few qualifications, Benjamin recommended taking long-term positions in the available combination music/video chains. The firm will soon be offering Benjamin's extensive industry report for sale.

Appearing as panelists were: Frank Hennessey, president and CEO, the Handleman Co. (NYSE/HDL); Jack Eugster, chairman, president and CEO, the Musicland Group (NYSE/TMG); Terry Worrell, president and CEO, Sound Warehouse (NASDAQ/SWHI); Martin Spector, chairman, Spec's Music (NASDAQ/SPEC); and Louis Kwiker, president and CEO,

Wherehouse Entertainment (ASE/WEI). Also speaking was Cy Leslie, a former chairman of MGM/UA Home Entertainment and a director of Shorewood Packaging, Lieberman Enterprises, and Coloco Industries.

Among the topics of greatest

### 'Last year, we saw rapid changes in the rental business in the second half of the year'

concern to the financial community were forecasts for compact disc sales and pricing, emerging technologies, long- and short-term outlooks for video rental and that business' attendant accounting procedures.

Noting that demand for CD units outstrips unit demand for LPs even in the rackjobbing end of the business, Handleman's Hennessey said he has seen "absolutely no movement" in the pricing of hit CD titles by manufacturers, despite increased production capabilities.

Musicland's Eugster noted that while frontline prices have "inched up slightly," he believes labels will pass along reductions in manufacturing costs within the year. He added that the continued expansion of CD midline catalogs is allowing profit margins on the configuration to grow.

One area where profit margins have fallen for several retailers is video rentals. Worrell of Sound Warehouse, which operates 102 stores, many in the depressed oil states of Oklahoma and Texas, said rentals had experienced a decline in gross margins due to the poor economic conditions and increased competition in the region.

"Our [comparable quarter figures] are negative on video rental," said Worrell. One partial solution the chain is employing is to stock new outlets with existing video inventory culled from the chain's other outlets.

In California, the Wherehouse chain also plans to use existing inventory in new video departments. That chain, with 195 stores, saw its average per-square-foot sales drop from \$283 to \$274 because of a weakened rental market.

"Last year, we saw rapid changes in the rental business during the second half of the year," said Wherehouse's Kwiker. "There was a massive number of convenience, drug, and supermarket outlets entering the market at a time when growth was slowing."

Of considerable concern to managers and other investors is the issue of how chains elect to depreciate their inventory. Benjamin noted the industry generally believes the useful life of a video is three years or longer. But the pricing policies of the movie industry—with studios dropping the wholesale price on many titles six months after release—"almost mandates that at least two-thirds of the cost be written off in the first year." Benjamin adds, however, that most public video retailers are using a straight-line method over three years. He and others express fear that these accounting policies could result in overstatement of earnings and future write-offs.

While some retailers agree that current accounting methods could be problematic, they counter that the true issue is proper inventory management, especially knowing how much to buy and when to dispose of slower moving titles.

"Assume you buy 1,000 copies of a title but only need 500 after a while," said Wherehouse's Kwiker. "If you allow those just to sit in a warehouse and be depreciated, you will show an inflated income the first year, but it drags on the second and third. The issue is proper buying." He added that Wherehouse takes a loss on disposition as part of its cost of current rental. Currently, 50% of the chain's inventory is written off. "Once it's written off," added Kwiker, "you have an asset working for you on your shelf. Our current book value is lower, and our rental income is higher."

## newsline..

**HOME VIDEO IMPRINT** Prism Entertainment Corp. (ASE/PRZ) saw net income rise, despite a decrease in revenues, during the three months ended April 30. Net income was \$531,000, or 24 cents per share, on revenues of \$6.25 million. During the same period in 1986, the company had net income of \$411,000, or 18 cents per share, based on sales of \$6.8 million. "Substantial" reductions in manufacturing costs as well as increased sales of higher-price titles and a lower federal income tax were cited for the earnings increase.

**SCHWARTZ BROTHERS INC.** (NASDAQ/SWAR), the Lanham, Md.-based music and video distributor, says first-quarter revenues and net income set new first-quarter highs. For the three months ended April 30, the distributor saw net income of \$271,000, or 33 cents per share, on revenues of nearly \$20 million. During the same period in 1986, the company had net income of \$241,000, or 30 cents per share, on sales of \$17.5 million. The company recently paid a two-for-one split to its shareholders.

**LEADING RADIO SYNDICATOR** Westwood One Inc. (NASDAQ/WONE) posted records for second-quarter and six-month revenues, net income, and earnings per share. The Los Angeles-based company, which also owns the Mutual Broadcasting System and broadcast trade publication Radio & Records, reported income of \$2.8 million, or 23 cents per share, on revenues of \$19.5 million during the second quarter ended May 31. During the comparable quarter of 1986, the company had net income of \$1.7 million, or 16 cents per share, on revenues of \$14.3 million. For the first six months, net income totaled \$4.2 million, or 34 cents per share, on revenues of \$35.4 million, compared with income of \$2.5 million, or 23 cents per share, on revenues of \$25.5 million in the same period of 1986.

**RECOTON CORP.** (NASDAQ/RCOT), the Long Island-based manufacturer of electronic accessories, says its board has authorized the purchase of up to 300,000 shares of its common stock on the open market. No time frame was announced.

**CANADIAN MUSIC SOFTWARE MANUFACTURER** Cinram Ltd., which trades on the Toronto and Montreal exchanges, says its shareholders have approved a plan to split each existing and outstanding share of the company's stock three ways. Common shares on a split basis will begin trading on July 6. The Ontario-based firm manufactures LPs, cassettes, and compact disks.

## 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	Open 6/23	Close 6/29	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	302.9	170 3/4	176	-5 3/4
Cannon Group	263.1	4 1/4	4 3/4	+ 3/4
Capital Cities Communications	111.7	392 1/2	386 1/2	-5 3/4
Coca-Cola	2693.2	46 1/2	45 1/4	- 7/8
Walt Disney	1861.3	71 1/2	72 1/2	+ 1
Eastman Kodak	2676.3	89	87 1/2	-1 1/2
Gulf & Western	773.1	89	86 1/2	-2 1/2
Handleman	189.8	29 1/2	28 1/2	- 1
MCA Inc.	1563.1	48 1/2	40 1/2	- 8
MGM/UA	98.1	13 1/2	12 1/2	- 1
Musicland	60.1	27	27 1/2	+ 1/2
Orion Pictures Corp.	180.9	14 1/4	13 1/2	- 1
Primerica	871	44	42 1/2	-1 1/2
Sony Corp.	637.8	27 1/2	27 1/2	.....
TDK	83.7	53 1/2	54 1/2	+ 1
Taft Broadcasting	29.1	151 1/2	152 1/2	+ 1
Vestron Inc.	132.3	4 1/4	4 1/4	.....
Warner Communications Inc.	1859.6	35 1/2	34 1/2	-1 1/2
Westinghouse	1790.5	66 1/2	64 1/2	-1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	11.4	5 1/4	5 3/4	+ 1/2
Electrosound Group Inc.	47.1	12 1/2	13 1/4	+ 1/2
Lorimar/Telepictures	1622.6	17 1/2	15 1/4	-2 1/2
New World Pictures	70	10 1/2	10 1/2	.....
Price Communications	104.8	12 1/2	13 1/2	+ 1
Prism Entertainment	23.5	6 1/4	6	- 1/4
Turner Broadcasting System	25.4	23 1/2	23	- 1/2
Unitel Video	6.3	11 1/2	10 7/8	- 3/8
Wherehouse Entertainment	783.6	8 3/4	9	+ 1/4

Company	Open June 29	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	5 1/4	6	+ 1/4
Dick Clark Productions	5 1/4	5	- 1/4
Infinity Broadcasting	21 1/2	21 3/4	+ 1/2
Josephson Inc.	14 1/2	14	- 1/2
LIN Broadcasting	41 3/4	41	- 3/4
Lieberman Enterprises	19 1/2	19 3/4	+ 1/2
Malrite Communications Group	11 1/4	11 1/2	+ 1/4
Recoton Corp.	6 1/4	6 1/4	.....
Reeves Communications	9 1/4	9 1/4	.....
Satellite Music Network, Inc.	5	5 1/4	+ 1/4
Scripps Howard Broadcasting	80 1/2	80	- 1/2
Shorewood Packaging	19	19 1/4	+ 1/4
Sound Warehouse	9 1/4	8 3/4	- 1/4
Specs Music	9	9	.....
Stars To Go Video	10 1/4	10	- 1/4
Trans World Music	36 3/4	38 3/4	+ 1 1/2
Tri-Star Pictures	9 1/4	9 3/4	+ 1/2
Wall To Wall Sound And Video	5 1/4	5 1/4	.....
Westwood One	27	26 3/4	- 1/4

## Thorn EMI Sells Subsidiary To Thomson For \$145 Mil

LONDON Thorn EMI here has sold its consumer electronics arm, Ferguson, to the French company Thomson for \$145 million. Thomson now becomes Europe's second-largest electronics manufacturer after Philips.

According to Thorn EMI, Ferguson was not big enough on its own to become internationally competitive in current trading conditions. Corporate strategy is to concentrate on core activities and dispose of marginal businesses.

But the sale may revive controversy in the U.K. over the government's sink-or-swim approach to the country's manufacturing industry, particularly as Thomson is a state-owned enterprise long supported by successive French administrations.

Anger has been expressed in some quarters that the subsidiary was not first offered to a British purchaser. Amstrad chairman Alan Sugar, who describes the deal as a "diabolical liberty," initially threatened to ask the European Economic Community Commission to block the sale on anticompetitive grounds and said he would himself consider making a counter-bid. Amstrad could raise the capital required from its own resources, he added, whereas Thomson has had to fund

its purchase with bank borrowing.

But after meeting with Thorn officials, Sugar formally abandoned efforts to intervene, saying the sale was already "too far down the line." Amstrad, whose success in penetrating global markets contrasts conspicuously with Ferguson's failure to do so, is itself in some difficulties after a period of spectacular and sustained growth.

Reports that its IBM-compatible personal computer the PC1512 was not meeting sales targets led to a near 30% slide in the company's share price. With new products on the way, however, possibly including DAT hardware and satellite dishes, confidence in Amstrad's future remains strong.

## FOR THE RECORD

An article in the July 4 issue on Shorewood Packaging (NASDAQ/SHOR) erroneously reported the firm's stock began trading in the fall at 13. The stock opened at 9 and dipped to 8 3/4 before rebounding. Shorewood closed June 29 at 19 1/4, up 1/4.

## POP

### THE FABULOUS THUNDERBIRDS

Hot Number  
PRODUCER: Dave Edmunds  
CBS Associated FZ 40818

Sequel to "Tuff Enuff" shows the torrid Texas quartet sticking some new musical irons in the fire, stepping farther back from hardcore bar-blues roots to work rockin' soul turf. First single, "Stand Back," is just taking off; title track would be an explosive follow-up.

### SIMPLE MINDS

Live In The City Of Light  
PRODUCER: Bruce Lampcov  
A&M SP 6850

Lavishly produced live double album, culled from August dates in Paris, debuted at No. 1 on the English charts and will score big among U.S. fans. Early tune "Promised You A Miracle" is first single; like the rest of the record, it packs a larger punch than more manicured studio versions. Radio will move on it.

### TWISTED SISTER

Love Is For Suckers  
PRODUCER: Beau Hill  
Atlantic 81772

Longtime New York-based rockers stumbled with last release but have managed to catch their balance on this one, with a new producer and new attitude. Album is chock-full of sturdy, straightforward cuts; programmers are sure to wear out the first single, "Hot Love," as well as the ballad "You Are All That I Need."

### LAURA BRANIGAN

Touch  
PRODUCER: David Kershenbaum  
Atlantic 81747

Pop songstress gets to showcase her strongest assets here: powerful, sustained vocals and convincing lyric interpretation. The results fit best with adult contemporary; album offers more ballads than usual. Best bets: "Shattered Glass," produced by Stock, Aitken, Waterman; "Over Love"; and "Spirit Of Love."

### NEIL YOUNG & CRAZY HORSE

Life  
PRODUCERS: David Briggs, Neil Young, Jack Nitzsche  
Geffen 24154

Young's forays with Crazy Horse have been his hardest-rocking and most critically favored. Though this partially live set, featuring much material showcased in his 1986 tour, is restrained by comparison, it is topical, textured, and clearly the work of a mature, evolving artist. No gimmicks; it should appeal to any and all Young fans. Highlight: "We Never Danced."

### JOE WALSH

Got Any Gum?  
PRODUCER: Terry Manning  
Warner Bros. 25606

Latest solo turn by axe-slinging ex-Eagle/James Gangster exhibits all the hallmarks of his style: nutty humor, good hooks, and plenty of power chords. "The Radio Song," a sure shot on the dial, is a climber; "Fun," too, would make for fun at album rock.

### ORIGINAL MOTION PICTURE SOUNDTRACK

La Bamba  
PRODUCERS: Steve Berlin, others  
Slash/Warner Bros. 25605

Luis Valdez's biopic about martyred rocker Ritchie Valens looks like a summer sleeper. *Los Lobos'* cover of the titular Valens tune is tearing it up on radio and charts; group contributes seven other tracks, with additional strong cuts by Howard Huntsberry, Marshall Crenshaw, and Brian Setzer.

### MUSIC FROM THE MOTION PICTURE

SOUNDTRACK  
Dragnet  
PRODUCERS: Various  
MCA 6210

Package, which is split between one side of pop singles and one side of Ira Newborn's film score, isn't exactly long on value for pop buyers. But the presence of Jimmy Jam & Terry Lewis-produced tracks by Patti LaBelle and New Edition as well as Art Of Noise's clever remake of the "Dragnet" theme makes the collection noteworthy.

### ORIGINAL MOTION PICTURE SOUNDTRACK

Innerspace  
PRODUCERS: Various  
Geffen GHS 24161

Martin Short comedy carries summer-blockbuster promise, which should help its hodgepodge of a soundtrack. Includes contemporary songs by new artists (Wang Chung's "Hypnotize Me," midway up the Hot 100 and also available on the group's current album), oldies by contemporary artists (Rod Stewart's "Twistin' The Night Away"), oldies by oldies ("Cupid" by Sam Cooke), and an original score by Jerry Goldsmith.

### GO WEST

Dancing On The Couch  
PRODUCER: Gary Stevenson  
Chrysalis BFV 41550

Last time out, band made a splash with "We Close Our Eyes," then had trouble matching that single's success. Group might be sliding into a bit of a formula here, but this batch of upbeat bouncers and ballads sounds like it offers more than one hit. Includes tasty cameos by Kate Bush and Randy Brecker.

### AEROSMITH

Classics Live! II  
PRODUCERS: Paul O'Neill, Aerosmith  
Columbia FC 40855

On the heels of group's hit collaboration with Run-D.M.C., "Walk This Way," and (as usual) in advance of the group's new Geffen release comes second set of concert shots, mostly from '84 dates. Hot enough, but mainly for the devoted.

### KID CREOLE & THE COCONUTS

I, Too, Have Seen The Woods  
PRODUCER: Mr. August Darnell  
Sire 25579

N.Y. band has been turning out an erudite, funny, funky precursor to the Miami sound for years without getting the recognition it deserves. Perhaps the undeniably dancy "So Far, So Good" and "Dancin' At The Bains Douches" or "Midsummer Madness"—which sounds like nothing else but Santo & Johnny's "Sleep Walk"—will change all that.

### JACKIE MASON

The World According To Me  
PRODUCER: Brooks Arthur  
Warner Bros. 25603

Essentially a standup comic, Mason has had audiences rolling in the aisles for almost 200 performances on Broadway. While seeing him is believing in him more, his witty and perceptive observations on the social scene are not lost on record. A video would be welcome, but this audio of an actual performance is just plain funny.

### WHITE LION

Pride  
PRODUCER: Michael Wagener  
Atlantic 81768

With recent chart successes by other metalists paving the way, timing is right for this band. Composing team of vocalist Mike Tramp and Vito Bratta mixes thoughtful lyrics with Ratt's savage energy and Bon Jovi-like pop sensibilities.

### ROBERT VAUGHN & THE SHADOWS

Love And War  
PRODUCER: T.J. Tindall  
Island 90614

## SPOTLIGHT



### STARSHIP

No Protection  
PRODUCERS: Peter Wolf, Keith Olsen, Narada Michael Walden  
Grunt/RCA 6413-G

Follow-up to "Knee Deep In The Hoopla" should follow earlier album's platinum track. Hit "Nothing's Gonna Stop Us Now" is included here, as is successor "It's Not Over (Til It's Over)," currently rising furiously on Hot 100 chart. Mainstays Grace Slick and Mickey Thomas lend their steady pipes to a potent brace of rock ready-mades.

## NEW AND NOTEWORTHY

### THE SILENCERS

A Letter From St. Paul  
PRODUCERS: Dave Bascombe, the Silencers  
RCA 6442-R

English quartet makes its debut with a highly personalized sound, allusive and intelligent lyrics, and an unusual lead singer, Jimmie O'Neill. "Painted Moon" and "I See Red" are the place for radio to start. Striking outing will remind some of bows by such originals as U2, the Waterboys, and Aztec Camera.

### LES RITA MITSOUKO

Les Rita Mitsouko Present The No Comprendo  
PRODUCERS: Tony Visconti, Catherine Ringer, Fred Chichin  
Virgin 90616

Wacky French and American amalgam of dance, novelty, torch, and near-punk songs scores on every level. First single, "C'est Comme Ca," is most accessible track, but "Les Histoires d'A," "Someone To Love," "Stupid Anyway," and "Bad Days"—the last for the sheer lunacy of its lyrics—should not be ignored. "Rita Mitsouko" released a 12-inch on Sire last year that climbed midway up the dance chart.

### ELVIS PRESLEY

The Complete Sun Sessions  
PRODUCER: Sam C. Phillips  
RCA 6414-R

Tenth anniversary of Elvis' death brings four new commemorative RCA packages; this two-LP collection of the King's first Memphis sidés is the essential one. Digitally remastered set collates Presley's seminal 1954-55 rock 'n' roll work, including an entire side of hitherto-unissued alternates. An all-American classic.

Like label mates U2, Vaughn has a penchant for songs that go deeper than the puppy-love themes that saturate the field. Expressive vocalist sings of life, even religion, without getting too heavy-handed to rock.

### THAT PETROL EMOTION

Babble  
PRODUCER: Roli Mosimann  
Polydor 833 132 Y

First U.S. issue by Irish band whose '86 debut found its way into a number of critics polls. Smart, energetic, and

abrasive guitar-driven quintet will raise sand in alternative markets.

### POOR HEART FEATURING LOU GRAMMATICO

PRODUCERS: Paul Curcio Jr., Jim Alaimo  
PVC 5912

Lou Gramm, pre-Black Sheep and Foreigner, is featured on this 1970 LP. As liners indicate, influence of Vanilla Fudge and Three Dog Night are heard. Dated, but may appeal to fans with a sense of history.

### PATRICK MORAZ

Human Interface  
PRODUCER: Patrick Moraz  
Cinema/Capitol ST-12558

Progressive rock is alive and well on the new Cinema label, and Moraz gives a virtuoso display of his vaunted prog-rock chops on this one-man show, which is just a little too vigorous for the new age trade.

## BLACK PICKS

### STEPHANIE MILLS

If I Were Your Woman  
PRODUCERS: Nick Martinelli, Others  
MCA 5996

Effervescent Mills stunned the top five with the Martinelli-produced "I Feel Good All Over," which captures a talent that has few peers. La La produced "Secret Lady," Paul Laurence "A Rush On Me"; George Duke, Vesta Williams and Davy D cameo on this show of strength.

### THE COVER GIRLS

Show Me  
PRODUCERS: Various  
The Fever/Sutra SFS 004

Anxiously awaited debut album from fashionable vocal trio expands on the group's pulsating dance sound. Release contains plenty of promising tracks; first single, "Spring Love," is already exploding at pop radio. Also includes the recent hit "Show Me."

## COUNTRY PICKS

### TAMMY WYNETTE

Higher Ground  
PRODUCER: Steve Buckingham  
Epic FE 40832

Wynette steps into the traditional camp with this mandolin- and dobro-flavored outing, and her voice echoes the honest intensity of the acoustic instruments. Guest vocalists Ricky Skaggs, Gene Watson, and the O'Kanes add character, and duet with Vern Gosdin, "Some Things Will Never Change," is breathtaking. All the earmarks of a major comeback.

### GIRLS NEXT DOOR

What A Girl Next Door Could Do  
PRODUCER: Tommy West  
MTM ST-71062

From the bouncy title tune to "You're The Rock, You're The Rebel," the female foursome delivers 10 predominantly upbeat love songs. Pleasant harmonies work perfectly on these harmless, enjoyable ditties.

### VINCE GILL

The Way Back Home  
PRODUCER: Richard Landis  
RCA 5923-R

"Let's do something, even if it's wrong," demands Gill in "Let's Do Something," but the chances he takes here turn out right. "Cinderella" adds a dash of new age to the country-rock, and "Baby That's Tough" revels in gospel backing vocals and bluesy mandolin.

## JAZZ

### RANDY BRECKER

In The Idiom  
PRODUCER: Randy Brecker  
Denon 33CY-1483

Hard to believe considering his experience, but this is the elder Brecker brother's first pure jazz date as a leader. Excellent sonics showcase an hour of intelligent originals played by an all-star band. The trumpeter's interplay with Joe Henderson's tenor is as good as it gets.

### ANDY NARELL

The Hammer  
PRODUCER: Andy Narell  
Windham Hill Jazz WH 0107

Narell plays tuned steel pans, and his bright and colorful use of the West Indian instrument in a fusion setting makes for lively listening—and chart action. Last album went to No. 12. Title cut, dedicated to steel pan innovator Rudolph Charles, features vocals by David Rudder. This summer, Narell will tour for the first time as a featured performer.

### YUSEF LATEEF

Yusef Lateef's Little Symphony  
PRODUCER: Yusef Lateef  
Atlantic 81757

Solo tour de force finds the multi-instrumentalist blowing saxes and flutes and manning synthesizers and percussion on an atmospheric four-movement classical/jazz composition.

### MARK ISHAM/ART LANDE

We Begin  
PRODUCER: Manfred Eicher  
ECM 1338

Trumpeter/synthesist Isham and keyboard whiz Lande essay a soothing program of duets in the classic ECM mood mode.

## CLASSICAL

### SCHUBERT: STRING QUARTET IN C

Amadeus Quartet with Robert Cohen  
Deutsche Grammophon 419 611

The Amadeus brings great authority—if not always the last word in poetry—to its reading. The work is basic to any chamber music collection, and the group's reputation will steer browsers its way.

### THE BANKS OF GREEN WILLOW

English Chamber Orchestra, Tate  
Angel CDC 7 47945

The title piece plus others by Butterworth, Moeran, Bridge, and Bax makes for a varied survey of English music that rewards background or attentive listening. Tuneful, well-played, and recorded in seductive sound.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**HEART IS "ALONE"** (Capitol) at the top of the Hot 100 this week, disploding **Whitney Houston's** "I Wanna Dance With Somebody (Who Loves Me)" (Arista) by a small margin after two weeks. Houston still has a razor-thin edge in radio points, but Heart leads by a bigger margin in sales and wins in overall points. **Bob Seger's** "Shakedown" (MCA) is gaining strongly in points and should be a contender for No. 1 next week.

**SUZANNE VEGA'S** "LUKA" (A&M) is the Power Pick/Airplay for the second week in a row, at No. 29. Based on the track record of past airplay picks, it has an 89% chance of reaching the top five nationally; it's already top five at KITS San Francisco and WSPK Poughkeepsie, N.Y. "Cross My Broken Heart" by the **Jets** (MCA) earned the Power Pick/Airplay when it was No. 50 in the June 13 chart; now it is top 10 at eight reporting stations and moves 29-22 nationally. On the sales side, the power pick winner is **Al Jarreau's** "Moonlighting (Theme)" (MCA). Its radio point gain is small this week because it is not picking up enough new stations, but the song continues to perform well in most markets, with top five reports from WHYT Detroit (No. 5), WKTJ Milwaukee (No. 3), and WXLK Roanoke, Va. (No. 4). Last week's sales pick, **George Michael's** "I Want Your Sex" (Columbia), takes a big jump from No. 21 to No. 11 nationally. What's unusual is that the record is being played on only 147 of the 227 reporting stations, while other records in the teens on the Hot 100 are on 190-200 reporting stations. This indicates that the record is showing outstanding strength where it is being played.

**POISON'S** "I WANT Action" (Enigma), the follow-up to the top 10 "Talk Dirty To Me," regains its bullet this week at No. 55. **Randy Bliss**, the new PD at WROQ Charlotte, N.C., where it jumps 21-14, says it will be "bigger than the first one. It's in the top 10 in sales and requests." One record which loses its bullet this week despite strong response in many markets is **Club Nouveau's** "Why You Treat Me So Bad" (Warner Bros.). It's No. 1 at KAMZ El Paso, Texas, and moves 7-2 at KXX-106 Birmingham, Ala., 4-2 at KITY San Antonio, Texas, and FM-102 Sacramento, Calif. It is also top five at four other reporting stations. **Bruce Willis'** "Under The Boardwalk" (Motown) also loses its bullet at No. 59, but moves 26-16 at WDCG Raleigh-Durham, N.C., and 11-7 at KFYR Bismarck, N.D.

**THE PARADE OF DEBUTS** on the chart is led by **Madonna** with "Who's That Girl" (Sire) at No. 43, continuing her unbroken string of Hot Shot Debuts since the feature was introduced. Among the seven other new entries is a chart bow for rap group the **Fat Boys**, entering at No. 72 with their remake of the **Surfaris'** "Wipeout" (Tin Pan Apple).

FOR WEEK ENDING JULY 11, 1987

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 149 REPORTERS	TOTAL ADDS 227 REPORTERS	TOTAL ON
<b>WHO'S THAT GIRL</b> MADONNA SIRE	22	47	123	192	193
<b>LOVE POWER</b> D. WARWICK/J. OSBORNE	10	15	56	81	83
<b>LA BAMBA</b> LOS LOBOS SLASH	5	13	32	50	137
<b>WHEN SMOKEY SINGS</b> ABC MERCURY	3	2	35	40	74
<b>WHO FOUND WHO</b> JELLYBEAN CHRYSALIS	3	10	26	39	54
<b>LIVING IN A BOX</b> LIVING IN A BOX CHRYSALIS	3	9	22	34	147
<b>ROCK STEADY</b> THE WHISPERS SOLAR	3	4	23	30	135
<b>IT'S NOT OVER ('TIL IT'S OVER)</b> STARSHIP GRUNT	2	8	14	24	163
<b>SINCE YOU'VE BEEN GONE</b> THE OUTFIELD COLUMBIA	3	2	17	22	123
<b>HERE I GO AGAIN</b> WHITESNAKE GEFLEN	0	4	18	22	59

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.

## POE ATTENDEES DEBATE THE STATE OF TOP 40

(Continued from page 1)

'70s. On the other side were arguments that the adults are where the dollars are.

The only point of relative agreement was that top 40 has gotten away from its mass-appeal tradition of being driven strictly by record sales. Label execs complained that sales on certain acts were ignored, while programmers argued that they had every right to ignore sales if the artist did not fit the slant of their station.

John Brodey, national promotion director at Geffen, said sales on hard rock group Whitesnake had been largely ignored by top 40, even though "they were more or less the same as sales on Stacey Q."

Columbia's West Coast director/national promotion George Chaltas said it is wrong to categorize the appeal of certain types of music simply by age. "It has more to do with mindset than age," Chaltas said.

Added John Fagot, Capitol's vice president of promotion, "I'm a teen. What does it matter that I was born a few years before most of them?"

Sunny Joe White, PD of WXKS-FM Boston, responded by saying, "There are certain fringe records—like a Whitesnake or a Barbra Streisand—that won't get played" because their fans do not fit his sta-

tion's listener goals—no matter how many copies they sell. "We played the Beastie Boys, and we got hurt by it."

White said WXKS had received letters from beer companies representing \$2 million in advertising who were not interested in the station's 12-18 listeners. "I'm not going to superserve teens," he said. "I'm going to go more adult."

"I have serious concerns for this format in five years," said WNCI Columbus, Ohio, PD Bill Richards. "If we give up the teens, will top 40 start playing all oldies next?"

KSFM Sacramento PD Chris Collins said the format is too concerned with adults and has been ignoring teen product. He stressed that the younger demo controls the radio dials in households.

"Are we heading toward what album rock went through a while back," asked Bob Catania, Island's vice president of pop promotion. Album rock was referred to as "pretty screwed up right now" by one panelist, who thought the format's abandonment of teens had caused its decline.

Epic's national promotion director, Dan DeNigris, warned programmers that ignoring sales on certain types of music—from rap to metal—is to

ignore changing tastes. "Resisting that change will kill us all," he said.

The final arguments in these unsolvable debates came from two Kansas City, Mo., competitors. KBEQ PD Steve Perun urged top 40 programmers to capitalize on the format's unique ability to be musically diverse. And KCPW PD Dene Hallam noted that many of those coveted adult listeners grew up with top 40 in its original, truly diverse musical form.

"The important issue right now is the splintering of the top 40 format within itself," said WPLJ PD Larry Berger in an interview. "There are a number of stations around the country that are purposely leaning rock and avoiding urban, and vice versa. I think that's dangerous in a way because it goes against the basic premise of top 40—that of the five-and-dime-store, we-sell-everything approach. Now, its like you see 27 shelves of health and beauty aids, but no dry goods anymore.

"This format has had its dog days. In the late '70s and early '80s, it self-destructed, and I always believed that was because PDs at the time became obsessed with getting older demos and forcing the format in that direction."

## BPI DIRECTOR GENERAL ISSUES REPORT

(Continued from page 3)

the expense of a creative domestic industry."

Deacon said that DAT poses a major threat by providing home copiers with the means to make a perfect copy from master-quality CDs. "The timing of the introduction of the DAT format has been ill-conceived, and my guess is that the Japanese hardware interests now realize this.

"It's common knowledge that all the major Japanese electrical groups—Sony, JVC, etc.—have seen their profits decline sharply over the past year, and this may have forced them into the premature launch of the DAT medium. The fact is that there is little or no prerecorded product being made available for use on DAT, and it's

unlikely that the feelings of alienation that Japanese hardware companies have induced will be overcome at an early date."

He added that he shares the view that CD will not be submerged by DAT. The momentum already generated, he said, makes it unlikely that CD will be pulled up short of a penetration figure of 40% of the total album market. "But it's still necessary to explore every avenue in the fight to protect copyright works, and so the Copycode system has been discussed as a possible preventive measure.

"Even though the system has its detractors, it has been essential to present this possible solution and give governments the option to legislate for its compulsory inclusion in

digital tape recorders."

Of home taping, Deacon said, "In the event of government legislation granting blanket license to copy in exchange for royalties of some form, it will be vital that record companies be able to control the rental of their product to ensure that their copyrights are not abused commercially.

"There's already evidence that CD is becoming a popular item for rental, especially in video shops, as a direct result of the inability of record companies to exercise any control after first sale."

West Germany, a similar market, is already suffering from the effects of uncontrolled rental.

## GO-VIDEO CHARGES CONSPIRACY

(Continued from page 4)

that such machines encourage copyright infringement by domestic users." The story concludes that "one major effect of the new agreement has been to put into question the future of [dual-well] VCRs."

While acknowledging that the VCR 2 can easily make back-to-back copies of copyright, prerecorded videocassettes, Terry Dunlap, president of Go-Video, compares the dual-well VCR to a Xerox machine. He stresses that there are numerous uses for the machine, especially for consumers and businesses that produce their own videos.

"When you think of all the companies that make their own movies and the movies consumers make with their camcorders, you can see a real legitimate need for this machine. And keep in mind that the VCR 2 only copies in real time. The motion picture industry's real problem [with bootleg videos] is the warehouses filled with professional duplicating machines," says Dun-

lap.

Go-Video's legal action maintains that the hardware makers' refusal to manufacture the machine or supply parts amounts to "direct suppression of competition in the manufacturing and marketing of VCRs in the U.S." Dunlap says the hardware

makers are fearful of "cannibalizing sales of single-deck VCRs."

An attorney for Hitachi, one of manufacturers named in the suit, says the complex nature of the case is such that a ruling could take years. He declines to make further comment.

## TOP HITS OF 1986

FOR YEAR-END PROGRAMMING

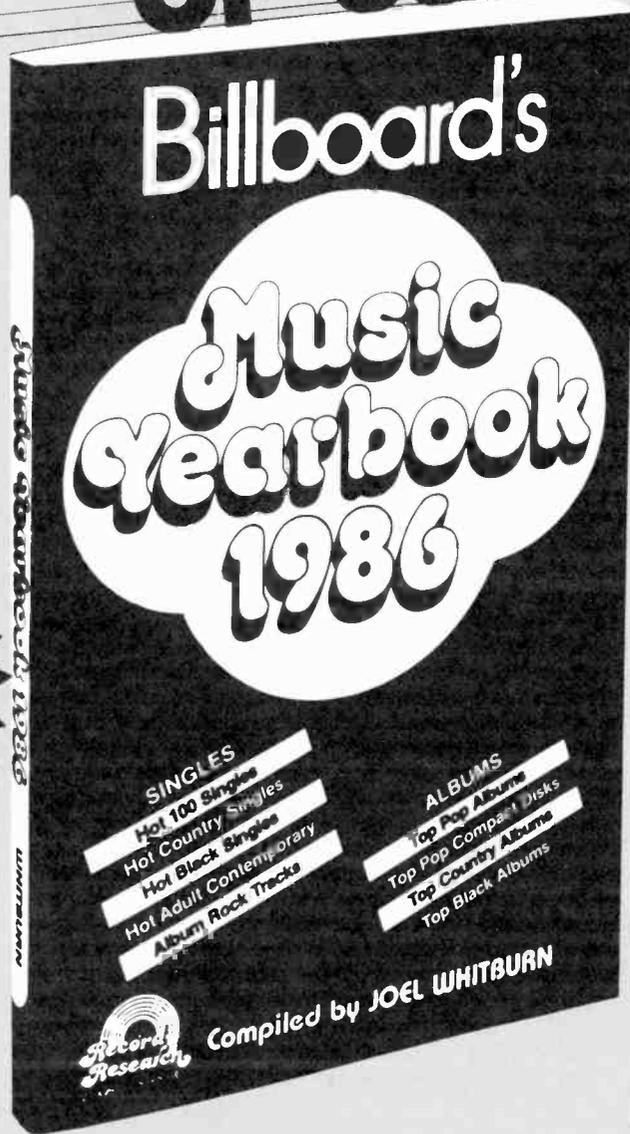
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- Hot Country Singles
- Hot Black Singles
- Hot Adult Contemporary
- Album Rock Tracks

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## RETAIL TRACK

(Continued from page 35)

sion, was promoting the release of his band's LP, "Bikini Gospel," on the L.A. indie label Happy Squid Records. A Rhino clerk offers no sales figures on the album, but Baker apparently had time to catch up on the latest developments in his favorite soap operas during the in-store—that is, in-window—stint.

**BOSTON BOOM:** Good Vibrations, the second-largest chain in Boston, is reflecting the upturn occurring in the market. An 11th outlet just opened, and a North Dartmouth store recently moved into a 3,300-square-foot space, according to Bill Gerstein, vice president/general manager. The new store is situated in the Boston Univ. Book Store, a multistory complex at Kenmore Square, the teeming subway hub near Fenway Park and other colleges and universities. Occupying just 1,000 square feet on the third floor, the store is moving next door into a 1,500-square-foot space (vacated by Absolute Music). The main competition is market-dominant Strawberries Records & Tapes, with a store across the square.

**THE ENVELOPE PLEASE:** Three stores copped cash prizes in what

became a protracted A&M and Chris De Burgh display contest. Store winners and managers: Everybody's Records No. 10, Jim Bendig, Portland, Ore.; Record Bar No. 12, Ed Null, The Mall, Johnson City, Tenn.; and Discount Records, Scott Coffing, Austin, Texas.

**MEET ME IN ST. LOUIS:** Home video's boom has prompted Sound Disk-Tributors, parent company for three-branch video supplier Sight And Sound Distributors and 10-unit combo chain Streetside Records, to move into a larger facility. New quarters are close to 49,000 square feet, more than double the size of the company's previous 13,500-square-foot home, which is now headquarters for Movies To Go, the recently acquired subsidiary of Blockbuster Videos. New address for Sound Disk is 2055 Walton Road, Overland, Mo. 63114; the phone number is 314-426-2388.

**TRACK TRIVIA ANSWER:** Rhode Island and Hawaii are the only states where Musicland Group does not have a store.

To reach Retail Track, call Earl Paige: 213-273-7040.

## POE PANEL ARGUES PLAYLIST

(Continued from page 10)

ture," says Taylor, adding that often a "couple of grand and a contract" will protect personalities from major market temptations.

• Being a great personality. "Radio people tend to listen to radio people too much," said WRBQ Morning Zoo member Cleveland Wheeler. "You have to be able to listen to real people in order to talk to them." Mason Dixon, Q-105's operations manager and afternoon man, backed Wheeler's emphasis on listening: "Learn to shut up first, then learn to talk."

Dixon stressed that all hosts should cross-promote each other "with creativity, not just liners" and said that this approach invites listeners into the Q-105 family. For example, Dixon is followed by evening talent Rockin' John Anthony and therefore runs frequent changeover gags keyed to fact that Anthony is single. "On slow news days, [station talents] are a good thing to talk about because

it's something listeners really care about," said Wheeler.

"I see too many young jocks trying to be someone they aren't," said Kid Leo, WMMS Cleveland operations manager and afternoon man. Leo also emphasized, however, that acting courses are a good idea for jocks. "If I did all the things I say I do on air, I'd be in prison," he said.

WAVA Washington morning man Don Geronimo said every air talent has to emulate another in the beginning and summarized the act of being both yourself and an assumed character by saying, "In one quarter hour, I might call someone a jerk, and the next I'm talking to my little kid. You've got to do things to let listeners know that when you're playing the jerk, you're just acting."

Assistance on this story provided by Bill Holland in Washington.

## Pirate Gets Year In Jail

**NEW YORK** A Louisiana resident has been sentenced to one year in prison and five years of probation on one count of trafficking in counterfeit labels. Sentencing took place June 19 in Baton Rouge, La.

In addition, Judge Palazolli of the U.S. District Court there ordered James Lee Long Sr. to pay \$18,000 in restitution to the Recording Industry Assn. of America.

Long, doing business as Roadrunner Enterprises, was indicted in February on five counts of trafficking in counterfeit labels from

March 1984 to August 1985. Titles included "Hard To Hold" by Rick Springfield, "What About Me" by Kenny Rogers, "Lush Life" by Linda Ronstadt, "Me & Paul" by Willie Nelson, and "The Best Years Of My Life" by Eddie Rabbitt.

Long's indictment capped a three-year investigation by the RIAA's antipiracy unit, the FBI, and various state and local police departments into distribution of counterfeit cassettes by Long in Arkansas, Louisiana, Mississippi, Alabama, and Florida.

# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ALONE	HEART	1
2	1	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	2
3	3	SHAKEDOWN	BOB SEGER	3
4	5	SONGBIRD	KENNY G.	4
5	10	DON'T DISTURB THIS GROOVE	THE SYSTEM	5
6	11	POINT OF NO RETURN	EXPOSE	6
7	13	FUNKYTOWN	PSEUDO ECHO	7
8	12	SOMETHING SO STRONG	CROWDED HOUSE	8
9	15	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	13
10	20	I WANT YOUR SEX	GEORGE MICHAEL	11
11	21	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	12
12	4	HEAD TO TOE	LISA LISA & CULT JAM	9
13	22	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	10
14	7	LESSONS IN LOVE	LEVEL 42	21
15	9	JUST TO SEE HER	SMOKEY ROBINSON	16
16	6	IN TOO DEEP	GENESIS	17
17	18	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	14
18	25	HEART AND SOUL	T'PAU	15
19	23	I'D STILL SAY YES	KLYMAXX	23
20	26	KISS HIM GOODBYE	THE NYLONS	18
21	8	DIAMONDS	HERB ALPERT	26
22	29	MOONLIGHTING (THEME)	AL JARREAU	27
23	28	THE PLEASURE PRINCIPLE	JANET JACKSON	20
24	31	CROSS MY BROKEN HEART	THE JETS	22
25	30	HAPPY	SURFACE	24
26	17	ALWAYS	ATLANTIC STARR	19
27	19	ENDLESS NIGHTS	EDDIE MONEY	30
28	33	WOT'S IT TO YA	ROBBIE NEVIL	25
29	36	ONLY IN MY DREAMS	DEBBIE GIBSON	28
30	16	SWEET SIXTEEN	BILLY IDOL	40
31	14	WANTED DEAD OR ALIVE	BON JOVI	37
32	39	FLAMES OF PARADISE	JENNIFER RUSH (DUET WITH ELTON JOHN)	36
33	—	LUKA	SUZANNE VEGA	29
34	—	ROCK STEADY	THE WHISPERS	32
35	—	DON'T MEAN NOTHING	RICHARD MARX	33
36	24	MEET ME HALF WAY	KENNY LOGGINS	38
37	32	YOU KEEP ME HANGIN' ON	KIM WILDE	39
38	34	THE LADY IN RED	CHRIS DE BURGH	46
39	—	HEARTS ON FIRE	BRYAN ADAMS	35
40	—	SEVEN WONDERS	FLEETWOOD MAC	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	2
2	2	ALONE	HEART	1
3	3	SHAKEDOWN	BOB SEGER	3
4	7	DON'T DISTURB THIS GROOVE	THE SYSTEM	5
5	5	SONGBIRD	KENNY G.	4
6	4	HEAD TO TOE	LISA LISA & CULT JAM	9
7	10	POINT OF NO RETURN	EXPOSE	6
8	11	FUNKYTOWN	PSEUDO ECHO	7
9	12	SOMETHING SO STRONG	CROWDED HOUSE	8
10	15	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	10
11	14	HEART AND SOUL	T'PAU	15
12	13	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	14
13	6	IN TOO DEEP	GENESIS	17
14	19	I WANT YOUR SEX	GEORGE MICHAEL	11
15	16	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	12
16	17	KISS HIM GOODBYE	THE NYLONS	18
17	8	ALWAYS	ATLANTIC STARR	19
18	9	JUST TO SEE HER	SMOKEY ROBINSON	16
19	21	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	13
20	23	HAPPY	SURFACE	24
21	24	CROSS MY BROKEN HEART	THE JETS	22
22	26	THE PLEASURE PRINCIPLE	JANET JACKSON	20
23	29	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	31
24	32	LUKA	SUZANNE VEGA	29
25	28	WOT'S IT TO YA	ROBBIE NEVIL	25
26	33	SEVEN WONDERS	FLEETWOOD MAC	34
27	40	ROCK STEADY	THE WHISPERS	32
28	35	I'D STILL SAY YES	KLYMAXX	23
29	36	HEARTS ON FIRE	BRYAN ADAMS	35
30	38	DON'T MEAN NOTHING	RICHARD MARX	33
31	39	ONLY IN MY DREAMS	DEBBIE GIBSON	28
32	—	WHO'S THAT GIRL	MADONNA	43
33	—	ONE FOR THE MOCKINGBIRD	CUTTING CREW	42
34	37	FLAMES OF PARADISE	JENNIFER RUSH (DUET WITH ELTON JOHN)	36
35	18	DIAMONDS	HERB ALPERT	26
36	20	ENDLESS NIGHTS	EDDIE MONEY	30
37	27	MEET ME HALF WAY	KENNY LOGGINS	38
38	—	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	41
39	—	HYPNOTIZE ME (FROM "INNER SPACE")	WANG CHUNG	45
40	—	MOONLIGHTING (THEME)	AL JARREAU	27

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## HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (10)	11
Constellation (1)	
WARNER BROS. (6)	11
Island (2)	
Sire (2)	
Slash (1)	
ATLANTIC (8)	10
Island (2)	
COLUMBIA (8)	9
Def Jam (1)	
A&M (6)	7
Open Air (1)	
E.P.A.	7
Epic (4)	
CBS Associated (2)	
Parc (1)	
ARISTA	6
POLYGRAM	6
Mercury (4)	
Polydor (1)	
Tin Pan Apple (1)	
CAPITOL (4)	5
Enigma (1)	
GEFFEN	5
RCA (3)	5
Grunt (1)	
Jive (1)	
VIRGIN	4
CHRYSALIS	3
MANHATTAN	3
EMI-AMERICA	2
ELEKTRA	2
MOTOWN	2
AMHERST	1
SOLAR	1

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

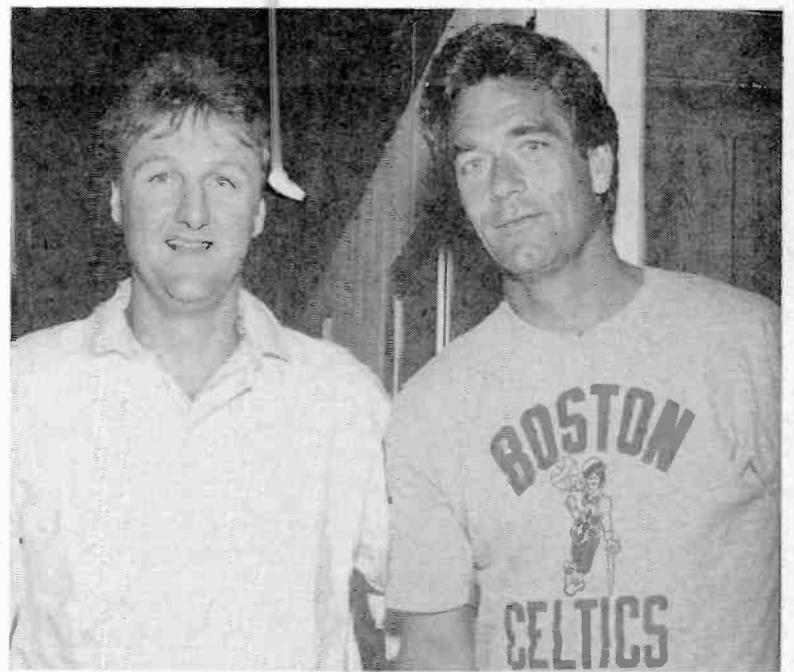
TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
1 ALONE	(Virgin, ASCAP) CPP	
2 I WANNA DANCE WITH SOMEBODY	(Kid Bird, BMI/Rough Play, BMI)	
3 SHAKEDOWN	(Adams Communications, BMI/Calyso Toonz, BMI/Irving, BMI) CPP/ALM	
4 SONGBIRD	(Adams Communications, BMI/Calyso Toonz, BMI/Irving, BMI) CPP/ALM	
5 DON'T DISTURB THIS GROOVE	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
6 POINT OF NO RETURN	(Delightful, BMI)	
7 FUNKYTOWN	(Chong, BMI/Warner-Tamerlane, BMI) WBM	
8 SOMETHING SO STRONG	(I JUST) DIED IN YOUR ARMS	
9 GIRLS, GIRLS, GIRLS	(Virgin-Nymph, BMI) CPP	
10 I WANT YOUR SEX	(Famous, ASCAP/Black Lion, ASCAP) CPP/WBM	
11 RHYTHM IS GONNA GET YOU	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
12 HEAD TO TOE	(MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL	
13 LESSONS IN LOVE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
14 JUST TO SEE HER	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
15 IN TOO DEEP	(Sweet Cyanide, BMI) HL	
16 EVERY LITTLE KISS	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
17 HEART AND SOUL	(Chappell, ASCAP/PSO Ltd., ASCAP/Klymaxx, ASCAP/Hip Trip, BMI/Hip Chic, BMI) CPP/CHA/HL	
18 I'D STILL SAY YES	(April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM	
19 KISS HIM GOODBYE	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM	
20 DIAMONDS	(I'm Bad, BMI)	
21 MOONLIGHTING (THEME)	(Def Jam, ASCAP)	
22 CROSS MY BROKEN HEART	(In Love With Love, BMI)	
23 HEARTS ON FIRE	(Tri-Tone, ASCAP/Rare Blue, ASCAP/Primate, ASCAP)	
24 HEARTS ON FIRE	(Anthony Banks, BMI/Philip Collins, ASCAP/Michael Rutherford, BMI/Hidden Pun, BMI) WBM	
25 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
26 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
27 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
28 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
29 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
30 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
31 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
32 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
33 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
34 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
35 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
36 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
37 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
38 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
39 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	
40 HEARTS ON FIRE	(Chappell, ASCAP/Chappell, ASCAP) HL/WBM	

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

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



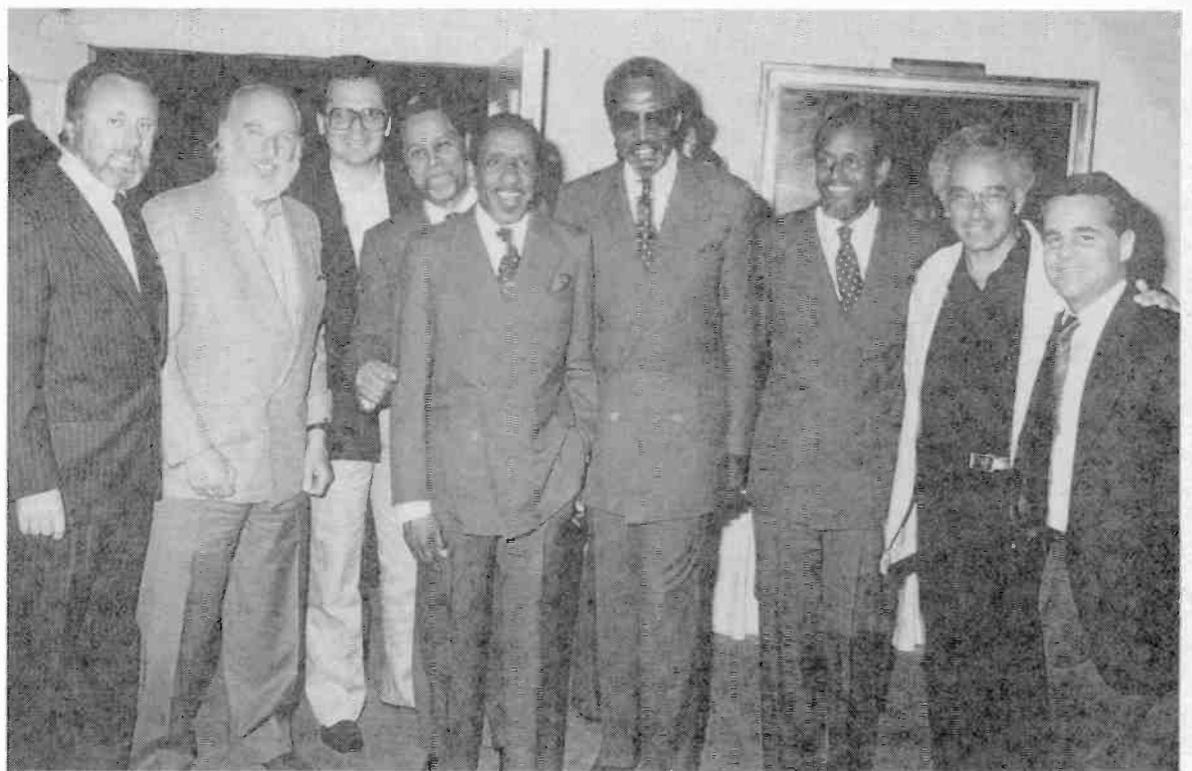
**Gala Kickoff.** On hand in Los Angeles to launch the Capitol Records distributed progressive rock label, Cinema Records, are, from left, Cinema president Denny Somach; Capitol Industries-EMI president David Berman; Cinema artists Pete Bardens, Michael Hoenig, Amin Bhatia, Patrick Moraz, and Tony Kaye; and Cinema conceptual and musical adviser Lee Abrams.



**True Champions.** Huey Lewis, right, gets a visit from his No. 1 fan, Boston Celtics star Larry Bird, following his recent sold-out show at the Pacific Amphitheatre in Orange County, Calif.



**Great Recordings.** Lefrak Entertainment executives meet with Mercer Ellington, son of the late Duke Ellington, to sign an agreement for the release of previously unavailable titles by the jazz great on LMR Records compact disks. Seated are, from left, Ellington and Lefrak chairman Samuel J. Lefrak. Standing are Little Major Record Distributors president Mel Fuhrman, LMR Records attorney Larry Moelis, and Lefrak executive vice president Herb Moelis.



**Modern Celebration.** Label and retail executives help members of the Modern Jazz Quartet kick off their 35th year with a private show at the Le Bel Age Hotel in Los Angeles, where they performed material from their latest Atlantic album, "Three Windows." Shown are, from left, Atlantic regional sales director Tom Davies; Tower Records founder and president Russ Solomon; Atlantic West Coast director of artist relations/TV Tony Mandich; group members John Lewis, Milt Jackson, Connie Kay, and Percy Heath; group manager Monte Kay; and Atlantic senior vice president/West Coast general manager Paul Cooper.



**Honoring Hancock.** BMI president Frances Preston, second right, gathers with Herbie Hancock and other jazz notables during the association's recent international music press salute to Hancock at New York's Tavern On The Green. Pictured with Preston are, from left, Dave Brubeck, Hancock, and Lionel Hampton.



**Scruffy Crew.** Celebrating the release of Boston-based rock group Scruffy The Cat's new Relativity album, "Tiny Days," at WXRK-FM's offices in New York are, from left, BMI executive Mark Fried, Relativity director of promotions Mike Corcione, WXRK music director Bob Kranes, and Relativity national album promotions director Matt Pollack.

# New Companies

**Music Prose Inc.**, formed by Kevin Hunter and Paul Griffin. Company will concentrate on the development of new artists for music on records and in film. The creative base will be New York City, with corporate offices in Ottawa, Quebec. 147 W. 24th St., New York, N.Y. 10011; 212-627-5515.

**Northwest International Entertainment Inc.**, formed by Buck Ormsby. Company offers full music business services, including consulting, production, manufacturing, publishing, representation of artists and songwriters, and video, covering national and international markets. Suite 338, 2442 N.W. Market St., Seattle, Wash. 98107; 206-783-3552.

**Brian Rawlings Music Co.**, formed by Brian Rawlings. Company will represent catalogs of Dean Pitchford, Jack Tempchin, Wrensong Music, Mel Tillis/Musiplex, and Larry Byrom, among others. 8809 Appian Way, Los Angeles, Calif. 90046; 213-650-5753.

**Music Consultant Firm**, formed by Barry A. Cristina and Marie Roquemore. Company will specialize in artist development and management services. Suite 215, 2719 Buford Highway, Atlanta, Ga. 30324; 404-633-7035.

**Partyline Records**, an independent record company, formed by Joe Sears and Abby Horowitz. First release is "This Is The Summer" by Thirteenth Tribe. 9K, 130 E. 18th St., New York, N.Y. 10003; 212-477-9081.

**Allan Gassman Public Relations Inc.**, formed by Allan Gassman. A full-service public relations company representing individuals, groups, and organizations. Suite 1500, 300 E. 42nd St., New York, N.Y. 10017; 212-661-3320.

**Williams/Cioli Productions**, formed by Ted Williams and Joe Cioli. Company produces film and video projects with an emphasis on low-cost video clips for new artists and record labels. Most recent

project is "Girls." 4629 Goya Parkway, Sacramento, Calif. 95823; 916-395-6024.

**BoMar Publishing Co.**, formed by Bob and Marie LePage. Company will publish music recorded on the BoMar label. First release is Marie LePage's debut album, "Come To Me." P.O. Box 1085, Lincoln Park, Mich. 48146; 313-382-2530.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



**Geffen Knockout.** Artist and former amateur boxer Sammy Hagar, left, gives Ray "Boom Boom" Mancini a few pointers on his boxing style. The two were celebrating the release of Hagar's new self-titled Geffen album.

# Lifelines

## BIRTHS

Girl, Mary Claire, to **Steve and Eugenia Winwood**, May 20 in Nashville. He is a recording artist on Island/Atlantic.

Girl, Rachel Louise, to **Ed and Marti Burns**, May 26 in Silver Springs, Md. She is office manager of Warner/Elektra/Atlantic Corp., Washington, D.C.

Girl, Tracy Jeanne, to **Steve and Franne Rosenthal**, June 2 in New York. He is chief recording engineer and Midi programmer at West 55th Street Studios.

Boy, Connor Macdougall, to **John and Trish Lyons**, June 5 in Santa Fe, N.M. He is operations manager and air personality at KLSK-FM.

Girl, Sonya Rae, to **Jack and Rebecca Perricone**, June 8 in Framingham, Mass. He is chairman of the songwriting department, Berkeley College of Music, Boston.

Girl, Sabrina Ann, to **David and Esther Renzer**, June 13 in New York. He is with Zomba/Jive Publishing and Management. She is president of Renzer Marketing Inc.

Boy, Eric Nicholas, to **Patrick and Kristin Lawrence**, June 15 in Washington, D.C. He is general manager of SBI Video.

Girl, Alanna Leigh, to **Michel and Donna Hidalgo**, June 20 in Den-

ville, N.J. He is assistant corporate controller for Chappell & Co. Inc. music publishers, New York.

## MARRIAGES

**Mike Dreese to Elise Fleming**, June 14 in Concord, Mass. He is co-owner and treasurer of the three-store Boston-area Newbury Comics chain.

## DEATHS

**Mabel "Mama" Meaux**, 79, June 3 in Texas. She was the mother of "Crazy Cajun" record producer Huey P. Meaux. She is survived by two sons.

**Jackie Gleason**, 71, of cancer, June 24 in Fort Lauderdale, Fla. The comedian/actor had made a number of albums for Capitol Records (see story, page 6).

**Boudleaux Bryant**, 67, of cancer, June 25 in Knoxville, Tenn. The country fiddler/songwriter wrote hundreds of popular songs, many of them with his wife, Felice (see Nashville Scene, page 26).

**Anne David**, 62, following a long illness, June 26 in New York. She was the wife of former ASCAP

president/lyricist Hal David. Her early years were spent as a teacher in New York. Later, she participated in many civic and charitable activities and authored two books, "A Guide To Volunteer Services" and "Get Out And Stay Out Of Debt," published by Simon & Schuster. She is survived by her husband, two sons, her mother, and a brother.

**Joseph J. Loris**, 44, following a coronary, June 29 in Philadelphia. At one time, Loris published the pop/rock publication Power Play. He was later the founder/publisher of Impact, the national black/urban weekly music report and newsletter. He is survived by his former wife, two sons, his mother, and a sister. Friends in the industry are establishing a scholarship fund for his children. For information on contributing to the trust, contact either Monica Lynch at 212-722-2211 or Marylou Badaux at 818-846-9090. A special tribute issue of Impact is planned.

Send information to Lifelines, 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.

## JULY

July 9, **City Of Hope Dinner Honoring Bill Graham**, Century Plaza Hotel, Los Angeles.

July 12-15, **New Music Seminar**, Marriott Marquis, New York. 212-722-2115.

July 14-16, **Sheila Davis Seminar In Successful Songwriting**, Northeastern Illinois Univ., Chicago. Jim Lucas, 312-794-2941.

July 15-16, **Country Music Assn.'s Board Of Directors**, Pan Pacific Hotel, Vancouver, British Columbia, Canada. 615-244-2840.

July 19-21, **Compact & Video Disk Systems And Applications**, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

July 20, **National Music Publishers Assn. Annual Meeting**, Park Lane Hotel, New York. Karen Snowberg, 212-370-5330.

July 26-29, **National Record Mart Convention**,

Seven Springs Resort, Champion, Pa. 412-441-4100.

## AUGUST

Aug. 13-16, **Jack The Rapper's Family Affair '87 Convention**, Atlanta Airport Marriott. Billy Love, 305-423-2328.

Aug. 16-20, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center. 609-596-8500.

## SEPTEMBER

Sept. 5, **Clem Productions International Reggae Music Awards**, Ford Auditorium, Detroit. Gwen Clemens, 313-869-5519 or 868-7143.

Sept. 9-12, **National Assn. Of Broadcasters—Radio '87**, Anaheim Convention Center, Anaheim, Calif. 202-429-5300.

Sept. 17, **Eighth Annual Licensing Industry Symposium**, Pierre Hotel, New York City. 602-948-1527.

Sept. 27-29, **Focus On Video '87**, Skyline Hotel, Toronto, Regina Knox or Angela Abromaitis. 416-763-2121.

Sept. 27-29, **Amusement Business/Billboard Seminar On Sponsorship**, Fairmont Hotel, Dallas. 615-748-8120.

## LORIMAR HOME VIDEO PLANS CHANGES

(Continued from page 4)

vice president in early June. Loubet was let go just two weeks later, reportedly after a confrontation with Gottlieb over the returns fiasco.

According to another report, Jane Fonda, whose exercise product helped build the company, reportedly has a "key-man" clause in her contract allowing her to "shop" two remaining tapes elsewhere. Her original deal was with company founder Stuart Karl before the 1985 Lorimar acquisition of Karl Video.

Lorimar senior communications vice president Barbara Brogliatti, however, sharply refutes the reports of the clause and notes that two new Fonda tapes will be released in the fall. Moreover, she says, the five-tape Fonda library is being "repositioned" and is the focal point of a \$39.95-per-tape holiday price promotion.

Fonda's press agent, Stephen Rivers, also confirms that two new tapes—a weights workout and a video devoted to overcoming minor sports injuries—are in the can. "We're moving along full steam with Lorimar," he says.

Underscoring the emphasis on theatrical product is an upcoming release schedule that sees "Crimes Of The Heart" in July, "King Kong Lives" in August, and "From The Hip" in September. An eight-picture deal with De Laurentiis Entertainment Group and an eight-picture deal with Cinecom remain intact.

Brogliatti says the company will not abandon nontheatrical programming, adding, "We're looking on a title-by-title basis." But she does concede that there are "some parts of the home video business we may not want to be in."

## FOR THE RECORD

In the June 27 issue, the story on Total Experience Records' Chapter 11 bankruptcy filing should have noted that songwriter/producer Jonah Ellis' claim of \$1.25 million against the label is disputed by the record company in its bankruptcy court filing. The filing does not constitute an admission of indebtedness by the label; as noted in the story, no settlement has yet been reached in Ellis' suit.

## EXECUTIVE TURNTABLE

(Continued from page 4)

was chief editor at the Dallas Post Production Center.

**Ray Hannon** is named director of sales for Glenn Goodwin & Associates, a Los Angeles-based commercial, video, and television production company.

**PUBLISHING.** BMI in New York appoints **Jeffrey White** vice president and chief financial officer. He was with CBS News.

**Jobete Music Co.** in Los Angeles names **Bradford Rosenberger** creative manager of motion picture and television music. He was with an independent production and record company. Also, **Genie Brown** is promoted to coordinator in the company's professional department.

**Gail Wooten** is named to the newly created post of director of synchronization licensing for MCA Music in New York. She rejoins the company after an eight-year hiatus.

**RELATED FIELDS.** **Ron Sorice** is named director of national retail promotion & New York radio promotion for Best Performance, a Manhattan-based promotion and marketing firm. He is an independent producer.

**Bert Holman** joins Collins/Barrasso, a Cambridge, Mass.-based artist management firm, as vice president. He was director of management activity for John Scher Presents/Monarch Entertainment Bureau.

Muzak in Seattle, Wash., appoints **Jeff Cifka** manager of foreground programming & research and **Christopher Case** manager of background programming. Cifka was with YESCO Foreground Music. Case was with the Seeburg Music Satellite Network.

# 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 ★ ★ 3 weeks at No. One	
1	1	1	3	WHITNEY HOUSTON ARISTA AL 8405 (9.98) (CD)	WHITNEY
2	2	3	15	U2 ▲ <sup>2</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
3	3	2	5	MOTLEY CRUE ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
4	5	6	5	HEART CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
5	4	4	13	WHITESNAKE ● GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
6	6	5	44	BON JOVI ▲ <sup>7</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
7	8	10	45	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
8	11	13	4	L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
9	7	7	10	LISA LISA & CULT JAM COLUMBIA FC 40477 (CD)	SPANISH FLY
10	10	9	50	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
11	9	8	10	OZZY OSBOURNE/RANDY RHODES CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
12	13	14	44	PAUL SIMON ▲ <sup>2</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
13	15	18	5	SOUNDTRACK MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
14	12	12	11	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
15	16	15	33	BEASTIE BOYS ▲ <sup>3</sup> DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
16	14	11	10	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
17	17	16	13	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
18	19	20	55	GENESIS ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
19	25	33	7	RANDY TRAVIS WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
20	21	19	17	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
21	23	23	12	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
22	22	21	23	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
23	20	22	10	TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
24	18	17	17	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
25	26	34	14	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
26	24	24	37	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
27	37	45	4	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC OE 40769 (CD)	LET IT LOOSE
28	32	32	56	BRUCE HORNSBY & THE RANGE ▲ <sup>2</sup> RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
29	34	29	52	STEVE WINWOOD ▲ <sup>2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
30	31	49	9	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
31	38	28	52	CINDERELLA ▲ <sup>2</sup> MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
32	42	46	5	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM	CRUSHIN'
33	27	27	71	JANET JACKSON ▲ <sup>4</sup> A&M SP-3905 (9.98) (CD)	CONTROL
34	30	35	30	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
35	35	44	4	THE CURE ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
36	36	38	21	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
37	28	25	22	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
38	40	47	4	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE
39	29	31	65	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
40	33	26	16	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
41	41	39	30	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
42	47	40	52	MADONNA ▲ <sup>4</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
43	50	52	7	THE WHISPERS SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME
44	39	30	13	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
45	73	—	2	THE OUTFIELD COLUMBIA OC 40619 (CD)	BANGIN'
46	43	36	16	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
47	45	43	8	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
48	52	50	15	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
49	48	37	44	HUEY LEWIS & THE NEWS ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
50	46	51	12	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
51	53	64	4	DAN FOGELBERG EPIC OE 40271 (CD)	EXILES
52	70	59	120	WHITNEY HOUSTON ▲ <sup>8</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
53	57	58	24	TESLA GEFEN GHS 241 20/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
54	58	62	17	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	48	12	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
56	59	54	39	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
57	49	41	8	DAVID BOWIE EMI-AMERICA PJ1 7267 (9.98) (CD)	NEVER LET ME DOWN
58	78	138 <sup>8</sup>	3	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
59	44	42	17	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
60	56	60	35	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
61	64	78	7	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
62	62	63	13	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
63	55	56	7	SURFACE COLUMBIA FC 40374	SURFACE
64	61	57	46	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
65	67	103	4	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
66	71	71	8	THE NYLONS OPEN AIR/WINDHAM HILL OAO306/A&M (9.98) (CD)	HAPPY TOGETHER
67	76	98	4	RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
68	72	67	14	ANTHRAX MEGAFORCE 90584/ISLAND (8.98) (CD)	AMONG THE LIVING
69	79	126	3	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98)	SENTIMENTAL HYGIENE
70	54	55	16	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
71	60	53	19	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
72	93	—	2	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
73	NEW ▶	—	1	SAMMY HAGAR GEFEN GHS 24144 (8.98) (CD)	SAMMY HAGAR
74	69	69	16	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
75	68	66	42	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
76	77	74	20	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
77	NEW ▶	—	1	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
78	81	81	33	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
79	66	70	57	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
80	80	84	5	LITTLE STEVEN MANHATTAN ST 53048/EMI-AMERICA (8.98) (CD)	FREEDOM NO COMPROMISE
81	75	68	46	LIONEL RICHIE ▲ <sup>4</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
82	65	76	9	DWIGHT YOAKAM REPRIS 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
83	85	89	5	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
84	98	118	6	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
85	NEW ▶	—	1	Y&T GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
86	84	79	122	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
87	91	75	14	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
88	86	80	169	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
89	63	61	19	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
90	88	83	57	RUN-D.M.C. ▲ <sup>3</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
91	87	85	170	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
92	89	73	7	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
93	101	119	5	MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
94	74	72	36	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
95	95	105	22	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
96	96	112	5	STEVE EARLE MCA 5998 (8.98) (CD)	EXIT O
97	127	155	3	KEEL MCA 42005 (8.98) (CD)	KEEL
98	92	100	32	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
99	83	65	9	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
100	113	113	8	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
101	94	77	20	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
102	102	96	8	NONA HENDRYX EMI-AMERICA ST 17248 (8.98) (CD)	FEMALE TROUBLE
103	119	107	8	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES
104	90	91	74	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
105	82	82	15	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
106	99	95	92	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
107	116	121	4	ALISON MOYET COLUMBIA BFC 40653	RAINDANCING
108	97	90	58	SOUNDTRACK ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
109	107	102	15	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND

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.

# Groups Will Tour U.S. Military Bases Miller Sponsors W. German Bands

BY MOIRA McCORMICK

CHICAGO The Miller Genuine Draft Band Network, whose regional band sponsorship program encompasses 21 groups in cities around the country, has expanded that program to include a pair of bands from West Germany (Billboard, July 4).

According to Don Lloyd, international marketing manager for the Milwaukee-based Miller Brewing Co., the Heidelberg band Tusk and the Darmstadt band Breakpoint will be receiving promotional support as part of the Miller Genuine Draft Band Network during their tours of U.S. military bases in West Germany.

Both groups will benefit from a promotional package similar to that given their U.S. counterparts: promotional advertising, publicity, tour merchandise and banners, and equipment from contributing sponsors, which include Ensoniq Corp. (keyboards), Hamer Guitars USA (custom guitars), Remo Inc. (drum sets), Sabian Ltd. (cymbals), and GHS (guitar and bass strings). American Airlines will contribute airfare to Tusk and Breakpoint when they visit the U.S. for a concert tour in early 1988, according to David Willems, spokesman for Gary M. Reynolds and Associates, the Milwaukee-based promotion

and marketing firm that coordinates the Miller Band Network.

Lloyd says the program was adopted internationally because of its success in the U.S., where the Band Network has sponsored more than 60 bands since its inception. Current sponsored performers in the Band Network include the Rainmakers, Delbert McClinton, Roomful Of Blues, the Tail Gators, and Lonnie Brooks.

"Where we can, we adapt state-side programs," says Lloyd. "In this case, the fit was good. The new program, to be test-marketed in West Germany the first year, is geared to reach U.S. military installations overseas. The military market is important to us because the personnel are largely young adults, where the contemporary music angle is so strong. Over 400 accredited bands play U.S. military installations in Germany, and we got the top two."

Reynolds and Associates' president, Gary Reynolds, says Tusk and Breakpoint, both of which he describes as falling in the hard pop category à la Cheap Trick, were selected after extensive research into West Germany's touring bands. "In order for a band to survive in Europe," he says, "it needs to play the military circuit. It's a lucrative market for bands. There are so many bases [in West Germa-

ny] it made sense to extend the program there.

"It's like reaching a college audience," Reynolds says. "All of the people are within the same geographic confines, and their whole lifestyle revolves around that community. It's a captive audience; a huge segment is sitting there waiting for advertisers."

Reynolds says the band sponsorship program is designed to introduce Genuine Draft to that market, which he says is a challenging task because of the easy availability of German beer. "We want to make Genuine Draft as visible as possible," he says. "Service personnel are looking for entertainment, and clubs have become that outlet, so we're coming right into the club circuit with entertainment sponsored by Miller Genuine Draft.

"All the beer companies have been promoting in the military market," says Reynolds, "but this is the first program Miller's used there that utilizes music, other than sponsorship of single concert events."

Reynolds says the program is also being considered for other parts of the world, including Asia. "We're testing a comedy tour now in South Korea," he says, noting that the recent political unrest there has so far not affected the military bases. "But if it persists, the plans might change," says Reynolds.

## HBO VIDEO CAPTURES RIGHTS TO 'PLATOON'

(Continued from page 1)

rights to the two movies.

In a petition filed June 26 in Los Angeles Superior Court, HBO Video asked the court to rule on the case. All of the parties involved in the dispute agree that the movies must be released on video in the near future to maximize marketing potential.

"We're totally aware of the litigation [involving Vestron and Hemdale]; that's why we have petitioned the court to make a ruling," says David Pritchard, vice president of corporate affairs for HBO Inc. "We have a long-standing relationship with Hemdale. If we had waited [for the lawsuits to be resolved], we might have lost the opportunity to get the home video rights to these movies."

Alan Grodin, Hemdale's attorney, confirms that the company had entered into an agreement with HBO Video but declined comment on the legal bout with Vestron. Officials from Vestron decline comment pending the outcome of the case.

Shortly after "Platoon" won an Academy Award for best picture of 1986, Vestron filed a suit against Hemdale in Los Angeles Superior Court. The suit said that Hemdale had failed to supply Vestron with a master print of the movie for home video distribution. Hemdale countered by charging that Vestron had not lived up to the financial requirements of the agreement (Billboard, April 11).

Vestron later was denied a request for a restraining order that would have barred Hemdale from releasing the movie to another home video supplier, leaving Hemdale free to enter negotiations with other suppliers. Hemdale reported-

ly entertained bids from Sony Video Software, Orion Home Video (whose parent company distributed the movie theatrically), Lorimar Home Video, and Embassy Home Entertainment.

The deal that brought the two movies to HBO Video was engineered by the video supplier's parent company—the cable TV concern, Home Box Office Inc.—in conjunction with a 10-picture pay-television deal inked by HBO and Hemdale.

Since the court has yet to make a final ruling on the suits filed by

Hemdale and Vestron, there remains the possibility that the HBO deal could be nullified by a decision in Vestron's favor. A source at HBO Video says the company's top executives "don't seem too concerned with the legal issues. They're just glad they landed the hottest video of the year."

Vestron, which recently laid off 25 workers in the face of a \$2 million first-quarter loss (Billboard, May 23), said it was banking heavily on the release of "Platoon" and "Hoo-siers" to pull the company out of the red.

## Valenti To Deliver Keynote Address At VSDA Meet

LOS ANGELES Jack Valenti, president of the Motion Picture Assn. of America, will deliver the keynote address Aug. 17 at the morning business session of the Video Software Dealers Assn. convention in Las Vegas.

The head of the film industry trade group, which represents the seven major Hollywood studios, has never made a formal appearance at the video retailing convention before, although he did attend the 1985 convention in Washington, D.C., in an unofficial capacity.

It is expected that Valenti will address the MPAA's ongoing efforts to combat video piracy. In the past, some VSDA members have been vocally critical of the film group's antipiracy measures,

deeming them skimpy and ineffective.

Says Valenti, "I am especially pleased to address the convention this year because the VSDA and the MPAA are now working more closely than ever in our mutual fight against video piracy—a scourge on both the house of the honest video retailer as well as the motion picture studio.

"Through collaborative efforts like the VSDA piracy hotline and the MPAA's Coalition Against Video Theft, we have joined hands against this common enemy. Beyond the leadership of both organizations, however, we must get the broad VSDA membership actively involved in order to win this fight absolutely." CHRIS MORRIS

## Windy City Showcase Featuring 17 Bands Gets Good Reviews

CHICAGO More than 60 major label and independent a&r representatives, music publishers, booking agents, and other record industry personnel attended the second annual regional talent showcase Budweiser Chicago Choice Picks, held here June 18-21. The number of industry attendees was double last year's turnout, according to Choice Picks executive director Peter Bell.

The four-day event, sponsored by Budweiser with promotional support from Chicago album rock station WXRT-FM, presented 17 bands in prime-time showcases at three Chicago clubs as well as eight bands in ancillary showcases at a pair of local night spots. All performers, who hailed from the Chicago area and southern Wisconsin, were chosen by a 13-member selection committee.

While a number of the artists attracted interest from record company reps, no contracts have yet been signed, according to Bell. Last year's Choice Picks, which drew 30 industry representatives, resulted in four signings: the Insiders (Epic), Jesse's Gang and Bang Orchestra (Geffen), and EIEIO (Frontier Booking International).

A&R personnel attending the 1987 Choice Picks included Pat Clifford (A&M); John Mrvos and Ron Oberman (CBS); Wendy Goldstein, Mark Eichner, and Bennett Kaufman (RCA); Kevin Patrick (Elektra); Randy Gerston (Arista); Peter Lubin and Jeff Lewis (PolyGram); Claudia J. Stanten (Capitol); and Mark Kates (Big Time).

On June 18, the Riviera club hosted an urban contemporary showcase featuring Lendell Jones, Shawn Christopher, Roz Ellington, and Tango, while a concurrent heavy metal showcase was held at Cabaret Metro, featuring Fortress, Zoetrope, Tattoo, and Ravage. Showcases June 19-21 fell in the pop/rock category and included in order of appearance Smoking Icons, Hugh Hart, Bob Marsh, and Gloria Hardiman at the Riviera; Tribe, the Rousers, and Paul Cebor & the Milwaukeeans at the Vic Theatre; and the Wildroots, Price Of Priesthood, and the Sapphires at Cabaret Metro. Chicago clubs Gaspar's and Medusa's hosted the ancillary showcases,

June 19 and 20, featuring Brian Paul, Ungh!, Cherry Cake, Dick Holliday & the Bamboo Gang, Tom Thady, Dan Buck, Ghost Swami, and the Way Moves. All showcases were open to the public for a \$4 admission fee. In addition, numerous clubs around town held "unofficial" showcases of their own.

A&R attendees' comments were largely favorable, with many offering suggestions on how to maximize Choice Picks' potential. Elektra's Patrick said, "It was convenient timewise and economically to present all those bands at one time." Patrick did say he felt that the urban, metal, and pop/rock acts should be showcased together in the future, "because the a&r people that are leaning toward rock might miss a good metal or black band." Patrick, along with RCA's West Coast a&r manager, Kaufman, Capitol's East Coast a&r rep, Stanten, and others said they considered Choice Picks worthy of a return visit next year.

Big Time's promotion director, Kates, who was visiting in an a&r capacity, said he saw at least one band his cutting-edge independent label would be interested in signing, though he noted, "I would have liked to have seen a few less mainstream bands. I got the feeling that there were a lot of good bands that weren't represented."

All Budweiser Chicago Choice Picks performers were chosen by the selection committee, with final approval by Choice Picks' board of directors.

Selection committee members represented different facets of the Chicago music industry. They were percussionist Michael Blair, Chicago Limelight club manager Bill Euler, Geffen Records promotion man Marvin Gleicher, concert promoter Jam Productions agent Ted Mankin, Billboard contributor Moira McCormick, Chicago Reader music critic Renaldo Migaldi, Streeterville Studios recording engineer/producer Justin Niebank, WXRT air personality Wendy Rice, Rose Records store manager Jim Saliby, Cabaret Metro co-owner Joe Shanahan, club DJ Mark Stephens, Alligator Records artist manager Hilton Weinberg, and producer Craig Williams of Dr. Caw Studios. MOIRA McCORMICK

## GLEASON DIES AT 71

(Continued from page 6)

Also, Gleason appeared in several Broadway musicals, most notably "Take Me Along," Bob Merrill's adaptation of Eugene O'Neill's "Ah, Wilderness," which played 448 performances on Broadway beginning in 1959 and earned Gleason a Tony Award. RCA released the original cast album, which has been a cutout for a number of years.

Gleason's work on "The Honey-mooners" is also available on home video. MPI Home Video of Oak For-

est, Ill., has an 18-volume series of "lost episodes," which was found—and announced with great fanfare—by Gleason himself. With the exception of a few volumes with three episodes each, each volume features two half-hour programs. According to an MPI spokesman, sales of the volumes have surged since Gleason's death. MPI plans to have a total of 30 volumes, or about 60 episodes, available in the near future.

## APRS EXHIBITION SEES DEBUT OF PRO DAT UNIT

(Continued from page 3)

spectrum. If they really had to devise an anticopying system, why couldn't they have placed the signal to be read by the chip above the range of human hearing? After all, the DAT decks sample at 48 kilohertz. So why not place the Copycode at, say, 45 or 46 kHz, instead of around 3,800 hertz, as they have chosen to? The way it stands now, it

seems certain that the system will interfere with phasing and harmonic overtones."

The overall feeling of attendees was that, rather than an electronic system of any kind, a better way to protect artists' royalties from home taping infringement would be to institute a blank-tape levy.

At the Sony and HHB stands, the

pro DAT decks received much attention, despite the fact that they were encased in locked plastic housings that did not allow them to be handled or closely examined. Still, provision was made for the decks to be listened to via headphones.

The PCM-2500 is designed as a two-piece unit. The top part houses the transport, controls, and pro-

gramming functions, while the bottom is described as a "pro-pack," featuring XLR line-level connectors as well as digital inputs and outputs adhering to a number of recognized interface standards, including AEA/EBU; Sony/Philips; and SDIF-2, the same professional interface currently found on Sony two-track digital processors like the PCM-1630.

A switch is provided on the decks to allow either 44.1 kHz or 48 kHz recording on both the PCM-2500 and the smaller PCM-200. As the latter unit is also capable of recording and reproducing in the SMPTE/EBU time-code format, Sony sees the PCM-2000 as a viable digital alternative to expensive analog decks for remote recordings, like the Nagra units used in most film sound work. Pricing on the PCM-2000 is expected to range between \$6,400 and \$7,200.

Kit Lunney, an executive with Shape Inc., a manufacturer of cassette shells and duplication equipment as well as owner and operator of a compact disk plant in the U.S., noted that "a great number of people stopped by to express interest in DAT duplication. They were both

established duplication firms looking to find out what is coming down the line and investor types who feel they missed the boat with CD and think they see a good thing coming."

Lunney said that Shape is already getting involved with DAT duplication, although she feels that the high-speed duping technology needed to make DAT a mass-market commodity will not appear on the scene for another year at least. "Meantime, we have designed a DAT cassette loader that will be available in November," she says. "We're also tooling up to make blank DAT shells by late August. We're watching the whole market very carefully," she adds.

The 1987 APRS convention was the largest yet, according to a spokesman for the organization. "There had been some worry that because the AES held its annual international exhibition here in London our attendance might suffer as a result," said Edward Masek, the recently retired president of the APRS who organized the exhibition. "However, that certainly wasn't the case."

## U.S. Engineers Condemn Spoiler

NEW YORK Top recording studio figures in the U.S. echo their counterparts abroad in their negative attitudes toward using CBS' anti-duplicate Copycode scanner on DAT software and hardware.

Ed Rak, co-owner and chief engineer at Clinton Recorders, a major analog/digital recording studio in New York, says, "I can't be in favor of anything that interferes with the final product, which Copycoding seems bound to do. The concept is wonderful, but the way it's being executed seems as if it must inhibit the final sound."

While Rak says he has not heard the CBS Copycode system as it is currently configured, he notes that

he "leans more toward a royalty on blank tape" as a way to protect the artist. "I understand they [CBS] have new specs on the system. I wish they would share them with us," he says.

"DAT is a wonderful thing," Rak notes. "I already own three decks myself here at the studio. I've been using them to record live-to-2-track sessions. In fact, we just finished using a DAT machine to record Freddie Hubbard."

Bob Lifton, owner and chief engineer of Regent Sound, one of New York's most respected analog/digital studios, also has not heard the Copycode system, but says, "I am against anything that

interferes with or alters the sound of the recording."

Rod Hui, chief engineer at Greene Street Recording, another analog/digital studio here, says, "I'm totally against anything that would interfere with the sonic quality of the CD. But, on the other hand, the artist must be protected from piracy. After all, the CD is as close to the master as you can get and to let that be recorded with a DAT machine is like giving the green light to record pirates."

Top mastering engineer Bob Ludwig, co-owner and chief engineer of Masterdisk Inc. in New York, also opposes the Copycode system. STEVE DUPLER

## RIAA TAKES COPYCODE ON THE ROAD

(Continued from page 3)

RIAA spokesman.

Says RIAA president Jay Berman, "The Home Recording Rights Coalition has been demonstrating a bogus system to some very important people in the industry, and it's about time we gave these people a chance to listen to the real thing."

Adds David Stebbings, director of recording research at CBS Records Technology Center, "We are in the business of making the finest-quality recordings. We would never jeopardize that objective by compromising on sound quality."

Berman says he is "troubled" by an announcement made in May by Marantz that it intends to introduce DAT machines here in October.

Marantz is ignoring a congressional request that equipment manufacturers refrain from importing DAT machines until a legislative decision following impartial testing of the CBS system takes place. RIAA member companies have agreed with a similar congressional request that they refrain from encoding product until that decision takes place.

"We will not sit idly by," Berman says. "We will fully explore all available judicial avenues." The RIAA chief says he feels the Marantz announcement is "part of a deliberate strategy concocted in Tokyo by the EIAJ [Electronics Industry Assn. of Japan] to find a

company whose name isn't Sony, Sanyo, or Matsushita—but rather Marantz. We are not fooled for a minute by an American-sounding name."

Charles Ferris, a spokesman for the HRRC, responds by saying that "Jay doesn't have a leg to stand on. He's attempting to raise a specter that has no basis in reality at all."

Allan Schlosser, a spokesman for the Electronics Industry of America's Consumer Electronics Group, calls Berman's charge that the selection of Marantz was concocted by the EIAJ "patently absurd. Marantz alone made the decision—it's a matter for individual companies to decide. Where's the evidence? We'd like to see it."

Both houses of Congress have bills pending that would put a moratorium on U.S. sales of DAT recorders not equipped with the Copycode system so as to give legislators time to investigate the implications of digital-format home taping on the industry and copyright owners.

According to the RIAA, recording companies are willing not to encode product until the results of a proposed impartial testing of the Copycode system by the National Bureau of Standards are in. CBS, which had made known its intentions to encode its recordings beginning this summer, is going along with the RIAA's request to hold off, according to a CBS spokesman.

The RIAA and other music industry groups have warned Congress that the effects of unauthorized "clone" digital copying by consumers could be of great economic harm, but many legislators are still shy about addressing a copyright issue that affects consumers, many of whom feel they have a right to home-tape. The RIAA maintains that because of home taping, the industry loses more than \$1.5 billion annually.

## U.K. BANS SOME BEATLES IMPORTS

(Continued from page 3)

indicating that they had been taken off vinyl LPs. Toshiba-EMI warned Japanese retailers about possible customer confusion and distributed a cassette demonstrating the difference in quality between EMI and CTA recordings."

Toshiba-EMI president Takeshi Okkotsu is heading a seven-member JPRA team, which had its first meeting May 27. It is drafting a request to the Japanese government for an extension of the copyright period.

Recent Danish releases of CDs by such artists as Cliff Richard and Elvis Presley used recordings that had lost protection because of Denmark's 25-year copyright for recordings.

Action by the International Federation of Phonogram and Videogram Producers and BPI prevented the retailing of these CDs in the U.K., but other EEC countries are

still selling them. IFPI is now preparing a test case. The recording copyright in Denmark has been extended to 50 years, but recordings made before 1961 fall into a "loop-hole" in protection because the act is not retroactive.

Hopkins says, "It's unfortunate that in Japan there continues to be only a short period of copyright protection. CDs offer an extraordinarily good sound reproduction, but not if the recordings embodied on the compact disk are only copies of existing vinyl releases.

"Any CDs made without the consent of the copyright owner who holds the master tapes have to be of low quality, from a vinyl pressing or mass-produced cassette, whereas the Beatles CDs issued by EMI are digitally remastered to ensure the highest sound fidelity."

PETER JONES

## DOORS OPEN TO JUNE RIAA CERTS

(Continued from page 6)

Dance," released in 1979, was certified platinum, while "Carnaval," released in 1980, went gold. And contemporary Christian singer Evie's "Come On Ring Those Bells" went gold nearly 10 years after its October 1977 release on Word.

Here's the complete list of June album certifications.

### Multipatinum

The Doors, "Greatest Hits," Elektra, 2 million.

The Doors, "L.A. Woman," Elektra, 2 million.

"The Doors," Elektra, 2 million.

### Platinum

The Doors, "The Best Of The Doors," Elektra, their seventh.

The Doors, "L.A. Woman," Elektra, their sixth.

The Doors, "13," Elektra, their fifth.

The Doors, "The Soft Parade," Elektra, their fourth.

Bryan Adams, "Into The Fire," A&M, his third.

The Doors, "Waiting For The Sun," Elektra, their third.

"The Doors," Elektra, their second.

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

Spyro Gyra, "Morning Dance," MCA, its first.

### Gold Albums

Herb Alpert, "Keep Your Eye On Me," A&M, his 15th.

The Doors, "Alive, She Cried," Elektra, their 12th.

The Doors, "The Best Of The Doors," Elektra, their 11th.

Bryan Adams, "Into The Fire," A&M, his third.

Atlantic Starr, "All In The Name Of Love," Warner Bros., its second.

Spyro Gyra, "Carnaval," MCA, its second.

"Whitesnake," Geffen, its second.

Cutting Crew, "Broadcast," Virgin, its first.

Evie, "Come On Ring Those Bells," Word, her first.

Exposé, "Exposure," Arista, its first.

# 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	104	93	13	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
111	103	97	76	BANGLES ▲ <sup>2</sup> COLUMBIA FC 40039 (CD)	DIFFERENT LIGHT
(112)	125	144	3	OMAR AND THE HOWLERS COLUMBIA BFC 40815	HARD TIMES IN THE LAND OF PLENTY
113	100	87	20	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
114	105	110	13	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
(115)	RE-ENTRY			KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
116	111	120	37	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
(117)	139	115	42	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
118	118	122	12	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
119	114	111	11	ROCK AND HYDE CAPITOL ST-12569 (8.98) (CD)	UNDER THE VOLCANO
120	120	129	50	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
121	117	117	4	ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95) (CD)	LES MISERABLES
122	122	99	25	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
123	129	94	35	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
(124)	136	131	30	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
125	108	106	39	BOSTON ▲ <sup>4</sup> MCA 6188 (9.98) (CD)	THIRD STAGE
126	112	125	15	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
127	126	127	22	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
(128)	NEW ►		1	JOHN WAITE EMI-AMERICA 46332 (8.98) (CD)	ROVER'S RETURN
129	115	104	31	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
130	110	88	29	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
131	131	136	5	SOUNDTRACK MCA 6205 (9.98) (CD)	THE SECRET OF MY SUCCESS
132	121	124	37	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
133	109	109	12	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
134	124	123	12	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
(135)	186	188	3	JENNIFER RUSH EPIC BFE 40825	HEART OVER MIND
136	106	86	34	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
137	128	101	13	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
138	133	137	52	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
139	132	92	22	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
140	137	132	41	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
141	138	116	29	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
142	130	114	39	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
143	123	108	14	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
144	151	151	9	GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
145	148	146	22	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
146	146	169	3	PARTLAND BROTHERS MANHATTAN ST 53050 (8.98) (CD)	ELECTRIC HONEY
147	153	133	7	THE TRUTH I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
(148)	196	—	2	THE CALL ELEKTRA 60739 (8.98) (CD)	INTO THE WOODS
149	149	154	4	ANNE MURRAY CAPITOL ST 12562 (8.98) (CD)	HARMONY
150	150	153	5	EZO GEFEN GHS 24143/WARNER BROS. (8.98)	EZO
(151)	NEW ►		1	X ELEKTRA 60492 (8.98)	SEE HOW WE ARE
152	141	135	62	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
153	142	140	17	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
154	135	143	62	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
155	155	—	2	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	165	7	WAR PRIORITY SL 9467 (8.98) (CD)	THE BEST OF WAR
157	164	174	684	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
158	161	150	7	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
159	134	141	11	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
160	144	142	86	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
161	172	172	57	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
162	147	130	12	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
(163)	184	186	3	4 BY FOUR CAPITOL ST 12560 (8.98)	4 BY FOUR
(164)	183	—	2	TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM	MAXIMUM SECURITY
165	154	134	38	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
(166)	192	—	2	TOM KIMMEL MERCURY 832 284 1/POLYGRAM (CD)	5 TO 1
(167)	189	163	6	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
(168)	174	184	4	PRETTY MAIDS EPIC BFE 40713	FUTURE WORLD
169	140	139	8	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
170	171	176	57	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
171	145	128	16	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
172	158	156	17	BOBBY MCFERRIN BLUE NOTE BT 851 10/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
173	175	166	22	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
174	159	161	70	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
(175)	191	145	14	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
176	170	152	39	PHYLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
177	165	175	110	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
178	168	168	12	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
179	181	170	43	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
180	162	171	123	PHIL COLLINS ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
181	163	173	50	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
182	157	164	48	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
183	152	159	11	HOODOO GURUS BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
184	185	—	2	TSOL ENIGMA ST 73263/CAPITOL (8.98)	HIT AND RUN
185	173	149	22	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
186	143	148	16	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
(187)	NEW ►		1	REGINA BELLE COLUMBIA BFC 40537	ALL BY MYSELF
188	200	190	38	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
(189)	NEW ►		1	MARILLION CAPITOL ST-12539 (8.98) (CD)	CLUTCHING AT STRAWS
190	190	180	28	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
191	180	194	7	MONTROSE ENIGMA ST 73264/CAPITOL (8.98) (CD)	MEAN
(192)	197	—	2	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY
(193)	RE-ENTRY			SHY RCA 6311 (8.98)	EXCESS ALL AREAS
(194)	NEW ►		1	THE DOORS ELEKTRA 60345 (12.98) (CD)	LIVE AT THE HOLLYWOOD BOWL
195	195	200	68	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
(196)	NEW ►		1	KING DIAMOND ROAD RACER 9622 (8.98) (CD)	ABIGAIL
197	RE-ENTRY			LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
198	166	167	62	MOTLEY CRUE ELEKTRA 60174 (8.98) (CD)	TOO FAST FOR LOVE
199	167	147	14	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
200	178	189	65	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

4 By Four 163	The Robert Cray Band 34	Gloria Estefan & Miami Sound Machine 27	Keel 97	Melba Moore 190	Poison 10	Patty Smyth 153	Suzanne Vega 30
Bryan Adams 17	Crowded House 22	Tom Moore 144	King Diamond 166	Gary Moore 144	Pretty Maids 168	SOUNDTRACKS	John Waite 128
Gregg Allman 71	The Cult 50	Lou Gramm 101	Motley Crue 3, 177, 174, 198	War 156	Prince 44	Beverly Hills Cop II 13	War 156
Herb Alpert 20	The Cure 35, 170	Al Green 159	Klymaxx 115	Alison Moyet 107	Pseudo Echo 54	The Secret Of My Success 131	Roger Waters 72
Anthrax 68	Cutting Crew 59	Sammy Hagar 73	Kool & The Gang 98	Shirley Murdock 139	Psychedelic Furs 89	Stand By Me 179	Jody Watley 24
Atlantic Starr 21	Chris De Burgh 37	Heart 4	L.L. Cool J 8	Anne Murray 149	R.E.M. 99	Top Gun 108	The Whispers 43
Autograph 175	Kool Moe Dee 110	Helloween 155	Lisa Lisa & Cult Jam 9	Najee 76	REO Speedwagon 113	George Strait 145	Whitesnake 120, 5
Anita Baker 39	The Doors 194	Nona Hendryx 102	Led Zeppelin 197	Robbie Nevil 78	Ratt 188	Barbra Streisand 181, 16	Kim Wilde 48
Bangles 111	Duran Duran 124	John Hiatt 192	Level 42 25	The Replacements 158	The Replacements 158	Stryper 136	Hank Williams, Jr. 173
Beastie Boys 15	EZO 150	Hoodoo Gurus 183	Huey Lewis & The News 49	Restless Heart 87	Rock And Hyde 119	Suicidal Tendencies 100	Bruce Willis 95
Regina Belle 187	Steve Earle 96	Bruce Hornsby & The Range 28	Little Steven 80	Lionel Richie 81	Diana Ross 92	Surface 63	Steve Winwood 29
George Benson/Earl Klugh 77	Europe 26	Whitney Houston 1, 52	Little America 134	Smokey Robinson 40	Mason Ruffner 93	The System 62	Peter Wolf 137
Bon Jovi 106, 104, 6	Expose 36	Phyllis Hyman 176	Los Lobos 185	Rock And Hyde 119	Run-D.M.C. 90	T'Pau 84	World Party 141
Boston 125	The Fat Boys 32	Billy Idol 94	Tony Mac Alpine 164	Shirley Murdock 139	Jennifer Rush 135	TNT 103	X 151
David Bowie 57	Fleetwood Mac 14	The Isley Brothers 65	Madonna 42	Anne Murray 149	Patrice Rushen 186	TSOL 184	XTC 122
The Breakfast Club 70	Dan Fogelberg 51	Janet Jackson 33	Megadeth 165	Marillion 189	David Sanborn 127	Andy Taylor 171	Y&T 85
Jon Butcher 105	Aretha Franklin 123	Freddie Jackson 60	Marillion 189	Original London Cast 199	Shy 193	Tesla 53	Dwight Yoakam 200, 82
Jonathan Butler 61	Ace Frehley 47	Bob James/David Sanborn 161	Richard Marx 67	ORIGINAL CAST	Carly Simon 55	Thompson Twins 162	Warren Zevon 69
The Call 148	Kenny G. 7	D.J. Jazzy Jeff & The Fresh Prince 133	Reba McEntire 167	Phantom Of The Opera 169	Paul Simon 12	Randy Travis 19, 138	
Cameo 75	Peter Gabriel 79	Prince 133	Bobby McFerrin 172	Ozzy Osbourne/Randy Rhodes 11	Simply Red 74	The Truth 147	
Chicago 142	Genesis 18	The Jets 154	Glenn Medeiros 83	The Outfield 45	The Smithereens 182	Tina Turner 117	
Cinderella 31	Georgia Satellites 132	Journey 152	Metallica 195	Robert Palmer 160	The Smiths 118	U2 116, 2, 126, 91, 86, 88, 114	
Eric Clapton 130	Georgio 178	Judas Priest 38	Stephanie Mills 58	Partland Brothers 146		Luther Vandross 56	
Club Nouveau 41		Eddie Money 64	Montrose 191	Dolly Parton, Linda Ronstadt, Emmylou Harris 46		Vangelis 129	
Phil Collins 180				Tom Petty & The Heartbreakers 23			
				Pink Floyd 157			

## RIAA ROLLOUT FOR CASSETTE SINGLE CONFIGURATION SET FOR JULY

(Continued from page 4)

them. But when you start to have multiple SKUs out there, those sales will be spread out over a number of titles."

The stage has been set for the cassette single's coming-out party. A fixture designed to merchandise such tapes began shipping to accounts June 29. The display piece is expected to arrive in control stores—which number 1,009 with the addition of 20 of Musicland Group's Los Angeles Sam Goody outlets—the week of July 6-10.

Those stores will also receive a 14- by 28-inch four-color streamer that picks up artwork from the display piece, and T-shirts that tout the cassette single's arrival. Managers will receive a tracking sheet to ensure they do not run out of titles during the time sales are tracked.

The sales staff of Arista, which is coordinating the multilabel

launch, has targeted July 13 as the date on which participating stores should have the display built and on their sales floors. Since CBS and CEMA did not fund the fixture, some involved with the project feel strongly that the piece should not be used to display those labels' cassette singles but concede that some stores will likely do so.

For months, those associated with the project have been careful not to use the word "test" to describe the cassette single's summer splash; both label executives and RIAA officials have insisted on calling the orchestrated maneuver a "rollout." But semantics aside, the effort appears to be structured as a trial rather than a commitment.

The customized fixture, for example, will only be distributed to stores in the RIAA's sample. And

label principals in the program continue to stress the importance of sales data compiled from those stores.

Once the displays are in place, Arista's Moran reports that sales will be tracked for "six to eight weeks." She says participating labels will look to see if cassette versions increase a single's overall volume and determine the cassette-to-vinyl ratio for dual-inventory singles. Another key question, says Moran, will be whether the cassette single represents additional sales or merely displaced vinyl sales.

To get a read on these factors, Moran will focus on top 20 titles, but she thinks the most meaningful data will come from top 10 singles. In the end, however, Moran says the fate of the cassette single lies not with labels but their accounts. "We're not going to draw

the conclusion—the stores are going to draw the conclusion."

In the meantime, retailers are divided over the configuration's prospects.

Musicland's Ross thinks the cassette single is an inevitable product line. "I don't mind going to cassettes, and I think we're backed into that situation. So many of the young people that would buy cassettes don't have the equipment to play vinyl now."

He says singles accounted for 6% of Musicland's software volume in 1986, and 5.2% during the first quarter of this year. Beyond that Ross says singles are "important because we think they help sell albums and cassettes later on."

Ross reports the 10 cassette singles his chain carries are "doing quite well." But Steve Bennett, senior vice president of marketing for the 128-store Record Bar web, cannot see a clear pattern.

"Across the board, we're getting a lot of conflicting reports," says Bennett. "In some places they're doing OK and in other places I get the impression they're not doing anything at all."

Although cassette singles have made a noticeable splash at Tower's Sunset Strip store, Abramson offers some blunt criticism about

the RIAA rollout: "They're not taking into account that a major retailer doesn't have room for their display. I'm not going to blow my main space on a dollar-and-a-half item."

Abramson claims that labels are agitating for a 99-cent sale on the cassette singles, which "will artificially pump up the numbers."

He concludes, "If they put a whole rack of cassettes at the counter, they'll get the big numbers, but I don't think it will do it in the short term or the long term."

Rackjobbers continue to drag their feet about cassette singles.

Speaking at the June 24 conference on home entertainment software retailers held by New York brokerage firm Silberberg, Rosenthal & Co., Handelman Co. president Frank Hennessey said, "The single has seen its day. It's currently 2% of our business. Four years ago it was 12%."

"The packaging of cassette singles is unacceptable to racks," he added. "If you start tinkering with it, the price becomes more like that of the extended single."

Assistance in preparing this story was provided by Chris Morris in Los Angeles and Fred Goodman in New York.

## CASSETTE SINGLES FOR SALE

The following titles are being marketed as cassette singles. Titles are listed alphabetically by distributor, label, and artist. The Capitol labels and CBS, as previously reported, are not actively participating in the RIAA-coordinated effort to test the product's sales. PolyGram will not market any such product.

### RCA/A&M/ARISTA

#### A&M:

Bryan Adams, "Victim Of Love"  
Bryan Adams, "Hearts On Fire"  
Herb Alpert, "Making Love In The Rain"  
Chris De Burgh, "Fatal Hesitation" b/w "Lady In Red"  
Janet Jackson, "The Pleasure Principle"  
38 Special, "Back To Paradise"  
Suzanne Vega, "Luka"

#### Arista:

Exposé, "Point Of No Return"  
Exposé, "Let Me Be The One"  
Aretha Franklin, "Rock-A-Lott"  
Whitney Houston, "I Wanna Dance With Somebody (Who Loves Me)"  
Whitney Houston, "Didn't We Almost Have It All"  
Patrice Rushen, "Anything Can Happen"  
Dionne Warwick & Jeffrey Osborne, "Love Power"  
Whodini, "Rock You Again (And Again...)" (Jive/Arista)

#### RCA:

Jonathan Butler, "Lies"  
Bruce Hornsby & the Range, "Every Little Kiss"  
Pseudo Echo, "Funkytown"  
Diana Ross, "Dirty Looks"  
Starship, "Why Does It Have To Be..." (Grunt/RCA)

### MCA

James Ingram, "Better Ways"  
The Jets, "Cross My Broken Heart"  
Bob Seger, "Shakedown"  
Jody Watley, "Still A Thrill"

### WEA

#### Atlantic:

Boy George, "Everything I Own" (Virgin)

#### Elektra:

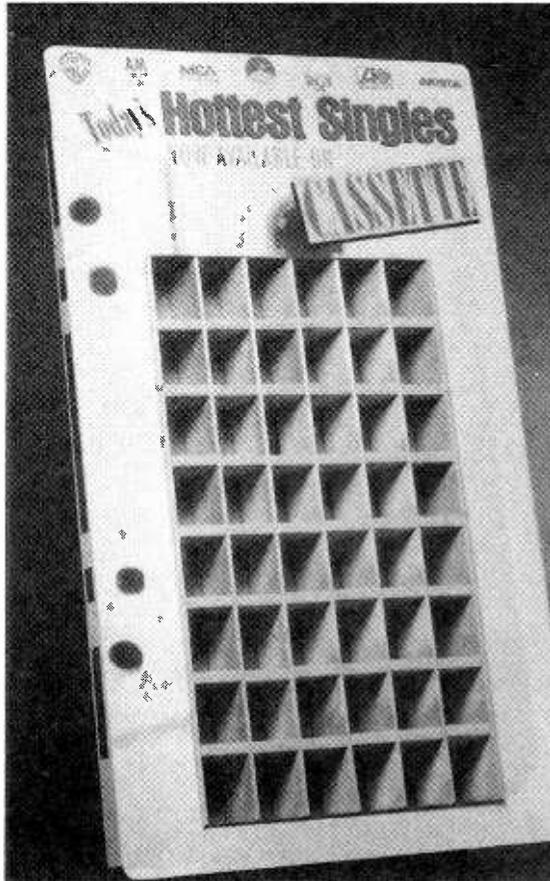
Stan Campbell, "Years Go By"  
Motley Crue, "Girls, Girls, Girls..."  
Simply Red, "Infidelity"

#### Geffen:

Sammy Hagar, "Give To Live"  
Debbie Harry, "In Love With Love"

#### Warner Bros.:

Atlantic Starr, "Always"



This 5-foot-high display piece will merchandise cassette singles in 1,009 test stores. Designed to resemble a cassette, the fixture was developed by Arista executives Milton Sincoff, vice president of manufacturing and purchasing, and Don Jenner, senior vice president of marketing and promotion. It was manufactured by music packaging company Queens Litho.

Fleetwood Mac, "Seven Wonders"  
Madonna, "Who's That Girl"  
Prince, "If I Was Your Girlfriend"  
Randy Travis, "Too Gone Too Long"  
Dwight Yoakam, "Little Wonders"

### CBS

George Michael, "I Want Your Sex" (Columbia)

### CEMA

David Bowie, "Time Will Crawl" (EMI America)  
Heart, "Alone" b/w "Barracuda" (Capitol)  
Nona Hendryx, "Why Should I Cry" (EMI America)  
Little Steven, "Trail Of Broken Treaties" (Manhattan)

This list was prepared by Doug Redler.

## JVC JAZZ FESTIVAL REAPS BIG GATE

(Continued from page 6)

soring the festival for at least the next two summers.

Among the artists whose concerts at this year's festival were sellouts were such perennials as Miles Davis, Sarah Vaughan, Dizzy Gillespie, and Ella Fitzgerald. Ornette Coleman's Town Hall concert was also a sellout—a rare example of an artist identified with the jazz avant-garde drawing a big festival crowd—as was the first of two Spyro Gyra concerts and the first of two Ray Charles/Grover Washington shows. The latter was almost a double sellout, according to Wein, with the late show drawing a 90%

**'We want to be unique in how we present big names and be conceptual'**

full house. (For reviews of the concerts, see Blue Notes, page 55.)

Among the few concerts that did disappointing business were a tribute to the veteran pianist Hank Jones at Town Hall and a performance by the Charlie Watts Big Band at Avery Fisher Hall. Also performing below expectations were the three Town Hall concerts sponsored by record companies, despite the fact that free albums were given to ticket-holders at all three. This was the first year that the festival included such label showcases.

"If the record companies want to try it again next year, we will," Wein says. "But part of the problem is that the three labels [Columbia, Blue Note, and Gramavision] weren't showcasing a lot of big names. That's always a problem at the festival—how to educate the public to see artists who are very

good but aren't necessarily well-known."

A serious problem at the festival involved the sound at Carnegie Hall, which reopened earlier this year after extensive renovation. Virtually every JVC Festival concert held there was victimized by poor acoustics.

"We've had problems with the sound at Carnegie in the past," says Wein, who dropped out of his customary role as festival MC this year because of a back problem. "But this was worse than usual. We started realizing how serious the problem was in the middle of the festival and tried our best to correct it. My dedication next year is to doing whatever has to be done to get the sound right."

Another festival goal for next year, Wein says, is to "get as much cooperation as we can from the artists to do things a little different from their regular shows. I think the success of the Dizzy Gillespie/Wynton Marsalis concert [featuring Gillespie with an all-star band, with which Marsalis sat in] proves that people don't mind seeing the same familiar artists but appreciate seeing them in different formats than they normally appear in.

"We want to try to be as unique as possible in how we present the big names. Next year I think we'll get back to doing more of the conceptual concerts we've done in the past."

The JVC New York Jazz Festival is the centerpiece of Wein's extensive festival empire, which includes jazz events all over the U.S. and Europe. Many but not all of the events presented by Wein's Festival Productions are now underwritten by JVC.

## A&M WORLDWIDE MEET

(Continued from page 6)

to establish a bond of trust with their respective audiences. Quoting Bruce Springsteen and Abraham Lincoln, Puttnam told the audience that today's artists and entertainment industries have "for the most part abdicated" their moral responsibilities toward their audience in their quest for bottom-line success, all to their detriment. "You have to put your beliefs on the line—on the *bottom line*, if you will," Puttnam said, to create art that reflects and responds to "the real needs of society." Conference attendees greeted Puttnam's speech with a standing ovation.

Earlier that day, A&M artist Jackson gave a repeat performance of a speech he had delivered weeks earlier to a UCLA class. Jackson told A&M staffers that he backs the DAT format (Billboard, July 4) and gave a long discourse on the evolution of rock'n'roll. Blasting the current state of American radio and the format of local radio station KTWW—Los Angeles' "The Wave," the controversial new age/jazz station—Jackson joked that he wishes the label's promotion staff would ask the station *not* to play his new album.

That album, the all-instrumental "Will Power," also drew comment from Jackson. "I think the sales department is really surprised by how well this record's doing," said the artist. "Well, I think you're underestimating the potentially very wide audience for the record. And I'd also like you to consider how an artist feels when he's told by his record company that they're surprised that his record is selling." The A&M audience greeted the comment—and the speaker—

warmly.

Rolling Stone publisher Wenner, at a June 25 luncheon meeting, drew parallels between the label's 25th anniversary and his own magazine's 20th.

"In the case of both Rolling Stone and A&M," said Wenner, "to me it says something about young people of a particular time and an era—in this case, the '60s—who decided to work for themselves and pursue their own goals their own way by slightly different ethical and aesthetic standards than prevailing norms. It's about people who wanted to do it on their own, their own way. And to turn 20 or 25 says that those values and those goals and those visions were valid, they were meaningful, and they're important. And it means that our generation of youth that founded these new companies was right and that they cared enough and they believed enough and grew up by those beliefs, stuck to them, and *proved* them."

Wenner expressed gratitude for the label's support of his magazine in its early years, when it was distributed to record stores through the label's distribution system. "A&M, through the goodness of its heart and its belief in Rolling Stone as an enterprise and in its worth, decided to commit to making this publication happen," Wenner said.

Solomon, speaking at the June 26 luncheon meeting, singled out A&M as "the best record company in the world," and—perhaps predictably—was greeted with thunderous applause. Like Jackson, Solomon spoke favorably of DAT; he also announced his desire to open a Tower Records store in Moscow. (See separate story, page 31.)

## RETAILERS DON'T SEE FRONT-LINE CD COST CUTS

(Continued from page 1)

siderable amount of time," according to Robert Higgins, president and CEO of Trans World Music, the 215-store, Albany, N.Y.-based retailer. "You'll see a growth in titles with a \$9.99 price point, but I don't believe there'll be a drop in the \$15.99 front-line product."

Higgins, noting that he expects the growing number of budget CD titles to "significantly drive the business," made his remarks at a recent conference in New York sponsored by the Wall Street firm of Kidder, Peabody & Co.

Among the labels currently offering midline CDs—CBS, MCA, PolyGram, and A&M—wholesale prices tend to hover around the \$7.50 mark, with further discounts for bulk purchases.

While the higher ticket for CDs has improved revenues for retailers, gross margins for the configuration are slightly lower than they are for LPs and cassettes. However, that situation is showing steady improvement.

Howard Applebaum, vice president of the 27-store Kemp Mill chain, says his average monthly per-piece cost for CDs has dropped 3%-4% in the past six months, due in large part to greater availability of discounts on new titles.

But Jack Eugster, president and CEO of the 540-store Musicland chain—where unit sales for CDs now exceed unit sales for LPs—notes that the price for front-line product on CD

has inched up rather than declined. Still, he credits new CD midlines with aiding retailers. According to Eugster, "Margins are expanding and will continue to expand."

Eugster made his comments at a meeting here June 24 on the home entertainment software industry sponsored by the New York brokerage firm of Silberberg, Rosenthal & Co. However, Eugster added he expects labels to pass along their savings in manufacturing costs "within a year."

The Silberberg, Rosenthal conference also featured Frank Hennessey, president and COO of rackjobber the Handleman Co.; Terry Worrell, president and CEO of Sound Warehouse; Louis Kwiker, president and CEO of Wherehouse Entertainment; and Martin Spector, chairman of Spec's Music. (For additional conference coverage, see page 63.)

"There's been absolutely no price movement on hit product," says Hennessey.

Most optimistic about pricing is Sound Warehouse's Worrell, who expects manufacturers to lower CD prices to retailers. "The ones I've spoken with believe [lower prices] will continue to aid penetration," he says.

While many retailers say they expect front-line product to maintain its current price structure, they add that the availability of product has led to a "normalization" of CDs. Among the developments they point to are initial discounts on new releases and extended dating.

Various a&r presentations during the conference introduced many international staffers to new A&M acts, such as It's Immaterial, John Adams, Breathe, and new signings Terri Gibbs (on A&M-distributed Word) and Willy DeVille.

Also announced by David Anderle, acting head of a&r, was the finalizing of a pact between the label and Minneapolis indie label Twin/Tone, which will see several of the latter's acts distributed by A&M. First up, said Anderle, will be a new release by Minneapolis band Soul Asylum.

Conference attendees were also treated to a "hall of fame" featuring A&M memorabilia, including a massive display of album covers; a list of the label's top 100 hits; gold A&M albums and singles from Germany, the Netherlands, Canada, and Japan; notes of thanks to label

co-founder Herb Alpert from Lady Bird Johnson and Hubert Humphrey; the original Ampex 601 tape recorder on which Alpert recorded "The Lonely Bull," his first hit; and a collection of various buttons and promotional paraphernalia.

Live showcase performances at the nearby Roxy nightclub by John Hiatt, Suzanne Vega, the Thrashing Doves, and Squeeze were packed by A&M attendees, as was the June 27 closing-night performance by Barry White & the Love Unlimited Orchestra on the A&M lot.

And because the label was largely founded upon the success of Herb Alpert's recording career, the closing night's presentation held special irony: A full 25 years after "The Lonely Bull," label president Gil Friesen presented trumpeter Alpert a gold album for his "Keep Your Eye On Me" album.

## RIAA CERTS DECLINE IN FIRST SIX MONTHS OF '87

(Continued from page 1)

the same period last year, and eight gold albums, up from five. Alabama, Randy Travis, and George Strait were the platinum recipients; Reba McEntire headed country's list of gold album winners, with two.

Six metal or metal-based acts—Billy Idol, Bon Jovi, Ratt, AC/DC, Dokken, and Poison—earned platinum albums in the first six months of 1987, double the figure for the first half of last year. Metal accounted for as many platinum albums in the first half of 1987 as black music and country combined. However, the number of metal albums to go gold dropped, from seven to four.

The picture for independents also brightened, with Profile and Enigma both landing platinum albums—Run-D.M.C.'s "King Of Rock" and Poison's "Look What The Cat Dragged In," respectively. In the first half of 1986, no independent labels earned platinum albums.

Black music's fortunes declined. The number of platinum albums by black artists dropped from seven in the first half of 1986 to three in the first half of 1987. The number of gold albums dipped from 13 to 10. The black acts to reach platinum in the first half of 1987 were Freddie Jackson, Club Nouveau, and Run-D.M.C.

Two rap albums went platinum in the first half of 1987—Run-D.M.C.'s "King Of Rock" and the Beastie Boys' "Licensed To Ill"—compared to none in the same period last year.

But the number of gold albums by rappers declined from three to one.

The RIAA certified 11 albums at or above the triple-platinum level in the first half of both years. Bon Jovi's "Slippery When Wet" paced the best-seller parade this year, jumping from 3 million in U.S. sales at the end of 1986 to 7 million. This matches the sales pace of last year's blockbuster, "Whitney Houston," which jumped from 2 million to 6 million in the first half of 1986.

Five albums—all released in 1986—were certified this year for sales of 4 million copies: Lionel Richie's "Dancing On The Ceiling," the "Top Gun" soundtrack, Janet Jackson's "Control," Madonna's "True Blue," and Boston's "Third Stage." And Houston's blockbuster advanced from 7 million to 8 million.

Atlantic was the top combined label in platinum album activity, with three: Ratt's "Dancing Undercover," AC/DC's "Who Made Who," and U2's "The Joshua Tree" on Island/Atlantic. MCA was the top combined label in terms of gold albums, with eight. Four of those came from its country division, and three from its black roster.

The number of nonoldie gold singles dropped from six in the first half of 1986 to one in the first half of 1987—Club Nouveau's "Lean On Me."

No act earned more than one platinum album in the first six months of 1987, but two acts earned two gold albums: McEntire and Eric Clapton.

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## Michael To Wine And Dine Retailers Jackson's New Album Set

This story was prepared by Geoff Mayfield and Steve Gett.

NEW YORK Almost five years after the release of his blockbuster album "Thriller," Michael Jackson is finally gearing up for the launch of its eagerly anticipated follow-up.

No official announcements have been made, but sources indicate that the superstar's new album, tentatively titled "Bad," is due in stores Aug. 31. The leadoff single, "I Just Can't Stop Loving You," ships July 20.

Jackson will be supporting his latest work with an extensive world tour, slated to kick off Sept. 12 in Tokyo. Nippon Television is sponsoring the Japanese leg of the tour, which includes dates in Osaka, Nagoya, and Yokohama (Billboard, July 4). Following a brief trip to Hong Kong, plans call for Jackson to hit Australia in November for concerts in various cities, including Perth, Adelaide, and Sydney.

As for the U.S., it is likely that Jackson will start a tour here in March, with dates expected to run through June.

Meanwhile, to stir up interest among U.S. industryites, Jackson is hosting a private party on July 13 at

his home in Encino, Calif., to preview his upcoming Epic album for the label's top 25 retail accounts.

The guest list for Jackson's party includes rackjobbers, retailers, and one-stops. According to Jim Caparro, EPA vice president of sales, the delegation will total 50 people, with the principal and buyer from each company making the trip.

"Michael is inviting accounts to his house to share with him what the record is all about before we begin solicitation on it," says Caparro.

In addition to hearing the entire album, Jackson's guests will also preview the complete 18-minute video that has been shot for the song "Bad."

Epic is picking up flight fares for the junket. Accounts' representatives will be quartered at the Beverly Hills Hotel. After attending a reception at the hotel's Crystal Room, the party will be chauffeur-driven by limousine from there to Jackson's home.

Caparro says all the invited guests have said they will make the trip, even though for some that meant "rescheduling vacations to Europe or board meetings."

## 700 Gather At CBS Meet Worldwide Staffers In Vancouver

NEW YORK The CBS/Records Group celebrates its success and tackles serious issues at its week-long worldwide convention in Vancouver, British Columbia, starting Monday (6).

The label, hosting its first convention in more than two years, is gathering some 700 executives under the banner of CBS Records: Hear The Future Now.

Besides calling attention to the label's most successful year ever in 1986 and a strong first half that signals another big year in 1987, the meeting will also address such issues as new marketing strategies, compact disk manufacturing, CD-Video, and the CBS-developed Copycode scanner for digital audiotape.

Conventioneers will hear of new product via marketing presentations supervised by Paul Smith, senior vice president and general manager of marketing at CBS Records.

Set to speak before convention-

eers are Walter Yetnikoff, CBS/Records Group president; Al Teller, president of CBS Records; and Bob Summer, president of CBS Records International.

Among the CBS acts set for evening showcases are Miami Sound Machine, the Outfield, Ricky Skaggs, Europe, Lisa Lisa & Cult Jam with Full Force, the Fabulous Thunderbirds, Alison Moyet, Mason Ruffner, Nancy Wilson, and Sweethearts Of The Rodeo.

Also, Grover Washington, Stanley Clarke, Steve Smith, and the Canadian Brass are set to appear. A Tabu label show featuring Alexander O'Neal and Cherrelle is also scheduled.

More than 190 people from 35 countries will represent CBS International, which the label says is headed for its best year ever.

Coordinating the convention is Roselind D. Blanch, vice president of marketing services at CBS Records.

## Gospel Firm Cuts Personnel To Stave Off Financial Woes

NASHVILLE The Benson Co. here has made severe cuts in its warehousing, shipping, data processing, customer service, tele-marketing, and billing departments, according to a local newspaper report. As many as 70 staffers may have been released in what the Tennessean report calls "the largest layoff and company reorganization in Nashville music business history."

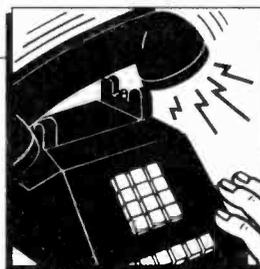
The paper quotes Bill Traylor, executive vice president and general manager of the once gigantic gospel music firm, as saying that

the company overextended itself because of unrealistic expectations about the sales potential of Christian music. Benson is owned by the Zondervan Corp. of Grand Rapids, Mich.

In addition to the cuts, the news story says, Benson will move into smaller offices, probably by the fall, and will reduce the number of albums released in 1988 to 35. Benson released 92 albums in 1986 and will roll out 72 this year.

At press time, neither Traylor nor executives at Zondervan could be reached for comment.

# INSIDE TRACK



Edited by Irv Lichtman

**EXPECT A MARKUP** before the August recess on the House version of a bill that would put a moratorium on U.S. sales of digital audiotape recorders not equipped with the CBS Copycode system. Several members of the Subcommittee on Commerce, Consumer Protection & Competitiveness are concerned about support by manufacturers for the decision by **Marantz** to offer DAT machines this fall, possibly before the **National Bureau of Standards** tests the Copycode system. These committee members, including the bill's sponsor, **Henry Waxman**, D-Calif., are willing to settle for a one-year ban in order to protect the interests of copyright owners.

**WORD FROM THE WISE:** The music and video industries will both be well represented when the **National Assn. of Recording Merchandisers** stages its rackjobbers conference in Palm Springs, Oct. 26-28. Set to keynote the meet are **Jason Berman**, president of the **Recording Industry Assn. of America**, and **Cy Leslie**, head of the **Leslie Group** and former chairman of **MGM/UA Home Entertainment Group**. (For more about the rack confab, see *Retail Track*, page 35.) ... Track has been hearing persistent talk that the Buffalo, N.Y.-based, 18-store **Cavages** chain is on the selling block, with more than a couple of suitors showing interest ... The seven district managers from **Wax Works' Disc Jockey** chain huddled June 30-July 1 at the company's Owensboro, Ky., headquarters.

**ONTO THE MAINLAND:** **Landmark Distributors** of Long Island City, N.Y., is branching out and opening an office in the Baltimore/Washington, D.C., area—a market that has long been dominated by **Schwartz Bros.** and **Great Bay**. The move is effective July 15; initial lines are **Profile**, **T.S.R.**, and **Enigma's** newly formed dance label, **Synthetic Records**. The new branch will be headed by director of operations **Harvey Rosen**, who previously worked for **PolyGram** and **Gramavision**. **Landmark** chief is **Pat Monaco**, who is putting a staff together for the new office.

**OUT & IN:** **Charlie Prevost** has ended a year's tenure as **Chrysalis Records** senior vice president of creative services, while **George Dassinger** has left **Elektra Records** after three years as national director of information services. **Dassinger**, who plans to form his own consulting/pr company, is being replaced by **Sherry Ring Ginsberg**, who moves over from **PolyGram's** pr unit. She joins her new label Wednesday (8).

**'AT YOUR SIDE' AT CY'S:** A new **Cy Coleman/A.E. Hotchner** song from a forthcoming musical was part of the marriage ceremony of vet record producer **Mike Berniker** and **Heather O'Keefe** at Coleman's summer home in Southampton, L.I., June 28. The song, "At Your Side," was sung live by **Christine Britton** against the backdrop of a taped instrumental by the **Byron Olson Orchestra**, which performs the number on its upcoming third album for **Manhattan Records**. The album, due this fall, is produced by bridegroom **Berniker**. The song, by the way, is a perfect wedding song from a musical about an imperfect marriage; the show is called "Let 'Em Rot." Take no heed, **Mike & Heather**.

**CABLE CONNECTION:** Orange County video dealers are irate that "Crocodile Dundee" is available on pay-per-view "almost two months before our [home video] release of Aug. 5," says **Sheldon Feldman**, owner of **Picture Show**. Also agitating dealers is **Paramount Home Video's** PPV discount offer on "Top Gun," plus a free soundtrack cassette to cable customers—a direct-marketing move "we are very worried about," says **Feldman** ... The **ASCAP Foundation** will sponsor its ninth season of the **ASCAP Musical Theatre Workshop** at the society's New York headquarters for 10 weeks starting in late October. To participate send a resume and tape to **Bernice Cohen** at **ASCAP's** HQ before Aug. 7 ... **Sammy Cahn**, the lyricist and president of the **Songwriters Hall of Fame**, takes his one-man show, "Words and Music," to London for a month long run starting July 13 at the **Duke of York Theater**. The show is slated to do Broadway again in October. The

family of **Boudleaux Bryant**, the great songwriter who died June 25 (see Nashville Scene, page 26), has approved the formation of a **Boudleaux Bryant Scholarship** through the **BMI Foundation** ... **Karen Kennedy**, with experience in job counseling and placement, has been named project administrator of **YES (Youth Entertainment Summer)** to Jobs, the **A&M**-sponsored program through which 50 students in four cities will be employed by **A&M** and related businesses for 12 weeks this summer.

**IN COURT:** Suits are flying in U.S. District Court in California over the authorship of "Just A Matter Of Time (Great Gosh A'Mighty)," the theme song of the 1986 hit movie "Down And Out In Beverly Hills." In a suit filed June 12, **Little Richard**, who performed the song on the film soundtrack, the **MCA Records** soundtrack album, and his own recent **Warner Bros.** album, says that he penned the tune with **Billy Preston** and alleges that the defendants in the suit, **Sylvia Smith** and **John Schuller**, have wrongfully claimed that they hold the copyright. In their June 16 countersuit against **Little Richard**, **Smith** and **Schuller** claim that they wrote and demoed the track with **Preston** in the spring of 1985 and allege that the singer is guilty of copyright infringement. **Little Richard** is seeking a declaration of authorship; **Smith** and **Schuller** are asking for damages in excess of \$1 million and an award of a dollar per infringing copy of the song ... **Atlantic Records** and the members of the heavy metal band **Ratt** are being sued in the Superior Court of California for fraud and conspiracy by a former joint-venture partner of the group's manager **Marshall Berle**. In his suit, **Mark Leonard** charges that a 1982 oral agreement with **Berle** was breached when he was subsequently denied income from the group's records, merchandising, and publishing. **Leonard** has asked for real and punitive damages totaling over \$3 million.

**HAPPY DAY IS NEAR:** **Jack Yellen**, coauthor of such undeniable warhorses as "Happy Days Are Here Again," "Ain't She Sweet," and "Are You Having Any Fun," is younger than 99-year-old **Irving Berlin**—but not by much. **Yellen**, his wife, **Lucille**, informs **Track**, turns 95 Monday (6). "Jack is now a gentleman farmer [in Springville, N.Y.], and we follow **Billboard** weekly, love the new music, and are most interested in the business today."

**THAT MISSION TO MOSCOW:** A German teen-ager's headline-garnering flight to Moscow, where he landed his small plane near the Kremlin, has inspired a dance recording released in Germany by **Teldec** and now available in the U.S. on the **Macola** label. "Fly To Moscow" is performed by a group called **Modern Trouble** and is being marketed by **Macola** as a 12-inch single. **Morris Diamond**, the independent consultant, made the deal on behalf of **Teldec**.

**ON THE LINKS:** **RCA** country artist **Vince Gill** was a recent golf guest of the **Record Bar** chain. During a stop at the 128-store chain's headquarters in Durham, N.C., **Gill** chased the little white ball with senior VP of marketing **Steve Bennett** and financial officer **Blount Swain** ... With different clusters of **Record Bar** stores participating in the **CBS** test of the 4-by-12 cassette longbox, the **RIAA** cassette singles rollout, and the **NARM/RIAA** consumer research poll, **Bennett** quips, "I think we're going to get out of the retail business and just get into the testing business."

**LEGAL UNDERTOW:** Producer **Bernard Edwards** is suing **Island Records**, alleging that the label did not pay him for his production and bass-playing duties on the **Robert Palmer** double-platinum album "Riptide." The suit, filed in U.S. District Court in Los Angeles, states that **Edwards** was promised \$20,000 and a share of the record's profits, but to date he has received only a check for \$10,000. **Edwards** seeks at least \$400,000 in awards, plus \$4 million in punitive damages.

**CHARITY BEGINS ...** **PolyGram Records** has ceased funding the **Record Group**, the interactive media development company headed by **Stan Cornyn**, to concentrate efforts on the **PolyGram/Philips** operation **American Interactive Media (AIM)**, which is dedicated to assembling co-publishing deals for interactive compact disk software. **Cornyn** will continue as a nonexclusive product development consultant to **AIM**. The **Record Group**, which **Cornyn** says is financially secure, will remain involved in the development of CD-I.

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